

got - ta be, —

- bi - ta - bly...

gal - ly Blonde,

gal - ly Blonde,

39

Le - gal - ly Blonde! —

— Oh yeah! — Now she's Le - gal - ly Blonde,

41

— Oh yeah! —

42

Le - gal - ly Blonde, Oh Yeah! —

SCENE FOURTEEN

(Back at the trial – BROOKE stares down CALLAHAN.)

BROOKE

I said you're fired.

CALLAHAN

That's absurd! Elle's just a law student. She can't represent you!

(EMMETT comes through the door, displays a case book.)

EMMETT

Actually, she can represent Brooke, your honor. Rule 3:03 of the Supreme Judicial Court states that a law student—

(points to ELLE)

—Ms. Elle Woods – may represent a defendant in criminal proceedings.

CALLAHAN

Only if she has a licensed attorney to supervise and without me, she does not.

EMMETT

Yes she does. I'm licensed, your honor. I'll gladly supervise.

CALLAHAN

You work for me, remember?

EMMETT

No. I work for myself.

(to CALLAHAN)

And I don't have to hit on interns, Professor.

(ELLE turns to EMMETT, shocked. CALLAHAN exits.)

ELLE

Thank you, Emmett.

EMMETT

Did you think I was actually gonna let you just get away?

JUDGE

Uh – Ms. Woods? Any day now... You may proceed.

(bangs the gavel)

Call your first witness.

ELLE

We call Chutney Wyndham to the stand.

(# 35 – CHUTNEY WYNDHAM begins. CHUTNEY WYNDHAM, the victim's daughter by a previous marriage, is sworn in. She has a total Michael Jackson 'fro. SERENA and MARGOT gasp as they take in CHUTNEY's hair.)

SERENA

Omigod.

MARGOT

T.T.P.

PILAR

Total Tragic Perm.

ELLE

Miss Wyndham, what was your relationship to the deceased?

CHUTNEY

He was my father.

ELLE

Did you actually see his murder take place?

CHUTNEY

No... I was in the shower. But when I got out, Brooke was standing over my father's body, drenched in his blood.

(The COURTROOM erupts with this revelation.)

ELLE

Miss Wyndham... On the day your father was killed, did you see anyone suspicious hanging around?

CHUTNEY

(sarcastic)

Suspiciously hanging around my shower?

(The COURTROOM laughs at ELLE along with CHUTNEY.)

ELLE

No, before that.

CHUTNEY

I was out getting a perm.

ELLE

(still puzzled)

And then you came home and took a shower?

CHUTNEY

(duh)

YES. I was in the shower.

ELLE

Thank you. Now, Ms. Wyndham, you claim on the day of the murder, you got a perm. Was this your first perm?

CHUTNEY

No. I've permed my hair since junior high, about three a year.

ELLE

Interesting.

(comes up with an idea)

My associate has just gotten a perm herself today. Exhibit A: Ms. Enid Hoopes.

(ENID looks confused and then steps forward, her hair permed exactly like Chutney's. PAULETTE fusses around her with a comb.)

(ELLE)

Now Ms. Wyndham, would Exhibit A's perm be similar to your own?

CHUTNEY

Duh.

ELLE

And now, one more time, you didn't see the murder or hear the gunshot because you were where?...

(The COURT groans, exasperated.)

ALL

In the shower!!!!

ELLE

Thank you. Now, Ms. Hoopes, would you dump this bucket of water onto your head?

(ENID is about to dump the water on her head.)

CHUTNEY

Idiot. You can't get a perm wet for 48 hours—

ELLE

Exactly!

(#36 – SCENE OF THE CRIME (PART 1) begins with a chord.)

Water deactivates the perm's ammonium thiglycolate and completely *ruins* it.

(chord)

It's the cardinal rule of perm maintenance.

(chord)

Your perm is still intact so you couldn't have showered that day. Why would you *lie* about being in the shower?

CHUTNEY

I was—

ELLE

Why would you *lie* about NOT hearing the gunshot?

CHUTNEY

But I—

hair
around

imilar to your

er or hear

is bucket of

s with a

ate and

vered that
?

at?

ELLE

Why would you—

CHUTNEY

YOU THINK I LIKED BEING OLDER THAN MY DAD'S NEW WIFE??? I didn't mean to hurt my father! I didn't mean to shoot him... I THOUGHT IT WAS BROOKE COMING THROUGH THE DOOR!

(#37 – SCENE OF THE CRIME (PART 2) begins.)

SCENE OF THE CRIME (PART 2)

ELLE: EMMETT, WARNER,
VIVIENNE, ENID:

O - mi - god... O - mi - god...

MARGOT, SERENA,
PILAR, BROOKE: JUDGE: ALL:

O - mi - god... O - mi - god! OH... MY...


ALL: JUDGE:
(banging gavel)


Oh my God, — O - mi - god... Hold on! —

JUDGE: (to BAILIFF regarding CHUTNEY) Take her into custody...
(to BROOKE) You're free, and we apologize. (gavel bang)

13 **ALL:** **BROOKE:**

Oh my God,— it's a dream come true!— I—

15

— just knew I could count— on you!— And

17

no one had to know that I had li-po - suc - tion on

GIRLS OF DELTA NU:
We still love you!

19

— 'my thighs! Oops...

21 **ALL:**

Oh my God,— O - mi - god you guys!— Elle's

23

— all that and a side— of fries!— She

25

— saw right through Chut - ney's friz - zy

BROOKE:



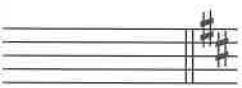
ie! — I —



ou! — And



suc - tion on



— Elle's



— She



iriz - zy



perm and her — fake al - i - bis, O - mi - god



— you guys! O - mi - g...

ALL: Shhh!

(quickly "shushing" each other as WARNER approaches ELLE)

EMMETT: I think someone needs to talk to you.

(ELLE turns around, looks over her shoulder and sees WARNER.)

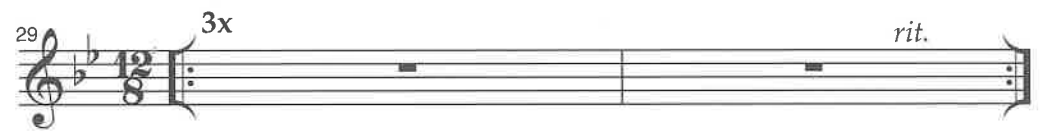
WARNER: Elle... to think I didn't take you seriously. I was wrong.

ELLE: Thanks, Warner.

WARNER: We do belong together.

(WARNER goes down on his knee.)

Softly and Gently



ELLE

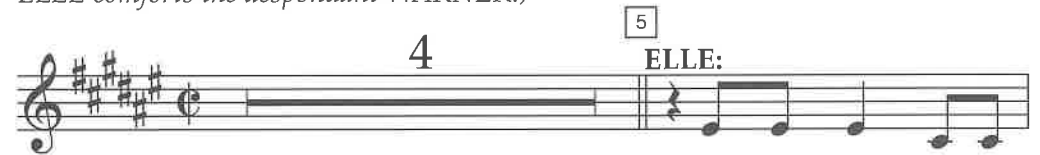
Oh, Warner. Vivienne dumped you, didn't she?

(#38 - FIND MY WAY/FINALE begins.)

FIND MY WAY/FINALE

(WARNER hangs his head, affirming this.)

ELLE comforts the despondant WARNER.)



ELLE:

Though I dreamed of this



day long a - go, Now my an - swer is thank you, but no.

9

Musical staff for measure 9, treble clef, key signature of three sharps (F#, C#, G#), common time. The melody consists of quarter notes: F#4, G#4, A4, B4, A4, G#4, F#4, E4, D4, C4. A fermata is placed over the final C4 note.


Look, I've bare-ly be - gun, I'm hard-ly through.

12

Musical staff for measure 12, treble clef, key signature of three sharps, common time. The melody consists of quarter notes: F#4, G#4, A4, B4, A4, G#4, F#4, E4, D4, C4.

I was liv - ing in ig - nor-ant— bliss,

14

Musical staff for measure 14, treble clef, key signature of three sharps, common time. The melody consists of quarter notes: F#4, G#4, A4, B4, A4, G#4, F#4, E4, D4, C4. A fermata is placed over the final C4 note. The instruction "(gesturing to her hair)" is written above the staff.

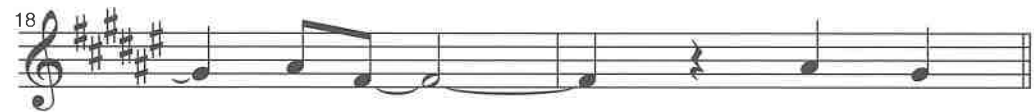
Till I learned I could be more than "this".

16

Musical staff for measure 16, treble clef, key signature of three sharps, common time. The melody consists of quarter notes: F#4, G#4, A4, B4, A4, G#4, F#4, E4, D4, C4.

And you know, in a way I owe it all—

18

Musical staff for measure 18, treble clef, key signature of three sharps, common time. The melody consists of quarter notes: F#4, G#4, A4, B4, A4, G#4, F#4, E4, D4, C4.

— to you. — I thought

20

Musical staff for measure 20, treble clef, key signature of three sharps, common time. The melody consists of quarter notes: F#4, G#4, A4, B4, A4, G#4, F#4, E4, D4, C4.

los-ing your love was a blow— I could nev-er with-

22

Musical staff for measure 22, treble clef, key signature of three sharps, common time. The melody consists of quarter notes: F#4, G#4, A4, B4, A4, G#4, F#4, E4, D4, C4. A fermata is placed over the final C4 note.

stand, But look how far— I have come with-out

ough.

bliss,

(sing to her hair)

than "this".

owe it all—

thought

nev-er with-

ome with-out

25

hav - ing to cling to your hand; _____

27

— I had to find— my—

29

way. The day you broke my heart, — You

32

hand-ed me— the chance— To make a brand new

35

start; You helped— me find my way. There's

38

still so much to learn; — So ma-ny dreams to earn.

41

— But e - ven if I crash and burn—

44

— ten times a day, — I

46

think I'm here to stay. — I'm going to find —

(vocals 1x only)

49

— my way. —

(As ELLE and WARNER exit we transition to graduation day. The entire CAST enters in caps and gowns as a giant banner reads 'CONGRATULATIONS CLASS OF 2009.' VIVIENNE is at the lectern.)

VIVIENNE: William Shakespeare wrote: "To thine own self be true, And it must follow, as the night the day, Thou canst not then be false to any man." I believe this wise statement best applies to a woman. A blonde woman. For the past three years, she taught me, and showed us all, that being true to yourself never goes out of style.

51

16

(VIVIENNE:) Ladies and gentlemen, your valedictorian... Elle Woods!
(ELLE passes VIVIENNE. ELLE pauses and offers her her hand and they shake. She turns to the podium.)

67

2

69

ELLE:

I thank you — one and all: — The

I

to find_____

entire CAST
ATIONS CLASS

be true, And it
e to any man."
de woman.
at being true to

lle Woods!
nd they shake.

The

The

72

ones who thought I'd fall; Who

74

taught me how to fail; Who helped me to pre-vail!

accel.

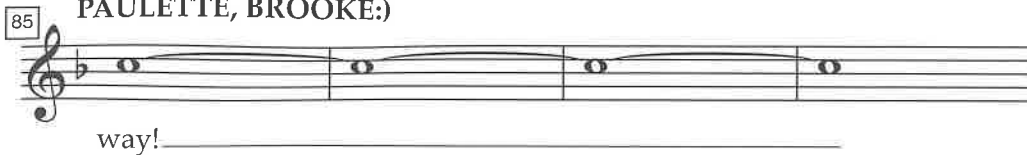
77 (ELLE:) *cresc. poco a poco* ELLE,
VIVIENNE:
I'm stan-ding here to-day...

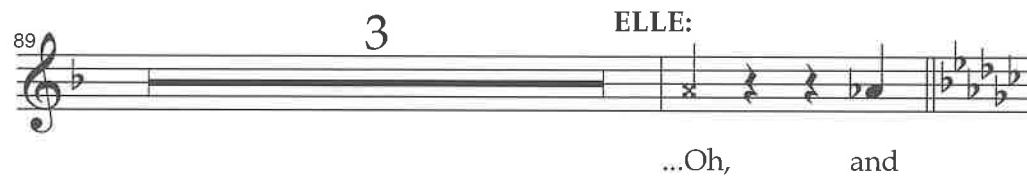
CHORUS:
Oo...

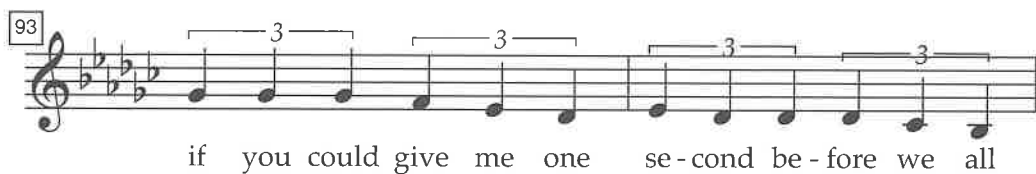
81 (ELLE,
VIVIENNE):
PAULETTE,
BROOKE:
I'm stan - ding here to - day...

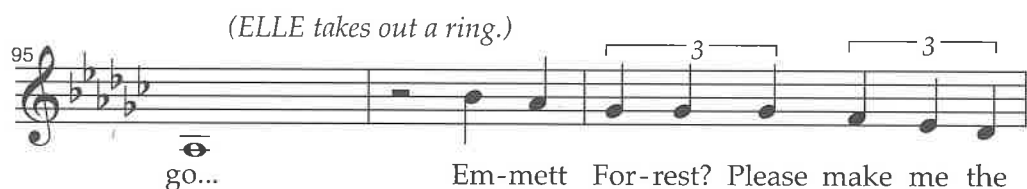
83
'cause you helped me find my
'cause you helped me find my

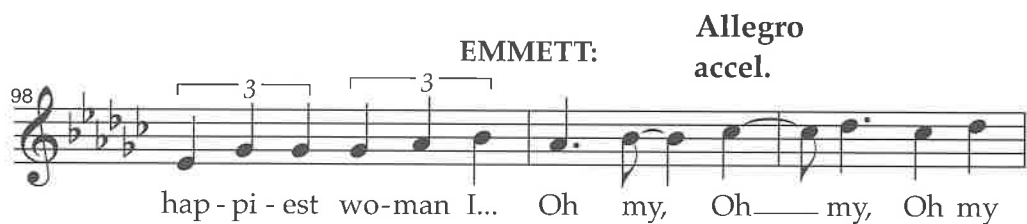
(ELLE, VIVIENNE,
PAULETTE, BROOKE:)

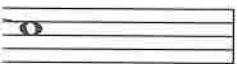
85 
way! _____

89 
...Oh, and

93 
if you could give me one se- cond be- fore we all

(ELLE takes out a ring.)
95 
go... Em-mett For-rest? Please make me the

EMMETT: **Allegro
accel.**
98 
hap- pi - est wo- man I... Oh my, Oh— my, Oh my



and



fore we all



make me the



my, Oh my

101 (ELLE:) My *f* God! _____

(EMMETT:) God... _____ My *f* God! _____

ALL: Oh my God! O-mi-

104

god you guys!— Gran - ted, not a com-plete

(ALL:) 106 — sur - prise!— But if there e - ver was a per - fect

108 cou-ple, this— one qua - li - fies! Cause we love

110 ELLE, EMMETT:

No, we love— you guys!

(ALL:)

— you guys! O - mi-god!

112

O - mi - god! You guys!

— O - mi - god! You guys!

115

118

O - MI - GOD!!!

O - MI - GOD!!!

(#39 - BOWS begins.)

(#40 - EXIT MUSIC begins.)