



**CASTLE HAPPY WORKING SCRIPT v 8.6
(07-22-2018)**

Castle Happy: Unexpected Love Stories

**book by John Freed
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**music by Jeff Dunn
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lyrics by Jeff Dunn and John Freed

The musical's promotional website:

<http://www.castlehappy.com/>

**Extended sampler from the
Altarena Playhouse's production:**

[https://vimeo.com/user8588759/review/
279372149/c2a9d142a7](https://vimeo.com/user8588759/review/279372149/c2a9d142a7)

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CAST OF CHARACTERS

5 Women -- three major, two minor – 4 Men -- four major, two cameo
[NOTE: The musical can be performed with as few as **seven** actors.]

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. THE HOLLYWOOD UP AND COMER, TRADING ON HIS CHARISMATIC GOOD LOOKS –

STEVENS

30-50. THE BUTLER, ANY
AGE, ANY ETHNICITY
ANOTHER OF FLYNN'S LOVE
INTERESTS

QUINN AND JENNY

ANY AGE, ANY ETHNICITY.
THE MAIDS FUNCTIONING AS
AN ENSEMBLE CHORUS

MAX

STABLE OWNER IN OPENING
SCENE [COULD BE DOUBLE-
CAST WITH FLYNN
CHARACTER]

SHERIFF

SERVES W. R. WITH THE
PROPERTY SEIZURE PAPERS –
[COULD BE 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. 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 NORTH
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 SOUTH
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:
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 to much though with just a dime in your jeans.

MAX

Your luck might be changing. You got a telegram. How anyone knows that you live here 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 Hearst.

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)

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., will you.

They exit.

ACT I – SCENE 2 San Luis Obispo Train Station

Fog machine is on more fully.

Arthur disembarks from the train.

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.

ENSEMBLE

Xanadu!

ARTHUR

Xanadu? I thought you 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 costume 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 back.

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!

Champagne, then I change.

BETTE

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 dinner for Mussolini at the British embassy and doesn't have a thing to wear.

MARION

Signore Gucci has just opened a shop on the Via Condotti. Tell her to charge whatever she wants. Be sure to tell her it's on William Randolph's personal 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 . . .

QUINN
AND DANCE WITH A MONKEY.

MARION
OR DIVE IN OUR POOLS STILL DRESSED

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

MARION
BUT PLEASE BE KIND.

JENNY
YES, PLEASE BE KIND

MARION
TO W. R.

QUINN
TO W. R.

MARION, QUINN AND JENNY

IF HE ASKS FOR YOU
JUST DO FOR HIM

MARION
WHATEVER HE WANTS IN PARTICULAR.

QUINN
DO WHATEVER . . .

JENNY
HE WANTS IN PARTICULAR.

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

QUINN AND JENNY
ONE, TWO, THREE!

MARION

FORGET THE TRAGIC
ENJOY OUR MAGIC
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 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
INFLICTED 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.

He awkwardly attempts it again.

Patricia steadies him then exits.

ARTHUR

She touched me.

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

Arthur does some more 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.

DREAM ON ARTHUR!

DREAM ON ARTHUR!

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 SWEEP 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 ...

BETTE

FULL OF HIMSELF, DAMN!

FLYNN

... 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!**

BETTE

IT'S HELL TO BE A GODDESS!

FLYNN

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

BETTE

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

FLYNN

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!

BETTE

ENOUGH!

FLYNN

IT'S ME! IT'S ME

BETTE

I'VE HAD ENOUGH ALREADY!

FLYNN

ME!

BETTE

(throwing a pillow at Arthur)

DAMN!

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 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 for 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. now smiling 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's 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 FORNIFICATE.

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.

NUMBER TWO ...

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 bongos and the music, dear. Start the record right after Stevens has poured the wine.

W. R.

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 at the cocktail hour.

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

MARION

We need to execute our 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?

With one condition of my own.

BETTE

What is that?

W. R.

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

BETTE

I'm a mogul not a miracle worker.

W. R.

And I'm an actress not a show pony.

BETTE

I'll see to it

W. R.

Bette exits.
Marion enters.

How did it go?

MARION

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

W. R.

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

MARION

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.

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

I understand you perfectly.

FLYNN

Flynn exits.

Step Two accomplished!

MARION

MUSIC: THE CASTLE TANGO ends with the posed ensemble's 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. I'm sure we have your size in our guest wardrobe. 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 certainly 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. 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, when would you 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. Stevens is holding Flynn's other arm.

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,
YOU'LL NEVER KNOW
THAT NOTHING IS REAL
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"

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

W. R.

ALL

WE TOAST THE LUCKY COUPLE
AND WISH THEM A HAPPY LIFE

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.

Each couple kisses.

FINAL BLACKOUT