

THE PEOPLE VS. BROADWAY

Written by

Rick Garman

V4 1/25/26

**CHARACTERS:**

Judge Judy Gavelstein/Chorus Girl #5 (Sallie Just Sallie)

DA Willie Proveitt/Protester #3/Chorus Boy (Ethan Goble)

Defense Attorney Sue Diligence/Chorus Girl #6 (Nicole Borysowicz)

Bailiff Marsha Law/Chorus Girl #3 (Hannah Dodson)

Defendant Daisy Levi/Chorus Girl #4 (Bailey Connor)

Reporter #1/Producer Evita Valjean/Usherette Lola Todd/Chorus Girl #2 (Luisa Nolasco)

Reporter #2/Detective Tevye Javert/Usher Sweeney Bowles/Protester #1/Chorus Boy (Molly Alexander)

Reporter #3/Composer Bobby Hart/Director Alexander Higgins/Chorus Boy/Protester #2 (Trey Coles)

Leading Man Nathan Brice/Choreographer Harold Hamilton

Reporter #4/Personal Assistant Rose Doolittle/Broadway Star Hattie LaTone/Chorus Girl #1 (Gwen Leahy)

**SET:**

Most of the action takes place in a courtroom with a judge's bench, two tables with two chairs each for the defense and prosecution, and a witness stand.

Other locations (prison, Broadway theatre) will be done with backdrops, projections, and/or lighting.

**PRE-SHOW LIGHT CUES:**

**\*\*\*\*\*FULL HOUSE**

**\*\*\*\*\*PRE-SHOW**

**\*\*\*\*\*CURTAIN PITCH**

**\*\*\*\*\*BLACKOUT**

ACT 1 SCENE 1

EXT. OUTSIDE THE COURTHOUSE - DAY

SC-01-01-01 - BREAKING NEWS**\*\*\*\*\*SIMPLE LIGHTS ON T ONLY**

Soft, plain white lighting comes up on the T (proscenium is closed) where we find 4 TV news reporters.

REPORTER #1

Broadway bombshell! Tony winning actress Hattie LaTone is dead!

REPORTER #2

LaTone was found on the stage of the Nicole Scherzinger OverActors Theatre.

REPORTER #3

She was performing in the hit Broadway musical "Wicked: The Movie: The Musical," a stage adaptation of the popular films.

REPORTER #4

Police suspect foul play!

REPORTER #1

Great White Way wowser! Up and coming Broadway actress Daisy Levi arrested for the murder of legendary costar Hattie LaTone.

REPORTER #2

Forlorn fans fume "Why'd you do it Daisy?!"

REPORTER #3

Daisy Levi trial to start tomorrow!

REPORTER #4

She's as guilty as a puppy sitting next to a pile of dog doo!

REPORTER #1

It's the trial of the year.

REPORTER #2

The trial of the decade.

REPORTER #3  
The trial of the century!

REPORTER #4  
It's the trial of the megannum!!

REPORTER #1  
What does that mean?!

REPORTER #4  
A million years!

REPORTER #2  
Really? Are you sure?

REPORTER #4  
Yes! At least that's what ChatGPT  
said.

REPORTER #3  
Well, then it must be true!

REPORTER #1  
The excitement outside the  
courthouse is palpable. You can  
cut the tension with a knife.

REPORTER #2  
The anticipation is killing me!

REPORTER #3  
I'm so nervous I peed a little.  
It's like Christmas morning!!

REPORTER #4  
NO! It's not like that. It's  
like... It's like....

**INT. THEATRE/COURTROOM - DAY**

**SC-01-01-02 - ANOTHER OP'NIN**

**\*\*\*\*\*DRAMATIC WHITE LIGHT ON T**

**REPORTER #4**  
Another op'nin', another Show

**REPORTER #3**  
In Philly, Boston or Baltimoe

**REPORTER #2**  
A chance for stagefolks to say "hello"

**REPORTER #1**

Another op'nin' of another show

**\*\*\*\*\*MOTION ON T AND CURTAIN****REPORTER #4**

Another op'nin', another Show  
In Philly, Boston or Baltimoe

**REPORTER #3**

A chance for stagefolks to say "hello"  
Another op'nin' of another show

**REPORTER #2**

Another job that you hope, at last  
Will make your future forget your past

**REPORTER #1**

Another pain where the ulcers grow  
Another op'nin' of another show

**ALL REPORTERS**

For weeks, you rehearse and rehearse  
Three weeks and it couldn't be worse  
One week, will it ever be right?  
Then out o' the hat, it's that big first night!

The overture is about to start  
You cross your fingers and hold your heart  
It's curtain time and away we go

**INSTRUMENTAL**

**THE PROSCENIUM CURTAIN OPENS** to reveal people bringing out  
the judge's bench, witness stand, defense table, etc. - the  
build the set...

**\*\*\*\*\*UPBEAT LOTS OF COLOR ON STAGE****JUDGE JUDY & MARSHA**

Another op'nin', another show

**WILLIE & SUE**

In Philly, Boston or Baltimoe

**DAISY**

A chance for stagefolks to say "hello"

**JUDY, MARSHA, WILLIE, SUE, DAISY**

Another op'nin' of another show

**ALL**

Another job that you hope, at last  
 Will make your future forget your past  
 Another pain where the ulcers grow  
 Another op'nin' of another show

**JUDGE JUDY**

For weeks, you rehearse and rehearse

**MARSHA**

Three weeks and it couldn't be worse

**WILLIE**

One week, will it ever be right?

**SUE**

Then out o' the hat, it's that big first night!

**ALL**

The overture is about to start  
 You cross your fingers and hold your heart  
 It's curtain time and away we go  
 Another op'nin' of another show

For weeks, you rehearse and rehearse  
 Three weeks and it couldn't be worse  
 One week, will it ever be right?  
 Then out o' the hat, it's that big first night!

\*\*\*\*\*SIMPLE LIGHTS, NO MOTION, BUILDS....

**DAISY**

Another op'nin', another show

**WOMEN**

Another op'nin', another show

**ALL**

Another op'nin', another op'nin'  
 Another op'nin', another show  
 It's another op'nin' of another show

\*\*\*\*\*UPBEAT LOTS OF COLOR

**DAISY (ENSEMBLE)**

The overture is about to start (another show!)  
 You cross your fingers and hold your heart  
 (another show!)  
 It's curtain time and away we go

**ALL**

Another op'nin', just another op'nin'  
 Of another show

**END OF SONG**

By the end of the song, Judge Judy Gavelstein, Bailiff Marsha Law, ADA Willie Proveitt, Defense Attorney Sue Diligence, and Defendant Daisy Levi have taken their places in the court and all other characters are by the witness stand.

The end of the song will have a gavel sound effect.

MARSHA

Court is now in session!

SC-01-01-02 - SCENE CHANGE 01

**\*\*\*\*\*BLUEOUT**

ENSEMBLE EXITS. SUE AND DAISY MOVE THE DEFENSE TABLE AND CHAIRS DOWNSTAGE - SUE SITS BEHIND TABLE, DAISY STANDS IN FRONT OF IT.

END ACT 1 SCENE 1

ACT 1 SCENE 2

INT. JAIL VISITATION ROOM - NIGHT

**\*\*\*\*\*JAIL LIGHTS**

Sue is at the table, Daisy is pacing nervously.

DAISY

I can't believe this is happening.  
Is this really happening? Why is  
this happening? Oh my god, oh my  
god, I'm a nervous wreck!

SUE

Why?

DAISY

I'm in jail accused of murder,  
remember?

SUE

No. Liberal judges. Weaponizing  
the courts. It's fake news.

DAISY

The trial is tomorrow. You're my  
defense attorney!

SUE

Best defense attorney ever. Have  
you seen my commercials?  
(to audience)  
My name is Sue Diligence. I got my  
start on TikTok posting videos of  
me talking about old People's Court  
episodes while wearing a bikini and  
then the president saw one of them  
and appointed me as head of the  
FBI. Now, I'm here to get you off!

DAISY

Oh God. I knew I should've hired  
Balbo & Gregg, serving Coastal  
Georgia and the Low Country for  
over 20 years. Nobody fights for  
their clients like Balbo & Gregg!

SUE

Yeah, they're really good. But I'm  
good, too!

(MORE)

SUE (CONT'D)

I'm going to march into that place  
where they have trials and stuff...

DAISY

Courtroom...

SUE

And I'm going tell those eight  
people on the jury...

DAISY

Twelve.

SUE

That Petunia Wrangler...

DAISY

Daisy Levi...

SUE

Is guilty!

DAISY

Innocent! I'm innocent!! I  
didn't kill Hattie LaTone. Oh, my  
god. I'm going to be here in  
prison for the rest of my life. I  
just know it. Did I tell you I had  
a dream last night? I dreamt that  
instead of a murder trial, I was  
going in tomorrow for the biggest  
audition of my life. And I just  
knew it wasn't going to go well. I  
just knew it!

**SC-01-02-01 - WHAT'S GONNA HAPPEN**

**\*\*\*\*\*UPBEAT SONG**

**DAISY**

I know what's gonna happen  
I'll try to go to bed  
With fear of failure flapping  
Like a fruit bat in my head

I'll sleep for half an hour  
The clock will ring at six  
I'll wake up in the shower with a stomach full of bricks  
So I won't have any breakfast  
Maybe just a little tea  
Like when you have to go  
And get a colonoscopy  
Which incidentally isn't half  
As disconcerting or upsetting

As going for a part you know  
There is no way that you are getting

But anyway I'm heading  
Downtown for the audition  
Where everything I'm dreading  
Will be coming to fruition  
And here's what's gonna happen  
I'll walk in weak with hunger  
And there's a dozen girls  
Who look like me but ten years younger

I'll go into the bathroom  
And I'll try to vocalize  
And I'll be singing "minga-minga-minga-minga-ming"  
But I'll be hearing Daisy sucks  
She really sucks, she really, really, really blows  
And she's old, and she's lame, and then someone calls my name

And here's what happens  
I'll walk into the room  
The gross fluorescent lighting is inviting as a tomb  
And everybody smiles  
They'll say its good to see ya  
But all I'll see is judges  
And they'll all look like Scalia

And then a little banter as they look me up and down  
And somewhere through the fog of insecurity and hate  
I'll try to convince them that I'm charming  
And I'm clever and I'm fun to have around  
But I'm starting to unravel, in my head I hear the gavel

Guilty! They're gonna throw the book at me 'cuz I'm  
Guilty! Of coming in and wasting all their time  
Guilty! Of almost every other showbiz crime  
Not young enough! Not thin enough!  
Not pretty enough! Not good enough!

**DAISY (SPOKEN)**

We hereby sentence you to a lifetime of waiting tables and  
debilitating self-loathing

**SUE (SPOKEN)**

Violet?

**DAISY (SUNG)**

But wait now someone's asking  
So can we hear your voice?  
I make a lame attempt at humor: Do I have a choice?  
I nod at the pianist  
He's always wearing black  
He's always in a turtleneck  
With dandruff on his back

No sooner do I get my note  
 And open up my trap  
 Then inevitably some mealy-mouthed assistant director's  
 Thumbs are all over his iPhone  
 And I know he's probably tweeting  
 LOL, This girl is crap  
 She's a fake, she's a phony  
 She could never win a Tony

And now I'm in a place I know quite well  
 I've left the world, and I've entered hell  
 I'm this far away from a fainting spell  
 But just before I die

I finish a song; Which I oversell  
 Somebody says thanks; And wishes me well  
 The next thing I know; I'm at Taco Bell  
 Stuffing my face with meat

I'm trying to take it slowly  
 I'm trying to be my best  
 I'm trying to be more holy  
 Less bitter and depressed  
 I'm reading Eckhart Tolle  
 He makes a lot of sense  
 I bought a Buddhist bowl  
 He says he it helps you be less tense

It doesn't do a thing for me  
 I sit there on the floor  
 And watch a vivid sequence  
 Of humiliating incidents from my past go by  
 And think what kind of masochist  
 Keeps coming back for more  
 When she knows what's gonna happen  
 'Cuz it never doesn't happen  
 'Cuz it always-

**SUE (SPOKEN)**  
 Lilly?

**DAISY (SUNG)**  
 Always-

**SUE (SPOKEN)**  
 Iris!

**DAISY (SUNG)**  
 Daisy!! My name is Daisy!

**SUE (SPOKEN)**  
 Are you sure?

No! I know what's gonna happen  
 Don't tell me that I don't  
 And don't say that I'll rise to  
 The occasion 'cuz I won't

And don't say I've got talent  
 And don't say I've got heart  
 And don't say that I'm clever  
 'Cuz I know I'm pretty smart  
 I'm smart enough to know  
 That I'm too stupid to admit  
 You can't survive a diet  
 That consists of eating shit  
 The trick is knowing when it's time to pack your bags  
 And say "that's it!"

You know what's gonna happen, I know what's gonna happen  
 Here's what's gonna happen  
 I quit! I quit! I quit!

**END OF SONG**

**\*\*\*\*\*SUE'S OFFICE**

SUE

Okay, listen, I'm not gonna lie.  
 The evidence is against you and  
 this is going to be a tough case,  
 but all you have to do is tell me  
 one thing...

DAISY

I didn't do it!

SUE

No. Do you think this outfit makes  
 my boobs look big enough?

Sue drops her head on the table.

**\*\*\*\*\*BLUEOUT**

**SC-01-02-02 - SCENE CHANGE 02**

SUE AND DAISY MOVE THE TABLE AND CHAIRS BACK TO THEIR  
 PREVIOUS POSITIONS IN THE COURTROOM AND SIT.

BAILIFF MARSHA ENTERS STAGE LEFT; STANDS BY JUDGE'S BENCH.

**END ACT 1 SCENE 2**

ACT 1 SCENE 3

INT. COURTROOM - DAY

**\*\*\*\*\*COURTROOM LIGHTS**ADA WILLIE PROVEITT ENTERS FROM HOUSE RIGHT, DOWN T TO  
DEFENSE TABLE.

WILLIE

Sue.

SUE

Willie.

WILLIE

You're looking well.

SUE

It's my boobs. Are you taller than  
you used to be?

WILLIE

Yes. The cuffs of all my pants  
kept dragging on the ground, so I  
had surgery to make my legs longer.  
So, it's a hell of thing, the two  
of us, face to face in court.

SUE

Yes, it is. Every other time we  
were together I was facing the  
other way.

WILLIE

Well, I hope there won't be any  
hard feelings when I send your  
client to the electric chair.

DAISY

Uh... New York doesn't have the  
death penalty.

SUE

Oh, there won't be any hard  
feelings on my part because I'm  
going to win and then *you'll* have  
to go to the electric chair.

DAISY

That's not how this works.

SUE  
I'm going to kick your ass.

WILLIE  
I told you last time I didn't like  
that. Your tongue tickles.

SUE  
Kick. With a Kuh.

WILLIE  
Oh. That could be fun.

Bailiff Marsha steps forward.

MARSHA  
All rise!

SUE, DAISY, AND WILLIE STAND AT THEIR RESPECTIVE TABLES.

PRESUMING THE AUDIENCE DOESN'T STAND...

MARSHA (CONT'D)  
(to audience)  
Excuse me. Members of the jury?  
Don't you look at me like you're my  
husband when I tell him to take out  
the trash. Pretending you don't  
hear me. Your ears work fine. So,  
listen up because I'm only going to  
say this once... I'll be good to  
you, as long as you're good to me.

**SC-01-03-01 - WHEN YOU'RE GOOD TO MAMA**

**\*\*\*\*\*UPBEAT LIGHTS**

**MARSHA**

Ask any of the chickies in my pen  
They'll tell you I'm the biggest mother hen  
I love them all and all of them love me  
Because the system works, the system called reciprocity  
Got a little motto  
Always sees me through  
When you're good to Mama  
Mama's good to you  
There's a lot of favors  
I'm prepared to do  
You do one for Mama  
She'll do one for you  
They say that life is tit for tat  
And that's the way I live  
So I deserve a lot of tat  
For what I've got to give

Don't you know that this hand  
 Washes that one too?  
 When you're good to Mama  
 Mama's good to you  
 If you want my gravy  
 Pepper my ragù  
 Spice it up for Mama  
 She'll get hot for you  
 When they pass that basket  
 Folks contribute too  
 You put in for Mama  
 She'll put out for you  
 The folks atop the ladder  
 Are the ones the world adores  
 So boost me up my ladder, kid  
 And I'll boost you up yours  
 Let's all stroke together  
 Like the Princeton crew  
 When you're strokin' Mama  
 Mama's strokin' you  
 So what's the one conclusion  
 I can bring this number to?  
 When you're good to Mama  
 Mama's good to you, oh, yeah

**END OF SONG**

**\*\*\*\*\*COURTROOM**

MARSHA (CONT'D)  
 So, are we clear? Then I'll say  
 this one more time... "All Rise!"

JUDGE JUDY GAVELSTEIN ENTERS STAGE LEFT; GOES TO THE BENCH.

MARSHA (CONT'D)  
 The "honorable" Judge Judy  
 Gavelstein presiding.

JUDGE JUDY  
 I saw the finger quotes, Marsha!

Once Judy is sitting behind the bench...

MARSHA  
 Be seated.

JUDGE JUDY  
 All right, I want to get one thing  
 straight. I'm not in the mood.  
 For anything. Think of a thing,  
 I'm not in the mood for it.  
 Avocados? Not in the mood. Crocs  
 with socks? Not in the mood.

(MORE)

## JUDGE JUDY (CONT'D)

Taylor Swift? I like her as a person but her music? Not in the mood. So, I don't want any shenanigans in my courtroom. This is my 9000th trial and I've seen it all. People never thought I'd last this long, but I'm still here.

## \*\*\*\*\*MID TEMPO LIGHTS

SC-01-03-02 - I'M STILL HERE**JUDGE JUDY**

Good times and bum times  
 I've seen 'em all and, my dear  
 I'm still here  
 Plush velvet sometimes  
 Sometimes just pretzels and beer  
 But I'm here  
 I've stuffed the dailies  
 In my shoes  
 Strummed ukuleles  
 Sung the blues  
 Seen all my dreams disappear  
 But I'm here

I've slept in shanties  
 Guest of the W.P.A.  
 But I'm here  
 Danced in my scanties  
 Three bucks a night was the pay  
 But I'm here  
 I've stood on bread lines  
 With the best  
 Watched while the headlines  
 Did the rest  
 In the depression was I depressed?  
 Nowhere near  
 I met a big financier  
 And I'm here

I've gotten through Herbert and J. Edgar Hoover  
 Gee, that was fun and a half  
 When you've been through Herbert and J. Edgar Hoover  
 Anything else is a laugh

I've been through Reno  
 I've been through Beverly Hills  
 And I'm here  
 Reefers and vino  
 Rest cures, religion and pills  
 But I'm here  
 Been called a pinko

Commie tool  
 Got through it stinko  
 By my pool  
 I should've gone to an acting school  
 That seems clear  
 Still, someone said, "She's sincere"  
 So I'm here

Black sable one day  
 Next day it goes into hock  
 But I'm here  
 Top billing Monday  
 Tuesday you're touring in stock  
 But I'm here  
 First you're another  
 Sloe-eyed vamp  
 Then someone's mother  
 Then you're camp  
 Then you career  
 From career to career  
 I'm almost through my memoirs  
 And I'm here

I've gotten through, "Hey, lady, aren't you whoozis?  
 Wow, what a looker you were"  
 Or, better yet, "Sorry, I thought you were whoozis  
 What ever happened to her?"

Good times and bum times  
 I've seen 'em all and, my dear  
 I'm still here  
 Plush velvet sometimes  
 Sometimes just pretzels and beer  
 But I'm here  
 I've run the gamut  
 A to Z  
 Three cheers and dammit  
 C'est la vie  
 I got through all of last year  
 And I'm here  
 Lord knows, at least I've been there  
 And I'm here!  
 Look who's here!  
 I'm still here!  
**END OF SONG**

**\*\*\*\*\*COURTROOM**

THE ACTION CONTINUES WITHOUT A BLUEOUT

**END ACT 1 SCENE 3**

**ACT 1 SCENE 4****THE SCENE CONTINUES****SC-01-04-01 - DRAMATIC COURT SOUND****INT. COURTROOM - DAY**

JUDGE JUDY

Okay, let's get this thing started.  
Is the prosecution ready for your  
opening argument?

WILLIE

Yes, Your Honor.

(takes center stage)

Ladies and gentleman of the jury,  
My name is Willie Proveitt and I'm  
the Assistant District Attorney,  
which is hard to say so that proves  
that I went to law school. I'm  
going to keep this short because  
the show is only two hours. You're  
going to hear testimony that  
proves, beyond a shadow of a doubt,  
that Daisy Levi did maliciously and  
intentionally murder Hattie LaTone!  
The evidence is overwhelming. She  
is guilty! Guilty!

(slams hand on table)

And you know she's guilty because I  
just dramatically slammed my hand  
on the table to prove my point.

SUE

That's hard to argue with.

WILLIE

Now, I know that Daisy Levi is an  
up-and-coming Broadway star. I  
know looking at her sitting there  
all sad may tempt you to feel sorry  
for her. But you know what it  
makes me feel?

**SC-01-04-02 - SCHADENFREUDE****\*\*\*\*\*SLOW LIGHTS****WILLIE**

Right now you are down and out  
And feelin' really crappy.

And when I see how sad you are,  
It sorta makes me happy.

**\*\*\*\*\*UPBEAT LIGHTS**

Sorry Daisy  
Human nature-  
Nothing I can do.  
It's Schadenfreude  
Making me feel glad that I'm not you.

**SUE (SPOKEN)**

Now that's not very nice Willie

**WILLIE (SPOKEN)**

I didn't say it was nice, but everybody does it.

**WILLIE (SUNG)**

'Dya ever clap when a waitress falls  
And drops a tray of glasses?  
And ain't it fun to watch figure skaters  
Fallin' on their asses?  
Don't you feel all warm and cozy  
Watching people out in the rain?  
That's Schadenfreude.  
People taking pleasure in your pain.

**MARSHA (SPOKEN)**

Oh. Schadenfreude, huh? What's that? Some kind of Nazi word?

**WILLIE (SPOKEN)**

Yup. It's German for 'happiness at the misfortune of others'.

**MARSHA (SPOKEN)**

'Happiness at the misfortune of others'  
That is German!

**WILLIE (SUNG)**

Watching a vegetarian  
Being told she just ate chicken.  
Or watching a frat boy  
Realize just what he put his dick in.  
Being on an elevator when somebody  
Shouts 'Hold the door!' No!  
Schadenfreude...  
Fuck you lady!  
That's what stairs are for!

Ooh- How about:

Straight A student's getting B's...  
Exes getting STDs...  
Waking doormen from their naps...  
Watching tourists reading maps...  
Football players getting tackled...

CEOs getting shackled...  
 Watching actors never reach...  
 The ending of their Oscar speech!  
 Schadenfreude!  
 Schadenfreude!  
 Schadenfreude!  
 Schadenfreude!

The world needs people like you and me  
 Who've been knocked around by fate  
 'Cause when people see us  
 They don't want to be us  
 And that makes them feel great  
 We provide a vital service to society.  
 You and me!  
 Schadenfreude  
 Making the world a better place  
 Making the world a better place  
 Making the world a better place to be!  
 S-C-H-A-D-E-N-F-R-E-U-D-E!

**END OF SONG**

**\*\*\*\*\*COURTROOM**

WILLIE (CONT'D)  
 Ladies and gentleman of the jury,  
 am I suggesting you vote guilty  
 simply because of schadenfreude?  
 Well, people have been convicted of  
 crimes on a lot less.

WILLIE RETURNS TO THE PROSECUTION TABLE.

THE ACTION CONTINUES WITHOUT A BLUEOUT

**END ACT 1 SCENE 4**

**ACT 1 SCENE 5****THE SCENE CONTINUES****INT. COURTROOM - DAY****SC-01-05-01 - DRAMATIC COURT SOUND**

Judge Judy appears to have fallen asleep. Marsha looks at the audience, smiles, holds up a finger as if to say "one moment," and then slams her hand on the judge's bench.

JUDGE JUDY

(as if waking from a nap)  
What? Are we done? Did they hang her yet? Is it time for brunch?

MARSHA

It's the defense's turn for opening arguments.

JUDGE JUDY

What?

MARSHA

Opening arguments you gassy old bag!

JUDGE JUDY

I knew that. Don't piss on my Jimmy Choo's and tell me it's raining. Counselor, are you ready for your opening argument?

SUE

Yes, Your Honor.

(stands)

Hi, my name is Sue Diligence. You may recognize me from my many appearances on cable news shows where I say lots of words loudly in an effort to make it seem like I'm making a point about something important when really all I'm thinking about how hot my Pilates instructor is. Did Daisy Levi murder Hattie LaTone? Who's to say?

DAISY

You! You're to say!

WILLIE

Objection. Leading the witness.

DAISY

I'm not on the witness stand!

WILLIE

Objection. Irrelevant.

DAISY

But, I...

WILLIE

Objection. Argumentative.

JUDGE JUDY

Sustained. Watch yourself young lady. Don't put lipstick on a pig and tell me it's my prom date. Go ahead counselor.

SUE

Thank you. Jeez. Anyway, as I was saying... guilty? Innocent? Does it really matter? This is all theatre, anyway. None of us are really like this in our real lives. We don't look like this, we don't dress like this. Take me, for example. In my day to day life, when I go to the grocery store or pick up the dry cleaning, I'm usually wearing an American flag bikini top and a pair of Daisy Dukes. I'm much sexier than this. This suit? It's just a costume. Like Halloween.

(gasp)

I love Halloween. I wish every day was Halloween.

**SC-01-05-02 - SEXY**

**\*\*\*\*\*SLOW LIGHTS**

**SUE**

Hi

If I could change the world

I'd make it Halloween

Every single day

And also have world peace

Maybe world peace should be first

World peace, and then Halloween

Wait, let me start over

Hi  
 If I could change the world  
 I'd make us have world peace  
 And also Halloween  
 Every single day

**\*\*\*\*\*UPBEAT SONG**

On Halloween  
 You can pretend to be someone else  
 It's like the internet  
 Only in person and with candy  
 When you are the hot one, it's a full-time gig  
 Looking like what people wanna see  
 Once a year I'm not, I dress up and dream big  
 Disguised as someone else who is not me, but is still hot  
 I can be who I wanna be and sexy  
 I can be who I wanna be and hot  
 Don't like who you are? Then hit that costume shop  
 Rock a new and different sexy look  
 Why be so downhearted? Blast some trashy pop  
 And drop it to this hot and sexy hook  
 I can be who I wanna be and sexy  
 I can be who I wanna be and hot  
 Be somebody new  
 Do a total transformation  
 Animals or minerals too, or even vegetation  
 I give you sexy corn  
 I can be who I want to be and sexy  
 A sexy Quint from sexy Jaws, catching sexy sharks  
 Sexy Eleanor Roosevelt or sexy Rosa Parks!  
 I can be a sexy pirate or a sexy ballet dancer  
 I can be a sexy doctor, I cure some sexy cancer  
 That's not right, is it?

**JUDGE JUDY (SPOKEN)**

No

**SUE**

I can sexy cure some cancer

**JUDGE JUDY (SPOKEN)**

No

**SUE**

I can cure sex cancer

**JUDGE JUDY (SPOKEN)**

Sex cancer doesn't exist

**SUE**

I did it  
 Happy Halloween!  
 This is modern feminism talking

I expect to run the world in shoes I cannot walk in  
I can be who I want to be and sex  
Sex, sexy!  
**END OF SONG**

**\*\*\*\*\*COURTROOM**

SUE (CONT'D)  
So, in conclusion, I just want to  
say guns, flags, pick-up trucks  
with those things that look like  
balls hanging from the trailer  
hitch, America! Thank you.

SUE SITS AT THE DEFENSE TABLE.

THE ACTION CONTINUES WITHOUT A BLUEOUT

**END ACT 1 SCENE 5**

**ACT 1 SCENE 6**THE SCENE CONTINUES**INT. COURTROOM - DAY****SC-01-06-01 - DRAMATIC COURT SOUND**

Judge Judy bangs her gavel.

JUDGE JUDY

Okay, let's get this show on the road. And just remember, I'm not in the mood so don't shit on my eclairs and tell me it's chocolate. Mr. Proveitt, are you ready to call your first witness?

WILLIE

Yes, Your Honor. The state calls Detective Javert.

**SC-01-06-02 - DRAMATIC ENTRANCE MUSIC**TEVYE JAVERT ENTERS HOUSE RIGHT VIA T TO THE WITNESS STAND.MARSHA APPROACHES TEVYE WITH A BOOK.

MARSHA

Place your left hand on the book and raise your right hand.

TEVYE

(looks at book)  
What is that?

MARSHA

It's Judy Garland's biography. We're doing this show in a gay bar. We were worried if we used a bible, it would burst in flames.

(Tevye complies)

Do you swear to tell the truth, the whole truth, and nothing but the truth...

TEVYE

(macho/dramatic)  
So help me God!  
(beat)  
Or Judy! Whatever!

Tevye sits as Willie takes center stage.

WILLIE

Please state your name for the court.

TEVYE

Detective Tevye Javert.

Tevye turns and "spits."

JUDGE JUDY

Did you just spit in my courtroom?  
Did he just spit?

MARSHA

I am not cleaning that up.

TEVYE

Your Honor, I meant no disrespect.  
It's how my name is pronounced.  
Detective Tevye Javert.  
(spits)  
It's Hungarian.

JUDGE JUDY

Listen to me, don't spit in my  
coffee and tell me it's sugar.

TEVYE

I take my coffee black. And none  
of that fancy flavored stuff.  
Folgers. Maxwell House.

SUE

Guns! Boobs! America!

JUDGE JUDY

All right then. Proceed.

WILLIE

Detective Javert...

(spits)

You were the first person on the  
scene of the murder at the Nicole  
Scherzinger OverActors Theatre, is  
that right?

TEVYE

Yes, I was. It was horrible.  
Hattie LaTone was center stage,  
lying there in a pool of blood. I  
knew immediately that Daisy Levi  
was the killer!

WILLIE

How did you know that?

TEVYE

Because before she died, Hattie  
LaTone wrote a message on the floor  
in her own blood.

WILLIE

And what did it say?

TEVYE

(stands; points)  
Daisy did it!  
(spits)  
That time was just for dramatic  
effect.

WILLIE

(to Sue)  
Your witness.

SUE

(stands)  
Detective Javert... I'm sorry, I  
don't spit, I swallow. Detective,  
it seems like this was a rush to  
judgment. Are you always that  
quick to finish?

TEVYE

Hey! I'm a rough, tough, no-  
nonsense police detective who's too  
old for this shit. I'm not gonna  
apologize for who I am.

SC-01-06-03 - I AM WHAT I AM

**\*\*\*\*\*SLOW LIGHTS**

**TEVYE**

I am what I am  
I am my own special creation.  
So come take a look,  
Give me the hook or the ovation.  
It's my world that I want to take a little pride in,  
My world, and it's not a place I have to hide in.  
Life's not worth a damn,  
'Til you can say, "Hey world, I am what I am."  
I am what I am,  
I don't want praise, I don't want pity.  
I bang my own drum,  
Some think it's noise, I think it's pretty.  
And so what, if I love each feather and each spangle,

Why not try to see things from a different angle?  
Your life is a sham 'til you can shout out loud  
I am what I am!

**\*\*\*\*\*FAST LIGHTS**

I am what I am  
And what I am needs no excuses.  
I deal my own deck  
Sometimes the ace, sometimes the deuces.  
There's one life, and there's no return and no deposit;  
One life, so it's time to open up your closet.  
Life's not worth a damn 'til you can say,  
"Hey world, I am what I am!"

**END OF SONG**

**\*\*\*\*\*COURTROOM**

SUE  
I think that tells us everything we  
need to know. Bald Eagles. Gas-  
guzzling cars. America! No more  
questions.

SUE SITS AT THE DEFENSE TABLE.

THE ACTION CONTINUES WITHOUT A BLUEOUT

**END ACT 1 SCENE 6**

ACT 1 SCENE 7THE SCENE CONTINUES**INT. COURTROOM - DAY**SC-01-07-01 - DRAMATIC COURT SOUND

Judge Judy bangs her gavel.

JUDGE JUDY  
The witness may step down.

MARSHA  
(re: spit)  
But don't step in it.  
(when he does)  
Aw, come on! That's just nasty.

JUDGE JUDY  
(bangs gavel)  
Order! I demand order in this  
courtroom!

WILLIE  
I'll have two tacos and a chalupa.

SUE  
That's unamerican! I'll have  
triple double bacon burger with  
extra cheese.

MARSHA  
Just a salad for me. I'm watching  
my figure.

JUDGE JUDY  
(bangs gavel)  
Stop it! Stop it right now! Don't  
fart in the elevator and tell me my  
grandma did it. Mr. Proveitt, call  
your next witness.

WILLIE  
Yes, Your Honor. The state calls  
Bobby Hart.

There is a pause. Marsha steps forward.

MARSHA  
Bobby Hart? Bobby? Bobby baby?

JUDGE JUDY  
Bobby bubbi?

WILLIE  
Robert?

SUE  
Robert darling?

**SC-01-07-02 - DRAMATIC ENTRANCE MUSIC**

BOBBY HART ENTERS HOUSE RIGHT VIA T TO THE WITNESS STAND.

MARSHA APPROACHES BOBBY WITH A BOOK.

MARSHA  
Bobby, we've been trying to call  
you.

BOBBY  
(crying)  
I'm sorry, I couldn't get here  
sooner. I had company.

WILLIE  
State your name and occupation.

BOBBY  
Bobby Hart. Composer of "Wicked:  
The Movie: The Musical."

WILLIE  
What is the show about?

BOBBY  
It's the musical adaptation of the  
*Wicked* movies.

WILLIE  
Which were based on the musical,  
*Wicked*, correct?

BOBBY  
Yes. But this is different because  
it's based on the movies.

WILLIE  
How is it different?

BOBBY  
Is just is! Leave me alone, why  
can't you just leave me alone!

WILLIE

Now, Mr. Hart, you tell us what you saw on the night of the murder.

BOBBY

Oh, Daisy. Daisy, Daisy! I'm sorry. They're making me do this. I don't want to do this!

(sudden switch to gossipy)

So, there I was, leaving the theatre, when I looked through the window and saw Hattie LaTone and Daisy on the stage, arguing.

WILLIE

And they didn't see you?

BOBBY

(back to crying)

No!!! I tried to get their attention but they didn't see me! I tapped on the glass. I was waving through the window.

SC-01-07-03 - WAVING THROUGH A WINDOW

**\*\*\*\*\*UPBEAT LIGHTS**

**BOBBY**

I've learned to slam on the brake  
 Before I even turn the key  
 Before I make the mistake  
 Before I lead with the worst of me  
 Give them no reason to stare  
 No slipping up if you slip away  
 So I got nothing to share  
 No, I got nothing to say  
 Step out, step out of the sun  
 If you keep getting burned  
 Step out, step out of the sun  
 Because you've learned, because you've learned  
 On the outside, always looking in  
 Will I ever be more than I've always been?  
 'Cause I'm tap, tap, tapping on the glass  
 I'm waving through a window  
 I try to speak, but nobody can hear  
 So I wait around for an answer to appear  
 While I'm watch, watch, watching people pass  
 I'm waving through a window, oh  
 Can anybody see, is anybody waving back at me?  
 We start with stars in our eyes  
 We start believing that we belong  
 But every sun doesn't rise  
 And no one tells you where you went wrong

Step out, step out of the sun  
 If you keep getting burned  
 Step out, step out of the sun  
 Because you've learned, because you've learned  
 On the outside, always looking in  
 Will I ever be more than I've always been?  
 'Cause I'm tap, tap, tapping on the glass  
 Waving through a window  
 I try to speak, but nobody can hear  
 So I wait around for an answer to appear  
 While I'm watch, watch, watching people pass  
 Waving through a window, oh  
 Can anybody see, is anybody waving?  
 When you're falling in a forest and there's nobody around  
 Do you ever really crash, or even make a sound?  
 When you're falling in a forest and there's nobody around  
 Do you ever really crash, or even make a sound?  
 When you're falling in a forest and there's nobody around  
 Do you ever really crash, or even make a sound?  
 When you're falling in a forest and there's nobody around  
 Do you ever really crash, or even make a sound?  
 Did I even make a sound?  
 Did I even make a sound?  
 It's like I never made a sound  
 Will I ever make a sound?  
 On the outside, always looking in  
 Will I ever be more than I've always been?  
 'Cause I'm tap, tap, tapping on the glass  
 Waving through a window  
 I try to speak, but nobody can hear  
 So I wait around for an answer to appear  
 While I'm watch, watch, watching people pass  
 Waving through a window, oh  
 Can anybody see, is anybody waving back at me? (Oh)  
 Is anybody waving?  
 Waving, waving, whoa-oh, whoa  
**END OF SONG**

**\*\*\*\*\*COURTROOM**

WILLIE

No, further questions. Your witness.

WILLIE RETURNS TO PROSECUTION TABLE, SUE STANDS

SUE

I only have one question... did you actually see Daisy Levi kill Hattie LaTone, Bobby?

BOBBY

(weeping)  
 No! I left and went home alone.  
 (MORE)

BOBBY (CONT'D)

I wish there was someone to go home  
to... someone to make me aware of  
being alive.

SUE

We're not doing that one.

BOBBY

Oh. Then no.

SUE

No further questions.

SUE SITS, BOBBY EXITS DOWN T AND OUT HOUSE RIGHT.

THE ACTION CONTINUES WITHOUT A BLUEOUT

**END ACT 1 SCENE 7**

**ACT 1 SCENE 8**

THE SCENE CONTINUES

**INT. COURTROOM - DAY**

**SC-01-08-01 - DRAMATIC COURT SOUND**

WILLIE  
Yes, Your Honor. The state calls  
Nathan Brice.

**SC-01-08-02 - DRAMATIC ENTRANCE MUSIC**

NATHAN BRICE ENTERS HOUSE RIGHT VIA T TO THE WITNESS STAND.

MARSHA APPROACHES BOBBY WITH A BOOK.

NATHAN  
(British; re: book)  
Do you want me to swear on that?

MARSHA  
No, but can I get your autograph?

NATHAN  
Of course. It's always nice to  
meet a fan.

MARSHA  
Oh, it's not for me. It's for my  
parents. They said you were a big  
deal back in the day before you got  
so old. You know, you kind of  
remind me of my dad. No, actually  
my grandpa. He's really old, too.

Nathan signs the book and hands it to her.

NATHAN  
Here you go.  
(beat)  
Bitch.

Marsha walks away. Willie stands.

WILLIE  
State your name and occupation for  
the court.

NATHAN

Nathan Brice. Legendary, award-winning actor.

WILLIE

Mr. Brice, you were not supposed to be at the theatre that night, is that correct?

NATHAN

Yes. I let my understudy take over because I had a very important letter to write. But I realized I had left my favorite pen at the theatre. So, I went down there after the show and that's when I saw Daisy Levi running out the stage door covered in blood!

WILLIE

And then what happened?

NATHAN

I went inside and found Hattie LaTone. Dead.

WILLIE

That was succinct, to the point, and very dramatic. Thank you.

Willie returns to the prosecution table. Sue stands.

SUE

You don't talk American.

NATHAN

That's because I'm British.

SUE

You know, if it wasn't for us you'd be speaking German.

NATHAN

And if it wasn't for us, you'd be living in a world without Andrew Lloyd Webber.

JUDGE JUDY

Not sure you're helping your argument there, but continue.

SUE

This letter that was so important for you to write. Who was it for?

NATHAN  
My friend. Bill. He's off at war.

SUE  
What war?

NATHAN  
Pick one. We met during the war as  
a matter of fact. I write to tell  
him how things are back on the home  
front.

SUE  
And he's... just a friend?

NATHAN  
Yes! What else would he be?

SUE  
I don't know. You tell me. What  
was in this letter?

SC-01-08-03 - DEAR BILL

**\*\*\*\*\*SOFT LIGHTS**

**NATHAN**  
Dear Bill  
I'm afraid I've not got long to write  
I'm off to Mary's  
You know how she feels about bridge night  
It's been a few days  
I thought that I'd send a few lines  
Next door's greyhound came into the garden this morning  
I think he likes the roses  
They're doing fine, I used some twine  
To tie them up and rein them in  
I hope they'll bloom next spring  
But you'll see that for yourself  
I'm following the instructions you left in your note  
"Please devote all your time to their care"  
And I have done, I swear  
Except from the talking, I'm not going to do that  
'Cause talking to roses is mad and you knew that  
When you whispered sweet nothings to flowers  
To make my dad cross, and me laugh  
And it did  
And why did we meet in the middle of a war?  
What a silly thing for anyone to do  
Your sister sends her love, of course  
And your mother is the same as ever  
Diana's piano is getting much better  
Well, I say better, I really just mean louder  
But as she tells me

That's pretty much the same  
Well, it makes a change from all of the noise and the sirens  
And sometimes from all of the silence  
With six rounds of "Jingle Bells"  
And "We Wish You a Merry Christmas" even though it is June  
And it's been a long summer  
But she wants to be perfect for her older brother  
She hopes you'll be home again soon, no  
She knows you'll be home again soon  
And it's fine, and we're fine  
It's nice to watch her get better with time  
I suppose they just miss you  
I know they just miss you  
And I'm not going to argue with that  
And why did we meet in the middle of a war?  
What a silly thing for anyone to do  
And I'm trying my best to write everything down  
To fill in the gaps so that when you're around  
It'll be like you've never been gone  
As if you'd been here all along  
'Cause you can't just miss out on the songs  
And to tell you the truth, Tom  
Your roses aren't thriving  
Without you, they're dull  
Don't worry, they're surviving  
But I've tried all the tricks that you put in your note  
And I've watered the soil 'til it started to float  
And no, I've not talked to them  
I'm not going to talk to them  
There's something you have that I just don't have  
And since you're off gallivanting, it's only fair that you  
know  
That your roses, quite frankly, were the first things to go  
And no, you're not gallivanting, I don't mean gallivanting  
It's just frustrating for you to be right  
When I have to do both the sides of this fight  
But it's good to hear you  
Even just in my head  
And the roses just miss you  
I know they just miss you  
And I'm not going to argue with that  
There's so much to do when you come back  
And I know that they say that it's all for a cause  
Our brave boys out fighting a war to end wars  
But it's like they don't see that when you're far from me  
Our roses don't get the conversation they need  
Which just seems unfair  
I'm stuck here and you're there  
I suppose I just miss you  
I know I just miss you  
Even now I still miss you  
And why did we meet in the middle of a war?  
What a silly thing for anyone

**END OF SONG**

**\*\*\*\*\*COURTROOM**

SUE (CONT'D)  
(clearly crying)  
I have more questions, Your Honor,  
but I think I have something in my  
eye. Contacts. America. Boobs.

SUE RETURNS TO DEFENSE TABLE.

JUDGE JUDY  
The witness may step down.  
(to Marsha)  
"Friend." Right. Don't piss on my  
dick and tell me it's foreplay.

NATHAN EXITS DOWN T AND OUT HOUSE RIGHT.

THE ACTION CONTINUES WITHOUT A BLUEOUT

**END ACT 1 SCENE 8**

**ACT 1 SCENE 9**THE SCENE CONTINUES**INT. COURTROOM - DAY****SC-01-09-01 - DRAMATIC COURT SOUND**

WILLIE

The state calls Evita Valjean.

**SC-01-09-02 - DRAMATIC ENTRANCE MUSIC**EVITA VALJEAN ENTERS DRAMATICALLY HOUSE RIGHT VIA T TO THE WITNESS STAND.

EVITA

My name is Evita Valjean!  
 (with a hand flourish)  
 Producer of The-ah-tuh!

**SC-01-09-03 - TA-DA FLOURISH**

JUDGE JUDY

What the hell was that noise?

EVITA

My fanfare. It plays every time I  
 do this.  
 (hand flourish)  
 It's in my contract.

JUDGE JUDY

Hey, don't feed me carrots and tell  
 me I'm a rabbit. Mr. Proveitt,  
 continue!

WILLIE

Mrs. Valjean...

EVITA

That's Ms. Valjean. I am not  
 married. I am a self-made woman.  
 I am Evita Valjean.  
 (hand flourish)  
 Producer of The-ah-tuh!

**SC-01-09-04 - TA-DA FLOURISH**

MARSHA

That's gonna get old really fast.

WILLIE

Now, Ms. Valjean, please tell us, in your own words as opposed to other people's words, which would be weird and off-putting... tell us what you know about the murder.

EVITA

I know why Daisy Levi killed Hattie LaTone. She was being blackmailed.

DAISY

(stands)  
That's a lie!

JUDGE JUDY

(bangs gavel)  
Order! Order in the courtroom.

EVITA

I'll have a whiskey neat.

WILLIE

Manhattan with a twist.

MARSHA

Skinny margarita.

SUE

Pabst Blue Ribbon, baby!

WILLIE

Please, continue, Ms. Valjean.

EVITA

I was in my office at the Nicole Scherzinger OverActors Theatre after the show that night when I heard raised voices coming from backstage. I turned on the security camera feed and saw Hattie and Daisy arguing. Hattie had lurid photos of Daisy and was threatening to release them unless Daisy quit the show.

WILLIE

No further questions. And no closer ones either.

WILLIE SITS, SUE STANDS.

SUE

First of all, I refuse to call you Ms. because I don't play golf. And secondly, you say you saw the all this on the security camera, but when the police asked for the footage, you were unable to provide it. Why is that?

EVITA

I presume someone erased it.

SUE

You presume? You know what they say about people who presume. They make a preh out of you and me. But I'm not a preh. Isn't the real reason because you're out of money and couldn't afford to pay to store the footage in the sky computers?

EVITA

That's a damn dirty lie!! I am Evita Valjean.  
(hand flourish)  
Producer of The-ah-tuh!

**SC-01-09-05 - TA-DA FLOURISH**

SUE

I bet if you were a Mrs. instead of a Ms. you could afford it.

EVITA

I don't need a man to help me do anything!

SUE

Golf.

EVITA

I'm my own woman! I am independently owned and operated!

**SC-01-09-06 - INDEPENDENTLY OWNED**

**\*\*\*\*\*UPBEAT LIGHTS**

**EVITA**

I'm independently owned and operated  
The only thing around here that's incorporated  
I do it all and that's fine by me  
I'm a one woman whiskey dynasty  
I'm independently owned and liberated

And I think sleeping alone is underrated  
 Don't need a man for flatteries  
 Got a corn cob and some batteries  
 And I'll never say I do if I really don't  
 If settling means settling down, then I won't  
 Being a wife just ain't the life for me  
 I'm independently owned and complicated  
 And, no, I don't need a man to feel emancipated  
 The boys 'round here sure ain't much help  
 This corn ain't gonna shuck itself  
 There might be someone that I ain't met yet  
 And no disrespect to Miss Tammy Wynette  
 I can't stand by my man, he'll have to stand by me, oh  
 I'm independently owned and modulated  
 And every man that I meet is just intimidated  
 I won't change who I've always been  
 A W-O-M-A-N  
 W-O-M-A-N  
 I'm independently owned and celebrating  
 I'm independently owned and educating  
 I don't depend on anybody but me  
 And I live my life  
 Independently, so independently  
 Independent  
 Operating, modulating, celebrating  
 Liberated, calculated, educated  
 Underrated, motivated, advocated, intimidating  
 Independently  
**END OF SONG**

**\*\*\*\*\*COURTROOM**

SUE

Your Honor, I object to this golf-  
 player's testimony. Since the  
 video doesn't exist, it's beer-say.

JUDGE JUDY

You mean "hearsay."

SUE

No, "beer-say." It's like  
 something you say or do when you're  
 drunk so it totally doesn't count.

MARSHA

Been there.

JUDGE JUDY

Who hasn't. Sustained. The jury  
 will disregard the witness'  
 testimony because pretending like  
 you didn't really hear something  
 you just heard always works.

JUDGE BANGS GAVEL. EVITA EXITS DOWN T, STOPS, AND DOES HAND FLOURISH.

**SC-01-09-07 - TA-DA FLOURISH**

EVITA EXITS OUT HOUSE RIGHT.

DURING THIS, ROSE DOOLITTLE SLIPS IN TO THE WITNESS STAND

THE ACTION CONTINUES WITHOUT A BLUEOUT

**END ACT 1 SCENE 09**

**ACT 1 SCENE 10**

THE SCENE CONTINUES

**INT. COURTROOM - DAY**

**SC-01-10-01 - DRAMATIC COURT SOUND**

WILLIE

I just have one more witness. The state calls Rose Doolittle.

**SC-01-10-02 - DRAMATIC ENTRANCE MUSIC**

Everyone looks to the T but nobody enters.

MARSHA

Rose Doolittle? Calling Rose Doolittle to the stand!

ROSE

I'm here.

Everyone jumps, surprised to see her there.

MARSHA

Jeez. Scared the shit out of me.

MARSHA APPROACHES WITH A BOOK.

MARSHA (CONT'D)

Do you swear...

ROSE

Yes, I do. FUCK!

MARSHA

...to tell the truth, the whole truth, and nothing but the truth?

ROSE

Yes, I do. I do, I really do.

WILLIE

State your name and occupation for the court.

ROSE

I'm Rose Doolittle, I'm Hattie LaTone's personal assistant.

WILLIE

Personal assistant, hmmm? Can you describe your duties?

ROSE

They're usually solid little nuggets unless I've had too much coffee, then...

WILLIE

No... what did you do for Hattie LaTone?

ROSE

Oh, everything. I made her appointments, I did her shopping, I plucked those little hairs she'd get on her chin, I waxed her legs, I fed her dog, I walked her dog, I cleaned up after her dog who seemed to always be drinking coffee if you know what I mean.

WILLIE

Let's turn to the night of the murder. What did you see?

ROSE

I saw Daisy Levi murder Hattie LaTone.

DAISY

No! It's not true!

JUDGE JUDY

(bangs gavel)

I will not stand for another outburst from you! Don't blow smoke up my ass and tell me I sat on a cigar.

WILLIE

(to Rose)

Please continue.

ROSE

Well, there's not much else to say. Daisy and Hattie were arguing and then Daisy stabbed her.

WILLIE

And you saw the whole thing?

ROSE

Yes. I was standing right there.  
 I guess Daisy didn't see me. That  
 happens a lot. I have to keep  
 moving or people think I'm  
 furniture. But now that Hattie is  
 gone, maybe it's finally my turn to  
 shine. Maybe it's Rose's turn.

SC-01-10-03 - ROSE'S TURN**\*\*\*\*\*UPBEAT LIGHTS****ROSE**

Here she is, boys! Here she is, world!  
 Here's Rose!  
 Curtain up! Light the lights!  
 Play it, boys!  
 You either got it  
 Or you ain't  
 And, boys, I got it!  
 You like it?  
 Well, I got it!  
 Some people got it and make it pay  
 Some people can't even give it away!  
 This people's got it  
 And this people's spreadin' it around  
 You either have it-  
 Or you've had it  
 Hello, everybody! My name's Rose! What's yours?  
 How do you like them egg rolls, Mr. Goldstone?  
 Hold your hats and hallelujah  
 Momma's gonna show it to ya!  
 Ready or not, shhh, here comes Momma!  
 Momma's talkin' loud, Momma's doin' fine!  
 Momma's gettin' hot, Momma's goin' stong  
 Momma's movin' on!, Momma's all alone  
 Momma doesn't care, Momma's lettin' loose  
 Momma's got the stuff, Momma's lettin' go-  
 M-M-Momma-... M-M-Momma-  
 Momma's got the stuff  
 Momma's gotta move, Momma's gotta go-  
 M-Momma-... M-Momma-  
 Momma's gotta let go!  
 Why did I do it?  
 What did it get me?  
 Scrapbooks full of me in the background  
 Give 'em love and what does it get you?  
 What does it get you?  
 One quick look as each of them leaves you!  
 All your life and what does it get you?  
 Thanks a lot, and out with the garbage  
 They take bows and you're battin' zero!  
 I had a dream-

I dreamed it for you, June  
It wasn't for me, Herbie  
And if it wasn't for me  
Then where would you be  
Miss Gypsy Rose Lee?!

Well, someone tell me, when is it my turn?  
Don't I get a dream for myself?  
Startin' now, it's gonna be my turn  
Gangway world, get off of my runway!  
Startin' now, I bat a thousand!  
This time boys, I'm takin' the bows and  
Everything's coming up Rose!  
Everything's coming up roses!  
Everything's coming up roses  
This time for me!  
For me! For me! For me! For me! For me! For me!!

**END OF SONG**

**\*\*\*\*\*COURTROOM**

ROSE RETURNS TO THE WITNESS STAND

WILLIE SITS AT PROSECUTION TABLE, SUE STANDS

THE SCENE CONTINUES WITHOUT A BLUEOUT

**END ACT 1 SCENE 10**

ACT 1 SCENE 11THE SCENE CONTINUES**INT. COURTROOM - DAY**

Sue approaches Rose on the witness stand.

SUE

So, you say you saw my client kill  
Hattie LaTone?

ROSE

Yes.

SUE

Oh. Okay. Thanks. No further  
questions.

Sue returns to table. Daisy stands.

DAISY

No! There are lots of questions!  
Like why are you lying?!

JUDGE JUDY

(bangs gavel)  
Order! Order!!

MARSHA

Do you have Amazon Prime? Because  
I'm out of toilet paper.

WILLIE

I could use some after shave.

SUE

Batteries. I'll let you guess what  
they're for.

DAISY

This is crazy! I didn't kill  
Hattie! This all has to stop!

JUDGE JUDY

Stop? Don't cum on my cupcake and  
tell me it's frosting. You can't  
just snap your fingers and stop a  
murder trial. You can't stop the  
wheels of justice.

(MORE)

JUDGE JUDY (CONT'D)  
 And most importantly, you can't  
 stop the beat.

**SC-01-11-01 - YOU CAN'T STOP THE BEAT**

**\*\*\*\*\*UPBEAT LIGHTS**

**JUDGE JUDY**

You cant stop an avalanche  
 As it races down the hill

**SUE**

You can try to stop the seasons, girl  
 But ya know you never will

**WILLIE**

And you can try to stop my dancin' feet  
 But I just cannot stand still

**MARSHA**

'Cause the world keeps spinning  
 'Round and 'round

**JUDY, SUE, WILLIE, MARSHA**

And my heart's keeping time  
 To the speed of sound  
 I was lost til I heard the drums  
 Then I found my way

**ENSEMBLE**

'Cause you can't stop the beat  
 Ever since this old world began  
 A woman found out if she shook it  
 She could shake up a man  
 And so I'm gonna shake and shimmy it  
 The best that I can today  
 'Cause you cant stop  
 The motion of the ocean  
 Or the sun in the sky  
 You can wonder if you wanna  
 But I never ask why  
 And if you try to hold me down  
 I'm gonna spit in your eye and say  
 That you cant stop the beat!

**EVITA**

You cant stop my happiness  
 'Cause I like the way I am

**TEVYE**

And you just can't stop my knife and fork  
 When I see a Christmas ham

**NATHAN**

So if you don't like the way I look  
Well, I just don't give a damn!

**BOBBY**

'Cause the world keeps spinning  
'Round and 'round

**ROSE**

And my heart's keeping time  
To the speed of sound

**EVITA, TEVYE, NATHAN, BOBBY, ROSE**

I was lost til I heard the drums  
Then I found my way

**ALL**

'Cause you cant stop the beat  
Ever since this old world began  
A woman found out if she shook it  
She could shake up a man  
And so I'm gonna shake and shimmy it  
The best that I can today  
'Cause you cant stop  
The motion of the ocean  
Or the sun in the sky  
You can wonder if you wanna  
But I never ask why  
And if you try to hold me down  
I'm gonna spit in your eye and say  
That you cant stop the beat!

**INSTRUMENTAL****DAISY (ENSEMBLE)**

Oh, oh, oh,  
You can't stop today (No!)  
As it comes speeding down the track (Ooo ooo ooo, ooo, yes)  
Yesterday is history (Be gone!)  
And it's never coming back (Look ahead)  
'Cause tomorrow is a brand new day  
And it don't know white from black

**ALL**

'Cause the world keeps spinning  
'Round and 'round  
And my heart's keeping time  
To the speed of sound  
I was lost til I heard the drums  
Then I found my way  
'Cause you cant stop the beat

Ever since we first saw the light  
A man and woman liked to shake it

On a Saturday night  
 And so I'm gonna shake and shimmy it  
 With all my might today  
 'Cause you can't stop  
 The motion of the ocean  
 Or the rain from above  
 They can try to stop this paradise  
 We're dreaming of  
 But you cannot stop the rhythm  
 Of two hearts in love to stay  
 You can't stop the beat!

Aah, aah, aah  
 Aah, aah, aah  
 Aah, aah, aah

Ever since we first saw the sun  
 It seems von tussle girls are always  
 Tryin' to please someone  
 But now we're gonna shake and shimmy it  
 And have some fun  
 Today!

'Cause you can't stop  
 The motion of the ocean  
 Or the rain from above  
 They can try to stop the paradise  
 We're dreaming of  
 But you cannot stop the rhythm  
 Of two hearts in love to stay  
 'Cause you can't stop the beat!  
 You can't stop the beat!!  
 You can't stop the beat!!!

**END OF SONG**

**\*\*\*\*\*COURTROOM**

WILLIE

Your Honor. The prosecution rests!

The judge bangs the gavel.

**\*\*\*\*\*BLACKOUT**

**END ACT 1 SCENE 11**

ACT 2 SCENE 1

INT. STAGE - NIGHT

**\*\*\*\*\*PLAIN STAGE LIGHTS**

The entire cast is on stage standing forlornly. RICK enters.

RICK

You guys, what are you doing? We have to start the second act.

HANNAH

We don't want to.

RICK

What do you mean you don't want to?

GWEN

We talked about it during intermission and we're tired of doing these stupid shows.

ETHAN

I have a theatre degree. I've done Shakespeare.

MOLLY

So have I!

LUISA

Me, too!

BAILEY

I trained in Shakespeare at the British American Drama Academy!

HANNAH

Savannah Cabaret used to do serious shows that had a message or real heart.

SALLIE

Yeah, like the gay pride shows that talked about homophobia and discrimination.

NICOLE

Or the Valentine's shows that had beautiful love stories.

TREY

But now we do things like have me  
in drag playing an alien posing as  
a '70s housewife.

ETHAN

Or me playing a caveman who sings  
'60s rock and roll songs.

SALLIE

And then has someone in a T-Rex  
costume chase us around while  
singing "Walk the Dinosaur."

BAILEY

(to Sallie)

What about when I played you by  
putting on a black wig and a hat  
that said "Ginger" on it.

MOLLY

I played an evil Mrs. Claus.  
Twice!

GWEN

I had to wear a monkey mask and  
hump a couch while singing Cher.

RICK

You guys, I know the shows we do  
are dumb, but that's not a crime.  
If it was, I'd hire Balbo & Gregg -  
their attorneys have over 60 years  
of combined experience. Visit  
BalboGregg.com. So, yeah, our  
shows are dumb and we whore  
ourselves out to anyone willing to  
write a check, but what's wrong  
with doing crowd pleasing shows  
that make people laugh? Especially  
with all the shit that's going on  
the world. I loved doing those  
serious shows, but the problem is  
nobody came to see them. What good  
is doing a show if nobody sees it?

SC-02-01-01 - (SAVANNAH) CABARET

\*\*\*\*\*CABARET LIGHTS

RICK

What good is singing if nobody hears?  
Yes, it's a stupid play

You can't just runaway, we're dumb  
Savannah Cabaret

**HANNAH**

Put down the Shakespeare, the Mamet and Shaw  
And update your resume  
Embrace the stupid shit we do  
Savannah Cabaret

**BAILEY**

Come be a tool  
Act like a fool  
Come see us be self deprecating  
Right this way a drag queen's waiting

**SALLIE**

What good's pretending we're doing high art  
We're silly and very gay  
Savannah Cabaret is dumb  
What else is there to say?

**\*\*\*\*\*SLOWER LIGHTS**

**GWEN**

We used to do some shows that were ambitious  
With messages that we thought were auspicious

**ETHAN**

We said it was important and artistic  
But in the end we were just egotistic

**LUISA**

We'd pat our backs in pride each time we'd do it  
But no one came and then we just said screw it

**NICOLE**

We added cavemen, aliens, and drag queens  
These were the stupidest shows we'd ever seen

**TREY**

We know we're probably living in a dreamland  
But at least we're not invading Greenland

**MOLLY**

What good is singing if nobody hears?  
Yes it's a stupid play  
You can't just runaway, we're dumb  
Savannah Cabaret

**\*\*\*\*\*CABARET LIGHTS**

**ALL**

Put down the Shakespeare, the Mamet and Shaw  
And update your resume

Embrace the stupid shit we do  
Savannah Cabaret

And as for you, yes all of you  
Take all your worry and just chuck it  
When you come here just say fuck it

We will keep doing ridiculous shows  
Keep reality at bay  
Savannah Cabaret is dumb  
We're stupid everyday, old chum  
We're Savannah Cabaret

**END OF SONG**

**\*\*\*\*\*BLUEOUT**

**END ACT 2 SCENE 1**

ACT 2 SCENE 2

INT. COURTROOM - DAY

SC-02-02-01 - DRAMATIC COURT SOUNDWILLIE ENTERS HR TO T. SUE ENTERS HL TO T.

WILLIE  
Sue.

SUE  
Willie.

WILLIE  
Are you ready?

SUE  
For what?

WILLIE  
Day two.

SUE  
Don't you mean day, *also*?

WILLIE  
I mean the second day.

SUE  
A day is longer than a second.

WILLIE  
But shorter than a year.

SUE  
How do you measure, measure a year?

WILLIE  
In daylights, in sunsets. In  
midnights, in cups of coffee.

SUE  
I use a calendar.

WILLIE  
I see.

SUE  
I see more.

WILLIE  
Have you always?

SUE  
No, it's been very sudden.

WILLIE  
So, you're saying you suddenly see  
more?

Sue and Willie look at audience.

SUE  
Sorry.

WILLIE (CONT'D)  
It was in the script...

**SC-02-02-02 - SUDDENLY SEYMOUR**

**\*\*\*\*\*SEYMOUR LIGHTS**

**WILLIE**

Lift up your head  
Wash off your mascara  
Here, take my Kleenex, wipe that lipstick away  
Show me your face, clean as the morning  
I know things were bad, but now they're okay  
Suddenly, Seymour is standing beside you  
You don't need no makeup, don't have to pretend  
Suddenly, Seymour is here to provide you  
Sweet understanding, Seymour's your friend

**SUE**

Nobody ever treated me kindly  
Daddy left early, Mama was poor  
I'd meet a man and I'd follow him blindly  
He'd snap his fingers, me, I'd said sure  
Suddenly, Seymour is standing beside me  
He don't give me orders, he don't condescend  
Suddenly, Seymour is here to provide me  
Sweet understanding, Seymour's my friend

**WILLIE**

Tell me this feeling lasts 'til forever  
Tell me the bad times are clean washed away

**SUE**

Please understand that it's still strange and frightening  
For losers like I've been, it's so hard to say

**SUE (WILLIE)**

Suddenly, Seymour (Suddenly, Seymour)  
He purified me (He purified you)  
Suddenly, Seymour (Suddenly, Seymour)  
Showed me I can (Yes, you can)  
Learn how to be more

The girl that's inside me (The girl that's inside you)  
With sweet understanding (With sweet understanding)  
With sweet understanding (With sweet understanding)

**WILLIE & SUE**

With sweet understanding  
Seymour's your man

**END OF SONG**

**\*\*\*\*\*COURTROOM**

WILLIE AND SUE HAVE TAKEN THEIR PLACES AT THE TABLES.

THE SCENE CONTINUES WITHOUT A BLUEOUT.

**END ACT 2 SCENE 2**

**ACT 2 SCENE 3**

THE SCENE CONTINUES

**INT. COURTROOM - DAY**

**SC-02-03-01 - DRAMATIC COURT SOUND**

MARSHA ENTERS SL WITH DAISY

DAISY GOES TO DEFENSE TABLE WITH SUE.

MARSHA

All rise!

JUDY ENTERS SL TO BENCH.

JUDGE JUDY

All right, day two.

SUE

Day also.

JUDGE JUDY

I'm still not in the mood so don't  
stuff a body in the trunk of my car  
and tell me it's the spare tire.

MARSHA

Once! One time! Are you ever  
going to let that go?

JUDGE JUDY

Do you know what blood stains do to  
the trade-in value?

MARSHA

You're always judging me!

JUDGE JUDY

I don't judge people.

DAISY

You're literally a judge.

JUDGE JUDY

Hey! Don't feed me bullshit and  
expect me to moo.

MARSHA

Look, I am who I am.

WILLIE  
Somebody already did that song.

MARSHA  
I'm not going to change so you'll  
just have to take me, baby, or  
leave me!

**SC-02-03-02 - TAKE ME OR LEAVE ME**

**\*\*\*\*\*TAKE ME LIGHTS**

**MARSHA**

Every single day I walk down the street  
I hear people say, "Baby, so sweet"  
Ever since puberty everybody stares at me  
Boys, girls, I can't help it, baby  
So be kind  
And don't lose your mind  
Just remember that I'm your baby  
Take me for what I am  
Who I was meant to be  
And if you give a damn  
Take me, baby, or leave me  
Take me, baby, or leave me  
A tiger in a cage can never see the sun  
This diva needs her stage-baby, let's have fun!  
You are the one I choose  
Folks would kill to fill your shoes  
You love the limelight too now, baby  
So be mine  
But don't waste my time  
Crying, "Oh, honey bear, are you still my, my, my baby?"  
Take me for what I am  
Who I was meant to be  
And if you give a damn  
Take me baby or leave me  
No way can I be what I'm not  
But hey, don't you want your girl hot?  
Don't fight, don't lose your head  
'Cause every night, who's in your bed?  
Who?  
Who's in your bed?  
Kiss pookie

**JUDGE JUDY**

It won't work, I look before I leap  
I love margins and discipline  
I make lists in my sleep, baby  
What's my sin?  
Never quit, I follow through  
I hate mess but I love you  
What to do with my impromptu baby  
So be wise

'Cause this girl satisfies  
 You got a prize that don't compromise  
 You're one lucky baby

**JUDGE JUDY (MARSHA)**

Take me for what I am (A control freak)  
 Who I was meant to be (A snob, yet over-attentive)  
 And if you give a damn (A lovable, droll geek)  
 Take me baby, or leave me (And anal retentive!)

**BOTH**

That's it

**JUDGE JUDY**

The straw that breaks my back

**BOTH**

I quit

**JUDGE JUDY**

Unless you take it back

**BOTH**

Women

**MARSHA**

What is it about them?

**BOTH**

Can't live with them or without them  
 Take me for what I am  
 Who I was meant to be (Who I was meant to be)  
 And if you give a damn (And if you give a damn)  
 Then you'll take me, baby (Oh, take me, baby)  
 Or leave me (Take me or l-l-l-leave me)  
 Take me, baby, or leave me  
 Guess I'm leaving  
 I'm gone

**END OF SONG**

**\*\*\*\*\*COURTROOM**

MARSHA EXITS SL. JUDGE JUDY EXITS SR. SUE & WILLIE EXIT  
 DOWN T AND OUT HR

DAISY  
 Are they coming back?

THE SCENE CONTINUES WITHOUT A BLUEOUT.

**END ACT 2 SCENE 3**

**ACT 2 SCENE 4****THE SCENE CONTINUES****INT. COURTROOM - DAY**

PROTESTER #1, PROTESTER #2, AND PROTESTER #3 ENTER FROM THE TOP AND DOWN CENTER WITH SIGNS, ADDRESSING "FREE DAISY" etc.

DAISY  
What's happening? Who are you?

PROTESTER #1  
We're here to support you, Daisy!

PROTESTER #2  
Free Daisy!!

PROTESTER #3  
We're your fan club, Daisy!

DAISY  
There's only three of you?

PROTESTER #1  
Well, there are a few more but they couldn't get permission from their moms to leave their basements.

PROTESTER #2  
Besides, this was all we could fit into Warren's '92 Corolla.

PROTESTER #3  
I use it to deliver pizzas so we can't stay long. 30 minutes or less.

DAISY  
Beggars can't be choosers, I guess.

MARSHA, JUDGE JUDY, SUE ENTER FROM THE DIRECTIONS THEY EXITED.

MARSHA  
Hey! What's going on here?

PROTESTER #1  
We've come to testify on Daisy Levi's behalf.

PROTESTER #2  
We believe she's innocent!

PROTESTER #3  
 Even though we have absolutely no  
 proof of that.

JUDGE JUDY  
 You can't come into my courtroom  
 all willy-nilly! Don't make waves  
 and tell me the boat isn't rocking.

WOMEN (2) NOT ON STAGE ENTER WITH CHAIRS AND EVERYONE SITS

SC-02-04-01 - SIT DOWN YOU'RE ROCKIN' THE BOAT

\*\*\*\*\*SIT DOWN LIGHTS SLOW

PROTESTER #1  
 ... I dreamed last night I got on the boat to heaven  
 And by some chance I had brought my dice along  
 And there I stood, and I hollered, "Someone fade me"  
 But the passengers they knew right from wrong

\*\*\*\*\*SIT DOWN LIGHTS FAST

PROTESTER #1  
 ... For the people all said  
 "Sit down, sit down you're rockin' the boat"

ALL  
 The people all said  
 "Sit down, sit down you're rockin' the boat"

PROTESTER #1  
 And the devil will drag you under  
 By the sharp lapel of your checkered coat  
 Sit down, sit down, sit down, sit down

ALL  
 Sit down you're rocking the boat"

\*\*\*\*\*SIT DOWN LIGHTS SLOW

PROTESTER #2  
 ... I sailed away on that little boat to heaven  
 And by some chance found a bottle in my fist  
 And there I stood nicely passin' 'round the whiskey  
 But the passengers were bound to resist

\*\*\*\*\*SIT DOWN LIGHTS FAST

PROTESTER #2  
 ... For the people all said  
 "Beware you're on a heavenly trip"

ALL

The people all said "Beware, beware you'll scuttle the ship

**PROTESTER #2**

And the devil will drag you under  
By the fancy tie 'round your wicked throat  
Sit down, sit down, sit down, sit down

**ALL**

Sit down you're rockin' the boat"

**\*\*\*\*\*SIT DOWN LIGHTS SLOW**

**PROTESTER #3**

... And as I laughed at those passengers to heaven  
A great big wave came and washed me overboard  
And as I sank, and I hollered, "Someone save me"  
That's the moment I woke up, thank the Lord

**\*\*\*\*\*SIT DOWN LIGHTS FAST**

**PROTESTER #3**

... And I said to myself  
"Sit down, sit down you're rocking the boat"

**ALL**

Said to myself "Sit down, sit down you're rocking the boat

**PROTESTER #3**

And the devil will drag you under  
With a soul so heavy you'd never float

**ALL**

Sit down, sit down, sit down, sit down  
Sit down you're rockin' the boat"  
... Sit down you're rockin' the boat  
Sit down, sit down you're rockin' the boat  
Sit down, sit down Sit down, sit down you're rockin' the boat  
**END OF SONG**

**\*\*\*\*\*COURTROOM**

JUDGE JUDY (CONT'D)

(bangs gavel)

Don't back over me with your Buick  
and tell me it's a massage. Get  
out of my courtroom!

THE PROTESTERS EXIT DOWN T AND OUT HR EXCEPT FOR WILLIE WHO  
REMOVES COSTUME PIECE AND RETURNS TO PROSECUTION TABLE.

THE SCENE CONTINUES WITHOUT A BLUEOUT

**END ACT 2 SCENE 4**

**ACT 2 SCENE 5****THE SCENE CONTINUES****INT. COURTROOM - DAY****SC-02-05-01 - DRAMATIC COURT SOUND**

JUDGE JUDY

Counselor. Are you prepared to present your defense?

SUE

Yes, Your Honor. I didn't know he was married.

JUDGE JUDY

The defense of your client.

SUE

Oh, yes. The defense calls Lola Todd and Sweeney Bowles

**SC-02-05-02 - DRAMATIC COURT MUSIC**

LOLA TODD & SWEENEY BOWLES ENTER HR VIA T, WALKING IN PERFECT UNISON, AND BOTH GO TO THE WITNESS STAND.

MARSHA

Wait. You can't have two people testify at once.

SUE

This is America. We supersize everything.  
(to Lola & Sweeney)  
Who are you and what do you want?!

NOTE: Lola and Sweeney will speak together in unison on all dialogue like those weird twin sisters in Australia. Derivations are written in parenthesis with the letter indicating who says what.

LOLA & SWEENEY

Lola Todd and Sweeney Bowles.  
We're ushers at the Nicole Scherzinger OverActors Theatre.

SUE

Are you two related?

LOLA & SWEENEY

Yes. We're step-twins.

SUE

You mean step brother and sister?

LOLA & SWEENEY

No, step-twins (L: My/S: Her)  
 father married (L: his/S: my)  
 mother and then we discovered we  
 have the same birthday. So that  
 makes us twins. We do everything  
 together. We live together, we  
 dress together, we work together.

WILLIE

Your Honor, I object.

JUDGE JUDY

On what grounds?

WILLIE

It's creepy and weird.

JUDGE JUDY

Sustained. But continue.

SUE

Were the two of you working the  
 night of the murder?

LOLA & SWEENEY

Yes. After the show, we overheard  
 Hattie LaTone arguing with someone  
 in the bathroom. We couldn't see  
 them because we were in a stall...

SUE

Together?

LOLA & SWEENEY

Yes. Why?

SUE

Never mind. Continue.

LOLA & SWEENEY

But we recognized the voice. It  
 was Hattie's personal assistant,  
 Rose Doolittle.

SUE

Gasp!

LOLA & SWEENEY

Hattie was going to fire Rose and  
Rose said she'd kill Hattie if she  
did.

SUE

GASP! So, Daisy Levi was not the  
only person with a motive to kill  
Hattie LaTone.

(to Willie)

Your witness... es.

SUE RETURNS TO DEFENSE TABLE, WILLIE STANDS.

WILLIE

I just have one question... you go  
to the bathroom together?

LOLA & SWEENEY

Yes. (L: He/S: I) didn't want to  
at first, but (L: I/L: she) always  
gets her way. Whatever Lola wants,  
Lola gets.

SC-02-05-03 - WHATEVER LOLA WANTS

**\*\*\*\*\*LOLA LIGHTS**

**LOLA (SWEENEY)**

Whatever Lola wants (Lola wants), Lola gets (Lola gets)  
And little man, little Lola wants you  
(Whisper: She wants you)  
Make up your mind to have (up your mind to have)  
No regrets (no regrets)

**BOTH**

Recline yourself, resign yourself  
You're through

**SWEENEY (LOLA)**

She always get what she aims for (What I aim for)

**BOTH**

And your heart and soul is what we came for

**LOLA (SWEENEY)**

Whatever Lola wants (Lola wants), Lola gets (Lola gets)  
No used to fight (whisper: Don't fight it)  
Don't you know you can't win?  
(Can't win, you'll never, never win)

**BOTH**

You're no exception to the rule

I'm/She's irresistible, you fool  
 Give in  
 Give in  
 Give In

INSTRUMENTAL DANCE BREAK

**SWEENEY (LOLA)**

She always get what she aims for (What I aim for)

**BOTH**

And your heart and soul is what we came for

**SWEENEY (LOLA)**

Whatever Lola wants (Lola wants), Lola gets (Lola gets)  
 Take off your coat (it's hot)  
 Don't you know you can't win?  
 (Can't win, you'll never, never win)

**BOTH**

You're no exception to the rule  
 I'm/She's irresistible, you fool  
 Give in  
 Give in  
 Give In

**END OF SONG**

**\*\*\*\*\*COURTROOM**

WILLIE

Yep. Creepy and weird. No further  
 questions.

LOLA AND SWEENEY EXIT HR.

THE SCENE CONTINUES WITHOUT A BLUEOUT

**END ACT 2 SCENE 5**

**ACT 2 SCENE 6**THE SCENE CONTINUES**INT. COURTROOM - DAY****SC-02-06-01 - DRAMATIC COURT SOUND**

JUDGE JUDY

Call your next witness, counselor.  
And it better not be two people.

SUE

It's not, Your Honor. It's six!  
The defense calls the chorus girls!

**SC-02-06-02 - BROADWAY MUSIC**

CHORUS GIRLS 1 (GWEN) & 2 (LUISA) DANCE IN HR VIA T TO  
CENTER. JUDGE JUDY (CHORUS GIRL 5), MARSHA (CHORUS GIRL 3),  
AND DAISY (CHORUS GIRL 4) ALL ADD SOMETHING TO THEIR COSTUMES  
TO MATCH THE FIRST TWO CHORUS GIRLS AND JOIN THEM IN LINE.

SUE (CONT'D)

You all look familiar.

CHORUS GIRL 1

It's the theatre. Just go with it.

SUE

As the chorus girls, you're often  
in the background while a lead  
takes the spotlight.

**\*\*\*\*\*SPOTLIGHT ON SUE**

SUE (CONT'D)

This puts you in a unique position  
to see and hear things... like what  
everyone really thought of Hattie  
La Tone!

**\*\*\*\*\*SPOTLIGHT OFF**

CHORUS GIRL 2

Oh yeah. Everyone hated her.

CHORUS GIRL 3

She was awful.

CHORUS GIRL 4

Everyone wanted to kill her.

SUE

If she was so awful to work with,  
why do the show?

CHORUS GIRL 5

For the same reason you do any  
show. The same reason that anyone  
does musical theatre.

SC-02-06-03 - FOR THE GAZE

**\*\*\*\*\*GAZE SLOW LIGHTS**

**CHORUS GIRL 1 (GWEN)**

Why is a girl like me  
Sitting here in this chair, combing her hair  
And painting her face in the chase  
To stay young and beautiful?

**CHORUS GIRL 2 (LUISA)**

Is it the fact that I'm attracted  
To each kernel of external validation  
In a world that keeps me insecure  
To sell me needless crap?  
Or is it something new?

**CHORUS GIRL 3 (HANNAH)**

Would you believe it to be true  
That I'd do it all for you?  
For that glimmer in your eye?  
For your gaze?

**CHORUS GIRL 4 (BAILEY)**

I'd trade my fortune for the chance to be  
Enveloped in that special way you glance at me  
I feel like I can have it all the moment that I fall into  
that gaze

**CHORUS GIRL 5 (SALLIE)**

The look of recognition in your eyes  
Is all it takes to have me hooked and hypnotized  
It's the feeling of pure ecstasy to be seen the way that I  
see me  
Yes, everything I do is for the gaze

**CHORUS GIRL 6 (NICOLE)**

I'll do an outfit change, I'll do a twirl  
I'll do just about anything to be your girl  
I'll cause a scene to make you stare  
I'll take the trip from here to there  
While serving Cleopatra on a chaise

**\*\*\*\*\*GAZE FAST LIGHTS**

**CHORUS GIRLS**

I'll give you choreo and legs for days  
 I'll go one step beyond and give you grands jetés  
 I'll be your tiny dancing queen  
 Your Judy, Gaga, Cher, Celine  
 I'll option up on certain matine-yeah-es  
 But only for the gaze

WILLIE, CHORUS BOY 1, CHORUS BOY 2, CHORUS BOY 3 JOIN

**CHORUS BOYS (CHORUS GIRLS)**

Ooh, she won't go quietly  
 Or be ignored (it's true)  
 Be careful if you push her, she'll go overboard (splish splash)  
 With every move we love her more  
 We love her 'cause she does it for the gays

**CHORUS GIRL 1**

I'm just a twenty something ingenue  
 Babbling before you, begging for your praise

**CHORUS GIRL 2**

Please love me, give me the gaze

**CHORUS GIRL 3**

The gays love me, I need the gaze

**CHORUS GIRL 4**

The gays love me

**CHORUS GIRL 5**

The gays love me,

**CHORUS GIRL 6**

The gays love me

**CHORUS GIRLS**

The gays love me

**INSTRUMENTAL****CHORUS GIRLS (CHORUS BOYS)**

Oh, it's the greatest gift, the greatest love  
 The greatest club to get to be a member of  
 'Cause if you ask me when push comes to shove  
 It's for the gaze (it's for the gays, it's for the gays, it's for the gays)

Forgive me if I'm coming on too strong  
 I just want to be loved and feel like I belong  
 That's why I wear this little gown and sing this little song  
 It's for the gaze (it's for the gays, it's for the gays)

I'd do anything for (she'd do anything for)  
We all know that this whole damn show is for  
The gaze (all for the gays, the gays)  
Anything for the gaze (gays)

**END OF SONG**

**\*\*\*\*\*COURTROOM**

**SC-02-06-04 - FOR THE GAZE PLAYOFF**

DURING PLAYOFF MUSIC, SUE, JUDGE JUDY, MARSHA, DAISY, AND  
WILLIE RETURN TO THEIR PLACES. EVERYONE ELSE EXITS.

**END ACT 2 SCENE 6**

**ACT 2 SCENE 7**

THE SCENE CONTINUES

**INT. COURTROOM - DAY**

**SC-02-07-01 - DRAMATIC COURT SOUND**

JUDGE JUDY

Okay, counselor. How about just one witness this time?

SUE

Oh, all right. The defense calls Alexander Higgins.

**SC-02-07-02 - DRAMATIC COURT MUSIC**

ALEXANDER HIGGINS ENTER HR VIA T TO WITNESS STAND. MARSHA APPROACHES.

MARSHA

Do you blah blah blah?

ALEXANDER

I do.

SUE

Please state your name and occupation for the record.

ALEXANDER

I am Alexander Higgins, and I am the director of "Wicked: The Movie: The Musical" and of the upcoming spinoff, "Wicked: The Movie: The Musical Part 2: Shameless Cash Grab."

SUE

Now, Mr. Higgins, I'm told you have a statement to deliver to the court today.

ALEXANDER

Yes, I do. Daisy Levi did not kill Hattie LaTone. I did!

Everyone gasps.

JUDGE JUDY  
 (bangs gavel)  
 Hey, don't yank on my dick and tell  
 me I've got a UTI.

ALEXANDER  
 It's true. I killed Hattie!

HAROLD HAMILTON RUNS IN HR AND DOWN T TO CENTER.

HAROLD  
 He's lying!

MARSHA  
 Who are you?

HAROLD  
 I'm Harold Hamilton, choreographer  
 of "Wicked: The Movie: The Musical"  
 and the upcoming Cirque du Soleil  
 spinoff "Defying Gravit'ere."  
 Alexander didn't kill Hattie  
 LaTone! I did!

Everyone gasps again.

WILLIE  
 Your Honor, I object! I move for a  
 mistrial.

JUDGE JUDY  
 Hey, don't come up with a great  
 drag name and tell me it's an  
 objection.  
 (to Alexander and Harold)  
 You two. Why would you say you  
 killed Hattie LaTone?

SC-02-07-03 - FOR HER

**\*\*\*\*\*FOR HER LIGHTS**

**ALEXANDER**  
 I've done it all for her  
 Put up each wall for her  
 All the plans I laid  
 All the options weighed  
 Every price I paid for her

**HAROLD**  
 I went to war for her  
 Braved foreign shore for her  
 Bottled up the guilt  
 Then I went full tilt

Rivaled Vanderbilt for her

**BOTH**

Daisy  
 You fight and return  
 Only to learn  
 That you have lost her  
 Daisy  
 My waiting is through  
 If you bring her to me  
 I'll be indebted to you

**HAROLD**

I've come so far for her  
 The finest caviar for her

**ALEXANDER**

Everything I own

**HAROLD**

Every party thrown

**BOTH**

All the nights alone for her

Daisy  
 She slipped through my hands  
 No one understands  
 How she has changed me  
 Daisy  
 I need one more chance  
 If you bring her to me  
 I will know at a glance

**ALEXANDER**

Do this good turn for me  
 And I can guarantee  
 When all is done I'll be  
 Forever in your debt

**HAROLD**

This time I won't let go  
 Help me to make it so  
 Try as one might, you know that

**BOTH**

There is no forgetting her

Daisy  
 You fight and return  
 Only to learn  
 That you have lost her  
 Oh, Daisy  
 I need one more chance

Am I chasing a dream?  
I will know at a glance

I've done it all for her  
Put up each wall for her  
But the status quo  
Just one piece to go  
Now she has to know  
It's all for her

**END OF SONG**

**\*\*\*\*\*COURTROOM**

ALEXANDER AND HAROLD EXIT DOWN T AND OUT HR

THE SCENE CONTINUES WITHOUT A BLUEOUT

**END ACT 2 SCENE 7**

ACT 2 SCENE 8THE SCENE CONTINUES

INT. COURTROOM - DAY

SC-02-08-01 - DRAMATIC COURT SOUND

JUDGE JUDY

All right, I've heard enough.  
Counselor, I'm going to allow you  
one more witness.

SUE

Fine. The defense calls... Daisy  
Levi!

SC-02-08-02 - DRAMATIC COURT MUSICDAISY GOES TO THE WITNESS STAND. MARSHA HOLDS UP BOOK.

MARSHA

Here, do it yourself.  
(throws book)  
Hey... I just threw the book at  
her. Oh, I crack myself up.

Daisy puts her left hand on the book, raises right hand.

DAISY

I do.

SUE

Ms. Levi. I just have one question  
for you. Did you kill Hattie  
LaTone?

DAISY

No. I didn't. I swear. Yes, it's  
true, she was blackmailing me  
because of photos she found of me  
in a compromising position with a  
big Broadway star.

SUE

Who?

DAISY

The elephant puppet from "The Lion  
King."

Everyone gasps.

DAISY (CONT'D)

But I didn't kill her. I loved her. She was a mentor to me. A friend. Oh, Hattie... I wish you were here so I could tell you how much you meant to me.

SC-02-08-03 - DREAMY MUSIC

HATTIE LATONE ENTERS FROM SL.

HATTIE

I'm here, Daisy.

DAISY

Hattie? Is that you? Are you really here?

HATTIE

No, Daisy... you dumb bitch. I'm dead. But this is musical theatre and in musical theatre anything is possible. What did you want to say?

SC-02-08-04 - FOR GOOD

**\*\*\*\*\*FOR GOOD LIGHTS**

**DAISY**

I've heard it said  
That people come into our lives  
For a reason  
Bringing something we must learn  
And we are led  
To those who help us most to grow  
If we let them  
And we help them in return  
Well, I don't know if I believe that's true  
But I know I'm who I am today  
Because I knew you  
Like a comet pulled from orbit  
As it passes a sun  
Like a stream that meets a boulder  
Halfway through the wood  
Who can say if I've been changed for the better?  
But because I knew you  
I have been changed for good  
See upcoming pop shows  
Get tickets for your favorite artists  
You might also like

**HATTIE**

It well may be

That we will never meet again  
 In this lifetime  
 So let me say before we part  
 So much of me  
 Is made of what I learned from you  
 You'll be with me  
 Like a handprint on my heart  
 And now whatever way our stories end  
 I know you have re-written mine  
 By being my friend  
 Like a ship blown from its mooring  
 By a wind off the sea  
 Like a seed dropped by a skybird  
 In a distant wood  
 Who can say if I've been changed for the better?  
 But because I knew you

**DAISY**

Because I knew you

**BOTH**

I have been changed for good

**HATTIE**

And just to clear the air  
 I ask forgiveness for the things I've done you blame me for

**DAISY**

But then, I guess we know there's blame to share

**BOTH**

And none of it seems to matter anymore

Like a comet pulled from orbit (Like a ship blown from its mooring)  
 As it passes a sun (By a wind off the sea)  
 Like a stream that meets a boulder (Like a seed dropped by a bird)  
 Halfway through the wood (In the wood)

Who can say if I've been changed for the better?  
 I do believe I have been changed for the better

**DAISY**

And because I knew you

**HATTIE**

Because I knew you

**BOTH**

Because I knew you  
 I have been changed  
 For good

**END OF SONG**

**\*\*\*\*\*COURTROOM**

DAISY

Oh, Hattie. Before you go...  
please... tell us who killed you.

HATTIE

I don't fucking know. I'm dead,  
remember? Stupid motherfu... all  
right, look. There were lots of  
people who wanted me dead.

DURING THE FOLLOWING, AS HATTIE SAYS SOMEONE'S NAME, THEY  
EITHER STAND OR ENTER AND POSE.

HATTIE (CONT'D)

It could have been you, Daisy Levi.  
I was blackmailing you. It could  
have been the producer Evita  
ValJean. I was threatening to tell  
everyone that she was really a man.

DAISY

She is?

HATTIE

No. But she once coughed during my  
Act 2 solo and it made me mad.  
Composer Bobby Hart wanted to kill  
me because I told him his music was  
worse than Andrew Lloyd Webber's.  
Leading Man Nathan Brice was angry  
at me for signing his "friend" Bill  
up for the draft. My assistant...  
what's her name.

DAISY

Rose Doolittle? She probably  
wanted to kill you because you  
could never remember her name.

HATTIE

Whatever. The police detective,  
Tevye Javert wanted to kill me. So  
did Judge Judy and the defense  
attorney Sue Dilligence and the  
prosecutor Willie Proveitt and the  
bailiff Marsha Law.

DAISY

Why?

HATTIE

Because they all prepared songs and  
want to sing them.

DAISY

What about all the people we met in  
act two?

HATTIE

That would be too complicated.  
There were ten people who could  
have been my killer.

DAISY

But who was it? Who killed you?

HATTIE

That's up to the jury to decide.

**SC-02-08-05 - DRAMATIC MUSIC**

**THE SCENE CONTINUES WITHOUT A BLUEOUT**

**END ACT 2 SCENE 8**

ACT 2 SCENE 9

INT. COURTROOM - DAY

SC-02-09-01 - DRAMATIC COURT SOUND

JUDGE JUDY

Members of the jury, it's now up to you. Listen carefully because I'm going to give you your jury instructions. When I say so, scan the QR code on your ticket...

(Marsha clearing throat)

I mean... your jury ballots. You will be asked if Daisy Levi is guilty or innocent. If you choose guilty, you're done. If you choose innocent, then one of the other people in this courtroom must have killed Hattie LaTone. Pick who you think the killer is and then scroll to the bottom and click vote.

DAISY

But what are we going to do while they're voting?

(off Marsha clearing throat)

I mean... Deliberating.

JUDGE JUDY

A time-honored tradition in musical theatre. A song so generic that it sounds like you've heard it a million times. A song you can ignore. The jury can cast their ballots now!

SC-02-09-02 - THE SONG YOU CAN IGNORE**\*\*\*\*\*LIGHTS TBD****JUDGE JUDY**

Every musical has at least one  
The song it seems you've heard before  
It might be "classic" it might be new  
But it's the song you can ignore

**SUE**

It starts out slow like this  
Then starts to pick up speed  
You want to pay attention

But really there's no need

**MARSHA**

This is the song you can ignore  
The one you hum then ask "my God what for?"  
It really does nothing to further the plot  
The characters who sing it mean diddly squat

**WILLIE**

It's got pizzazz and lots of flash  
Like it feels badly taking all your cash  
But when it comes down to it, it's just a snore

**ALL**

This is the song you can ignore

**DAISY**

This is the song you can disregard  
We're sorry we charged so much to your credit card  
You hear it and we know what you must be thinking  
I'd rather be at the bar doing a little drinking

**EVITA**

It's kind of catchy you might tap your toe  
But if there's a reprise later scream

**ALL**

"Oh hell no!"

**EVITA**

When it comes down to it it's a total bore

**ALL**

This is the song you can ignore

You don't care a smidge  
When it hits the bridge  
All the parts seem to interchange  
Then something really awful  
It should be unlawful

**BOBBY (ALL)**

When it gets to the big key change (the key change)

Oh my God it just keeps going  
The song is sucking and simultaneously blowing  
We think that it was written by some cheap A.I.  
If it doesn't end soon we just might die

**ROSE**

This song is enough to make you sit and weep  
We wouldn't really blame you if you fell asleep  
But it's about to get worse for fuck's sake

**ALL**

Here comes the big dance break!

**INSTRUMENTAL****ALL**

This is the song you can ignore

**TEVYE**

The one that absolutely no one will adore  
 The only reason for it is to take up time  
 And now we'll waste some more with random words that rhyme

**TEVYE, WILLIE, BOBBY**

Frying pans and sofas and a microwave

**JUDY, SUE, MARSHA**

Toilet paper, toothpaste and some aftershave

**DAISY, EVITA, ROSE**

Paper clips and blenders and a hard wood floor

**ALL**

This is the song you can ignore

Oh thank god we're at the big finish  
 Maybe after this your pain will diminish  
 Pour yourself some vodka or a nice white wine  
 It's time for the big kick line!

**SALLIE**

We're sorry we did this, we know it wasn't fun  
 We promise the song is almost done

**DAISY**

When it's over we won't do it anymore  
 This is the song  
 This was the song  
 This is the song

**ALL**

You can ignore!  
 You can ignore!

**\*\*\*\*\*COURTROOM**

THE SCENE CONTINUES WITHOUT A BLUEOUT.

**END ACT 2 SCENE 9**

ACT 2 SCENE 10THE SCENE CONTINUES

INT. COURTROOM - DAY

SC-02-10-01 - DRAMATIC COURT SOUND

JUDGE JUDY

Members of the jury, have you  
reached your verdict?

MARSHA ENTERS WITH A ONE OR TWO FOLDED PIECES OF PAPER

ON THE FIRST PIECE OF PAPER, THE OUTSIDE WILL READ "IN THE  
MATTER OF THE PEOPLE VS. DAISY LEVI, WE THE JURY FIND THE  
DEFENDANT..."

ON THE INSIDE IT WILL SAY GUILTY OR NOT GUILTY.

IF DAISY IS INNOCENT, THERE WILL BE A SECOND SLIP OF FOLDED  
PAPER. THE OUTSIDE WILL READ "THE KILLER IS..."

ON THE INSIDE IT WILL HAVE THE KILLER'S NAME AS SELECTED BY  
THE AUDIENCE.

MARSHA

They have, Your Honor.

JUDGE JUDY

Will the foreperson please stand.

MARSHA WILL SELECT SOMEONE AT RANDOM FROM THE AUDIENCE TO BE  
THE FOREPERSON AND TELL THEM TO STAND, THEN HAND THEM THE  
SLIP OF PAPER.

JUDGE JUDY (CONT'D)

Will the foreperson please read the  
verdict.

FOREPERSON

In the matter of the People vs.  
Daisy Levi, we the jury find the  
defendant... **(GUILTY OR NOT GUILTY)**

**\*\*\*\*\*IF DAISY IS GUILTY...**

**DAISY WILL STEP FORWARD, ADMIT GUILT, AND IMPROVISE/AD LIB A  
REASON, THEN CUE SOUND TO PLAY HER KILLER SOLO**

SC-02-10-02A - DAISY'S KILLER SONG

\*\*\*\*\*LIGHTS TBD

LYRICS TBD

END OF SONG

SKIP BELOW AND GO TO SCENE 11.

\*\*\*\*\*IF DAISY IS NOT GUILTY...

JUDGE JUDY  
But if Daisy didn't kill Hattie  
LaTone, then who did?

MARSHA WILL HAND THE SECOND PIECE OF PAPER TO THE FOREPERSON.

FOREPERSON  
The killer is... **NAME OF KILLER.**

**THE KILLER WILL STEP FORWARD, ADMIT GUILT, AND IMPROVISE/AD  
LIB A REASON, THEN CUE SOUND TO PLAY THEIR KILLER SOLO**

SC-02-10-02B,C,D,E,F,G,H,I,OR J - KILLER SONG

\*\*\*\*\*LIGHTS TBD

LYRICS TBD

END OF SONG

THE SCENE CONTINUES WITHOUT A BLUEOUT

END ACT 2 SCENE 10

**ACT 2 SCENE 11****THE SCENE CONTINUES****INT. COURTROOM - DAY****SC-02-11-01 - DRAMATIC COURT SOUND**

JUDGE JUDY

Officer Law, take the guilty person  
into custody!

MARSHA WILL PUT HANDCUFFS ON THE GUILTY PERSON.

JUDGE JUDY (CONT'D)

I want to thank the members of the  
jury for your service. I know  
sometimes it feels like there is  
very little justice in the world.  
Like sometimes the guilty win and  
the innocent lose. But the system  
only works if you believe in it.  
So our message to you is... Don't  
Stop Beleivin...

**SC-02-11-02 - DON'T STOP BELIEVIN'****\*\*\*\*\*DON'T STOP BELIEVIN LIGHTS**

DAISY

Wait... this isn't from a Broadway  
musical.

SUE

Yes, it is. "Rock of Ages."

WILLIE

But that's a jukebox musical!

MARSHA

It still counts!

**JUDGE JUDY & MARSHA**

Just a small town girl, livin' in a lonely world  
She took a midnight train goin' anywhere

**WILLIE & SUE**

Just a city boy, born and raised in south Detroit  
He took a midnight train goin' anywhere

**DAISY & HATTIE**

A singer in a smoky room

A smell of wine and cheap perfume  
 For a smile they can share the night

**ALL**

It goes on and on and on and on

Strangers waiting, up and down the boulevard  
 Their shadows searching in the night  
 Streetlight people, living just to find emotion  
 Hiding somewhere in the night

**EVITA & NATHAN**

Working hard to get my fill  
 Everybody wants a thrill  
 Payin' anything to roll the dice  
 Just one more time

**TEVYE & BOBBY**

Some will win, some will lose  
 Some were born to sing the blues  
 Oh, the musical never ends

**ALL**

It goes on and on and on and on

Strangers waiting, up and down the boulevard  
 Their shadows searching in the night  
 Streetlights people, living just to find emotion  
 Hiding somewhere in the night

Don't stop believin'  
 Hold on to the feelin'  
 Streetlight people  
 Don't stop believin'  
 Hold on to that feelin'  
 Streetlight people  
 Don't stop believin'  
 Hold on to that feelin'  
 Streetlight people  
 Don't stop

**END OF SONG**

**\*\*\*\*\*BLACKOUT**

**SC-02-11-03 - BOW MUSIC**

**\*\*\*\*\*BOW**

**END**