



**CASTLE HAPPY WORKING SCRIPT v8.2  
(05-11-2018)**

**Castle Happy:  
Love and Tomfoolery in William Randolph Hearst's San Simeon**

*(The magical California love story about a nobody  
who becomes a somebody in just one day.)*

**book by John Freed  
(freed@brandman.edu)**

**music by Jeff Dunn  
(jdunn@mmalameda.com)**

**lyrics by Jeff Dunn and John Freed**

**The musical's promotional website:  
<http://www.castlehappy.com/>**

**© Jeff Dunn and John Freed 2015-2018**

## CAST OF CHARACTERS

5 Women [three major, two minor] – 4 Men [four major, one of them double-cast]

### **ARTHUR LAKE**

MID 30'S. FRIEND OF W. R. HEARST'S SON JACK. FAILED ACTOR - NOT UNLIKE THE DAGWOOD NEBBISH WHOM HE WILL LATER CREATE AND MAKE FAMOUS.

### **WILLIAM RANDOLPH HEARST**

“W. R.” MID 70'S. OWNER AND FOUNDER OF THE HEARST CORPORATION.

### **MARION DAVIES**

LATE 30S. HEARST'S LIFE-LONG COMPANION AND MOVIE STAR IN HER OWN RIGHT.

### **PATRICIA VAN CLEVE**

17 YEARS OLD. UNACKNOWLEDGED DAUGHTER OF MARION AND W. R. - AN ADOLESCENT IN A WOMAN'S BODY

### **BETTE DAVIS**

EARLY 30'S. AT THE HEIGHT OF HER CAREER -- POSSIBILITY FOR A FEMALE IMPERSONATOR CASTING

**ERROL FLYNN**

LATE 20'S. A LITERAL  
HOLLYWOOD UP AND  
COMER, TRADING ON  
HIS CHARISMATIC  
GOOD LOOKS –

[COULD BE DOUBLE-  
CAST AS MAX AND  
SHERIFF BELOW]

**STEVENS**

30-50. THE BUTLER  
AND MASTER OF  
CEREMONIES. ANY  
AGE, ANY ETHNICITY  
ALSO IN LOVE WITH  
FLYNN

**QUINN AND JENNY**

ANY AGE, ANY  
ETHNICITY. THE  
MAIDS FUNCTIONING  
AS A CHORUS

**MAX**

ANY AGE, ANY  
ETHNICITY STABLE  
OWNER IN OPENING  
SCENE

[DOUBLE-CAST WITH  
FLYNN CHARACTER]

**SHERIFF**

SERVES W. R. WITH THE  
PROPERTY SEIZURE  
PAPERS – [DOUBLE-  
CAST WITH FLYNN  
CHARACTER]

## OVERTURE

with slide show -- <https://vimeo.com/user8588759/review/199556826/414bbc21d9>

### ACT I – SCENE 1 Hollywoodland Stables – October 30, 1938

Early morning, Arthur Lake has just awakened in the Hollywoodland stables with the sound of horses off stage and fog creeping in. His suit and dress shirt are hanging on a barn pole. He picks up a battered guitar leaning against a bale of hay.

#### MUSIC: ARTHUR'S COWBOY SONG

WHEN A COWBOY IN HIS SLEEP  
HAS HIS HORSE RIGHT BY HIS SIDE,  
HE CAN FEEL JUST HOW IT BREATHES  
AND STARTS TO DREAM WHERE THEY MIGHT RIDE  
AT SUNRISE

FIRST THEY RIDE INTO THE SOUTH  
WHERE THE RIVER FLOODS ITS BANKS.  
HE PLUNGES DEEP, AND LOVES THE SPLASH,  
AND FEELS HIS HORSE'S FLANKS  
WHILE DREAMING

HE THEN DREAMS THEY RIDE NORTH  
UP HILLTOPS BACK AND FORTH  
WHERE WINDS SHEER HIS HORSE'S MANE,

AND WHEN HE RETURNS  
TO CAMP ON HIS LONELY PLAIN,  
ONLY DREAMS AND HIS HORSE TO SUSTAIN HIM,

Max, the stable owner, enters  
unnoticed bringing a telegram and a  
money order with him.

A HORSE AND COWBOY, SIDE BY SIDE,  
BREATHE TOGETHER IN A DREAM,  
AND FORM A BOND THAT HAS NO SEAM:  
A MYSTERY, NO MATTER WHERE THEY RIDE.

**MAX**

Arthur, I'm gonna have to tell Tex you been singing love songs to his favorite horse. And dreaming about her too it sounds like.

**ARTHUR**

I just hope I'll have more to remember in my life than dreams about horses. Can't get far though with a dime in my pocket.

**MAX**

Your luck might be changing. You got this here telegram. How anyone knows your address is beyond me. You actor bums are all alike. Prima donas by day and shoveling horse shit all night.

**ARTHUR**

*(setting the guitar aside)*

Would you read it to me?

**MAX**

*(opening the envelope)*

"Emergency -- Am dying -- desperately need Tonto -- use money -- take next train to San Luis Obispo -- someone be there" Jack.

**MAX**

*(handing Arthur the money order and telegram)*

And here's a money order for \$300 bucks. For a bum you sure got some fancy friends. Is this that Hearst guy that rides here all the time?

**ARTHUR**

*(reaching in his pocket to flip Max the dime.)*

It is and here's something for your troubles, my good man.

**MAX**

You know I oughta become an actor too.

**ARTHUR**

*(packing up his things in a carpet bag)*

And thank you so much for putting this roof over my head. Could you give me a lift to the station?

**MAX**

Sure, kid, and when you're a big star, put in a good word for me. Now you get on up to the house and shower and shave.

**ARTHUR**

Again much obliged.

*They exit with Arthur carrying his suit to change for the next scene.*

**ACT I – SCENE 2 San Luis Obispo Train Station**

Train sounding arriving. Fog machine is on more fully.

**Arthur** is the last one to disembark..

**MUSIC: "LOST IN THE FOG"**

**ARTHUR**

LOST IN THE FOG.  
TOTALLY LOST IN THIS FOG.  
SOMEHOW I'M ALWAYS LOST IN A FOG.  
WHERE AM I?

**Stevens** enters.

**STEVENS**

Excuse me, sir, might I inquire if you are Jack Hearst's Los Angeles friend?

**ARTHUR**

Huh?

**STEVENS**

Arthur Lake

**ARTHUR**

Guilty as charged

**STEVENS**

I'm sorry. I don't know your movie work.

**ARTHUR**

Did you see "Topper" starring Gary Grant?

**STEVENS**

Were you in that?

**ARTHUR**

I was the elevator operator in one scene. They had to do nine takes because of me.

**ARTHUR**

I'm just a big nobody.

**STEVENS**

I'm a nobody too in service to the king and queen of Xanadu.

**TRAIN ENSEMBLE**

Xanadu!

**ARTHUR**

Xanadu? I thought Jack said it was a horse ranch.

**STEVENS**

A "ranch"! (*all laugh*) No. Let me tell you, Mr. Lake: They call it *La Cuesta Encantada* ...

**STEVENS and ENSEMBLE**

The Enchanted Hill. Aah!

**MUSIC: IT'S A MONUMENTAL PALACE**

**STEVENS**

IT'S MORE THAN JUST A RANCH, MY FRIEND  
IT'S TO A REALM THAT WE'LL ASCEND.  
AT THE SUMMIT OF THE HILL THERE'RE TWO  
A KING AND QUEEN  
WHO POPULATE THEIR XANADU  
WITH LUMINARIES FROM THE SCREEN  
AT A MONUMENTAL PALACE  
AN AURORA BOREALIS

**ENSEMBLE**

A MONUMENTAL PALACE  
AN AURORA BOREALIS  
LA CUESTA ENCANTADA

**STEVENS**

IT'S A MONUMENTAL PALACE, MR. LAKE.  
NOW CONSIDER MY ADVICE:  
YOU KNOW THESE STARS FROM FEATURES  
ARE TEMPERAMENTAL CREATURES.  
TO KEEP THEM FROM DISASTER,  
I'M ASKED TO BE THEIR RINGMASTER, RINGMASTER  
FOR A PARTY TO WHICH YOU'VE BEEN SENT  
AT A CASTLE THAT'S A CIRCUS TENT!

**ENSEMBLE**

A MONUMENTAL CIRCUS  
HAS A PARTY WITH A PURPOSE!  
LA CASA HALLOWEENA!  
(GIGGLES?)

**STEVENS**

I've seen fabulous dreams come true up there. . . What is your dream, Mr. Lake?

**ARTHUR**

Just once to see my name in the movie credits.

**STEVENS**

No, Mr. Lake, what's your deepest heart's desire?

**ARTHUR**

Ok, ok. To be the star of a nationally broadcast radio show. Oh, oh, oh and I want to be held by someone I love for the rest of my life.

**STEVENS**

That's what I'm talking about. You must dream it to be it. (*handing Arthur a 30's football helmet*) You're in for a very bumpy ride.

**ARTHUR**

Boy o boy. Put me in, coach.

**Arthur and Stevens exit.**



**ACT I SCENE 3 Exterior Hearst's Castle - Esplanade**

**MUSIC: CAST IN THE SUN**

**BETTE** (*wearing a beard*) **and FLYNN**

CAST IN THE SUN  
WE'RE HAVING SOME FUN  
AWAY FROM GLARING STARES  
AWAY FROM NOISOME AIRS  
OF HOLLYWOOD.

WE'RE ALL FAMOUS NAMES,  
WE'RE PLAYING OUR GAMES.

**BETTE**  
YES, YES! I'M HAPPY TO TAKE A BREAK,

**FLYNN**  
HA HA! I'M HAPPY TO PLAY THE RAKE

**BETTE and FLYNN**  
FAR FROM HOLLYWOOD!

AT CASTLE HAPPY, WE PLAY AWAY,

**FLYNN**  
AT CASTLE HAPPY,

**Jenny**, walks by. Flynn pats her rear.

I'LL BE KNOCKING ON HER DOOR TODAY!

**BETTE AND FLYNN**  
WE'RE SO GLAD WE'RE  
FAR FROM THE NOSY HORDE,  
AT CASTLE HAPPY, IN THE SUN!

**Quinn**, enters.

**BETTE**  
Quinn, Darling!

**QUINN**  
Ahhh! Miss Davis! How was your aeroplane trip?

**BETTE**  
Like a roller coaster! Please have this (*handing her the beard*) cleaned and have Stevens find a leash for Flynn. He's on the prowl again.

Oh Bette

**FLYNN**

Oh, Errol

**BETTE**

My dear *old* friend.

**FLYNN**

You brute!

**BETTE**

What now?

**ERROL**

Were you the man on the divan sampling a maid?

**BETTE**

That wasn't me.

**ERROL**

Me neither.

**JENNY**

You cur, you rogue, you cad.

**BETTE**

Don't be mad.

**ERROL**

**MUSIC: "CAST IN THE SUN" (cont.)**

**ARTHUR**  
AT THIS MONUMENTAL PALACE RANCH,  
DO YOU THINK THAT I WILL STAND A CHANCE?

**STEVENS**  
JUST SPEAK ONLY WHEN SPOKEN TO,  
AND SMARTLY PLAY YOUR PART.  
AND WHO KNOWS? WHO KNOWS?  
YOU MIGHT BECOME A SOMEBODY  
AND GET A BRAND-NEW START.

**ENSEMBLE**  
AURORA!

**FLYNN and BETTE**

CAST IN THE SUN WE'RE GLAD WE'VE BEGUN  
TO SHUN THE SORDID SCENE  
IN SOME PLACE THAT'S PRISTINE  
AWAY FROM THE MACHINE  
CALLED HOLLYWOOD.  
WE'RE STARS OF RENOWN,  
WE'VE LEFT TINSELTOWN.  
WE'RE GLAD TO AVOID THE GLARE  
OF NEWSMEN WHO TRY TO BARE  
OUR SNEAKY, YET BRASH AFFAIRS  
IN HOLLYWOOD!

**FLYNN AND BETTE**

WE PRETEND TO BE ABOVE IT ALL

**FLYNN**

SHUTTLECOCKS!

**BETTE**

AUTOGRAPHS!

**FLYNN AND BETTE**

AND RELAX IN LUXURY  
THIS CALIFORNIA FALL,  
BUT WHAT WE REALLY WANT

**FLYNN**

REALLY WANT

**BETTE**

REALLY WANT

**FLYNN**

IS BETTER PARTS!

**BETTE**

BETTER PARTS!

**FLYNN**

BETTER PARTS!

**FLYNN AND BETTE**

IN MONEY-MAKING PICTURES  
IN HOLLYWOOD!

**BETTE**

Champagne, then I change.

**Stevens and Arthur** enter.

**STEVENS**

Excuse me, Mr. Flynn and Miss Davis, I'd like to introduce you to Arthur Lake.

**BETTE**

It's about time they hired more help for you.

**QUINN**

Oh, Miss Davis, he's Jack's guest.

**ARTHUR**

Holy smoke! I never saw Bette Davis in color before!

**BETTE**

Do you really speak like that?

**ARTHUR**

I was in Topper. I only had one line.

**BETTE**

Quite.

**Patricia** enters as if modeling her bathing suit, waits for Flynn to notice her then approaches him to autograph her framed photograph.

**PATRICIA**

Ohhhhh Mr. Flynn! How can I begin to express my deepest admiration?

**BETTE**

She's laying it on pretty thick

**ERROL**

Get off your broomstick.

**ARTHUR**

She's really beautiful.

**STEVENS**

You may get a chance to work with Miss Van Cleve later today. And remember:

**STEVENS**

JUST SMARTLY PLAY YOUR PART

AND WHO KNOWS, WHO KNOWS?  
YOU MIGHT BECOME A SOMEBODY  
AND GET A BRAND-NEW START

**FLYNN, BETTE, PATRICIA, ENSEMBLE**  
CAST IN THE SUN!

**STEVENS**  
AT A MONUMENTAL PALACE

**FLYNN, BETTE, PATRICIA, ENSEMBLE**  
CASTLE HAPPY!

**STEVENS**  
AN AURORA BOREALIS!

**FLYNN, BETTE, PATRICIA, ENSEMBLE**  
CASTLE HAPPY!

**STEVENS**  
AND THE PLACE THAT YOU'VE BEEN SENT...

**ARTHUR**  
I'M AFRAID TO GO INSIDE!

**STEVENS**  
IS ALSO . . .

**ENSEMBLE**  
LA CUESTA ENCANTADA!

**STEVENS**  
A PRIVATE CIRCUS TENT!

**ARTHUR**  
I JUST CAME FOR A RIDE!

**ENSEMBLE**  
CASTLE HAPPY

**BLACKOUT**

**ACT I SCENE 4 Interior, Hearst Castle**

Marion is being helped into the hoop skirt  
by the maids as **Patricia** enters,

**PATRICIA**

Pardon me, Auntie Marion. I just received a telegram from my mother in Rome.

**MARION**

What is it, dear?

**PATRICIA**

She's been invited to a formal dinner for Mussolini at the British embassy and doesn't have a thing to wear.

**MARION**

She's in luck. Signore Gucci has just opened a store on the Via Condotti. Tell her to charge whatever she wants specifically to William Randolph's account.

**PATRICIA**

Thank you ever so much.

**Patricia** exits while Marion adds the  
football shoulder pads to her ensemble.

**MARION**

*(directed to W. R. who is on the phone.)*

What do you think? Scarlet O'Hara or the half-back of Notre Dame?

**W. R.**

Une moment, ma cherie. That's right. We cannot get drawn in to another civilization-destroying war. Poland as a separate country didn't even exist twenty years ago for Christsakes.

What happens to the Jewish people is an entirely different matter. Chaplin has convinced me that if Roosevelt won't do it, I'll buy a whole damn fleet if that's what it takes to save them. That's all for now, Harry.

Yes, yes, I know about the damn creditors. Talk to me tomorrow. Halloween seems an ideal occasion for that. And now, my darling, what did you ask?

**MARION**

Scarlett or half-back?

**W. R.**

Ask Stevens. He's so much better at this sort of thing than I am. My dear, you must excuse me I've got to finish tomorrow's editorial.

W. R. exits.

**MARION**

Oh, Fiddle-lee-dee-dee.

**Stevens** enters with **Arthur** tagging along behind carrying the helmet.

**STEVENS**

Sorry, Madam, the fog was beastly. Is this not a good time to receive guests?

**MARION** (*bowing deeply with the maids*) Oh Ashley, Ashley! You've come back to Tara!

**ARTHUR**

I'm really confused now. Ha, Ha, Ha, Ha. I thought I was being driven to San Simeon.

**MARION**

(*bowing a second time with the maids*)

Scarlett O'Hara. (*dropping the Southern accent*) You know, "Gone with the Wind". . . the book.

**ARTHUR**

Ahi, Ahi, Ahi. (*handing her the helmet*) This must be yours, Miss O'Hara.

Arthur hands the helmet to Marion who tosses it to Stevens who hands it off to a maid.

**MARION**

(*getting up from the bow*)

Never mind. You must be Jack's friend. I'm his father's mistress, Marion Davies.

**ARTHUR**

It's an honor to make your acquaintance, Miss Davies. I'm Arthur Lake.

**MARION**

Mr. Arthur Lake, what a wonderful name. Any relation to that new girl, Veronica Lake?

**ARTHUR**

That's not my real name.

**MARION**

Come to think of it, it's not Veronica's either. Neither is mine. Neither is Stevens' for that matter. Whoever you are.

**MUSIC: "WELCOME TO CASTLE HAPPY"**

**MARION**  
WELCOME TO OUR DEAR CASTLE HAPPY

**QUINN**  
WELCOME.

**JENNY**  
WELCOME

**ARTHUR**  
THANK YOU.

**MARION**  
PLEASE RELAX AND JUST BE WHO YOU ARE

**ARTHUR**  
I WISH I KNEW.

**MARION**  
YOU CAN RIDE A BLUE-RIBBON PALOMINO,

**ARTHUR**  
*That's* something I know!

**MARION**  
OR PLAY WITH US, AS A FOOL OR AS A CZAR.

**JENNY AND QUINN**  
THAT'S SO TRUE.

**MARION**  
YOU'LL HAVE A BALL AT CASTLE HAPPY!  
PLEASURES ARE MANY FOR OUR GUESTS.

**JENNY AND QUINN**  
AND FOR US TOO.

**MARION**  
VISIT OUR LLAMAS  
IN YOUR PAJAMAS

**ARTHUR**  
Oh boy!

**JENNY**  
YOU MIGHT GET LUCKY . . .



AND DANCE WITH A MONKEY.

**QUINN**

OR DIVE IN OUR POOLS STILL DRESSED

**MARION**

And there'd be no snakes, like in Kentucky!

**ARTHUR**

BUT PLEASE BE KIND.

**MARION**

YES, PLEASE BE KIND

**JENNY**

TO W. R.

**MARION**

TO W. R.

**QUINN**

**MARION, QUINN AND JENNY**

IF HE ASKS FOR YOU  
JUST DO FOR HIM

WHATEVER HE WANTS IN PARTICULAR.

**MARION**

DO WHATEVER . . .

**QUINN**

HE WANTS IN PARTICULAR.

**JENNY**

WE WISH YOU WELCOME TO OUR WORLD HERE  
NOW CLOSE YOUR EYES TO SEE WHAT WISHES CAN BE ...

**MARION**

ONE, TWO, THREE!

**QUINN AND JENNY**

FORGET THE TRAGIC  
ENJOY OUR MAGIC

**MARION**

THE AIR HERE WILL MAKE YOU FREE ...

**MARION, QUINN AND JENNY**  
FOR YOU TO BE YOU! FOR YOU TO BE YOU!

**ARTHUR**

Whoever *that* is!

**MARION**

Stevens, Arthur will be staying with Jack down at the stables.

**ARTHUR**

Wonderful.

**Arthur and Stevens** exit.

**W. R.** re-enters.

**MARION** (*to the maids*)

You've simply *got* to make this fit. W. R.? Scarlett or Half-back.

**W. R.**

"Frankly, my dear, . . . I prefer Scarlett. (*laughing*) You know I always love the way you look. That night in London when you fell into the Thames in your designer gown.

Or the sheer panic on your face when the wind nearly blew you off Arthur's Seat Hill in Edinburgh. I think I loved you the most when I held your hair back in Venice while you vomited into the canal. You were adorable.

**MARION**

What a truly romantic memory you have! You are the sweetest man.

**W. R.**

Don't you know what you mean to me?

**MARION**

(*stepping back a step and turning slowly around*)

What do you see when you look at me?

**W. R.**

My dear, what a perfect cue. Let me show you. Stevens, on stage now.

**Stevens** enters with Marion's costume.

**MARION**

Is that for me or you?

Stevens helps her get into the costume.

**MUSIC: "WE ONLY HAVE THOUGHTS OF YOU"**

**STEVENS**

I AM SO GRATEFUL FOR YOUR CHARM,  
DEAR MARION.  
YOU ENTRANCE AND THRILL ME WITH YOUR REGARD, DEAR.  
IT'S SUCH A JOY TO BE AROUND YOU,  
AND WATCH YOU SHINE  
IN MOVIES WHERE YOU'VE STARRED.

Dance interval begins as the **ensemble** rushes  
in with their Marion masks for the Busby  
Berkeley number.

**BETTE**

WE ARE SO GRATEFUL FOR YOUR CHARMS,  
DEAR MARION.  
YOU ENTRANCE AND THRILL US WITH YOUR REGARD, DEAR.  
IT'S SUCH A JOY TO BE AROUND YOU,  
AND WATCH YOU SHINE  
IN MOVIES WHERE YOU'VE STARRED.

**ENSEMBLE**

IN THE MOONLIGHT TONIGHT  
IT WILL SOON BE A HALLOWEEN FRIGHT,  
BUT WE ONLY HAVE THOUGHTS  
OF YOU, DEAR MARION.  
IN THE SUN DURING THE DAY,  
WE COULD DRIVE DOWN AND SEE MORRO BAY,  
BUT WE ONLY HAVE THOUGHTS  
OF YOU, DEAR MARION, MARION, MARION.  
WE MAY BE HIGH ON FANCY COCKTAILS  
AND STUMBLE DOWN TO SEE YOUR ZOO,  
BUT WHENEVER WE BLINK,  
WHENEVER WE LIFT UP A DRINK,  
WE ONLY HAVE THOUGHTS  
OF YOU, DEAR MARION, MARION, MARION!

**FLYNN**

AFTER DINNER TONIGHT  
WE'LL BE DANCING WITH DELIGHT,  
BUT WE'LL ONLY HAVE FEET,  
FOR YOU, MARION.

Duet dance with Marion and Flynn.

**FLYNN**

WE WANT TO CELEBRATE YOUR GRACE, DEAR  
FOR YOU WE PULL OUT ALL THE STOPS,

**ENSEMBLE**

SO, WHENEVER WE TROT,  
IN THE BALLROOM THAT'S BUILT ON THIS SPOT,  
WE ONLY HAVE FEET FOR YOU,  
MARION, MARION, MARION, MARION, MARION  
YOU'RE THE. . . YOU'RE THE. . . YOU'RE THE TOP.

**MARION**

You really surprised me this time. Welcome hallowed ones, Bette and Errol. And my darling Patricia and Jenny and Quinn. And W. R. let me introduce you to Jack's friend, Arthur. . . Arthur.

**QUINN**

Lake

**JENNY**

Lake

**MARION**

Lake.

**ARTHUR**

Hello, famous people.

**W. R.**

Mr. Lake, a caution. Don't let Jack lead you astray. *(turning to Marion)* Happy early Halloween, my sweet rosebud. *(kissing her)*

**W. R.** exits.

**ARTHUR** *(to Stevens)*

I made a fool of myself, didn't I?

**STEVENS**

Buck up, old chap, bigger fools than you have made great fortunes.

**ARTHUR** *(to Patricia)*

You cheated. It turns out that you're a real show-stopper showgirl, aren't you?

**PATRICIA** *(half listening but staring at Flynn's back)*

I'm just Marion's niece. I'm not very interesting.

**FLYNN** (*overhearing then turning*)

And who's fault is that, my dear. (*Bette hitting him on the head and taking his arm*) Excuse me, Patricia, a goddess beckons.

**Flynn and Bette** exit together followed by **Patricia, Arthur** trailing and the **maids** – leaving Marion and Stevens alone on the stage.

**MARION**

If you were a real woman, Stevens, would you rather be a mistress or a wife?

**STEVENS**

Now there's a question, I've never been asked before.

**MUSIC: "IS IT BETTER TO BE A MISTRESS OR A WIFE?"**

**STEVENS**

IT WOULD BE GREAT RELIEF  
TO BE A *RICH MAN'S* WIFE.  
RESPONSIBILITIES ARE FEW  
AND THERE'S LESS STRIFE,  
EVEN THOUGH MOST HUSBANDS  
HARDLY FIT YOU VERY WELL  
EVEN THOUGH HE'D PROBABLY  
PUT YOU IN A PUMPKIN SHELL.  
HE'D KEEP YOU  
NICE AND WARM AND PROTECT YOU -  
HIS LILY OF THE NILE.  
HE'D EVEN LOVE YOU,  
FOR A WHILE, THEN NEGLECT YOU,  
WHEN YOU'RE OUT OF STYLE.  
YET, ALL IN ALL, IT SEEMS TO ME  
THAT IT'S THE WIFE'S WAY  
THAT IS THE WAY TO BE.

**MARION**

But I won't let any man, or woman for that matter, stuff me in a pumpkin shell.

**W. R.** enters up stage with papers in hand.

**STEVENS**

WELL IF YOU HATE TO FEEL CONFINED,  
THE MISTRESS WAY  
MAY BE THE BETTER CARD, I THINK,  
TO PUT IN PLAY.

EVEN THOUGH YOUR LOVER  
FROM A DISTANCE NAVIGATES  
HIS SECOND LIFE.  
EVEN THOUGH YOU'LL FACE THE PAINS  
INFLECTED BY HIS WIFE.  
HE'LL SEEK YOU -  
BE ON FIRE TO ACQUIRE YOU.  
BUT YOU'RE NEVER QUITE ATTAINED.

HE'LL WANT YOU.  
TO HIS FRIENDS HE WILL FLAUNT YOU.  
BUT YOU'LL NEVER BE CONTAINED.  
SO IF I WANTED TO BE WANTED,  
ALWAYS TO BE WANTED AND BE FREE,  
I'D TAKE THE DANGEROUS WAY,  
I'D TAKE THE RAPTUROUS WAY,  
I'D CHOOSE THE MISTRESS' WAY FOR ME.  
AND THINK THE WIFE'S WAY!

**STEVENS AND MARION**

I'D TAKE THE/AH YES!  
THE WOMAN'S WAY FOR ME!

**Stevens and Marion exit.**

**ACT I SCENE 5 Interior, Hearst Castle Hallway**

**Patricia** enters with **Arthur** trying to catch up still in their previous number costumes.

**ARTHUR**

Excuse me, Miss Van Cleet.

**PATRICIA**

It's Van CleVe with a v.

**ARTHUR**

Van Cleve. Can I ask your advice about something?

**PATRICIA**

Who are you again?

**ARTHUR**

Jack's riding buddy from LA.

**PATRICIA**

Ask away.

**ARTHUR**

How can I become a better dancer? How did you do that little twirl.

He awkwardly attempts a pirouette.

**PATRICIA**

*(executing it very well)*

It's really very simple. Just keep dancing . . . a whole lot. I've got to get out of this costume. I'm simply burning up.

**Patricia** exits leaving Arthur alone on the stage, somewhat dazzled.

**ARTHUR**

She spoke to me.

**MUSIC – ARTHUR'S SONG “IF THIS IS A DREAM”**

*Arthur does some pirouettes while singing.*

IF THIS IS A DREAM,  
PLEASE DON'T WAKE ME.  
IF THIS IS A STORY,  
PLEASE DON'T LET IT END.

IF THIS IS A DREAM, PLEASE  
DON'T WAKE ME.  
I'LL JUST PRETEND  
THAT SHE'S MY BEAUTIFUL  
GIRLFRIEND!

IF THIS IS A DREAM  
PLEASE DON'T WAKE ME  
IF I TOOK HER HAND WOULD  
SHE TAKE MINE?

ALTHOUGH I KNOW I'M NOT A SOMEBODY  
COOL AND REFINED,  
BUT MY HEART'S DREAM CAN SHINE  
AND MAKE OUR LIFE DIVINE!

IF THIS IS A DREAM,  
PLEASE DON'T WAKE ME.  
IF THIS IS A FAIRYTALE,  
PLEASE DON'T LET IT END.

He takes a deep breath.

Do you think that she will speak to me again?

**Stevens** enters with a paper and a booklet.

**STEVENS**

Mr. Hearst wanted me to give you this schedule of events and the house rules.

**ARTHUR**

Will I get to see Miss Van Cleve (*emphasizing the V*) again.

**STEVENS**

In our strange little world that is inevitable. Note that after lunch you are expected to take part in Miss Davies' tango. Quinn will work with you on that one. Also we all gather for cocktails and our radio hour in formal attire precisely at four. Other than that you are free.

**ARTHUR**

Great. Maybe Jack is up for some riding.

**STEVENS**

Possibly, that is if he's up at all.

**Stevens and Arthur** exit.



**ACT I SCENE 6 Interior, Hearst Castle**

**Lights up on Patricia** in her bedroom changing into a dressing gown robe and re-arranging the framed photo of Flynn on her writing desk.

**PATRICIA**

WHAT'S A GIRL GOT TO DO  
TO SHOW HOW MUCH  
SHE'S IN LOVE WITH YOU?  
I'D BE HAPPY JUST TO WALK BY YOUR SIDE  
WHETHER A SHADOW OR A BRIDE  
BECAUSE I WASN'T ALIVE UNTIL I FOUND YOU.

**PATRICIA**

I can see why he treats me like a little girl, but I'm

NOT I'M NOT! I'M NOT THAT.  
OR IF I AM,  
I'M ABOUT TO BURST.  
I NEED HELP.  
AUNTIE MARION IS TOO OLD,  
AND MISS DAVIS SOARS SO HIGH.  
WHY SHOULD THEY CARE WHAT HAPPENS  
TO AN EARTHWORM LIKE ME?  
BUT MAYBE HE COULD ADVISE ME

"Dear Mr. Flynn"

"*Dearest* Errol...I'm writing this letter to *solicit* your advice about a matter of grave importance to me. I need your help *deciphering* the feelings I have every time I see you smile - or frown or yell or sulk or speak, or say nothing at all.

WOULD YOU TAKE PITY ON MY PLIGHT  
AND COME TO MY ROOM TONIGHT . . .  
TO LET ME DROWN IN YOUR ARMS?  
SINCERELY YOURS, PATRICIA VAN CLEVE,

Marion's niece."

**PATRICIA**

For you see . . .

**MUSIC: "I WASN'T ALIVE UNTIL I FOUND YOU"**

I WASN'T ALIVE  
UNTIL I FOUND YOU.  
NO LIGHT IN MY EYES,  
NO SONGS IN THE SKIES

NO SENSE OF SURPRISE  
UNTIL I FOUND YOU.  
WITH EVERY BEAT OF MY HEART I KNOW  
I'M AWASH IN YOUR UNDERTOW,  
AND I CANNOT SURVIVE WITHOUT YOUR LOVE.  
I WASN'T ALIVE  
UNTIL I FOUND YOU.  
NO WARMTH IN MY ARMS,  
EXPOSED TO ALL HARMS,  
IMMUNE TO ALL CHARMS  
UNTIL I FOUND YOU.

I MUST TELL YOU HERE AND NOW THAT  
WITH EVERY BEAT IN MY HEART I PRAY  
THAT MY LIFE WILL BE SWEEPED AWAY  
AND WILL BE ALL ABOUT YOU.

YOU MAKE THE VERY AIR I BREATHE ARRIVE.  
THANKS TO YOU I'M NOW AT LAST ALIVE.  
I'M AT LAST ALIVE, I'M AT LAST ALIVE:  
I CANNOT SURVIVE  
WITHOUT YOU, WITHOUT YOU,  
WITHOUT YOUR LOVE.

**BLACKOUT**

**ACT I SCENE 7 Interior Hearst Castle – Flynn’s Bedroom**

**FLYNN**

Where is Gable?

**BETTE**

Darling, I hate to be the one to inform you, but my bet is that he's ready to cross the finish line in the Rhett Butler horse race.

**FLYNN**

And Charlie too. He's always bouncing around Marion's knees like he's her pet chimpanzee.

**BETTE**

I saw him the other day on the lot costumed like Adolph Hitler wearing some silly hat. He just goose-stepped right past me and gave me a Nazi salute. I'm pretty sure he's planning a first strike attack on that son of a bitch.

**FLYNN**

It's not a smart idea to mock Hitler these days. Germany alone made up a third of my “Robin Hood” box office.

There is a knocking on the door. Bette hides under the covers, then Flynn lets **Stevens** in.

**STEVENS**

The morning mail, sir. And, if you happen to see Miss Davis would you deliver these for me? (*whispering to Flynn*) I shall be in the dressing rooms re-supplying the pool.

**Stevens** exits.

**FLYNN**

Come out, come out, wherever you are. (*looking through the letters*) This one looks particularly nasty. I've always wanted to ask you, why is “Betty” spelled so oddly?

**BETTE**

I took it from "Ma Cousine Bette", by Balzac.

**FLYNN**

Ball Sack! You must be having me on.

**BETTE**

You really are quite ignorant, aren't you, darling.

**BETTE and FLYNN**

But oh, so beautiful...Perfection.

**BETTE**

The other day my dresser asked me about a rumor, that I am just dying to confirm.

**FLYNN**

Girls or boys?

**BETTE**

Squarely in the boyish category.

**FLYNN**

Coyness is not you. Out with it.

**BETTE**

Does George Cukor ring a bell?

**FLYNN**

I can swear on a Bible ...

**FLYNN**

Then on these "Photoplays", that I have never had sex with that man. . . . What did you hear?

**BETTE**

That when you met with George in his office to arrange for your Rhett Butler screen-test that you lowered your pants and offered him. .. What did she say? ... "your lollipop." And he was so unimpressed that he waved you out and canceled the test.

**FLYNN**

That certainly doesn't qualify as having sex, does it? And as you may have noticed my current interests are clearly in the girlish direction.

**BETTE**

The maid.

**FLYNN**

How about Patricia.

**BETTE**

Are you really that suicidal?

**FLYNN**

What?

**BETTE**

She's barely seventeen and Marion's adored niece.

**FLYNN**

So?

**BETTE**Hearst will have your hide if he finds out.

**FLYNN**

Delicious challenge, don't you think?

**BETTE**

I think you're quite possibly the most despicable man alive.

**FLYNN**

Other than your current husband, you mean. (*handing her one of her letters*) What does your solicitor have to say?

**BETTE**

Learn this important life lesson from me, Errol. There is nothing harder to recover from than a bad marriage.

**FLYNN**

Not psoriasis in a close-up?

**BETTE**

That's preposterous.

**FLYNN**

Not a toothache.

**BETTE**

Give me a break.

**FLYNN**

Now I'll be serious. What about a fractured hip?

**BETTE**

Very bad indeed but hardly disastrous. A stroke is a good candidate. That's worthy of debate. But is much more recoverable than a man who's a reprobate.

**FLYNN**

What about a heart attack?

**BETTE**

A relief if fatal. Today I'd be most grateful.

**FLYNN**

Cancer could be hard to compare.

**BETTE**

You might have me there. I'll concede recovering from a bad marriage may be as hard as recovering from cancer with often similar results.

**FLYNN**

How do you mean?

**BETTE**

Look at all the hair I've lost since you last saw me. I look more like a haggard old queen than a Hollywood star at her zenith.

**FLYNN** Can you imagine ever being married again?

**BETTE**

If I found a man who had fifteen million dollars, would sign half of it over to me before we're married and guarantee to be dead within the year, then I'd consider it.

Go off and enjoy your petite éclair, but don't let W. R. or Marion catch you.

**FLYNN**

Have some sympathy, Betty. I'm Hungry.

**BETTE** Come here.

They embrace briefly then he pushes her away.

**FLYNN**

I must leave you, fair Venus, and return to more earthly pursuits. But first I need to get my strokes in . . . in the pool.

**Flynn** begins to exit with Bette yelling after him.

**BETTE**

The game of hearts can have dire consequences, my friend, and surely Patricia would prove to be one of them.

**FLYNN**

You're probably right.

**Flynn** returns for his swimming suit.

**BETTE**

I know I am.

As **Flynn** exits he passes Arthur carrying an autograph book in the hall which he begins to sign then is irritated when it's clear that it's Bette that Arthur is seeking.

**ARTHUR**

Excuse me, Miss Davis, might I trouble you for an autograph?

**BETTE**

Venus! Schmeenus!

**MUSIC: "A GODDESS AND A GOD"**

**BETTE**

*(Angrily grabbing Arthur's arm.)*

IT'S HELL TO BE A GODDESS.  
YOU'D THINK IT WOULD BE SWELL,  
BUT IT'S HELL. **DAMN!**

IT'S HARD TO BE A GODDESS.  
ADULATION SUITS ME WELL,  
YET IT'S HELL, HELL, HELL, HELL, HELL!  
EVERY MAN DESIRES ONE THING OF ME  
AND IT IS SUCH A CURSE.  
INSTEAD OF PUTTING HANDS ON ME,  
THEY STICK 'EM IN MY PURSE!  
I SMELL OF CHANEL  
BUT SLEEP ALL ALONE.  
IN MY FANCY CHATEAU,  
I'M BORED TO THE BONE.  
I'M QUEEN OF THE MAY,  
BUT PUT ON DISPLAY  
IN SOME TAWDRY TABLEAU  
THAT WON'T GO AWAY.  
**DAMN!**

IT'S HARD TO BE A GODDESS.  
ALL THE BOTHER MAKES ME YELL,  
YES IT'S HELL, HELL, HELL, HELL, HELL!  
YOU MIGHT THINK I'M RIDING HIGH  
IN SPLENDID SITUATION,  
BUT USUALLY THE CRUDE CHARADE  
DRIVES ME TO STRANGULATION!  
ESPECIALLY WHEN A BASTARD LIKE FLYNN  
HAS HIS WAY WITH A CHILD!  
THAT GETS UNDER MY SKIN!  
THAT AUSSIE WITH AIRS

WILL PAY FOR HIS PRIDE!  
I WILL THINK OF A WAY  
TO TRIP UP HIS STRIDE!

On another area of the stage, ostensibly the  
pool, **Flynn** is being undressed by **Stevens**.

**FLYNN**

WHO IS THAT GOD I SEE BEFORE ME?  
OH, WHO IS SO FAIR AND RATHER DEBONAIR?  
NO ONE BUT FLYNN!  
WHO IS SO IRRESISTIBLE,  
DASHING AND GOOD AT BEDDING MAIDENS WITH GIN?

WHO IS THAT KNIGHT IN SHINING ARMOR?  
WHO SEES A GIRL AND QUICKLY DISARMS HER?  
NO ONE BUT FLYNN!  
WHO SLAYS A DRAGON WITH A GRIN?  
WHO CONQUERS CASTLES  
AND THE BEAUTIES WITHIN?

WHO IS THAT GOD I SEE BEFORE ME?  
OH, WHO IS SO FAIR AND RATHER DEBONAIR?  
NO ONE BUT FLYNN!

**BETTE**

IT'S HARD TO BE A GODDESS!

**FLYNN**

WHO IS SO IRRESISTIBLE,  
DASHING AND GOOD AT BEDDING MAIDENS WITH GIN? FLYNN!

**BETTE**

YOU'D THINK IT WOULD BE SWELL, BUT IT'S HELL  
WITH LAWYERS AND MEN  
GOD-DAMN MEN!

**FLYNN**

I'M JUST SO IRRESISTIBLE,  
I CAN ATTRACT WHOM I WANT AT WILL.

**BETTE**

THEY MAKE ME SICK!

**FLYNN**

YES, LOVELY GIRLS, FANCY BOYS,  
ALL SUCCUMB TO THE FAVORITE PLOYS  
OF THE MAN WHO'S TOTALLY ...



FULL OF HIMSELF, DAMN!

**BETTE**

... ELEGANT, STYLISH,  
AND SIMPLY A KNOCKOUT!  
NO ONE CAN LOCK OUT  
SOMEONE WHO'S SIMPLY STUNNING.  
ALL COME, RUNNING, TO THAT PERSON  
WHOSE CUNNING NONE CAN OUTPACE.  
WHO IS THAT PERSON THAT THEY CHASE?  
WHY IT'S **FLYNN!**

**FLYNN**

IT'S HELL TO BE A GODDESS!

**BETTE**

WHO IS SO IRRESISTIBLE,  
SO DASHING AT BEDDING MAIDENS  
WITH GLASSES OF GIN?

**FLYNN**

YOU'D THINK IT WOULD BE SWELL,  
BUT IT'S HELL, WITH LAWYERS AND MEN!

**BETTE**

AND WHOM DO I SEE?  
THE GOD THAT IS ME!  
JUST WHOM DO I SEE?  
THE GOD THAT IS ME!  
THE GOD THAT IS ME!  
IT'S ME! IT'S ME!

**FLYNN**

ENOUGH!

**BETTE**

IT'S ME! IT'S ME

**FLYNN**

I'VE HAD ENOUGH ALREADY!

**BETTE**

ME!

**FLYNN**

DAMN!

**BETTE**

(throwing a pillow at Arthur)

**BLACKOUT**

**ACT I SCENE 8 Interior, Hearst Castle**

**W. R.** is busy on the phone; **Marion** puts “Castle Tango” on the record player and secretly drinks from a small flask which she hides from **W. R.**

She begins practicing her tango steps.

**MARION**

Did you know that our sweet, little Pola Negri wrote a tango for Valentino on the first anniversary of his death? What a **god** of a man he was.

**Arthur** enters pulling on a slack rope with an **off-stage goat** on the other end. The rope goes taut almost pulling him over backwards while the goat bleats resisting entering the house. There is a tug of war going on between them in the scene.

**ARTHUR**

Jack asked me to show you the goat to see if you want to call the vet. He's limping badly. The goat that is.

**MARION** (*still doing her tango steps a little drunkenly*) I need a partner. You stay. Goat goes.

**W. R.** (*sharply, but still on the phone*)

Marion, will you turn that thing off and get him out of here?

**Arthur** takes the hint and exits.

**MARION**

What is it, Willie?

**W. R.**

That was Harry. Apparently our people can't work out any further extension of the bankruptcy judgment without immediate reception of a million dollars cash. He says we have nowhere near that much on hand and said that once that news gets out, all our other loans will start being called in. He also heard that the county sheriff is on his way with a confiscation order.

How can a two hundred million dollar enterprise collapse in an afternoon for the want of a mere million? (*picking up and cradling a Tiffany vase*) I can't part with a single thing.

**Arthur** abruptly re-enters with the **sheriff**.

**ARTHUR**

I'm so sorry to interrupt but this man needs to see you in person, Mr. Hearst.

**SHERIFF**

H h h here are these court papers. I hate being the one who has to deliver them.

He bows as he presents the papers. Marion takes them and locates her checkbook.

**W. R.**

Sheriff, you're only doing your duty.

W. R. picks up a Tiffany vase.

**W. R.** (*in a stage whisper*)

I cannot part with a single one.

**MARION**

It says that the proceedings will cease immediately upon receipt of a million dollar bond. Is that correct?

**SHERIFF**

YYYes, ma'm.

**MARION** (*addressing W. R.*)

Might I borrow your pen, my dear? (*writing and speaking aloud.*) One, comma, zero, zero, zero, comma, zero, zero zero. Done. (*handing the sheriff the check*). Is that sufficient?

**SHERIFF**

Yes, ma'am, I'm sure it will be.

**MARION**

Now that this business is behind us. would you care to join us for tea?

**SHERIFF**

Yes, ma'am. Much obliged.

**MARION** Arthur, kindly escort our guest into the dining room? And take the goat back to the barn. I'll have Stevens call the vet.

Arthur is muddled trying to lead the sheriff in one direction and being pulled by the off-stage goat in the other.

**MARION**

Arthur, sheriff first; goat next. Here, give us the rope.

**Marion** and **W. R.** hold the rope.

**ARTHUR**

I'm so sorry. It's this way. I think.

**Arthur** and the **sheriff** exit.

Goat tugs the rope and bleats off stage.

**BLACKOUT**

**ACT I SCENE 9**

Interior, shifting Flynn's bedroom and Marion and W. R.'s.

**Patricia** enters Flynn's room with her letter.

**PATRICIA**

Excuse me, Mr. Flynn. I mean Errol. I'm deeply distressed about a matter of the heart and since you are so experienced in such matters . . . of the heart that is . . . I thought, . . . I thought you could advise me.

**FLYNN**

Of course I will, my dear. It's the least I can do to repay your aunt's hospitality. How can I help?

**PATRICIA**

I . . . I . . . I wrote it all down.

Lights up on where **W. R.** and **Marion** are.  
Both areas are visible to the audience.

**W. R.**

I had no idea. . . that you could . . . could.

**MARION**

Just thank your lucky stars that led you to this ditsy blonde.

**W. R.**

Where did you . . . ?

**MARION**

You're the one who taught me, "If money can solve it, it's not a problem." That's how we took care of our lovely "Patricia problem" back in Paris. Remember how it all began?

**W. R.**

It was snowing.

**MARION**

That's right.

**MUSIC: "IT WAS SNOWING"**

**MARION**

IT WAS SNOWING  
ON THAT EVENING  
OUT OUR WINDOW  
GLORIOUS SAILING CRYSTAL SNOW FLAKES

ON CHRISTMAS IN PARIS,  
OUR LOVE ALL AGLOW.

**W. R.**

AND YOU NESTLED IN MY ARMS!

**MARION**

WARMED BY A FIRE AND VINTAGE BORDEAUX.

Lights up on Flynn's bedroom.

**PATRICIA**

LONDON!  
TAKE ME WITH YOU TO LONDON!  
LET'S SAIL AWAY,  
WHERE I CAN BE YOUR MAID MARIAN!  
TAKE ME!

**FLYNN**

YES YOU ARE, MARIAN!  
LET GO!  
FIND ANOTHER ROBIN HOOD TO SHOW YOU  
HOW YOU CAN STRING HIS LONG BOW!

**PATRICIA**

I'M READY TO GO ANYWHERE  
WHERE YOU MIGHT WANT ME  
TO FLY ON HIS ARROWS TOGETHER!

**MARION**

IT WAS SNOWING  
ON THAT EVENING  
OUT OUR WINDOW  
GLORIOUS DANCING  
CRYSTAL SNOW FLAKES  
ON CHRISTMAS IN ...

**MARION, W. R.**

... PARIS, OUR LOVE ALL AGLOW.

**W. R.**

AND YOU NESTLED IN MY ARMS, SO ...

**MARION**

HOLDING ME ...

**MARION, W. R.**

... CLOSE, WARMED BY A FIRE  
AND VINTAGE BORDEAUX

**PATRICIA**

JAMAICA!  
TAKE ME WITH YOU  
TO JAMAICA.

**W. R.**

AH, PARIS,  
NO BETTER PLACE TO MAKE LOVE!

**PATRICIA**

TAKE ME!

**FLYNN**

YOU'LL FIND YOUR CAPTAIN BLOOD,  
BUT NOT ME!  
LET SOMEONE ELSE DO PIRACY!

**MARION**

AH PARIS IN WINTER, PARIS!

**PATRICIA**

PLEASE TAKE ME, PLEASE TAKE ME PLEASE

**MARION, W. R., PATRICIA**

PARIS IN WINTER!

**MARION, W. R., PATRICIA, FLYNN**

THE [IT'S NOT THE] TIME FOR US TO BE  
TOGETHER! TOGETHER!  
[PLEASE GO!] WHERE WE COULD BE ...

**MARION, W.R., PATRICIA**

ALL ALONE AND TOUCHING EACH OTHER  
GLORIOUSLY SAILING LIKE ...

**PATRICIA**

PIRATES

**MARION, W. R.**

SNOWFLAKES!

**FLYNN**

PLEASE GO NOW!  
Please go now!

**MARION**

IT WAS SNOWING  
ON THAT EVENING

OUT OUR WINDOW.  
GLORIOUS SAILING CRYSTAL SNOWFLAKES.  
ON CHRISTMAS IN PARIS.  
PARIS!

**PATRICIA**

JAMAICA!

**MARION**

Paris! That's it! We need to give Paris to Patricia for Christmas.

**W. R.**

Let's tell her.

As they exit they pass Bette in the hall.

**MARION**

Bette, do you happen to know where Patricia is?

**BETTE**

I passed her upstairs a few minutes ago. I think I know where she was heading.

**MARION**

Would you take us?

**BETTE**

More than gladly.

**W. R., Marion and Bette exit.**



**ACT I SCENE 10 Interior, Flynn's Bedroom**

**FLYNN**

You really must be going, my dear girl. I'm late.

**PATRICIA**

How can you leave me so unsatisfied?

**FLYNN**

What satisfaction did you expect?

**PATRICIA**

Your promise to meet me tonight in my room. Didn't you read that in the letter?

**FLYNN**

I won't do that to my hosts. Surely not under their roof.

**PATRICIA**

I'm pleading with you. You must, you must, you must promise to be there.

**FLYNN**

You have quite an arsenal, but no means no, my dear girl. Now out you go.

Patricia faints falling into Flynn's arms.

I know you're faking. Patricia, you can't hold your breath forever. Now wake up and get out of here.

As Flynn tries to lift her, his back spasms, and he is tossed on top of her *on his bed*.

**FLYNN**

Ow, Ow, Ow.

**W. R., Marion and Bette** enter.

**W. R.**

What the hell are you doing?

**FLYNN**

Uh ...OW Uh ..OW I was on my way to the courts when I heard a cry for ... for help in the **hallway** and found Patricia in this state. And . .

**W. R.**

And what?

**FLYNN**

And I was trying to revive her when you came in.

**W. R.**

Marion, ring for Stevens. (*pushing Flynn aside*) Get out of my way. She seems to be breathing all right. She seems to be sound asleep.

Marion rings for Stevens and notices the letter that Patricia had brought in to Flynn which she reads in the background.

**Stevens, the maids and Arthur** enter..

**STEVENS**

You rang, sir?

**FLYNN**

I guess you've got things pretty much under control.

**W. R.**

Don't let Flynn leave this room.

Stevens restrains Flynn. Patricia revives.

**PATRICIA**

Oh, where am I? Errol, my love, what are they doing to you?

**FLYNN**

Don't you remember fainting outside in the **hall**?

**PATRICIA**

Take your hands off of him. You can't stop us! We love each other.

**W. R.**

Patricia you're just seventeen. Do you know what that means?

**FLYNN**

I must protest . . .

**PATRICIA**

What *I* did to him you mean. I made him love me.

What do you two really care about me any more than you do about your dogs? I can take care of myself! He planted the seed of love within me and you can't stop it from growing. I know what I will do. I'll go back to my mother in Europe and Errol can live with me there and there's nothing that you two can do about it. I will never give him up. . . . . But don't worry, I won't do anything as childish as killing myself because . . .

**MUSIC: "I WASN'T ALIVE" REPRISE**

**PATRICIA**

I WASN'T ALIVE UNTIL I FOUND HIM.  
NO LIGHT IN MY EYES, NO BLUE IN THE SKIES  
NO SENSE OF SURPRISE UNTIL I FOUND HIM.

**W. R.**

TELL ME WHY ...

**MARION**

I DON'T KNOW WHY ...

**W. R.**

... SHE WON'T BEHAVE.

**MARION**

... SHE WON'T LISTEN.

**PATRICIA**

FROM THE CONSTANT BEATING OF MY HEART  
I KNEW  
AS THAT RHYTHM GREW AND GREW  
THAT I WOULDN'T SURVIVE WITHOUT HIM.

**MARION AND W. R.**

WHY CAN'T SHE SEE?

**PATRICIA**

WITH EVERY BEAT OF MY HEART I KNEW ...

**MARION AND W. R.**

SHE'S YOUNG, HIGH STRUNG.

**PATRICIA**

... AS THAT RHYTHM GREW AND GREW ...

**MARION AND W. R.**

SHE'S STUNG.

**PATRICIA**

... THAT I WOULDN'T SURVIVE WITHOUT HIM!

**MARION AND W. R.**

PLEASE LISTEN TO US!

**PATRICIA** (*jumping on the bed*)

HE'S MY LOVE; HE'S MY MAN  
AND WE'RE GOING FAR AWAY

**FLYNN**

STEVENS, NONE OF THIS IS TRUE:  
SHE'S LESS INTERESTING THAN YOU.

**W. R. (to Patricia)**

COME DOWN!

**PATRICIA**

LET GO!

**STEVENS**

IT'S A PRIVILEGE TO HOLD YOU, MR. FLYNN.

**JENNY AND QUINN**

SHALL WE DO SOME DUSTING UP?

**ARTHUR**

MR. BUTLER, WHAT'S GOING ON?

**STEVENS**

She's a girl in distress, tied to the tracks of her blossoming identity..

**ARTHUR**

Wowww!

**PATRICIA**

YOU CAN'T STOP ME.  
I CAN LEAVE THIS PLACE TODAY!

**BETTE**

WELL, ERROL!  
HOW'S YOUR BON-BON TASTING NOW?

Bette hits Flynn with her purse as he is  
bounced around in pain.

**JENNY AND QUINN**

OOH! OOH!

**PATRICIA**

I WASN'T ALIVE UNTIL I FOUND HIM, ...

**MARION and W.R.**

HOW CAN SHE DO THIS?

**MARION & W.R. / BETTE**  
HOW CAN SHE DO/ I'M GLAD SHE DID THIS?

**FLYNN** (*to Stevens*)  
I'M WARM IN YOUR ARMS

**PATRICIA**  
... EXPOSED TO ALL HARMS,  
IMMUNE TO ALL CHARMS ...

**BETTE AND W. R.**  
THAT FLYNN IS TROUBLE!

**PATRICIA**  
... UNTIL I FOUND HIM.

**MARION**  
FLYNN IS TROUBLE.

**STEVENS**  
  
IT'S A PLEASURE TO  
SERVE YOU, SIR!

**BETTE / W. R.**  
DID I STOP THAT MAN/ GOT TO STOP THAT MAN

**PATRICIA**  
WITH ...

**JENNY, QUINN, BETTE, W. R.**  
HOW? HOW?

**PATRICIA**  
... EVERY BEAT IN MY HEART, I KNEW ...

**FLYNN** (*to Stevens*)  
ARE YOU DOING ROOM SERVICE TONIGHT?

**PATRICIA**  
... AS THAT RHYTHM GREW AND GREW, ...

**W. R. / STEVENS**  
TONIGHT!

**PATRICIA**  
... THAT I WOULDN'T SURVIVE ...

**JENNY, QUINN**

HOW? HOW?

**MARION AND W. R.**

HOW CAN WE STOP HIM?  
HOW CAN WE SAVE HER?

**PATRICIA**

... WITHOUT HIS, ...

**ARTHUR**

ARE THERE WILD HORSES IN HERE?

**PATRICIA**

... WITHOUT HIS LOVE.

**ALL EXCEPT PATRICIA**

WHAT A MESS!  
WHAT WILL WE/THEY DO?  
WHAT WILL WE/THEY DO?

**CURTAIN on Act One.**

**INTERMISSION**

**ACT II SCENE 1 Interior Hearst Castle**

Marion (*wearing her tango costume*), W. R., Stevens and the maids are all sitting together pondering the situation.

**W. R.**

I just spoke with son Jack about Patricia, and he came up with a rather bizarre idea.

**MARION**

Jack has an idea? That is bizarre?

**W. R.**

And amazingly it requires the participation of his clueless friend, Arthur.

**MARION**

How so?

**W. R.**

The gist of it is to marry off Patricia to Lake as soon as possible to cover-up an apparently unstoppable affair with Flynn and any embarrassing issue or issues that might result there from.

**MARION**

There is a devil's logic to it. And it just might keep Patricia in our lives.

**W. R.**

That must be at all costs.

**MARION**

It's odd. Earlier today I asked Stevens if he thought it was better to be a mistress or a wife. We got stuck on the fence. . . . Maybe it's best to be both a mistress and a wife. It sure won't be easy to convince Patricia of that right now!

**W. R.**

I don't know what we can offer Lake to entice him to accept our proposition. Practically everything we own is either mortgaged or collateralized.

**MARION**

He's a would-be actor after all, right? What about mining your comics again?

**W. R.**

Comics?

**MARION**

You know, ... the funnies in your papers. You old buffalo, have you forgotten? It wasn't that long ago when we raised up Tillie, the Toiler from newsprint to the silver screen.

**W. R.**

You were a perfect Tillie. But who could he be?

**MARION**

For obvious reasons, I'm partial to Blondie.

**W. R.** Lake does seem to have Bumstead naivete . Ok, let's go with that for the moment.  
What are you thinking?

**MUSIC: "IT'S A FOUR-STEP PLAN"**

**MARION**

I THINK WE HAVE FOUND A SOLUTION.  
WE'LL WED PATRICIA TO A MAN  
WITH A LESS RUINOUS REPUTATION.  
IT'S A FOUR STEP PLAN.

**STEVENS, JENNY, QUINN**

A FOUR-STEP PLAN? OOH! OOH!

**W. R.**

YOU'LL MAKE IT WORK?

**MARION**

I CAN.  
IT TAKES A BIT OF PREP  
BUT WE'LL DO IT STEP BY STEP.

**W. R.**

YES WE'LL DO IT STEP BY STEP!

**MARION, W. R.**

IT'S A FOUR STEP PLAN:

**STEVENS**

YOU CAN COUNT ON IT!

**MARION**

NUMBER ONE ...

**JENNY, QUINN**

NUMBER ONE!

**MARION**

SEND FLYNN BACK TO THE ARMS OF QUEEN, BETTE.



**W. R. AND STEVENS**

Prima donna Bette!

**MARION**

In a role that is heady,

**W. R.**

A script must be ready,

**MARION**

with Flynn she'll be deadly.

**MARION**

NUMBER TWO,  
GET ERROL TO BE LESS FERAL.

**QUINN, JENNY, STEVENS**

Feral?

**MARION**

He's feral!

**STEVENS**

A devil!

**JENNY**

I'd settle and nestle with Errol.

**MARION**

NUMBER THREE,  
CONVINCE PATRICIA TO WAIT TO FORNICATE.

**QUINN**

Fornicate? Whatever that is.

**W. R.**

Shut the gate.

**MARION**

And make her wait.

**JENNY, MARION, QUINN**

Before it's too late.

**MARION**

NUMBER FOUR ...

**JENNY, QUINN**  
NUMBER FOUR, NUMBER FOUR!

**MARION**  
... FIND HER A MARRYING GUY TO MATE.

**JENNY, STEVENS**  
MISTER LAKE,

**QUINN, STEVENS**  
MISTER LAKE  
MISTER LAKE

**W. R.**  
Instead of that snake.

**STEVENS**  
Mr. Lake needs a break.

**MARION**  
IT'S A FOUR-STEP PLAN.

**W. R.**  
I THINK I GET IT!

**MARION, W. R.**  
IT'S A FOUR-STEP PLAN!

**MARION**  
IT WON'T BE EASY TO KEEP FLYNN WITH BETTE—

**W. R.**  
YOU'D HAVE TO SEND THEM TO THE SERENGETI!

**MARION**  
AND TO KEEP HIM FROM PATRICIA ...

**W. R.**  
I'D HAVE TO GUARD HER WITH A MILITIA!

**MARION**  
BUT I THINK ...

**QUINN, JENNY, STEVENS**  
THEY THINK THAT ...

**MARION**  
WE CAN WORK OUT A SOLUTION.

**JENNY, QUINN, STEVENS**  
THEY'VE GOT IT FIGURED!

**MARION**  
WE'LL WED HER TO SOME GUY

**JENNY**  
SOME GUY, SOME GUY ...

**MARION**  
WITH A LESS RUINOUS REPUTATION

**JENNY AND STEVENS**  
REPUTATION ...

**MARION**  
WITH OUR FOUR-STEP PLAN!

**W. R.**  
WE'LL MAKE IT WORK?

**QUINN, JENNY / STEVENS**  
SHE'LL MAKE IT WORK! / UH-HUH!

**MARION**  
WE CAN.  
IT'LL TAKE A BIT OF PREP.  
BUT WE'LL DO IT STEP BY STEP.

**ALL**  
YES WE'LL/THEY'LL DO IT STEP BY STEP  
IT'S A FOUR-STEP PLAN!

**MARION**  
NUMBER ONE ...

**QUINN, JENNY, STEVENS**  
NUMBER ONE ...

**MARION**  
GIVE BETTE BACK HER FAVORITE PET, ERROL.

**JENNY**  
NUMBER TWO ...

**JENNY, QUINN, STEVENS**  
NUMBER TWO ...

**MARION**  
GET ERROL TO BE LESS FERAL.

**QUINN**

Feral?

**MARION**

Yes, feral, believe me!

**JENNY**

I DO

**MARION**

NUMBER THREE ...

**JENNY, QUINN, STEVENS**

NUMBER THREE ...

**MARION**

CONVINCE PATRICIA TO WAIT TO FORNICATE.

**QUINN**

Fornicate? Whatever that is.

**W. R.**

Shut the gate

**MARION**

and make her wait

**JENNY AND MARION**

before its too late!!

**MARION**

NUMBER FOUR ...

**JENNY, QUINN, STEVENS**

IF YOU CAN!

**MARION**

FIND HER A MARRYING GUY TO MATE.

**QUINN, JENNY, STEVENS**

They're thinking of Mr. Lake!

**JENNY AND STEVENS**

Mr. Lake

**QUINN AND STEVENS**

Mr. Lake

**W. R.**

Instead of that snake!

**STEVENS**

Mr. Lake needs a break!

**MARION**

IT'S A FOUR-STEP PLAN!

**W. R.**

I GUESS NOW WE KNOW WHAT TO DO:

**ALL**

IT'S A FOUR-STEP PLAN!

**STEVENS**

EASIER SAID THAN DONE! HA! HA!

**ALL**

ONE, TWO, THREE, FOUR!

**W. R.**

Now for some entertainment. Stevens, will you inform Flynn that we accept his explanation for now and assemble the group for Marion's tango?

**BLACKOUT**

## ACT II SCENE 2 The Hearst Assembly Room

The **maids** set up small tables and chairs.

As if in a tableau Patricia wearing a red striped Apache dress and beret sits alone at one table with an empty wine glass in front of her. Stevens fills her glass. Flynn dressed as a Spanish woman and Bette dressed as a man with a beard are together at another table. Arthur and the younger maid are at the third table.

Marion in her tango costume and holding a set of bongo drums is sitting next to W.R.

**MARION** (*to W. R.*)

You are in charge of the bongos and the music, dear. Start the record right after Stevens has poured the wine.

**W. R.**

The bongos? Really?

**MARION**

Just give it a try, (*pleading*) for me.

Marion joins the group approaching Stevens.

Cue the music, please.

**MUSIC: "THE CASTLE TANGO"**

W. R. starts the record and awkwardly plays the bongos.

Marion starts tangoing with Stevens, then is joined by Arthur and the younger maid, and Flynn and Bette.

Patricia cuts in on Bette.

Bette, however, won't let go of Flynn and an Apache style hair pulling dance fight ensues.

**W. R.**

Patricia, that is quite enough. Go to your room immediately.

Stevens picks Patricia up off the ground, and  
Patricia throws a glass before she exits.

Please accept my apologies for Patricia. Let's all re-group for cocktails at 4.

Everyone exits except W. R., Marion and  
Stevens.

**MARION**

We need to execute the four step plan as soon as possible.

**W. R.**

Stevens, will you inform Miss Davis that I have some very good news from Hollywood  
for her.

**STEVENS**

Yes sir..

**BLACKOUT**

**ACT II SCENE 3 Interior Hearst Castle**

**W. R.**

It's a four-step plan. NUMBER ONE: Give Bet a role she won't regret.

**Bette enters.**

**MUSIC: "THE CASTLE TANGO" in the background as they circle each other**

**BETTE**

What's the good news, darling?

**W. R.**

How does being cast in the most monumental role of your career sound to you?

**BETTE**

Like the "Hallelujah Chorus."

**W. R.** Jack Warner is willing to co-produce with us a large budget epic to compete with MGM's "Gone With the Wind." It will be about Queen Elizabeth's doomed love affair with the Earl of Essex, and we desperately need you for the lead.

**BETTE**

Wasn't Elizabeth somewhere in her fifties?

**W. R.**

That's the sheer genius of it. No one will expect such a stunningly attractive, young ...

**ENSEMBLE**

Young!

**W. R.**

... actress to take on such a challenge. You'd have the inside track on another Academy Award.

**ENSEMBLE**

*(applause)*

**BETTE**

Very tempting. . . I'll tell you what, if I don't get Scarlett, I'll do it out of sheer spite.

**W. R.**

Then you're in.

**BETTE**

What do you mean?



**W. R.**

I just heard Selznick chose Vivian Leigh.

**ENSEMBLE**

Ooh!

**BETTE**

I'll play her goddamn queen and trump that British bitch! (*snaps fingers*)

**W. R.**

There is one stipulation.

**BETTE**

And what is that?

**W. R.**

Warner needs to insure a big box office. Errol Flynn is your leading man.

**ENSEMBLE**

Ooh!

**BETTE**

Bloody hell he will. Did you see how wretched he was in "The Sisters"?

**W. R.**

Didn't you see his **grosses** on "Robin Hood" and "Captain Blood"?

**ENSEMBLE**

Ooh!

**W. R.**

This is a dream casting, the best film actress in the world paired with its most popular heart-throb.

**ENSEMBLE**

Bravo!

**W. R.**

Are you in with Flynn or not?

**BETTE**

With one condition of my own.

**W. R.**

What is that?

**BETTE**

He has to take legitimate acting lessons before we're back on the set.

**W. R.**

I'm a mogul not a miracle worker.

**BETTE**

And I'm an actress not a show pony.

**W. R.**

I'll see to it

**Bette exits.**

**Marion enters.**

**MARION**

How did it go?

**W. R.**

She's less than enthusiastic, but she'll do it.

**MARION**

Step one done. Should we meet with Patricia next or Flynn?

**W. R.**

I think you should talk with Flynn on your own. Career suicide over a love-sick teenager versus a starring role with the great Bette Davis. That should be an easy sell.

**W. R. exits. Flynn enters faux tangoing with Marion.**

**FLYNN**

I understand you perfectly.

**Flynn exits.**

**MARION**

Step Two accomplished!

**MUSIC: THE CASTLE TANGO ends with the posed ensemble Ole.**

**BLACKOUT**

## ACT II SCENE 4 Interior Hearst Castle

**Flynn** enters. Seeing no one is around, he selects a bottle of whiskey to take back to his room..

**Arthur** enters in Jack Hearst's over-sized tuxedo, cummerbund, box of studs and large shoes. Flynn tries to hide the bottle from him

**ARTHUR**

Mr. Flynn, can you help me out? The shirt doesn't seem to have any buttons, and I have no idea what this is for.

He holds up the enormous cummerbund.

**FLYNN**

What you need are studs.

**ARTHUR**

Huh?

**FLYNN**

Let me see what you've got. They're used to hold the shirt together. (*opening the stud box*) I'll show you.

Errol starts putting them in for Arthur as Stevens arrives.

Stevens, will you help Arthur finish dressing?

**Errol** exits.

**STEVENS**

Sir, may I ask where you obtained this garment?

**ARTHUR**

Jack lent it to me. Oh, oh, and he wanted me to tell you that he's really under the weather and would like you to bring him dinner . . .when it's ready, of course.

**STEVENS**

(*holding up the large shoes*)

I've got a better idea. Come with me to our guest wardrobe. I'm sure we have your size. You've got to look like a somebody before you can become a somebody.

Miss Davies informed me that she wants to meet with you after cocktails to discuss your possible interest in a movie project.

**ARTHUR**

*(spinning around to the tune of "Lost in the Fog")*

WOW! THAT'S GREAT BECAUSE  
I AM REALLY, TOTALLY,  
TOTALLY  
LOST IN THIS COAT ...

**BLACKOUT**

**ACT II SCENE 5 Interior Hearst Castle**

**Marion and W. R.** alone on stage.

**W. R.**

What's bothering you?

**MARION**

I think it's time to tell her. It's the right thing to do. Especially now.

**W. R.**

Do you think there will be repercussions?

**MARION**

We'll keep it private. You're a great man. Great men must maintain their dignity. They can attack your politics and throw all kinds of dirt at you, but you must never jeopardize your dignity

**W. R.**

And I never will with you at my side.

**MARION**

It's perfectly acceptable for you to have a Follies girl and beautiful blonde movie star as your mistress. Look at Louis XIV or Charles II, or King David even.

**W. R.**

I really come up rather short of the mark. Didn't David have eight wives and something like a dozen concubines?

**MARION**

You are incorrigible! The point is, if you divorce the mother of your five sons to marry me, your enemies will make you out a fool. You can live down being thought old-fashioned and even immoral, but no man – you have written it yourself in editorials – has ever lived down being ridiculous. It's perfect the way we are. And Patricia is an essential part of us.

I love you so much. Ya, big palooka!

**MUSIC: "PRECIOUS TO ME WALTZ"**

**W. R.**

YOU'RE OH SO PRECIOUS TO ME  
BRIGHTER THAN DIAMONDS IN SPOTLIGHTS  
YOU BRING MORE PLEASURE TO ME  
THAN WONDERS OF CONTINENTS WITH ALL THEIR SIGHTS.  
YOUR LOVE MEANS SO MUCH TO ME,  
THAT ALL THE MUSEUMS OF ART,  
CAN NOT MATCH THE MONA LISA  
THAT'S WITHIN YOUR HEART.

Marion? Will you join me in this dance?

They waltz under Marion's direction.

WHEN I SEE YOUR SMILE--OH, THOSE FEELINGS!  
BETTER THAN A THOUSAND SISTINE CEILINGS!  
YOU'RE OH SO PRECIOUS TO ME,  
YOU'RE A PERFECT WORK OF ART!

Marion and W. R. sit back down on the sofa.

**MARION**

She should be here any minute. W. R., just look at you.

She reaches for a silver hair brush and begins grooming him.

But before we take on Patricia we need to talk about Jack.

**W. R.**

What's he done now?

**MARION**

Do you know what he's growing behind the barn? Apparently the zebras got into it and Stevens saw some of them rolling down the hill this morning.

**W. R.**

I'm sorry I missed that.

**MARION**

Seriously, they could have been severely injured. I know people who are divorced are often too soft on their children because of their guilty consciences, and . . . .

**W. R.**

*(interrupting)*

That wouldn't apply in my case, would it? since I'm not divorced, and I've never had a guilty conscience.

**Patricia enters.**

**PATRICIA**

Auntie Marion ...

**W. R.**

*(getting up first)*

Patricia, We've come to a non-negotiable decision about you and Flynn.

**PATRICIA**

But ...

**MARION**

Your happiness is our foremost concern.

**PATRICIA**

You don't care about my happiness! You just don't want me to throw a tantrum and embarrass you in front of your Hollywood friends.

**W. R.**

I'll tell you why we care. We care because we're the people who gave you life itself. I am your father. Marion is your mother. Your other mother running around Europe is really your aunt.

**PATRICIA**

*(silent)*

**W. R.**

Do you understand now why we care so much about what happens to you?

**PATRICIA**

*(still silent)*

**MARION**

Say something. . . Anything.

**PATRICIA**

I think I always knew it.

**MARION**

We love you.

**PATRICIA**

I love Errol ... Mother.

**MARION**

My darling, you're only seventeen, and we need to protect you.

**PATRICIA**

How well did your mother protect you when you were -- sixteen was it? -- when you went with an older man (*looking toward W. R.*) ?

**MARION**

Times were different back then, for showgirls.

**W. R.**

Most importantly I was and still am completely in love with your mother. In your wildest fantasies do you believe Flynn is capable of loving anyone other than himself ?

**PATRICIA**

I want to discover that on my own.

**MARION**

And we won't stand in your way as long as you do two things for us.

**PATRICIA**

What two things?

**MARION**

First, you must promise not to sleep with him until after you are eighteen -- the legal age of consent, I believe, in this state.

**PATRICIA**

He'll never agree to that.

**W. R.**

He already has.

**PATRICIA**

What do you mean? Did you just pay him off to walk away? How dare you! ... What's the second thing?

**MARION**

That you get married as soon as possible in case you fail to honor the first promise.

**PATRICIA**

Married!? To whom?

**MARION**

Someone like – Arthur Lake for instance.

**PATRICIA**

Mr. Lake? He's sweet, but why him?

**MARION**

He's charming and reasonably harmless.



**PATRICIA**

But why *marry* him?

**MARION**

You'd do that to have free access to whatever unavailable and inappropriate man like Errol Flynn you'll ever fall in love with. You'd do that to avoid the kind of scandal mongering that your father and I have had to deal with every day that we've been together.

**PATRICIA**

And what if I won't do this, second thing?

**W. R.**

I don't trust Flynn one iota and you barely two iotas. If you don't choose both conditions that Marion has laid out, I will forever eliminate Flynn as a threat to my family. That will be easy enough when he's arrested in front of my Metro-dome's cameras for statutory rape. Not involving you, of course, my dear. What's your decision?

**MUSIC: "MY LOVE IS SO IN DANGER"**

**PATRICIA**

MY LOVE IS SO IN DANGER  
AND I ALONE CAN SAVE HIM

IF I DARE TO DEFY THEM,  
DEFY THEM  
HIS LIFE WOULD BE EXTINGUISHED  
EXTINGUISHED FOREVER

ALL FOR HIS LOVING ME.  
HIS LOVING ME.

BUT IF I GIVE UP MY LOVE  
WILL LOVE GIVE UP ON ME?

I MUST FORGO MY LOVE  
UNTIL THE FATES CONSPIRE  
TO REOPEN THESE FLOODGATES  
THEY CALL DESIRE  
THEY CALL IT DESIRE.

I PRAY THAT LOVE WILL SURVIVE  
I KNOW IT MAKES ME ALIVE.

**PATRICIA**

I will consider your terms but only if no harm ever comes to Errol because of his love for me, ever.

**MARION**

Agreed. That's the decision I would have made.

**PATRICIA**

At least, let me interview this Lake guy. I absolutely reserve the right of refusal about any marital arrangement that I'm not comfortable with.

**MARION**

We'll set it up right after cocktails, but you're in charge.

**BLACKOUT**

**ACT II SCENE 6      Interior, Hearst Castle**

Play approximately a minute and a half of Orson Welles' "War of the Worlds" radio broadcast in the dark at the start of the scene.

<https://vimeo.com/user8588759/review/202580516/f9f292ed9d>

**ARTHUR** (*running on stage screaming.*)

Run for your lives – the Martians are coming. The Martians are Coming.

**Stevens** follows him.

**STEVENS**

It's not real. It's just a radio show, Mr. Lake. You've got to calm yourself for your audition with Miss Davies.

**ARTHUR**

You never said who I'd be playing?

**STEVENS**

She will inform you of that. Just remember, you've got to dream it to be it.

**Stevens** exits.

**Marion** and Patricia enter.

Marion hands her a piece of paper enter.

**ARTHUR**

Miss Davies, Stevens said you wanted to meet with me about some sort of movie thing.

**MARION**

Let's get right to the point, Arthur. Are you ready?

**ARTHUR**

I don't know... ahi, ahi, ahi, ahi, ahi

**MARION**

Take a few deep breaths. In . . . Out . . . Think of us as a typical, California family who just happens to make a few movies a year to amuse ourselves. In . . . Out . . . In . . . Out.

**ARTHUR**

I think I can talk now.

**MARION**

You remember my niece, Patricia Van Cleve, don't you?

**ARTHUR**

Yes, ma'am, I do.

**MARION**

You're especially lucky because she is the Blondie project's producer. Jack thinks highly of your potential to be our Dagwood.

**ARTHUR**

I haven't had a lot of movie acting experience, although I worked in the circus for quite a while with my father and uncle. You might have heard of us - The Flying Silverlakes. No?

**MARION**

You must excuse me I need to join the others in the theatre. W. R. insists on running "Ever Since Eve" again, and I have to keep reminding him when to laugh. Patricia, he's all yours.

**Marion** exits.

**PATRICIA**

Let's pretend that you and I are playing Dagwood and Blondie in a scene and a potentially jealous confrontation arises. Another man has sent me, your wife, the poem that I'm about to read to you. You discovered it hidden in my underwear drawer?

**ARTHUR**

Why would I be looking in your underwear drawer?

**PATRICIA**

I don't know. Maybe you were looking for a screwdriver or something. What difference does it make why you are looking in my underwear drawer?

**ARTHUR**

It would make all the difference in the world to the audience. Maybe I could enter the scene with a tin of car wax and I'm looking for a cloth. (*nervous Dagwood laugh*) Ha, ha, ha, ha.

**PATRICIA**

Let the script writers worry about that. I'll read you the poem. It is entitled "Evening Eyes" and remember, it's been sent by another man to the woman who is playing your wife.

**PATRICIA**

(*reciting from the paper*)

*The stars are bright  
and the evening is blue  
Like the eyes of the girl who might lie in my arms some night.  
Those eyes now have a sadder hue . . .*

**ARTHUR**

*(interrupting)*

Excuse me. I'm very confused. What does that mean?

**PATRICIA**

That doesn't matter. The point is, if you were playing my husband, how would you react if your "character" were placed in such a situation and found a love poem that another man had written to your wife?

**ARTHUR**

Ahi, Ahi, Ahi, OK, OK. I'd probably ask her, meaning you of course, why her eyes are sad. Why is she so blue? Is that why she is untrue?

**PATRICIA**

Why, Arthur, there really are tears in your eyes.

**ARTHUR**

I cry in Westerns every time they make the horses fall. I've been riding since I was ten. I love to listen to the horses breathe at night.

**MUSIC: "WOULD YOU LIKE TO PLAY HOUSE WITH ME"**

**PATRICIA**

YOU ARE SO SWEET AND SO KIND  
WOULD YOU LIKE TO PLAY HOUSE WITH ME?  
GO TO WORK EVERYDAY,  
PICK UP THE DOG AT THE VET  
AND HAVE SOME BREAKFAST  
IN OUR NEW DINETTE.  
I'LL BUY FURNITURE WE CAN'T AFFORD  
AND MAKE YOU SANDWICHES  
IMPOSSIBLE TO EAT.  
THIS COULD REALLY BE A KIND OF GOOD,  
I'LL PLAY BLONDIE TO YOUR DAGWOOD.  
I'LL BUY FURNITURE WE CAN'T AFFORD  
AND MAKE YOU SANDWICHES  
IMPOSSIBLE TO EAT.  
THIS COULD REALLY BE A KIND OF GOOD,  
I'LL PLAY BLONDIE TO YOUR DAGWOOD.  
THIS COULD BE SOME FUN FOR ME  
AND FUN FOR YOU.  
WE COULD STAY HERE AT THE RANCH  
OR BEACH AT MALIBU.  
IF YOU ARE SO SWEET AND KIND,  
CAN WE PLAY HOUSE FOR NOW FOR TWO?  
FOR TWO?

**ARTHUR**

Ai -ee!

**PATRICIA**

THIS COULD BE SOME FUN FOR ME  
AND FUN FOR YOU.  
WE COULD STAY HERE AT THE RANCH  
OR BEACH AT MALIBU.  
YOU ARE SO SWEET AND KIND,  
CAN WE PLAY HOUSE FOR NOW FOR TWO?

**ARTHUR**

FOR TWO?

**PATRICIA**

FOR TWO?

**ARTHUR**

ME AND YOU?

**PATRICIA**

*(kneeling on one knee)*

WILL YOU MARRY ME?  
WILL YOU MARRY ME?

**ARTHUR**

I DO.

They kiss.

**PATRICIA**

If you will, we can become husband and wife, and you can be my Dagwood too.

**ARTHUR**

Marry you ... and Dagwood too?

**PATRICIA**

You don't have to decide right at this moment...

**MUSIC: "I CAN BE A SOMEBODY"**

**ARTHUR**

You mean . . .

I CAN BE A SOMEBODY AS DAGWOOD!  
I CAN MAKE SOME HISTORY AS DAGWOOD.  
BIG ON THE SCREEN,  
I WILL BE SEEN!  
SOON I'LL BE A SOMEBODY  
AND "DAGWOOD" WILL BE MY NAME!

Soft-shoe dance interval.

I CAN BE A SOMEBODY AS DAGWOOD!

**PATRICIA**

AS DAGWOOD.

**ARTHUR**

I CAN START SOME HISTORY AS DAGWOOD.

**PATRICIA**

AS DAGWOOD.

**ARTHUR**

BIG ON THE SCREEN,

**PATRICIA**

FRIENDLY AND TALL!

**ARTHUR**

I WILL BE SEEN!

**PATRICIA**

YOU'LL OUT-CLOWN THEM ALL!

**ARTHUR**

SOON I'LL BE A SOMEBODY,

**PATRICIA**

A SOMEBODY!

**ARTHUR**

A SOMEBODY!

**PATRICIA**

A SOMEBODY!

**ARTHUR**

A SOMEBODY!

**PATRICIA/ ARTHUR**

A SOMEBODY, A SOMEBODY,  
AND "DAGWOOD" WILL BE YOUR/MY NAME!



**ACT II SCENE 7 Interior Hearst Castle**

**Everyone** enters from the Castle's theatre to join Patricia and Arthur.

**FLYNN**

How did you keep smiling after you had to kiss that stuffed shirt, Montgomery?

**MARION**

That was easy. He kept snorting through his nose like a baby pig throughout the takes. The hardest part was acting without any makeup on. What do you think, Betty?

**PATRICIA**

Excuse me everyone. . . . (*nudging him*) Arthur, don't you have a special announcement to make?

**ARTHUR**

Of course, dear. What is it?

**PATRICIA**

(*whispering*)

We're getting married.

**ARTHUR**

Heh everybody! Patricia and I are getting married. . . . When, exactly?

**PATRICIA**

As soon as possible.

**ARTHUR**

As soon as possible.

**PATRICIA**

Auntie Marion, what do you have to say?

**MARION**

Good question. How does next Sunday sound? And everyone is invited to stay over and celebrate the nuptials with us. We can send the plane down to fetch the necessary accoutrements.

**PATRICIA**

Chief, what do you have to say?

**W. R.**

As the poet put it, "The heart wants what it wants or else it does not truly care for anything," and Patricia's heart is every bit as determined as my own. I am forced to love and respect it.

**MUSIC: "SOMETHING'S STRANGE HERE"**

Everyone but Flynn and Marion freezes.

**FLYNN**

SOMETHING'S STRANGE HERE.  
SOMETHING'S DIFFERENT WITH HER.

SHE'S SO CALM AND SO SELF-ASSURED

SHE NO LONGER HANGS ON MY EVERY WORD

**MARION**

SOMETHING'S CHANGED HERE.  
SOMETHING'S DIFFERENT WITH HER.  
IS SHE NO LONGER AN EXTENSION OF ME?

**FLYNN**

WILL SHE MARK THE END OF MY ALCHEMY?  
AM I BECOMING THE MOTH  
DRAWN TO HER CANDLE'S FIRE,  
WILL I BE A VICTIM OF MY OWN DESIRE?

**MARION**

HER MOVES WERE EASY TO READ.  
NOW TO PREDICT THEM IS HARD:  
SHOULD I BE ON MY GUARD?

**FLYNN AND MARION**

SOMETHING'S STRANGE HERE.  
SOMETHING'S CHANGED HERE.  
WITH HER AND WITH ME, I FEAR.  
SHE DISTURBS ME

**FLYNN**

I AM SUDDENLY UNSURE.

**MARION**

SHE'S SUDDENLY MATURE

**FLYNN AND MARION**

OH! I WISH IT WERE CLEAR  
WHERE SHE MIGHT TAKE ME.

Flynn and Marion step back and freeze  
as **Bette** touches Flynn's arm and steps  
forward.

**BETTE**

Why at the end of every story the one left behind is me?

**MUSIC “I’LL NEVER SHOW”**

I’LL NEVER SHOW  
THE PAIN I FEEL  
WITHOUT YOU.  
YOU’LL NEVER KNOW  
THAT LESS IS REAL  
WITHOUT YOU.

YOU’LL NEVER SEE ME CRY.  
WE’LL SIMPLY SAY GOODBYE  
BEFORE MY HEART’S NO LONGER FREE,  
BEFORE I LOSE THE REST OF ME,  
YOU’LL NEVER SEE ME CRY.  
WE’LL SIMPLY SAY GOODBYE.

I’LL NEVER SHOW THE PAIN I FEEL  
WITHOUT YOU,  
BEFORE MY HEART BREAKS IN TWO  
BEFORE I CAN’T LIVE  
WITHOUT YOU.  
WE’LL SIMPLY SAY GOODBYE.

MR. FLYNN, YOU’LL NEVER SEE ME CRY.

Everyone is animated again.

**MUSIC “W. R.’S TOAST”**

**W. R.**

I TOAST THE LUCKY COUPLE  
AND WISH THEM A HAPPY LIFE  
AS DUTIFUL HUSBAND  
AND ALL-DEVOTED WIFE

**ALL**

WE TOAST THE LUCKY COUPLE  
AND WISH THEM A HAPPY LIFE!**ACT II SCENE 8 Interior Hearst Castle**

Three couples start dancing – Patricia and Arthur, Marion and W. R. and Flynn and

Stevens. Bette is left alone down stage front  
with the maids.

**MUSIC "I LOVE WHO YOU ARE"**

**MARION TO W. R.**

I LOVE WHO YOU ARE  
WHETHER NEAR, OR FAR.  
WHEREVER YOU ARE,  
I WILL LOVE YOU,  
WHO YOU ARE, FOREVER.

**MARION AND W. R.**

WE LOVE WHO YOU ARE  
WHETHER NEAR, OR FAR.  
WHEREVER YOU ARE,  
WE (WILL) LOVE YOU  
WHO YOU ARE, TOGETHER.

**ARTHUR**

MY LIFE AT TIMES ...

**MARION**

WE LOVE WHO YOU ARE.

**ARTHUR**

... AMAZES ME:  
CAN I EVER DO THINGS RIGHT?

**W. R.**

WE LOVE WHO YOU ARE.

**ARTHUR**

YET NOW IT SEEMS A CASTLE ...

**W. R.**

WE LOVE WHO YOU ARE.

**ARTHUR**

... WILL BE MY MARRIAGE SITE!

**MARION AND W. R.**

WE LOVE WHO YOU ARE.

**ARTHUR**

INCREDIBLE!

He twirls Patricia.

I'VE FOUND OUT WHO I AM

**W. R.**

I LOVE WHO YOU ARE.

**ARTHUR**

AND NO LONGER NEED TO ROAM.  
I FOUND A GIRL,  
AND FOUND A FAMILY

**MARION**

I LOVE WHO YOU ARE.

**ARTHUR**

I AM NO LONGER LOST:  
I'VE FOUND MY HOME.

**PATRICIA**

*(looking into the distance)*

JAMAICA!

**CURTAIN TABLEAU**

**FINAL BLACKOUT**