

# Rockin' Around The Water Cooler

## Hillcrest Wind Ensemble

### 1950s Office Christmas Party Show

A One-Act Musical Comedy

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by Keith Schooler

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## Cast

♪ indicates a solo singing role. The ensemble needs to consist of SATB (Soprano-Alto-Tenor-Bass) singers.

- **Bitsy** – Secretary to company president; gold digger. She is a stereotypical ditzy, pretty young woman. ♪ *Alto*
- **Evan Kent** – Company president. Relatively young for a president, mid 30s. ♪ *Baritone*
- **Warren Palmer** – Company owner, gray-haired man in his 60s.
- **Allen** – MIS computer guy wearing horn-rimmed glasses, pocket protector, white short-sleeve shirt.
- **Madge** – Middle-aged woman who thinks she is still sexier than she really is. Wears a dress that is too small and skimpy for her age with garish make-up.
- **Lana** – New hire.
- **Humphrey** – Serious employee, doesn't really want to be there, talks to everyone about work, including the company president.
- **Elmer** – Drunken loser. Tries to fit in but fails. Wearing an ugly Christmas sweater with an ugly Christmas tie on the outside of the sweater.
- **Leroy** – A lecherous middle-aged manager dressed in a Santa suit. ♪ *Baritone or tenor*
- **Joyce** – Female worker, female half of “secret couple”. ♪ *Soprano*
- **Tom** – Male worker, male half of “secret couple”. ♪ *Baritone*
- **Florence** – Older female worker with “blue” hair. The office “Grandma” who tries to run things. Wears a dress that looks like flowered upholstery. ♪ *A capella (soprano or alto)*
- **Janitor** – Silent role. Prop man, carries “portable” spotlight (if unable to have a true spotlight).

## Scene 1 – Overture and opening 5:06

*The setting is an office Christmas party in the 1950s. Many small scenes play out as vignettes where the stage goes dark and, while the party continues, the spotlight focuses on (usually) two characters and their conversation.*

*HWE plays Deck The Halls as an overture with the curtain closed during the first half of the piece.*

*The curtain opens at measure 88 and the lights come full up. A number of people in office dress (**Allen, Lana, Humphrey, Elmer, Joyce, Tom**) are hanging Christmas decorations and setting up the food and drink table for the party at stage left.*

*The secretary, **Bitsy**, is upstage right setting a piece of paper into a typewriter and adjusting the ribbon.*

*Stage darkens; spotlight on **Bitsy**. HWE plays The Typewriter as **Bitsy** furiously pounds on the typewriter. Her typing is a written part in the music and is essentially a percussion part. The preferred sound of the typewriter is to have a microphone on the typewriter itself, which is a real typewriter with a bell. If this is not possible, the sound can be mimicked on percussion.*

***Evan** enters halfway through the piece and approaches **Bitsy** from behind, looking over her shoulder to try to see what she's typing. She does not see him.*

Scene 2 – Bitsy’s Santa Baby song to Evan 4:25

**Evan:** What’s that you’re typing, Bitsy? It’s time to knock off work for the office Christmas party.

**Bitsy** (*jumping slightly in surprise*): Oh, hi Mr. Kent! I’m writing my letter to Santa Claus. Christmas will be here soon, you know.

**Evan:** Yes, it will. Have you been a good girl?

**Bitsy** (*with a knowing smile*): Well of course I have. How would you like to be my Santa?

**Evan** (*uncomfortable*): Umm, I’m not too sure about that. What have you asked Santa to bring you?

**Bitsy** *pulls the paper out of the typewriter, stands up and looks at it as to read it. Bitsy sings Santa Baby to Evan seductively, “vamping” him.*

Santa Baby, just slip a sable under the tree, for me.  
Been an awful good girl, Santa baby, so hurry down the chimney tonight.

Santa baby, a 54 convertible too, light blue. I'll wait up for you dear,  
Santa baby, so hurry down the chimney tonight.

Think of all the fun I've missed,  
Think of all the fellas that I haven't kissed,  
Next year I could be just as good,  
If you'll check off my Christmas list.

Santa baby, I want a yacht, and really that's not a lot.  
Been an angel all year.  
Santa baby, so hurry down the chimney tonight.

Santa honey, one little thing I really need,  
The deed to a platinum mine,  
Santa baby, so hurry down the chimney tonight.

Santa cutie, and fill my stocking with a duplex, and checks.  
Sign your 'X' on the line.  
Santa cutie, and hurry down the chimney tonight.

Come and trim my Christmas tree,  
With some decorations bought at Tiffany.  
I really do believe in you.  
Let's see if you believe in me.

Santa baby, forgot to mention one little thing, a ring.

**Bitsy** *waves her hand in front of Evan’s face.*

I don't mean on the phone.  
Santa baby, so hurry down the chimney tonight.  
Hurry down the chimney tonight.  
Hurry, tonight.

*She ends standing in front of him and holding his hand.*

**Evan:** Gee, you don't ask for much, do you?

**Bitsy:** Only everything I can get. Like under this mistletoe, maybe I can get a kiss?

**Evan** (*pulling away*): I think I need to help get ready for the office Christmas party. I see Florence coming. No doubt we'll have to hear all about her pussy cat.

**Evan** *walks toward the food table, while Bitsy makes a pouty expression with her mouth and puts her hands on her hips.*

Scene 3 – Florence’s arrival 1:10

*Lights full up. Florence enters from stage right and comes up to the food and drink table, which is already set up, bringing much more food – 2 bags in each hand.*

**Florence:** Sorry I’m late, but it’s so cold and icy outside! I nearly fell down on the sidewalk. It was so hard to get out of my nice, warm bed this morning. Then I had to thaw my pussy out in front of the fire before I left. It was out all night.

*She starts shoving aside the food already on the table, takes her items out of the bags, and places them front and center on the table.*

It took longer than I thought to prepare everything. I made 7-Up Salad, which is lime Jell-O, apple sauce & 7-Up, Spam 'N' Limas garnished with pimiento, Lemon Tuna Soufflé Salad with lemon Jell-O, celery, pimiento-stuffed olives, and onion, and of course my 7-Up Sherbet Punch.

**Tom:** Wow, Florence, that’s... a lot.

**Florence:** Well I just know how much everyone loves my party dishes, and I didn’t want to disappoint.

**Tom:** Yeeeah...

**Allen** *is hanging a decoration on a garland.*

**Florence:** Oh, Allen, don’t put that there! It’s not centered. Here, move it more this way. And what are these doing here? (*Moves some flowers that are on the table.*) Oh for goodness’ sake, they’re in the way of people getting their food. They should be over here.

**Florence** *walks away from the food table to upstage center to help with the decorations.*

Scene 4 – Elmer disgusts Lana and Allen 1:05

*Stage darkens and spotlight on **Elmer**, **Allen**, and **Lana**, standing next to the food table.*

**Lana:** Everything looks so good, doesn't it?

**Allen:** I'll say. Let's dive in!

**Allen** *picks up a plate.*

**Elmer:** Who brought those cocktail wienies? I can't eat those. They give me terrible gaaas and I cramp up something terrible.

**Lana and Allen** *give each other a look of disgust.*

**Elmer:** Of course, it's not nearly as bad as what happened to my aunt. She suffered from Brainerd diarrhea.

**Allen** *(hesitating):* Um, what's that?

**Elmer:** It's watery, explosive diarrhea that lasts for months, named for the first outbreak in Brainerd, Minnesota. She had to go 10 or 20 times a day. The doctors believe that led to her aquagenic urticaria, which is an allergy to water. She's allergic to her own tears, and if she holds her little boy and he sweats, she breaks out in a terribly painful raaash.

**Allen and Lana** *look increasingly horrified.*

**Allen** *(putting his plate back on the table):* On second thought, I'm not really all that hungry yet. I think I need a drink.

**Allen** *walks away. Elmer picks up Allen's plate and begins to put food on it and moves down the table, leaving Lana, who puts her hand on her stomach and looks queasy.*

Scene 5 – Bitsy’s exposition to Lana 2:25

**Bitsy approaches Lana**, who is still at the food table. *Spotlight stays on them.*

**Bitsy:** Hi Lana. So what’s it been like being the new hire?

**Lana:** Oh it’s all right, I guess. I’ve been trying to get to know who everybody is.

**Bitsy:** Well you know Evan. I think he’s just dreamy! He’s the youngest president this company ever had. He made a real impression on Mr. Palmer, the owner of the company.

**Lana:** Really? Is he married?

**Bitsy:** *(Getting excited)* Back off, missy! If anybody’s going to land that fish, it’s going to be me! *(Composes herself)* Anyway... It looks like you were making friends with Elmer. He just can’t get a clue. He tries so hard to fit in, but... *(Trails off, then whispers loudly)* And he drinks. *(Gives a knowing nod and raises her eyebrows.)*

**Lana:** Yeeah, I could smell the liquor on his breath, and the party hasn’t even started yet. And get a load of that hideous Christmas sweater and tie he’s wearing! Did he get that off the elf in a Macy’s window?

**Bitsy:** You saw Florence in action. She gets on my nerves, always being so bossy. She thinks she knows everything, just because she’s older than dirt and has been here longer than anybody else. She still has the stone and chisel she used to write her first memos. And she dresses like such a frump!

**Lana:** That dress she’s wearing today looks like it was covering a sofa yesterday.

**Bitsy:** Tom and Joyce over there have been seeing each other. They think no one knows, but I can tell when a girl is getting her hooks into a man.

**Lana:** Who’s that guy standing over there by himself?

**Bitsy:** That’s Humphrey. I don’t think I’ve ever seen that guy smile. He works all the time. He lives and breathes this place. He’s constantly badgering Allen to do something with these new contraptions, um, what do you call them? Oh yeah, computers. Allen gets stuck in that ice-cold, noisy room working with those things, juggling all those silly punched cards, only to have Humphrey pester him to get yet another report out of them.

**Lana:** Allen seems nice.

**Bitsy:** Yeah, I guess so, but what a nerd! And he’s so shy with girls. I guess that’s typical for the technical types.

**Leroy enters from stage left wearing a dingy Santa suit.**

**Bitsy:** What street-corner gutter-snipe Santa did Leroy mug to get that outfit? He’s a dirty old man. I swear, if he winks at me one more time...

**Madge enters carrying a large liquor bottle. She is wearing a flashy, skimpy cocktail dress that is both too low and too short.**

**Bitsy:** Whoa, get a load of Madge! She has no business wearing a dress like that at her age. No one wants to see all that wrinkly skin and those varicose veins – cover that up! Ew!

Scene 6 – Dance set – Charleston, Blast From The Past 5:02

*Lights full up.*

**Madge** (*shouting*): Let's get this party started!

**Madge** *takes a swig from her bottle, sets it on the table, takes downstage center and dances the Charleston, including the hand-knee routine.*

**Tom** (*interrupting – music stops*): The Charleston?!! That went out 30 years ago! We need some hot new music to dance to!

**Janitor** *brings out a boom box. Dance set to excerpts from Blast From The Past. Cheers from the cast.*

**Humphrey**: I want to hear The Nutcracker.

*HWE plays first 16 bars (to rehearsal A) from The Nutcracker – Overture.*

**Cast** (*shouting*): Nooooooooo!



Scene 7 – Tom and Joyce’s secret romance 2:00

*Stage darkens; spotlight on Tom and Joyce, who are standing close together at stage right, facing each other.*

**Tom:** Give me a kiss, baby.

**Joyce** (*pulling back slightly*): No, sweetie, they’ll see.

**Tom:** I hate this sneaking around. I just want to hug and kiss you all the time.

**Joyce:** You know the rule against interoffice dating. If we get caught, one or both of us could lose our jobs.

**Tom:** Yeah, I know. It’s just tough, you know? But no one knows.

**Joyce:** I think people are starting to suspect. Bitsy has seen us going to lunch together. I don’t trust her.

**Tom:** Then let’s go outside so we can be alone.

**Tom and Joyce** sing a duet *Baby It’s Cold Outside*.

**Tom:** We really can’t stay.

**Joyce:** Baby, it’s cold outside.

**Tom:** We’ve got to get ‘way

**Joyce:** Baby, it’s cold outside.

**Tom:** This party has been

**Joyce:** Why can’t we stay in?

**Tom:** Oh such a bore

**Joyce:** Let’s stay just a little more

**Tom:** You know I’m starting to worry

**Joyce:** Hey honey, what’s the hurry?

**Tom:** That I just can’t wait any more

**Joyce:** They need me to sweep the floor

**Tom:** So really, we’d better scurry

**Joyce:** I think it’s starting to flurry

**Tom:** Well, maybe just a half a drink more

**Joyce:** You just stay here while I pour

**Tom:** The others might think

**Joyce:** Baby, it’s bad out there

**Tom:** I’ve had too much to drink

**Joyce:** No cover out there

**Tom:** I wish I knew how

**Joyce:** Your eyes are like starlight now

**Tom:** To break this spell

**Joyce:** You’re so handsome, you sure look swell

**Tom:** There’s bound to be talk tomorrow

**Joyce:** Well, think of my lifelong sorrow

**Tom:** At least there will be plenty implied

**Joyce:** If you caught pneumonia and died

**Tom:** We really can't stay

**Joyce:** We really can't go

**Both:** Oh, but it's cold outside

**Both:** Oh, but it's cold outside

Scene 8 – Dance set – Hanukkah Swings 3:30

*Lights full up.*

**Florence:** You know, it's such a shame that Jewish people don't get to celebrate Christmas. They're missing out on all this fun! I think Hanukkah celebrations must be dreadfully dull.

**Madge:** Are you kidding? That's a stereotype, Florence. Listen to this swingin' number I heard at a Hanukkah party last week!

**Madge** *goes to the phonograph and starts a record.*

*Florence and Madge dance to Hanukkah Swings.*

Scene 9 – Humphrey needs to lighten up 1:56

*Stage darkens; spotlight on Humphrey and Evan at stage right. Humphrey has cornered Evan.*

**Humphrey:** So you see, Mr. Kent, I think these new quarterly reports that can be generated with the computer can really help us out. They'll streamline the balance sheet and the audit reports. *(Excitedly)* And when it comes to the income statements, why, we can...

**Leroy enters, walks up, staggering a little since he is already a bit drunk.**

**Evan:** Humphrey, that sounds just great. Why don't you tell Leroy here all about it?

**Evan exits.**

**Humphrey:** I was just telling Mr. Kent about my ideas for using the computer to generate our quarterly reports. We can punch the data onto these cards, which we then feed into the computer, which then reads the...

**Leroy (interrupting):** Hold on there, Humph! Don't you know this is a Christmas party? Eat, drink, be merry, and all that jazz! No talking about work. You need to lighten up and think about something besides your reports. Have some fun!

**Leroy sings Put On A Happy Face.**

Gray skies are gonna clear up,  
Put on a happy face;  
Brush off the clouds and cheer up,  
Put on a happy face.  
Take off that gloomy mask of tragedy,  
It's not the right style;  
You'll look so good that you'll be glad  
You decided to smile!  
Pick out a pleasant outlook,  
Stick out that noble chin;  
Wipe off that "full of doubt" look,  
Slap on a happy grin!  
And spread sunshine all over the place,  
Just put on a happy face!

**Humphrey:** OK, I'll try. *(He makes a weak attempt at a smile.)*

**Leroy:** That's the spirit! Ho ho ho! Merry Christmas!

**Humphrey exits to stage center out of the spotlight.**

Scene 10 – Leroy is a lech with Joyce; Elmer gets crazy; Bitsy and Evan 1:30

*Spotlight remains on Leroy. Joyce enters the spotlight. Leroy grabs her arm and pulls her toward a chair.*

**Leroy:** Hey Joyce, why don't you come sit on Santa's lap? We can, you know, discuss whatever comes up.

**Joyce** (*slapping his face*): Let go of me! What would your wife say?

**Joyce** *runs off.*

*Lights full up. Elmer comes careering from offstage, drunk, with a lamp shade on his head still attached to a full floor lamp, which is turned on, dragging the electrical cord behind him.*

**Elmer:** Look at me! I'm a Christmas angel with a halo!

**Florence** *grabs the lamp off his head. Elmer then stumbles against a paper shredder on the desk next to the typewriter and falls against the button, whereupon it grabs his tie and starts to shred it, pulling him in.*

**Joyce:** Oh my goodness – he's caught in the paper shredder!

**Joyce** *grabs a pair of scissors from the desk and cuts his tie just before his head gets to the shredder. He wears the short cut-off tie the rest of the evening.*

**Bitsy** *walks to Evan at stage right, carrying a drink.*

**Bitsy:** Hi, Mr. Kent. I brought you a drink.

**Evan** (*taking the drink*): Um, thanks, Bitsy.

**Bitsy** (*slipping her arm around his waist*): Why don't you come dance with me?

**Evan:** Not now.

**Bitsy** (*grabbing his other hand, still holding the drink, extending her arm, and starting to sashay with him in rhythm*): Just one little dance, real close like this. (*She puts her face against his.*)

**Evan** (*slipping out of her grasp*): I need to go talk to Allen.

**Evan** *walks over to Allen.*

Scene 11 – Tom’s toast and song to Joyce 4:30

*Lights still full up. **Tom**, now drunk, carries a drink to downstage center. The rest of the cast surrounds him.*

**Tom** (*drunk*): I’d like to propose a toast! Here’s to our wonderful company that provided this great party! Everyone enjoy, because it’s the only thing you’re going to get out of this place all year. And let’s hear it for Evan, oh, excuse me, Mr. Kent, our leader. He’s doing a great job, even if he is a little smarmy and schmoozed his way to the top. But hey! Whatever it takes, right? And lastly, let’s thank Joyce, who really keeps this place running smoothly. Come on up here, sweetie! (*He grabs Joyce around the waist, pulls her to him, and tries to kiss her. She pulls away.*)

**Evan** (*stepping up to Tom and taking his drink away from him*): Tom, I think you’ve had enough... and you’re fired. Clear out your desk after the party.

***Evan** walks away, shaking his head in disgust. Everyone else wanders off and start to talk among themselves about what just happened.*

*Stage darkens; spotlight on **Tom** and **Joyce** at stage center.*

**Tom**: Oh, what have I done? Honey, I’m so sorry.

**Joyce**: Well, what’s done is done. I guess we’re in deep trouble now. What are you going to do for work?

**Tom**: I’ll find a job – don’t you worry. You’ll see. No matter what, I still love you. If I have you, I’ll be happy.

**Tom** sings *They Can’t Take That Away From Me*.

The way you wear your hat  
The way you sip your tea  
The memory of all that  
No, no, they can't take that away from me

The way your smile just beams  
The way you sing off key  
The way you haunt my dreams  
No, no, they can't take that away from me

They may put up many obstacles  
On the bumpy road to love  
Still I'll always, always keep the memory of

The way you hold your knife  
The way we danced till three  
The way you've changed my life  
No no, they can't take that away from me

No, they can't take that away from me

*Tom and Joyce dance during instrumental.*

They may put up many obstacles  
On the bumpy road to love  
Still I'll always, always keep the memory of

The way you hold your knife  
The way we danced till three  
The way you changed my life  
No, no, they can't take that away from me  
No, they can't take that away from me

*Tom and Joyce walk to stage right.*

Scene 12 – Madge’s Dance and Fight With Lana 2:35

*Lights full up.*

**Allen:** The macaroni and cheese has run out!

**Everyone** (*reacting hysterically, waving their hands in the air*): Aaaaahhhhhh!

**Madge**, now drunk and still holding her empty bottle, sashays onto the dance floor downstage center as I Got Rhythm begins and starts to dance badly and drunkenly.

**Allen** (*shouting over the music to Elmer*): What’s the name of that song?

**Elmer:** I Got Rhythm.

**Allen:** Too bad she doesn’t.

*During the last part of I Got Rhythm (measure 25, 0:50, when trombones play the melody), **Lana** goes onto the dance floor and gets into a dance competition with **Madge**, who does not like being upstaged. At the end of I Got Rhythm there is a musical rest with a hold for the band during which a gong is played at fortissimo. As the gong fades, HWE begins to play Ride of the Valkyries. During the slow introduction **Madge** and **Lana** circle each other menacingly. At the end of the introduction (measure 13, 0:22, when horns and trombones begin the melody), they get into a fight, slapping each other and pulling each other’s hair. They knock over tables, chairs and some decorations. **Madge** hits **Lana** over the head with her bottle, raising a comically big lump on her head (if this can be simulated), and each gets bruised and scratched and their clothing and hair become disheveled. **Florence** and **Elmer** restrain **Madge**; **Evan** restrains **Lana**. They move to opposite sides of the stage.*



Scene 13 – Owner Warren Palmer’s entrance 3:30

*Lights still full up. Bitsy looks out the window and makes a gesture and expression of shock and surprise.*

**Bitsy** (loudly): Everybody! Mr. Palmer is coming up!

*Everyone starts to chitter, saying: Mr. Palmer! Mr. Palmer! The big boss! The big cheese! They all start to scramble around to straighten up after the fight, falling over each other in a slapstick manner, while Comedian’s Galop plays. When the piece ends and as the applause fades, Warren Palmer enters majestically to Theme from Dynasty and proceeds to downstage center. Everyone gathers around.*

**Warren:** Merry Christmas, everyone! I trust that you are all having a good time. I want to thank everyone for all of your hard work this year. I appreciate your dedication to the company. As we approach the holidays, I just want everyone to remember that the most important thing is to make a lot of money, er... spend time with your families.

**Elmer** (aside): Yeah, except all of those weekends when we had to work to meet a deadline.

**Warren:** So have a happy holiday season and enjoy the party!

*Everyone wanders off into small groups, shaking their heads and rolling their eyes. Bitsy approaches Warren.*

*Stage darkens; spotlight on Warren and Bitsy. Ding on the bells when they see each other.*

**Bitsy:** Hello, Mr. Palmer. You remember me, I’m Bitsy, Mr. Kent’s secretary.

**Warren:** Why yes, Bitsy, I do remember you. So good to see you again.

**Bitsy:** Thank you so much for providing this party. I just know that everyone is having a marvelous time. It’s so kind of you. Say, what’s that after-shave you’re wearing? It smells heavenly!

**Warren:** Why, it’s Aqua Velva. How nice of you to notice, Bitsy. And may I say how nice you look today?

**Bitsy:** Thank you, Mr. Palmer. Or may I call you Warren?

**Warren:** Please do. Come, let me get you a drink.

*Warren and Bitsy walk to the drink table arm in arm.*

Scene 14 – Dance number; Evan and Allen are outed 9:30

*Lights full up.*

*Everyone except **Evan** and **Allen** dances to Swingin' Jingle.*

*Loud moans are heard coming from the supply closet off-stage and everyone stops and looks in that direction. Moans peak in ecstatic wailing.*

***Florence** sings a few bars of Do You Hear What I Hear? a capella:*

From the closet where we keep supplies  
Do you hear what I hear?

***Evan** and **Allen** come out of the supply closet at stage left, looking disheveled. Everyone gasps in shock. **Evan** and **Allen** are surprised that everyone is looking.*

**Warren:** What's the meaning of this? Why are you two coming out of the closet?

**Allen** (*flustered*): I, um... You heard that?

**Florence:** Well of course we heard it. We're not deaf!

**Evan** (*standing up tall and proud*): Allen and I care deeply about each other. We are in love and it's time that we stop hiding and acknowledge it.

**Humphrey:** Don't you know how dangerous that is in today's society? You could lose your job, your apartment, be arrested and thrown in jail... Your life could be ruined. People may come to accept it someday, but for now it takes a real man to be open about this.

**Evan** (*deeply felt*): Thank you.

***Evan** sings I Am What I Am*

I am what I am  
I am my own special creation.  
So come take a look,  
Give me the hook or the ovation.  
It's my world that I want to take a little pride in,  
My world, and it's not a place I have to hide in.  
Life's not worth a damn,  
'Til you can say, "Hey world, I am what I am."  
I am what I am,  
I don't want praise, I don't want pity.  
I bang my own drum,  
Some think it's noise, I think it's pretty.  
And so what, if I love my nerd, oh what a scandal!  
Why not try to see things from a diff'rent angle?  
Your life is a sham 'til you can shout out loud  
I am what I am!  
I am what I am  
And what I am needs no excuses.

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

**Elmer:** Good luck with that!

**Madge:** Yeah, that's going to be a tough road ahead.

*Stage darkens as people wander stage left and stage right; spotlight on **Evan** and **Allen** at stage center.*

**Allen:** Evan, what are we going to do? How can we be open about who we are?

**Evan:** We'll figure it out. Somebody has to start. Maybe if we do it, someday others will be able to do the same. In the meantime, we have each other and it's Christmas! Although to keep up appearances, I spend Christmas with my family, and you spend it with yours. It's supposed to be a time to gather with loved ones, so I want to spend it with you.

***Evan** sings Merry Christmas, Darling:*

Family feasts on Christmas Day  
They separate us two  
But I still have one wish to make  
To spend it all with you

Merry Christmas, darling  
We're apart, that's true  
But I can dream  
And in my dreams  
I'm Christmasing with you  
Holidays are joyful  
There's always something new  
But every day's a holiday  
When I'm near to you  
The lights on my tree  
I wish you could see  
I wish it every day  
The logs on the fire  
Fill me with desire  
To see you and to say  
That I wish you Merry Christmas  
Happy New Year too  
I've just one wish  
At this Christmas time  
To spend it all with you

The lights on my tree  
I wish you could see  
I wish it every day  
The logs on the fire  
Fill me with desire  
To see you and to say  
That I wish you Merry Christmas  
Happy New Year too  
I've just one wish  
At this Christmas time  
To spend it all with you  
To spend it all with you  
Merry Christmas, darling

Scene 15 – Mock wedding procession and final ensemble piece 8:00

*Lights full up.*

*In the background during the preceding song **Warren & Bitsy** and **Tom & Joyce** have been together in a silent dialogue, one couple on each side of the stage. **Bitsy** has been sitting on **Warren**'s lap. Toward the end of the song, all four come forward to **Evan & Allen**.*

**Bitsy:** You guys aren't the only couple around. Santa has brought me an early Christmas present!

***Bitsy** puts her arm around **Warren**, leans her head on his shoulder and gives him a kiss. **Warren** smiles and puts his arm around **Bitsy**.*

***Tom** and **Joyce** come forward and all 6 of them join arms and do a mock wedding march to downstage center. HWE plays an excerpt from the end of Elsa's Procession To The Cathedral. **Janitor** throws down a red runner, throws flower petals from a mop bucket, and gets excited about the "wedding". **Joyce** picks up a napkin from the food table and spreads it on her head as a wedding veil, **Allen** and **Bitsy** pick up flowers from the table and hold the flowers in front of them. They stop at the front edge of the stage.*

**Warren** (looking at **Evan** and **Allen**): Of course, the idea of you two getting married is ludicrous!

**Joyce:** Maybe it will happen someday. But for now, let's all have a wonderful Christmas!

*Snow starts to fall outside the window. **Ensemble** sings White Christmas.*

The sun is shining, the grass is green,  
The orange and palm trees sway.  
There's never been such a day  
in San Diego, C.A.  
But it's December the twenty-fourth,  
And I am longing to be up north.

I'm dreaming of a white Christmas  
Just like the ones I used to know  
Where the treetops glisten  
and children listen  
To hear sleigh bells in the snow.

I'm dreaming of a white Christmas  
With every Christmas card I write  
May your days be merry and bright  
And may all your Christmases be white.

I'm dreaming of a white Christmas  
[Instrumental]

Where the treetops glisten  
and children listen  
To hear sleigh bells in the snow.

I'm dreaming of a white Christmas  
[Instrumental]  
May your days be merry and bright  
And may all your Christmases be white.

*Curtain.*

*Curtain call – White Christmas Medley 5:12*

*Cast bows are taken during the first 1-2 minutes of the medley. The curtain closes as HWE continues to play. The cast returns for the last part of the medley (at about 4:00) to sing the song “White Christmas” (2 verses) in front of the curtain, encouraging the audience to sing along.*

I'm dreaming of a white Christmas  
Just like the ones I used to know  
Where the treetops glisten  
and children listen  
To hear sleigh bells in the snow.

I'm dreaming of a white Christmas  
With every Christmas card I write  
May your days be merry and bright  
And may all your Christmases be white.

## Music List (Show Order)

- *Deck The Halls* – Mannheim Steamroller [HWE Library] 3:15
- *The Typewriter* – Leroy Anderson [HWE Library] 1:53
- *Santa Baby* (vocal – **Bitsy**) [HWE Library] 3:25
- *Charleston* – 1<sup>st</sup> few c. 30 measures [HWE Library] :37
- *Blast From The Past* - excerpts (dance set) [HWE Library] 4:44
  - Measures 10-50 *Good Lovin'* 1:00
  - Measures 86-100 *Na Na Hey Hey Kiss Him Goodbye* 0:29
  - Measures 101-133 *Land Of A Thousand Dances* 0:51
  - Measures 134-150 *Stand By Me* 1:05 (can foreshadow which couple may get together later)
  - Measures 151-189 *Louie, Louie* 1:19
- *Overture – The Nutcracker* – measures 1-16, to rehearsal [A] [HWE Library] :10
- *Baby It's Cold Outside* (vocal – **Tom & Joyce**) [HWE Library] 1:29
- *Hanukkah Swings* (dance set) [HWE Library] 3:27
- *Put On A Happy Face* (vocal – **Leroy** – go directly to coda) [HWE Library] :58
- *They Can't Take That Away From Me* (vocal – **Tom**) [HWE Library] 3:05
- *I Got Rhythm* – measures 1-30 [HWE Library] 1:00
- *Ride of the Valkyries* - measures 1-36 [HWE Library] 1:04
- *Comedian's Galop* (no intro; start at rehearsal [1], measure 11) [HWE Library] 1:34
  - *Option 1: Do not play the "D.S." and take the "Fine" ending. This would provide a very short feature, about 30 seconds.*
  - *Option 2: Play the piece as written with the "D.S.". This would provide a longer feature (about 1:34) if more slapstick routine is desired.*
- *Dynasty, Theme from* (start at measure 15; take the coda [no 1<sup>st</sup> or 2<sup>nd</sup> ending]) [HWE Library] :43
- *Do You Hear What I Hear?* (vocal a capella fragment – **Florence**) :10
- *Swingin' Jingle* (dance set – play at a faster tempo than in previous performances) [HWE Library] 1:49
- *I Am What I Am* (vocal – **Evan**. The vocal part is currently written in Bb. The singer can decide if he prefers to have it in C.) [HWE Library] 3:02
- *Merry Christmas, Darling* (vocal – **Evan**) [HWE Library – Gary will have 9/30] 2:50
- *Elsa's Procession To The Cathedral* (start at rehearsal [7]) [HWE Library] 2:17
- *White Christmas* (vocal – full company) [HWE Library – arr. Huff & Moss] 5:22
- *White Christmas Medley* (curtain calls) [HWE Library] 5:13



## Music List (Alphabetical Order)

- *Baby It's Cold Outside*
- *Blast From The Past*
- *Charleston*
- *Comedian's Galop*
- *Deck The Halls*
- *Do You Hear What I Hear?* (vocal a capella fragment)
- *Dynasty, Theme from*
- *Elsa's Procession To The Cathedral*
- *Hanukkah Swings*
- *I Am What I Am*
- *I Got Rhythm*
- *Merry Christmas, Darling*
- *Overture – The Nutcracker*
- *Put On A Happy Face*
- *Ride of the Valkyries*
- *Santa Baby*
- *Swingin' Jingle*
- *The Typewriter*
- *They Can't Take That Away From Me*
- *White Christmas* (arr. Huff & Moss)
- *White Christmas Medley*

## High and Low Pitches for each Vocal Range

### Soprano



### Mezzo-soprano



### Contralto



### Tenor



### Baritone



### Bass

