

VAL Scene 1 of 1

VAL/ZACH

START (*VAL is standing on an open stage facing ZACH, who is speaking from the back of the house.*)

ZACH.

Today, I want you to tell me your stage name, real name if it's different. And I'd also like to know where you were born and when.

VAL. (*Under her breath.*)

Fabulous!

ZACH.

Okay, let's go down the line. We'll start with ... you.

VAL.

Well, as far as I'm concerned I'm Valerie Clark. But my parents think I'm Margaret Mary Houlihan. (*To the GROUP.*) Couldn't you just die? I was born in the middle of nowhere. A little town called Arlington, Vermont. (*Stepping backwards.*) Bye, bye.

ZACH.

How old are you?

VAL.

Old ... No ... Twenty- ... five.

ZACH.

Go on, Val.

VAL.

Go on – what?

ZACH.

Tell me about coming to New York.

VAL. (*Stepping forward.*)

Oh, that's easy. The day after I turned eighteen, I kissed the folks goodbye – got on a Trailways bus – and headed for the big bad apple. June Allyson, right? “Cause I wanted to be a Rockette. You see, there was this girl in my home town – Louella Heiner – she had actually gotten out and made it to New York. And she was a Rockette. Well, she came home one Christmas to visit, and they gave her a parade. A goddam parade. I twirled a friggin’ baton for two hours in the rain. Unfortunately though, she got knocked up over Christmas – Merry Christmas – and never made it back to Radio City. That was my plan. New York, New York, here I come. Except I had one minor problem. See, I was ugly as sin! I was ugly, skinny, homely, unattractive and flat as a pancake. Get the picture? Anyway, I got off the bus in my little white shoes, my little white tights, my little white dress, my little ugly face, and my long blonde hair – which was natural then. I looked like a fuckin’ nurse! I had eighty-seven dollars in my pocket, and seven years of tap and acrobatics. I could do a hundred and eighty degree split and come up tapping the Morse Code. Well, with that kind of talent I figured the mayor would be waiting for me at Port Authority. Wrong! I had to wait six months for an audition. Well, finally the big day came. I showed up at the Music Hall with my red patent leather tap shoes. And I did my little tap routine. And this man said to me: “Can you do fankicks?” Well, sure, I could do terrific fankicks. But they weren’t good enough. Of course, what he was trying to tell me was ... it was the way I looked, not the fankicks. So I said: “Fuck you, Radio City and the Rockettes, I’m gonna dance on Broadway.” Well, Broadway – same story. Every audition. I mean I’d dance rings around girls and find myself in the alley with the other rejects. But, after a while I caught on. I mean, I had eyes ... I saw what they were hiring. I also swiped my dance card once – after an audition. And on a scale of ten ... They gave me: For dance: ten. For looks: three. **END**

DIANA Scene 1 of 2

DIANA/ZACH

START (*DIANA is standing on an open stage facing ZACH, who is speaking from the back of the house.*)

ZACH.

Today, I want you to tell me your stage name, real name if it's different. And I'd also like to know where you were born and when. Okay, we'll start with ... you.

DIANA.

My name is Diana Morales. And I didn't change it 'cause I figured ethnic was in. I'm twenty seven. You got that? And I was born on a Hollywood bed in the Bronx.

(SHE backs into line.)

ZACH.

Go on, Diana.

DIANA. *(Stepping out again.)*

Go on – what? Oh, oh, you wanna know how tall I am? The color of my eyes? Or how many shows I've done? I just gave you my picture and resume, everything you wanna know is right there.

ZACH.

I know. Now, tell me what's not on it.

DIANA.

Like what?

ZACH.

Talk about yourself.

DIANA.

Talk about – what?

ZACH.

Tell me about the Bronx.

DIANA.

What's to tell about the Bronx? It's uptown and to the right.

ZACH.

What did you do there?

DIANA.

In the Bronx? Mostly wait to get out.

ZACH.

What made you start dancing?

DIANA.

Who knows? I have rhythm – I'm Puerto Rican. I always jumped around and danced. Hey, do you want to know if I can act? Gimme a scene to read, I'll act, I'll perform. But I can't just talk. Please, I'm too nervous.

ZACH.

Then relax.

DIANA.

Look, I really don't mind talking ... but, I just can't be the first ... please.

ZACH. *(With an edge.)*

You want this job, don't you?

DIANA.

Sure I want the job.

ZACH.

All right, Diana, back in line.

(DIANA backs in line.)

END

START DIANA. Aw, come on, aren't you happy? Look, I sit around and get depressed and worry about all these things too. But then I meet somebody and they say to me, "Wow, you dance on Broadway! How fabulous! You got somewhere. [Bar 148] You're something." And Christ, I get this feeling inside—

No. 24 "What I Did For Love"

(Diana & Company)

DIANA. (*continued, over music*)—because I remember when I used to stand outside of that stage door and watch all these girls come out of there with their eyelashes and their make-up and I'd think, "God, I'll never be that old. I'll never be that old. I'll never be old enough to come out of that stage door." But deep down inside I knew I would, and, goddamn it, I've come this far and I'm not giving up now. **STOP**

SHEILA. (*crossing upstage left center*) That's what I used to say ... "I won't give up I've got to be a ballerina by the time I'm eighteen." ... Then I found out I should be in musical comedy and I said, "Okay, I'll be a chorus girl—but but I gotta be playing parts by the time I'm twenty-one."

DIANA. Oh no, did you do that too? Give yourself a time limit?

MAGGIE. I still do it.

SHEILA. Right. Then you're twenty-five and you say just a couple of years more—well, hell, I'm thirty. I mean, how many years do I have left to be a chorus cutie? Three? Four? If I have my eyes done ... Well, I don't want to deal on that level any longer. So, just lately, I've been thinking about opening a dance studio. I don't know ... Am I copping out? Am I growing up? I don't know ...

DIANA. Who does? Listen, who knows anything? It's just something you're gonna have to wait and see.

ZACH has made his way to the rear of the house.

ZACH. Right. [Bar 18]

Lights change for song, and the GROUP looks front on light cue.

ZACH. (*continued, over music*) But if today were the day you had to stop dancing. How would you feel?

DIANA. Kiss today goodbye,
The sweetness and the sorrow.
Wish me luck, the same to you,
But I can't regret what I did for love,
What I did for love.

VAL SONG- "DANCE 10; LOOKS:3 [LOW KEY]

Dance:10; Looks: 3

Val/Low Key

STAGES ST. LOUIS
2020 Season
A Chorus Line

Lyrics by Edward Kleban
Music by Marvin Hamlisch

Slowly

START

Have it all done. Hon - ey, take my word.

Grab a cab, c'm - on, see the wiz - ard on Park and Sev - en - ty - third for

Tits and ass. Or - ches - tra and bal - co - ny,

what they want is what - cha see. Keep the best of you, do the rest of you.

17

Pits or class. I have nev - er seen it fail.

21

Deb - u - tante or cho - rus girls or wife.

25

Tits and ass, Yes, tits and ass have

29

changed... my...

33

life!

END

What I Did For Love

Diana

Words by Edward Kleban
Music by Marvin Hamlisch

Freely

Kiss to - day good - bye,

The first system of the musical score for 'What I Did For Love' features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics 'Kiss to - day good - bye,'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active melody in the right hand.

4
the sweet-ness and the sor - row. Wish me luck, the same to you,

The second system starts at measure 4. The vocal line continues with 'the sweet-ness and the sor - row.' and 'Wish me luck, the same to you,'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

9
rit.
But I can't re - gret what I did for love, what I did for love. Look, my eyes are

The third system begins at measure 9 and includes the instruction 'rit.' (ritardando). The vocal line sings 'But I can't re - gret what I did for love, what I did for love. Look, my eyes are'. The piano accompaniment features sustained chords and a melodic line in the right hand.

14
dry. The gift was ours to bor - row. It's as if we al - ways

The fourth system starts at measure 14. The vocal line continues with 'dry. The gift was ours to bor - row. It's as if we al - ways'. The piano accompaniment maintains the harmonic texture with a mix of chords and moving lines.

19
knew, And I won't for - get what I did for love, what I did for love.

The fifth system begins at measure 19. The vocal line concludes with 'knew, And I won't for - get what I did for love, what I did for love.' The piano accompaniment provides a final harmonic setting for the phrase.

24

Gone, Love is nev - - er gone. As we

This system contains measures 24 through 28. The vocal line begins with a whole rest, followed by a half note 'Gone,' and a half note 'Love is nev - - er gone.' The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes and rests in the left hand.

29

trav-el on, Love's what we'll re - mem - ber. Kiss to-day_ good - bye,

This system contains measures 29 through 33. The vocal line continues with 'trav-el on,' followed by 'Love's what we'll re - mem - ber.' and 'Kiss to-day_ good - bye,'. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line with quarter notes and rests.

34

and point me t'wards to - mor-row. We did what we had to do.

This system contains measures 34 through 38. The vocal line starts with 'and point me t'wards to - mor-row.' and 'We did what we had to do.' The piano accompaniment features a rhythmic eighth-note pattern in the right hand and a bass line with quarter notes and rests.

39

Won't for - get, can't re - gret what I did for love. What I did for

This system contains measures 39 through 43. The vocal line begins with 'Won't for - get, can't re - gret what I did for love.' and 'What I did for'. The piano accompaniment includes a rhythmic eighth-note pattern in the right hand and a bass line with quarter notes and rests.

44

love. What I did for love.

This system contains measures 44 through 48. The vocal line concludes with 'love.' and 'What I did for love.'. The piano accompaniment features a rhythmic eighth-note pattern in the right hand and a bass line with quarter notes and rests, ending with a double bar line.