



was



I'm just



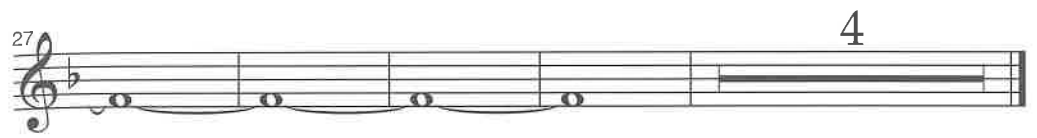
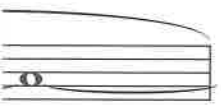
First big



she can taste



ter...



(#18 – CHIP ON MY SHOULDER (PLAYOFF) begins.)

SCENE NINE

(A dumpy trailer has appeared, ELLE enters with PAULETTE by her side, trailed by EMMETT.)

ELLE

Paulette, are you ready?

PAULETTE

I don't know, Elle. Dewey scares me.

ELLE

Channel that fear and tell yourself you are a strong, independent woman. You **MUST** be reunited with your dog.

(DEWEY enters and sees PAULETTE.)

DEWEY

Paulette, get offa my property!

PAULETTE

I wanna see my dog, Dewey! I bet you didn't even know it's his birthday today.

DEWEY

(taunting, sings)

Well, you can't see him! Best decision I ever made? Throwin' you out!

(DEWEY begins to leave.)

PAULETTE

Can you believe I lived with that for ten years? That cheap-skate never even got me a ring!

ELLE

They lived together for ten years—

(Emboldened, ELLE crosses to DEWEY.)

DEWEY

Now what?

ELLE

Mr.... Dewey, we are Ms. Buonofuonte's legal team.

DEWEY

(nervous)
Lawyers?

ELLE

I don't think you understand that the great Commonwealth of Massachusetts recognizes your ten-year relationship with Ms. Buonofuonte as a common-law marriage, which entitles her to equitable division of property.

DEWEY

Huh?

ELLE

Translation:

(ELLE looks to PAULETTE:)

ELLE & PAULETTE

We're taking the dog!

(#19 – RUN RUFUS RUN!/ELLE REFLECTS begins.)

RUN RUFUS RUN!/ELLE REFLECTS

(PAULETTE looks at ELLE.)

PAULETTE: Oh, Elle, this is the nicest thing anybody's ever done for me, bar none.

(PAULETTE runs offstage to get Rufus.)



(PAULETTE:) ...Oh, Rufus, my angel! I love you.
(ELLE looks where PAULETTE just left and something dawns on her.)

4




ELLE: // //

Wait... was that

Freely - In 1

9




Law? Is this the point of Law? I'm feel-ing kind of...

EMMETT:
 You okay?

A tempo - In 4

11 **(ELLE:)**



high. This is why — we all stu - dy and slog:

Accel.

13



— To help the un - der - dog! I so i - den - ti -

15



fy! That's why I...

(AARON enters, interrupting.)

AARON

Hey, guys! Callahan got a big murder trial defending exercise queen Brooke Wyndham and needs extra help. He's posting his internship today!

(Everyone chatters, excited.)

CALLAHAN

Ladies and gentlemen, I need the best and the brightest. Congrats to the choice few. And as for the rest of you, welcome to the middle. Emmett, I'm making you my co-counsel on the Wyndham trial. Prove yourself here and the term "Associate" isn't far off.

EMMETT

Yes, sir!

(CALLAHAN slaps the internship list on the wall; everyone's crazed to see who made the cut. CALLAHAN strides off.)

ELLE

Emmett, that's so great! I'm so proud of you.

(ELLE and EMMETT have a moment. A crowd collects around the list.)

ENID

Yes! Score!

(VIVIENNE sees the list, squeals, sees WARNER enter.)

VIVIENNE

Oh, Warner! We got Callahan's internship!

WARNER

What?

VIVIENNE

It's just like we planned!

WARNER

Babe, this is just the beginning. It's perfect. Make this the happiest day of my life.

(WARNER gets down on one knee before VIVIENNE!)

Marry me?!

VIVIENNE

Yes.

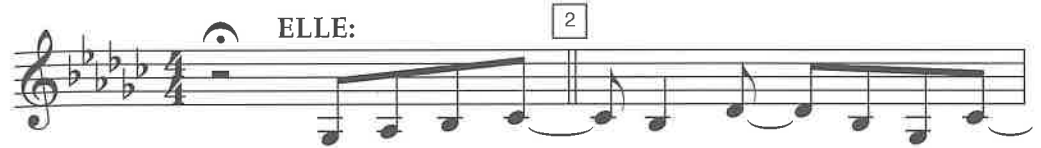
(#20 – SO MUCH BETTER begins.)

SO MUCH BETTER

(VIVIENNE accepts, they hug. VIVIENNE examines her ring, shines it right in ELLE's eyes. As everyone congratulates WARNER and VIVIENNE, ELLE, in a fog, walks to the list.)


Poco rubato

ELLE: 2




All of this time — I planned, — I'd be pa -

3




- tient and — you would love — me a - gain. —

5




You'd come to re-spect — my mind, — And at last

7



— you'd find — You could love — me a - gain. —

9




— And I have turned — my whole world up -

11



- side down try - ing not — to let — you go.

13




— Watch - ing you walk — a - way — Is

(EMMETT taps her
on the shoulder.)

(EMMETT
points to the list.)

15




like a fa - tal blow... What?

Detailed description: Musical notation for measure 15. The staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of quarter notes: G4, A4, B-flat4, C5, D5, E5, F5, G5, followed by a double bar line and a quarter rest, then a quarter note G5, and a quarter rest. The lyrics are "like a fa - tal blow... What?".

Allegro; Rock

17



18

...Whoa. Is that my name up on that list?—

Detailed description: Musical notation for measure 17. The staff is in treble clef with a key signature of three flats. The melody consists of quarter notes: G4, A4, B-flat4, C5, D5, E5, F5, G5, followed by a double bar line and a quarter rest, then a quarter note G5, and a quarter rest. The lyrics are "...Whoa. Is that my name up on that list?—".

19



— Does some - one know that I ex - ist?

Detailed description: Musical notation for measure 19. The staff is in treble clef with a key signature of three flats. The melody consists of quarter notes: G4, A4, B-flat4, C5, D5, E5, F5, G5, followed by a double bar line and a quarter rest, then a quarter note G5, and a quarter rest. The lyrics are "— Does some - one know that I ex - ist?".

21




— Is this a mis-take? Am I e - ven a - wake?

Detailed description: Musical notation for measure 21. The staff is in treble clef with a key signature of three flats. The melody consists of quarter notes: G4, A4, B-flat4, C5, D5, E5, F5, G5, followed by a double bar line and a quarter rest, then a quarter note G5, and a quarter rest. The lyrics are "— Is this a mis-take? Am I e - ven a - wake?".

(EMMETT pinches her.)


23



Pinch me now to make sure...—

Detailed description: Musical notation for measure 23. The staff is in treble clef with a key signature of three flats. The melody consists of quarter notes: G4, A4, B-flat4, C5, D5, E5, F5, G5, followed by a double bar line and a quarter rest, then a quarter note G5, and a quarter rest. The lyrics are "Pinch me now to make sure...—".

25



26

Ow! Yes! That is my name in black and white!

Detailed description: Musical notation for measure 25. The staff is in treble clef with a key signature of three flats. The melody consists of quarter notes: G4, A4, B-flat4, C5, D5, E5, F5, G5, followed by a double bar line and a quarter rest, then a quarter note G5, and a quarter rest. The lyrics are "Ow! Yes! That is my name in black and white!".

(EMMETT
points to the list.)



What?

ock



on that list?—

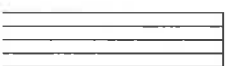


I— ex - ist?



- ven a-wake?

ETT pinches her.)



ack and white!

27

— May-be I'm do - ing some-thing right...— Wow,

30

I feel so— much bet - ter than be-fore!—

32 (ELLE:)

CHORUS:

Guess she's so— much bet - ter than be-fore.—

34 (CHORUS:)

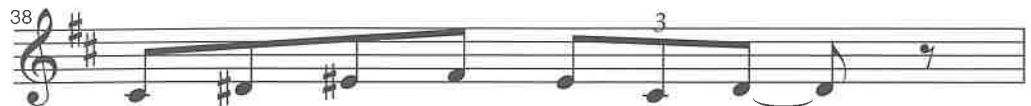
Yes, she's so— much bet - ter than be fore!—


36 ELLE:

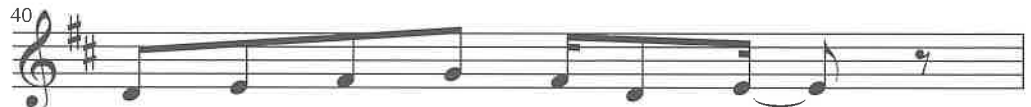
May - be she's what you pre - fer.—


37

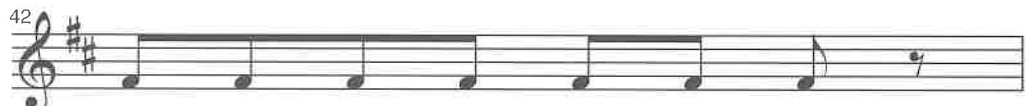
But hey, last year I was her.—


38 
 May - be you will change your mind,—


39 
 But you might look up to find—

40 
 I've gone on to bet - ter things:

41 
 Bet - ter jobs— or big - ger rings.—

42 
 I don't have the time to cry...

(ELLE:) 
 I'm too bu - sy lov - in' my name...— up! On that list!—

44 
 CHORUS:
 My name— up! On that list!—

mind, —

nd —

ings:

rings. —

cry...

! On that list! —

! On that list! —

45
Kind of a cool — i - ron - ic twist!

47
Who else can I tell? — Ooh, wait! where's my cell?

49
Mom will fall on the floor... —
Ah, — Ah, — Ah!

51
Hey, Mom! Look at my name — in black and white!

52
Hey, Mom! Look at my name — in black and white!

53

Your daugh-ter's do - in' some - thin' right!

Your daugh-ter's do - in' some - thin' Some-

55

And I feel so— much bet -

- thin' right!— And I feel so— much bet -

57

58

- ter... I'll be there on Mon - day, nine— o-'clock,

- ter... I'll be there on Mon - day, nine— o-'clock,

59

Then we will see— who walks— the walk.

Then we will see— who walks— the walk.

ne - thin' right!

ne - thin' Some-

much bet -

much bet -

nine— o-'clock,

nine— o-'clock,

ks— the walk.

ks— the walk.

61

— No, no, I can't wait! I will be there at eight!

—

Detailed description: This block contains musical notation for measures 61 and 62. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It starts with a half rest, followed by a quarter note G5, a quarter note A5, and a quarter note B5. There are three 'x' marks above the staff between measures 61 and 62. The bottom staff is a piano accompaniment line in treble clef, starting with a half rest and a quarter note G4.

63

— When they un - lock the door...—

— Ah! —

Detailed description: This block contains musical notation for measures 63 and 64. The top staff is a vocal line in treble clef with a key signature of three sharps. It starts with a half rest, followed by a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The bottom staff is a piano accompaniment line in treble clef, starting with a half rest and a quarter note G4. Measure 64 features a melisma with a long horizontal line under the word 'Ah!'.

65

66

Oh! Oh! I'll e - ven *dress*— in black and white!

Oh! Oh! I'll e - ven *dress*— in black and white!

Detailed description: This block contains musical notation for measures 65 and 66. The top staff is a vocal line in treble clef with a key signature of three sharps. It starts with a half rest, followed by a quarter note G5, a quarter note A5, and a quarter note B5. There are two 'x' marks above the staff between measures 65 and 66. The bottom staff is a piano accompaniment line in treble clef, starting with a half rest and a quarter note G4. Measure 66 is marked with a box containing the number '66'.

67

— See, I have not— be - gun— to fight!

— See, I have not— be - gun— to fight!

Detailed description: This block contains musical notation for measures 67 and 68. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). It starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The bottom staff is a piano accompaniment line in treble clef, starting with a half rest and a quarter note G4.

69

— And you'll go... Much bet - ter!

— Whoa! — Hel - lo! —

71

Much bet - ter! And soon — all y'all — gon - na know

— And soon — all y'all — gon - na know

73

— That I am so — much bet -

— much bet - ter!

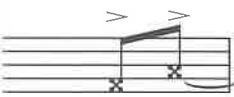
75

- ter... I am so — much bet -

I am so — much bet - ter... —



t - ter!



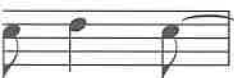
Hel - lo! —



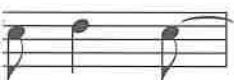
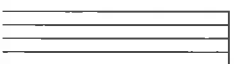
gon - na know



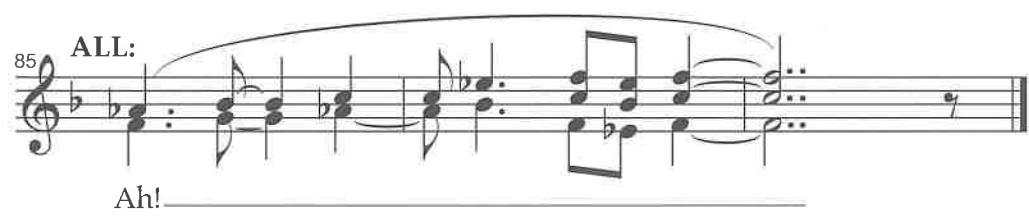
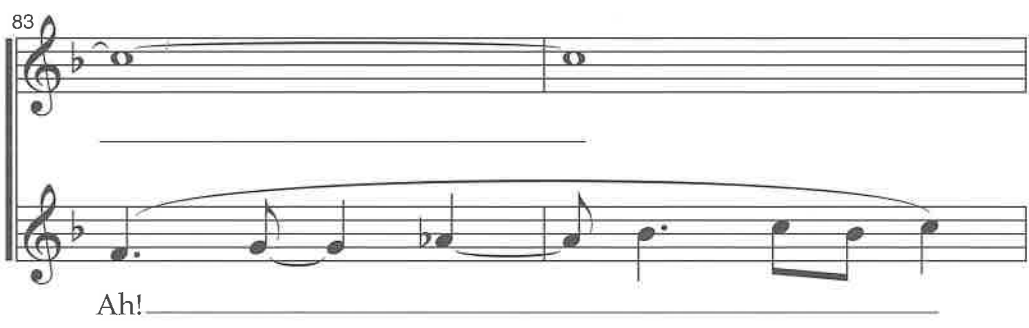
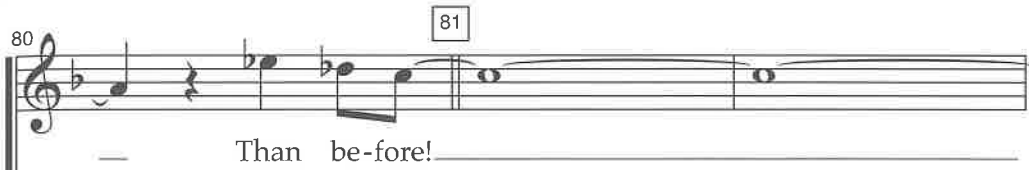
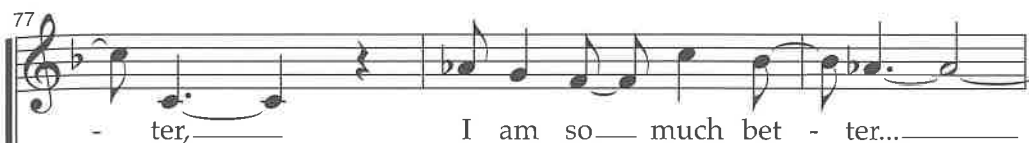
gon - na know



— much bet -



— much bet -



SCENE TEN

(# 21 – WHIPPED INTO SHAPE *begins.*)