

SOMEONE NEW

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CONTENTS

Cast of Characters	4
Scenes and Musical Numbers	5
Act I	
Scene 1: The kitchen of Robert Harte's bachelor pad in Chicago	6
Scene 2: A bar in Chicago	18
Scene 3: A wedding reception in Kansas City, Kansas	23
Scene 4: Robert Harte's house in Chicago	36
Scene 5: A luncheon in Kansas City, MO	37
Scene 6: Katherine Keenan's work office in Kansas City, MO	40
Scene 7: Katherine Keenan's office in Kansas City, MO	41
Scene 8: A Cosmetics Counter in Kansas City, Kansas	42
Scene 9: Angelo's Restaurant in Kansas City, MO	44
Act II	
Scene 1: A street in Paris, months later	51
Scene 2: A restaurant in Montmartre, Paris	52
Scene 3: Robert Harte's house in Chicago	54
Scene 4: The living room of Robert Harte's house in Chicago	61
Scene 5: Robert Harte's house in Chicago the next day	64
Scene 6: Robert Harte's New York apartment months later	66
Scene 7: A restaurant in New York	68
Overture Listing	71
Sheet Music	
WON'T	72
SOMETHING NEW	79
I'LL LOVE AGAIN	83
PERIPHESCECE	88
I SEE HER	91
INVITE HER TO DANCE	94
KEEP ON DANCING WITH ME	98
A GENTLEMAN	103
FIRST KISS	108
A CONTRACT TO FALL IN LOVE	112
MORE THAN ANYTHING I LOVE YOU	118
BEHOLD MY LOVE	121
YOU CAN'T ROMANCE HER IN PARIS	126
MANHATTAN HOLIDAY	131
IT'S NOT YOU	136
Vocal and Piano CD Inside Back Cover

CAST OF CHARACTERS

ROBERT HARTE – The main male character

KATHERINE KEENAN – The main female character

AUDREY KEENAN – Daughter of Katherine Keenan

MICHAEL FOCAULT – Best Friend of Robert Harte

STEVEN BRANSON – Friend of Robert Harte

ANNE BRANSON – Wife of Steven Branson

LIZ BRANSON – Daughter of Steven and Anne Branson

LOUIS DESILETS – Friend of Robert Harte

LYNN DESILETS – Wife of Louis Desilets

DAVID O’CONNER – Friend of Robert Harte

JESSICA STRANG – Friend of Katherine Keenan

BILL STRANG – Husband of Jessica Strang

CAROL GRIFFEN – Friend of Katherine Keenan

MAITRE D’ – Maitre D’ in Angelo’s restaurant in Kansas City

WAITER – Waiter in Angelo’s restaurant in Kansas City

WIG – Woman In General

SCENES AND MUSICAL NUMBERS

ACT I

Scene 1: The kitchen of Robert Harte's bachelor pad in Chicago

"WON'T"ROBERT
"SOMETHING NEW"ROBERT
"I'LL LOVE AGAIN"ROBERT

Scene 2: A bar in Chicago

"PERIPHESCE"MICHAEL

Scene 3: A wedding reception in Kansas City, Kansas

"I SEE HER"ROBERT, KATHERINE
"INVITE HER TO DANCE"LOUIS
"KEEP ON DANCING WITH ME"ROBERT, KATHERINE

Scene 4: Robert Harte's house in Chicago

Scene 5: A luncheon in Kansas City, MO on the Monday after the wedding.

"A GENTLEMAN"KATHERINE

Scene 6: Katherine Keenan's work office in Kansas City, MO the next day.

Scene 7: Katherine Keenan's office in Kansas City, MO a week later Monday.

Scene 8: A Cosmetics Counter in Kansas City, Kansas the following Saturday.

"FIRST KISS"WIG

Scene 9: Angelo's Restaurant in Kansas City, MO.

"A CONTRACT TO FALL IN LOVE"ROBERT, KATHERINE

ACT II

Scene 1: On a street in Paris months later

"MORE THAN ANYTHING I LOVE YOU"KATHERINE

Scene 2: A restaurant in Montmartre, Paris

Scene 3: Robert Harte's house in Chicago

"BEHOLD MY LOVE"ROBERT
"YOU CAN'T ROMANCE HER IN PARIS"MICHAEL
"MANHATTAN HOLIDAY"ROBERT

Scene 4: The living room of Robert Harte's house in Chicago

"IT'S NOT YOU"KATHERINE

Scene 5: Robert Harte's house in Chicago the next day

Scene 6: Robert Harte's New York Apartment Months later

Scene 7: A restaurant in New York

"SOMETHING NEW" (REPRISE).....ROBERT

SOMEONE NEW

ACT 1

Scene 1

Opens in the kitchen of Robert Harte's cool bachelor pad. Robert Harte is a mid fifties lawyer living in Chicago and in the background Sinatra is singing "When The World Was Young". Robert sings the "wherever I go I'm glad that I came" part of the song, while getting out a beer as his best friend Michael Focault knocks at the door, enters, and sings along as well.

MICHAEL: They don't call him Chairman of the Board for nothing.

ROBERT: Amen, Kemo Sabe. Arguably the coolest guy of the twentieth century.

MICHAEL: Amen to that too. How's things?

ROBERT: My cup runneth over. You?

MICHAEL: The usual, my family, my job, my life.

ROBERT: So nothing's new, huh?

MICHAEL: Not a thing, not a goddam thing.

ROBERT: Good to see you. *(They greet)*

MICHAEL: Same here.

ROBERT: What time are we meeting the boys?

MICHAEL: In about an hour. We've got time for a brew or two.

ROBERT: What'll you have?

MICHAEL: Anything in a green bottle.

ROBERT: St. Pauli?

MICHAEL: Fine. (*beer is opened*)

ROBERT: Cheers. (*they click bottles.*)

MICHAEL: Salute. Anything new on the woman front?

ROBERT: Nothing, all's quiet on the woman front. I'm not quite in the mood for them; if you get my drift.

MICHAEL: Heard anything from Carol?

ROBERT: Carol who?

MICHAEL: I take that to mean you haven't?

ROBERT: Good take.

MICHAEL: And I take it you haven't called her?

ROBERT: Another good take.

MICHAEL: So you're back on the streets again and nothing's happening; I can take that as well?

ROBERT: All the way to the bank.

MICHAEL: Do we hate them, again?

ROBERT: Except for the ones I like, every last one of them.

MICHAEL: So you like some of the women you do know and none of the ones you don't? Is that it?

ROBERT: And it makes perfect sense. The women I consider friends are friends; they will never be a source of pain, so I should like them. It is the woman I don't yet know, the one I will next love who will eventually break my heart and cause me pain; her I should hate, right?

MICHAEL: At least until you fall in love with her.

ROBERT: That's what I'm saying.

MICHAEL: Logic made all the more extraordinary, by its sheer simplicity.

ROBERT: Fucking eh!

MICHAEL: In the twenty odd years since you divorced how many times have we gone through this?

ROBERT: This what exactly?

MICHAEL: This “post-parting depression” you go through each time another of your love affairs crash, when you hate women until the next time you meet one that you can make believe has a future in you.

ROBERT: Until I meet that special someone who recognizes my inestimable qualities?

MICHAEL: At least capable of being deceived into thinking you possess some.

ROBERT: Whatever.

MICHAEL: Remember; “He who has loved often has loved never” sayeth Glaucus.

ROBERT: Sayeth who?

MICHAEL: Forget it; back to my question, how many times have we gone through this? I’m getting tired of this. I grow to like these women that you love, some more than others obviously, and when you break up they disappear from my life as well and I miss them and I’m really going to miss Carol; she was good for you and you were good for her.

ROBERT: You’re not suggesting I should stay in these relationships as they’re falling apart just so you can see them every now and then?

MICHAEL: No! I’m suggesting you be a little more committed in the future to prevent the falling apart from occurring; think long term for once.

ROBERT: Three or four years, one could argue, is long term.

MICHAEL: Then think longer term.

ROBERT: That means marrying them and that certainly isn’t my prescription for happiness.

MICHAEL: But lots of people do it. I’m one of them for Christ’s sake.

ROBERT: My point exactly.

MICHAEL: At least I’m not subjecting myself to perpetual episodes of heartache.

ROBERT: Nor the thrill and exuberance of “falling in love again”.

MICHAEL: You and Marlene Dietrich.

ROBERT: Or Hugh Hefner.

MICHAEL: Dream on.

ROBERT: Maybe so, “ ‘But I yis what I yis and I yam what I yam’ said Popeye the sailor man”.

MICHAEL: Back to my question Popeye, how many times does this make it that you’ve gone through this?

ROBERT: Since I divorced? (*pauses*) I’d say 5 or 6 times. Interspersed with a few lesser ones; not the women, the relationships. They never rose to the same level.

MICHAEL: So it’s six times at least. There’s Carol, and before her Judy, Linda, Debra, Sue, what about Karen, do we count her?

ROBERT: Nah, that wasn’t true love, and, besides, she’s still around.

MICHAEL: The reward for not falling in love with you or at least you not falling in love with her.

ROBERT: Not entirely true. I am on friendly terms with most of my past loves and see them from time to time.

MICHAEL: But I don’t.

ROBERT: This isn’t about you.

MICHAEL: That, as usual, is as usual. Oh yeah Yvette, we can’t forget her; she was a superstar.

ROBERT: Who super-novae’d.

MICHAEL: As I said, this makes the sixth time that you’re not getting along with women.

ROBERT: Actually this makes the 3,824,656th time that I’m not getting along with women. It makes six times that love has failed to fulfill its promise. Six times I’ve known the gloom and doom of another love affair ending in tragedy.

MICHAEL: The pain is a consequence of one and the same thing. Love implies a feeling of control of at least part of the situation and the break up is both a loss of the one you love and a consequent loss of control of the relationship. Second, you’re not the only one to ever go through this. Although I must admit you’ve gone through it more often than most people do in two lifetimes and I get the feeling that you’re not done yet. By the way, shouldn’t you be inured to this by now?

ROBERT: And miss all this fun?

MICHAEL: Interestingly, you are a victim of both your own success and of your own belief. Women like you! You are basically a good guy; you're smart, good looking in your way, well dressed, well off, adventurous and surprisingly gallant. Traits, as you know, women find attractive and which leads them, in spite of their best instincts, to fall head over heels in love with you thinking that they can make you into something they should realize they can't; a husband. The amazing thing is that you fall in love with them as well, all the while knowing that it will inevitably end. An interesting anomaly, if there ever was one.

ROBERT: I am, after all, a fan of "Falling in love with love..." even though I realize it "...is falling for make believe"; to quote Lorenz Hart.

MICHAEL: You could consider marriage and stop this mutual heartbreak, since that seems to be the breakings point between the two of you.

ROBERT: I'd rather be heartbroken. Love, I have concluded, is not a sustainable resource. The only thing marriage does is make it harder to break up; ... and a shit load more expensive; an institution that benefits no one, save psychiatrists and lawyers.

MICHAEL: Weren't you one of those lawyers?

ROBERT: Precisely; and I could have saved them all a ton of money and a load of grief if they would have come to me before they got married. But that isn't the way it works and I didn't make the world, I only live in it.

MICHAEL: Back to your future. Next time try living in this world, even though you didn't make it, with a little less acrimony and settle down a bit; at least consider marrying your next love. The woman you now allegedly hate.

ROBERT: Why would I consider marrying a woman I hate?

MICHAEL: Give it until you no longer do; then try.

ROBERT: But to what benefit? When Jane and I married it was to create a home of our own and then a family of our own and it worked; for a while. Kids came, love faded, romance flew away and marriage became unbearable, not a savior. It did legitimize my children; it did not save my relationship with Jane. Children being no longer an issue, marriage brings nothing to the table.

MICHAEL: You're a hundred years older now and at least six months wiser. A lifetime commitment isn't as long as it once was. You could be dead by the time your next relationship ends anyway. Why not consider making a commitment?

ROBERT: (*Sings "WON'T" - sung in a talking manner like Professor Henry Higgins*)

**Marriage, marriage a rite I so delightedly disparage
As outdated as my great-granddad's horse and carriage.
At its best it's just a bore, a lie and nothing more**

**And at its worst becomes a pestering, detestering, festering ever-oozing sore
A wrong permitted to two committed to engagement in bomb blasting,
flabbergasting and everlasting war.**

**Matrimony, matrimony a scene lived out in hellish acrimony
A contract made of terms harebrained and phony
It begins with self-deception, soon loses its affection and results with rare exception
In protracted litigation that causes aggravation with severe exacerbation of mental
imperfection.
A fee imposed on those disposed to a life of never-ending, ever-spending and forever-
rendering alimony.**

**I won't do it; I know that once I did each night I'd rue it.
I won't do it, it's just a phantom ruse, I see right through it.
Try how hard you might, you can't imbue it, I won't pursue it
It won't be done, don't you see, it's not for me, I just won't do it**

6 women off to side (*Former lovers, "his past" dressed in leotards - sing*)

**He won't do it. I'd put out the light and cry each night "why won't he do it?"
I did pursue it. He wouldn't do it!
He won't do it, I've been through it, and he's right I would've rued it.
He shouldn't do it.**

ROBERT: (*Sings*)

I shouldn't do it.

MICHAEL: "I won't do it". It's that attitude that has you wandering and wondering down this lonesome old road once again and has kept you well in the lead for the "Most times to have your heart broken in a lifetime" award and, knowing you, you've got at least one and probably two more of these in you.

ROBERT: One, only one; I can't take this anymore. I need a new ending. I've got to stop doing this to myself.

MICHAEL: I think we had this conversation a few years ago and a few years before that etc., etc.

ROBERT: What answer did we arrive at then?

MICHAEL: That you are an idiot and by the time this night ends we will concur that you still are.

ROBERT: Too simplistic, there is more to it than my being an idiot. I am the same idiot they fell in love with; I didn't change.

MICHAEL: That, I agree with; you didn't change.

ROBERT: The problem is the first word women learn is “more”. Women always want “more”. You have a perfectly good love affair going, she thinks you’re the best thing since time began, you think likewise and then BAM! it isn’t enough. She wants “More”.

MICHAEL: “More” meaning marriage?

ROBERT: Yes! At the beginning she has no more interest in marriage than you do and then some synapse closes in her brain and your life is about to get changed.

MICHAEL: The marriage synapse.

ROBERT: The very one. Then the question becomes: are you better off marrying when she ups the pressure to the “or-else” level and experience the so-called “joy” of married life when it is clear that the relationship is already deteriorating, which is why the “or-else” ultimatum is issued in the first place, or parting and getting over it as best you can?

MICHAEL: Doesn’t it ever occur to you that the relationship is deteriorating because of your refusal to commit to marriage, which normal people consider when true love occurs. “Love and marriage go together like a horse and carriage,” sayeth Sammy Cahn.

ROBERT: I hate that stupid song. Love is the thing that matters. “Some Enchanted Evening”, since we’re speaking in song, wasn’t about marriage; it was about the chance to fall in love. Marriage is irrelevant to that. Love and marriage are fully capable of surviving without each other. Marriage is a primitive institution intended to establish rights and obligations between a man and a woman and does so sillily. You have to be a complete idiot to contract to love honor and obey till death do you part. You should only agree to do so until you don’t want to do it no more.; My God, what if your betrothed turned out to be, or turned into, an abuser; physical or mental, makes no difference. You still have to stick around till “death do you part”? I don’t think so! A law student could come up with a better contract that would deal with the issue better. Love, on the other hand is a phenomenon unto itself. It is rapture, joy, pleasure and a thousand other things that are good.

MICHAEL: At least until it falls apart.

ROBERT: That’s when you have to decide whether to “fish or cut bait”. Remember all but one of my “six loves” had already dissolved at least one marriage. Had we married would we still be together? I don’t think so. What still amazes me is that there has to be so much pain involved in making the right decision.

MICHAEL: There’s only been about a million songs written on the issue.

ROBERT: “Broken hearted melodies”? Sinatra, after he and Ava Gardner split up, singing them in those albums in the 1950’s. He sang those songs a lot differently after their break-up than he did before it.

MICHAEL: Proof that broken-hearted melodies are better sung by broken-hearted people.

ROBERT: Do you think he ever truly loved again?

MICHAEL: Not the way he loved her, I don't think. He eventually did settle down though; like you should consider doing.

ROBERT: You're saying I should consider settling down when I'm a hundred and ten with a woman divorced from Zeppo Marx; the Marx brother no one knew.

MICHAEL: No wonder everyone hates lawyers.

ROBERT: I'm not really disagreeing all that much. I just think Carol and I made the right decision in ending it. It was exhausted.

MICHAEL: As am I; by this repetitive tragedy you call your love life.

ROBERT: You? How about me?

MICHAEL: I am an innocent bystander. You, on the other hand, are one of the wrecks. The SUV that runs red lights until the inevitable happens.

ROBERT: I'll plead to running a yellow.

MICHAEL: PERIPHESCENCE.

ROBERT: Peri-what?

MICHAEL: Peri-phescence.

ROBERT: And it is?

MICHAEL: A word I heard.

ROBERT: I understand it's a word, what does it mean?

MICHAEL: It's in this book I'm reading. There is reference to a psychologist who wanted to create a word that describes the unique sensation that comes with falling in love. The initial attraction, when the air becomes electric, that thrill of just being together, the enthusiasm to please, to touch, to kiss, to caress, to adore, to long for one another and to overcome all obstacles to do so. The exquisite joy of new love, in other words, and he created the word "Periphescence" to describe it. He created the word, according to the book, because he didn't want it confused with any other aspect of love. He also concluded, however, that Periphescence lasts only two years max. Then things change. It is Periphescence, not love that is the not sustainable resource. I didn't think of it at the time, but he was talking about you. You're its poster child.

ROBERT: You mean I'm a victim of Periphescence?

MICHAEL: Addicted to it might be the better term.

ROBERT: Same thing. It makes sense though. My romances seem to last about that length of time and then we spend another year or so ending it; but the ending is inevitable.

MICHAEL: That doesn't mean you aren't an idiot. It only means that true love encompasses more than the initial thrill if it is to last longer than the couple of years Periphescence supposedly lasts. A relationship must then progress into togetherness, a satisfaction with each other and the life style you've created together and marriage is simply a vehicle for affirming the commitment to share the rest of your lives and make a go of it, come hell or high water. Your unwillingness to take a ride on that vehicle is why your relationships end; they see no future in you, because there is no future in you. It just takes them a few years to figure that out; but they do figure it out.

ROBERT: At least you can't say I fall in love with dumb women.

MICHAEL: That's the rub.

ROBERT: That's always the rub. At least that's always my rub. Rubbed raw to the bone if the truth be known. It amazes me that what once we were, we won't be again. We were the perfect couple for a while and then BAM! It's over.

MICHAEL: Again.

ROBERT: Then I'll just have to look life in the eye once more and move on.

ROBERT: (*Sings "SOMETHING NEW"*)

**So many times I've wondered
What life has in store for me?
And so many times I've pondered
Precisely what it would be**

**I was never quite sure what would happen;
But I knew something, would soon come along
And so I say most certainly
That for now, this is my very best song.**

**I'm not blue,
I know exactly what I will do.
I'll just hang on,
I'll just get along,
Till along comes something new**

**I'm not blue,
I know what will carry me through.**

**It just takes some pluck,
And a smidgen of luck,
Then along will come something new.**

**Most people fret over nothing,
Cause nothing is what they most fear,
Instead of using the time-out,
To plan for something new to appear.**

**I'm not blue,
There's only one thing to do.
Await the new race,
Stay aware of the pace,
And get ready for something new
Then along will come something new**

MICHAEL: A new love I suppose you mean.

ROBERT: A new anything. At a minimum a new day, they, after all, come along each morning, but maybe a new plan, a new adventure, a new love if I'm lucky, a new take on life, perhaps; a new location perhaps; but something new, anything new.

MICHAEL: Have you thought about getting a new job. That would be something new and might better occupy your mind.

ROBERT: I have a job.

MICHAEL: Some job. Two hours a week isn't exactly a job.

ROBERT: It's actually more like five; besides a job is one of the things I'm talking about, but what the hell am I going to do? My children are off the payroll so I don't need to bust my ass, I'm fed up with lawyering, and I really haven't a clue as to what I should do to make a buck or to occupy my future, but it's one more thing that I have to work on. I look at this time as a sabbatical. A time of regrowth, a time to plan, a time to think and a time to work on my life instead of life working on me. Every person should take the opportunity to regroup after doing the same thing for twenty five odd years, no matter what the hell it is.

MICHAEL: You must admit that not everyone can afford to do that.

ROBERT: They can't afford not to. As I've so oft opined, "the most neglected part of a human's education is how to be one". From our earliest days on the planet we were told that we'd grow up, get a job, get married, raise a family and then in our sixties we would retire and live out our lives on social security and whatever nest egg we accumulated, in a state of serene contentment. That just isn't the way it is. Life is not a thing that can be ventured through casually.

MICHAEL: I agree, but that philosophy dictates that you resolve the major problems that confront you and in your case that's women. At least consider the possibility that changing your attitude just a little about women and their place in your life, assuming you are lucky enough to again find the right one. It is worth considering. It would even ease my reluctance to like these women, even though I usually do anyway, knowing she'd be around for the foreseeable future.

ROBERT: You're not wrong. The breakup with Carol has been devastating for both of us.

MICHAEL: No chance you can repair it?

ROBERT: No. Too many recriminations over too great a period.

MICHAEL: In other words you won't marry her.

ROBERT: Not a prayer; that's no longer a viable option.

MICHAEL: Was it ever?

ROBERT: Not really.

MICHAEL: That's what I figured. Okay agree with this at least. The next time a woman enters your life that you want to fall in love with, you'll consider the marriage option when the relationship begins or you won't get into the relationship

ROBERT: How can that work? Considering it an option is no assurance it will occur.

MICHAEL: Granted, but excluding it as an option is an assurance it will not occur.

ROBERT: True.

MICHAEL: Consider it is all I'm saying. It opens a world of opportunity for happiness and that is the goal isn't it? Happiness!

ROBERT: At least the pursuit of it; according to our founding fathers. They did mention that somewhere didn't they?

MICHAEL: That they did and you just might find it the next time you fall in love; if you commit to trying to make it last beyond the Periphescence stage.

ROBERT: How do I do that. Your Periphescence theory states that it only lasts two years.

MICHAEL: It's during that period that you must make a commitment, not after, when it begins to fall apart; then it's too late.

ROBERT: Okay, I'll give it my best effort when I meet my new love; and I do want to meet a new love.

MICHAEL: Not your best effort, that won't do. It must be a total commitment from the time you fall in love in order to work.

ROBERT: I do get it.

ROBERT: (*Sings "I'LL LOVE AGAIN"*)

**What is it that goes wrong
That my romances come to an end.
Never was that what we wanted.
Yet it happened again and again.**

**Each love affair was forever
Certain to last for all time.
Yet no matter the girl, no matter the whirl,
Rose that hill we just couldn't climb.**

**As confused by it all as I am,
I know that love is still there
I'll just be in someplace and I'll see in one face.
That wonderful girl who will care and I'll dare.**

**I dream of when we'll meet,
Of when we'll say hello!
Of when our eyes entreat
That warming glow
That only lovers know.**

**I dream of that first kiss,
So softly laid.
I'll add that little emphasis,
Carefully made,
So the thrill won't fade.**

**I dream of when I know it's Love,
Of when it must be true
Of when the sun will beam above
And blue the sky so blue,
To show he loves her too.**

**And when that happens
When this new love comes my way
When I know our love will stay,
To her, I'll softly say:**

I dreamed a dream I knew was you

I dreamed you'd someday come my way.
You're here and brought true love anew
And we will always stay; in love this way
And this dream of mine until the end of time,
Will never, no not ever, be through.

MICHAEL: Good. You just might get it right yet. By the way, is it just the sex you miss or are you really a romantic?

ROBERT: (*Grouchoesque*) Show me a man that doesn't like sex and I'll show you a man without a Viagra prescription.

MICHAEL: (*Looking at watch*) On that note we ought to get going; the boys will be arriving at the bar about now.

ROBERT: (*grabs coat*) Let's do it.

(*Robert & Michael exit apartment*)

MICHAEL: (sings, mockingly) "Falling in love again, never wanted to..."

ROBERT: (*responds*) ain't it the truth.

Scene 2

A bar in Chicago in which a number of friends are assembled

STEVEN: (*upon seeing Robert and Michael walk into the bar*) Howdy boys.

MICHAEL: How's it going?

STEVEN: Not bad, not bad, what's up with you guys?

MICHAEL: Other than having to spend the last hour listening to him (*indicating Robert*) babble, I'm absolutely wonderful.

ROBERT: Ditto!

MICHAEL: (*turning to Louis*) Ignore him, what about you? How's things?

LOUIS: Same ol' same ol', can't even smell a job, let alone find one. Unemployment's running out, wife's a wreck, my kids hate me because they don't have the money to do all of the things their friends do—and that's the good news.

DAVID: Have another beer; things'll get better.

STEVEN: At least temporarily.

DAVID: Waitress, Bring us five of the same.

MICHAEL: What's the same?

STEVEN: We're drinking Bud.

MICHAEL: Have you ever seen me drink a Bud?

STEVEN: What would you prefer?

MICHAEL: Give me a minute, damn it (*Softly shouted to waitress who is now at bar*) Waitress, hold a second do you have a beer list?

STEVEN: Waitress, bring three Buds and a beer list.

ROBERT: I know what I want. Waitress could I have a Genuine Draft?

ROBERT: (*mockingly to Michael*) Why don't you just order what you want and if she doesn't have it she'll tell you.

MICHAEL: Mind your own business.

STEVEN: Hey, if the man wants to look at a beer list, let him.

LOUIS: That's like the joke my father used to say, "People told me to 'Cheer up, things could be worse', so I cheered up and sure enough, things got worse"

DAVID: What is?

LOUIS: (*exasperatingly*) Am I going nuts or didn't you say that "that things will get better"?

DAVID: When?

LOUIS: Earlier, before this stupid beer discussion happened. (*To Michael*) Yeah! Why can't you just order a beer instead of all this brouhaha?

MICHAEL: Mind your own business as well (*Looking at list*).

(Waitress arrives with four beers.)

MICHAEL: I'll have a Pilsner Urquell.

WAITRESS Hmm Let me see that *(looks over Michael's shoulder)* well it's on the list so we must have it but no one's ever ordered it before.

ROBERT: Figures *(Waitress leaves to get beer.)*

STEVEN: *(to Robert)* I hear that it's finally and forever over between you and Carol.

ROBERT: 'Tis true.

LOUIS: Well are you sad or glad?

ROBERT: Both, but it had to end.

MICHAEL: No it didn't. You made it end.

ROBERT: I was content with the status quo, it wasn't me.

MICHAEL: Status quo as in having it your way.

LOUIS: Too bad; she was neat and you two seemed like you were made for each other. Haven't we been here before, though?

DAVID: In sickness and in health.

LOUIS: Why didn't you marry her? I'm not saying that marital bliss lasts forever, but it's better than what you're doing; I would think.

ROBERT: Have you been talking to him? *(indicating Michael)* We gave it every chance we could. We'd get back together and flirt with marriage and forever. A couple of months of semi-good times and it would fall apart all over again. This time it really is over again.

LOUIS: How can you be sure, again?

ROBERT: I've been through this before remember.

MICHAEL: Again and again. He's addicted to Periphescence.

DAVID: A fifty cent word if I ever heard one; what do it mean?

MICHAEL: In his vernacular it means "Marriage is out of the question".

DAVID: They have a word for that?

MICHAEL: In normal humans it actually means something quite different than that.

MICHAEL: (*sings "PERIPHESCENCE"*)

**Love's no doubt, the binding tie
The glue that seals a gal and guy
But where does love get its ess-ence?
It gets it from peri-phes-cence.**

**You meet a girl you think is a pearl,
So whatta you do? You give her a whirl.
That's the start of Periphescence.**

**That second date, that one for which you can't wait,
She should be home by two, but she stays out late
That's a part of Periphescence.**

**Those midnight calls, you make because true love enthralls
That stir your heart anew,
That's the heart of Periphescence.**

**Then there comes that day that Periphescence fails
To give that all that love alone entails
That's the time that you alone decide
If she's only a lark or the one you'll make your bride.**

**You meet her at the altar; make vows you'll never alter.
You bid your turmoiled past adieu and swear you will not falter
That's the art of, the very heart of, the essential part of Periphescence**

STEVEN: This is too good to pass up. We have the ingredients for a great bet.

DAVID: Which is?

STEVEN: Whether he and Carol get back together at least one more time.

DAVID: I thought it was over.

STEVEN: If Michael's right, and I tend to think he is, Robert and Carol's breaking up and getting back together is a form of Peri-whatever all over again and who's to say they won't do it again? That's the bet.

ROBERT: Don't bet. Let's move on and, thereby, let me move on? Let's change the topic and discuss something more relevant; Louis' employment problem, for example.

DAVID: Hey! As I said earlier cheer up things will get better.

LOUIS: You are obviously right but it's so goddam hard getting your brain to accept the obvious.

ROBERT: That's because it isn't obvious. Nothing is obvious.

MICHAEL: I thought you were anti-pessimism.

ROBERT: I'm not being pessimistic, I'm being obvious.

MICHAEL: Do you ever tire of yourself?

ROBERT: I don't dare.

STEVEN: Enough, let's resolve the plans for my daughter's wedding. It's only a few weeks away.

LOUIS: I say we get a couple of mini-vans and cruise there; one for the wives and one for us.

ROBERT: I'm in.

MICHAEL: I can bring some great music.

DAVID: Kansas is a little far to drive from here, ten hours at least. Shouldn't we just fly and rent a couple of vans there? By the way, where are we staying?

STEVEN: A hotel near the reception hall; it's within like walking distance. Just call and tell them the rooms are reserved under my name. Here's the number. (*Hands out cards*)

DAVID: Let's get flight info and agree on which one we'll take. Everyone check it out and we'll talk over the next couple of days.

STEVEN: Anne and I are arriving a couple of days early so we'll be traveling on our own.

MICHAEL: Okay, we'll cut you out of the plans.

DAVID: Can we now get onto discussing something really important, like sports?

LOUIS: Da Bears or da Cubs?

Scene 3

In Kansas City, Kansas at the wedding reception of Liz Branson. Everyone is with spouse except Robert and David who is also single, but not into the dating scene. The group finds its niche in the reception room.

DAVID: Well here we are in Kansas, the state that was the black and white part in the Wizard of Oz.

MICHAEL: Hard to fathom even a tornado having a deleterious affect around here.

STEVEN: *(spots group and comes over wife, bride and her new husband for intros – says to Group):* Greetings, greetings, glad to see you all arrived safely. *(Greets them all as does wife.)* Most of you know my daughter Liz and let me introduce her husband, John. *(All exchange greetings)*

LIZ: Thank you all so much for coming *(knowing Robert as her father's friend, says to him):* Robert Nice to see you again and I see you are alone again?

ROBERT: I'm with David tonight. Best date I've had for a while.

DAVID: Only date you've had for a while.

LIZ: There are a lot of good looking single women here over the age of thirty-five; for that matter there are a lot of them under thirty-five in case you decide you're interested. You too David.

ROBERT: In Kansas? We aren't even dating Illinois women for Christ's sake, what would we do with Kansas City women?

LIZ: That Kansas City is actually on the other side of the Missouri river; but most of the people here either work or live there.

DAVID: So you have "some pretty little women there" on both sides of the river?

LIZ: That's for you to decide.

ANNE: What happened to you and Carol, Robert? I thought that this time you had something that would last, but Steven says it's over for good.

ROBERT: It is. We haven't talked in months. It was dying a slow death for far too long. Women!

LYNN: Women? How about you? Seems a lot more at play here than women. Once again you couldn't stay in a relationship.

ROBERT: I tried. We both tried.

LYNN: You didn't try enough, obviously; she loves you.

ROBERT: I wasn't the one who got dissatisfied, she did. I wasn't the one who insisted on more, she did. I didn't end the relationship, she did.

LYNN: Because you wouldn't modify your definition of a relationship to include marriage, which in her mind, silly girl, would be something a good guy would do. You lost your good guy status.

ROBERT: I was always a good guy. I was in love and thought love was what mattered.

LYNN: So long as it was played by your rules.

ROBERT: My rules! It was her -changing as her mode changed- rules that ended it.

LYNN: The fact remains Robert that, once again, you are alone. You enter into these relationships that appear heaven made, to even the skeptical observer, and you somehow always find a way to end them and then you're alone again and lonely again.

ROBERT: Have you been talking to him? (*Pointing to Michael*) And how did "lonely" creep into this scenario?

LYNN: You should have married Carol. I liked her, we all liked her, and thought she was good for you. You were a good couple. Don't you wish she was here with you now?

ROBERT: Sure, some.

LYNN: Then why don't you, the next time you find romance make an effort to keep her yours and be happy with her?

ROBERT: I do agree, it is getting old.

LYNN: As are you mon ami. We all love you; you are the "good guy" we admire. Your attributes abound and you are for the most part a gentleman, but your faults glare like the sun at noon, in the Sahara. You don't trust a woman to keep you in lasting happiness so you dig in your heels about marriage, which results in the inevitable parting of the way and the consequential loss of happiness known as heartbreak. And you keep repeating this behavior. Crazy! It is time you quit this winless game and settle down; don't you think?

ROBERT: Sixty percent of second marriages end in divorce courts.

LYNN: Be a forty percenter.

ROBERT: So how are the kids?

LYNN: Fine, ignore me. But, all right, I'll get off your case but let me say one last thing. Okay?

ROBERT: Fine.

LYNN: Just because you've had disasters in the past doesn't mean they have to be repeated in the future. Let love be the guide and follow its lead.

ROBERT: So how are those children of yours?

LYNN: They are fine, thank you for asking, you know I wish you well; but you sure seem to make it more difficult than need be. Perfect needn't exist; so it doesn't.

ROBERT: Say that again.

LYNN: Never mind.

ROBERT: No mind taken.

LYNN: *(clicks glasses with Robert)* Good to see you.

ROBERT: And you.

STEVEN: Remember when it was us getting married? Now it is our children and it seems a snap of the finger from when we were our children to now when we are our parents. Does that make sense?

ANNE: We better go circulate while it still does, we'll be back in a while.

(Steven, Anne, bride and groom depart)

(Robert scans the room)

MICHAEL: *(To Robert)* All it takes is for someone to tell you that there are available women here and your neck grows Giraffe size.

ROBERT: Don't you ever get tired of yourself?

MICHAEL: No. Spot anything?

ROBERT: This is not a place I would expect to find anything. This is Kansas for Christ's sake.

MICHAEL: Easy Kemo Sabe.

ROBERT: There are some good looking women here though and there is no harm in looking. Right?

MICHAEL: Whatever!

DAVID: I'm going to the bar, anybody want anything?

(All, in various ways, signify that they'll have one.)

LYNN: I'll go with you David and help you carry them.*(exit)*

(Robert seeing Katherine Keenan for the first time gazes at her. She is walking with another woman, Jessica Strang, who both work at the same company as bride and are friends. Katherine suddenly glances in Robert's direction. Stage darkens but soft spotlights on Robert and Katherine)

ROBERT and KATHERINE *(Sing "I SEE HER")*

ROBERT: *(Sings)*

**I see her, I see her, I see her.
I like her, just look at her, I like her.
I wonder what she's like.
I'm sure I'd like her.**

KATHERINE: *(Sings)*

**I see him, I see him, I see him,
I like him, just look at him, I like him.
I wonder what he's like,
I'm sure I'd like him.**

ROBERT: *(Sings)*

I see her, I wonder who she is? I like her,

KATHERINE: *(Sings)*

I see him, I wonder who he is? I like him.

(Lights come up.)

MICHAEL: *(to Robert)* See something interesting?

ROBERT: Maybe.

MICHAEL: Don't give me maybe. Yes or No?

ROBERT: As stupid as this may sound after what I said a minute ago, yes. Appearance wise, which is paramount as a beginning, I find her very attractive. But "maybe" is the right response because I know nothing about her. She is most likely in love with someone and there the attraction will die the death of fruitlessness or something along that vein.

MICHAEL: Hold on, don't assume too much. You are talking about the redhead over there with that other woman?

ROBERT: Yeah, the one in the green dress.

MICHAEL: By all appearances she's with a girlfriend, which generally, at a wedding, suggests she's not involved with a man, ergo, not madly in love; although not ruling out she is married it strongly suggests that she isn't.

ROBERT: What difference does it make? She lives in Kansas and I don't.

MICHAEL: A fact only to be considered; as you lawyers are wont to say, nothing more.

DAVID: Go talk to her, if you find her attractive, and find out. Wouldn't that be the easiest thing to do?

ROBERT: Let us just wait and see what happens; we need to find out something about her don't we? Like whether she's married etc. etc? I would like to find out though.

MICHAEL: David is right.

ROBERT: About what?

MICHAEL: The fact that this is something you should do. You need to get back into the game. Just go do it if you're really interested; it's like getting back on your bike after a fall. Besides, I guarantee you she won't come over to you.

ROBERT: Shall we just give this a rest?

(Focus shifts to Katherine and Jessica. Anne is seen approaching them)

ANNE: Hi Katherine, Hi Jessica so glad to see you two could make it; but Jessica, where is your husband?

JESSICA: He's watching the children. Katherine didn't want to come alone so we decided I'd be her date and Bill is watching our children. Besides this way I'll have a lot more fun. I'll at least get to dance, which Bill won't do.

KATHERINE: And a night out with the girls suits my social disposition these days. Men!

ANNE: Speaking of men, how is it being a single mom and how's Audrey taking the divorce?

KATHERINE: Audrey is doing fine and although being a single mother has its difficulties, it's nowhere near as difficult as being married to my Ex. He's proven a good father though, although he thinks a child can be raised cheaper than I am doing it; but he is good at visitation, which allows me an evening out now and then.

ANNE: I gotta go mix. Katherine you should meet Robert Harte, he's around here somewhere. He's one of our Chicago group and unattached. Gotta go, talk to you later. *(Goodbyes exchanged and Anne leaves.)*

JESSICA: Who's Robert Harte?

KATHERINE: Haven't a clue; but if any guy approaches don't you dare leave my side. The last thing I need is some creep hitting on me.

JESSICA: Bitterness is less than productive.

KATHERINE: Bitter? Moi? After what I've been through this past year and a half with my ex, any guy who comes near me should thank his lucky stars I'm not packing heat.

(Katherine Looks around room and spots Robert again at same time he is looking at her, again, and both divert their eyes.)

(Lights again dim and spotlight Katherine and Robert. Song resumes)

ROBERT and KATHERINE *(Sings – continuation of "I SEE HER")*

KATHERINE: *(Sings)*

**He was looking at me, I saw him looking at me.
This just couldn't be, it just shouldn't t be**

ROBERT: *(Sings)*

**She was looking at me, I saw her looking at me.
This just could be, it just should be.**

(lights up)

JESSICA: *(To Katherine)* Let's get something to drink, I don't get many nights out. Who knows when they'll close the bar and I intend to be drunk before they do.

KATHERINE: Lead on.

(focus back to Robert's group.)

ROBERT: *(To group)*. What do you think the average cost of a flight here would be? What did we pay for this trip?

MICHAEL: \$235.00 round trip.

ROBERT: Hmmm! That's not so bad.

MICHAEL: What are you thinking? Maybe coming back here again?

ROBERT: Just asking.

MICHAEL: No you're not. You're not just asking, you're wondering. Wondering what it would be like to come back here every once in a while. Whatever once in a while becomes.

ROBERT: Maybe!

DAVID: Take the bus, it's cheap.

ROBERT: That would only take about a week. I may as well drive as take the bus.

MICHAEL: It would take 10-11 hours either way, easier to fly, but, again, what are you thinking?

ROBERT: I was only wondering that if I should meet someone here, what would be involved in making it back here.

MICHAEL: No, you're wondering about coming back to see the green dress.

ROBERT: Okay, okay assume it is her; I was still only wondering what it would involve to get here. Driving ten or eleven hours for a date is not my idea of a really good time, yet it remains irrelevant, since I know nothing about her. In fact I don't even know her. Even if she's single it doesn't mean she'd want to go out with me and, furthermore, how do I know I want to go out with her?

MICHAEL: You're the one asking about air-fares!

LOUIS: Of course she'd go out with you. Women can't help themselves when it comes to saving lost souls.

ROBERT: I still don't know if she's available.

LOUIS: Only one way to find out, of which I am aware, go talk to her, ask her to dance, do something before she disappears. A missed opportunity is a missed opportunity remember. And the last thing you can afford to miss these days is an opportunity.

LOUIS: (Sings "INVITE HER TO DANCE")

**Dance with her, Go and seek that chance with her
If your steps advance with her.
She'll be like heaven in your arms.**

Dance with her; what harm to gaily prance with her?

**You might find true romance with her
Simply, woo her with your charms,**

**I heard a tale long ago 'bout some guy
Who just watched as his chances strolled by,
But when that grim reaper came, to call in the game.
He moaned I'm not ready to die.**

**I'm not done with this life, he complained,
I just need some more time, he explained
But that grim reaper said, pal you're gonna get dead,
Cause now is your time, just the same.**

**What you've let pass you by is now gone
Life's a thing you must use all along.
I won't be denied because of dreams never tried
Or because you now know you were wrong.**

**Now, shall we get on with this task?
If you're needing more time; please don't ask
The time for your pleading, went with my appearing
And what you've missed is not part of your past.**

**So invite her to dance
Or she'll go on strolling by
And you'll never get the chance
To see that twinkle in her eye
As you swoon her, attune her,
Festoon her and harpoon her
With your ever ready, ever steady
And always-heady charms**

ROBERT: You're right, you're right. I should do it. I am going to do it. Do I look okay; nothing out of kilter that is a potential source of embarrassment? I'm going to dance with her.

LOUIS: You look you. Nothing you can do about that. Go for it.

MICHAEL: This is the most exciting thing that's happened since we got here. Only in the show "Oklahoma" could they sing "Things are up to date in Kansas City" and I'm quite sure they were talking about the one in Missouri.

ROBERT: Give me a minute. I need a plan.

LOUIS: Plan? There is no plan. Just do it

ROBERT: It's not the right time, let's give it a minute.

LOUIS: *(shrugging)* We're giving you the only plan.

(focus shifts to Katherine and Jessica, carrying plates and a drink and shuffling them between hands so they can do both.)

JESSICA: See anything interesting?

KATHERINE: You're talking men wise, I assume?

JESSICA: Of course.

KATHERINE: Can we avoid that topic and have fun?

JESSICA: Hey! Just asking.

KATHERINE: Sorry Jessica but men are not on my 'A' list right now.

JESSICA: As you wish, but at least put them on your "B" list. You need to start dating again. Get back into life and out of the doldrums; with the right guy, of course.

KATHERINE: Lets go find the gang from work.

(Scene shows them walking around and approach group of women, including Anne, exchange of hellos and they start talking)

ANNE: I hope you are enjoying yourselves. Have you seen Liz yet?

JESSICA: Not yet, but we'll catch up with her eventually.

ANNE: She should be around soon. But have fun. This is a night for it.

KATHERINE: It's fun just to be out. I haven't been out past nine o'clock in months, in fact, it might be years.

ANNE: Keep your eyes open you just might see someone you'd like to meet. Robert I think would suit you well.

JESSICA: Keep telling her that, God knows how I've tried. Maybe she'll listen to you, but for now the rule is "No men".

KATHERINE: Amen.

Woman In Group *(to Katherine)* So what's it like being a single mother of a nine year old?

KATHERINE: Busy, but better. Now that the d-i-v-o-r-c-e is over things have improved a lot. He's good when it comes to Audrey; to me he's still a jerk.

ANNE: Oookaaay, This is not exactly the conversation we want at a wedding.

KATHERINE: I'm sorry, you are right. We are here to celebrate the relationship between man and woman and pray to God it lasts. Speaking of lasting relationships where are all of your lasting relationships?

WIG: They're sitting at the table over there talking about something sports. We tried to get 'em to dance; but you know how it is, maybe later.

JESSICA: We can always dance without them.

WIG: That's what we came for, but I hate walking off the floor when the slow songs are played.

JESSICA: We'll ask them to only play fast ones. *(They proceed into another room from which rock and roll music has been emanating)*

(Back to Robert's group. Anne approaches group)

ANNE: Is there anything I can say to convince you to take to the dance floor and dance with your wives?

(General demurrer from the males, such as "Maybe later, In a while, I'm not ready yet etc.")

LOUIS: As soon as this conversation is over.

ANNE: What's it about.

LOUIS: Politics. religion and sports.

ANNE: Let's go ladies there's some more friends of mine I'd like you to meet. *(They go to music room)*

DAVID: Anybody want anything? I'm going back to the bar.

ROBERT: C'mon I'll go with you.

(They go to bar which is near an entrance way to the music room David and Robert are at the bar, waiting for a drink)

ROBERT: *(looks into music room and seeing Katherine, says to David)* You take the drinks back, I think I'll stick around here for a while.

DAVID: What's around here?

ROBERT: Nothing in particular.

(David leaves and Robert heads over to music room and stands there watching bride, groom and other unknown couples and women, and Katherine in particular, dancing)

(Katherine, dancing to rock and roll song with women looks up and sees Robert and waives for him to come out on the floor. Robert demurs, but Katherine comes over and takes him by the hand pulls him onto the dance floor. They face each other.

ROBERT: Hello *(Shouted over the din)*.

KATHERINE: Hello.

ROBERT: My name is Robert.

KATHERINE: I'm Katherine.

KATHERINE: *(turning while dancing, aside to Jessica smiling)* This is Robert.

JESSICA: Wow! Still want I should stay close by your side?

KATHERINE: A little more room than that.

JESSICA: I thought men weren't on your list.

KATHERINE: I just created that B list you were talking about.

KATHERINE: *(back to Robert, and shouting because of loud music and just as music ends)*
You're part of the *(realizes music has stopped and she is too loud and sheepishly lowers voice)*
Chicago group right?

ROBERT: I am. You're from here I assume?

KATHERINE: I'm the bride's boss, sort of.

ROBERT: Her sort of boss at what?

MICHAEL: I'm a jewelry buyer for a department store and she's a salesperson in the jewelry department. What do you do in Chicago?

ROBERT: Lawyer.

MICHAEL: You look like a lawyer.

ROBERT: And you look like a jewelry buyer for a department store.

Band leader: On behalf of the bride and groom I thank you for coming and to end the evening they will lead us in dancing to the song they have chosen. *(Band plays slow and couples come onto the floor.)*

ROBERT: Would you like to dance?

KATHERINE: Yes.

(They slow dance, lights dim except for light on them)

KATHERINE: You're not married are you?

ROBERT: No. Divorced.

KATHERINE: Me too.

ROBERT: Kids?

KATHERINE: Children? Yes, I have a nine-year-old daughter.

ROBERT: I have two; girl and boy. They're twenty four and twenty two and out on their own and being perfect grown ups. I am very proud of them. I'm not saying they don't have flaws, but then again, who doesn't?

KATHERINE: Me.

ROBERT: Not a one?

KATHERINE: Not a one.

ROBERT: I'm impressed.

KATHERINE: *(pause)* I like dancing with you.

ROBERT: Me too.

ROBERT and KATHERINE: *(sing "KEEP ON DANCING WITH ME")*

KATHERINE: *(Sings)*

**I'm in his arms, I like this
His touch is warm, I like this.**

ROBERT: *(Sings)*

She's in my arms, I like this

Her touch is soft, I like this.

KATHERINE: *(Sings)*

**I never thought I'd dance tonight
That a dream would really come true**

ROBERT: *(Sings)*

**I never thought I'd dance tonight
With a girl as wonderful as you**

ROBERT and KATHERINE: *(Sing)*

**Yet here we are together
This feeling is sublime**

ROBERT: *(Sings)*

**You know, we could extend this pleasure
If we gave it just a lot more time.**

**I think I'm just admittin'
That I am truly smitten**

KATHERINE: *(Sings)*

**You walked into this room and lit up my heart
Your face, your style, really set you apart**

ROBERT: *(Sings)*

**When I beheld that glow of yours, I prayed it'd be true
That I'd have just a ghost of a chance with the woman that's you.**

**You walked into my heart and woke up my dream
Your touch, your smile makes my whole being just beam.
Now I've got you in my arms I will never let you go
Unless you tell me that it just won't be so.**

KATHERINE: *(Sings)*

**I walked into this night mindless of love
Finding you here, is a gift from above.
Now you've held me in your arms, I know it must be;
So please keep on dancing, I like slow romancing,**

ROBERT and KATHERINE: *(Sing)*

Please keep on dancing, with me.

(Lights come up as song ends and people get ready to leave. Looking at each other)

ROBERT: If I came back to Kansas would you have dinner with me?

KATHERINE: I'd love to.

Scene 4

Robert Harte's house in Chicago.

MICHAEL: Let me get this straight, while we weren't looking you met a girl from Kansas and you're going back there to see her again?

ROBERT: I told you that on the plane home.

MICHAEL: You did, but I still have a hard time fathoming it; especially in view of our discussions over the months about your view on women. I thought you were, shall we say, in disharmony with them.

ROBERT: Past tense Kemo Sabe. We agree that my then current status with women was ambiguous, but seeing her has changed all that. I am fascinated by her, I am champing at the proverbial bit to see her again and I intend to ASAP, and I will learn when that is when I talk to her tomorrow, which is when I asked her if it would be okay to call and she said yes. Tomorrow is my favorite day and Kansas is my favorite state. It's going to evolve into something; I can feel it down to my marrow. Sure this is new territory, dating a woman six hundred miles away, but in this day and age it's entirely possible; maybe even advantageous. But, get this, she lives in Kansas City, Kansas; works in Kansas City, MO and grew up in the State of Ar-kansas; you can't get more Kansas than that. She is the "Kansases".

MICHAEL: Your relationships crumbled when they lived around the block; how can this work out?

ROBERT: Let's just see, let's give it a chance.

MICHAEL: Haven't I heard this a time or two before?

ROBERT: So what? Isn't it you that says that love, like hope, always springs eternal?

MICHAEL: I'm just trying to work this out in my mind. Okay?

ROBERT: Well don't overdo it. Besides she hasn't yet agreed to see me again. Who knows? She might have changed her mind about having dinner with me.

MICHAEL: A boggled mind doesn't sit well and mine is severely boggled just now.

ROBERT: Unboggle it and wish me luck.

MICHAEL: That you are going to need; tons of it. Afuckingmazing that's all I have to say.

ROBERT: Good.

Scene 5

A luncheon in Kansas City, MO on Monday after the wedding. Katherine is lunching with Jessica and other women.

JESSICA: Do you think he'll call tomorrow?

KATHERINE: I'm not even going to think about that today.

WIG: Wait a minute. Hold on. Did I just get this? You've met a man? I thought they were out of the loop, gone from the game, done like dinner, etc. etc. etc. What happened?

KATHERINE: I met a very handsome man and I'm waiting to see what happens.

WIG: Wow, this is the shocker of the week. Who is he?

KATHERINE: Someone I met at Liz's wedding Saturday night.

WIG: And?

KATHERINE: And nothing. I simply met him, we danced, we talked and he's supposed to call me tomorrow.

WIG: Do you think he will?

JESSICA: That's what we're discussing.

WIG: Do you want him to?

KATHERINE: I like him. I realize that this has happened all too soon, but it happened and I hope he'll call and come to Kansas and take me to dinner as he proposed as we were leaving the reception.

WIG: What do you know about him?

KATHERINE: What he looks like, that he's a lawyer from Chicago. We didn't get much of a chance to talk. If he calls I'll find out more.

WIG: And he's proposing to come from there to here to take you out to dinner?

KATHERINE: That's what he says, but we don't know if he'll even call me. Who knows? He might have changed his mind after he got back home. After all the logistics are quite problematical; which is why I'm not going to think about it until tomorrow when he said he'd call.

WIG: How did you meet him?

KATHERINE: He's a friend of Liz's parents and he was at the reception and we ended up dancing together, talking a bit and one thing led to another and when the reception was ending he asked me to have dinner with him and I said yes.

WIG: And?

KATHERINE: He seemed very nice.

WIG: Nice is good. Anything else?

KATHERINE: He's very handsome, did I say that already?

WIG: Handsome is good too; but I sense there's something more here.

KATHERINE: There is something more. It's that indefinable thing that's just there, you're not sure what it is and yet you sense it as surely as anything you do sense. It somehow feels right; that you've in some way connected; that you really should see each other again. That this is something new; better than you thought possible, but you actually know it is possible because it happened. Do you understand what I'm trying to say?

WIG: Sort of.

KATHERINE: Look at it this way, by our age we have all spent time in pursuit of love and men are the object of that pursuit; at least in my world. Like most of us I have seen those men turn and treat me in ways that hurt me, my ex-husband for instance, and I was totally soured on them and their ways. Then along comes someone like the man I met Saturday and I want to be with him again. I liked being with him; a lot.

KATHERINE: (*Sings "A GENTLEMAN"*)

That gender called Male is, we agree, quite unclear
We know they can be self centered, puerile and dim
It seems though at times, that one of them climbs
Out of that primordial slime brewed of football and beer

When all hope I abandoned as lost
And St Valentine became another devil in red
This man waltzes in and to my joyful chagrin
Proves that not all of my dice have been tossed

Now my heart beats with hope and desire
Where it once slogged with regret and ennui
And all that it took was a very long look
At a gentleman in appearance, style and attire.

A gentleman, is not like other men,
They're different from that usual motley crew
A gentleman, unlike those other men
Can elevate your worn down point of view.

A gentleman, is so much better than
The usual jerk that comes on like a roué
A gentleman, it just occurs to them
To know precisely what you think he ought to do.

When we met heaven threw open its door
I waltzed right on through and suddenly knew
It was where I would stay evermore.

When we danced my feet hovered the floor
It was in his embrace, that heavenly place,
I prayed I would leave nevermore

A gentleman, now I've clung to one
And the feeling was a wisp of something new
A gentleman has left me halcyon
Now I'm yearning for that magic rendezvous
I gotta do it, admit it, wouldn't you?

WIG: This is so something. I am so excited for you. I can't wait till tomorrow and I'm not even involved. I'll keep all my fingers crossed.

JESSICA: As will we all.

Scene 6

Katherine Keenan's office in Kansas City, MO the next day.

KATHERINE'S ANSWERING MACHINE: Hi! This is Robert. I will call again later.

KATHERINE'S ANSWERING MACHINE: Hi, It's Robert again. Obviously you are not available, I will call again at four O'clock on the nose and if you're not there I'll call again at five.

(At 4:00, Phone rings and Katherine answers)

KATHERINE: Hello.

ROBERT: Hi, this is Robert.

KATHERINE: Hi, how are you?

ROBERT: Just fine and you?

KATHERINE: Busy day but I'm just fine.

ROBERT: Did I catch you at a bad time?

KATHERINE: No, I got your earlier messages and made sure I was here this time.

ROBERT: Well I'm obviously calling to see when I can come to Kansas and we can have dinner.

KATHERINE: When are you thinking?

ROBERT: Well tonight would be a little hectic, but any other day would be fine.

KATHERINE: It would be best if we did it on a night my ex has my daughter, I assume you're talking about a weekend night, and that would be the weekend after next.

ROBERT: How about a week from Saturday night? I will get a flight and figure out a restaurant. How about I pick you up at 7:30. OK?

KATHERINE: Perfect.

ROBERT: Great! I will call you once the plans are set and you can give me directions. May I call you at home?

KATHERINE: Of course; my number is 913 555-0058.

ROBERT: Is there a time that's best?

KATHERINE: My daughter goes to bed around 9:00 so how about 9:30.

ROBERT: OK. I'll call you in two days at 9:30 and confirm our plan. Okay?

KATHERINE: That will be fine.

ROBERT: Till Thursday then. Good Bye.

KATHERINE: Bye.

Scene 7

*At Katherine Keenan's office in Kansas City, MO on the following Monday.
Jessica and the bride are present.*

KATHERINE: He called. He called me and we have a dinner date for Saturday night at Angelo's.

Bride What a perfect place to meet someone, at a wedding; and mine to boot. This is too cool.

JESSICA: Ooh! This is sooo exciting and I approve one hundred percent. Although I still haven't a clue as to what this can come to; the distance separating you being so great and all. What if it works out and you really like each other and end up falling for each other, which I wouldn't rule out given your attitude about him, what then?

KATHERINE: Let's not get too far ahead of ourselves. I simply took your advice and accepted an invitation to dinner, not to the altar. Let's just let things take their course.

JESSICA: What are you going to wear?

KATHERINE: I've been thinking about that ever since he called.

JESSICA: He will wear a suit since he is taking you to Angelo's. You must wear one too. Makeup we can do that afternoon in the Cosmetic's department. That should take care of it, don't you think? You think about your attire and Saturday afternoon come by and we'll do the make up.

KATHERINE: Just make sure you hide the wrinkles. *(Laughter)*

Scene 8

A cosmetics counter in Kansas City, Kansas on Saturday. Katherine is seated at the counter and Jessica and others are at the counter as well.

KATHERINE: OK, I'm ready.

JESSICA: What outfit have you decided on?

KATHERINE: I'm wearing my gray Chanel suit and my Manolo Blahnik shoes. I think that will work. At least I hope it does. I've agonized over this for over a week and it better work. Not too plain, but not too stylish; not too bright, but smart; not too casual and not too dressy. God am I rambling or what? I'm not sure I even remember how to act on a date anymore. It's been 12 years since I've had a date.

JESSICA: Just take it easy. It'll go fine; remember how romantic it was when you met.

KATHERINE: You know what I'm most nervous about? The "goodnight" when he takes me home.

WIG: Under no circumstances invite him in. Say goodnight at the front door.

KATHERINE: What if he tries to kiss me goodnight? God! I haven't even a clue about dating nowadays.

WIG: Things haven't changed all that much. Take it as it comes. If things go great kiss him; if they don't, shake his hand. You don't want your first kiss to be a peck but too passionate a first kiss is not where you want to go either. We've been down that path before.

KATHERINE: We have?

WIG: Well, I have, but I'm a bit older than you. Let me give you some advice about the first kiss.

WIG: (*sings "FIRST KISS"*)

**Anytime a new man comes along, honey
There's a way to know his mind: on this you can bet money.
When I tell you what you sure won't disagree
Its always the same for all such as we.**

**A kiss is never just a kiss, a kiss is always more.
A kiss can leave you feeling that the guy is just a bore.
Or worse yet, he's a masher and from him you better run
But should those lips gently come to yours, your learning has been done.**

The clue I say is sure is simply this
Its the touch he brings in that first kiss.

A kiss, first kiss how I long again for this
To be held in someone's arms for the first time.
To feel that thrill, that scintillating chill
That resonates within me like a chime

A kiss, first kiss, how I long again for this
To have that shaking, quaking feeling in my mind
To pray once more that a man I would adore
Would leave me to a second kiss inclined.

And when that fateful moment comes to be.
I'm so nervous that this man is kissing me.
His face draws near; I feel his lips on mine;
It's then when I know if this time is my time.

A kiss, first kiss now you see will tell you this:
If his heart is true or truly insincere.
If his heart is true you will know it to
If your lips touch love in that first kiss.

KATHERINE: That is not going to happen tonight.

WIG: Just remember what I said when it does; you never know when it's going to happen, but it must if romance is in the air.

KATHERINE: That I will do. Okay, lets make me look good enough that he'll at least want to.

Scene 9

Angelo's restaurant in Kansas City, MO

(Robert and Katherine enter and are met by the Maitre D')

MAITRE D': Can I help you.

ROBERT: I have reservations for two at eight. My name is Harte.

MAITRE D': Right this way. Is this a special day, such as an anniversary?

ROBERT: Actually it's our first date.

MAITRE D': Welcome to Angelo's we're happy you chose to spend it with us. Would you like to start off with a glass of champagne to celebrate the occasion?

ROBERT: That would be fine. *(To Katherine)* Okay?

KATHERINE: I like champagne.

(Maitre D' leaves)

ROBERT: *(Looking around)* This is a nice place.

KATHERINE: One of Kansas City's finest restaurants. How did you choose it?

ROBERT: I called a concierge service and told them I wanted the nicest restaurant in Kansas City, they asked me whether I meant Kansas or Missouri and told me that the Missouri Kansas City had much better nightlife than the Kansas side and suggested this place.

KATHERINE: Good choice.

ROBERT: Then I'm glad they suggested it.

WAITER: *(Comes with champagne)* Would you like some time before ordering?

ROBERT: Give us a few minutes. *(Waiter leaves)*

ROBERT: *(Raises glass in toast)* To the Kansases.

KATHERINE: To Chicago.

ROBERT: Well I must say that I never thought I would be back in Kansas City, whether Missouri or Kansas, this soon.

KATHERINE: I'm glad you came back to see me. I wasn't sure you would. It is, after all, a long way to come for a dinner date.

ROBERT: Only an hour flight; one of the great advantages of being alive in these times. Interestingly, a couple of years ago a friend and I followed the Lewis and Clark trail; they're the guys who back in 1803 went up the Missouri River and even camped here on their way to the Pacific Ocean.

KATHERINE: I'm vaguely familiar.....

ROBERT: We started at St Louis and like then followed the Missouri River which, incidentally, brought us to a spot a few blocks from this restaurant. When we did that it never occurred to me I'd be back this way again, let alone so soon and so often, twice in a little over two weeks (*smiling*). This place seems to have grown on me.

KATHERINE: I hope it does so even more.

ROBERT: Me too!

KATHERINE: I've always liked Chicago, I'll bet it's a nice place to live.

ROBERT: It's okay.

KATHERINE: So tell me more about you. You're a lawyer; I know that much and you practice in Chicago. What kind of law do you practice?

ROBERT: I'm a trial dog, or a litigator if you prefer, but it's getting old, along with me I guess. I've been doing it now for twenty-five years and it's lost most of its thrill. I used to love going to the courthouse but now I have to be dragged, screaming and kicking all the way. I'm also tired of Chicago. I'd like to try something else, somewhere else.

KATHERINE: Such as?

ROBERT: I don't know, maybe New York, San Francisco, someplace like that; someplace new. Besides, the practice of law just stinks in America today.

KATHERINE: Because?

ROBERT: Most judges are lawyers who couldn't make it; otherwise they wouldn't be judges. The pay stinks so you end up with a bunch of lazy idiots on the bench who could give a shit less how the system operates. The system has become a hellhole and the politicians who should do something about it could care less. I didn't mean to go off on a tirade, I'm sorry.

KATHERINE: That's okay. Tirades are fine, as long as they're not aimed at me.

ROBERT: We should order dinner, don't you think?

KATHERINE: I'm ready.

ROBERT: Waiter (*Waiter comes and they order*)

KATHERINE: I do understand what you're saying. I feel the same way about my life at times and am at a loss as to what to do. Although I can't tell you how glad I am that I got divorced; my marriage had reached the unbearable point. I was living with a man that I no longer liked at all, but satisfied myself with the usual reasons for not doing something about it; until one day I realized

that if I didn't end it, life for me would always be a living hell and that my daughter would suffer as well. So I filed for divorce and although it hasn't been a cakewalk it is better. I am once again excited about things and although this is happening much sooner than I would have dreamed, I'm excited about your coming here and taking me to dinner and I'm excited that I can do this. This is my first date in twelve years and as nervous as I was anticipating it, it is such a wonderful feeling to be doing this. Absolutely wonderful!

ROBERT: I've been really looking forward to this myself. I've never traveled 600 miles for a date before.

KATHERINE: And I've never had someone come 600 miles for a date before.

ROBERT and KATHERINE: Cheers (*they toast again*)

ROBERT: You're a jewelry buyer for a Department Store. What do you have to do to buy it?

KATHERINE: Actually, I buy handbags as well as jewelry and I get to go to New York, Paris and Florence every year. It's a great job.

ROBERT: Wow! Two of my favorite places.

KATHERINE: I should take that to mean.....?

ROBERT: I don't like Paris, my experiences there were, shall we say, less than pleasant. To them "rudeness" is a national pastime with waiters way out front to win the Fleur De Lis or whatever award they hand out to the most obnoxious of them.

KATHERINE: Oh! I love Paris. I think it's so beautiful and romantic, although I've never been there with someone I loved, it was always business; but when I was there I just ached to be with someone special. Ooh! I shiver just thinking about it.

ROBERT: I was never there with a woman so I can't judge it from that perspective.

KATHERINE: Were you by yourself?

ROBERT: In college a couple of buddies and I went there and then a few years ago I took my children to Europe on vacation and my daughter, who was taking French in high school wanted to visit Paris, so we went. What really infuriated me the last time was we had had to spend a day at the French Consulate getting a visa, because we were American. If we'd had a European Passport we wouldn't have needed one, but as Americans it was required. I mean it's not like we didn't help them out in the past couple of wars for Christ's sake.

KATHERINE: The bastards. (*They both grin*)

ROBERT: All I'm saying is that the last time I left there I swore my shadow would never darken that city again.

(Waiter arrives with dinner and bottle of wine, pours wine and leaves.)

KATHERINE: Well here's to you changing your mind about Paris and someday your shadow casting a bright light on the Champs Elysee.

(They start to eat)

KATHERINE: What would you like to do after dinner, other than just take me home?

ROBERT: This is your town what should we do?

KATHERINE: I would like to just take a walk along the river and go to Eddie's where they have a band and we can dance again.

ROBERT: Slow or fast.

KATHERINE: Walking or dancing?

ROBERT: Funny! I assumed the walk wouldn't be the fast part.

KATHERINE: Well, lets do them both slow unless you're up for a race.

ROBERT: I think I'll pass on the race so slow will work.

(Lights dim for a few seconds and then come back up. Meal is over.)

ROBERT: Waiter, Check please. *(Check is brought and paid. They leave and enter streetlamp lit path where they lightly stroll along)*

ROBERT: What a perfect night. When I first saw this city it seemed old and tired, but here it is absolutely beautiful. Just goes to show you that everywhere has its hidden treasure, if you know where to find it. Are you part of its hidden treasure?

KATHERINE: Only if you know where to find it.

ROBERT: Then I'll just have to learn where to find it.

KATHERINE: Shall we say you're on the right path?

(They exchange admiring glances as they walk down the path)

(Katherine starts humming a tune.)

ROBERT: You know what I'm thinking?

KATHERINE: That this is such a perfect night? (*light sarcasm*)

ROBERT: Something like that. (*slight sarcasm*)

KATHERINE: Me too. Night's mystique. (*Katherine takes hold of Robert's arm and they walk dreamily for a bit*)

KATHERINE: (*Continues to hum and then stops and looks him in the face and says:*)
This is going too well. I think I like you too much for the very brief time we've been together. I'm not sure what I am to do with you.

ROBERT: With me? Fall in love with me. That's an option I like.

KATHERINE: (*gently*) Not an option I have even considered, though I'd like that, I think. Can we fall in love this soon? Is that allowed?

ROBERT: I have it on the very best authority.

KATHERINE: Have what on the very best authority? (*smiling*)

ROBERT: That we are allowed to fall in love.

KATHERINE: Can you?

ROBERT: Am I?

KATHERINE: It's time we went to Eddie's; this is becoming too perfect a night.

ROBERT: OK, lets go dancing.

KATHERINE: Lets do, but you being a lawyer and all let me ask if we could enter into some kind of contract?

ROBERT: Contract? What kind of contract?

KATHERINE: To fall in love.

ROBERT: Are there specific terms to be addressed.

KATHERINE: Absolutely.

ROBERT: And those terms would be?

ROBERT and KATHERINE (*sing "A CONTRACT TO FALL IN LOVE"*)

KATHERINE: (*Sings*)

**I'll fall in love with you when you fall in love with me
I'll fall in love with you, just promise you will be,
One who'll caress me, who won't possess me.
Who'll not depress me, who'll coalesce me.**

ROBERT: Coalesce you?

KATHERINE: It means become one (*smilingly*).

KATHERINE: (*Sings*)

**I'll fall in love with you, when you fall in love with me.
I'll fall in love with you, just promise you will be
One whose arms will me enfold, one whose lips will never scold,
One whose hands are always warm and one whose heart is never cold.**

ROBERT: What if I forget my gloves?

KATHERINE: Your heart shouldn't need gloves.

KATHERINE: (*Sings*)

**I'll fall in love with you, when you fall in love with me.
I'll fall in love with you, it's all you have to be,
A man who'll long to hold me, whose love is oft retold me.
Do that and you'll have sold me. Then I'll fall in love with you**

ROBERT: Let me see if I've got this:

ROBERT: (*Sings*)

**You'll fall in love with me if I fall in love with you.
You'll fall in love with me and all I have to do.
Is never pick a nasty fight, never make the faintest slight.
Never act like might makes right, never take the shine off bright.**

KATHERINE: That's a very good start, I'd say.

ROBERT: Start? Hmm let me see.

ROBERT: (*Sings - Rapid repetition sort of looking down and counting*)

**You'll fall in love with me, if I fall in love with you.
You'll fall in love with me (*looks at Katherine*)
and you'll know my course is true
If I stand on bended knee, if my touch is soft like brie.**

And when I give my soul to thee, then you'll fall in love with me?

KATHERINE: By George I think you've got it. *(laughing)*

ROBERT: Don't you think your terms of engagement seem pretty one-sided.

KATHERINE: One sided? All right, as you lawyers say, I'll rephrase it in a simpler way.

KATHERINE: *(sings coyly and softly - puts her hands on him)*

I will fall in love with you, when you fall in love with me.

I will fall in love with you, that's all that has to be. *(looks closely into his eyes)*

One last thing I need to know before my fate I seal

Do I need my attorney to close this deal? *(very romantic)*

ROBERT: Absolutely not, I happen to know the only way to seal this... *(trails out as they share that First Kiss)*

Curtain

ACT II

Scene 1

Months later in Paris. Robert and Katherine are walking together on a Paris street.

KATHERINE: Just admit it, there's no place on earth you'd rather be right now. *(Smugly)*

ROBERT: *(mumbles assent)*

KATHERINE: Pardon me, I didn't quite get that. Was that a yes?

ROBERT: Yes.

KATHERINE: Here I am, just where I've always longed to be. Paris and in love; *(turning toward him)* and I do love you Robert Harte. *(uses full name)*

ROBERT: More than anything?

KATHERINE: Anything. *(Sings "MORE THAN ANYTHING I LOVE YOU")*

**I don't always see what I should see
I'm never quite sure what I should be
One thing, my love, I know is true
More than anything I love you**

**I don't always say what I should say
And often my hopes change day by day
Know though my heart will be ever true
More than anything, I love you.**

**Can't you tell, can't you hear, can't you feel
The bell that's my heart sound its peel
My brain goes around like a merry-go round
Revealing a love I could never conceal**

**And so my love, believe in me
As time goes by you will always see
In everything I am and do
More than anything, I love you.
More than anything, I love you.**

ROBERT: Almost as much as I love you.

KATHERINE: That just not possible. Not in a million lifetimes. Including Eve no one has loved as I love you.

ROBERT: How about we call it Eve-n?

KATHERINE: An acceptable compromise. I'm just so glad and Oh so happy on this most perfect of nights in this most perfect of places.

ROBERT: We seem to have had a lot of these since we met and this past week has been awesome. It's getting late. Shall we go back to the hotel, and have champagne in our room.

KATHERINE: Do you have something particular in mind.

ROBERT: Oh! I think some soft music and champagne should do nicely.

KATHERINE: Maybe a little dancing, too?

ROBERT: As long as we do it on the ceiling.

KATHERINE: I can handle that.

(They exit)

Scene 2

Paris the next evening. At an outside restaurant in Montmartre.

KATHERINE: Don't you just love it here. *(Looking around)* I know I've only said that a thousand times this week, but I do. This has been the best vacation and the most romantic time I've ever had; and I don't want it to ever end.

ROBERT: Me neither. You were right about this place, after all. It is best enjoyed with someone you love. Without you it was nothing, with you it was the best.

KATHERINE: Heaven must pale by comparison and those in it jealous of us. These past months have been special simply because we've been together. But being here with you in Paris is my most daring dream fulfilled beyond even my wildest fantasies. The beautiful hotel, the walks we took, the restaurants we dined in, climbing the Eiffel Tower, although I wasn't sorry to discover that we had to take an elevator from the second level to the top, the trip today to Giverny and seeing Monet's pond and garden, a thing that I, as a Fine Arts major have longed forever to do,

dining outside here in Montmartre on this perfect evening; Ooooh It gives me the chills just thinking about it.

ROBERT: Haven't I heard that phrase before?

KATHERINE: And you, my love, have made it better than was ever possible. I can't wait to get home and tell my daughter about it. I know I don't want this to end, but I can't wait to see her. A perfect vacation and I can't wait to get home. I am a lucky person. The two people in this world I love the most, you and her, and I'm so happy when the three of us are together. I know that that doesn't happen very often, but when it does...

ROBERT: Just thinking about it gives you the chills, right?

KATHERINE: Are you looking to sleep on the couch tonight?

ROBERT: Speaking of tonight, our last in Paris, what shall we do to give it a perfect ending? And don't say go dancing. I've used up all my dance tickets.

KATHERINE: Oooh, dancing with you; it gives me the chills just to think about it. (*lovingly sarcastic*)

ROBERT: Funny!

KATHERINE: Let's walk around here for awhile and find a small bistro and sit and stare at each other and make small talk like they did it in those old black and white movies and then spend a romantic evening in our room.

ROBERT: Agreed. Waiter check please (*Waiter acknowledges*) Since I was here last they seem to have relaxed the rule against waiters speaking any English.

ROBERT: (*Toasts*) To Paris.

KATHERINE: And to you for making me the happiest woman in the world; incidentally do you know this city's named after the guy who abducted Helen and took her to Troy.

ROBERT: Why'd they name it after him?

KATHERINE: Because of his beauty, I suppose.

ROBERT: Hers was the face that launched a thousand ships, why didn't they call it Helen? Huh!

KATHERINE: I'll check that out and get back to you.

ROBERT: Do that.

KATHERINE: I love you my Paris.

ROBERT: And I you my Helen. Remind me, did Helen, eventually go back with her husband?

KATHERINE: She couldn't have if her Paris was anything like mine. You've abducted my very soul.

ROBERT: Ditto.

Scene 3

Robert Harte's house in Chicago. Robert is alone

ROBERT: (*Looking at picture of Katherine – sings "BEHOLD MY LOVE"*)

Here I am in love again
Blessing my stars above again
Letting my esprit roam free
To have this face ever near to me.

Never was a face so perfectly crafted
So artfully drafted
So beautifully created
To who my soul's now fated

Never again to doubt love
Never to be without love
To do what I must, whatever that be.
To have this love always dear to me

Take the month of June
A red balloon
A Sinatra tune,
A cozy room,
That's my love.

A Broadway show
Santa's Ho, Ho, Ho
Lights down low
A dance danced slow.
Behold my love

A first class flight
A London sight
A Paris night

**With soft starlight
I know my love**

**What she likes is always what I like
Her dislikes are curses to me
I'm one of the things she does like
Lucky me
We're as one as two could ever be, are we.**

**Wherever we are it's the garden of Eden
I'm bewitched from my head to my toe.
And the sure thing that we're agreed in,
Its truly so
We will never ever let each other go, this I know.**

**Feel the warmth of spring
Catch the golden ring
Watch morn awakening and
Hear the angels sing
I love my love**

(Michael knocks and enters; hellos are exchanged.)

MICHAEL: Well how was Paree?

ROBERT: An awesome time was had by all; it was perfect. Six months ago this was not even a possibility and yet it happened. It was one of those trips that when you're flying home you can't think of a single way it could have been better. In Paris of all places.

MICHAEL: After your doubts about going there, that is surprisingly good to hear. Knowing you, I figured you'd do something stupid just to prove your negative thoughts about the place were correct.

ROBERT: Dumb thinking. I want her and it to last forever.

MICHAEL: The M word never got mentioned?

ROBERT: Of course not. We have an understanding in that regard.

MICHAEL: What in your brain is that understanding?

ROBERT: The role of marriage in our relationship.

MICHAEL: You mean the understanding you have about marriage; your opposition to it. She might be going along with that for now, but you can't be this wrong, again, to think she agrees with you?

ROBERT: Why wouldn't she?

MICHAEL: Look up the word "stupid" in the dictionary? Your picture is posted there.

ROBERT: Just because I think marriage is an institution conceived by people who like to control people to no one's advantage, but their own? Love is the binding force between a man and a woman. If it was marriage why are there so many divorces?

MICHAEL: Déjà vu all over again, damn it. Nine or so months ago you agreed that your last relationship ended because you wouldn't consider marriage and the next time you fell in love you would. Now you are conjuring up reasons why you won't once again. Obviously you haven't learned a damn thing.

ROBERT: Calm down for Christ's sake. I'm not saying I won't; I just think that it takes more than one trip to Paris, as superb as it might have been, to invoke the institution of marriage. There is much more to be considered; such as where we would live and I don't want to live in, as DAVID: says, "the black and white part in the Wizard of Oz.

MICHAEL: Why would it have to be Kansas?

ROBERT: Because she has a child and that child has a father, a good one as I understand, and he's not going to allow that child to be removed from his visitation rights; nor should he. That, dictates where "she" has to live and, by definition, where "we" would have to live.

MICHAEL: Then why the fuck? Oh never mind. I'm going to shut up about this. This is insane. Once again I've grown to really like a woman of yours, this one by far the most, and I am, once again, forced to realize that her time is limited.

ROBERT: Not by me. This is the perfect case for love to dictate the rules of the relationship and "marriage" brings nothing to the table.

MICHAEL: Again.

ROBERT: You're not getting it. It's the situation that dictates the solution. She is a prosperous divorced mother, who loves me, who, acting in her daughter's best interest, shouldn't want a permanent "male" around. She agrees with that, most of the time. I really like Audrey and when we get together we enjoy each other. I know how to get along with a growing girl; I've been there, but I don't want to go there again and marriage would mean living with her as she grows through those teenage years, living proof there is no God, teenagers, a thing I didn't do for my own children.

MICHAEL: You were married to their mother and Katherine wants you married to her.

MICHAEL: (*Sings "YOU CAN'T ROMANCE HER IN PARIS"*)

You say you've found your mate for life

But, reject
The notion that a mate for life, you make a wife.
I suspect
That you really haven't won her yet

You say that love alone is all you need
Not quite
Pay heed and you'll perhaps concede,
I'm right
You're not yet her shining armored knight.

You can't take a woman to Paris
Court her with savior faire and smooth guile
And then not accept
That she's bound to expect
That you'll soon be stepping down that nuptial aisle.

You can't romance her in Paris
And sweep her down the Champs-Elysee
Then woo her all night
On banks left and right
And think that you can simply walk away, from

Your future, that future with her
Heaven kissed, maritally blissed for her
A life to share, all else forbear, in a cozy lair
You can call your own

Your future, that suture to her
Love enshrined, life entwined with her
A family made, a rosy glade, a serenade
No two have ever known

Your future that oh so long future with her
Those olden years, those golden years with her
Years in which your lives enrich and that ever-lasting itch
That made you hitch
Makes you hers and hers alone.

You can't romance her in Paris
And regale her in Vincennes of Sacre Coeur
Then blithely disparage
The oneness of marriage
If you want a future, an ever-loving future,
If you want a future with her.

ROBERT: See, you finally got it right. It was Paris that was great; us in Paris that was wonderful. That is a future I can fathom with her; but not a future in the Kansases. I love going there to see her, to touch her, to be with her, but the locale brings nothing to the table. She is the attraction that draws me, nothing else, and when we are there we are good; when we are in Paris we are awesome. We need a Paree, in which to blossom; New York for example.

MICHAEL: She won't accept that. It will still come down to what she perceives as what she should expect from love and she is not going to accept you living in New York and her living in Kansas.

ROBERT: But eventually we will live together in New York. She's the one that can't move out of the Kansases; but when her daughter goes off to college, then we can do what we want, together. In the meantime, everything retains status quo except that we change airports from O'Hare to LaGuardia.

MICHAEL: Only you could rationalize this and think you have the slightest hope you can get away with it; and the amazing thing is you get away with it for as long as you do, but this chapter is destined to end. I'm just getting quicker at seeing it.

ROBERT: Seeing what? Things are perfect between us. We, as do all people our age, bring a lot of baggage to a relationship which takes time, maybe forever, to sort through. At this time that is what we are doing and we are doing well at it. I love her more than I've ever loved anyone. The last thing we need right now are wedding bells; and she agrees with that. It is something for the future not the present. Given time we can structure a whole life together.

MICHAEL: How much time?

ROBERT: When her daughter goes to college, eight years or so.

MICHAEL: *(laughs)* Are you out of your fucking mind? Eight years till the day you walk her down the aisle? *(laughs again)* This is too good; even for you this is a stretch.

ROBERT: Why not? It works for both of us, given the circumstances. We don't have the freedom to marry at this time.

MICHAEL: She's not thinking about freedom, for Christ's sake, she's thinking commitment.

ROBERT: She knew from the start that my life was a plane ride away. We didn't plan to fall in love with someone this far away, it just happened. She can't leave there and I can't move there.

MICHAEL: Can't? Or wont?

ROBERT: Go there; you'll get my drift.

MICHAEL: It's her home; damn it. She'll be real pleased to hear that you think so little of her hometown that in spite of loving her more than anyone ever, you can't marry her because you won't move to that hellhole no matter how much you love her.

ROBERT: You're supposed to be helping me execute this plan, not throwing water on it. I want this to work. I want us to keep enjoying our time in the K's, that can't change, the only change will be instead of her coming to Chicago, we'll be in Manhattan, and since she takes business trips there as well, we will actually see more of each other. What am I missing?

MICHAEL: Not a thing. It's perfect.

ROBERT: I realize there will be some adjusting to do, but look at the benefits.

ROBERT: (*Sings "MANHATTAN HOLIDAY"*)

**The City of Manhattan calls me.
I hear its Siren Song.
The City of Manhattan draws me
It's there where we belong.**

**On street and avenue, we'll something new pursue,
Hand in hand we'll glide through every way
We'll be a twosome, an ever true-some.
Playing where the angels long to play.
Manhattan our forever holiday.**

**The Museum Mile It'll suit our style
We'll idle through the Metropolitan
While Guggenheiming; we'll get refining.
It can't be better done. We'll be so cosmopolitan.
Enchantment we'll have won.**

**When the sun sets at the ending of our day
And the sun that is Manhattan comes out to stay
Sauntering Broadway's great white way.
Sharing that taunting, daunting ride
Each other side by side.**

**In Central Park, after dark,
We'll Tavern on the Green
Then down in Soho we'll be so, oh so!
Seeing and living to be seen, oh what a scene.
We'll be a dream team**

At our apartment, that's my department

**I'll make our home a paradise.
We'll have a great spot, we'll hit the jackpot;
By God. I'll I have won my prize, as I gaze into her fiery eyes.
And she will realize**

**That she can never stray and we will always say
Our love grew on our Manhattan holiday**

MICHAEL: Well I'm too tired of telling you that I think you're ignoring the point. She's not looking for a Manhattan holiday, as you call it, she's looking to make a home.

ROBERT: That's what I tell her when she picks me up at the airport, "I'm home dear". I like to think that and so does she. She always says "Welcome Home". We have two homes and one of those homes is simply relocating to a new city.

MICHAEL: "Anyplace I hang my hat is home"?

ROBERT: Yeah! Sort of, well at least anyplace I move my bed is home, but it's way more than that. It's a life of its own, our time together. We're awesome together, when we're together, and we're awesome when we're apart. Love transcends the distance between us, by phone if nothing else. Look at the number of loves that survived years of separation; war, for example, where distances were far, fear constant and communication was by letter and even that erratic. Comparatively, our course is easy and we know it. It only takes a bit of effort on both sides to make it loving and it is loving that drives you to make the effort. A win win.

MICHAEL: And that will be enough?

ROBERT: Why wouldn't it? What else would we need?

MICHAEL: Marriage, perhaps. Besides, what do you intend on doing in Manhattan?

ROBERT: I won't know that till I get there. I just want to live a new life and New York fits the bill perfectly. Kansas isn't that much further a flight from New York and we'll have New York instead of here and as much as I want out of Chicago, Kansas City is no trip to Hollywood either. So we'll make this work and as I keep saying, in spite of your doubts, I think Katherine and I are of a mind that we understand that each other's wants in life right now don't happen to coincide, and for now the best we can do is the best we can until they do.

MICHAEL: I think I got that; and that will occur in eight years when her daughter goes to college?

ROBERT: Right. Till then we let life happen.

MICHAEL: And its your thinking that she'll be content with that?

ROBERT: Why wouldn't she?

MICHAEL: Well when it starts falling apart as it inevitably will, you can buy her an engagement ring. That'll probably get you another year or two. .

ROBERT: Hey! I thought that chicanery in a relationship was a bad thing?

MICHAEL: Not when it becomes the only thing you have and it won't be chicanery if you really do marry her, which I think you should do.

ROBERT: Let's just see what happens. She'll be here this weekend and you can ask her what she thinks.

MICHAEL: I already have. Katherine and I have talked when she has come to town. Do you think I'm just dreaming this up? Why do you think I'm saying this? She wants you to marry her more than anything else.

ROBERT: You think you're right. I don't think you are.

MICHAEL: Obviously! She's the perfect woman for you and you're blowing it.

ROBERT: I think I'm the better judge of that and I don't think I am blowing it, but let's go meet the boys. We'll do dinner Saturday night.

MICHAEL: Fine, anything to end this conversation.

(Scene ends as they prepare to leave.)

Scene 4

In Robert Harte's Living room in Chicago.

KATHERINE: I just don't understand why you are so opposed to us getting married. We love each other more than we've loved anyone before and yet marriage is, to you, not an option. And now you've decided to move to New York, because you're bored here, yet the Kansases, as you call them, aren't an option.

ROBERT: For now.

KATHERINE: Till when.

ROBERT: When Audrey goes off to college, then we'll have infinite options.

KATHERINE: That won't be for seven years.

ROBERT: Seven years that we'll be together as we've been this past year and besides what would I do in the Kansases?

KATHERINE: Ignoring the fact that you'd be with me; what will you do in New York?

ROBERT: If nothing more, experience Manhattan. Museums, theaters, restaurants, subways, taxis, nightclubs and we can experience those things together.

KATHERINE: Yeah, when I can get there. What about the rest of the time? Besides we can always visit New York together, we've done it in the past.

ROBERT: That is not the same as having a place there. Besides, it'll be the same as my living here. I can still come to Kansas when you can't make it to New York and we can use New York to our advantage. Do things we've only dreamed of when we've visited there.

KATHERINE: I only dream of us together for all time. I love you and want to be with you damn it; doesn't that sink in?

ROBERT: Katherine what do you want from me? We've had a year that few on the planet have known. Shouldn't we continue this? More would ruin it at this time. We have balanced our lives perfectly given our life situation at the present. Haven't we?

KATHERINE: How would our being together ruin anything if we love each other?

ROBERT: Because we both have futures to pursue and yours involves raising a daughter and mine doesn't. I'm willing to be her friend but not her father; she already has one of those.

KATHERINE: But she loves to see you and she'd love you to be married to her mother.

ROBERT: That would mean raising her. I didn't raise my own children in that sense. They were five and three when I was divorced and look how great they turned out. Why would you want to go against that success rate and have me live in the same house as a growing child? Risky at best.

KATHERINE: You got divorced because you no longer loved their mother; not to spare them your presence. Nice try. And that's what I'm saying, love is extending yourself to make the one you love happier and giving up a little to accomplish that. In our case that means your love for me will encompass my child enough that you will work to make it work. I would never have loved you if I didn't think that you were a good Dad.

ROBERT: Why does love mean you have to extend yourself? I thought it meant that I take you as you are and tolerate you as you are.

KATHERINE: But isn't that what true love is? The willingness to do for each other in order to be together, whatever that takes?

ROBERT: Doesn't that work both ways?

KATHERINE: (*Sings "IT'S NOT YOU"*)

Look up "love" in the dictionary,
You'll see my picture there
My romance isn't fictionary
I want a life to share

I want to run home
At the end of my day
To the man I love, Mon homme
Who'll even stay when I'm away.

One whose arms will me enfold
And one whose heart is never cold.

Its not you, my love,
It's not the way you are
You're like the stars above
Shining bright, but so very far, so very far.

Its not you, my love,
It's not what you care to be
You don't give a damn for the dreams that I am
Or that all my_tomorrows include you and me.

When you go, my heart will surely break in two
Let it break, I'll just have to do,
Whatever it takes, to get my heart over you

When you go, my dreams will go with you
Let them go, they can leave too
They were never going to come true.

Its not you, my love,
With you it will never be so
You're the love of my life, and, yet, all of my strife
So go, you really must go,
Please go, you really must go.

ROBERT: But this is my house.

KATHERINE: It's me that has to leave, but it's you that has to go, I can't wait for you anymore.
Please call me a cab while I get my things together.

ROBERT: Hold it hold it hold it. What in the hell is going on here? I am clearly missing something. I love you.

KATHERINE: Love by itself is not enough. This is clearly not where I think our relationship should lead and I can't go on loving you and see you only every other weekend. I want you as my companion and it is painful for me that you don't feel the same way I do.

ROBERT: But you like New York, as much as I do, we've had great times visiting there. Think of what it would be like to have an apartment there.

KATHERINE: As I said before, for you maybe, but it's not what I want for us and since you're moving, if it's not to Kansas, I'm out of here. I understood you lived in Chicago when we met and accepted a long distance relationship. I can't accept that you want to move farther from me.

ROBERT: I can't move to Kansas.

KATHERINE: Won't. (*Scene ends as she turns and walks away.*)

Scene 5

At Robert Harte's house in Chicago the next day.

MICHAEL: (*As he enters*) All right tell me what happened. Why is dinner off tonight?

ROBERT: As I said on the phone, it's over. She left last night. Two hours after she got here. Last night was romance night and instead we got into this discussion about why, instead of New York, I wouldn't move to Kansas and I told her I couldn't.

MICHAEL: (*interrupting*) Wouldn't.

ROBERT: That's what she said and then she said that that being the case it was over and she left. I haven't heard a thing since, but I assume she made it home and it's over.

MICHAEL: I won't say I told you so, but I told you so. You obviously mis-thought her reaction because you failed to apprehend that while you are here and working, even as little as you are, your use of the word "can't" is defensible, but your picking up and moving to New York casts a new light on things and the only word that fits, in any mind but yours, is "won't" and that's why she's dumping you.

ROBERT: In my vernacular it's still "can't"

MICHAEL: And that provides the essential ingredient for a break-up. A difference in perception of where the two are in the relationship and what the relationship should be.

ROBERT: It's her goddam mothers fault. She's been in Katherine's ear for a while now telling her she needs to find a man who'll marry her and be a family. A local boy and not an out of townner.

MICHAEL: I'd tell her the same thing if I was her mother.

ROBERT: So love is irrelevant?

MICHAEL: As Tina Turner says "What's love got to do with it?"

ROBERT: I thought that was my argument.

MICHAEL: It is but from the opposite side.

ROBERT: Opposite side my ass. My heart is absofuckinglutely destroyed. I miss her terribly.

MICHAEL: At least your "control addiction" does.

ROBERT: Say what?

MICHAEL: We all agree that the end of a love affair causes pain, but doesn't the pain, at least in part, stem from the feeling that you have lost control of the situation.

ROBERT: It comes from missing the person you love.

MICHAEL: But, you regularly go a couple of weeks without seeing her and you're not heart-broken then. Now that you think you won't see her again is what causes your pain. It is a loss you anticipate and that loss is the loss of control involving someone you love.

ROBERT: Does it make a difference?

MICHAEL: Only in how you deal with it.

ROBERT: Meaning?

MICHAEL: That you make the attempt to win her back or you deal with the pain until it goes away. It will eventually. Time heals all wounds remember. You should know that better than anyone.

ROBERT: How comforting. I can't get her back unless I agree to go to Kansas and I won't do that for reasons we've discussed ad nauseum. So it's just a question of how long it will take to get over her. This, I think, is going to take a while. Only a day ago I thought life was fucking perfect.

MICHAEL: I suggest you let it go awhile. Give her a chance to sort things out. Then maybe a compromise can be achieved. She must be, or will be soon, experiencing the same pain and maybe it can be worked out; though I doubt it.

ROBERT: Pessimism.

MICHAEL: Periphescence. And you its poster-child.

ROBERT: I didn't change. This was the deal we agreed on.

MICHAEL: You're not suggesting that she doesn't have the right to change her wants, needs or desires are you?

ROBERT: I'm suggesting that I didn't change the deal.

MICHAEL: Big deal! Relationships always change and adaptability is the key to their survival. You're just pissed off that she wants to change things. What I think you still fail to comprehend is the pain you caused her. I think she has now decided that she isn't going to put up with it anymore.

ROBERT: Pain? How?

MICHAEL: By your decision to move to New York instead of Kansas to marry her. The "M" word, as you like to call it. She, in my opinion, extended herself for you as far as she ever extended herself for anyone and in her mind you won't meet her, not only halfway, but anyway: and that would be very painful for a person who loves someone as much as she loves you. She's simply cutting her losses now, instead of letting them continue. Your move to New York virtually assures her that her pain will be a permanent part of the relationship.

ROBERT: What about my god damn pain?

MICHAEL: This isn't about god damn you.

Scene 6

Months later at Robert Harte's New York apartment

ROBERT: *(on the phone)*.I'm going to call her. I've got to know if it's over. Yeah, I'll let you know. Bye.

(ROBERT: dials Katherine's home phone, Katherine answers)

ROBERT: Hi, it's me.

KATHERINE: Me who?

ROBERT: Robert

KATHERINE: I knew that. I haven't forgotten what you sound like.

ROBERT: How are you?

KATHERINE: Fine; you?

ROBERT: Fine.

KATHERINE: How is Manhattan? When did you move there?

ROBERT: A couple of months ago. I have an apartment on the upper west side. I'm learning to be a New Yorker.

KATHERINE: Are you working?

ROBERT: No, I've asked around about lawyering here, but I haven't really gone out and looked for a job. This city takes some getting used to and that's what I've been primarily doing. I should get to the point; the reason for my call is to see if you'd like to get together. I want to see you again.

KATHERINE: Things have changed Robert. I haven't heard from you in a long time, but I would like to see you again too. I hate our last time together.

ROBERT: I could get out there anytime or you could come here.

KATHERINE: You can't come here. I am involved with someone.

ROBERT: Who is he?

KATHERINE: A man I met.

ROBERT: Obviously, what's he like?

KATHERINE: He's very good to me, has a daughter Audrey's age and we get along well. Your coming here would serve no purpose. I am coming to New York soon, we can get together then if you'd like.

ROBERT: I want to see you.

KATHERINE: I haven't heard from you in months. Why now?

ROBERT: I miss you.

KATHERINE: Didn't you miss me before?

ROBERT: Yes.

KATHERINE: I'll call you when I know when I'm coming.

ROBERT: Bye.

Scene 7

At a restaurant in New York City

ROBERT: seated as Katherine walks in. Awkward greeting that ends in hug and quick kiss. Waiter pours champagne for Katherine.

ROBERT: It's great to see you.

KATHERINE: It's good to see you (*They toast*) How are you?

ROBERT: I miss you. I would like you here.

ROBERT: (*After pause*) I have thought much about this night and I think I know what went wrong and the question, I think, is can we repair it? I love you and miss you.

KATHERINE: I'd say it's more "miss me", but the answer is no. When I agreed to go out with Heavecliff, that's his name, not having heard from you, I told him about you and he asked me if there was any chance I'd go back to you. At first I was noncommittal but as months passed and no you, I finally promised him I wouldn't and I won't break that promise which was as much to me as to him.

ROBERT: Has he asked you to marry him?

KATHERINE: Yes.

ROBERT: And?

KATHERINE: I told him lets give it a while. It's too soon.

ROBERT: Will you?

KATHERINE: Yes.

ROBERT: So you'll have love and marriage, but in separate men.

KATHERINE: In him I have a chance for both, you I don't. I might learn to love him, I do like him. Remember, there was a time in my life, eons ago it seems, that I only "liked" you. Loving you brought the best of times and the worst. He never causes pain.

ROBERT: I didn't either, at first.

KATHERINE: Exactly.

ROBERT: I'm just having a hard time fathoming that we are over.

KATHERINE: I am too, Robert. I could cry any minute of any day; but I don't. I learned from your lawyerly logic to deal with life head-on and I'm doing that. Right now my heart could burst with the love I feel for you and I accept that it probably always will, but, as I said the last time I saw you, love is not enough, at least your kind; his is. You will always be in my heart and I will always love you, but I have no doubt I'm doing the right thing.

ROBERT: So the saddest thing is that this will never again be.

KATHERINE: Far too sad. I have to go.

ROBERT: Not yet. *(He takes her hands and kisses them)* Stay awhile.

KATHERINE: I can't.

ROBERT: Won't!

KATHERINE: I have to go, this is too painful for me. Good Bye my love. *(She puts her hand to his face)*

(She rises and he follows and they lightly kiss. As they part)

KATHERINE: Be happy.

ROBERT: You too.

(She splits)

ROBERT: *(Sings (reprise) "SOMETHING NEW" in a sense of great loss but optimism is the best course.)*

I'm not blue,
I know exactly what I will do.
I'll just hang on,
I'll just get along,
Till along comes someone new

I'm not blue,
I know what will carry me through.
It just takes some pluck,
And a smidgen of luck,
Then along will come someone new.

I'm not blue,
There's only one thing to do.
Await the new race,
Stay aware of the pace,
And get ready for something new
Then along will come someone new
And maybe then I won't feel this blue.

Curtain

OVERTURE

Something New – Bridge
I'll Love Again – Refrain/Bridge
Peripescence – Refrain
Invite Her To Dance – Verse
Keep On Dancing With Me – Verse/Refrain
First Kiss – Refrain
A Contract To Fall In Love – 3rd verse
More Than Anything I Love You – Refrain
You Can't Romance Her In Paris – Bridge
Manhattan Holiday – Verse/Bridge
It's Not You – Bridge

Won't

Male Vocal with Female Chorus
From the Musical "SOMEONE NEW"

Music by Wendell H. Mills
Lyrics by Eric J. McCann

Lively ♩=96

Vocal Male
(Mainly Spoken)

Vocal Female Chorus

Piano

The musical score is written in common time (C) and consists of three systems. The first system includes a male vocal line with lyrics, a female chorus line, and a piano accompaniment. The second system continues the male vocal line with lyrics, the female chorus line, and the piano accompaniment. The third system continues the piano accompaniment. Chord symbols are placed above the vocal lines: Cmin, Cmin/Bb, Cmin/A, Cmin/Ab, Cmin/G, Cmin/F, Cmin/Eb, G7, Cmin, and Cmin/Bb.

Mar - riage, mar - riage a rite I so de - light - ed - ly dis - par - age. As out -

da - ted as my great - grand - dad's horse and car - riage. At its best it's just a bore, a

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1

"Won't"

Chords: Cmin/A, Cmin/A \flat , Cmin, Cmin/B \flat , Cmin/A, Cmin/A \flat

lie and no - thing more, And at its worst be - comes a pes - ter - ing, de - tes - ter - ing, fes - ter - ing

Chords: Cmin, G7, Cmin, Cmin/B \flat

ev - er - ooz - ing sore. A wrong per - mit - ted to two com - mit - ted to en -

Chords: Cmin/A, Cmin/A \flat , Cmin, G7

gage-ment in bomb blas - ting, flab - ber - gas - ting And ev - er - las - ting war.

"When Johnny Come Marching Home Again" © - 4 Bars

"Won't"

Ma - tri - mo - ny, ma - tri - mo - ny a

scene lived out in hell - ish a - cri - mo - ny A con - tract made of terms hare - brained and pho - ny It be -

gins with self - de - cep - tion, soon lo - ses its af - fec - tion and re - sults with rare ex - cep - tion In pro -

The musical score consists of three systems. Each system includes a vocal line with lyrics, a piano accompaniment with triplets, and a guitar line with chord diagrams. The chords are: Cmin, Cmin/Bb, Cmin/A, Cmin/Ab, Cmin/G, Cmin/F, Cmin/Eb, and Gsus7.

"Won't"

trac - ted li - ti - ga - tion that cau - ses ag - gra - va - tion with se - vere ex - ac - er - ba - tion of

men - tal im - per - fec - tion. A fee im - posed on those dis - posed to a

life of ne - ver - end - ing, ev - er - spend - ing and for - ev - er - ren - dering a - li - mo - ny.

Chords: Cmin/A, Cmin/A \flat , Cmin, Cmin/B \flat , Cmin/A, Cmin/A \flat , Cmin, Gsus⁷, Cmin (tempo $\text{♩} = 96$), Cmin/B \flat , Cmin/A, Cmin/A \flat , Cmin/G, Cmin.

"Won't"

"1812 Overture" © - 8 Bars

The musical score is arranged in three systems. The first system shows the piano accompaniment for the first 8 bars, with the right hand playing chords and the left hand playing a rhythmic pattern. The second system continues the piano accompaniment. The third system introduces the vocal melody in the upper staff, with lyrics: "I won't do it; I know that once I did each night I'd rue it. I won't". The piano accompaniment continues in the lower staves. Chord markings "Cmin" and "F/C" are placed above the vocal line.

"Won't"

C min G

do it, it's just a phan - tom ruse, I see right through it. Try how

This system contains the first three measures of the song. The vocal line starts with a quarter note G4, followed by a quarter rest, then eighth notes A4, Bb4, C5, D5, E5, F5, G5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are labeled C min and G.

C Dmin7 Emin7

hard you might, you can't im - bue it, I won't pur - sue it It won't be

This system contains the next three measures. The vocal line continues with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. The piano accompaniment continues with the same bass line and chords. Chords are labeled C, Dmin7, and Emin7.

Amin7 B, add9 Gsus7 C

done, don't you see, its not for me, I just won't do it. He won't

This system contains the final three measures. The vocal line has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. The piano accompaniment continues with the same bass line and chords. Chords are labeled Amin7, B, add9, Gsus7, and C. The system ends with a double bar line and a 2/4 time signature change.

"Won't"

C maj7 Dmin7

do it. I'd put out the light and cry each night 'why won't he do it?' I did pur -

Emin7 F Dmin7

sue it. He would-n't do it! He won't do it, I've been through it, and he's right I would-ve

B₉, add9 C C

I should-n't do it.
rued it. He should-n't do it.

Something New

Male Vocal
From the Musical "SOMEONE NEW"

Music by Wendell H. Mills
Lyrics by Eric J. McCann

Slow Swing ♩=80

Vocal Male

Piano

C Amin⁷ Dmin⁷ G⁷ C Amin⁷ Dmin⁷ G⁷

So ma-ny times I've won-dered what life has in store for me. And

Dmin⁷ C/G Amin⁷ Dmin⁷ Gsus⁷ G⁷

so ma-ny times I've pon-dered Pre-cise-ly what it would be. I was

C Amin⁷ Dmin⁷ G⁷ C Amin⁷

ne-ver quite sure what would hap-pen; But I knew some-thing would soon come a-

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"Something New"

B_b, add 9 *Dmin⁷* *Emin⁷* *Amin⁷* *Dmin⁷*

long. And so I say most cer - tain - ly That for now this is my ve - ry best

rit.

Faster Swing ♩ = 108

Gsus⁷ *G⁷* *C* *Amin⁷* *Gsus⁷* *G⁷* *C* *Amin⁷* *Gsus⁷* *G⁷*

song. I'm Not Blue. I know ex - act - ly what I will do. I'll

rit.

Dmin⁷ *Emin* *Dmin⁷* *Gsus⁷* *G⁷*

just hang on I'll just get a - long 'Til a - long comes some - thing new.

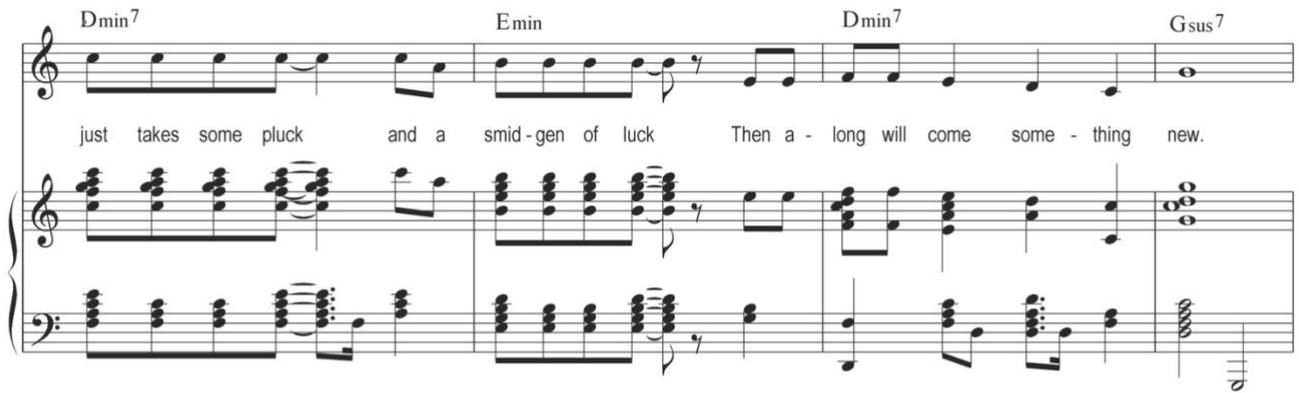
C *Amin⁷* *Gsus⁷* *G⁷* *C* *Amin⁷* *Gsus⁷* *G⁷*

I'm Not Blue. I know what will car - ry me through. It

"Something New"

Dmin7 Emin Dmin7 Gsus7

just takes some pluck and a smid-gen of luck Then a - long will come some - thing new.



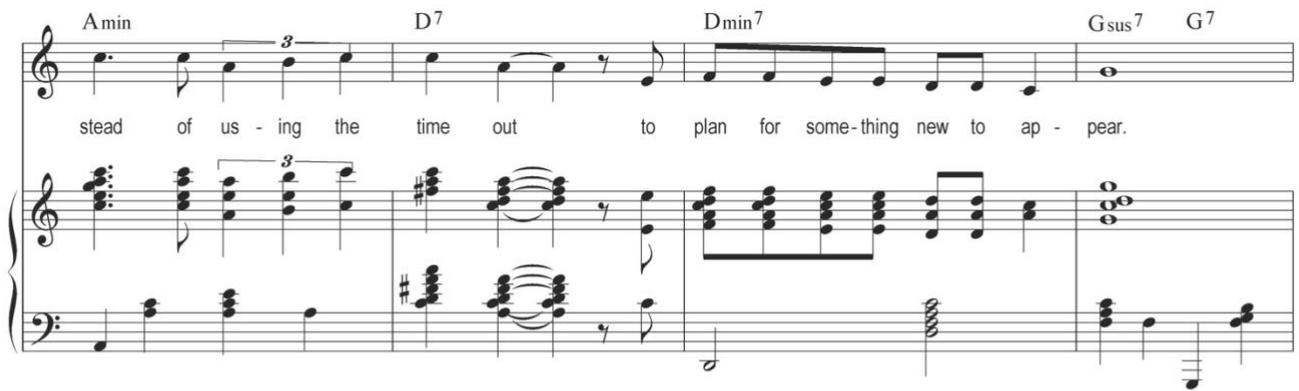
Amin Emin Gsus7 G7 Cmaj7

Most Peo - ple fret ov - er noth - ing, 'Cause no - thing is what they most fear. In -



Amin D7 Dmin7 Gsus7 G7

stead of us - ing the time out to plan for some - thing new to ap - pear.



C Amin7 Gsus7 G7 C Amin7 Gsus7 G7

I'm Not Blue. There's on - ly one thing to do A -



"Something New"

Dmin7 Emin Dmin7

wait the new race Stay a - ware of the pace and get rea - dy for some - thing

Gsus7 Dmin7 B \flat add9

new, Then a - long will come some - thing new

C

I'll Love Again

Male Vocal
From the Musical "SOMEONE NEW"

Music by Wendell H. Mills
Lyrics by Eric J. McCann

Slow ♩=72

Vocal Male

Piano

What is it that goes wrong, that my

ro - man - ces come to an end. Ne - ver was that what we want - ed, yet it

hap - pened a - gain and a - gain. Each love af - fair was for - ev - er,

Dmin7 G7 E E7 Amin Amin7

Dmin7 D7 Gsus7 G7 C Cmaj7 Amin7

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"I'll Love Again"

Dmin7 G7 E E7 Amin Amin7

Cer - tain to last for all time. Yet no mat - ter the girl, no mat - ter the whirl, rose that

Dmin7 D7 Gsus7 G7 Cadd9 Cmaj7 Amin7 Dmin7

hill we just could-n't climb. As con - fused by it all as I am, I know that love is still

G7 E E7 Amin Amin7 Dmin7 D7

there. I'll just be in some - place and I'll see in one face, that won - der - ful girl who will

rit.

Dmin7 G7

Slow Romantic Waltz $\text{♩} = 88$
C Dmin7

care, and I'll dare. I dream of when we'll

"I'll Love Again"

C Dmin7 C G7 C Dmin7 C

meet, of when we'll say hel - lo, Of when our eyes en - treat, That warm-ing

Dmin7 Gsus7 G C Dmin7 C Dmin7 C

glow, that on - ly lov - ers know. I dream of that first kiss, so soft - ly laid.

G7 C Dmin7 C Dmin7

I'll add that lit - tle em - pha - sis care - ful - ly made, so the thrill won't

4/4 Time ♩=88

Gsus7 C Amin7 F C F/C

fade. I dream of when I know its love, of when it must be true.

"I'll Love Again"

G/C F/C C Amin⁷ Emin Dmin⁷

Of when the sun will beam a - bove, And blue the sky so blue, to show he

rit.

Gsus⁷ G⁷ Amin⁷ Emin Dmin⁹

loves her too. And when that hap - pens, when this new love comes my

rit.

B \flat , add⁹ G⁷ Amin Ddim Amin⁷ Amin⁷/F \sharp Gsus⁷

way. When I know our love will stay, to her I'll soft - ly say.

G⁷ C Amin⁷ Emin F

I dreamed a dream I knew was you. I dreamed you'd

"Till Love Again"

some - day come my way. You're here and brought true

love a - new. And we will al - ways stay in love this way, And this

dream of mine un - til the end of time will nev - er, no not ev - er, be

through.

ritardando

Chord symbols: C, F/C, G/C, F/C, C, Amin7, Emin, F, Dmin7, Dmin7/G, Amin, G# aug, Amin7, Amin/F#, Dmin9, Dmin7, C

Periphescence

Male Vocal
From the Musical "SOMEONE NEW"

Music by Wendell H. Mills
Lyrics by Eric J. McCann

Lively ♩ = 128

Vocal Male

Piano

Chords: B \flat , C min⁷, D min⁷, E \flat maj⁷, F dim⁷, C min⁷, F⁷, G min⁷, C⁷, C min⁷, F sus⁹, F⁷, B \flat , F dim⁷, C min¹¹, F⁷, D min⁷, F dim⁷, C min⁷, F⁷, D min⁷, D dim⁷, C min⁷, F⁷, B \flat , F dim⁷, C min¹¹, F⁷

Love's no doubt, the bind - ing tie The glue that seals a gal and guy But
where does love get its ess - ence? It gets it from pe - ri - phes - cence. You meet a girl you
think is a pearl, So what - ta you do? You give her a whirl. That's the start of pe - ri -
phes - cence. That se - cond date, that one for which you can't wait, She should be

rit. *rit.*

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"Periphescence"

Dmin7 F dim7 C min7 F7 Dmin7 D dim7 C min7 F7

ho - me by two, but she sta - ys out late That's a part of pe - ri - phes - cence. Those

A b maj7 F dim7 E b maj7 C min7 C min7 G min7 F sus9 F7

mid - night calls, you make be - cause true love en - thralls That stir your heart a - new, That's the

Dmin7 D dim7 F7 **Slower Reflective** = 100 B b maj7 G min7

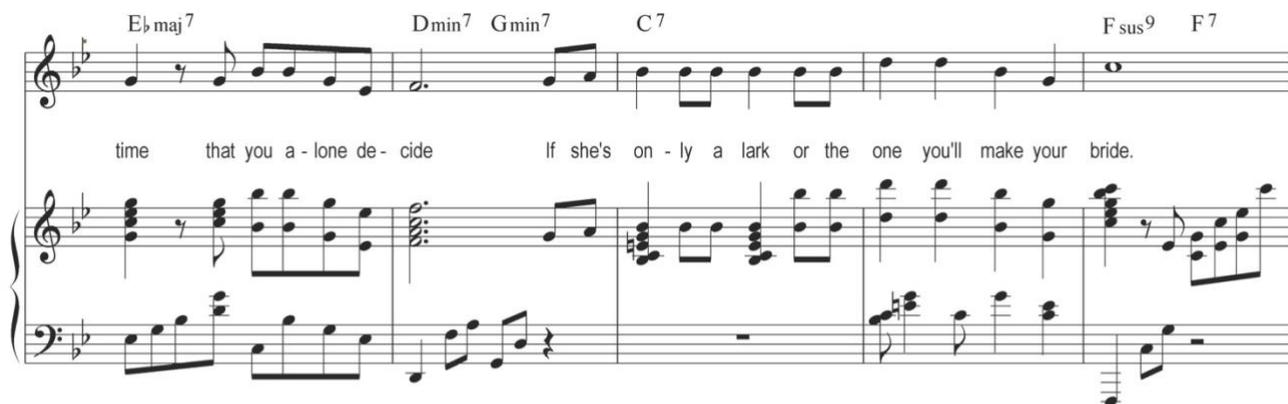
heart of pe - ri - phes cence. Then there comes that day that

C min7 F7 B b maj7 G min7 A b maj7 F dim7

pe - ri - phes - cence fails To give that all that love a - lone en - tails That's the

"Periphescence"

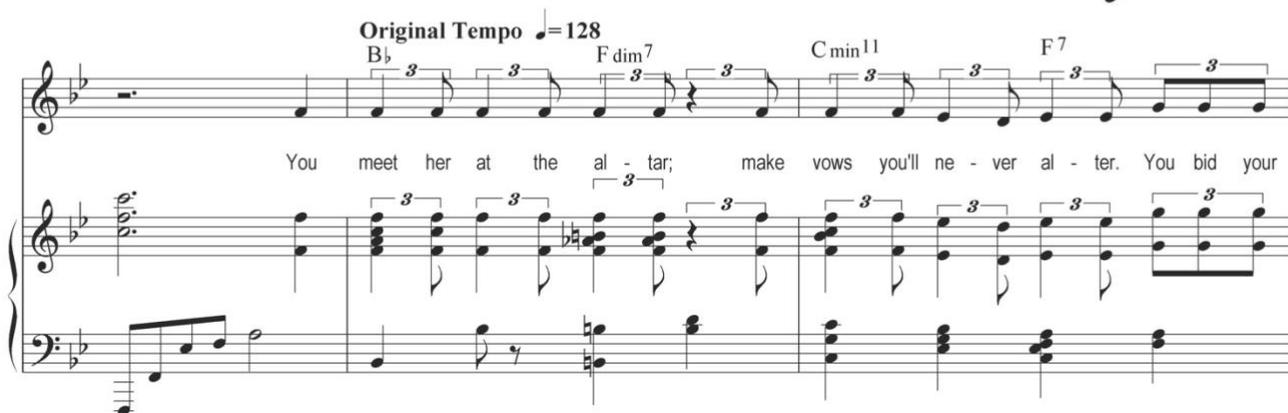
E \flat maj⁷ Dmin⁷ Gmin⁷ C⁷ F sus⁹ F⁷



time that you a-lone de-cide if she's on-ly a lark or the one you'll make your bride.

Original Tempo ♩=128

B \flat F dim⁷ C min¹¹ F⁷



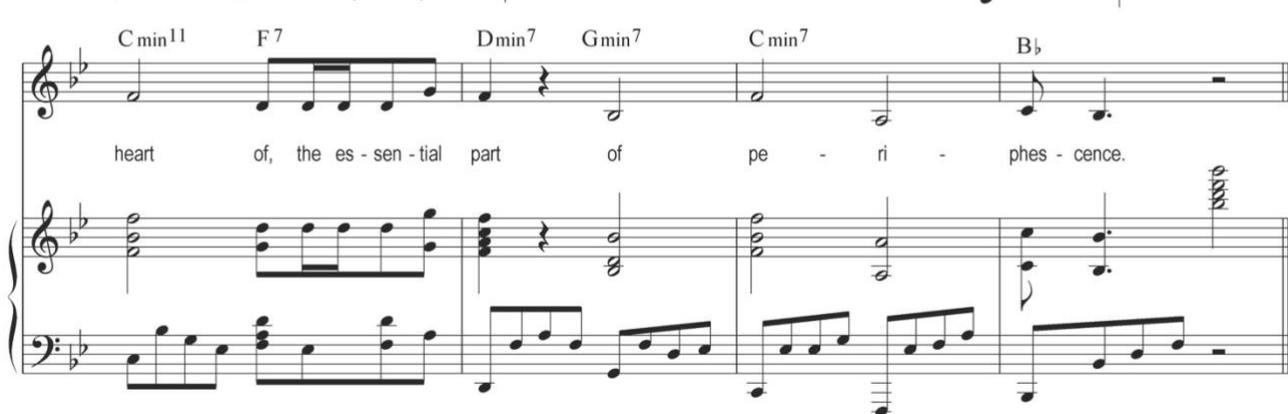
You meet her at the al-tar; make vows you'll ne-ver al-ter. You bid your

Dmin⁷ F dim⁷ C min⁷ F⁷ B \flat F dim⁷



tur-moiled past a-dieu and swear you will not fal-ter That's the art of, the ve-ry

C min¹¹ F⁷ Dmin⁷ Gmin⁷ C min⁷ B \flat



heart of, the es-sen-tial part of pe-ri-pher-sence.

I See Her

Female-Male Duet
From the Musical "SOMEONE NEW"

Music by Wendell H. Mills
Lyrics by Eric J. McCann

Moderate ♩ = 108

Vocal Female

Vocal Male

Piano

A \flat maj⁷ B \flat min⁷ C min⁷ D \flat

I see her, I see her, I see her.

A \flat maj⁷ B \flat min⁷ C min⁷ D \flat A \flat maj⁷

like her, just look at her, I like her. I wonder what she's

B \flat min⁷ C min⁷ D \flat A \flat maj⁷

I see him, I like? I'm sure I'd like her.

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"I See Her"

B \flat min⁷ C min⁷ D \flat A \flat maj⁷ B \flat min⁷

see him, I see him. I like him, just look at him, I

C min⁷ D \flat A \flat B \flat min⁷ C min⁷

like him. I won-der what he's like? I'm sure I'd like him.

D \flat B min¹¹ A maj⁷

I see her, I won-der who she is? I like her.

"I See Her"

B min¹¹ A maj⁷

I see him, I wonder who he is? I like him. He was

C min⁷ C min⁷/F B^b maj⁷

look - ing at me, I saw him look - ing at me. This just could-n't be, it just shouldn't be. She was

C min⁷ C min⁷/F B^b maj⁷

look - ing at me, I saw her look - ing at me. This just could be, it just should be.

Invite her To Dance

Male Vocal
From the Musical "SOMEONE NEW"

Music by Wendell H. Mills
Lyrics by Eric J. McCann

Light and Lively ♩=104

Vocal Male

Piano

B \flat Gmin7 Cmin7

Dance with her, go and seek that chance with her.

F7 B \flat C7 F sus7

If your steps ad - vance with her, She'll be like hea - ven in your arms.

F7 B \flat Gmin7 Cmin7

Dance with her, what harm to gai - ly prance with her?

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"Invite Her To Dance"

F7 B \flat C7 F sus7

You might find true ro - mance with her. Sim - ply woo her with your charms.

F7 B \flat B \flat maj9 A \flat add9 F7 B \flat B \flat maj9

I heard a tale long a - go 'bout some guy, who just watched as his chan - ces strolled

A \flat add9 F7 B \flat min B \flat min/A \flat B \flat min/G B \flat min/G \flat B \flat min

by, but when that Grim Rea - per came to call in the game, he moaned I'm not rea - dy to

F sus7 F B \flat B \flat maj9 A \flat add9 F7 B \flat B \flat maj9

die. I'm not done with this life he com - plained, I just need some more time he ex -

"Invite Her To Dance"

A \flat add9
F7
B \flat min
B \flat min/A \flat
B \flat min/G
B \flat min/G \flat
B \flat min

plained, but that Grim Rea-per said, pal you're gon-na get dead, 'cause now is your time just the

F sus7
F7
B \flat maj7
Gmin7
C min7
F7
B \flat
C7

same. What you've let pass you by is now gone. Life's a thing you must use all a -

C min7
B \flat
D/A
Gmin
Gmin/F
C7

long. I won't be de-nied 'cause of dreams ne-ver tried, Or be-cause you now know you were

F sus7
F7
B \flat
F dim7
C min7
F7
B \flat maj7
B \flat dim7

wrong. Now shall we get on with this task? If you're need-ing more time, please don't

"Invite Her To Dance"

Cmin7 F7 D Gmin Gmin7

ask. The time for your plead - ing, went with my ap - pear - ing, And what you've

ritardando

C7 F7 Bb Gmin7 Cmin7 F7

missed is not part of your past. So in - vite her to dance or she'll go on strol - ling by, and you'll

Bb Gmin7 Cmin7 F7 Bb Gmin7

nev - er get the chance to see that twin - kle in her eye as you swoon her, at - tune her, fes -

ritardando

Cmin7 F7 Bb C7 Cmin7 F7 Bb

toon her, and har - poon her with your ev - er rea - dy, ev - er stea - dy, and al - ways - hea - dy charms.

Keep On Dancing With Me

Female-Male Dancing Duet
From the Musical "SOMEONE NEW"

Music by Wendell H. Mills
Lyrics by Eric J. McCann

Even Dance Tempo ♩=112

B♭maj7 Gmin7 F sus7/CF7 B♭maj7 Gmin7 Cmin9 F7

Vocal Female
I'm in his arms, I like this. His touch is warm, I like this.

Vocal Male

Piano

B♭maj7 Gmin7 F sus7/C F7 B♭maj7 Gmin7 F sus7/C F7 B♭

I ne - ver thought I'd

She's in my arms, I like this. Her touch is soft, I like this.

rit.

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1

"Keep On Dancing With Me"

Chords: C min7, D min7, C min7, F7, Bb

Lyrics: dance to - night or a dream would real - ly come true. I ne - ver thought I'd

Chords: C min7, C, F7, F, D min7

Lyrics: Yet here we are to - ge - ther this dance to - night with a girl as won - der - ful as you. Yet here we are to - ge - ther this

Chords: G min7, C7, D min, Db, dim7, D min/C, D min/B, C min11

Lyrics: feel - ing is su - blime. feel - ing is su - blime. You know we could ex - tend this plea - sure, if we gave it just a lot more

"Keep On Dancing With Me"

The musical score is written in a key with two flats (B-flat major or D minor) and a 4/4 time signature. It consists of three systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with chords, and a bass line. The lyrics are: "You walked time. I think I'm just ad - mit - in' that I am tru - ly smit - ten. in - to this room and lit up my heart. Your face, your style real - ly set you a - part. When I be - held that glow of yours, I prayed it'd be true, that I'd have just a 'ghost of a chance' with the". Chord symbols are placed above the piano part: F7, Cmin11, Cmin7, Cmin9, Eb/F, Bb, Gmin7, Cmin7, Eb/F, Bb, Gmin7, Cmin7, Eb/F, Cmin7, Dmin7, Gmin7, Cmin7. The piano part features a steady bass line and chords, with triplets in the right hand. The vocal line has a melodic line with triplets. The bass line has a rhythmic pattern of eighth notes and quarter notes. The word "rit." is written in the piano part of the first system.

"Keep On Dancing With Me"

E♭/F
F7
E♭/F F7
B♭
Gmin7
Cmin7
E♭/F

won - der that's you. You walked in - to my heart and woke up my dream. Your

B♭
Gmin7
Cmin7
E♭/F
Cmin7

touch, your smile makes my whole be - ing just beam. Now I've got you in my arms I will

Dmin7
Gmin7
Cmin7
E♭/F
F7

ne - ver let you go, un - less you tell me that it just won't be so.

[Dancing Interlude
8 Bars]

[Dancing Interlude
8 Bars]

"Keep On Dancing With Me"

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment features a consistent triplet eighth-note pattern in the right hand and block chords in the left hand.

System 1:
Chords: B \flat , Gmin7, Cmin7, E \flat /F, B \flat , Gmin7.
Lyrics: I walked in - to this night mind - less of love. Find - ing you here is a

System 2:
Chords: Cmin7, E \flat /F, Cmin7, Dmin7, Gmin7.
Lyrics: gift from a - bove. Now you've held me in your arms, I know it must be. So

System 3:
Chords: Cmin7, A \flat add9, Cmin7, F7, B \flat .
Lyrics: please keep on dan - cing. I like slow ro - man - cing. Please keep on dan - cing with me.
Please keep on dan - cing with me.
The piano accompaniment in the final system includes the marking *rit.* (ritardando).

A Gentleman

Female Vocal
From the musical "SOMEONE NEW"

Music by Wendell H. Mills
Lyrics by Eric J. McCann

Light and Lecturing $\text{♩} = 72$

Vocal Female

Piano

That gen - der called male is, we a - gree quite un - clear. We

know they can be self cen - tered, puer - ile and dim. It seems though at times, that

one of them climbs out of that prim - or - dial slime brewed of foot - ball and beer.

rit.

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1

"A Gentleman"

B \flat Gmin⁷ Cmin⁷ F⁷ Cmin⁷

When all hope I a - ban - doned as lost, and St. Va - len - tine be - came an - oth - er

B \flat dim⁷ B \flat E \flat Edim⁷ Dmin⁷ Gmin⁷

de - vil in red. This man waltz - es in and to my joy - ful cha - grin

C Cmin⁷ F⁷ B \flat Fdim⁷ Cmin⁷ F⁷

proves that not all of my dice have been tossed. Now my heart beats with hope and de - sire,

rit.

Cmin⁷ B \flat dim⁷ B \flat E \flat Edim⁷ Dmin⁷ Gmin⁷

where it once slogged with re - gret and en - nui, All that it took was a ve - ry long look at a

"A Gentleman"

Moderate ♩ = 112

C Cmin7 F7 B♭

gen - tle - man in ap - pear - ance style and at - tire. A gen - tle - man is not like

rit.

Cmin7 F7 B♭ Cmin7

oth - er men, they're diff - erent from that u - sual mot - ley crew. A gen - tle - man un - like those

Dmin Gmin C7 F7

oth - er men, can el - ev - ate your worn down point of view. A

B♭ Cmin7 F7

gen - tle - man is so much bet - ter than the u - sual jerk that comes on like a

"A Gentleman"

B \flat C min⁷ D min G min

roue. A gen - tle - man it just oc - curs to them, to know pre -

This system contains the first four measures of the piece. The vocal line begins with a whole note rest, followed by a quarter note 'roue.', and then a series of eighth notes. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. Chord changes are indicated above the staff: B \flat , C min⁷, D min, and G min.

C min F⁷ B \flat **Waltz moderate** ♩ = 88 C min⁷ F⁷ B \flat maj⁷ G min⁷

cise - ly what you think he ought to do. When we met hea - ven threw o - pen its door. I

rit.

This system contains measures 5 through 10. At measure 7, the tempo is marked 'Waltz moderate' with a quarter note equal to 88 beats per minute. The key signature changes to B \flat major. The vocal line continues with eighth notes. The piano accompaniment features a waltz rhythm. Chord changes are indicated: C min, F⁷, B \flat , C min⁷, F⁷, B \flat maj⁷, and G min⁷. A 'rit.' (ritardando) marking is present in the piano part at the start of measure 8.

C min⁷ D C min⁷

waltzed right on through, and sud - den - ly knew it was where I would stay ev - er

rit.

This system contains measures 11 through 14. The vocal line continues with eighth notes. The piano accompaniment maintains the waltz rhythm. Chord changes are indicated: C min⁷, D, and C min⁷. A 'rit.' (ritardando) marking is present in the piano part at the start of measure 14.

F sus⁷ F⁷ C min⁷ F⁷ B \flat maj⁷ G min⁷ C min⁷

more. When we danced my feet hov - ered the floor. It was in his em - brace, that

This system contains measures 15 through 18. The vocal line continues with eighth notes. The piano accompaniment maintains the waltz rhythm. Chord changes are indicated: F sus⁷, F⁷, C min⁷, F⁷, B \flat maj⁷, G min⁷, and C min⁷.

"A Gentleman"

Up Tempo ♩ = 112

D C min7 F sus7 F7 B♭

heavenly place, I prayed I would leave never more. A gentleman now I've

rit.

Detailed description: This system contains the first two lines of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one flat (Bb). The tempo is marked 'Up Tempo' with a quarter note equal to 112 beats per minute. The first line of music includes the lyrics 'heavenly place, I prayed I would leave never more. A gentleman now I've'. The piano accompaniment features a bass line with a 'rit.' (ritardando) marking. Chord symbols D, C min7, F sus7, F7, and B♭ are placed above the vocal staff.

C min7 F7 B♭ C min7

clung to one, The feeling was a wisp of something new. A gentleman has left me

Detailed description: This system contains the second two lines of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one flat (Bb). The second line of music includes the lyrics 'clung to one, The feeling was a wisp of something new. A gentleman has left me'. The piano accompaniment continues with a bass line. Chord symbols C min7, F7, B♭, and C min7 are placed above the vocal staff.

D min G min C min7 F7 F sus7

halcyon, now I'm yearning for that magic rendezvous. I've got to do it, ad-

rit.

Detailed description: This system contains the third two lines of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one flat (Bb). The third line of music includes the lyrics 'halcyon, now I'm yearning for that magic rendezvous. I've got to do it, ad-'. The piano accompaniment features a bass line with a 'rit.' (ritardando) marking. Chord symbols D min, G min, C min7, F7, and F sus7 are placed above the vocal staff.

F7 B♭

mit it, would - n't you.

Detailed description: This system contains the final two lines of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one flat (Bb). The fourth line of music includes the lyrics 'mit it, would - n't you.'. The piano accompaniment features a bass line. Chord symbols F7 and B♭ are placed above the vocal staff.

First Kiss

Female Vocal
From the Musical "SOMEONE NEW"

Music by Wendell H. Mills
Lyrics by Eric J. McCann

Moderate Swing $\text{♩} = 80$

Vocal Female

Piano

$A\flat$ $A\dim^7$ $B\flat\min^7$ $B\flat\min^7/E\flat$

A - ny - time a new man comes a - long, ho - ney,

$B\flat\min^7$ $E\flat^7$ $A\flat\dim^7$ $A\flat$ $E\flat\min^7$ $E\flat\dim^7$ $D\flat\maj^7$ $B\flat\min^7$

there's a way to know his mind on this you can bet mo - ney. When I tell you what you

$C\min^7$ $F\min^7$ $B\flat^7$ $B\flat\min^9$ $E\flat^7$ $A\flat$ $A\dim^7$

sure won't dis - a - gree, it's al - ways the same for all such as we. A kiss is ne - ver just a kiss, a

rit.

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"First Kiss"

B♭ min7
B♭ min7/E♭
B♭ min7
G♭ add9
E♭7
A♭
E♭ min7
E♭ dim7

kiss is al - ways more. A kiss can leave you feel - ing that the guy is just a bore. Or worse

D♭
B♭ min7
C min7
F min7
B♭7

yet, he's a mash - er, and from him you bet - ter run. But should those lips gen - tly come to yours, your

E♭ sus7
E♭7
B♭ min7
C min
C min7
F min7
B♭7

learn - ing has been done. The clue I say is sure is sim - ply this It's the touch he brings in that first

rit.

E♭ sus7
E♭7
A♭
B♭ min7
C min7
D♭
B♭ min7

Slightly Faster - Moving ♩=88

kiss. A kiss, first kiss how I long a - gain for this. To be held in some - one's arms for the

"First Kiss"

D \flat / E \flat E \flat 7 C min7 D \flat maj7 C min7 D \flat maj7 B \flat min7

first time. To feel that thrill, that scin-til-lat-ing chill that re-so-nates with-in me like a

E \flat sus7 E \flat 7 A \flat B \flat min7 C min7 D \flat B \flat min7

chime. A kiss, first kiss, how I long a-gain for this To have that shak-ing, quak-ing feel-ing in my

E \flat 7 C min7 D \flat maj7 C min7 D \flat maj7 B \flat min7

mind. To pray once more that a man I would a-dore will leave me to a se-cond kiss in -

E \flat sus7 E \flat 7 B \flat min7 C min7 F min7 B \flat 7

clined. And when that fate-ful mo-ment comes to be. I'm so ner-vous that this man is

rit.

"First Kiss"

E♭ sus7 *E♭7* *F min* *C min/E♭* *D♭* *C min* *B♭ min7*
 kiss- ing me. His face draws near, I feel his lips on mine; It's then when I know if

G♭ add9 *E♭ sus7* *E♭7* **Orig Tempo** ♩ = 88 *A♭* *B♭ min7* *C min7* *D♭* *3*
 this time is my time. A kiss, first kiss now you see will tell you this: If his

B♭ min7 *E♭7* *C min7* *D♭ maj7* *C min7* *D♭ maj7*
 heart is true or tru - ly in - sin - cere. If his heart is true you will know it too If your

B♭ min7 *D♭ / E♭* *E♭7* *A♭*
 lips touch love in that first kiss.

A Contract To Fall In Love

Female-Male Duet
From the Musical "SOMEONE NEW"

Music by Wendell H. Mills
Lyrics by Eric J. McCann

Lovingly ♩=88 Fmaj⁷ Gmin⁷ Amin⁷ Bmaj⁷

Vocal Female I'll fall in love with you when you fall in love with me I'll

Vocal Male

Piano

Gmin⁷ Csus⁷ C⁷ Dmin Amin/C

fall in love with you, just pro - mise you will be, One who'll ca - ress me,

Gmin⁷/B Amin⁷ Gmin⁷ Amin⁷ G⁷ C⁷

who won't pos - sess me. Who'll not de - press me, who'll co - a - lesce me. I'll



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1

"A Contract To Fall In love"

F maj⁷ Gmin⁷ Amin⁷ B maj⁷ Gmin⁷

fall in love with you, when you fall in love with me. I'll fall in love with you, just

Csus⁷ C⁷ Dmin Amin/C Gmin⁷/B Amin⁷

pro - mise you will be One whose arms will me en - fold, one whose lips will ne - ver scold,

Gmin⁷ Amin⁷ G⁷ C⁷

one whose hands are al - ways warm, and one whose heart is ne - ver cold. I'll

"A Contract To Fall In love"

F maj⁷ G min⁷ A min⁷ B maj⁷ G min⁷ E add⁹

fall in love with you, when you fall in love with me. I'll fall in love with you, it's

C sus⁷ C⁷ A min⁷ B A min⁷ B

all you have to be, A man who'll long to hold me, whose love is oft re - told me. Do

A min⁷ B G min⁷ C⁷ F E^b⁷

that and you'll have sold me. Then I'll fall in love with you.

You'll

"A Contract To Fall In love"

Chords: G \flat maj 7 A \flat min 7 B \flat min 7 C \flat maj 7 A \flat min 7

fall in love with me if I fall in love with you. You'll fall in love with me and

Chords: D \flat sus 7 D \flat 7 E \flat min B \flat min/D \flat A \flat min 7 /C \flat B \flat min 7

all I have to do. Is ne - ver pick a nas - ty fight, ne - ver make the fain - test slight.

Chords: A \flat min 7 B \flat min 7 A \flat 7 D \flat 7

Ne - ver act like might makes right, ne - ver take the shine off bright. You'll

"A Contract To Fall In love"

Chords: G \flat maj⁷ A \flat min⁷ B \flat min⁷ C \flat maj⁷ A \flat min⁷

fall in love with me, if I fall in love with you. You'll fall in love with me, and you'll

Chords: D \flat sus⁷ D \flat ⁷ E \flat min B \flat min/D \flat A \flat min⁷/C \flat B \flat min⁷

know my course is true. If I stand on ben - ded knee, if my touch is soft like brie. And

Chords: A \flat min⁷ B \flat min⁷ A \flat ⁷ D \flat ⁷

when I give my soul to thee, then you'll fall in love with me

rit.

"A Contract To Fall In love"

D7 Gmaj7 Amin7 Bmin7 Cmaj7

I will fall in love with you, when you fall in love with me. I will

Amin7 Dsus7 D7 Emin G/D

fall in love with you, that's all that has to be. One last thing I need to know be -

Amin7 A7 G Emin7 Amin7 D7 G

fore my fate I seal. Do I need my at - tor - ney to close this deal.

rit.

More Than Anything I Love You

Female Vocal
From the Musical "SOMEONE NEW"

Music by Wendell H. Mills
Lyrics by Eric J. McCann

Very Slow ♩ = 60

Vocal Female

Piano

B \flat B \flat dim⁷ Cmin⁷ F⁷

I don't al - ways see what I should see. I'm

B \flat Gmin⁷ Cmin⁷ F⁷ B \flat B \flat dim⁷

ne - ver quite sure what I should be. One thing, my love, I

Cmin⁷ F⁷ B \flat C⁷ F sus⁷ F⁷ B \flat B \flat dim⁷

know is true. More than a - ny - thing I love you. I don't al - ways say what

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1

"More Than Anything I Love You"

C min7 F7 Bb G min7 C min7 F7

I should say. And of - ten my hopes change day by day.

Bb Bb dim7 C min7 F7 Bb C7

Know though my heart will be ev - er true. More than a - ny - thing, I love

Slightly Faster ♩=68

C min7 F7 Bb F? Eb / Bb F?

you. Can't you tell, can't you hear, can't you feel The

Eb / Bb F? Bb sus(add9) F? C min7 D min7

bell that's my heart sounds its peel. My brain goes a - round like a

"More Than Anything I Love You"

Gmin7 Gmin/F C7 F sus7 F7

mer - ry - go round Re - veal - ing a love I could ne - ver con - ceal

rit.

Original Tempo ♩=60

Bb Bb dim7 Cmin7 F7 Bb Gmin7 Cmin7 F7

And so my love be - lieve in me. As time goes by you will al - ways see.

Bb Bb dim7 Cmin7 F7 Bb C7 F sus7 F7

In ev - ery - thing I am and do, More than a - ny - thing, I love you. More than

Bb? Bb sus(add9)/F F7 Bb

a - ny - thing, I love you.

Behold My Love

Male Vocal
From the Musical "SOMEONE NEW"

Music by Wendell H. Mills
Lyrics by Eric J. McCann

Happy, In Love ♩=108

Vocal Male

Here I am in love a - gain Bles - sing my stars a -

Piano

bove a - gain Let - ting my e - sprit roam free To have this face ev - er near to

me. Ne - ver was a face so per - fect - ly craf - ted So art - ful - ly draf - ted So

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1

"Behold My Love"

C#min7 Edim7 Bmin7 B E7 Esus7 A 3 F#min7

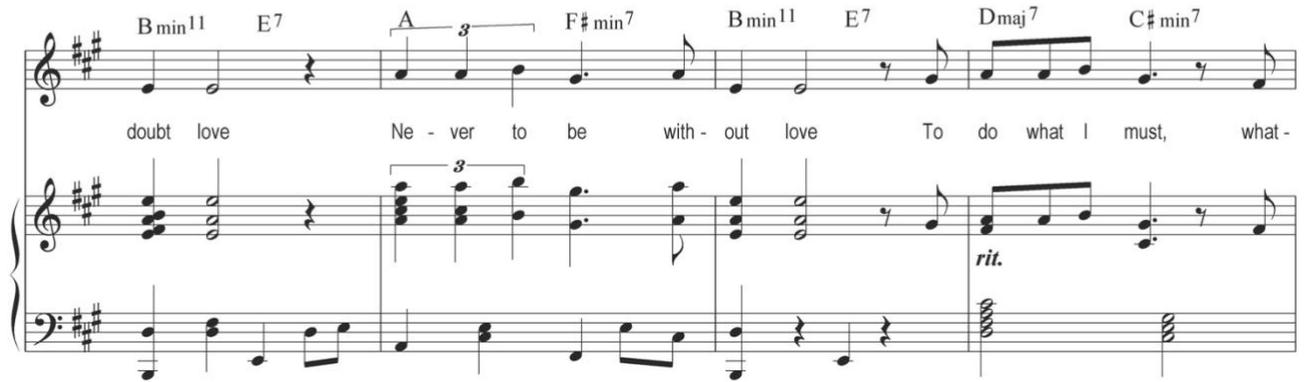
beau-ti - fully cre - a - ted To who my soul's now fa - ted Ne - ver a - gain to



Bmin11 E7 A 3 F#min7 Bmin11 E7 Dmaj7 C#min7

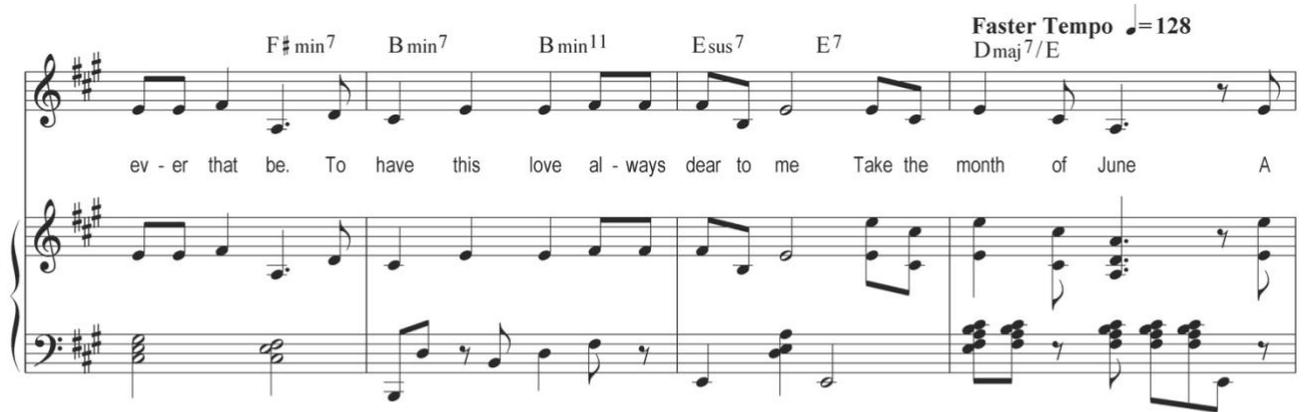
doubt love Ne - ver to be with - out love To do what I must, what -

rit.



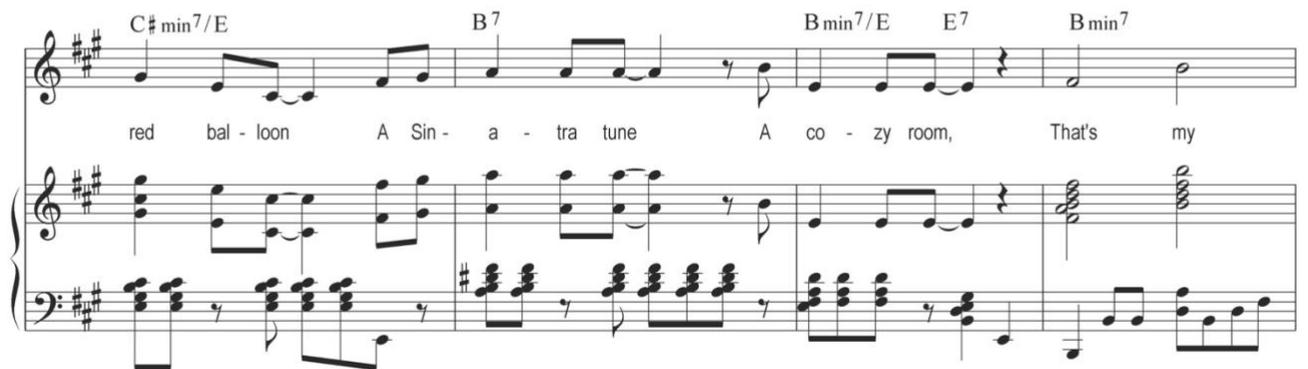
F#min7 Bmin7 Bmin11 Esus7 E7 **Faster Tempo** = 128 Dmaj7/E

ev - er that be. To have this love al - ways dear to me Take the month of June A



C#min7/E B7 Bmin7/E E7 Bmin7

red bal - loon A Sin - a - tra tune A co - zy room, That's my



"Behold My Love"

Bmin¹¹ E⁷ Dmaj⁷/E C#min⁷/E B⁷

love. A Broad - way show San - ta's Ho, Ho, Ho Lights down low, A

Bmin⁷/E E⁷ Bmin⁷ Esus⁷ E⁷ Dmaj⁷/E

dance danced slow. Be - hold my love A first class flight A

C#min⁷/E B⁷ Bmin⁷/E E⁷ Bmin⁷

Lon - don sight A Pa - ris night with soft star-light I know my

rit.

Slower and Dramatic ♩ = 108

Esus⁷ E⁷ A F#min⁷ Bmin¹¹ E⁷ A F#min⁷

love. What she likes is al - ways what I like. Her dis - likes are cur - ses to

"Behold My Love"

Gadd9 A F#min7 Bmin7 E7 A F#min7

me I'm one of the things she does like Luck - y me We're as

The first system of music features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line starts with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4. The piano accompaniment consists of a bass line with eighth notes and a treble line with chords and eighth notes.

Bmin7 Esus7 Gadd9 E7

one as two could ev - er be, are we. Wher-

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4. The piano accompaniment continues with similar rhythmic patterns.

C Amin7 Dmin11 G7 C Dmin7 A#add9 G7

ev - er we are it's the gar - den of E - den I'm be - witched from my head to my toe. And the

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4. The piano accompaniment continues with similar rhythmic patterns.

C Dmin7 Gsus7 G7 Esus7 Bmin7

sure thing that we're a - greed in, Its tru - ly so We will nev - er ev - er let each o - ther

rit.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4. The piano accompaniment continues with similar rhythmic patterns. The system ends with a *rit.* marking.

"Behold My Love"

$\text{♩} = 120$

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and a line of guitar chords. The tempo is marked as quarter note = 120. The first system has a *ritardando* marking. The second system ends with a double bar line. The third system ends with a double bar line and a final chord.

System 1:
Chords: E sus⁷, E sus⁷, E⁷, B min⁷
Lyrics: go, this I know. Catch the warmth of spring. Grab the

System 2:
Chords: C# min⁷, B⁷, B min⁷, E⁷
Lyrics: gol - den ring. Watch morn a - wak - en - ing and hear the an - gels sing. I

System 3:
Chords: B min⁷, E⁷, A
Lyrics: love my love.

You Can't Romance Her In Paris

Male Vocal
From the Musical "SOMEONE NEW"

Music by Wendell H. Mills
Lyrics by Eric J. McCann

Challenging ♩=100

Vocal Male

Piano

Amaj7 C#dim7 Bmin7 Bmin11

You say you've found your mate for life But re - ject. The

Detailed description: This system contains the first two measures of the song. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a treble clef with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef has a whole rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. Chords are indicated above the vocal line: Amaj7, C#dim7, Bmin7, and Bmin11.

C#min7 B7 Bmin7 B7 Dmin7

no - tion that a mate for life, you make a wife. I sus - pect that you real - ly hav - en't won her

Detailed description: This system contains measures 3-6. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment has a treble clef with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef has a whole rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. Chords are indicated above the vocal line: C#min7, B7, Bmin7, B7, and Dmin7. A triplet of eighth notes is marked with a '3' over the notes in measures 4 and 5.

Esus7 E7 Amaj7 C#dim7 Bmin7 Bmin11 E7 C#min7 B7

yet. You say that love a - lone is all you need. Not quite. Pay heed and you'll per-haps con-cede,

rit.

Detailed description: This system contains measures 7-10. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment has a treble clef with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef has a whole rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. Chords are indicated above the vocal line: Esus7, E7, Amaj7, C#dim7, Bmin7, Bmin11, E7, C#min7, and B7. A 'rit.' marking is present in the piano part at the start of measure 9.

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"You Can't Romance her In Paris"

B min7 E7 D min7 Esus7 E7 A E/A

I'm right. You're not yet her shin-ing arm-ored knight. You can't take a wo-man to

rit.

D/A E/A A E/A Emin7 Edim7 B min7 D min6

Pa-ris. Court her with sav-ior faire and smooth guile. And then not ac-cept that she's

C# min7 B7 Amin Amin/G Amin/F# Esus7 E7

bound to ex-pect. That you'll soon be step-ping down that nup-tial aisle. You

rit.

$\text{♩} = 84$ A E/A D/A E/A A E/A

can't ro-mance her in Pa-ris. And sweep her down the Champs El-y-

"You Can't Romance her In Paris"

E_{min}⁷ E_{dim}⁷ B_{min}⁷ *s* D_{min}⁶ *s* C_{#min}⁷ B⁷

see. Then woo her all night On banks left and right, and

s *s* *s*

♩ = 84

A_{min} A_{min}/G A_{min}/F# E_{sus}⁷ E⁷ C A_{min}⁷

think that you can sim - ply walk a - way from Your fu - ture, that fu - ture with

rit.

B_{min}¹¹ E⁷ C_{maj}⁷ *s* A_{min}⁷ B_{min}¹¹ E⁷

her. Hea - ven kissed, ma - ri - tally blissed for her. A

s

A_{min} A_{min}/G A_{min}/F B_{min}¹¹ B_{min}⁷

life to share, all else for - bear, in a co - zy lair you can call your own. Your

"You Can't Romance her In Paris"

C Amin⁷ B min¹¹ E⁷ C maj⁷ Amin⁷

fu - ture, that su - ture to her. Love en - shrined, life en - twined with

B min¹¹ E⁷ Amin Amin/G Amin/E#

her. A fam - ily made a ro - sy glade, a ser - an - ade No

B min¹¹ Esus⁹ E⁷ C Amin⁷

two have ev - er known. Your fu - ture that oh so long fu - ture with

rit.

B min¹¹ E⁷ C maj⁷ Amin⁷ B min¹¹ E⁷

her. Those ol - den years those gol - den years with her.

"You Can't Romance her In Paris"

Amin Amin/G Amin/F Dmin7

Years in which your lives en - rich and that ev - er - last - ing itch that made you hitch. Makes you

rit. *rit.*

B min11 B min7 Esus7 E7 A =84 E/A D/A E/A

hers and hers a - lone. You can't ro - mance her in Pa - ris. And re -

rit.

A E/A Emin7 Edim7 B min7 Dmin6 C# min7 B7

gale her in Vin - cennes of Sa - cre coeur. Then bli - thely dis - par - age The one - ness of mar - riage.

B min11 Gadd9 B min7 D/E A

If you want a fu - ture, an ev - er - lov - ing fu - ture, If you want a fu - ture with her.

Manhattan Holiday

Male Vocal
From the Musical "SOMEONE NEW"

Music by Wendell H. Mills
Lyrics by Eric J. McCann

Inspiring $\text{♩} = 100$

Vocal Male

Piano

The Ci - ty of Man - hat - tan calls me, I hear its Si - ren

C7 Fmaj7 Dmin7 Gmin7 Csus7

Song. The Ci - ty of Man - hat - tan draws me. Its there where we be - long.

C7 Gmin7 C7 F Dmin7

On street and a - ve - nue, we'll some - thing new pur - sue. Hand in

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1

"Manhattan Holiday"

G min⁷ F E min⁷ E dim⁷

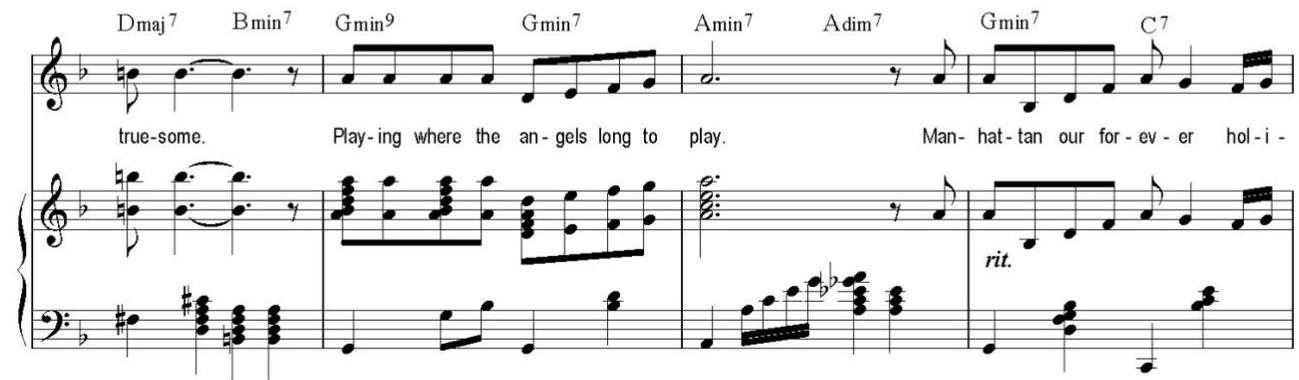
hand we'll glide through ev - ery way. We'll be a two - some, an ev - er



D maj⁷ B min⁷ G min⁹ G min⁷ A min⁷ A dim⁷ G min⁷ C⁷

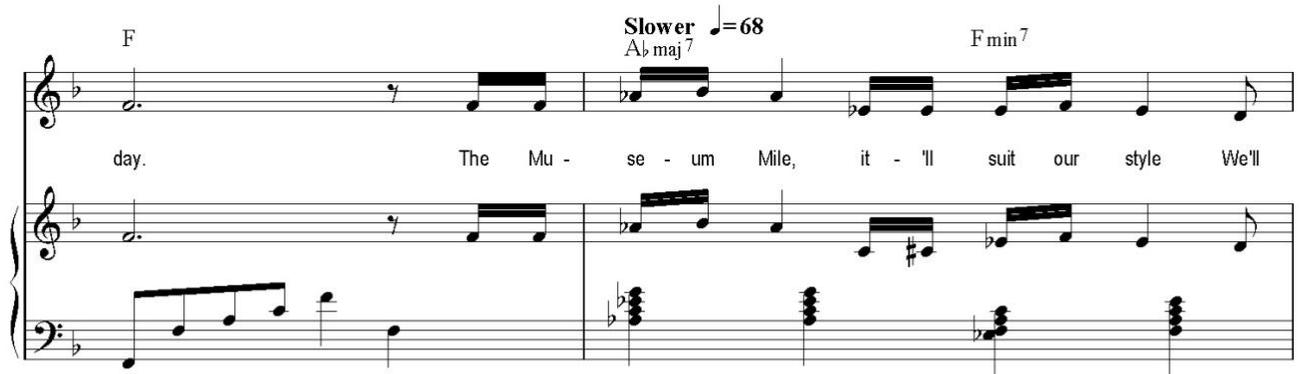
true - some. Play - ing where the an - gels long to play. Man - hat - tan our for - ev - er hol - i -

rit.



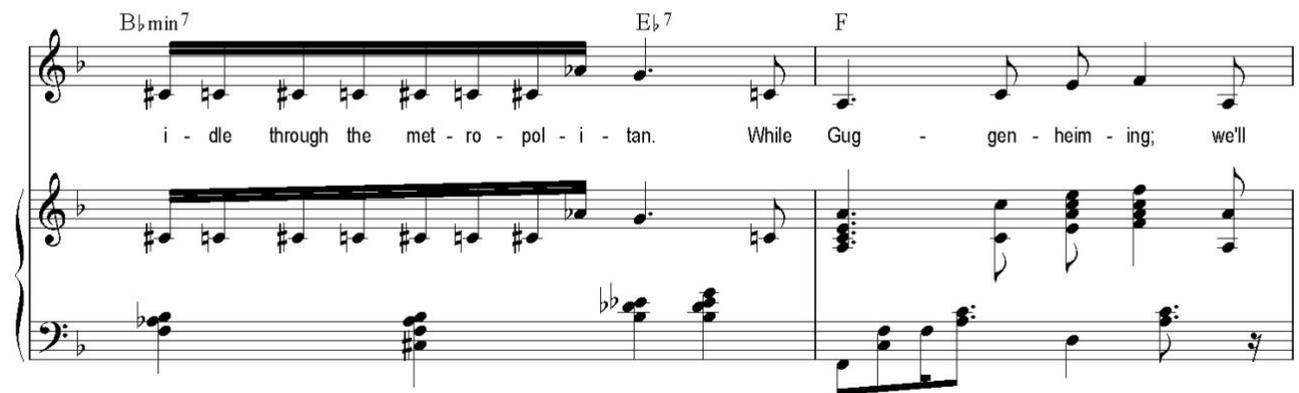
F Slower ♩=68 A b maj⁷ F min⁷

day. The Mu - se - um Mile, it - 'll suit our style We'll



B b min⁷ E b⁷ F

i - dle through the met - ro - pol - i - tan. While Gug - gen - heim - ing; we'll



"Manhattan Holiday"

Gmin7 Gmin7 C7 Amin7 Dmin7

get re - fin - ing. It can't be bet - ter done. We'll be so cos - mo - pol - i - tan. En -

G7 C sus9 C7 F C/F

chant - ment we'll have won. When the sun sets at the end - ing of each

Bb/F C/F F C/F Bb/F C/F

day And the sun that is Man - hat - tan comes out to stay.

Dmin Db aug F/C B dim Gmin7

Saun - ter - ing Broad - way's great white way. Shar - ing that taunt - ing, daunt - ing ride, each oth - er side by

"Manhattan Holiday"

C sus⁹ C⁷ A^b maj⁷ F min⁷ B^b min⁷ E^b 7

side. In Cen - tral Park, af - ter dark, We'll Tav - ern on the Green Then

F G min⁷ G min⁷ C⁷

down in So - ho we'll be so, oh so! See - ing and liv - ing to be seen,

A min⁷ D min⁷ G⁷ C sus⁹ C⁷

o - h what a scene. We'll be a dream team. At

A^b maj⁷ F min⁷ B^b min⁷ E^b 7

our a - part - ment, that's my de - part - ment I'll make our home a par - a - dise. We'll

"Manhattan Holiday"

F Gmin7 Gmin7 C7

have a great spot, we'll hit the jack - pot, By God. I'll have won my prize, as I

This system contains the first two measures of the piece. The vocal line starts with a quarter note on 'have', followed by eighth notes for 'a great spot, we'll hit the jack - pot, By God. I'll have won my prize, as I'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Amin7 Dmin7 G7 Csus9

gaze in - to her fie - ry eyes; And she will re - al - ize.

This system contains measures 3 and 4. Measure 3 is in 2/4 time, and measure 4 is in 3/4 time. The vocal line continues with 'gaze in - to her fie - ry eyes; And she will re - al - ize.'. The piano accompaniment includes a 2/4 section followed by a 3/4 section.

C7 F Bb/F C/F Bb/F

That she can ne - ver stray and We will al - ways say Our love

This system contains measures 5 and 6. The vocal line continues with 'That she can ne - ver stray and We will al - ways say Our love'. The piano accompaniment features chords in the right hand and a bass line in the left hand.

Gmin7 C7 F

grew on our Man - hat - tan hol - i - day.

This system contains measures 7 and 8. The vocal line concludes with 'grew on our Man - hat - tan hol - i - day.'. The piano accompaniment features chords in the right hand and a bass line in the left hand.

It's Not You

Female Vocal
From the Musical "SOMEONE NEW"

Music by Wendell H. Mills
Lyrics by Eric J. McCann

Painful and Sad $\text{♩} = 88$

Vocal Female

Piano

Look up "love" in the dic - tion-a - ry, You'll see my pic - ture there.

My ro - mance is - n't fic - tion - a - ry I want a life to share. I

want to run home at the end of my day To the man I love, Mon homme. Who'll

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1

"It's Not You"

E \flat B \flat dim7 Dmin7 Gmin7 Cmin7 A \flat add9 Cmin7 F7

e - ven stay when I'm a - way. One who's arms will me en - fold And

Cmin7 A \flat add9 F7 **Slow, Sad** $\text{♩} = 64$
B \flat maj9 D

one whose heart is ne - ver cold. It's not you, my love, It's

Gmin Gmin/F Cmin9 E \flat /F

not the way you are You're like the stars a - bove Shin - ing bright, but so ve - ry

B \flat maj7 B \flat maj9 D Gmin Gmin/F

far, so ve - ry far. It's not you, my love, It's not what you care to be. You

"It's Not You"

C min⁹/F C min⁹ F 7

don't give a damn for the dreams that I am, Or that all my to - mor - rows in - clude you and me.

rit. *rit.*

Slow Waltz ♩ = 60

D^b maj⁷ E^b min⁷ E^b dim⁷ D^b maj⁷

When you go, my heart will sure - ly break in two Let it break, I'll just

E^b min⁷ E^b dim⁷ F sus⁴ F 7 D^b maj⁷

have to do, What - ev - er it takes, to get my heart ov - er you. When you go, my

3 *3*

E^b min⁷ D^b maj⁷ E^b min⁷ E^b dim⁷

dreams will go with you. Let them go, they can leave too. They were

3

"It's Not You"

Original Tempo ♩=64

F sus4 F7 B♭maj9 D

ne - ver go - ing to come true. It's not you, my love, With

Gmin Gmin/F E♭maj7

you it will ne - ver be so You're the love of my life, and yet all of my

rit.

F7 B♭maj7 F7 B♭maj7

strife, So go, you real - ly must go. Please go, you real - ly must go.

rit.

