

"MARIE ANTOINETTE IN PENNSYLVANIA"

A MUSICAL PLAY

BOOK by RALPH and EUGENE BERTON

with THEODORA LYNCH

ADDITIONAL DIALOGUE

by

EDA EDSON

MUSIC by EUGENE BERTON

LYRICS by EUGENE and RALPH BERTON

THIS SYNOPSIS WRITTEN BY EDA EDSON

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SYNOPSIS
of
"MARIE ANTOINETTE IN PENNSYLVANIA"
by
EDA. EDSON

EACH ERA HAS ITS HISTORY - ITS PERIOD OF YEARS; ITS RECKONING OF IMPORTANT EVENTS AND EXTRAORDINARY FACTS. EACH ERA, HISTORY REPEATS ITSELF. IT RECITES FROM MEMORY WHAT ANOTHER HAS SAID; IMITATES A TIME OR AGE IN ANNUAL COSTUMED CELEBRATION AND SOMETIMES, PAYS TRIBUTE TO PAST EVENTS BY PLACING FLORAL WREATHS ON STONE STATUES AND MARBLE MONUMENTS THAT MARK THESE REMARKABLE EVENTS AND UNIQUE FACTS.

IN THE RIVER REGION BELOW ATHENS IN THE STATE OF PENNSYLVANIA, U. S. A., THERE ARE A FEW INSIGNIFICANT TIME WORN HISTORICAL MARKERS BARELY REVEALING THE DATE 1791. THESE MARKERS ARE THE ONLY REMAINING EVIDENCE OF THE LITTLE KNOWN DRAMATIC FACT THAT DURING THE PERIOD OF 1791 WHEN THE FRENCH REVOLUTION WAS AT ITS HEIGHT, A BAND OF FRENCH NOBLES FLED TO THIS THEN WILDERNESS REGION OF AMERICA TO ESTABLISH A REFUGE FOR THEIR KING LOUIS XVI AND THEIR QUEEN - MARIE ANTOINETTE. UNDER THE INSPIRING LEADERSHIP OF THE HANDSOME, ADVENTUROUS AND DASHING MARQUIS CHARLES de LAPORTE, THESE EARNEST FRENCHMEN LITERALLY CARVED A TOWN OUT OF THESE PENNSYLVANIA WOODS AND FOUNDED THE LITTLE VILLAGE OF AZILUM.

UNFORTUNATELY THEIR SOVEREIGNS DID NOT SET FOOT ON AMERICAN SOIL. THEIR DESTINATION WAS THE GUILLOTINE.

THE ERA ~~1791~~ PASSED AND WITH IT THE HISTORY OF THIS COLORFUL ADVENTURE FADED INTO FABLE, FACT BECAME CLOUDED WITH DOUBTS AND THE PEOPLE BECAME CHARACTERS WRITTEN IN THE DUST OF ANTIQUITY.

NOW THE ERA IS ~~1975~~ AND THROUGH THIS MUSICAL PLAY -

"MARIE ANTOINETTE IN PENNSYLVANIA"

THE AUTHORS ARE REPEATING THE HISTORY OF THE FRENCH NOBLEMEN AND HAVE FASHIONED IT INTO A FANTASTIC FABULOUS FABLE. THEY HAVE BLOWN THE DUST OFF OF THE CHARACTERS, - (ESPECIALLY THE MARQUIS CHARLES de LAPORTE - WHO IN THE FIRST ACT FORSAKES FACT FOR FICTION WHEN HE MEETS THE DELIGHTFUL DELICIOUS FICTICIOUS CHARACTER - MISS MINNIE SHARKEY - A BARNSTORMING YOUNG ACTRESS AND HER CON-MAN FATHER).

THROUGH THE PLAY THESE THREE CLOUD THE FACTS WITH INTENTIONAL INTRIGUE, SUPPLY CONTINUOUS CONTROVERSY AND PROVOKE HILARIOUS HAPPENINGS.

AND ROMANCE? OH BUT OF COURSE! ALL HISTORY, WHEN IT IS NOT SUPPORTED BY CONTEMPORARY EVIDENCE, INEVITABLY BECOMES ROMANCE.

AND NOW, PLEASE TURN THE PAGE. THE ENTIRE CAST OF "MARIE ANTOINETTE IN PENNSYLVANIA" IS WAITING TO INTRODUCE THEMSELVES.

I AM THE MOST BEAUTIFUL OF WOMEN
I AM A FRENCH BEAUTY
WE ARE IN THE
I AM THE MOST BEAUTIFUL OF WOMEN
I WANT A CORRUPTING PARADISE, I WANT A PARADISE
AND THERE TO ENTER I AM IMMENSELY ATTRACTIVE IN
MAYBE OF THE NIGHT, I WANT A PARADISE
AT PRESENT I AM A BIT FRODO BAGGINS. AT PRESENT I AM A BIT FRODO BAGGINS
WE FIGHT IN THE WEST INDIES WHEN I DISCOVERED A REVOLUTION
ON DISCOVERED DISCOVERED AGAINST THE DISCOVERED DISCOVERED.
JUDY OF THE BRITISH I LOSE THE USE OF MY RIGHT ARM SO -
GARY: IT IS THIS BLACK BILL

THE CAST

I AM VARIATIONALLY KNOWN TO THE PEOPLE OF FRANCE. I COME TO
PENNSYLVANIA TO SEE HOW THE PEOPLE OF PENNSYLVANIA
DISCOVERED BY THE PEOPLE OF PENNSYLVANIA. WITH THE PEOPLE
HELP OF ME, PEOPLE OF THE PEOPLE OF PENNSYLVANIA AND THE PEOPLE
BAGGINS, WE HAVE BUILT A NEW PARADISE FOR THE PEOPLE OF PENNSYLVANIA.
WE HAVE ALSO BUILT A VERDANT PALACE. WE CALL THE NEW PALACE.
EADY I BELIEVE LOUIS XIV IS NO MORE. - SO NOW WE ANTICIPATE
WAIT THE ARRIVAL OF THE NEW. AYLOR WILL BE AN OFFICIAL
JOINT IN THE FOR HER - WILL FRANCE COME TO THE NEW.
VIVE LA FRANCE.
VIVE PARIS.
VIVE PARIS.
VIVE LA FRANCE - THE NEW.

MADemoiselle, - Monsieur,

I AM THE MARQUIS CHARLES de LAPORTE.

I AM A FRENCH NOBLEMAN.

MY AGE IS MID-30.

I AM HIGH PRINCIPLED, ENERGETIC, ADVENTUROUS.

I EXERT A COMPELLING PERSUASIVE MANNER IN BUSINESS MATTERS
AND THANKS TO NATURE I AM ROMANTICALLY ATTRACTIVE IN
MATTERS OF THE HEART.

AT PRESENT I AM A BIT PENNILESS. AT EIGHTEEN I SQUANDERED
MY FORTUNE IN THE WEST INDIES WHEN I SUPPORTED A REVOLUTION
OF OPPRESSED NATIVES AGAINST THEIR SPANISH MASTERS.
DURING THE SKIRMISH I LOST THE USE OF MY RIGHT ARM SO - I
CARRY IT IN THIS BLACK SILK SLING.

I AM FANATICALLY DEVOTED TO THE THRONE OF FRANCE. I CAME TO
PENNSYLVANIA TO SEEK REFUGE FOR MY SOVEREIGNS WHO WERE
DETHRONED BY THE FRENCH REVOLUTIONISTS. WITH THE FINANCIAL
HELP OF MR. ROBERT MORRIS OF PHILADELPHIA AND HIS FELLOW
BANKERS, WE HAVE BUILT A MINIATURE PARIS ON THE SUSQUEHANNA.
WE HAVE ALSO BUILT A VERSAILLES PALACE. WE CALL THE TOWN ASYLUM.
SADLY I RELATE LOUIS XVI IS NO MORE, - SO NOW WE ANXIOUSLY
AWAIT THE ARRIVAL OF OUR QUEEN. ASYLUM WILL BE AN OFFICIAL
COURT IN EXILE FOR HER - TILL FRANCE COMES TO ITS SENSES.
VIVE LA FRANCE.

VIVE MARIE.

VIVE PAREE.

VIVE LA PENNSYLVAY - HEE - AY.

VIVE LA U. S. A.

YIP EE - I - AH!!

HI! I'M MINNIE SHARKEY.

I'M IN MY EARLY TWENTIES (I THINK).

I'M A BARNSTORMING YOUNG ACTRESS; I'VE BEEN ACTING SINCE I WAS FOUR SO I'M REALLY A VETERAN TROUPER. I CAN DO ANYTHING THAT CAN BE DONE BEHIND FOOTLIGHTS. I'M A LIGHTNING-QUICK STUDY AND I "BECOME" EVERY CHARACTER I PLAY. USUALLY I HAVE TO BE SLAPPED TO COME OUT OF THE CHARACTER I'M PLAYING CAUSE I GET KINDA HYPNOTIZED. POP SAYS (POP IS MY FATHER AND MY MANAGER) - HE SAYS I'M THE APPLE OF HIS EYE. HE'S ALL I'VE GOT IN THE WORLD. I DON'T HAVE A FELLA. THE ONLY MEN I KNOW ARE RICHARD THE FIRST, RICHARD THE SECOND, HENRY THE EIGHTH, OTHELLO - AND OH OF COURSE ROMEO - HE'S MY FAVORITE. AND NOW I WANT YOU TO MEET POP. YOU'LL KNOW HIM AT FIRST GLANCE. HE LOOKS A LITTLE LIKE W. C. FIELDS. HE'S ALWAYS BROKE AND HE'S NEVER QUITE SOBER, BUT HE'S GOT A HEART OF GOLD AND I LOVE HIM. PEOPLE SAY HE'S GRANDIOSE. POP SAYS HE'S AN IMPRESSARIO AT LARGE AND THAT HE'S MY MENTOR AND SVENGALI. I DON'T EXACTLY KNOW WHAT ALL THAT MEANS BUT IF HE SAYS HE IS, - HE IS AND HERE HE IS!

LADIES - GENTS -

I'M SAMSON PETRONIUS SHARKEY AT YOUR SERVICE! YOU'VE MET MY DAUGHTER MINERVA, GREATEST ACTRESS IN THE WESTERN HEMISPHERE. SHE'S FRESH, UNAFRAID, CANDID AS A CHILD. SHE'S THE APPLE OF MY EYE - WHAT SAY WE PURSUE THIS DISCUSSION OVER A GOBLET?

HOWDY! MY NAME IS WIDOW DREW.

PEOPLE HEREBABOUTS SAY I'M A HARD-BITTEN DAME WHO CAN TAKE CARE OF MYSELF IN ANY SITUATION. WELL, YOU CAN BET I CAN AND I DON'T MUCH CARE WHETHER THE SITUATION REQUIRES A SHREWD FINANCIAL MANEUVER, A CHARGE OF BUCKSHOT, OR A ELAST OF MOTHER WIT. MY AGE? WHO CARES! THIS IS MY SON JONATHAN DREW. INTRODUCE YOURSELF, SON. GO ON, DON'T BE SO NAIVE.

WELL LIKE MA SAID, MY NAME IS JONATHAN DREW, BUT THE SHAKERS CALL ME BROTHER FORTITUDE. I'M NINETEEN (MA SAYS) AND I JUST JOINED THE SHAKER SECT CAUSE I GOT A HAPPY HANKERING FOR ONE OF ITS MEMBERS. SHE'S THE YOUNGEST AND PRETTIEST OF ALL THE SHAKER GIRLS AND HER NAME IS SISTER PATIENCE. HERE SHE IS NOW!

HELLO, - BROTHER FORTITUDE TOLD THEE MY NAME IS SISTER PATIENCE. WELL I'D LIKE THEE TO KNOW I DON'T FEEL VERY PATIENT! WHAT'S THE USE OF BEING PRETTY IF ELDER BROWN SAYS "IT'S A SIN TO LOOK AT YOURSELF IN A MIRROR?" AND, WHAT'S THE USE OF BEING A GIRL AND BROTHER FORTITUDE BEING A BOY IF THE ELDER SAYS - "NO TECHEN."

JOSHUA FOXX: PRINTER, EX-MINUTE MAN, PLAINSPOKEN, BLUNT, SERIOUS, LEADER OF THE ANTI-ROYALIST BLOC WHO OPPOSE THE IMMIGRATION OF THE FRENCH QUEEN TO AMERICAN SHORES. YESSIREE - JOSHUA FOXX - THAT'S ME.

BOU JOUR MESSIEURS - MESDAMES -

I AM MME de FLAINDRIX. JEANNIE TO MY ADMIRERS.

I AM IN CHARGE OF THE PALACE BUDGET. I AM A STRONGMINDED NOBLEWOMAN. I ABHOR WASTE OF MONEY OR FOOD. MY ONLY EXTRAVAGANCE IS HANDSOME YOUNG MALES. THE DULL-WITTED LONG-SUFFERING MALE WHO HOVERS NEAR ME IS MY HUSBAND. HIS NAME IS ACHILLE.

I AM ACHILLE. I AM BOOKKEEPER AND PRIVATE SECRETARY TO CHARLES de LAPORTE. I AM ALSO JEANNIE'S HUSBAND.

MY NAME IS JEB SLOCUM! I'M POSTMASTER AND KEEPER OF THE BOATHOUSE OF ASYLUM PA. I'M DWARF-SIZE AND FOLKS SAY I'M A MISCHIEF MAKER. BUT I AIN'T AFEERED OF NOBODY.

I AM LITTLE DISTANT THUNDER. I'M A NIMBLE FIFTEEN YEAR OLD IROQUOIS BOY. I'M VERY HELPFUL; I RUN MANY ERRANDS.

SEEN ANYTHING OF A COUPLE OF DUBIOUS CHARACTERS HEREABOUTS? I GOT A JEDGMENT HERE AGIN 'EM. I'M THE SHERIFF OF BRADFORD COUNTY!

GREETINGS, IN THE NAME OF THE LORD! I'M ELDER BROWN. I'M THE 70 YEAR-OLD LEADER OF THE SHAKERS; MEN, WOMEN, AND MANY YOUTHS.

WE ARE THE FRENCH NOBLEMEN, SIXTEEN STRONG.

WE ARE CHARLES de LAPORTE'S LOYAL ACCOMPLICES IN THE ASYLUM VENTURE. THERE ARE MANY SERVANTS, WOODSMEN AND NEIGHBORS (MALE AND FEMALE) WHO HELP US.

MR. ROBERT MORRIS IS MY NAME. THE GENTLEMEN WITH ME ARE MESSRS. DILLY, BUTTER, STONEFIELD, BEDDOES AND SALOMON. THEY ARE MY FELLOW BANKERS IN PHILADELPHIA. UNTIL NOW, I HAVE BEEN THE RICHEST MAN IN PENNSYLVANIA. I SAY "UNTIL NOW" BECAUSE I HAVE INVESTED ALMOST MY ENTIRE FORTUNE IN BACKING THE "PARIS ON THE SUSQUEHANNA" VENTURE OF MY FRIEND CHARLES de LAPORTE. MY FELLOW BANKER-BACKERS FEEL VERY STRONGLY THAT WE SHOULD DISCONTINUE THE PROJECT; THAT WE ARE THROWING GOOD MONEY AFTER BAD. THEY DEFINITELY FEEL THAT MARQUIS de LAPORTE IS A MAD-MAN TO IMAGINE THAT MARIE ANTOINETTE WILL EVER FORSAKE THE CHARM OF FRANCE FOR A MUDHOLE IN THE MIDDLE OF THE PENNSYLVANIA WOODS. THEY SAY HE'S A FANATICAL ROMANTIC. PERHAPS HE IS; BUT HE SAID HE WOULD BUILD A VERSAILLES PALACE IN THE PENNSYLVANIA WOODS, - AND HE HAS BUILT IT.

IT'S MADE OF LOGS - BUT IT'S A PALACE.

HE SAID HE'D BUILD A PARIS ON THE SUSQUEHANNA - AND HE DID. OF COURSE I MUST AGREE IT IS LITTLE MORE THAN A MARKET PLACE IN THE MIDDLE OF A VIRGIN FOREST. BUT WE MUST REMEMBER THAT LAPORTE AND HIS HELPERS ARE FRENCHMEN SO IT WON'T BE VIRGIN LONG! WE HAVE WAITED TWO YEARS FOR THE ARRIVAL OF MARIE ANTOINETTE. MR. DILLY CONTENDS THE QUEEN WILL NEVER ARRIVE. HE PROPHESES THE GUILLOTINE WILL GET HER - AND DEBTORS PRISON WILL GET ME. PREDICTIONS! NOTHING BUT DISGRUNTLED PREDICTIONS. THEY'LL SING A DIFFERENT TUNE WHEN THE QUEEN COMES TO ASYLUM. THE PLACE WILL BOOM WITH TRADE AND LAND WILL SELL AT TEN DOLLARS AN ACRE. IT WILL BE A LAND BOOM!!!!

WITHOUT DOUBT IT WILL COME TO PASS - WHY AT THIS VERY MOMENT
 THE TOWN OF ASYLUM IS HOLDING ITS FIRST MARKET FAIR.
 LOOK AT THE HARDBILL. LOOK!!

FIRST REGULAR MARKET FAIR AT ASYLUM

MEET YOUR NEIGHBORS!

EXCHANGE YOUR GOODS!

MUSIC AND FREE REFRESHMENTS.

SEE THE MINIATURE PARIS ON THE SUSQUEHANNA!

COME ONE - COME ALL!

LADIES AND GENTLEMEN - - - I AM THOMAS JEFFERSON.

FEVERISHLY THE FRENCHMEN AWAIT THEIR QUEEN!

ECONOMICALLY THE BANKERS AWAIT THEIR QUEEN!

CURIOSLY I AWAIT THEIR QUEEN!

- ALL AWAIT -

"QUEEN MARIE ANTOINETTE

IN

PENNSYLVANIA."

AND NOW - A SCENE SYNOPSIS
OF
"MARIE ANTOINETTE IN PENNSYLVANIA"

ACT I -- PROLOGUE -- EPISODE 1.

A FANFARE LEADS INTO THE BRILLIANT OPENING INTRODUCTORY MUSIC AND THEN RESOLVES INTO PLAINTIVE SUSTAINED CHORDS WITH AN UNDERTONE OF MOVING DISSONANCES, PROVIDING AN OMINOUS TONAL PRELUDE THAT SETS THE MOOD FOR

EPISODE 1.

A PALE LIGHT REVEALS A LONE FIGURE OF A BEAUTIFUL WOMAN SEATED AT A TABLE IN HER PRISON CELL. THROUGH THE BARRED WINDOW WE SEE A BLOOD-RED-SKY, THE SILHOUETTE OF A GUILLOTINE -- THIS IS UNMISTAKABLY AN IMPRESSIONISTIC VIEW OF PARIS UNDER THE TERROR OF REVOLUTION.

A FLICKERING CANDLE ON THE TABLE CASTS A LIGHT ON THE WOMAN'S FACE.

MON DIEU! THE LADY IS MARIE ANTOINETTE, QUEEN OF FRANCE.

QUILL PEN IN HAND, SHE SPEAKS ALOUD THE LETTER SHE IS WRITING.

(SONG I - "A LETTER FROM THE QUEEN").

(THE VOICE OF MARIE ANTOINETTE).

PARIS, FRANCE.

SEPTEMBER FIRST, 1793.

TO THE MARQUIS CHARLES de LAPORTE.

COMMANDER OF THE ROYAL FRENCH COLONY AT ASYLUM PENNSYLVANIA.

THE UNITED STATES OF AMERICA.

(SINGS)

MY LOYAL FRIENDS -

(SPOKEN)

IN THIS BLEAK SEPTEMBER OF NINETY THREE
I AM LOCKED UP IN THE CONCIERGERIE --
I AM UNDER GUARD BOTH DAY AND NIGHT,
THAT IS THE REASON I SELDOM WRITE.

--

THEY ARE CUTTING OFF HEADS ON ANY PRETEXT,
THE KING IS DEAD -- I'M TOLD I'M NEXT.
MY SON THE DAUPHIN DREW A FAR WORSE LOT --
THEY'RE TURNING HIM INTO A SANS-CULOTTE!

--

I CANNOT SEE PARIS FROM MY PRISON ROOM,
WHICH IS JUST AS WELL -- IT IS WRAPPED IN GLOOM --
(WE DO NOT WAIT FOR THE FINISH OF HER LETTER BUT FADE
OUT AND INTO EPISODE 2.)

A ROUGH LOG SHACK REVEALS A GROUP OF FRENCHMEN CLAD IN
WORKING CLOTHES AND CARRYING AXES AND SAWS. THEY ARE
CROWDED AROUND CHARLES de LAPORTE, WHO IS READING THE
FINISH OF MARIE ANTOINETTE'S LETTER WHICH HE HAS JUST
RECEIVED.

(LAPORTE READING, TAKING UP WHERE MARIE ANTOINETTE LEFT OFF).

"I HEAR A CONSTANT DISTANT RUMBLE --

I KNOW THAT SOUND: IT IS THE TUMBREL!

"BUT DO NOT DESPAIR, NOR FEAR FOR ME:

I WILL SOON BE WITH YOU O'ER THE FAR, FAR SEA.

A SWEDISH COUNT NAMED AXEL PERSEN

ASSURES ME I'LL SOON BE THERE IN PERSON.

"A SECRET PLOT, A FEW DRIBED GUARDS --
MY DELIVERANCE IS DEFINITELY IN THE CARDS."

(SINGS)

FRANCE IS GRIPPED BY A HOMICIDAL MANIA,
I'M LOOKING FORWARD TO PENNSYLVANIA.
BLESS YOU ALL, AND DON'T FORGET
YOUR LOVING QUEEN - MARIE ANTOINETTE."

THE FRENCHMEN CHEER AND SHOUT: "THAT LETTER WAS WRITTEN
SIX WEEKS AGO - SHE COULD ARRIVE TOMORROW - SHE COULD
ARRIVE TODAY."

AS THE EXCITEMENT MOUNTS WE BLACK OUT AND FADE INTO

EPISODE 3.

THE LUXURIOUS STUDY OF MR. ROBERT MORRIS AT PHILADELPHIA.
A FIRE IN THE GRATE - A DECANTER OF PORT IS ON THE HUGE
LIBRARY TABLE. SEATED AROUND THE TABLE WITH MR. MORRIS
ARE THE FIVE DISGRUNTLED MEN: MESSRS. DILLY, BUTTER,
STONEFIELD, BEDDOES AND SALOMON - THE BANKERS WHO HELPED
MR. MORRIS PROVIDE THE MCNEY TO BUILD THE TOWN OF ASYLUM.
THEIR VERY HEATED DISCUSSION DISCLOSES THEY HAVE LOST
CONFIDENCE IN de LAPORTE'S VENTURE, AND THEY FORCE ROBERT
MORRIS TO INFORM de LAPORTE BY LETTER -

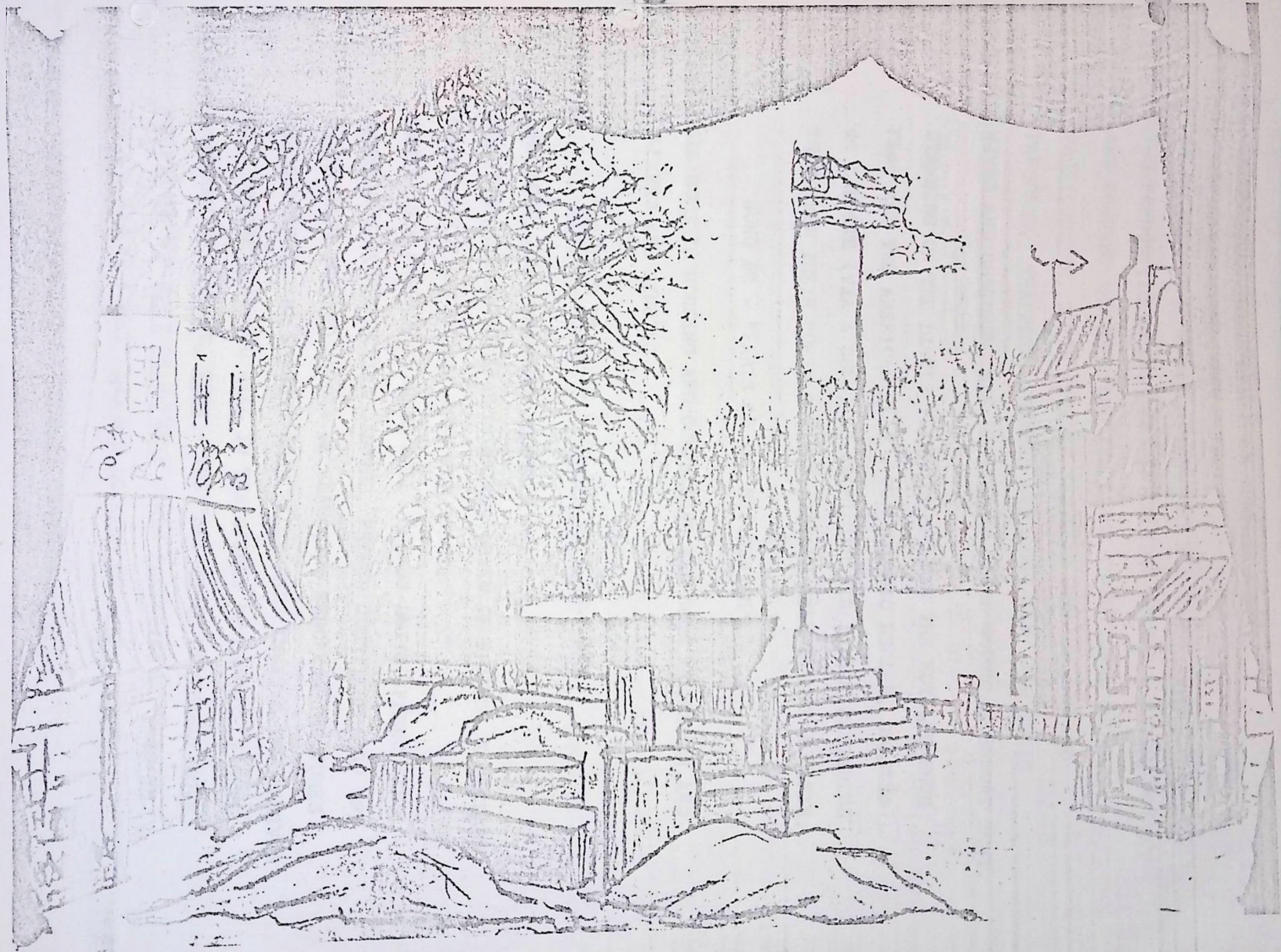
"IN SIXTY DAYS SHOW YOUR MARIE ANTOINETTE ALIVE IN
PENNSYLVANIA, OR ELSE - YOU WILL BE THROWN IN DEBTOR'S
PRISON; YOU WILL BE DEPORTED TO FRANCE, AND THEN THE
GUILLOTINE!

ON THIS ULTIMATUM WE PADE OUT AND INTO

ACT I - SCENE 2.

TIME: OCTOBER 16, 1793.

PLACE: THE MARKET SQUARE AT ASYLUM PENNSYLVANIA, AN OPEN SQUARE, THE CENTER OF A SMALL LOG SETTLEMENT ALONG THE WOODED SUSQUEHANNA. UNIQUE IN ITS ATTEMPT AT A TOUCH OF FRENCH URBANITY (c.1793) WITH ITS FRENCH CAFE AND ITS BOATHOUSE WITH A COVERED ENTRANCE THROUGH WHICH THE FLATBOAT CAN PASS. (SEE DETAILS PICTURED ON FOLLOWING PAGE.)



AS WE FADE IN - ASYLUM IS HOLDING ITS FIRST PUBLIC MARKET DAY. THE FRENCH (18 IN ALL) ARE IN HOLIDAY ATTIRE - SATIN, VELVET AND BROCADE AND HERE AND THERE THE TRADITIONAL SWORD, BACKWOODSMEN, THEIR WIVES - IROQUOIS WITH SQUAMS AND PAPOOSES. TRAPPERS, FARMERS AND LUMBERMEN WITH THEIR WIVES AND CHILDREN, ARE DRESSED IN THEIR COONSKIN SUNDAY BEST.

STANDING ON THE LITTLE PLATFORM BETWEEN THE ROYAL FRENCH FLAG AND THE AMERICAN FLAG - THE DYNAMIC LEADER, CHARLES de LAPORTE (VIA A SONG) IS PROMISING HIS YANKEE LISTENERS THAT WHEN THEIR QUEEN ARRIVES, ASYLUM WILL BECOME A PARIS.

SONG #2 - "PARIS ON THE SUSQUEHANNA."

HIS SONG IS ROUSING AND COMPELLING AND SOON FRENCHMEN AND YANKEES ARE SINGING -

"SO THIS IS PARIS - IN THE U. S. A." ETC.

THE SONG OVER - LAPORTE SHOUTS -

"IN THE NAME OF MARIE ANTOINETTE, QUEEN OF FRANCE, I DECLARE THIS MARKET OFFICIALLY OPEN FOR TRADE."

THERE IS A FANFARE - DRUMS ROLL - FLAGS HOIST, FRENCH AND YANKEES GIVE RESPECTIVE SALUTES, FRENCH COURTIER WHIP OFF TARPS FROM COVERED STACKS OF ELABORATE EUROPEAN TREASURES AND CLOTHING, AND LAPORTE GRANDELOQUENTLY INVITES THE NATIVES TO - "CHOOSE WHAT YOU WILL IN THE SPIRIT OF BROTHERLY LOVE." A MOMENT OF SILENCE, THEN - THE "SPIRIT OF BROTHERLY LOVE" ERUPTS INTO A FAST CRAB-FEST; WOMEN SCREAMING - "THIS IS MINE I SAW IT FIRST" AND MEN LOOKING ON HELPLESSLY.

AS THE BATTLE PROGRESSES, FROM THE DISTANCE WE HEAR MUSIC.
THE SHAKERS ARE APPROACHING, BEARING GIFTS AND SINGING A
BEAUTIFUL TRADITIONAL SONG.

SONG #3 - "THE GIFT TO BE SIMPLE."

A DELIGHTFUL GET ACQUAINTED CONVERSATION FOLLOWS;
SHAKERS PRESENT GIFTS AND ELDER BROWN SINGS -

SONG #4 - "HANDS TO WORK AND HEARTS TO GOD."

(ELDER BROWN ASSISTED BY THE SHAKERS.)

SONG OVER, THE GIFTS ARE PRESENTED.

THE FRENCHMEN, OVERCOME WITH GRATITUDE, RUSH UPON THE
SHAKERS, KISS THEM ON BOTH CHEEKS. THE SHAKERS UN-USED TO
"BEIN TETCHED" TAKE FLIGHT IN ALL DIRECTIONS SHRIEKING AND
PRAYING.

LAPORTE CALLS EXCITEDLY TO THEM, BEGGING THEM TO COME BACK,
THAT - "HE CAN EXPLAIN THE FRENCH CUSTOM"! THEN, ADDED
EXCITEMENT ENTERS AS THE WIRY 15 YEAR OLD IROQUOIS BOY,
LITTLE DISTANT THUNDER, RACES IN AND SHOUTS:

"PHILADELPHIA FLATBOAT COMING ROUND THE BEND!

PRETTY LADY ON FLATBOAT. MANY DRUNK MEN.

WHISKEY REBELLION. PRETTY LADY COMMAND FLATBOAT."

LIKE A GIANT WAVE, ONE THOUGHT SWEEPS THROUGH THE MINDS
OF ALL: "PRETTY LADY COMMANDS - COULD IT BE THE QUEEN?"!!!!

THE FRENCHMEN FALL TO THEIR KNEES, BOW THEIR HEADS PRAYING
"THE QUEEN - LET IT BE THE QUEEN."

THE SHAKERS RUSH BACK, FALL TO THEIR KNEES CHANTING "PRAISE
THE LORD THE PERIL IS PAST."

THE BOATHOUSE BELL BEGINS CLANGING, THE WHISTLE SHRIEKS,
THE CROWD CHEERS WILDLY, THE FLATBOAT GLIDES IN AND PERCHED
ON THE TOP TIP OF THE TOP IS THE "PRETTY LADY" - MISS
MINNIE SHARKEY.

DRESSED IN AN OILSKIN COAT THAT FITS HER LIKE A TENT, A
TOO LARGE CAP OVER ONE EYE, BAWLING IN THE GRAVEL VOICE
OF THE CLASSICAL HELL SHIP SKIPPER, SHE PLAYS THE ROLE
OF COMMANDER TO THE HILT!

THE CROWD HAS MIXED EMOTIONS OF DISAPPOINTMENT, BEWILDERMENT,
AND ALARM AS MINNIE STILL GIVING ORDERS LEAPS ON THE DOCK,
FOLLOWED BY HER POP (OBVIOUSLY HUNG-OVER) WHO WEAVES HIS
WAY TO MINNIE, TELLS HER SHE CAN STOP ACTING, AND WITH A
SHARP TAP ON HER FACE TRIES TO SLAP HER OUT OF CHARACTER.
MINNIE IS OBLIVIOUS TO THIS AND CONTINUES COMMANDING HER
IMAGINARY CREW (IN HER WORDS), "THE SCURVY HOG-SWILLEN,
CLAM-SCUTTILIN, DRAGGLETAILED SONS O'LANDLUBBERS".

SNEAKING UP UNSEEN BY MINNIE, (THE MISCHIEF MAKER) JEB
SLOCUM QUICKLY YANKS OFF MINNIE'S OVERCOAT REVEALING HER IN
NOTHING BUT EXTREMELY BRIEF UNDERGARMENTS. THE CROWD GASPS -
THE SHAKERS FLEE - MINNIE AWAKENS AND EMITS A LOUD CHILD-LIKE
WAIL -

P --- O --- P!

LAPORTE RUSHES TO HER, GALLANTLY DRAPES HIS CLOAK OVER HER.
MINNIE BECOMES ELECTRIFIED - LAPORTE BECOMES COURTLY -
SLOCUM BECOMES HYSTERICAL AND EXITS YELLING -

"THAT FRENCH QUEEN, SHE'S HERE! SHE'S HERE - THE QUEEN."!!!

LAPORTE, SEEING MINNIE WAS THE ONLY SOBER ONE ABOARD THE
 FLATBOAT, EXPRESSES FORMAL THANKS FOR BRINGING THEIR CARGO
 SAFELY HOME AND PAYS TRIBUTE TO HER EXTRAORDINARY HISTORIC
 ABILITIES IN HER ROLE OF THE CAPTAIN.
 MINNIE TAKES A BOW AND THEN EXPLAINS IN

SONG #4

"I WAS BORN TO BE AN ACTRESS,
 MY PAPA TOLD ME SO
 AND SO I HAVE TO BE AN ACTRESS
 EVERYWHERE WE GO" - ETC. -

MINNIE FINISHES THE TERRIFIC SONG, TAKES BOW, TOPPLES OVER.
 SHE IS NOT ILL - SHE IS HUNGRY! POP TRIES TO COVER, LAPORTE
 UNDERSTANDS AND INVITES THEM INTO THE CAFE. AS THEY WALK,
 WE NOTICE MINNIE AND LAPORTE ARE AWARE OF EACH OTHER.
 ON THE WAY POP BUMPS INTO WIDOW DREW AND SHE BECOMES AWARE
 OF HIM. HE BECOMES AWARE OF HER AND WE CAN SEE THAT HE
 WILL TAKE CARE OF THAT LATER.

SISTER PATIENCE WALKS SEDATELY PAST THE CAFE, AND IN A
 NEAR TRANCE BROTHER FORTITUDE WHO IS FOLLOWING HER BUMPS
 SLACK INTO HIS MAW, THE WIDOW DREW.

A MOTHER AND SON ARGUMENT FOLLOWS, THE MME. de FLAINDRIX
 CHIMES IN, PEOPLE POUR OUT OF THE CAFE, SISTER PATIENCE
 RETURNS AND WALKS VERY CLOSE TO BROTHER FORTITUDE. HE
 CLOSES HIS EYES, DOES A SHAKE (TO SHAKE OFF HIS ANTICIPATED
 SINS) AND THIS IS THE CUE FOR

SONG #6 -- "GIVE YOURSELF A GOOD SHAKE."

(BROTHER FORTITUDE, SISTER PATIENCE
 AND SHAKERS.)

NUMBER OVER ALL DISPERSE.

MINNIE, LAPORTE AND POP EMERGE FROM CAFE - MINNIE IS STILL EATING A SANDWICH AS SHE INQUIRES ABOUT LAPORTE'S ARM IN THE SLING. HE EXPLAINS ABOUT THE ENCOUNTER IN THE WEST INDIES. LAPORTE SUGGESTS MONSIEUR SHARKEY AND HIS CHARMING DAUGHTER WILL SPEND OVERNIGHT AT THE PALACE.

POP FEIGNS A PROMISE TO BE BACK AT HIS ESTATE FOR THE OPENING OF GROUSE SEASON, BUT ON SECOND THOUGHT - - - - HE ACCEPTS.

LAPORTE SUGGESTS MADEMOISELLE WILL WISH TO CHANGE FOR DINNER. MINNIE HAS ONLY ONE DRESS. SHE POINTS TO IT HANGING ON A LINE ACROSS THE FLATBOAT DECK AND EXPLAINS ALL HER CLOTHES ARE COSTUMES FOR THE STAGE.

MME. de FLAHDRIX IS SENT TO WHIP UP A DRESS FOR HER. POP IS SENT TO OVER-SEE THE UNLOADING OF MINNIE'S BOXES OF COSTUMES AND AT LONG LAST - - LAPORTE AND MINNIE ARE ALONE.

NOW BEGINS A ROMANCE CLOTHED IN THE LANGUAGE OF FRIENDSHIP. THE LANGUAGE, HOWEVER, IS UNUSUAL. TO MINNIE THE SUAVE, CULTURED WORDS OF THE FRENCH NOBLEMAN ARE NOT LIKE A REAL FLESH AND BLOOD PERSON; AT LEAST NOT LIKE THE PERSONS SHE HAS MET.

TO LAPORTE, - THE CHILD-LIKE, VIVACIOUS, HONEST AND UNASSUMING DIALOGUE THAT SPILLS OUT OF MINNIE'S PRETTY POUTY MOUTH, IS REFRESHING AND QUITE REVEALING WHEN SHE CONFIDES SHE HAS NEVER TASTED CHAMPAGNE.

"WELL," HE PROMISES, "WE WILL HAVE IT TONIGHT TO CELEBRATE OUR FRIENDSHIP."

THIS IS THE CUE FOR THE BEAUTIFUL

SONG #7 - "FRIENDSHIP IS A WONDERFUL THING."

(LAPORTE)

THE SONG OVER - SHAKERS, POP, EVERYBODY, FIND THEIR WAY BACK. POP IS DODGING AND HIDING FROM THE SHERIFF WHO IS LOOKING FOR (HE DESCRIBES POP AND MINNIE) - THEY SKIPPED OUT OF WILKES-BARRE WITHOUT PAYIN' THEIR BILL. LAPORTE AND POP POOL THEIR RESOURCES OF \$1.23, PAY THE SHERIFF AND SHARE A STATUS OF FINANCIAL EMBARRASSMENT.

NOW THEY JOIN MINNIE WHO HAS BEEN WAITING IN A SEDAN CHAIR. IT IS THE MOST EXTREME POSSIBLE EXAMPLE OF 17TH CENTURY OVER-ELABORATION OF EROTIC ART - GOLDEN NYMPHS PURSUED BY SATYRS, LORELEIS BY NEPTUNE, SHEPHERDESSES BY SHEPHERDS, ALL ENTWINED WITH NUDE CHERUBS LIKE MORNING GLORIES ON A VINE. IN ITS ROOF IS A SORT OF HATCH OR TRAP DOOR. WHEN OPENED A BUILT-IN MUSIC-BOX PLAYS MOZART.

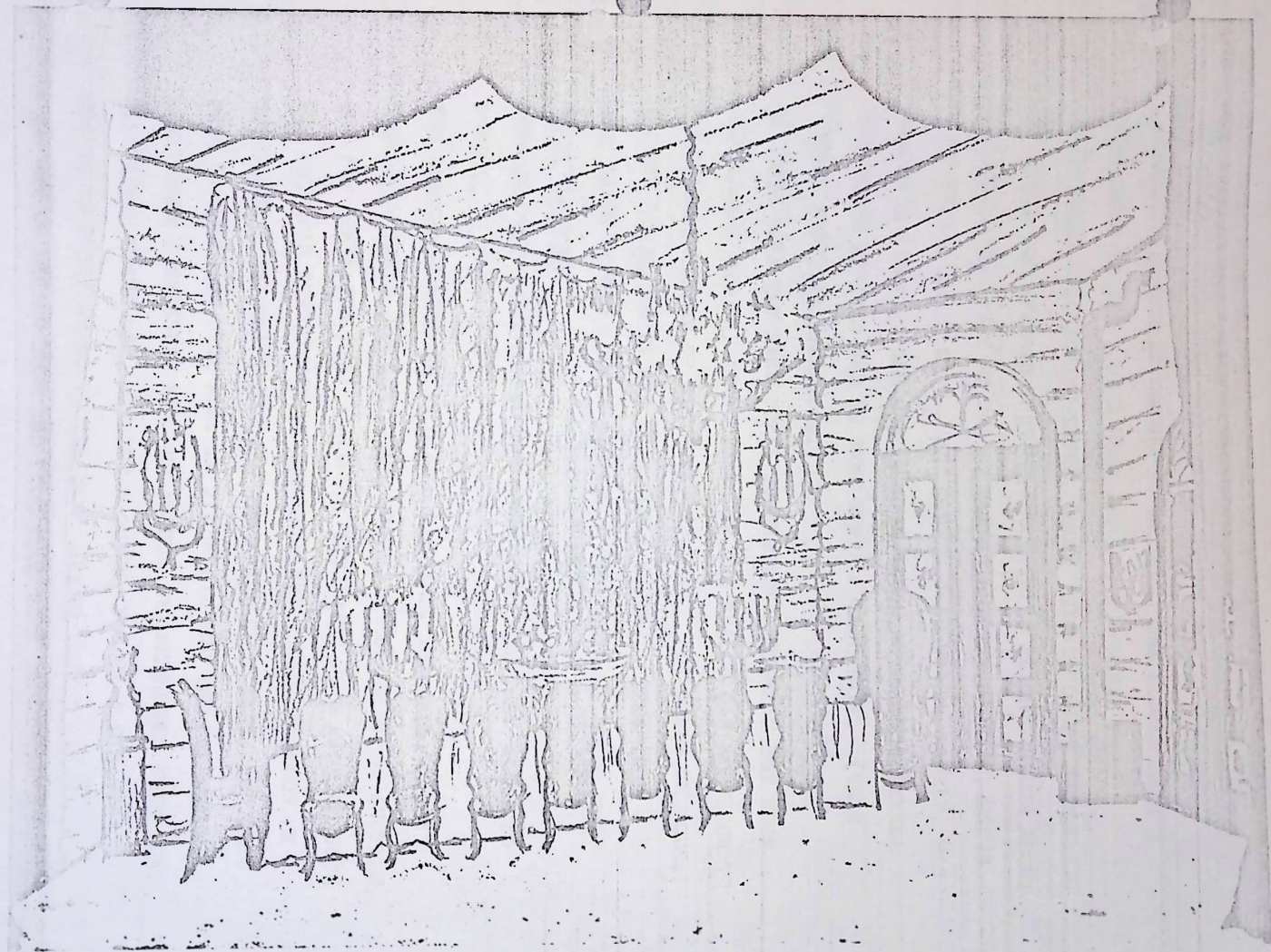
POP AND LAPORTE ENTER THE "CHAIR", THE DOOR IS CLOSED AND 4 TORCH BEARERS CARRYING LIGHTED TORCHES CARRY THE CHAIR AND ITS OCCUPANTS OFF THROUGH THE WOODED PATH TO THE PALACE. AS THE PROCESSION DISAPPEARS, SISTER PATIENCE IS SEEN FOLLOWING IT, AND BROTHER FORTITUDE IS FOLLOWING HER AND WE FADE OUT AND FADE INTO

ACT I - SCENE 3.

TIME: SEVERAL HOURS LATER.

PLACE: DINING HALL OF THE LOG PALACE. THIS ROOM IS OF LOGS, BUT FURNISHED AS FAR AS POSSIBLE IN FRENCH ROCCOCO.

THE INCONGRUITY IS HEIGHTENED BY THE JUXTAPOSITION OF SUCH THINGS AS BEARSKINS AND EUROPEAN TAPESTRIES, CANDELABRA, ETC. - LOOTED FROM VARIOUS CHATEAUX AND BROUGHT INTO THIS WILDERNESS AT ENORMOUS EXPENSE. (DETAILS PICTURED ON FOLLOWING PAGE.)



AS HE FADE INTO THIS LOG PALACE DINING HALL, A RATHER LUXURIOUS DINNER IS COMING TO AN END. THE LADIES HAVE WITHDRAWN TO THE POWDER ROOM AND POP IS ON HIS FEET COMPLETING A CONJURING TRICK. MORE TRICKS FOLLOW BY MEANS OF WHICH POP REVEALS THAT HE KNOWS THEIR PLIGHT; KNOWS ABOUT THE ULTIMATUM SENT BY ROBERT MORRIS AND THE BACKERS; KNOWS THEY NEED A QUEEN OR --- AND OFFERS A SOLUTION, NAMELY, HIS DAUGHTER MINNIE. SHE CAN POSE AS MARIE ANTOINETTE UNTIL THE QUEEN ARRIVES AND SO SAVE THEIR FRENCH HIDE. (THIS ENTIRE SCENE IS HILARIOUS.)

LAPORTE DOES NOT TAKE POP'S SUGGESTION SERIOUSLY BUT WHEN THE LADIES RETURN, ASKS MINNIE IF SHE REALLY CAN IMPERSONATE THE FAMOUS QUEENS OF HISTORY. SHE CAN. POP GIVES THE CUE, MINNIE RISES, SHUTS HER EYES FOR A MOMENT, OPENS THEM - SHE IS NO LONGER MINNIE SHARKEY - SHE PORTRAYS CLEOPATRA MAGNIFICENTLY.

BRAVOES FROM LAPORTE AND THE FRENCHMEN, AND THEY DRINK TO MINNIE.

THE FRENCHMEN HURL THEIR GLASSES AGAINST THE WALL, MINNIE GLEEFULLY HURLS HER GLASS TOO, SHE IS READY TO THROW ANOTHER, BUT POP RESTRAINS HER! LAPORTE, INTRIGUED WITH MINNIE, BEGS HER FATHER'S PERMISSION TO SHOW HER THE TEMPLE D'AMOUR BY MOONLIGHT. SHE TAKES HIS ARM AND AFTER THEY EXIT, POP GETS DOWN TO BUSINESS WITH MME. de FLAINDRIX AND THE FRENCHMEN. EVERY INCH A PRESSURE MAN, HE ARGUES AND PERSUADES THEM THAT "AS THINGS STAND NOW, WITHOUT A QUEEN, YOU'VE A DISASTER. BUT DO AS I SAY - AND YOU'LL HAVE A BOOM TOWN." FADE OUT OF DINING ROOM AND FADE INTO -

ACT I - SCENE 4.

TIME: IMMEDIATELY FOLLOWING.

PLACE: ABSTRACT SETTING FOR MUSICAL PRODUCTION NUMBER.

EVERYTHING IS SEEN THROUGH A SCRIM.

ON THE BACKDROP IS PAINTED MARKET SQUARE AS IN SCENE 2, BUT WITH SURREALIST FLAVOR - CARICATURES OF THE BUILDINGS, FLAGPOLES, ETC., AND REPRESENTATIONS OF A MOTLEY CROWD IN THE SAME VEIN.

IMMEDIATELY BEHIND THE SCRIM ARE THE VARIOUS WOODSMEN, INDIANS, SHAKERS, ETC., ALSO STREETWALKERS, GAMBLERS, HAWKERS, AND IN FRONT OF THE SCRIM POP AND THE FRENCHMEN CONSPIRATORIALLY LEAD THE SINGING OF

SONG #8 - "BOOM TOWN, PENNSYLVANIA."

(POP, FRENCHMEN AND COMPANY)

WITH THE FINAL LINES OF THIS SONG -

"PRIDE OF THE NATION - HOME OF INFLATION -

THAT'S OUR LITTLE OLD BOOM TOWN P. A."

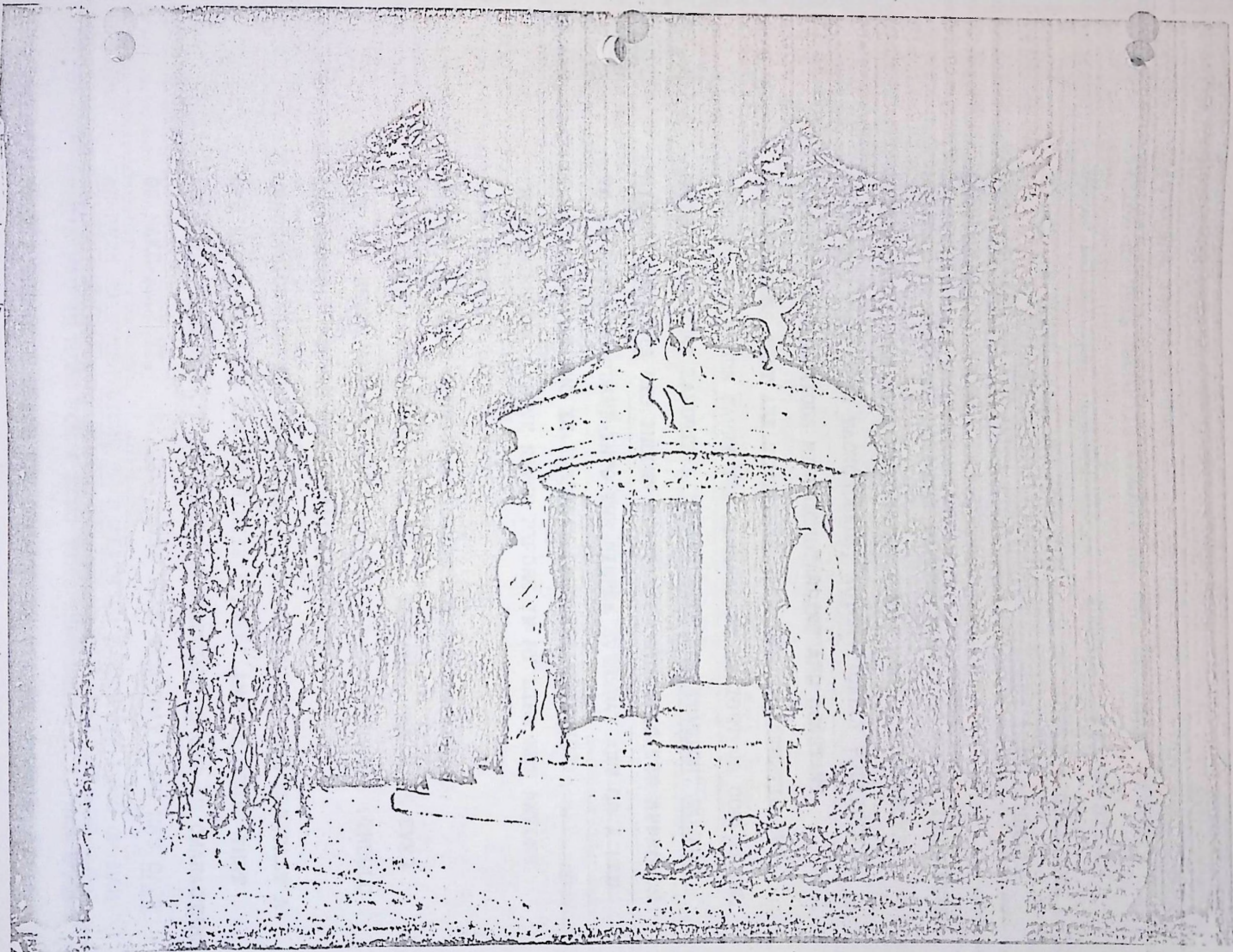
BLACK OUT AND FADE INTO -

ACT I - SCENE 5.

TIME: IMMEDIATELY FOLLOWING.

PLACE: THE TEMPLE D'AMCUR.

HALF ENCIRCLED BY TALL TREES, A SMALL STRIKINGLY BEAUTIFUL GRECIAN OPEN PAVILION, OF WHITEWASHED LOGS TO SIMULATE MARBLE. THE SCENE IS BATHED IN MOONLIGHT. (SEE DETAILS PICTURED ON FOLLOWING PAGE.)



INTO THE TEMPLE D'AMOUR ENTER LAPORTE AND MINNIE.

ALONE IN THIS ROMANTIC ATMOSPHERE, THE DISCOVERY OF A FEW HOURS BEFORE THAT "FRIENDSHIP IS A WONDERFUL THING" STILL ECHOES IN THEIR EARS AND WITH THE HELP OF SUEBLE ORCHESTRAL UNDERSCORING OF THE TUNE, FRIENDSHIP EXPANDS INTO A UNIQUE LOVE SCENE.

UNIQUE, IN THAT THE DISTINCT DIFFERENTIALS OF THEIR INHERITED BACKGROUNDS, THE WIDE VARIETY OF THEIR PAST EXPERIENCES RESULTING FROM SUCH BACKGROUNDS, AUTOMATICALLY PROVIDES A DIALOGUE OF HILARIOUS MISUNDERSTANDING AND CONSTANT EXPLANATIONS THAT ARE SOMETIMES WARM AND SYMPATHETIC BUT THAT AT ALL TIMES CARRY THE ELEMENT OF DELIGHTFUL CONFUSION.

UNIQUE, IN THAT LAPORTE'S "HUMANISTIC GRAVITATION" TOWARD MINNIE CONVERTS HIS INBORN CLASSICAL SOPHISTICATED APPROACH TO ROMANTIC CONQUEST INTO THE SIMPLE EVERYDAY ART OF A MAN IN LOVE; A MAN WHO IN EVERYDAY LANGUAGE WHISPERS:

"MADEMOISELLE, I HAVE NEVER BEFORE IN MY LIFE MET ANYONE EVEN REMOTELY LIKE YOU."

UNIQUE, IN THAT MINNIE IN HONEST CONFESSION ADMITS:

"I'VE NEVER MET ANYONE LIKE YOU. THE ONLY MEN I'VE EVER MET ARE HENRY AND THE RICHARDS (FIRST AND SECOND), OTHELLO AND ROMEO. YOU'RE NOT AT ALL LIKE THEM."

UNQUESTIONABLY THE STRONG LIGHT OF EVERYDAY LOVE HAS CAST A NEW LIGHT ON "THE MEN IN MINNIE'S LIFE" AND WE SENSE THAT SUDDENLY THEY HAVE TAKEN THEIR RESPECTIVE PLACES AS CHARACTERS OF MAKE-BELIEVE. WE ALSO SENSE THAT EVERYDAY LOVE HAS CAST AN EVEN BRIGHTER LIGHT OF REALITY ON A CERTAIN KIND OF MAN SHE'S HAD IN MIND FOR A LONG TIME THAT UNTIL NOW, HAS BEEN ONLY A DREAM; A DREAM SHE DREAMED UP ALL BY HERSELF.

WE HEAR ALL ABOUT THIS MAN AS SHE SINGS:

SONG #9 - "THE MAN I'VE GOT IN MIND."

(LYRICS AND MUSIC ON ACCOMPANYING
RECORD - BAND # .)

DURING THE SONG WE UNMISTAKABLY HEAR A GIRL IN LOVE.
LAPORTE HEARS HER FEELINGS TOO, AND WHEN THE SONG ENDS,
UNASHAMEDLY CONFIDES TO MINNIE THAT HE HAS A DIFFERENT
MAN IN MIND FOR HER (IN HIS WORDS) "A MAN WHO IS BESIDE YOU -
TONIGHT - NOW."

THIS IS THE CUE FOR THE INTRODUCTION OF -

SONG #10 - "MY LITTLE WORLD."

(LAPORTE AND MINNIE)

(LYRICS AND MUSIC ON ACCOMPANYING
RECORD - BAND # .)

AS THEY SING THE LAST LINE "MY LITTLE WORLD IS YOU" THEY
FALL INTO A PASSIONATE EMBRACE. ALMOST IMMEDIATELY THEY
BECOME AWARE THAT LAPORTE'S ARMS ARE AROUND HER. THEY STARE
IN AMAZEMENT. MINNIE TEARS OFF THE SLING FROM HIS ARM,
LAPORTE FLEXES THE BAD ARM -- MON DIEU -- IT IS WHOLE AGAIN!
THEN SHOUTING - "I AM A WHOLE MAN AGAIN." - SWOOPS MINNIE
UP IN HIS ARMS. POP, FRENCHMEN AND MME. de FLAHDRIX RUSH
IN; HIS ARM IS RESTORED; "IT IS A MIRACLE!"
LAPORTE PROUDLY AGREES "YES - A MIRACLE!" - AND IT WAS
MINNIE WHO WROUGHT IT.

MINNIE - "THE GODDESS OF LOVE."

POP TAKES THIS AS HIS CUE TO ADVISE LAPORTE TO HAVE THE SAME GODDESS PERFORM "ANOTHER LITTLE MIRACLE." HE IS REFERRING TO THE ULTIMATUM OF THE PHILADELPHIA BANKERS. HE HAS PERSUADED THE FRENCHMEN THAT MINNIE SHOULD IMPERSONATE MARIE ANTOINETTE UNTIL THE QUEEN ARRIVES. NOW HE AND THE FRENCHMEN ATTEMPT TO PERSUADE de LAPORTE.

BUT IT WOULD BE UNTHINKABLE! IT WOULD BE FRAUD! HE IS AMAZED THAT THE FRENCHMEN COULD WANT TO ENTER INTO SUCH A PLAN AND REMINDS THEM THAT "THERE IS A LIMIT TO WHAT PEOPLE CAN BE MADE TO BELIEVE."

POP REMINDS HIM THAT HE IS IN THE PRESENCE OF THE GREATEST ACTRESS IN THE WESTERN HEMISPHERE.

HARD PRESSED BY THE INSISTING FRENCHMEN, LAPORTE BLOWS HIS ARISTOCRATIC TOP AND FORCEFULLY REMINDS THEM THIS IS NOT A THEATRICAL VENTURE; THAT "MR. MORRIS AND HIS FRIENDS ARE COMING HERE TO KISS THE HAND OF AN EMPRESS IN WHOSE VEINS RUN EIGHT CENTURIES OF ROYAL BLOOD.

DO THEY THINK THAT THAT HAND, THAT VOICE, THAT REGAL GLANCE CAN BE COUNTERFEITED AT AN HOUR'S NOTICE BY SOME (POINTING TO MINNIE) COMMON CREATURE?"

MINNIE GAZES STRAIGHT AHEAD. THE FRENCHMEN TURN AWAY SILENTLY.

SUDDENLY REALIZING WHAT HE HAS SAID, HE BERATES HIMSELF, PLEADS HE DIDN'T MEAN IT, BEGS MINNIE'S FORGIVENESS WITH - "IF MISS SHARKEY WILL PLACE HER EXTRAORDINARY SKILLS AT THEIR DISPOSAL - HE MOST HUMBLY AND GRATEFULLY ACCEPTS THEM." ALL LOOK TO AND WAIT ON MINNIE.

"WHERE'S THE SCRIPT POP?"

"THERE ISN'T ANY MINNIE. MAKE IT UP AS YOU GO ALONG.

WELL, MINNIE, - YOU'RE ON!"

LIKE AN OBEDIENT CHILD SHE NODS, - CLOSES HER EYES - AND THEN A GREAT CHANGE TAKES PLACE! EVERY FIBER OF HER BODY BEGINS TO STRAIGHTEN AND STRETCH SKYWARD UNTIL SHE APPEARS INCHES TALLER AND NOW - ONE LAST STRETCH PUSHES HER HEAD INTO AN ERECT ELEVATED POSITION.

SLOWLY SHE OPENS HER EYES. FREED OF HUMILIATION - INVESTED WITH SOVEREIGN DIGNITY ALTHOUGH UNCROWNED - SHE IS -

THE QUEEN!

LAPORTE, AMAZED, RUSHES TO HER SIDE, "BRAVO MY DARLING! I AM ABSOLUTELY CERTAIN THAT YOU WILL BE A MAGNIFICENT QUEEN."

MINNIE TURNS ON HIM MAJESTICALLY - HER EYES BLAZING, SPEAKS IN A LOW MELODIOUS VOICE, IMPERIOUS AND VERY FRENCH:

"IN FUTURE, MONSIEUR le MARQUIS, YOU WEE! NOT APPROACH YOUR SOVEREIGN WEETHOUT OUR EXPRESS PERMISSION."

POP, LAPORTE AND THE OTHERS STARE AT EACH OTHER - THEN, AT THEIR QUEEN AS THE SOFT MUSICAL REPRISE OF "MY LITTLE WORLD" COAXES THE CURTAIN DOWNWARD AND THAT IS THE

END OF ACT I.

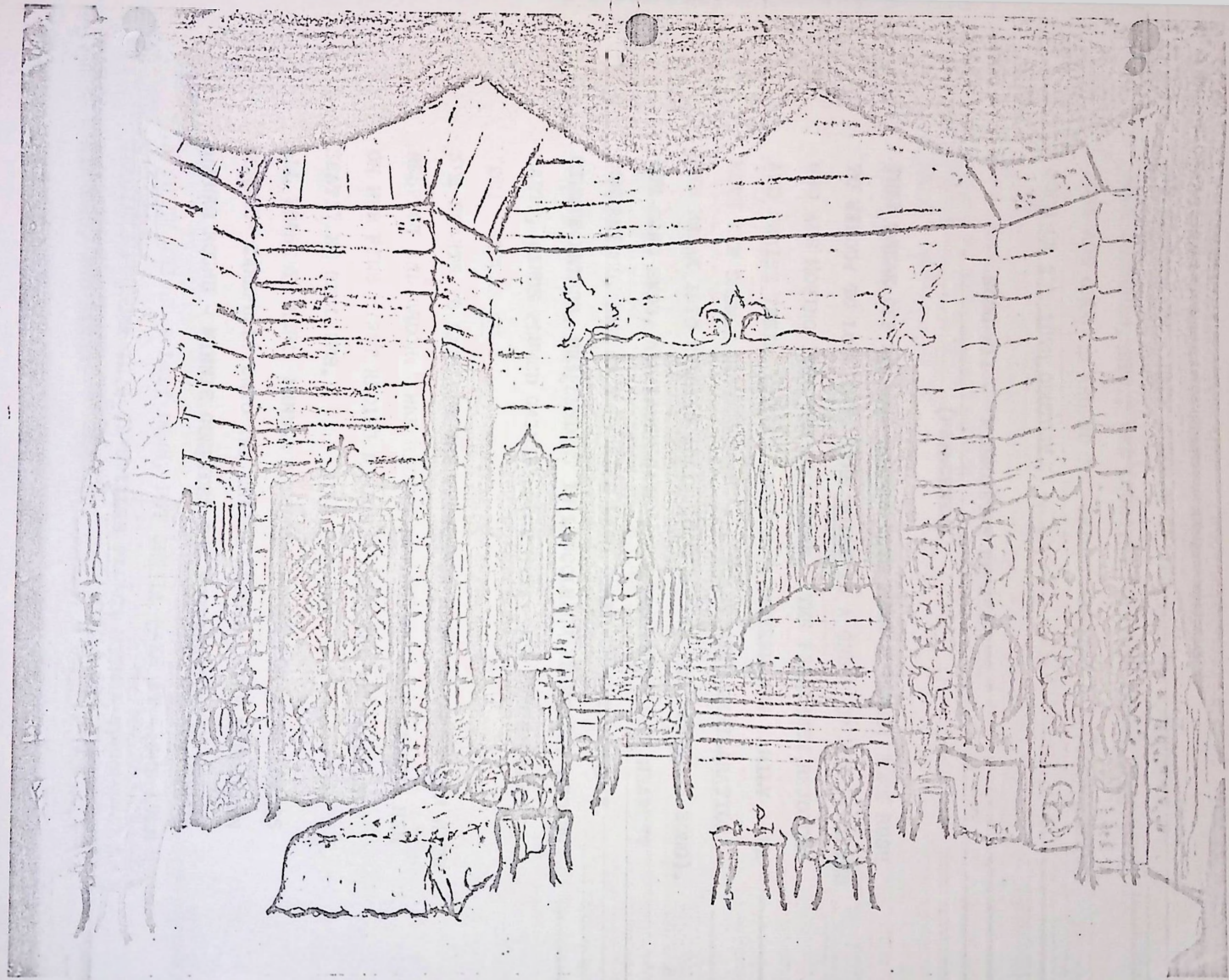
ACT II.

SCENE 1.

TIME: A WEEK LATER. MID-MORNING.

PLACE: THE QUEEN'S BOUDOIR IN THE LOG "PALACE."

THE VAST ROOM IS EVIDENTLY FOR RECEIVING AND SOCIALIZING AS WELL AS SLEEPING. THE INEVITABLE LOG MOTIF CONTRASTS GROTESQUELY WITH THE LOUIS XVI FURNITURE. (SEE DETAILS PICTURED ON FOLLOWING PAGE.)



AS WE FADE IN - HALF A DOZEN OF THE YOUNGER FRENCHMEN IN SILK BREECHES, ETC., ARE LOUNGING, PLAYING CHESS, AND SOME ARE GROUPED AROUND THE SPINET SINGING A NAUGHTY FRENCH SONG OF THE 18TH CENTURY.

SONG #11 - "MIGNONETTE BERGERETTE."

(FRENCHMEN)

THEY BREAK OFF AS LOUD NOISES COME FROM OUTSIDE; SOME RUSH TO WINDOW TO LOOK OUT. THE NOISE IS A GROUP OF NEW FAMILIES WHO ARE MOVING INTO THE BOOM TOWN. THE FRENCHMEN REJOICE AND PRAISE THEIR "QUEEN" BECAUSE "FEEFTEEN NEW FAMILY 'AVE MOVE EEN SEENCE NOVEMBAIRE!" ALL TOAST WITH EXHILARATION AND BREAK INTO SINGING AGAIN (COMPLETING THE PREVIOUS SONG). THE SONG ENDS, ALL LAUGH GAILY, ALL EMBRACE THEIR NEAREST COMPANIONS, AND AS THEY KISS EACH OTHER ON BOTH CHEEKS, MINNIE ENTERS, RESPLENDENT IN LINCOLN-GREEN VELVET RIDING HABIT, LARGE PLUMED GAINSBOROUGH HAT. SHE STOPS SHORT: "OH! EXCUSE ME."

SHE STARTS TO EXIT BUT THE FRENCHMEN RUSH TO GREET HER WITH RESPECT AND ARDOR. HER RIDING INSTRUCTOR COMPLIMENTS HER ON HER FINE FIRST RIDING LESSON. "SHE HAS AN EXCELLENT SEAT!" HE EXCLAIMS.

ALL TOAST TO HER! MINNIE A LITTLE WORSE FOR WEAR LOWERS HERSELF CAREFULLY ONTO THE CHAISE LOUNGE. THE FRENCHMEN GATHER ROUND - MINNIE CONFIDES THE PREPARATION TO BECOME A QUEEN WEIGHS A LADY DOWN, BUT SHE'LL MAKE IT - SHE EVEN IMAGINES HERSELF IN A VERSAILLES PALACE WITH A THOUSAND MIRRORS, AND SINGS

SONG #12 - "GIVE ME TIME."

THIS CHARMING SONG OVER, THE MUSIC CONTINUES; MINNIE IS PRONE ON THE CHAISE LOUNGE, THE FRENCHMEN GROUPED AT HER FEET IN A TABLEAU. THE LIGHTS DIM SWIFTLY IN A WEIRD LIGHTING, AND FROM EVERYWHERE PROPS AND FLATS APPEAR CREATING MINNIE'S DREAM OF A VERSAILLES PALACE HALL OF MIRRORS. THIS DEVELOPS INTO A TREMENDOUS PRODUCTION NUMBER WHEREIN MINNIE RE-ENACTS ALL THE HAPPENINGS OF HER TRAINING SESSIONS TO BECOME A QUEEN. THE FRENCHMEN BECOME EERILY MASKED HUSSARS. IT IS SPECTACULAR, RICTOUS AND INCLUDES

SONG #13 - "ALL OF A SUDDEN."

(MINNIE AND HUSSARS)

JUST AS THIS FANTASTIC NUMBER IS AT ITS HEIGHT - LAPORTE ENTERS - AND IN ICY TONE ASKS:

"EXACTLY WHAT IS GOING ON HERE?"

ALL STOP SHORT AND GUILTILY SLINK AWAY LEAVING LAPORTE AND MINNIE ALONE.

MINNIE, ANNOYED, FLINGS HERSELF ONTO SOFA.

LAPORTE EQUALLY ANNOYED PACES DOWNSTAGE AND SUDDENLY SHOUTS:

"YOU SEEM TO TAKE YOUR RESPONSIBILITIES RATHER LIGHT-HEARTED.

YOU MUST REGARD YOUR TRAINING FOR THE DIFFICULT ROLE YOU

ASSUMED AS ALREADY FINISHED."

MINNIE.

NO. BUT ALL MY INSTRUCTORS SAY I AM VERY QUICK.

LAPORTE.

NATURALLY. THEY ARE MADLY IN LOVE WITH YOU.

(HE IS MADLY IN LOVE WITH HER AS HIS OBVIOUS JEALOUSY REVEALS.)
 EVER SINCE HER "QUEEN IN TRAINING" BEGAN, MINNIE HAS EXHIBITED
 AN APPARENT COLDNESS TO LAPORTE; BUT SHE REALLY LOVES HIM
 VERY MUCH AND HAS LONGED TO TELL HIM SO. THERE IS ONE LITTLE
 INCIDENT HOWEVER THAT SHE HAS NOT FORGOTTEN -- HE ONCE
 REFERRED TO HER AS A "COMMON CREATURE." IN HER HEART SHE
KNOWS HE DIDN'T REALLY MEAN IT, BUT HE SAID IT AND SO SHE
 USES HER WOMAN'S PRIVILEGE TO KEEP HIM UNEASY ABOUT IT.
 FEIGNING SUBMISSION SHE ASKS:

"MAY I HAVE A FRENCH LESSON NOW?"

LAPORTE

(READY TO FORGIVE)

VERY WELL. YOU ARE READY TO BEGIN?

MINNIE

WEE, MUSSOOR.

LAPORTE

(WINCES)

NON, MADemoiselle. NOT MUSSOOR. M'SIEU.

MINNIE

(WITH BOVINE INSISTENCE)

MUSSOOR!

LAPORTE SIGHS AND ASKS HER TO OPEN HER FRENCH BOOK.

SHE HAS LEFT IT OUT ON THE GARDEN SEAT; SHE RINGS A LITTLE
 HAND-BELL AND THEN WHILE WAITING PRACTICES HER WORD, HALF ALOUD:
MUS-SOOR. MUS-SOOR.

LAPORTE

NON, MADemoiselle. LISTEN TO THE SOUND: M'SIEU -- M'SIEU.

MINNIE

(PRETENDING TO TRY)

MUS-SOCOOR.

(LAPORTE SHAKES HIS HEAD, DEPRESSED.)

NOW ONE OF THE HANDSOMEST OF THE YOUNGER FRENCHMEN ENTERS
IN RESPONSE TO THE BELL.

FRENCHMAN

MADAME A SONNE?

MINNIE

(IN PERFECT IDIOMATIC FRENCH)

AH MON CHER VICTOR — VOYONS, J'AI LAISSÉ MON PETIT LIVRE
DANS LE JARDIN...

(LAPORTE STIFENS, STARES; MINNIE PAYS NO ATTENTION CONTINUING
SWEETLY:)

— SUR LE DERNIER BANC, VOUS LE CONNAISSEZ, N'EST-CE PAS?
VEUILLEZ LE CHERCHER, MON PETIT?

FRENCHMAN

VOLONTIERS, MADAME!

MINNIE

MERCI, M'SIEU.

THE FRENCHMAN EXITS, LAPORTE STARES STRAIGHT AHEAD IN STONY
SILENCE; HE IS BOILING!

MINNIE LOOKS INNOCENTLY AT CEILING, SETTLES HANDS IN LAP,
HUMS FRIENDSHIP THEME. SHE TRIES A FEW MORE "MUSSOORS"
UNDER HER BREATH BUT LOUD ENOUGH FOR LAPORTE TO HEAR. JUST
AS THE SILENCE IS BEGINNING TO BE OPPRESSIVE THE FRENCHMAN
RETURNS, BOOK IN HAND.

MINNIE TAKES THE BOOK, THANKS HIM IN EXQUISITE FRENCH. HE
EXITS. MECHANICALLY SHE OPENS BOOK AND JUST AS MECHANICALLY
HANDS IT TO LAPORTE AND SAYS —

"LESSON NUMBER FOUR."

LAPORTE TAKES DEEP BREATH, THEN SLOWLY RECITES,

"LA PLUIE EN ESPAGNE RESTE PRINCIPALEMENT SUR LA PLAINE."

MINNIE

(IN ATROCIOUS AMERICAN-FRENCH)

"LA PLOOEY ON ESPYAN REST PRANCIPALAMENT SCOR LA PLAN."

LAPORTE SLOWLY, FIRMLY SHUTS THE BOOK, TURNS, AND RISES;
MINNIE, SCENTING DANGER, ALSO RISES. HE SLOWLY GOES FOR
HER; IN SAME TEMPO SHE RETREATS BEHIND TABLE. WITH A SHOUT
OF FURY HE STARTS CHASING HER AROUND THE ROOM; SHE TAKES
TO HER HEELS FOR DEAR LIFE.

LAPORTE IS SWEARING, MINNIE IS SCREAMING; SHE RUNS OVER THE
BED, HE LEAPS IT AND DRAGS HER DOWN, THEN KNEELS OVER HER
AS IF TO STRANGLE HER, HER HEAD HALF OFF THE EDGE OF THE BED.

MINNIE

(DECLAIMS IN RINGING TONES)

"ALAS, I AM UNDONE!

O, BANISH ME, MY LORD, BUT KILL ME NOT!

KILL ME TOMORROW, DEAR OTHELLO; LET ME LIVE TONIGHT."

LAPORTE HOLDS HER DOWN, GLARING; THEN BENDS AND KISSES HER
SAVAGELY ON THE MOUTH.

MINNIE RESPONDS; HER LEFT ARM FINDS ITS WAY AROUND HIS NECK,
HER SOFT RIGHT HAND GARRESSES HIS FACE; THEN WITHOUT WARNING
WITH THE SAME SOFT RIGHT SHE GIVES HIM A RINGING SLAP!
STUNG, HE FLINGS HER AWAY AND RISES. MINNIE STRUGGLES TO SIT
UP, THEN REARRANGES HER DISORDERED HAIR AND DRESS.

LAPORTE FIGHTS TO GET HIS BREATHING UNDER CONTROL.

LAPORTE

(VERY LOW, NOT LOOKING AT HER)

FORGIVE ME.

MINNIE

(FEELING AS HE DOES)

PLEASE DO NOT SPEAK OF IT.

LAPORTE

(SORROWFULLY)

YOU WILL NOT HAVE TO ENDURE ME FOR LONG. WHEN YOUR ROLE OF QUEEN IS OVER, IT IS NOT LIKELY OUR PATHS WILL CROSS AGAIN — IN THIS WORLD.

MINNIE

(BITTERLY)

"HOW COULD THEY? YOU, A MARQUIS — ME, A COMMON CREATURE."

THAT DOES IT!

LAPORTE EXPLODES — SO DOES MINNIE. WORDS FLY, THE CHASE IS ON AGAIN; MINNIE OUTFRONS HIM, AND FINALLY LAPORTE SHAKES HIS FIST AT THE HEAVENS, STRIDES TO THE DOOR AND RUNS HEAD ON INTO POP.

POP BLINKS AS LAPORTE EXITS PAST HIM — HURRIES TO QUIET MINNIE WHO IS SHOUTING "I HATE LAPORTE. I HATE HIM."

POP

"MINNIE, WHEN TWO PEOPLE REALLY LOVE EACH OTHER IT DON'T MATTER HOW MUCH THEY HATE EACH OTHER."

NOW HE TAKES HIS LITTLE GIRL ON HIS LAP AND ASKS HER:

"DO YOU REMEMBER WHEN YOU WERE A LITTLE GIRL SO HIGH, I TOOK YOU ON A RIVERBOAT TRIP UP THE HUDSON? AND DO YOU

REMEMBER AT THE FIRST BEND IN THE RIVER YOU GOT SCARED
 CAUSE YOU THOUGHT THERE WAS NO WAY FOR THE BOAT TO GO
 THROUGH? BUT WHEN WE GOT TO THE BEND THERE WAS A WHOLE
 NEW STRETCH OF OPEN WATER AND SUNSHINE. REMEMBER? WELL,
 LIFE IS LIKE THAT TOO."

CUE FOR SONG #14 - "THERE'S A BEND IN THE RIVER."

(POP)

THE SONG OVER AND MINNIE HAS BEEN QUIETED - LITTLE DISTANT
 THUNDER RUNS IN BRINGING NEWS THAT THE PRINTER, JOSHUA FOXX,
 HAS THREATENED TO EXPOSE THE TRUE CHARACTER OF THE QUEEN!
 THIS NEWS THROWS THE ROYAL BOUDOIR INTO A CATAclysm.
 POP AND MINNIE IMAGINE HE MEANS TO EXPOSE THAT MINNIE IS
 POSING AS MARIE ANTOINETTE AND THEY RUSH OUT TO PAY A VISIT
 TO MR. FOXX.

THEY PASS BY MME. de FLAHDRIX AND WIDOW DREW, WHO DISCLOSES
 TO JEANNIE THAT SHE HAS HER EYE ON POP AS SHE SINGS THE
 BOISTEROUS COMEDY

SONG #15 - "OLD MOTHER NATURE."

(WIDOW DREW - ASSISTED BY MME. de FLAHDRIX)

AND NOW

TIME: THAT AFTERNOON. WARM INDIAN SUMMER.

PLACE: TEMPLE D'AMCOUR.

SISTER PATIENCE AND BROTHER FORTITUDE ARE ALONE IN THIS
 ROMANTIC SETTING. THE DIALOGUE IS DELICATE, DELIGHTFUL
 AND AT TIMES A LITTLE DANGEROUS FOR THE INEXPERIENCED SHAKER
 ADOLESCENTS, BUT SISTER PATIENCE FINALLY ARRANGES THINGS AND
 FALLS INTO HIS ARMS. THIS IS THE SUDDEN CUE FOR

SONG #16 - "SOMETHIN' TETCHED ME."

(SISTER PATIENCE AND BROTHER FORTITUDE)

THE SONG ENDS - THEY EMBRACE INTENTIONALLY - SHOCKED SHAKERS
PEER OUT FROM BEHIND BUSHES. SISTER PATIENCE AND BROTHER
FORTITUDE HOLD THEIR GROUND AND SOON THEY ARE JOINED BY ALL
THE SHAKER BOYS AND GIRLS IN

SONG #17 - "FIRST THING YOU KNOW IT'S SPRING."

(SISTER PATIENCE, BROTHER FORTITUDE,
SHAKER BOYS AND GIRLS)

DURING THIS NUMBER THE TREES AND BUSHES HAVE MIRACULOUSLY
ACQUIRED SPRING FOLIAGE, THE FRUIT TREES BLOSSOM; THE
SHAKER BOYS AND GIRLS HAVE BEEN TRANSFORMED INTO NYMPHS
AND FAUNS. THEY DANCE LOVINGLY, PLUCKING AND SNIFFING
THE BLOSSOMS, ETC., THEN ON A HARSH MUSICAL CHORD,
FORTISSIMO, MUSIC SUSPENDS - TREMOLO - AND ELDER BROWN
ENTERS AND WITH UPRaised ARMS IMPOSES DARKNESS; THEN
THUNDER AND LIGHTNING FOLLOW, THE TREES AND BUSHES LOSE
THEIR SPRING GARB AND ARE ONCE MORE BARE AND AUTUMNAL, THE
BOYS AND GIRLS RETURN TO THEIR ORIGINAL COSTUMES AND FLEE
IN TERROR BEFORE ELDER BROWN'S FURY.

SISTER PATIENCE AND BROTHER FORTITUDE STAND FIRM. ELDER
BROWN, WITH A FINAL GESTURE, LEAVES THEM TO THEIR FATE.
THEY ARE ALONE ONCE MORE.

THE LIGHTING RETURNS TO NORMAL, THEY TAKE HANDS AND SING
A REPRISÉ OF "SOMETHIN' TETCHED ME."

AT THE LAST LINE THEY WHEEL SIDE BY SIDE, HANDS IN PRAYER
AND CONCLUDE NUMBER SINGING

AMEN!

FADE OUT AND FADE INTO

ACT II - SCENE 3.

TIME: LATE THAT AFTERNOON.

PLACE: JOSHUA FOXX'S PRINTING HOUSE AT ATHENS, PA.

A HUMBLE PRINT-SHOP, FRANKLIN STOVE, WHALE-OIL LAMPS,
PROOF READER'S DESK, OCCUPYING THE PLACE OF HONOR, A
HAND PRESS OF THE PERIOD. "PUBLICK" NOTICES AND OTHER
SAMPLES PLASTER THE WALLS.

MR. FOXX IS PREPARING DATA FOR THE ROYAL EXPOSE.

POP AND MINNIE (SHE IS DISGUISED AS AN INDIAN) ENTER AND
DISCOVER THAT MR. FOXX IS DEAD SET AGAINST MARIE ANTOINETTE
HERSELF. IT IS SHE HE INTENDS TO EXPOSE. AS THEY TALK FOXX
RELATES THAT HE LEARNED FIRST HAND ABOUT THE TRUE CHARACTER
OF MARIE ANTOINETTE FROM BENJAMIN FRANKLIN WHEN MR. FRANKLIN
WAS MINISTER TO FRANCE, AND WHAT IS WORSE, FOXX HAS LETTERS
FROM MR. FRANKLIN WHICH HE IS GOING TO PUBLISH - ONE OF WHICH
STATES:

"TO SUM IT UP — TWO PASSIONS RULE HER. ONE IS GAMING,
THROUGH WHICH SHE TWICE CARRIED THE FRENCH TREASURY TO
THE EDGE OF BANKRUPTCY; THE OTHER UNHAPPY PASSION IS —
WELL SUFFICE TO SAY THAT NO YOUNG FELLOW IS SAFE FROM HER
AMOROUS CURIOSITY. IN ADDITION SHE IS SHALLOW AND
IMPATIENT AND SEEMS DISTRACTION IN A SORT OF MELANCHOLY
DREARY."

MINNIE LISTENS PAINFULLY ALERT.

POP, REALIZING MINNIE WILL LOSE HER JOB AS QUEEN, TALKS FAST AND IN HIS BEST CON-MAN MANNER; AND NOT ONLY TALKS FOXX OUT OF HIS PLAN, BUT FLATTERS HIM INTO ANOTHER PLAN HELPFUL TO THE ASYLUM VENTURE. THE DIALOGUE IS RIOTOUS AND POP EXERCISES STRATEGY AT THE HIGHEST LEVEL. THIS LEADS INTO A TERRIFIC PRODUCTION NUMBER.

SONG #18 - "THE POWER OF THE PRESS."

(POP, FOXX, PRINTER'S DEVILS
PLUS MINNIE)

THE STAGING IS A CHOREOGRAPHER'S DREAM. IT IS THE EVOLUTION OF THE PRINTING BUSINESS SINCE TIME BEGAN AND IS COLORFUL, EXCITING, BUT ABOVE ALL SCREAMINGLY FUNNY. IT ENDS WITH A DEAFENING CLANGOR OF MACHINERY ASSISTED BY ORCHESTRAL CACAPHONY FFF - AND POP AND FOXX SHAKING HANDS AND AS POP EXITS, THE SCRIM CLOSES IN WITH LIGHTS FLASHING ON IT PORTRAYING THE FIRST 10,000 PRINTED COPIES TELLING THE THINKING PUBLIC OF PENNSYLVANIA WHAT TO THINK!
FADE OUT AND FADE INTO

ACT II - SCENE 4.

TIME: THE NEXT AFTERNOON.

PLACE: THE QUEEN'S BOUDOIR. (SAME AS SCENE 2).

THE ROOM IS LAIVISHLY UNTIDY, CLOTHING, ETC. STREWN EVERYWHERE. MINNIE, NOT 100 % THE QUEEN JOSHUA FOXX DESCRIBED, IS LYING ON THE CHAISE LOUNGE. HALF A DOZEN FLUNKYS ARE MINISTERING TO HER; SHE IS ALSO IN THE MIDST OF A CHESS GAME. IN AN EXAGGERATED FRENCH ACCENT SHE IS GIVING EVERYBODY A BAD TIME.

A VERY YOUNG MAN ENTERS DELIVERING BOOKS, - MINNIE GOES ON THE MAKE - SHE IS A VERY DIFFERENT QUEEN FROM YESTERDAY. ALL ARE AMAZED AND WONDERING; EVEN LAPORTE NOTICES THE CHANGE AND WHEN THEY ARE ALONE ASKS HER .HERE SHE "PICKED UP THESE LITTLE DETAILS OF TOINETTE'S BEHAVIOR." SHE OBLIGES WITH THE INFORMATION ABOUT THE JOSHUA FOXX MEETING. IN TURN LAPORTE OBLIGES WITH THE INFORMATION THAT THE PHILADELPHIA BANKERS ARE ON THEIR WAY TO THE PALACE TO PAY THEIR RESPECTS TO THE QUEEN!

MINNIE MOMENTARILY WILTS. LAPORTE IS NERVOUS. HE REHEARSES MINNIE'S FRENCH. POP, A VERITABLE STAGE HAND, RUNS IN AND OUT OF THE BOUDOIR TO SEE IF SHE'S READY. EXCITEMENT IS HIGH; LAPORTE CALLS THE FRENCHMEN IN - EVERYONE IS IN A FRENZY - MINNIE FINALLY TAKES CHARGE OF THE SHOW AND CONVINCES EVERYONE THEY MUST BELIEVE SHE IS THE QUEEN. ALL LEAVE - THERE IS ONE BRIEF MOMENT FOR LAPORTE AND MINNIE ALONE; HE ADMITS HIS LOVE FOR HER AND DRAGS HER INTO HIS ARMS FOR A LONG KISS AFTER WHICH THEY SING A REPRISE OF

SONG #19 - "MY LITTLE WORLD."

SONG JUST FINISHED WHEN LITTLE DISTANT THUNDER JUMPS THROUGH WINDOW, BEARING MESSAGE -

"THE MEN ARE HERE FROM PHILADELPHIA!"

MME. de FLAHDRIX ENTERS THROUGH DOOR EXCITEDLY -

"ZE MEN ARE HERE FROM PHILADELPHIA" -

MINNIE SUDDENLY GETS STAGE FRIGHT, CALLS P - O - P -
 POP ENTERS - TALKS HER INTO CHARACTER - SHE RESPONDS,
 TAKES A DEEP BREATH, STRETCHES UPWARD TO QUEENLY HEIGHT -
 SHE IS READY TO MEET THE BANKERS.

NO SOONER DO THEY ENTER AND ARE RECEIVED "ROYALLY" BY
 LAPORTE, THAN THE QUEEN THROWS A TANTRUM! SHE INSULTS AND
 PLAYS TOINETTE IN EVERY DETAIL. THE MEN ARE INTRIGUED AND
 APOLOGIZE FOR WHAT, THEY ARE NOT QUITE SURE.

NOW SHE CHANGES! SHE IS DELIGHTFUL; SHE ORDERS THE
 CHAMPAGNE TO BE POURED; THE MUSICIANS TO PLAY AND SHE
 ANNOUNCES SHE WILL SING. IN A MOMENT SHE HAS CHANGED
 COSTUME AND NOW SHE SINGS A NAUGHTY FRENCH SONG IN
 EXAGGERATED FRENCH MUSIC HALL STYLE.

SONG #20 - "PHILOMEL."

(MINNIE)

(LYRICS AND MUSIC ON ACCOMPANYING
 RECORD - BAND #)

BRAVOS FOLLOW THE NUMBER; THEY LOVE HER! NOW THEY COME
 FORTH AND GIVE LAPORTE THE PROMISED 500 GOLD PIECES;
 SALOMON GIVES MINNIE A GIFT OF WELCOME OF 1000 GOLD PIECES;
 LAPORTE THANKS THEM IN THE NAME OF THE QUEEN.

THE ENTHUSED BANKERS NOW ANNOUNCE THAT THEY HAVE SCHEDULED
 A GRAND BALL TO BE HELD IN TWO WEEKS AT THE PALACE TO MAKE
 A FORMAL PRESENTATION OF THE ROYAL PERSON TO THE PEOPLE OF
 ASYLUM. ALL ARE HAPPY AT THE PROSPECTS UNTIL MR. MORRIS
 ANNOUNCES THE BIG SURPRISE THAT THE QUEEN'S LONG-TIME
AMERICAN FRIEND, WHO FOR FIVE YEARS WAS AMERICAN MINISTER
 TO FRANCE - MR. THOMAS JEFFERSON - WILL ATTEND THE BALL!

MINNIE SPAGGERS SIDWAYS BUT MANAGES A CLASSY SMILE, AND
WITH THAT THE CURTAIN FALLS AND THEN RISES ON

ACT II - SCENE 5.

TIME: TWO WEEKS LATER.

PLACE: A CORRIDOR OUTSIDE THE "PALACE" BALLROOM.

ENTER WIDOW DREW, POP, MME. de FLAINDRIX, SISTER PATIENCE
AND OTHERS. THEY ARE DRESSED FOR THE GRAND BALL AND THEY SING:

SONG #21 - "FITTIN' AN' PROPER."

SONG OVER, LAPORTE ENTERS AND ANNOUNCES LA COMMEDIA E FINITA.
THE COMEDY IS ENDED. THEY MUST SAY THEIR FAREWELLS. HE
CANNOT GO THROUGH WITH THE HOAX. HE WILL WAIT TILL ALL
ARE ASSEMBLED IN THE BALLROOM AND THEN HE WILL CALL THEIR
ATTENTION, CONFESS THE FRAUD, AND THEN WEND HIS WAY TO THE
GUILLOTINE. HE HAS TOLD MINNIE - SHE IS LOCKED IN HER ROOM.
POP, UNSEEN BY LAPORTE, DOES A FAST EXIT IN MINNIE'S DIRECTION.
LAPORTE ENTERS THE BALLROOM, MEETS HIS FRIEND, THOMAS
JEFFERSON, WHO SAYS (LIKE ALL THE OTHERS) HE IS "ANXIOUSLY
AWAITING THE QUEEN."

LAPORTE CAN'T WAIT ANY LONGER - MOUNTS HALFWAY UP THE STEPS,
CALLS FOR ATTENTION AND ADDRESSES THE CROWD:

"LADIES AND GENTLEMEN - CITIZENS OF ASYLUM - I - -"

POP WATCHING, SIGNALS THE DRUMMERS AND BUGLERS, WHO DROWN
OUT THE REST OF LAPORTE'S WORDS WITH A FANFARE.

THEN POP BAWLS OUT IN HIS BEST BOUREON VOICE:

"HER MAJESTY MARIE ANTOINETTE, ETC. ETC. ETC."

(BALLROOM DETAILS PICTURED ON FOLLOWING PAGE.)

LAPORTE LIKE EVERYONE ELSE TURNS TO BALCONY DOOR THAT IS GUARDED BY BROTHER FORTITUDE.

THE DOOR OPENS - AND THERE STANDS MINNIE AS MARIE ANTOINETTE IN ENORMOUS WIG AND ROBE OF STATE. SHE DESCENDS STAIRS REGALLY.

JEFFERSON MOUNTS THE STAIRS TO GREET HER.

MUSICIANS STRIKE UP THE GAVOTTE AND MINNIE AND JEFFERSON DANCE OFF. ALL FOLLOW SUIT. JEFFERSON DANCES MINNIE TO A SPOT ISOLATED FROM THE OTHER DANCERS, THEN SAYS SOFTLY:

"CONFIDENTIALLY, YOUR MAJESTY, WHO THE HELL ARE YOU?"

MINNIE GIVES A LONG LOOK AND THEN ADMITS: "NOBODY, MR. JEFFERSON, I'M NOBODY."

LAPORTE JOINS THEM NOW, ADMITS THE WHOLE DEAL TO JEFFERSON, THEN SAYS: "THIS IS MISS MINNIE SHARKEY - THE YOUNG LADY I AM GOING TO MARRY IF SHE'LL HAVE ME."

MINNIE BLUSHES, JEFFERSON SMILES AND COMPLIMENTS HER ON HER ACTING ABILITY, BECAUSE HAD HE NOT KNOWN THE QUEEN'S REAL FATE (THE GUILLOTINE CLAIMED HER OCTOBER 16TH LAST) HE WOULD HAVE THOUGHT HER ALIVE IN ASYLUM TONIGHT.

LAPORTE IS GRIEVED AT THE QUEEN'S REAL FATE.

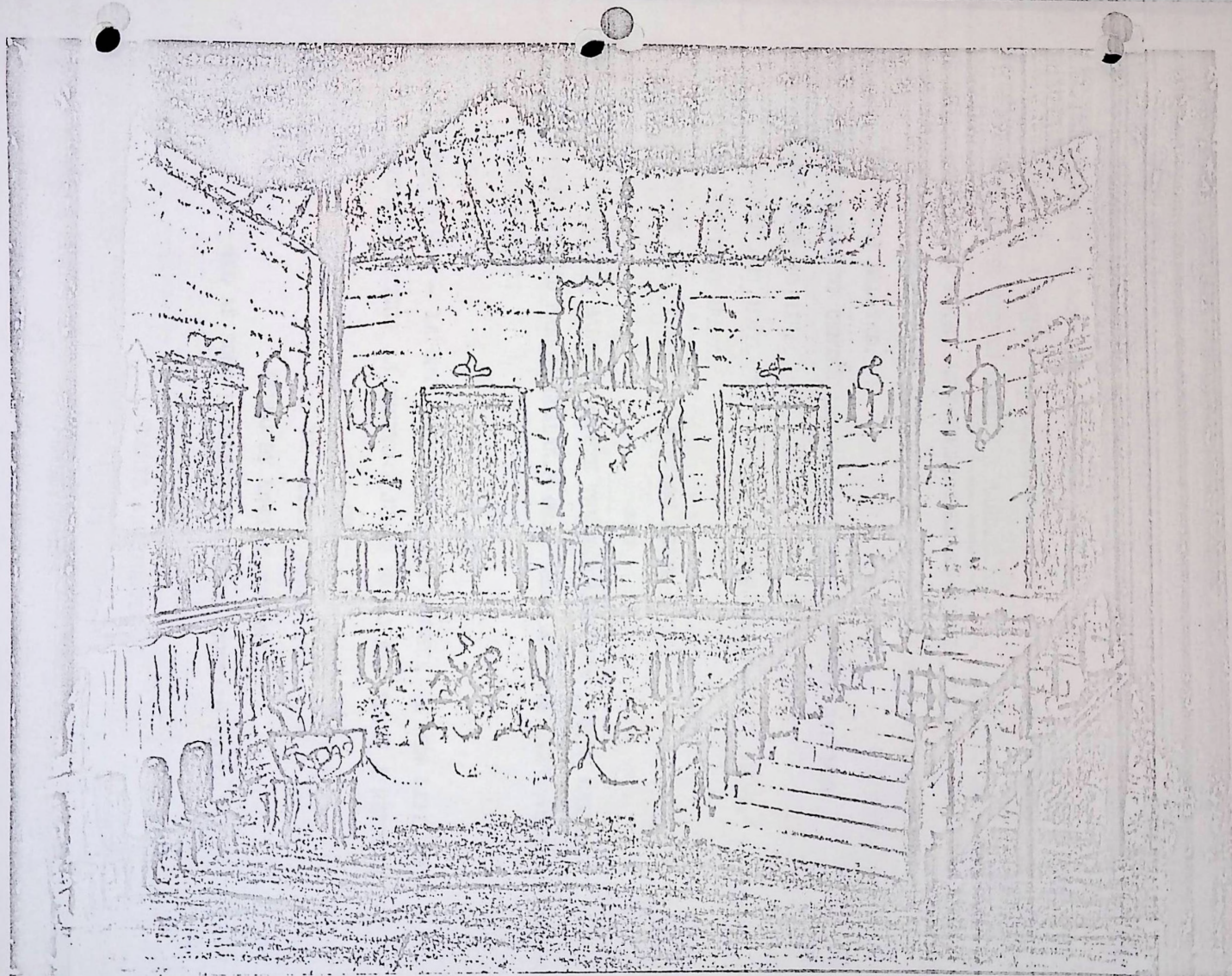
MINNIE SAYS: "THE POOR LADY."

THEN LIKE A FLASH HER CONCERN IS FOR "CHARLIE": WILL THE BANKERS SEND HIM TO PRISON; WILL THE GOVERNMENT ---

JEFFERSON TAKES CHARGE:

"THE UNITED STATES GOVERNMENT," HE SAYS, " IS NOT A PRIVATE COLLECTION AGENCY. MR. WASHINGTON AND I HAVE ALREADY DISCUSSED THE MATTER. SO FAR AS WE ARE CONCERNED,

MR. MORRIS AND HIS FRIENDS GAMBELED AGAINST HISTORY - AND THEY LOST."



THEN TO LAPORTE: "I HOPE, CHARLES, YOU WILL STAY IN THIS COUNTRY IF YOU ARE NOT TOO FIERCE A ROYALIST."

LAPORTE IS NOT SURE ANY MORE WHAT HE IS.

"YOU ARE A RATHER FORTUNATE MAN," MR. JEFFERSON REMINDS HIM, AS HE KISSES MINNIE'S HAND.

LAPORTE LOOKS AT JEFFERSON, THEN AT MINNIE, THEN—

"EXCUSE ME, I HAVE SOMETHING TO DO - THAT HAS ALREADY BEEN TOO LONG DELAYED."

HE RUSHES UP CENTER AND HOLDS UP HIS HAND FOR SILENCE.

ALL TURN TO HIM.

"LADIES AND GENTLEMEN - I HAVE AN ANNOUNCEMENT TO MAKE."

THE CURTAIN DROPS.

A QUICK BEAT THE CURTAIN RISES AGAIN

AND

ON THE UPPER BALCONY WE SEE THE PHILADELPHIA LADIES BEATING THEIR STUPID BANKER HUSBANDS OVER THE HEAD WITH EVERYTHING WITHIN REACH

WHILE

DOWN STAGE — LAPORTE AND MINNIE ARE UNITED. A NEW LIFE IS REVEALING ITSELF AS EVERYONE JOINS HANDS AND SINGS A REPRISE

OF

"MY LITTLE WORLD"

(SUNG BY ENTIRE COMPANY)

AND AS SONG FINISHES THE FINAL CURTAIN FALLS

ON

"MARIE ANTOINETTE

IN

PENNSYLVANIA."

MARIE ANTOINETTE IN PENNSYLVANIA

Inclosed please find corrected pages for -

ACT 2 - SCENE 2 - PAGES 18 and 18.

- - - - -

We are also enclosing lyrics of -

"MY LITTLE WORLD" - in French

and -

Lyrics for Charles to sing for reprise of -

"MAN I GOT IN MIND" - if you care to add.

We are sending you 2 copies each of the songs.

THEODORA GASTON

"SOMETHING TETCHED ME"

(S. Patience & Bro. Fortitude)

S. Patience (sings)

1st VERSE

If only I had wings of gossamer, and could fly,
A fleecy cloud is what I'd settle fer!
The folks to home say I have been conjured by
the Evil Eye - But that aint so -
What they don't know is - I can dream caint I ?

1st REFRAIN

Somethin' tetches me - light as a breeze
The somethin' that tetches me was aimin' to please
Sech a soft tetch - I felt the danger in the thrill
I'm feelin' it still!

Bro. Fortitude

Thee should've run!

S. Patience

I couldn't move.

Bro. Fortitude

The deed is done...

S. Patience (sings)

...which goes to prove
You are the one, one who
Alone can move me.

Out from nowhere
Came somebody's hand,
And tetches me... so's I understand.

Bro. Fortitude (sings)2nd VERSE

I know true what thee say
I'd better run away.
I know what is true
There's 't nothin' else to do.
Well, I gonna stand an' stew
In these stable witches' brew --
If I know true what thee say
An' what thee say is true.

2nd REFRAIN

Somethin' tetches me - Life has begun.
My heart started meltin' like snow in the sun

Sister Patience

Sech a soft tetch
That's when I lost my power of will
I'm losin' it still

Bro. Fortitude

Thee should'a run!

S. Patience

I couldn't move.

Bro. Fortitude

The deed is done

S. Patience

Which goes to prove there's only one
One who alone can move me!

S. Patience and Bro. Fortitude (sing together)
Out from nowhere
Came somebody who
Tetched me as only he (she) could do.
A-men!

(They both put hands together as if praying and
they slowly go down on their knees turn and kiss)

(From behind a bush peeps a SHAKER GIRL; from its other side
ANOTHER SHAKER GIRL. At other side of stage 2 SHAKER BOYS
similarly peep out. ALL stare, aghast. In quick succession
other 2 sprout SHAKER BOYS AND GIRLS -- boys at one side of
stage, girls at other. As the embrace shows no sign of ending, one
of the GIRLS calls to them, coming DOWN:)

Sister Chastity

Hey! (no sign of response from the two lovers)
Hey!!! We come to bring you two children o' darkness
back into the light!

(Still no response; she tries again:)

Hey! Children o' darkness! (no response)

Sister Modesty

Ain't two ashamed o' yerselves?

Bro. Incorrutable

Brother Fortitude, turn loose o' that sister!

Bro. Fortitude (raises his head to say sincerely:)

I cain't mean I don't want.

(Goes right back to embrace. After another long moment S. PATIENCE
comes up fair, sighs, looks around at others with
a full smile)

Sister Chastity

Ge, S. Patience -- you sure look different!

Sister Patience

I am different. I got educated. There's a difference
up at the place.

Bro. Truthful

We got over to home.

"MARIE ANTOINETTE IN PENNSYLVANIA"

A MUSICAL PLAY

BOOK by RALPH and EUGENE BLOOM

with THEODORA LYNCH

ADDITIONAL DIALOGUE

by

EDA EDSON

MUSIC by EUGENE BLOOM

LYRICS by EUGENE and RALPH BLOOM

THIS SYNOPSIS WRITTEN BY EDA EDSON

2 - 24 - 62

FOREWORD

SYNOPSIS

of

"MARIE ANTOINETTE IN PENNSYLVANIA"

EACH ERA HAS ITS HISTORY - ITS PERIOD OF YEARS: ITS RECKONING OF IMPORTANT EVENTS AND EXTRAORDINARY FACTS. EACH ERA, HISTORY REPEATS ITSELF. IT RECITES FROM MEMORY WHAT ANOTHER HAS SAID; IMITATES A TIME OR AGE IN ANNUAL COSTUMED CELEBRATION AND SOMETIMES, PAYS TRIBUTE TO PAST EVENTS BY PLACING FLORAL WREATHS ON SOME STATUES AND MARBLE MONUMENTS THAT MARK THESE REMARKABLE EVENTS AND UNIQUE FACTS.

IN THE RIVER REGION BELOW ATHENS IN THE STATE OF PENNSYLVANIA, U. S. A., THERE ARE A FEW INSIGNIFICANT TIME WORN HISTORICAL MARKERS BARELY REVEALING THE DATE 1791. THESE MARKERS ARE THE ONLY REMAINING EVIDENCE OF THE LITTLE KNOWN DRAMATIC FACT THAT DURING THE PERIOD OF 1791 WHEN THE FRENCH REVOLUTION WAS AT ITS HEIGHT, A BAND OF FRENCH NOBLES FLED TO THIS THEN WILDERNESS REGION OF AMERICA TO ESTABLISH A REFUGE FOR THEIR KING LOUIS XVI AND THEIR QUEEN - MARIE ANTOINETTE. UNDER THE INSPIRING LEADERSHIP OF THE HANDSOME, ADVENTUROUS AND DASHING MARQUIS CHARLES de LAPORTE, THESE EARLIEST FRENCHMEN LITERALLY CARVED A TOWN OUT OF THESE PENNSYLVANIA WOODS AND FOUNDED THE LITTLE VILLAGE OF AZILUM.

UNFORTUNATELY THEIR SOVEREIGNS DID NOT SET FOOT ON AMERICAN SOIL. THEIR DESTINATION WAS THE GUILLOTINE.

THE ERA 1791 PASSED AND WITH IT THE HISTORY OF THIS COLORFUL ADVENTURE FADED INTO FABLE, FACT BECAME CLOUDED WITH DOUBTS AND THE PEOPLE BECAME CHARACTERS WRITTEN IN THE DUST OF ANTIQUITY.

NOW THE ERA IS 1962; AND THROUGH THIS MUSICAL PLAY -

"MARIE ANTOINETTE IN PENNSYLVANIA"

THE AUTHORS ARE REPEATING THE HISTORY OF THE FRENCH NOBLEMEN AND HAVE FASHIONED IT INTO A FANTASTIC FABULOUS FABLE. THEY HAVE BLOWN THE DUST OFF OF THE CHARACTERS, - (ESPECIALLY THE MARQUIS CHARLES de LAPORTE - WHO IN THE FIRST ACT FORSAKES FACT FOR FICTION WHEN HE MEETS THE DELIGHTFUL DELICIOUS FICTICIOUS CHARACTER - MISS MINNIE SHARKEY - A BARNSTORMING YOUNG ACTRESS AND HER CON-MAN FATHER).

THROUGH THE PLAY THESE THREE CLOUD THE FACTS WITH INTENTIONAL INTRIGUE, SUPPLY CONTINUOUS CONTROVERSY AND PROVOKE HILARIOUS HAPPENINGS.

AND ROMANCE? OH BUT OF COURSE! ALL HISTORY, WHEN IT IS NOT SUPPORTED BY CONTEMPORARY EVIDENCE, INEVITABLY BECOMES ROMANCE.

AND NOW, PLEASE TURN THE PAGE. THE ENTIRE CAST OF "MARIE ANTOINETTE IN PENNSYLVANIA" IS WAITING TO INTRODUCE THEMSELVES.

THE CAST

THE CAST

THE CAST

THE CAST

THE CAST

THE CAST

THE CAST

THE CAST

THE CAST

THE CAST

THE CAST

THE CAST

THE CAST

THE CAST

THE CAST

MADemoiselle, - Monsieur,

I AM THE MARQUIS CHARLES de LAPORTE.

I AM A FRENCH NOBLEMAN.

MY AGE IS MID-30.

I AM HIGH PRINCIPLED, ENERGETIC, ADVENTUROUS.

I EXERT A COMPELLING PERSUASIVE MANNER IN BUSINESS MATTERS
AND THANKS TO NATURE I AM ROMANTICALLY ATTRACTIVE IN
MATTERS OF THE HEART.

AT PRESENT I AM A BIT PENNILESS. AT EIGHTEEN I SQUANDERED
MY FORTUNE IN THE WEST INDIES WHEN I SUPPORTED A REVOLUTION
OF OPPRESSED NATIVES AGAINST THEIR SPANISH MASTERS.
DURING THE SKIRMISH I LOST THE USE OF MY RIGHT ARM SO - I
CARRY IT IN THIS BLACK SILK SLING.

I AM FANATICALLY DEVOTED TO THE THRONE OF FRANCE. I CAME TO
PENNSYLVANIA TO SEEK REFUGE FOR MY SOVEREIGNS WHO WERE
DETHRONED BY THE FRENCH REVOLUTIONISTS. WITH THE FINANCIAL
HELP OF MR. ROBERT MORRIS OF PHILADELPHIA AND HIS FELLOW
BANKERS, WE HAVE BUILT A MINIATURE PARIS ON THE SUSQUEHANNA.
WE HAVE ALSO BUILT A VERSAILLES PALACE. WE CALL THE TOWN ASYLUM.
SADLY I RELATE LOUIS XVI IS NO MORE, - SO NOW WE ANXIOUSLY
AWAIT THE ARRIVAL OF OUR QUEEN. ASYLUM WILL BE AN OFFICIAL
COURT IN EXILE FOR HER - TILL FRANCE COMES TO ITS SENSES.
VIVE LA FRANCE.

VIVE MARIE.

VIVE PAREE.

VIVE LA PENNSYLVAY - NEE - AY.

VIVE LA U. S. A.

YIP EE - I - AY!!

HI! I'M MINNIE SHARKEY.

I'M IN MY EARLY TWENTIES (I THINK).

I'M A BARNSTORMING YOUNG ACTRESS; I'VE BEEN ACTING SINCE I WAS FOUR SO I'M REALLY A VETERAN TROUPER. I CAN DO ANYTHING THAT CAN BE DONE BEHIND FOOTLIGHTS. I'M A LIGHTNING-QUICK STUDY AND I "BECOME" EVERY CHARACTER I PLAY. USUALLY I HAVE TO BE SLAPPED TO COME OUT OF THE CHARACTER I'M PLAYING CAUSE I GET KINDA HYPNOTIZED. POP SAYS (POP IS MY FATHER AND MY MANAGER) - HE SAYS I'M THE APPLE OF HIS EYE. HE'S ALL I'VE GOT IN THE WORLD. I DON'T HAVE A FELLA. THE ONLY MEN I KNOW ARE RICHARD THE FIRST, RICHARD THE SECOND, HENRY THE EIGHTH, OTHELLO - AND OH OF COURSE ROMEO - HE'S MY FAVORITE. AND NOW I WANT YOU TO MEET POP. YOU'LL KNOW HIM AT FIRST GLANCE. HE LOOKS A LITTLE LIKE W. C. FIELDS. HE'S ALWAYS BROKE AND HE'S NEVER QUITE SOBER, BUT HE'S GOT A HEART OF GOLD AND I LOVE HIM. PEOPLE SAY HE'S GRANDIOSE. POP SAYS HE'S AN IMPRESSARIO AT LARGE AND THAT HE'S MY MENTOR AND SVENGALI. I DON'T EXACTLY KNOW WHAT ALL THAT MEANS BUT IF HE SAYS HE IS, - HE IS AND HERE HE IS!

LADIES - GENTS -

I'M SAMSON PETRONIUS SHARKEY AT YOUR SERVICE! YOU'VE MET MY DAUGHTER MINERVA, GREATEST ACTRESS IN THE WESTERN HEMISPHERE. SHE'S FRESH, UNAFRAID, CANDID AS A CHILD. SHE'S THE APPLE OF MY EYE - WHAT SAY WE PURSUE THIS DISCUSSION OVER A GOBLET?

HOWDY! MY NAME IS WIDOW DREW.

PEOPLE HEREABOUTS SAY I'M A HARD-BITTEN DAME WHO CAN TAKE CARE OF MYSELF IN ANY SITUATION. WELL, YOU CAN BET I CAN AND I DON'T MUCH CARE WHETHER THE SITUATION REQUIRES A SHREWD FINANCIAL MANEUVER, A CHARGE OF BUCKSHOT, OR A BLAST OF MOTHER WIT. MY AGE? WHO CARES! THIS IS MY SON JONATHAN DREW. INTRODUCE YOURSELF, SON. GO ON, DON'T BE SO NAIVE.

WELL LIKE MA SAID, MY NAME IS JONATHAN DREW, BUT THE SHAKERS CALL ME BROTHER FORTITUDE. I'M NINETEEN (MA SAYS) AND I JUST JOINED THE SHAKER SECT CAUSE I GOT A HAPPY HANKERING FOR ONE OF ITS MEMBERS. SHE'S THE YOUNGEST AND PRETTIEST OF ALL THE SHAKER GIRLS AND HER NAME IS SISTER PATIENCE. HERE SHE IS NOW!

HELLO, - BROTHER FORTITUDE TOLD THEE MY NAME IS SISTER PATIENCE. WELL I'D LIKE THEE TO KNOW I DON'T FEEL VERY PATIENT! WHAT'S THE USE OF BEING PRETTY IF ELDER BROWN SAYS "IT'S A SIN TO LOOK AT YOURSELF IN A MIRROR?" AND, WHAT'S THE USE OF BEING A GIRL AND BROTHER FORTITUDE BEING A BOY IF THE ELDER SAYS - "NO TECHEN."

JOSHUA FOXX: PRINTER, EX-MINUTE MAN, PLAINSFOKEN, BLUNT, SERIOUS, LEADER OF THE ANTI-ROYALIST BLOC WHO OPPOSE THE IMMIGRATION OF THE FRENCH QUEEN TO AMERICAN SHORES.

YESSIREE - JOSHUA FOXX - THAT'S ME.

BON JOUR MESSIEURS - MESDAMES -

I AM MME de FLAHNDRIX. JEANNIE TO MY ADMIRERS.

I AM IN CHARGE OF THE PALACE BUDGET. I AM A STRONGMINDED NOBLEWOMAN. I ABHOR WASTE OF MONEY OR FOOD. MY ONLY EXTRAVAGANCE IS HANDSOME YOUNG MALES. THE DULL-WITTED LONG-SUFFERING MALE WHO HOVERS NEAR ME IS MY HUSBAND. HIS NAME IS ACHILLE.

I AM ACHILLE. I AM BOOKKEEPER AND PRIVATE SECRETARY TO CHARLES de LAPORTE. I AM ALSO JEANNIE'S HUSBAND.

MY NAME IS JEB SLOCUM! I'M POSTMASTER AND KEEPER OF THE BOATHOUSE OF ASYLUM PA. I'M DWARF-SIZE AND FOLKS SAY I'M A MISCHIEF MAKER. BUT I AIN'T AFEERED OF NOBODY.

I AM LITTLE DISTANT THUNDER. I'M A NIMBLE FIFTEEN YEAR OLD IROQUOIS BOY. I'M VERY HELPFUL; I RUN MANY ERRANDS.

SEEN ANYTHING OF A COUPLE OF DUBIOUS CHARACTERS HEREABOUTS? I GOT A JEDGMENT HERE AGIN 'EM. I'M THE SHERIFF OF BRADFORD COUNTY!

GREETINGS, IN THE NAME OF THE LORD! I'M ELDER BROWN. I'M THE 70 YEAR-OLD LEADER OF THE SHAKERS; MEN, WOMEN, AND MANY YOUTHS.

WE ARE THE FRENCH NOBLEMEN, SIXTEEN STRONG.

WE ARE CHARLES de LAPORTE'S LOYAL ACCOMPLICES IN THE ASYLUM VENTURE. THERE ARE MANY SERVANTS, WOODSMEN AND NEIGHBORS (MALE AND FEMALE) WHO HELP US.

MR. ROBERT MORRIS IS MY NAME. THE GENTLEMEN WITH ME ARE MESSRS. DILLY, BUTTER, STONEFIELD, BEDDOES AND SALOMON. THEY ARE MY FELLOW BANKERS IN PHILADELPHIA. UNTIL NOW, I HAVE BEEN THE RICHEST MAN IN PENNSYLVANIA. I SAY "UNTIL NOW" BECAUSE I HAVE INVESTED ALMOST MY ENTIRE FORTUNE IN BACKING THE "PARIS ON THE SUSQUEHANNA" VENTURE OF MY FRIEND CHARLES de LAPORTE. MY FELLOW BANKER-BACKERS FEEL VERY STRONGLY THAT WE SHOULD DISCONTINUE THE PROJECT; THAT WE ARE THROWING GOOD MONEY AFTER BAD. THEY DEFINITELY FEEL THAT MARQUIS de LAPORTE IS A MAD-MAN TO IMAGINE THAT MARIE ANTOINETTE WILL EVER FORSAKE THE CHARM OF FRANCE FOR A MUDHOLE IN THE MIDDLE OF THE PENNSYLVANIA WOODS. THEY SAY HE'S A FANATICAL ROMANTIC. PERHAPS HE IS; BUT HE SAID HE WOULD BUILD A VERSAILLES PALACE IN THE PENNSYLVANIA WOODS, - AND HE HAS BUILT IT.

IT'S MADE OF LOGS - BUT IT'S A PALACE.

HE SAID HE'D BUILD A PARIS ON THE SUSQUEHANNA - AND HE DID.

OF COURSE I MUST AGREE IT IS LITTLE MORE THAN A MARKET PLACE IN THE MIDDLE OF A VIRGIN FOREST. BUT WE MUST REMEMBER THAT LAPORTE AND HIS HELPERS ARE FRENCHMEN SO IT WON'T BE VIRGIN LONG!

WE HAVE WAITED TWO YEARS FOR THE ARRIVAL OF MARIE ANTOINETTE.

MR. DILLY CONTENDS THE QUEEN WILL NEVER ARRIVE. HE PROPHESES THE GUILLOTINE WILL GET HER - AND DEBTORS PRISON WILL GET ME.

PREDICTIONS! NOTHING BUT DISGRUNTLED PREDICTIONS.

THEY'LL SING A DIFFERENT TUNE WHEN THE QUEEN COMES TO ASYLUM.

THE PLACE WILL BOOM WITH TRADE AND LAND WILL SELL AT TEN DOLLARS AN ACRE. IT WILL BE A LAND BOOM!!!!

WITHOUT DOUBT IT WILL COME TO PASS - WHY AT THIS VERY MOMENT
 THE TOWN OF ASYLUM IS HOLDING ITS FIRST MARKET FAIR.
 LOOK AT THE HANDBILL. LOOK!!

!
!
!
!
!
!
!

FIRST REGULAR MARKET FAIR AT ASYLUM

MEET YOUR NEIGHBORS!

EXCHANGE YOUR GOODS!

MUSIC AND FREE REFRESHMENTS.

SEE THE MINIATURE PARIS ON THE SUSQUEHANNA!

COME ONE - COME ALL!

LADIES AND GENTLEMEN - - - I AM THOMAS JEFFERSON.

FEVERISHLY THE FRENCHMEN AWAIT THEIR QUEEN!

ECONOMICALLY THE BANKERS AWAIT THEIR QUEEN!

CURIOSLY I AWAIT THEIR QUEEN!

- ALL AWAIT -

"QUEEN MARIE ANTOINETTE

IN

PENNSYLVANIA."

AND NOW - A SCENE SYNOPSIS
OF
"MARIE ANTOINETTE IN PENNSYLVANIA"

ACT I -- PROLOGUE -- EPISODE 1.

A FANFARE LEADS INTO THE BRILLIANT OPENING INTRODUCTORY MUSIC AND THEN RESOLVES INTO PLAINTIVE SUSTAINED CHORDS WITH AN UNDERTONE OF MOVING DISSONANCES, PROVIDING AN OMINOUS TONAL PRELUDE THAT SETS THE MOOD FOR

EPISODE 1.

A PALE LIGHT REVEALS A LONE FIGURE OF A BEAUTIFUL WOMAN SEATED AT A TABLE IN HER PRISON CELL. THROUGH THE BARRED WINDOW WE SEE A BLOOD-RED- SKY, THE SILHOUETTE OF A GUILLOTINE -- THIS IS UNMISTAKABLY AN IMPRESSIONISTIC VIEW OF PARIS UNDER THE TERROR OF REVOLUTION.

A FLICKERING CANDLE ON THE TABLE CASTS A LIGHT ON THE WOMAN'S FACE.

MON DIEU! THE LADY IS MARIE ANTOINETTE, QUEEN OF FRANCE. QUILL PEN IN HAND, SHE SPEAKS ALOUD THE LETTER SHE IS WRITING. (SONG I - "A LETTER FROM THE QUEEN").

(THE VOICE OF MARIE ANTOINETTE).

PARIS, FRANCE.

SEPTEMBER FIRST, 1793.

TO THE MARQUIS CHARLES de LAPORTE.

COMMANDER OF THE ROYAL FRENCH COLONY AT ASYLUM PENNSYLVANIA.
THE UNITED STATES OF AMERICA.

(SINGS)

MY LOYAL FRIENDS -

(SPOKEN)

IN THIS BLEAK SEPTEMBER OF NINETY THREE
I AM LOCKED UP IN THE CONCIERGERIE --
I AM UNDER GUARD BOTH DAY AND NIGHT,
THAT IS THE REASON I SELDOM WRITE.

--

THEY ARE CUTTING OFF HEADS ON ANY PRETEXT,
THE KING IS DEAD -- I'M TOLD I'M NEXT.
MY SON THE DAUPHIN DREW A FAR WORSE LOT --
THEY'RE TURNING HIM INTO A SANS-CULOTTE!

--

I CANNOT SEE PARIS FROM MY PRISON ROOM,
WHICH IS JUST AS WELL -- IT IS WRAPPED IN GLOOM --
(WE DO NOT WAIT FOR THE FINISH OF HER LETTER BUT FADE
OUT AND INTO EPISODE 2.)

A ROUGH LOG SHACK REVEALS A GROUP OF FRENCHMEN CLAD IN
WORKING CLOTHES AND CARRYING AXES AND SAWS. THEY ARE
CROWDED AROUND CHARLES de LAPORTE, WHO IS READING THE
FINISH OF MARIE ANTOINETTE'S LETTER WHICH HE HAS JUST
RECEIVED.

(LAPORTE READING, TAKING UP WHERE MARIE ANTOINETTE LEFT OFF).

"I HEAR A CONSTANT DISTANT RUMBLE --

I KNOW THAT SOUND: IT IS THE TUMBREL!

"BUT DO NOT DESPAIR, NOR FEAR FOR ME;

I WILL SOON BE WITH YOU O'ER THE FAR, FAR SEA.

A SWEDISH COUNT NAMED AXEL FERSEN

ASSURES ME I'LL SOON BE THERE IN PERSON.

"A SECRET PLOT, A FEW BRIBED GUARDS --
MY DELIVERANCE IS DEFINITELY IN THE CARDS."

(SINGS)

FRANCE IS GRIPPED BY A HOMICIDAL MANIA,
I'M LOOKING FORWARD TO PENNSYLVANIA.
BLESS YOU ALL, AND DON'T FORGET
YOUR LOVING QUEEN - MARIE ANTOINETTE."

THE FRENCHMEN CHEER AND SHOUT: "THAT LETTER WAS WRITTEN
SIX WEEKS AGO - SHE COULD ARRIVE TOMORROW - SHE COULD
ARRIVE TODAY."

AS THE EXCITEMENT MOUNTS WE BLACK OUT AND FADE INTO

EPISODE 3.

THE LUXURIOUS STUDY OF MR. ROBERT MORRIS AT PHILADELPHIA.
A FIRE IN THE GRATE - A DECANTER OF PORT IS ON THE HUGE
LIBRARY TABLE. SEATED AROUND THE TABLE WITH MR. MORRIS
ARE THE FIVE DISGRUNTLED MEN: MESSRS. DILLY, BUTTER,
STONEFIELD, BEDDOES AND SALOMON - THE BANKERS WHO HELPED
MR. MORRIS PROVIDE THE MONEY TO BUILD THE TOWN OF ASYLUM.
THEIR VERY HEATED DISCUSSION DISCLOSES THEY HAVE LOST
CONFIDENCE IN de LAPORTE'S VENTURE, AND THEY FORCE ROBERT
MORRIS TO INFORM de LAPORTE BY LETTER -

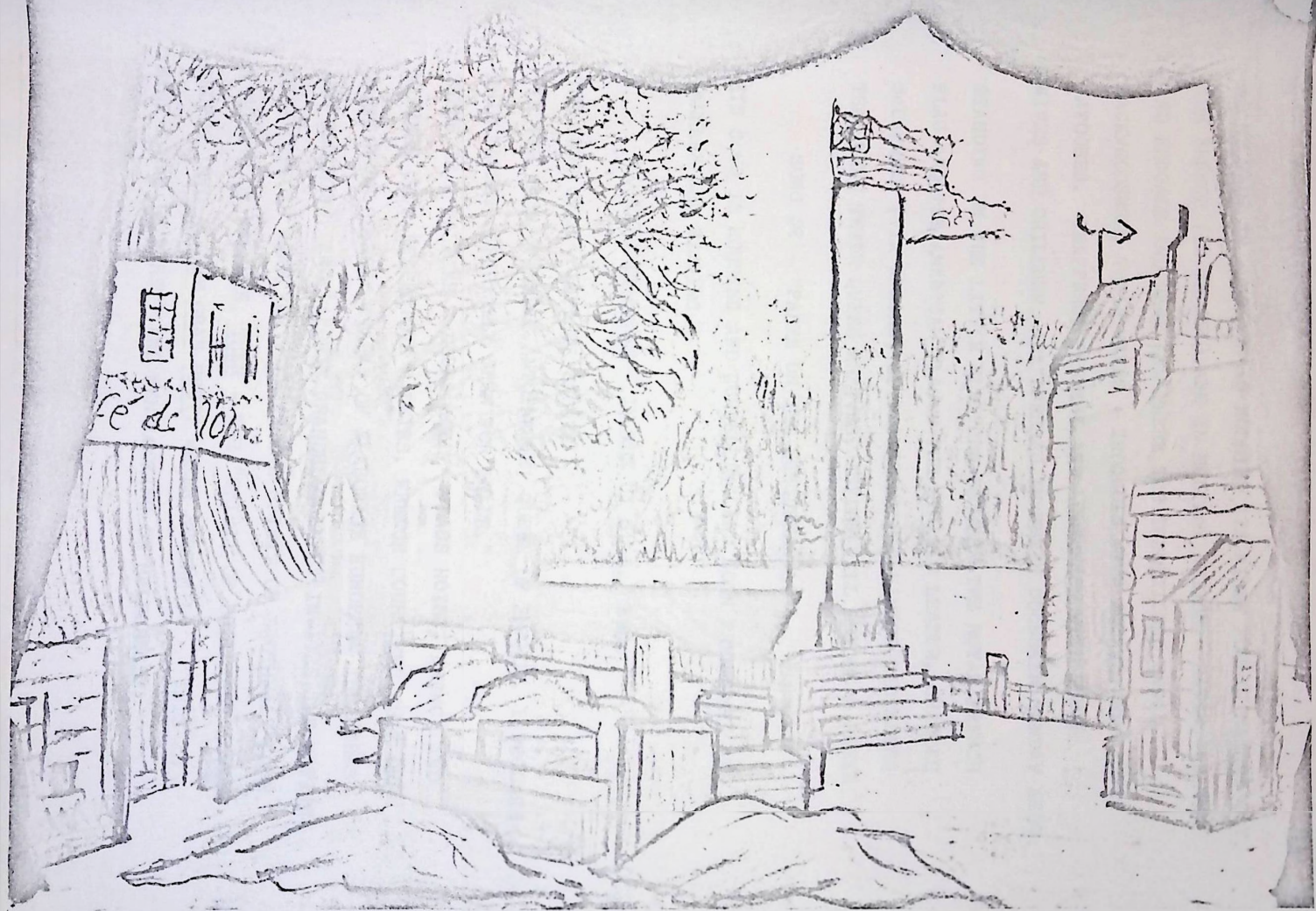
"IN SIXTY DAYS SHOW YOUR MARIE ANTOINETTE ALIVE IN
PENNSYLVANIA, OR ELSE - YOU WILL BE THROWN IN DEBTOR'S
PRISON; YOU WILL BE DEPORTED TO FRANCE, AND THEN THE
GUILLOTINE!

ON THIS ULTIMATUM WE FADE OUT AND INTO

ACT I - SCENE 2.

TIME: OCTOBER 16, 1793.

PLACE: THE MARKET SQUARE AT ASYLUM PENNSYLVANIA, AN OPEN SQUARE, THE CENTER OF A SMALL LOG SETTLEMENT ALONG THE WOODED SUSQUEHANNA. UNIQUE IN ITS ATTEMPT AT A TOUCH OF FRENCH URBANITY (c.1793) WITH ITS FRENCH CAFE AND ITS BOATHOUSE WITH A COVERED ENTRANCE THROUGH WHICH THE FLATBOAT CAN PASS. (SEE DETAILS PICTURED ON FOLLOWING PAGE.)



AS WE FADE IN - ASYLUM IS HOLDING ITS FIRST PUBLIC MARKET DAY. THE FRENCH (18 IN ALL) ARE IN HOLIDAY ATTIRE - SATIN, VELVET AND BROCADE AND HERE AND THERE THE TRADITIONAL SWORD. BACKWOODSMEN, THEIR WIVES - IROQUOIS WITH SQUAWS AND PAPOOSES. TRAPPERS, FARMERS AND LUMBERMEN WITH THEIR WIVES AND CHILDREN, ARE DRESSED IN THEIR COONSKIN SUNDAY BEST.

STANDING ON THE LITTLE PLATFORM BETWEEN THE ROYAL FRENCH FLAG AND THE AMERICAN FLAG - THE DYNAMIC LEADER, CHARLES deLAPORTE (VIA A SONG) IS PROMISING HIS YANKEE LISTENERS THAT WHEN THEIR QUEEN ARRIVES, ASYLUM WILL BECOME A PARIS.

SONG #2 - "PARIS ON THE SUSQUEHANNA."

HIS SONG IS ROUSING AND COMPELLING AND SOON FRENCHMEN AND YANKEES ARE SINGING -

"SO THIS IS PARIS - IN THE U. S. A." ETC.

THE SONG OVER - LAPORTE SHOUTS -

"IN THE NAME OF MARIE ANTOINETTE, QUEEN OF FRANCE, I DECLARE THIS MARKET OFFICIALLY OPEN FOR TRADE."

THERE IS A FANFARE - DRUMS ROLL - FLAGS HOIST, FRENCH AND YANKEES GIVE RESPECTIVE SALUTES, FRENCH COURTIERS WHIP OFF TARPS FROM COVERED STACKS OF ELABORATE EUROPEAN TREASURES AND CLOTHING, AND LAPORTE GRANDELOQUENTLY INVITES THE NATIVES TO - "CHOOSE WHAT YOU WILL IN THE SPIRIT OF BROTHERLY LOVE." A MOMENT OF SILENCE, THEN - THE "SPIRIT OF BROTHERLY LOVE" ERUPTS INTO A FAST GRAB-FEST; WOMEN SCREAMING - "THIS IS MINE I SAW IT FIRST" AND MEN LOOKING ON HELPLESSLY.

AS THE BATTLE PROGRESSES, FROM THE DISTANCE WE HEAR MUSIC.
THE SHAKERS ARE APPROACHING, BEARING GIFTS AND SINGING A
BEAUTIFUL TRADITIONAL SONG.

SONG #3 - "THE GIFT TO BE SIMPLE."

A DELIGHTFUL GET ACQUAINTED CONVERSATION FOLLOWS;
SHAKERS PRESENT GIFTS AND ELDER BROWN SINGS -

SONG #4 - "HANDS TO WORK AND HEARTS TO GOD."

(ELDER BROWN ASSISTED BY THE SHAKERS.)

SONG OVER, THE GIFTS ARE PRESENTED.

THE FRENCHMEN, OVERCOME WITH GRATITUDE, RUSH UPON THE
SHAKERS, KISS THEM ON BOTH CHEEKS. THE SHAKERS UN-USED TO
"BEIN TETCHED" TAKE FLIGHT IN ALL DIRECTIONS SHRIEKING AND
PRAYING.

LAPORTE CALLS EXCITEDLY TO THEM, BEGGING THEM TO COME BACK,
THAT - "HE CAN EXPLAIN THE FRENCH CUSTOM"! THEN, ADDED
EXCITEMENT ENTERS AS THE WIRY 15 YEAR OLD IROQUOIS BOY,
LITTLE DISTANT THUNDER, RACES IN AND SHOUTS:

"PHILADELPHIA FLATBOAT COMING ROUND THE BEND!

PRETTY LADY ON FLATBOAT. MANY DRUNK MEN.

WHISKEY REBELLION. PRETTY LADY COMMAND FLATBOAT."

LIKE A GIANT WAVE, ONE THOUGHT SWEEPS THROUGH THE MINDS
OF ALL: "PRETTY LADY COMMANDS - COULD IT BE THE QUEEN?"!!!!
THE FRENCHMEN FALL TO THEIR KNEES, BOW THEIR HEADS PRAYING
"THE QUEEN - LET IT BE THE QUEEN."

THE SHAKERS RUSH BACK, FALL TO THEIR KNEES CHANTING "PRAISE
THE LORD THE PERIL IS PAST."

THE BOATHOUSE BELL BEGINS CLANGING, THE WHISTLE SHRIEKS,
THE CROWD CHEERS WILDLY, THE FLATBOAT GLIDES IN AND PERCHED
ON THE TOP TIP OF THE TOP IS THE "PRETTY LADY" - MISS
MINNIE SHARKEY.

DRESSED IN AN OILSKIN COAT THAT FITS HER LIKE A TENT, A
TOO LARGE CAP OVER ONE EYE, BAWLING IN THE GRAVEL VOICE
OF THE CLASSICAL HELL SHIP SKIPPER, SHE PLAYS THE ROLE
OF COMMANDER TO THE HILT!

THE CROWD HAS MIXED EMOTIONS OF DISAPPOINTMENT, BEWILDERMENT,
AND ALARM AS MINNIE STILL GIVING ORDERS LEAPS ON THE DOCK,
FOLLOWED BY HER POP (OBVIOUSLY HUNG-OVER) WHO WEAVES HIS
WAY TO MINNIE, TELLS HER SHE CAN STOP ACTING, AND WITH A
SHARP TAP ON HER FACE TRIES TO SLAP HER OUT OF CHARACTER.
MINNIE IS OBLIVIOUS TO THIS AND CONTINUES COMMANDING HER
IMAGINARY CREW (IN HER WORDS), "THE SCURVY HOG-SWILLEN,
CLAM-SCUTTLEIN, DRAGGLETAILED SONS O'LANDLUBBERS".

SNEAKING UP UNSEEN BY MINNIE, (THE MISCHIEF MAKER) JEB
SLOCUM QUICKLY YANKS OFF MINNIE'S OVERCOAT REVEALING HER IN
NOTHING BUT EXTREMELY BRIEF UNDERGARMENTS. THE CROWD GASPS -
THE SHAKERS FLEE - MINNIE AWAKENS AND EMITS A LOUD CHILD-LIKE
WAIL -

P --- C --- P!

LAPORTE RUSHES TO HER, GALLANTLY DRAPE HIS CLOAK OVER HER.
MINNIE BECOMES ELECTRIFIED - LAPORTE BECOMES COURTLY -
SLOCUM BECOMES HYSTERICAL AND EXITS YELLING -

"THAT FRENCH QUEEN, SHE'S HERE! SHE'S HERE - THE QUEEN."!!!

LAPORTE, SEEING MINNIE WAS THE ONLY SOBER ONE ABOARD THE
FLATBOAT, EXPRESSES FORMAL THANKS FOR BRINGING THEIR CARGO
SAFELY HOME AND PAYS TRIBUTE TO HER EXTRAORDINARY HISTRIONIC
ABILITIES IN HER ROLE OF THE CAPTAIN.

MINNIE TAKES A BOW AND THEN EXPLAINS IN

SONG #4

"I WAS BORN TO BE AN ACTRESS,
MY PAPA TOLD ME SO
AND SO I HAVE TO BE AN ACTRESS
EVERYWHERE WE GO" - ETC. -

MINNIE FINISHES THE TERRIFIC SONG, TAKES BOW, TOPPLES OVER.
SHE IS NOT ILL - SHE IS HUNGRY! POP TRIES TO COVER, LAPORTE
UNDERSTANDS AND INVITES THEM INTO THE CAFE. AS THEY WALK,
WE NOTICE MINNIE AND LAPORTE ARE AWARE OF EACH OTHER.
ON THE WAY POP BUMPS INTO WIDOW DREW AND SHE BECOMES AWARE
OF HIM. HE BECOMES AWARE OF HER AND WE CAN SEE THAT HE
WILL TAKE CARE OF THAT LATER.

SISTER PATIENCE WALKS SEDATELY PAST THE CAFE, AND IN A
NEAR TRANCE BROTHER FORTITUDE WHO IS FOLLOWING HER BUMPS
SMACK INTO HIS MAW, THE WIDOW DREW.

A MOTHER AND SON ARGUMENT FOLLOWS, THE MME. de FLAHDRIX
CHIMES IN, PEOPLE POUR OUT OF THE CAFE, SISTER PATIENCE
RETURNS AND WALKS VERY CLOSE TO BROTHER FORTITUDE. HE
CLOSES HIS EYES, DOES A SHAKE (TO SHAKE OFF HIS ANTICIPATED
SINS) AND THIS IS THE CUE FOR

SONG #6 - "GIVE YOURSELF A GOOD SHAKE."

(BROTHER FORTITUDE, SISTER PATIENCE
AND SHAKERS.)

NUMBER OVER ALL DISPERSE.

MINNIE, LAPORTE AND POP EMERGE FROM CAFE - MINNIE IS STILL EATING A SANDWICH AS SHE INQUIRES ABOUT LAPORTE'S ARM IN THE SLING. HE EXPLAINS ABOUT THE ENCOUNTER IN THE WEST INDIES. LAPORTE SUGGESTS MONSIEUR SHARKEY AND HIS CHARMING DAUGHTER WILL SPEND OVERNIGHT AT THE PALACE.

POP FEIGNS A PROMISE TO BE BACK AT HIS ESTATE FOR THE OPENING OF GROUSE SEASON, BUT ON SECOND THOUGHT - - - HE ACCEPTS.

LAPORTE SUGGESTS MADEMOISELLE WILL WISH TO CHANGE FOR DINNER. MINNIE HAS ONLY ONE DRESS. SHE POINTS TO IT HANGING ON A LINE ACROSS THE FLATBOAT DECK AND EXPLAINS ALL HER CLOTHES ARE COSTUMES FOR THE STAGE.

MME. de FLAHNDRIX IS SENT TO WHIP UP A DRESS FOR HER. POP IS SENT TO OVER-SEE THE UNLOADING OF MINNIE'S BOXES OF COSTUMES AND AT LONG LAST - - LAPORTE AND MINNIE ARE ALONE.

NOW BEGINS A ROMANCE CLOTHED IN THE LANGUAGE OF FRIENDSHIP. THE LANGUAGE, HOWEVER, IS UNUSUAL. TO MINNIE THE SUAVE, CULTURED WORDS OF THE FRENCH NOBLEMAN ARE NOT LIKE A REAL FLESH AND BLOOD PERSON; AT LEAST NOT LIKE THE PERSONS SHE HAS MET.

TO LAPORTE, - THE CHILD-LIKE, VIVACIOUS, HONEST AND UNASSUMING DIALOGUE THAT SPILLS OUT OF MINNIE'S PRETTY POUTY MOUTH, IS REFRESHING AND QUITE REVEALING WHEN SHE CONFIDES SHE HAS NEVER TASTED CHAMPAGNE.

"WELL," HE PROMISES, "WE WILL HAVE IT TONIGHT TO CELEBRATE OUR FRIENDSHIP."

THIS IS THE CUE FOR THE BEAUTIFUL

SONG #7 - "FRIENDSHIP IS A WONDERFUL THING."

(LAPORTE)

THE SONG OVER - SHAKERS, POP, EVERYBODY, FIND THEIR WAY BACK. POP IS DODGING AND HIDING FROM THE SHERIFF WHO IS LOOKING FOR (HE DESCRIBES POP AND MINNIE) - THEY SKIPPED OUT OF WILKES-BARRE WITHOUT PAYIN' THEIR BILL. LAPORTE AND POP POOL THEIR RESOURCES OF \$1.28, PAY THE SHERIFF AND SHARE A STATUS OF FINANCIAL EMBARRASSMENT.

NOW THEY JOIN MINNIE WHO HAS BEEN WAITING IN A SEDAN CHAIR. IT IS THE MOST EXTREME POSSIBLE EXAMPLE OF 17TH CENTURY OVER-ELABORATION OF EROTIC ART - GOLDEN NYMPHS PURSUED BY SATYRS, LORELEIS BY NEPTUNE, SHEPHERDESSES BY SHEPHERDS, ALL ENTWINED WITH NUDE CHERUBS LIKE MORNING GLORIES ON A VINE. IN ITS ROOF IS A SORT OF HATCH OR TRAP DOOR. WHEN OPENED A BUILT-IN MUSIC-BOX PLAYS MOZART.

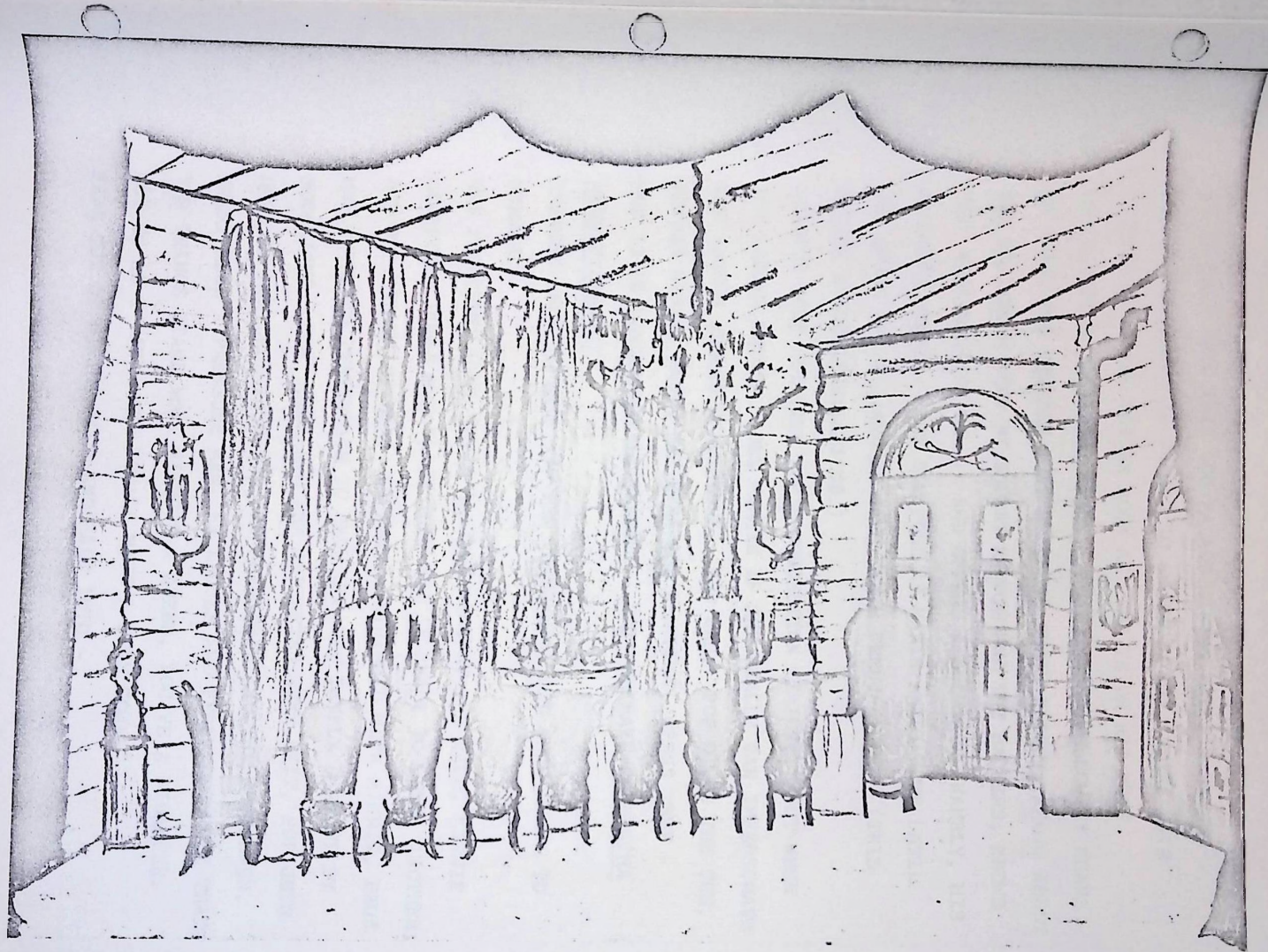
POP AND LAPORTE ENTER THE "CHAIR", THE DOOR IS CLOSED AND 4 TORCH BEARERS CARRYING LIGHTED TORCHES CARRY THE CHAIR AND ITS OCCUPANTS OFF THROUGH THE WOODED PATH TO THE PALACE. AS THE PROCESSION DISAPPEARS, SISTER PATIENCE IS SEEN FOLLOWING IT, AND BROTHER FORTITUDE IS FOLLOWING HER AND WE FADE OUT AND FADE INTO

ACT I - SCENE 3.

TIME: SEVERAL HOURS LATER.

PLACE: DINING HALL OF THE LOG PALACE. THIS ROOM IS OF LOGS, BUT FURNISHED AS FAR AS POSSIBLE IN FRENCH ROCOCO.

THE INCONGRUITY IS HEIGHTENED BY THE JUXTAPOSITION OF SUCH THINGS AS BEARSKINS AND EUROPEAN TAPESTRIES, CANDELABRA, ETC. - LOOTED FROM VARIOUS CHATEAUX AND BROUGHT INTO THIS WILDERNESS AT ENORMOUS EXPENSE. (DETAILS PICTURED ON FOLLOWING PAGE.)



AS WE FADE INTO THIS LOG PALACE DINING HALL, A RATHER LUXURIOUS DINNER IS COMING TO AN END. THE LADIES HAVE WITHDRAWN TO THE POWDER ROOM AND POP IS ON HIS FEET COMPLETING A CONJURING TRICK. MORE TRICKS FOLLOW BY MEANS OF WHICH POP REVEALS THAT HE KNOWS THEIR PLIGHT; KNOWS ABOUT THE ULTIMATUM SENT BY ROBERT MORRIS AND THE BACKERS; KNOWS THEY NEED A QUEEN OR --- AND OFFERS A SOLUTION, NAMELY, HIS DAUGHTER MINNIE. SHE CAN POSE AS MARIE ANTOINETTE UNTIL THE QUEEN ARRIVES AND SO SAVE THEIR FRENCH HIDE. (THIS ENTIRE SCENE IS HILARIOUS.)

LAPORTE DOES NOT TAKE POP'S SUGGESTION SERIOUSLY BUT WHEN THE LADIES RETURN, ASKS MINNIE IF SHE REALLY CAN IMPERSONATE THE FAMOUS QUEENS OF HISTORY. SHE CAN. POP GIVES THE CUE, MINNIE RISES, SHUTS HER EYES FOR A MOMENT, OPENS THEM - SHE IS NO LONGER MINNIE SHARKEY - SHE PORTRAYS CLEOPATRA MAGNIFICENTLY.

BRAVOES FROM LAPORTE AND THE FRENCHMEN, AND THEY DRINK TO MINNIE.

THE FRENCHMEN HURL THEIR GLASSES AGAINST THE WALL, MINNIE GLEEFULLY HURLS HER GLASS TOO, SHE IS READY TO THROW ANOTHER, BUT POP RESTRAINS HER! LAPORTE, INTRIGUED WITH MINNIE, BEGS HER FATHER'S PERMISSION TO SHOW HER THE TEMPLE D'AMOUR BY MOONLIGHT. SHE TAKES HIS ARM AND AFTER THEY EXIT, POP GETS DOWN TO BUSINESS WITH MME. de FLAHDRIX AND THE FRENCHMEN. EVERY INCH A PRESSURE MAN, HE ARGUES AND PERSUADES THEM THAT "AS THINGS STAND NOW, WITHOUT A QUEEN, YOU'VE A DISASTER. BUT DO AS I SAY - AND YOU'LL HAVE A BOOM TOWN."

FADE OUT OF DINING ROOM AND FADE INTO -

ACT I - SCENE 4.

TIME: IMMEDIATELY FOLLOWING.

PLACE: ABSTRACT SETTING FOR MUSICAL PRODUCTION NUMBER.

EVERYTHING IS SEEN THROUGH A SCRIM.

ON THE BACKDROP IS PAINTED MARKET SQUARE AS IN SCENE 2,
BUT WITH SURREALIST FLAVOR - CARICATURES OF THE BUILDINGS,
FLAGPOLES, ETC., AND REPRESENTATIONS OF A MOTLEY CROWD IN
THE SAME VEIN.

IMMEDIATELY BEHIND THE SCRIM ARE THE VARIOUS WOODSMEN,
INDIANS, SHAKERS, ETC., ALSO STREETWALKERS, GAMBLERS,
HAWKERS, AND IN FRONT OF THE SCRIM POP AND THE FRENCHMEN
CONSPIRATORIALLY LEAD THE SINGING OF

SONG #8 - "BOOM TOWN, PENNSYLVANIA."

(POP, FRENCHMEN AND COMPANY)

WITH THE FINAL LINES OF THIS SONG -

"PRIDE OF THE NATION - HOME OF INFLATION -

THAT'S OUR LITTLE OLD BOOM TOWN P. A."

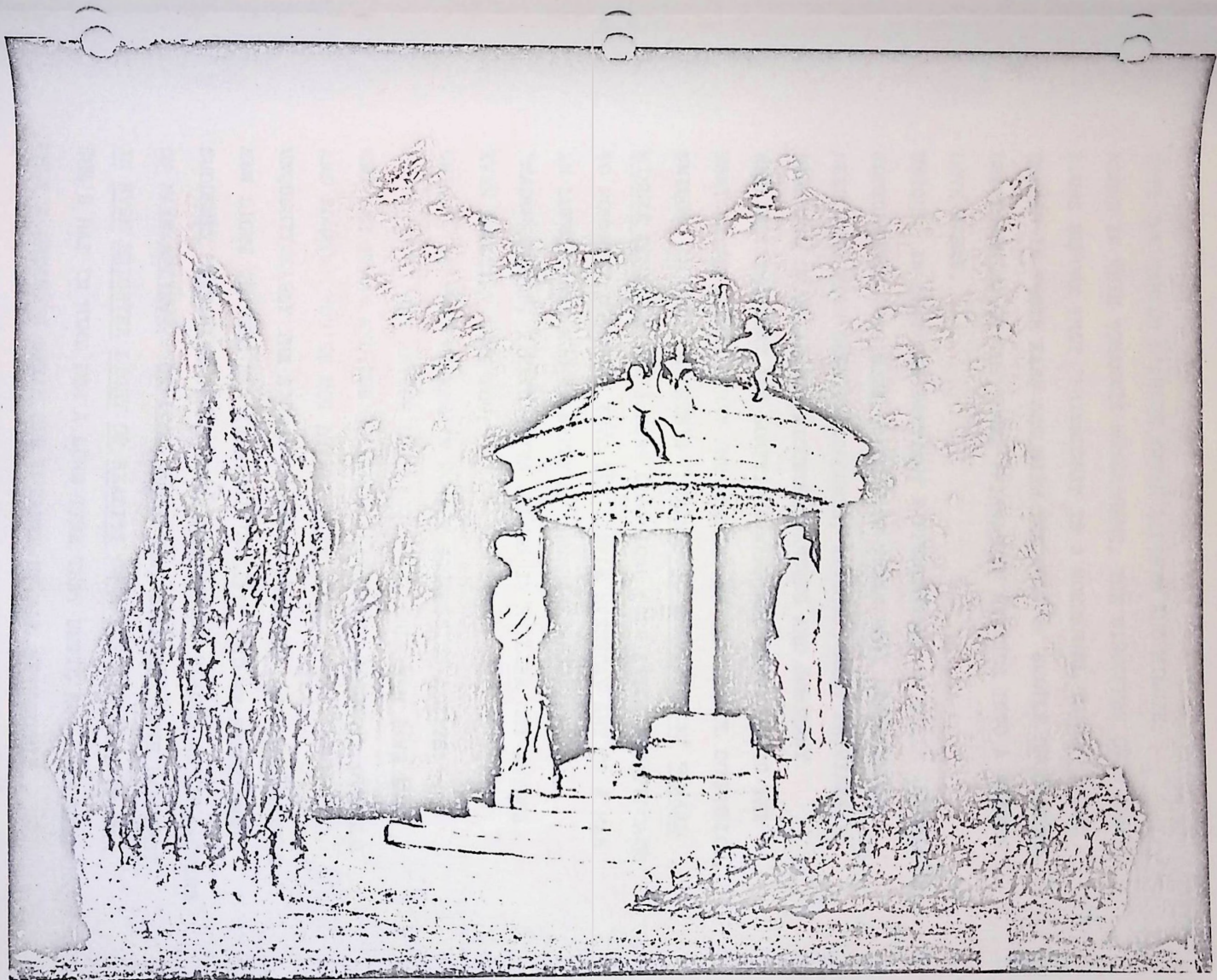
BLACK OUT AND FADE INTO -

ACT I - SCENE 5.

TIME: IMMEDIATELY FOLLOWING.

PLACE: THE TEMPLE D'AMOUR.

HALF ENCIRCLED BY TALL TREES, A SMALL STRIKINGLY BEAUTIFUL
GRECIAN OPEN PAVILION, OF WHITEWASHED LOGS TO SIMULATE
MARBLE. THE SCENE IS BATHED IN MOONLIGHT. (SEE DETAILS
PICTURED ON FOLLOWING PAGE.)



INTO THE TEMPLE D'AMOUR ENTER LAPORTE AND MINNIE.

ALONE IN THIS ROMANTIC ATMOSPHERE, THE DISCOVERY OF A FEW HOURS BEFORE THAT "FRIENDSHIP IS A WONDERFUL THING" STILL ECHOES IN THEIR EARS AND WITH THE HELP OF SUBTLE ORCHESTRAL UNDERSCORING OF THE TUNE, FRIENDSHIP EXPANDS INTO A UNIQUE LOVE SCENE.

UNIQUE, IN THAT THE DISTINCT DIFFERENTIALS OF THEIR INHERITED BACKGROUNDS, THE WIDE VARIETY OF THEIR PAST EXPERIENCES RESULTING FROM SUCH BACKGROUNDS, AUTOMATICALLY PROVIDES A DIALOGUE OF HILARIOUS MISUNDERSTANDING AND CONSTANT EXPLANATIONS THAT ARE SOMETIMES WARM AND SYMPATHETIC BUT THAT AT ALL TIMES CARRY THE ELEMENT OF DELIGHTFUL CONFUSION.

UNIQUE, IN THAT LAPORTE'S "HUMANISTIC GRAVITATION" TOWARD MINNIE CONVERTS HIS INBORN CLASSICAL SOPHISTICATED APPROACH TO ROMANTIC CONQUEST INTO THE SIMPLE EVERYDAY ART OF A MAN IN LOVE; A MAN WHO IN EVERYDAY LANGUAGE WHISPERS:

"MADEMOISELLE, I HAVE NEVER BEFORE IN MY LIFE MET ANYONE EVEN REMOTELY LIKE YOU."

UNIQUE, IN THAT MINNIE IN HONEST CONFESSION ADMITS:

"I'VE NEVER MET ANYONE LIKE YOU. THE ONLY MEN I'VE EVER MET ARE HENRY AND THE RICHARDS (FIRST AND SECOND), OTHELLO AND ROMEO. YOU'RE NOT AT ALL LIKE THEM."

UNQUESTIONABLY THE STRONG LIGHT OF EVERYDAY LOVE HAS CAST A NEW LIGHT ON "THE MEN IN MINNIE'S LIFE" AND WE SENSE THAT SUDDENLY THEY HAVE TAKEN THEIR RESPECTIVE PLACES AS CHARACTERS OF MAKE-BELIEVE. WE ALSO SENSE THAT EVERYDAY LOVE HAS CAST AN EVEN BRIGHTER LIGHT OF REALITY ON A CERTAIN KIND OF MAN SHE'S HAD IN MIND FOR A LONG TIME THAT UNTIL NOW, HAS BEEN ONLY A DREAM; A DREAM SHE DREAMED UP ALL BY HERSELF.

WE HEAR ALL ABOUT THIS MAN AS SHE SINGS:

SONG #9 - "THE MAN I'VE GOT IN MIND."

(LYRICS AND MUSIC ON ACCOMPANYING
RECORD - BAND # .)

DURING THE SONG WE UNMISTAKABLY HEAR A GIRL IN LOVE.
LAPORTE HEARS HER FEELINGS TOO, AND WHEN THE SONG ENDS,
UNASHAMEDLY CONFIDES TO MINNIE THAT HE HAS A DIFFERENT
MAN IN MIND FOR HER (IN HIS WORDS) "A MAN WHO IS BESIDE YOU -
TONIGHT - NOW."

THIS IS THE CUE FOR THE INTRODUCTION OF -

SONG #10 - "MY LITTLE WORLD."

(LAPORTE AND MINNIE)

(LYRICS AND MUSIC ON ACCOMPANYING
RECORD - BAND # .)

AS THEY SING THE LAST LINE "MY LITTLE WORLD IS YOU" THEY
FALL INTO A PASSIONATE EMBRACE. ALMOST IMMEDIATELY THEY
BECOME AWARE THAT LAPORTE'S ARMS ARE AROUND HER. THEY STARE
IN AMAZEMENT. MINNIE TEARS OFF THE SLING FROM HIS ARM,
LAPORTE FLEXES THE BAD ARM -- MON DIEU -- IT IS WHOLE AGAIN!
THEN SHOUTING - "I AM A WHOLE MAN AGAIN." - SWOOPS MINNIE
UP IN HIS ARMS. POP, FRENCHMEN AND MME. de FLAHDRIX RUSH
IN; HIS ARM IS RESTORED; "IT IS A MIRACLE!"
LAPORTE PROUDLY AGREES "YES - A MIRACLE!" - AND IT WAS
MINNIE WHO WROUGHT IT.
MINNIE - "THE GODDESS OF LOVE."

POP TAKES THIS AS HIS CUE TO ADVISE LAPORTE TO HAVE THE SAME GODDESS PERFORM "ANOTHER LITTLE MIRACLE." HE IS REFERRING TO THE ULTIMATUM OF THE PHILADELPHIA BANKERS. HE HAS PERSUADED THE FRENCHMEN THAT MINNIE SHOULD IMPERSONATE MARIE ANTOINETTE UNTIL THE QUEEN ARRIVES. NOW HE AND THE FRENCHMEN ATTEMPT TO PERSUADE de LAPORTE.

BUT IT WOULD BE UNTHINKABLE! IT WOULD BE FRAUD! HE IS AMAZED THAT THE FRENCHMEN COULD WANT TO ENTER INTO SUCH A PLAN AND REMINDS THEM THAT "THERE IS A LIMIT TO WHAT PEOPLE CAN BE MADE TO BELIEVE."

POP REMINDS HIM THAT HE IS IN THE PRESENCE OF THE GREATEST ACTRESS IN THE WESTERN HEMISPHERE.

HARD PRESSED BY THE INSISTING FRENCHMEN, LAPORTE BLOWS HIS ARISTOCRATIC TOP AND FORCEFULLY REMINDS THEM THIS IS NOT A THEATRICAL VENTURE; THAT "MR. MORRIS AND HIS FRIENDS ARE COMING HERE TO KISS THE HAND OF AN EMPRESS IN WHOSE VEINS RUN EIGHT CENTURIES OF ROYAL BLOOD.

DO THEY THINK THAT THAT HAND, THAT VOICE, THAT REGAL GLANCE CAN BE COUNTERFEITED AT AN HOUR'S NOTICE BY SOME (POINTING TO MINNIE) COMMON CREATURE?"

MINNIE GAZES STRAIGHT AHEAD. THE FRENCHMEN TURN AWAY SILENTLY.

SUDDENLY REALIZING WHAT HE HAS SAID, HE BERATES HIMSELF, PLEADS HE DIDN'T MEAN IT, BEGS MINNIE'S FORGIVENESS WITH - "IF MISS SHARKEY WILL PLACE HER EXTRAORDINARY SKILLS AT THEIR DISPOSAL - HE MOST HUMBLY AND GRATEFULLY ACCEPTS THEM." ALL LOOK TO AND WAIT ON MINNIE.

"WHERE'S THE SCRIPT POP?"

"THERE ISN'T ANY MINNIE. MAKE IT UP AS YOU GO ALONG.

WELL, MINNIE, - YOU'RE ON!"

LIKE AN OBEDIENT CHILD SHE NODS, - CLOSSES HER EYES - AND THEN A GREAT CHANGE TAKES PLACE! EVERY FIBER OF HER BODY BEGINS TO STRAIGHTEN AND STRETCH SKYWARD UNTIL SHE APPEARS INCHES TALLER AND NOW - ONE LAST STRETCH PUSHES HER HEAD INTO AN ERECT ELEVATED POSITION.

SLOWLY SHE OPENS HER EYES. FREED OF HUMILIATION - INVESTED WITH SOVEREIGN DIGNITY ALTHOUGH UNCROWNED - SHE IS -
THE QUEEN!

LAPORTE, AMAZED, RUSHES TO HER SIDE, "BRAVO MY DARLING! I AM ABSOLUTELY CERTAIN THAT YOU WILL BE A MAGNIFICENT QUEEN."

MINNIE TURNS ON HIM MAJESTICALLY - HER EYES BLAZING, SPEAKS IN A LOW MELODIOUS VOICE, IMPERIOUS AND VERY FRENCH:

"IN FUTURE, MONSIEUR le MARQUIS, YOU WEEEL NOT APPROACH YOUR SOVEREIGN WEETHOUT OUR EXPRESS PERMISSION."

POP, LAPORTE AND THE OTHERS STARE AT EACH OTHER - THEN, AT THEIR QUEEN AS THE SOFT MUSICAL REPRISE OF "MY LITTLE WORLD" COAXES THE CURTAIN DOWNWARD AND THAT IS THE

END OF ACT I.

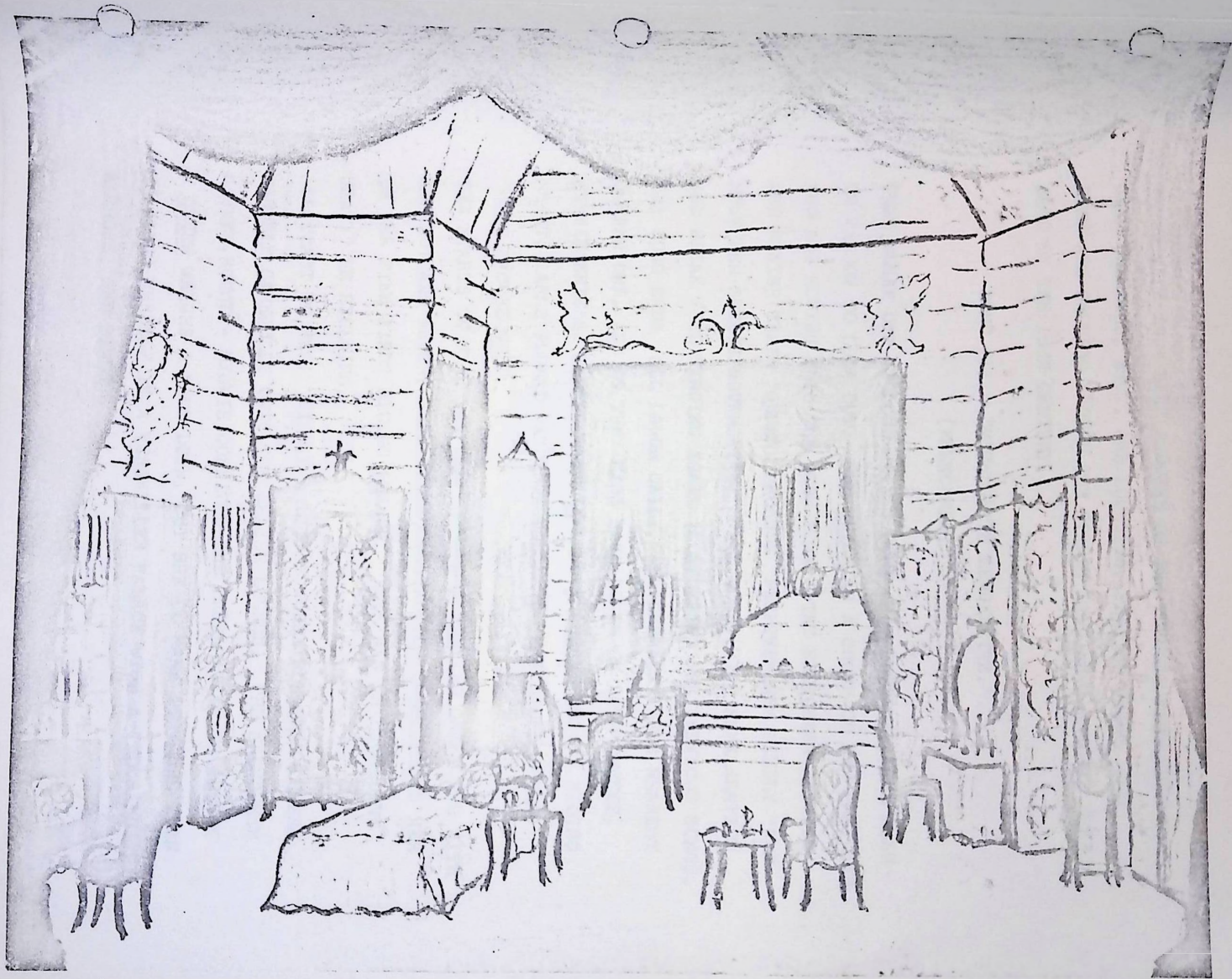
ACT II.

SCENE 1.

TIME: A WEEK LATER. MID-MORNING.

PLACE: THE QUEEN'S BOUDOIR IN THE LOG "PALACE."

THE VAST ROOM IS EVIDENTLY FOR RECEIVING AND SOCIALIZING AS WELL AS SLEEPING. THE INEVITABLE LOG MOTIF CONTRASTS GROTESQUELY WITH THE LOUIS XVI FURNITURE. (SEE DETAILS PICTURED ON FOLLOWING PAGE.)



AS WE FADE IN - HALF A DOZEN OF THE YOUNGER FRENCHMEN IN SILK BREECHES, ETC., ARE LOUNGING, PLAYING CHESS, AND SOME ARE GROUPED AROUND THE SPINET SINGING A NAUGHTY FRENCH SONG OF THE 18TH CENTURY.

SONG #11 - "MIGNONETTE BERGERETTE."

(FRENCHMEN)

THEY BREAK OFF AS LOUD NOISES COME FROM OUTSIDE; SOME RUSH TO WINDOW TO LOOK OUT. THE NOISE IS A GROUP OF NEW FAMILIES WHO ARE MOVING INTO THE BOOM TOWN. THE FRENCHMEN REJOICE AND PRAISE THEIR "QUEEN" BECAUSE "FEEFTEEN NEW FAMILY 'AVE MOVE EEN SEENCE NOVEMBAIRE!" ALL TOAST WITH EXHILARATION AND BREAK INTO SINGING AGAIN (COMPLETING THE PREVIOUS SONG). THE SONG ENDS, ALL LAUGH GAILY, ALL EMBRACE THEIR NEAREST COMPANIONS, AND AS THEY KISS EACH OTHER ON BOTH CHEEKS, MINNIE ENTERS, RESPLENDENT IN LINCOLN-GREEN VELVET RIDING HABIT, LARGE PLUMED GAINSBOROUGH HAT. SHE STOPS SHORT:

"OH! EXCUSE ME."

SHE STARTS TO EXIT BUT THE FRENCHMEN RUSH TO GREET HER WITH RESPECT AND ARDOR. HER RIDING INSTRUCTOR COMPLIMENTS HER ON HER FINE FIRST RIDING LESSON. "SHE HAS AN EXCELLENT SEAT!" HE EXCLAIMS.

ALL TOAST TO HER! MINNIE A LITTLE WORSE FOR WEAR LOWERS HERSELF CAREFULLY ONTO THE CHAISE LOUNGE. THE FRENCHMEN GATHER ROUND - MINNIE CONFIDES THE PREPARATION TO BECOME A QUEEN WEIGHS A LADY DOWN, BUT SHE'LL MAKE IT - SHE EVEN IMAGINES HERSELF IN A VERSAILLES PALACE WITH A THOUSAND MIRRORS, AND SINGS

SONG #12 - "GIVE ME TIME."

THIS CHARMING SONG OVER, THE MUSIC CONTINUES; MINNIE IS PRONE ON THE CHAISE LOUNGE, THE FRENCHMEN GROUPED AT HER FEET IN A TABLEAU. THE LIGHTS DIM SWIFTLY IN A WEIRD LIGHTING, AND FROM EVERYWHERE PROPS AND FLATS APPEAR CREATING MINNIE'S DREAM OF A VERSAILLES PALACE HALL OF MIRRORS. THIS DEVELOPS INTO A TREMENDOUS PRODUCTION NUMBER WHEREIN MINNIE RE-ENACTS ALL THE HAPPENINGS OF HER TRAINING SESSIONS TO BECOME A QUEEN. THE FRENCHMEN BECOME EERILY MASKED HUSSARS. IT IS SPECTACULAR, RIOTOUS AND INCLUDES

SONG #13 - "ALL OF A SUDDEN."

(MINNIE AND HUSSARS)

JUST AS THIS FANTASTIC NUMBER IS AT ITS HEIGHT - LAPORTE ENTERS - AND IN ICY TONE ASKS:

"EXACTLY WHAT IS GOING ON HERE?"

ALL STOP SHORT AND GUILTILY SLINK AWAY LEAVING LAPORTE AND MINNIE ALONE.

MINNIE, ANNOYED, FLINGS HERSELF ONTO SOFA.

LAPORTE EQUALLY ANNOYED PACES DOWNSTAGE AND SUDDENLY SHOUTS:

"YOU SEEM TO TAKE YOUR RESPONSIBILITIES RATHER LIGHT-HEARTED. YOU MUST REGARD YOUR TRAINING FOR THE DIFFICULT ROLE YOU ASSUMED AS ALREADY FINISHED."

MINNIE.

NO. BUT ALL MY INSTRUCTORS SAY I AM VERY QUICK.

LAPORTE.

NATURALLY. THEY ARE MADLY IN LOVE WITH YOU.

(HE IS MADLY IN LOVE WITH HER AS HIS OBVIOUS JEALOUSY REVEALS.)
 EVER SINCE HER "QUEEN IN TRAINING" BEGAN, MINNIE HAS EXHIBITED
 AN APPARENT COLDNESS TO LAPORTE; BUT SHE REALLY LOVES HIM
 VERY MUCH AND HAS LONGED TO TELL HIM SO. THERE IS ONE LITTLE
 INCIDENT HOWEVER THAT SHE HAS NOT FORGOTTEN — HE ONCE
 REFERRED TO HER AS A "COMMON CREATURE." IN HER HEART SHE
KNOWS HE DIDN'T REALLY MEAN IT, BUT, HE SAID IT AND SO SHE
 USES HER WOMAN'S PRIVILEGE TO KEEP HIM UNEASY ABOUT IT.
 FEIGNING SUBMISSION SHE ASKS:

"MAY I HAVE A FRENCH LESSON NOW?"

LAPORTE

(READY TO FORGIVE)

VERY WELL. YOU ARE READY TO BEGIN?

MINNIE

WEE, MUSSOOR.

LAPORTE

(WINCES)

NON, MADemoisELLE. NOT MUSSOOR. M'SIEU.

MINNIE

(WITH BOVINE INSISTENCE)

MUSSOOR!

LAPORTE SIGHS AND ASKS HER TO OPEN HER FRENCH BOOK.
 SHE HAS LEFT IT OUT ON THE GARDEN SEAT; SHE RINGS A LITTLE
 HAND-BELL AND THEN WHILE WAITING PRACTICES HER WORD, HALF ALOUD:
 MUS-SOOR. MUS-SOOR.

LAPORTE

NON, MADemoisELLE. LISTEN TO THE SOUND: M'SIEU — M'SIEU.

MINNIE

(PRETENDING TO TRY)

MUS-SOOOOR.

(LAPORTE SHAKES HIS HEAD, DEPRESSED.)

NOW ONE OF THE HANDSOMEST OF THE YOUNGER FRENCHMEN ENTERS
IN RESPONSE TO THE BELL.

FRENCHMAN

MADAME A SONNE?

MINNIE

(IN PERFECT IDIOMATIC FRENCH)

AH MON CHER VICTOR — VOYONS, J'AI LAISSE MON PETIT LIVRE
DANS LE JARDIN...

(LAPORTE STIFFENS, STARES; MINNIE PAYS NO ATTENTION CONTINUING
SWEETLY:)

— SUR LE DERNIER BANC, VOUS LE CONNAISSEZ, N'EST-CE PAS?
VEUILLEZ LE CHERCHER, MON PETIT?

FRENCHMAN

VOLONTIERS, MADAME!

MINNIE

MERCI, M'SIEU.

THE FRENCHMAN EXITS, LAPORTE STARES STRAIGHT AHEAD IN STONY
SILENCE; HE IS BOILING!

MINNIE LOOKS INNOCENTLY AT CEILING, SETTLES HANDS IN LAP,
HUMS FRIENDSHIP THEME. SHE TRIES A FEW MORE "MUSOORS"
UNDER HER BREATH BUT LOUD ENOUGH FOR LAPORTE TO HEAR. JUST
AS THE SILENCE IS BEGINNING TO BE OPPRESSIVE THE FRENCHMAN
RETURNS, BOOK IN HAND.

MINNIE TAKES THE BOOK, THANKS HIM IN EXQUISITE FRENCH. HE
EXITS. MECHANICALLY SHE OPENS BOOK AND JUST AS MECHANICALLY
HANDS IT TO LAPORTE AND SAYS —

"LESSON NUMBER FOUR."

LAPORTE TAKES DEEP BREATH, THEN SLOWLY RECITES,

"LA PLUIE EN ESPAGNE RESTE PRINCIPALEMENT SUR LA PLAINE."

MINNIE

(IN ATROCIOUS AMERICAN-FRENCH)

"LA PLOOEY ON ESPYAN REST PRANCIPALAMENT SOOR LA PLAN."

LAPORTE SLOWLY, FIRMLY SHUTS THE BOOK, TURNS, AND RISES;

MINNIE, SCENTING DANGER, ALSO RISES. HE SLOWLY GOES FOR
HER; IN SAME TEMPO SHE RETREATS BEHIND TABLE. WITH A SHOUT
OF FURY HE STARTS CHASING HER AROUND THE ROOM; SHE TAKES
TO HER HEELS FOR DEAR LIFE.

LAPORTE IS SWEARING, MINNIE IS SCREAMING; SHE RUNS OVER THE
BED, HE LEAPS IT AND DRAGS HER DOWN, THEN KNEELS OVER HER
AS IF TO STRANGLE HER, HER HEAD HALF OFF THE EDGE OF THE BED.

MINNIE

(DECLAIMS IN RINGING TONES)

"ALAS, I AM UNDONE!

O, BANISH ME, MY LORD, BUT KILL ME NOT!

KILL ME TOMORROW, DEAR OTHELLO; LET ME LIVE TONIGHT."

LAPORTE HOLDS HER DOWN, GLARING; THEN BENDS AND KISSES HER
SAVAGELY ON THE MOUTH.

MINNIE RESPONDS; HER LEFT ARM FINDS ITS WAY AROUND HIS NECK,
HER SOFT RIGHT HAND CARRESSES HIS FACE; THEN WITHOUT WARNING
WITH THE SAME SOFT RIGHT SHE GIVES HIM A RINGING SLAP!

STUNG, HE FLINGS HER AWAY AND RISES. MINNIE STRUGGLES TO SIT
UP, THEN REARRANGES HER DISORDERED HAIR AND DRESS.

LAPORTE FIGHTS TO GET HIS BREATHING UNDER CONTROL.

LAPORTE

(VERY LOW, NOT LOOKING AT HER)

FORGIVE ME.

MINNIE

(FEELING AS HE DOES)

PLEASE DO NOT SPEAK OF IT.

LAPORTE

(SORROWFULLY)

YOU WILL NOT HAVE TO ENDURE ME FOR LONG. WHEN YOUR ROLE OF QUEEN IS OVER, IT IS NOT LIKELY OUR PATHS WILL CROSS AGAIN — IN THIS WORLD.

MINNIE

(BITTERLY)

"HOW COULD THEY? YOU, A MARQUIS — ME, A COMMON CREATURE."

THAT DOES IT!

LAPORTE EXPLODES — SO DOES MINNIE. WORDS FLY, THE CHASE IS ON AGAIN; MINNIE OUTRUNS HIM, AND FINALLY LAPORTE SHAKES HIS FIST AT THE HEAVENS, STRIDES TO THE DOOR AND RUNS HEAD ON INTO POP.

POP BLINKS AS LAPORTE EXITS PAST HIM — HURRIES TO QUIET MINNIE WHO IS SHOUTING "I HATE LAPORTE. I HATE HIM."

POP

"MINNIE, WHEN TWO PEOPLE REALLY LOVE EACH OTHER IT DON'T MATTER HOW MUCH THEY HATE EACH OTHER."

NOW HE TAKES HIS LITTLE GIRL ON HIS LAP AND ASKS HER:

"DO YOU REMEMBER WHEN YOU WERE A LITTLE GIRL SO HIGH, I TOOK YOU ON A RIVERBOAT TRIP UP THE HUDSON? AND DO YOU

REMEMBER AT THE FIRST BEND IN THE RIVER YOU GOT SCARED
 CAUSE YOU THOUGHT THERE WAS NO WAY FOR THE BOAT TO GO
 THROUGH? BUT WHEN WE GOT TO THE BEND THERE WAS A WHOLE
 NEW STRETCH OF OPEN WATER AND SUNSHINE. REMEMBER? WELL,
 LIFE IS LIKE THAT TOO."

CUE FOR SONG #14 - "THERE'S A BEND IN THE RIVER."

(POP)

THE SONG OVER AND MINNIE HAS BEEN QUIETED - LITTLE DISTANT
 THUNDER RUNS IN BRINGING NEWS THAT THE PRINTER, JOSHUA FOXX,
 HAS THREATENED TO EXPOSE THE TRUE CHARACTER OF THE QUEEN!
 THIS NEWS THROWS THE ROYAL BOUDOIR INTO A CATACLYSM.
 POP AND MINNIE IMAGINE HE MEANS TO EXPOSE THAT MINNIE IS
 POSING AS MARIE ANTOINETTE AND THEY RUSH OUT TO PAY A VISIT
 TO MR. FOXX.

THEY PASS BY MME. de FLAHDRIX AND WIDOW DREW, WHO DISCLOSES
 TO JEANNIE THAT SHE HAS HER EYE ON POP AS SHE SINGS THE
 BOISTEROUS COMEDY

SONG #15 - "OLD MOTHER NATURE."

(WIDOW DREW - ASSISTED BY MME. de FLAHDRIX)

AND NOW

TIME: THAT AFTERNOON. WARM INDIAN SUMMER.

PLACE: TEMPLE D'AMOUR.

SISTER PATIENCE AND BROTHER FORTITUDE ARE ALONE IN THIS
 ROMANTIC SETTING. THE DIALOGUE IS DELICATE, DELIGHTFUL
 AND AT TIMES A LITTLE DANGEROUS FOR THE INEXPERIENCED SHAKER
 ADOLESCENTS, BUT SISTER PATIENCE FINALLY ARRANGES THINGS AND
 FALLS INTO HIS ARMS. THIS IS THE SUDDEN CUE FOR

SONG #16 - "SOMETHIN' TETCHED ME."

(SISTER PATIENCE AND BROTHER FORTITUDE)

THE SONG ENDS - THEY EMBRACE INTENTIONALLY - SHOCKED SHAKERS
PEER OUT FROM BEHIND BUSHES. SISTER PATIENCE AND BROTHER
FORTITUDE HOLD THEIR GROUND AND SOON THEY ARE JOINED BY ALL
THE SHAKER BOYS AND GIRLS IN

SONG #17 - "FIRST THING YOU KNOW IT'S SPRING."

(SISTER PATIENCE, BROTHER FORTITUDE,
SHAKER BOYS AND GIRLS)

DURING THIS NUMBER THE TREES AND BUSHES HAVE MIRACULOUSLY
ACQUIRED SPRING FOLIAGE, THE FRUIT TREES BLOSSOM; THE
SHAKER BOYS AND GIRLS HAVE BEEN TRANSFORMED INTO NYMPHS AND
FAUNS. THEY DANCE LOVINGLY, PLUCKING AND SNIFFING
THE BLOSSOMS, ETC., THEN ON A HARSH MUSICAL CHORD,
FORTISSIMO, MUSIC SUSPENDS - TREMOLO - AND ELDER BROWN
ENTERS AND WITH UPRaised ARMS IMPOSES DARKNESS; THEN
THUNDER AND LIGHTNING FOLLOW, THE TREES AND BUSHES LOSE
THEIR SPRING GARB AND ARE ONCE MORE BARE AND AUTUMNAL, THE
BOYS AND GIRLS RETURN TO THEIR ORIGINAL COSTUMES AND FLEE
IN TERROR BEFORE ELDER BROWN'S FURY.

SISTER PATIENCE AND BROTHER FORTITUDE STAND FIRM. ELDER
BROWN, WITH A FINAL GESTURE, LEAVES THEM TO THEIR FATE.
THEY ARE ALONE ONCE MORE.

THE LIGHTING RETURNS TO NORMAL, THEY TAKE HANDS AND SING A
REPRISE OF "SOMETHIN' TETCHED ME."

AT THE LAST LINE THEY KNEEL SIDE BY SIDE, HANDS IN PRAYER
AND CONCLUDE NUMBER SINGING

AMEN!

FADE OUT AND FADE INTO

ACT II - SCENE 3.

TIME: LATE THAT AFTERNOON.

PLACE: JOSHUA FOXX'S PRINTING HOUSE AT ATHENS, PA.

A HUMBLE PRINT-SHOP, FRANKLIN STOVE, WHALE-OIL LAMPS,
PROOF READER'S DESK, OCCUPYING THE PLACE OF HONOR, A
HAND PRESS OF THE PERIOD. "PUBLICK" NOTICES AND OTHER
SAMPLES PLASTER THE WALLS.

MR. FOXX IS PREPARING DATA FOR THE ROYAL EXPOSE.

POP AND MINNIE (SHE IS DISGUISED AS AN INDIAN) ENTER AND
DISCOVER THAT MR. FOXX IS DEAD SET AGAINST MARIE ANTOINETTE
HERSELF. IT IS SHE HE INTENDS TO EXPOSE. AS THEY TALK FOXX
RELATES THAT HE LEARNED FIRST HAND ABOUT THE TRUE CHARACTER
OF MARIE ANTOINETTE FROM BENJAMIN FRANKLIN WHEN MR. FRANKLIN
WAS MINISTER TO FRANCE, AND WHAT IS WORSE, FOXX HAS LETTERS
FROM MR. FRANKLIN WHICH HE IS GOING TO PUBLISH - ONE OF WHICH
STATES:

"TO SUM IT UP — TWO PASSIONS RULE HER. ONE IS GAMING,
THROUGH WHICH SHE TWICE CARRIED THE FRENCH TREASURY TO
THE EDGE OF BANKRUPTCY; THE OTHER UNHAPPY PASSION IS —
WELL SUFFICE TO SAY THAT NO YOUNG FELLOW IS SAFE FROM HER
AMOROUS CURIOSITY. IN ADDITION SHE IS SHALLOW AND
IMPATIENT AND SEEKS DISTRACTION IN A SORT OF MELANCHOLY
FRENZY."

MINNIE LISTENS PAINFULLY ALERT.

POP, REALIZING MINNIE WILL LOSE HER JOB AS QUEEN, TALKS FAST AND IN HIS BEST CON-MAN MANNER; AND NOT ONLY TALKS FOXX OUT OF HIS PLAN, BUT FLATTERS HIM INTO ANOTHER PLAN HELPFUL TO THE ASYLUM VENTURE. THE DIALOGUE IS RIOTOUS AND POP EXERCISES STRATEGY AT THE HIGHEST LEVEL. THIS LEADS INTO A TERRIFIC PRODUCTION NUMBER.

SONG #18 - "THE POWER OF THE PRESS."

(POP, FOXX, PRINTER'S DEVILS
PLUS MINNIE)

THE STAGING IS A CHOREOGRAPHER'S DREAM. IT IS THE EVOLUTION OF THE PRINTING BUSINESS SINCE TIME BEGAN AND IS COLORFUL, EXCITING, BUT ABOVE ALL SCREAMINGLY FUNNY. IT ENDS WITH A DEAFENING CLANGOR OF MACHINERY ASSISTED BY ORCHESTRAL CACAPHONY FFF - AND POP AND FOXX SHAKING HANDS AND AS POP EXITS, THE SCRIM CLOSES IN WITH LIGHTS FLASHING ON IT PORTRAYING THE FIRST 10,000 PRINTED COPIES TELLING THE THINKING PUBLIC OF PENNSYLVANIA WHAT TO THINK!
FADE OUT AND FADE INTO

ACT II - SCENE 4.

TIME: THE NEXT AFTERNOON.

PLACE: THE QUEEN'S BOUDOIR. (SAME AS SCENE 2).

THE ROOM IS LAVISHLY UNTIDY, CLOTHING, ETC., STREWN EVERYWHERE. MINNIE, NOW 100 % THE QUEEN JOSHUA FOXX DESCRIBED, IS LYING ON THE CHAISE LOUNGE. HALF A DOZEN FLUNKYS ARE MINISTERING TO HER; SHE IS ALSO IN THE MIDST OF A CHESS GAME. IN AN EXAGGERATED FRENCH ACCENT SHE IS GIVING EVERYBODY A BAD TIME.

A VERY YOUNG MAN ENTERS DELIVERING BOOKS, - MINNIE GOES ON THE MAKE - SHE IS A VERY DIFFERENT QUEEN FROM YESTERDAY. ALL ARE AMAZED AND WONDERING; EVEN LAPORTE NOTICES THE CHANGE AND WHEN THEY ARE ALONE ASKS HER WHERE SHE "PICKED UP THESE LITTLE DETAILS OF TOINETTE'S BEHAVIOR." SHE OBLIGES WITH THE INFORMATION ABOUT THE JOSHUA FOXX MEETING. IN TURN LAPORTE OBLIGES WITH THE INFORMATION THAT THE PHILADELPHIA BANKERS ARE ON THEIR WAY TO THE PALACE TO PAY THEIR RESPECTS TO THE QUEEN!

MINNIE MOMENTARILY WILTS. LAPORTE IS NERVOUS. HE REHEARSES MINNIE'S FRENCH. POP, A VERITABLE STAGE HAND, RUNS IN AND OUT OF THE BOUDOIR TO SEE IF SHE'S READY. EXCITEMENT IS HIGH; LAPORTE CALLS THE FRENCHMEN IN - EVERYONE IS IN A FRENZY - MINNIE FINALLY TAKES CHARGE OF THE SHOW AND CONVINCES EVERYONE THEY MUST BELIEVE SHE IS THE QUEEN. ALL LEAVE - THERE IS ONE BRIEF MOMENT FOR LAPORTE AND MINNIE ALONE; HE ADMITS HIS LOVE FOR HER AND DRAGS HER INTO HIS ARMS FOR A LONG KISS AFTER WHICH THEY SING A REPRISE OF

SONG #19 - "MY LITTLE WORLD."

SONG JUST FINISHED WHEN LITTLE DISTANT THUNDER JUMPS THROUGH WINDOW, BEARING MESSAGE -

"THE MEN ARE HERE FROM PHILADELPHIA!"

MME. de FLAHDRIX ENTERS THROUGH DOOR EXCITEDLY -

"ZE MEN ARE HERE FROM PHILADELPHIA" -

MINNIE SUDDENLY GETS STAGE FRIGHT, CALLS P - O - P -
 POP ENTERS - TALKS HER INTO CHARACTER - SHE RESPONDS,
 TAKES A DEEP BREATH, STRETCHES UPWARD TO QUEENLY HEIGHT -
 SHE IS READY TO MEET THE BANKERS.

NO SOONER DO THEY ENTER AND ARE RECEIVED "ROYALLY" BY
 LAPORTE, THAN THE QUEEN THROWS A TANTRUM! SHE INSULTS AND
 PLAYS TOINETTE IN EVERY DETAIL. THE MEN ARE INTRIGUED AND
 APOLOGIZE FOR WHAT, THEY ARE NOT QUITE SURE.

NOW SHE CHANGES! SHE IS DELIGHTFUL; SHE ORDERS THE
 CHAMPAGNE TO BE POURED; THE MUSICIANS TO PLAY AND SHE
 ANNOUNCES SHE WILL SING. IN A MOMENT SHE HAS CHANGED
 COSTUME AND NOW SHE SINGS A NAUGHTY FRENCH SONG IN
 EXAGGERATED FRENCH MUSIC HALL STYLE.

SONG #20 - "PHILOMEL."

(MINNIE)

(LYRICS AND MUSIC ON ACCOMPANYING
 RECORD - BAND #)

BRAVOS FOLLOW THE NUMBER; THEY LOVE HER! NOW THEY COME
 FORTH AND GIVE LAPORTE THE PROMISED 500 GOLD PIECES;
 SALOMON GIVES MINNIE A GIFT OF WELCOME OF 1000 GOLD PIECES;
 LAPORTE THANKS THEM IN THE NAME OF THE QUEEN.

THE ENTHUSED BANKERS NOW ANNOUNCE THAT THEY HAVE SCHEDULED
 A GRAND BALL TO BE HELD IN TWO WEEKS AT THE PALACE TO MAKE
 A FORMAL PRESENTATION OF THE ROYAL PERSON TO THE PEOPLE OF
 ASYLUM. ALL ARE HAPPY AT THE PROSPECTS UNTIL MR. MORRIS
 ANNOUNCES THE BIG SURPRISE THAT THE QUEEN'S LONG-TIME
AMERICAN FRIEND, WHO FOR FIVE YEARS WAS AMERICAN MINISTER
 TO FRANCE - MR. THOMAS JEFFERSON - WILL ATTEND THE BALL!

MINNIE STAGGERS SIDEWAYS BUT MANAGES A GLASSY SMILE, AND
WITH THAT THE CURTAIN FALLS AND THEN RISES ON

ACT II - SCENE 5.

TIME: TWO WEEKS LATER.

PLACE: A CORRIDOR OUTSIDE THE "PALACE" BALLROOM.

ENTER WIDOW DREW, POP, MME. de FLAHDRIX, SISTER PATIENCE
AND OTHERS. THEY ARE DRESSED FOR THE GRAND BALL AND THEY SING:

SONG #21 - "FITTIN' AN' PROPER."

SONG OVER, LAPORTE ENTERS AND ANNOUNCES LA COMMEDIA E FINITA.
THE COMEDY IS ENDED. THEY MUST SAY THEIR FAREWELLS. HE
CANNOT GO THROUGH WITH THE HOAX. HE WILL WAIT TILL ALL
ARE ASSEMBLED IN THE BALLROOM AND THEN HE WILL CALL THEIR
ATTENTION, CONFESS THE FRAUD, AND THEN WEND HIS WAY TO THE
GUILLOTINE. HE HAS TOLD MINNIE - SHE IS LOCKED IN HER ROOM.
POP, UNSEEN BY LAPORTE, DOES A FAST EXIT IN MINNIE'S DIRECTION.
LAPORTE ENTERS THE BALLROOM, MEETS HIS FRIEND, THOMAS
JEFFERSON, WHO SAYS (LIKE ALL THE OTHERS) HE IS "ANXIOUSLY
AWAITING THE QUEEN."

LAPORTE CAN'T WAIT ANY LONGER - MOUNTS HALFWAY UP THE STEPS,
CALLS FOR ATTENTION AND ADDRESSES THE CROWD:

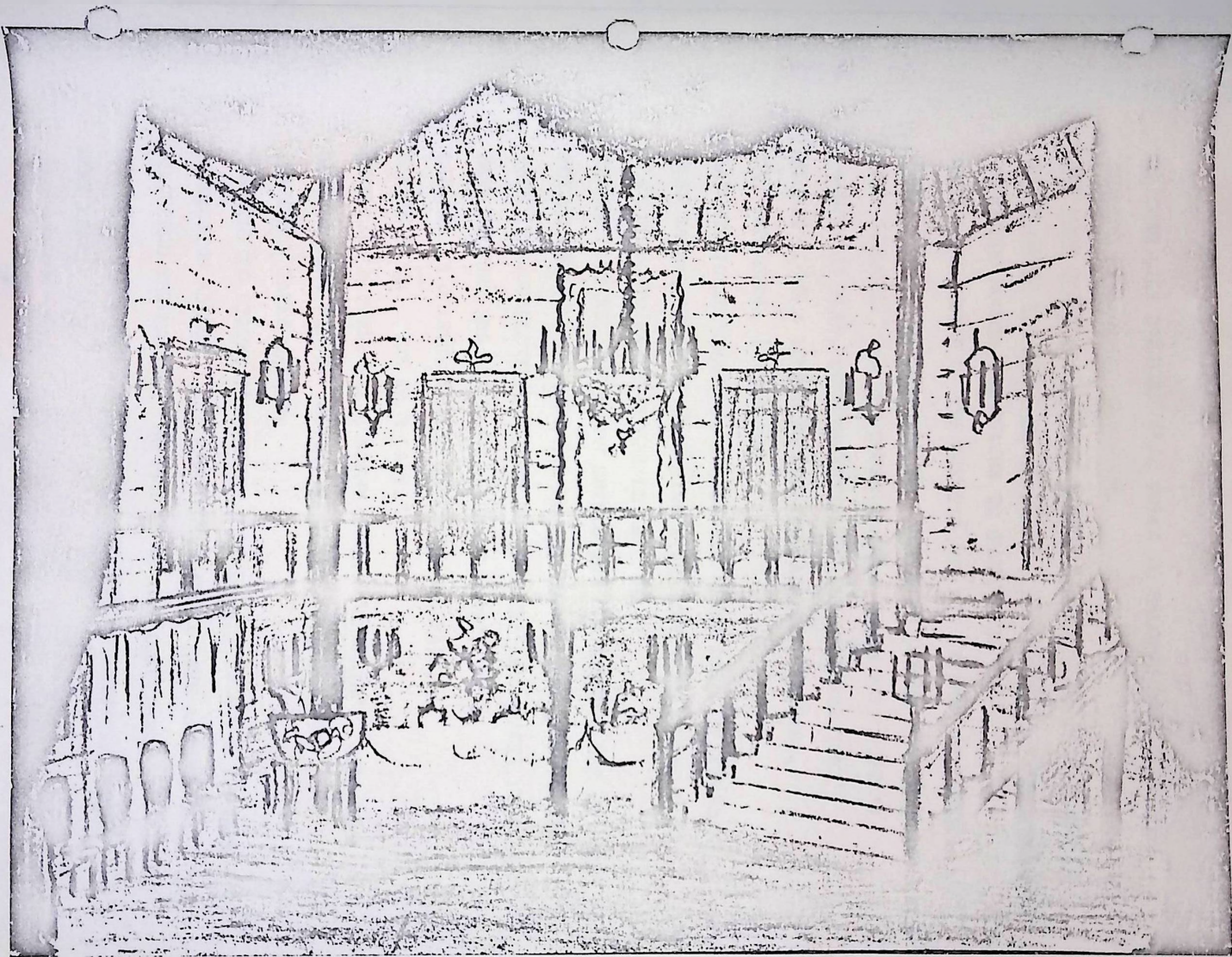
"LADIES AND GENTLEMEN - CITIZENS OF ASYLUM - I - -"

POP WATCHING, SIGNALS THE DRUMMERS AND BUGLERS, WHO DROWN
OUT THE REST OF LAPORTE'S WORDS WITH A FANFARE.

THEN POP BAWLS OUT IN HIS BEST BOURBON VOICE:

"HER MAJESTY MARIE ANTOINETTE, ETC. ETC. ETC."

(BALLROOM DETAILS PICTURED ON FOLLOWING PAGE.)



LAPORTE LIKE EVERYONE ELSE TURNS TO BALCONY DOOR THAT IS GUARDED BY BROTHER FORTITUDE.

THE DOOR OPENS - AND THERE STANDS MINNIE AS MARIE ANTOINETTE IN ENORMOUS WIG AND ROBE OF STATE. SHE DESCENDS STAIRS REGALLY. JEFFERSON MOUNTS THE STAIRS TO GREET HER.

MUSICIANS STRIKE UP THE GAVOTTE AND MINNIE AND JEFFERSON DANCE OFF. ALL FOLLOW SUIT. JEFFERSON DANCES MINNIE TO A SPOT ISOLATED FROM THE OTHER DANCERS, THEN SAYS SOFTLY:

"CONFIDENTIALLY, YOUR MAJESTY, WHO THE HELL ARE YOU?"

MINNIE GIVES A LONG LOOK AND THEN ADMITS: "NOBODY, MR. JEFFERSON, I'M NOBODY."

LAPORTE JOINS THEM NOW, ADMITS THE WHOLE DEAL TO JEFFERSON, THEN SAYS: "THIS IS MISS MINNIE SHARKEY - THE YOUNG LADY I AM GOING TO MARRY IF SHE'LL HAVE ME."

MINNIE BLUSHES, JEFFERSON SMILES AND COMPLIMENTS HER ON HER ACTING ABILITY, BECAUSE HAD HE NOT KNOWN THE QUEEN'S REAL FATE (THE GUILLOTINE CLAIMED HER OCTOBER 16TH LAST) HE WOULD HAVE THOUGHT HER ALIVE IN ASYLUM TONIGHT.

LAPORTE IS GRIEVED AT THE QUEEN'S REAL FATE.

MINNIE SAYS: "THE POOR LADY."

THEN LIKE A FLASH HER CONCERN IS FOR "CHARLIE": WILL THE BANKERS SEND HIM TO PRISON; WILL THE GOVERNMENT ---

JEFFERSON TAKES CHARGE:

"THE UNITED STATES GOVERNMENT," HE SAYS, "IS NOT A PRIVATE COLLECTION AGENCY. MR. WASHINGTON AND I HAVE ALREADY DISCUSSED THE MATTER. SO FAR AS WE ARE CONCERNED, MR. MORRIS AND HIS FRIENDS GAMBLLED AGAINST HISTORY - AND THEY LOST."

THEN TO LAPORTE: "I HOPE, CHARLES, YOU WILL STAY IN THIS COUNTRY. I AM NOT TOO FIERCE A ROYALIST."

LAPORTE IS SURE ANY MORE WHAT HE IS.

"YOU ARE A VERY FORTUNATE MAN," MR. JEFFERSON REMINDS HIM, AS HE KISSES MINNIE'S HAND.

LAPORTE LOOKS AT JEFFERSON, THEN AT MINNIE, THEN —

"EXCUSE ME, I HAVE SOMETHING TO DO - THAT HAS ALREADY BEEN TOO LONG DELAYED."

HE RUSHES TO CENTER AND HOLDS UP HIS HAND FOR SILENCE.

ALL TURN TO HIM.

"LADIES AND GENTLEMEN - I HAVE AN ANNOUNCEMENT TO MAKE."

THE CURTAIN DROPS.

A QUICK BEAT THE CURTAIN RISES AGAIN

AND

ON THE UPPER BALCONY WE SEE THE PHILADELPHIA LADIES BEATING THEIR STUFFED BANKER HUSBANDS OVER THE HEAD WITH EVERYTHING WITHIN REACH.

WHILE

DOWN STAGE — LAPORTE AND MINNIE ARE UNITED. A NEW LIFE IS REVEALING ITSELF AS EVERYONE JOINS HANDS AND SINGS A REPRISE

OF

"MY LITTLE WORLD"

(SUNG BY ENTIRE COMPANY)

AND AS LONG FINISHES THE FINAL CURTAIN FALLS

ON

"MARIE ANTOINETTE

IN

PENNSYLVANIA."