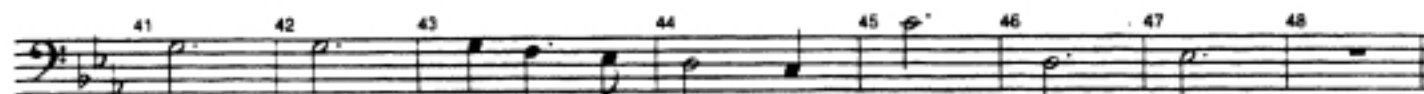
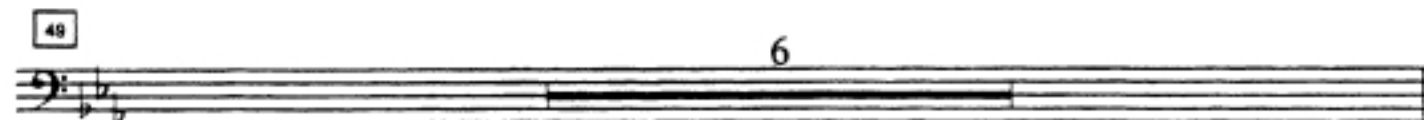


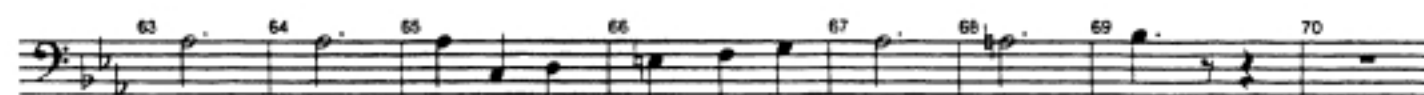
All night cir- cling the floor 'till dawn lit up the sky.



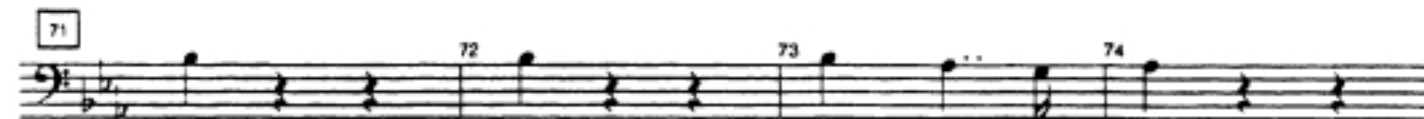
No one young- er than I in days gone by.



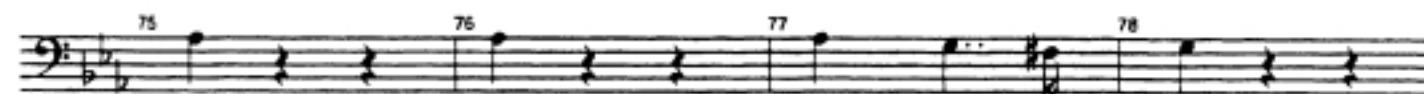
Young, strong, oh, I was some- thing in days gone by.



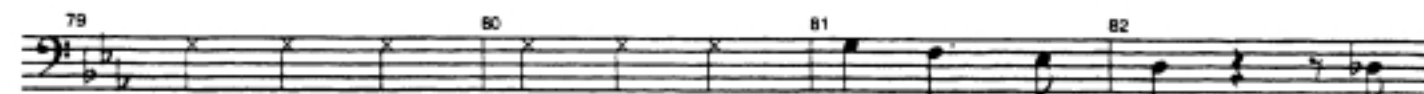
with some girl who just hap- pened to catch my eye.



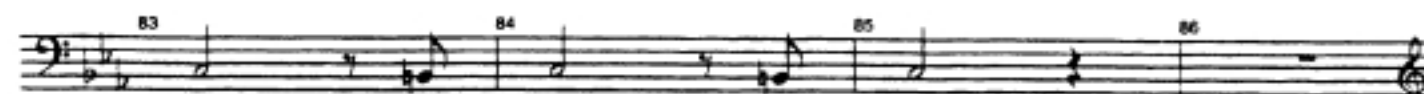
Slim, straight, light on my feet



Shoes just skim - ming the ground.



One, two, three, one, two three, fol - low the beat a -



round, a - round, a - round.

(The THREE CUSTOMERS EXIT)

SIPOS

(To GEORG)

Did you see that? Looks like business is picking up.

GEORG

Ladislav — I got another letter today.

SIPOS

From *her*?

GEORG

It's so beautiful — I've got to read it to you...

SIPOS

Did she enclose a *snapshot* this time?

(GEORG shakes his head)

Does she say anything about meeting you — face-to-face?

#4 *Reading The Letter* (Orchestra)

GEORG

(*Evasively*)

Oh — we're going to — very soon...

(*Opens the letter*)

But just listen to this — "Dear Friend: Yesterday morning I ran through the rain to the Post Office. I had the key in my hand — the key to box 1433. Trembling, I opened the door and reached inside. And oh, my dear friend, there you were. I took you out, held you in my hand and looked at you for a moment. Then I sat down, gently opened you and read you."

(MARACZEK ENTERS from the office)

MARACZEK

Mr. Sipos, could you spare me one of your stomach pills?

SIPOS

Yes, sir. Of course, sir.

GEORG

What?

MARACZEK

A little surprise for you.

GEORG

What is it?

#6 *Music Box #1* (Orchestra)

MARACZEK

A genuine leather box. Wait — listen —

(Opens the box. It plays a tune)

Isn't that lovely? Here, you try it.

(Hands box to GEORG.)

GEORG opens the box, and looks at it as it plays the tune)

GEORG

(Downbeat)

What else does it do?

MARACZEK

What do you mean, what else?! It's a genuine leather musical cigarette box. And only ten-and-six. How's that for a bargain?

GEORG

But who will buy it?

MARACZEK

I can see you're in a difficult mood today. Now, let's ask some of the other people around here, get their honest opinions. Mr. Kodaly —

KODALY

Yes, sir.

MARACZEK

Will it sell?

KODALY

I can't imagine why not, sir. I'd even go further — I think this will make music lovers out of cigarette smokers, and cigarette smokers out of music lovers!

MARACZEK

Thank you, Mr. Kodaly.

KODALY

You're welcome, sir.

(KODALY returns to his counter)

MARACZEK

All right, Georg — now I'll make you a bet. I'll bet you — ten-and-six — we'll sell the first of these boxes within one hour.

GEORG

I don't want to take your money —

MARACZEK

Ten-and-six — one hour — no more — no less. Is it a bet?

GEORG

Well —

MARACZEK

Ah ha! He's not so confident now!

GEORG

It's a bet.

GEORG

He's quite busy.

AMALIA

Then I'll wait. I don't mind. Really. I'll just sit somewhere quietly and wait 'til he's free.

GEORG

May I ask — the nature of your business?

AMALIA

I think I'd better speak to Mr. Maraczek personally.

GEORG

Very well. May I have your name, please?

AMALIA

Balash. Amalia Balash.

GEORG

Very well, Miss Balash, I'll tell him you're here.

(GEORG starts for the back room)

AMALIA

Oh — just one thing. Miss Horvath — who used to work here — the one who's having a baby — she hasn't been replaced yet — has she?

GEORG

Are you looking for a job?

AMALIA

No! I guess you could call it that.

(Eagerly)

I'm a very good salesgirl. Really! Very good! And I know the parfumerie business — inside and out! I worked at Hammerschmidt's — five years! Five years and eight months! And they were always very satisfied with me. I have a letter here — from Mr. Hammerschmidt himself...

(Searches in her pocketbook)

somewhere here. It says: "Miss Balash is honest, dependable, dedicated."

(With emphasis)

"Dedicated."

(Frantically looking through the pocketbook)

It's here somewhere. "She also has an abundance of those qualities which go toward making a superior salesperson. I highly recommend her. Signed: Herman Hammerschmidt..."

65 66

which is one of man-y in our so-lar sys-tem, which is on-ly one of man-y so-lar sys-tems

67 68

in this vast and in-con-ciev-a-ble af-fair that is the un-i-verse. So, in this

69

in-fi-nite in-com-pre-hen-si-ble scene, if a

70 71

dot called Mar-a-czek should scream at a speck called Si-pos, what on earth does it

Allegro

72 73 74 75

mat-ter? So

Slow to Hurry

76 77 78 79

call me fool. That's all right with me.

80 81 82 83

Here's my rule: ne-ver dis-a-gree.

84 85 86 87

Where's my pride? Swal-lowed long a-go.

88 89 90 91

Deep in-side where it does-n't show.

92



Just main - tain a true per - spec - tive

96



and it's eas - y to a - void a clash of wills.

100



Just main - tain a true per - spec - tive

104



and make sure you're well sup - plied with stom - ach pills.

108



Let me put it blunt - ly: I'm a cow - ard

112



with a wife and child - ren to sup - port.

116



Ac - tual - ly my creed is short and sim - ple, five es - sen - tial words, Georg:

122



Do not lose your job!

(Their argument continues softly)

ARPAD

(To SIPOS)

They always argue — why is that?

SIPOS

A simple chemical reaction. You see — sometimes when two people like each other very much...

*(AMALIA goes into the shop, slamming the door in GEORG'S face.
Then GEORG goes in)*

ARPAD

They like each other?!

SIPOS

I think so.

ARPAD

They like each other very much?

(SIPOS nods)

Don't you think we should tell them?

SIPOS

Arpad — my boy — they'd never believe us!!

ARPAD

Look!

(Icicles come down)

Winter!

*(ARPAD and SIPOS go into shop. We hear GEORG'S voice. Then
AMALIA ENTERS, reading a letter)*

Poco piú mosso (Tempo II°)

76 (KODALY)



more.

ARPAD:



If it was on - ly up to me, guess who I would hang up - on the Christ - mas tree!



(KODALY)

To -

This is where I came in, a - men. The fox and the chick - en are a team a - gain.

Tempo I° (Beguine)

84 (KODALY)



geth - er, I - lo - na, we



gen - er - ate a spark that's rare. Why de -



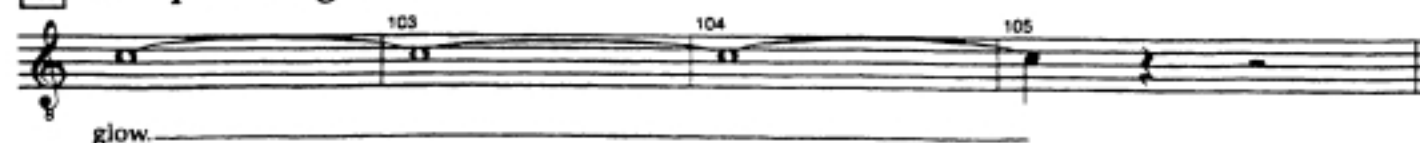
ny that it's there, I - lo - na? You



feel it, I know. Let's help it to

Tempo I° (Beguine)

102 (KODALY)



glow.

I Resolve

31

WARNING:

KODALY: I can't help myself, darling. The fact is: I thought we were going to be working late tonight.

- so I cancelled a previous appointment- but now that we're finished early.

I've just got to keep it... you do understand? Don't you? Trust me, darling? I promise you.

We'll go to the Rathskeller another night - soon. Let's see now, tonight is Tuesday...

CUE: What about next Monday? Ilona... cherie?

Bitter March

1

2

3

RITTO:

4

5

6

I re - solve not to be so stu - pid.

7

8

9

10

I re - solve not to play these games. How

11

12

13

14

of - ten I've been a sit - ting duck for Cu - pid. How

15

16

17

18

of - ten I've let him shoot me down in flames.

19

20

21

22

I re - solve not to be so trust - ing.

23

24

25

26

It's high time, time that I a - woke. What -

27

28

29

30

ev - er I've got up here is up here rust - ing. My

31

32

33

34

fem - i - nine in - tu - i - tion is a joke.

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35



51



63



71



75



(GEORG doesn't hear)

Georg!

(GEORG stops and turns to SIPOS)

Your coat, there's still Mona Lisa on it.

(SIPOS takes a cloth and cleans GEORG'S coat)

GEORG

Thanks, Ladislav.

SIPOS

You're so nervous. I can feel you vibrating.

GEORG

It's a new suit, Ladislav. I've never worn it to work before.

SIPOS

Oh? What's the occasion?

GEORG

The biggest ever. I'm meeting her tonight.

SIPOS

The letter girl? You mean — face-to-face at last?

GEORG

Face-to-face — at last.

SIPOS

Well — I just hope she lives up to your expectations.

GEORG

Can I tell you something, Ladislav? I hope she doesn't. I mean, I hope she isn't as beautiful as I think she is, or as brilliant as I think she is. Because what will she think of me? A very ordinary clerk in a very ordinary shop. And a terrible liar.

SIPOS

A liar?

GEORG

The things I wrote in those letters.

SIPOS

You lied?

GEORG

Well, I certainly exaggerated...

SIPOS

No wonder you're vibrating.

(BLACKOUT.)

*The workroom. AMALIA and RITTER are sitting at a long table,
Christmas-wrapping packages)*

RITTER

This is fun. I love Christmas-wrapping.

AMALIA

It's certainly a pleasant change. You know — for the last month, I've done practically nothing but fill those darn tubes of Mona Lisa.

RITTER

Well — what do you care? You're in love with some nice, eligible young man. Pretty soon you'll be able to kiss all this goodbye. Tell me — what's he like? Tell me all about him. I love to suffer.

(AMALIA hesitates noticeably)

AMALIA

Well —

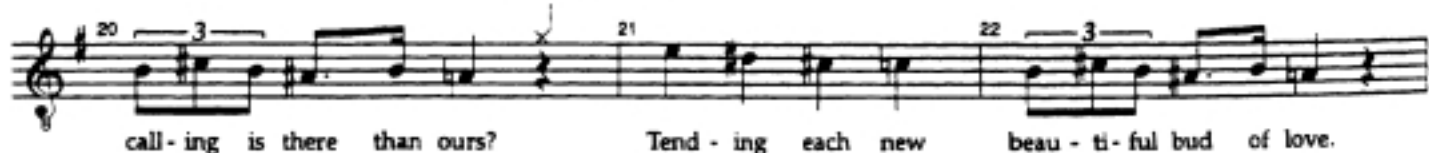
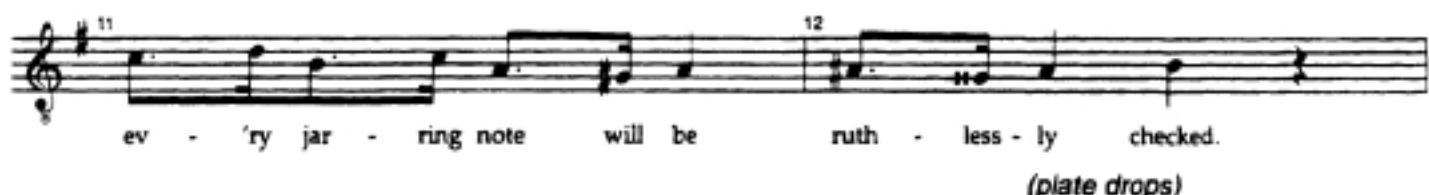
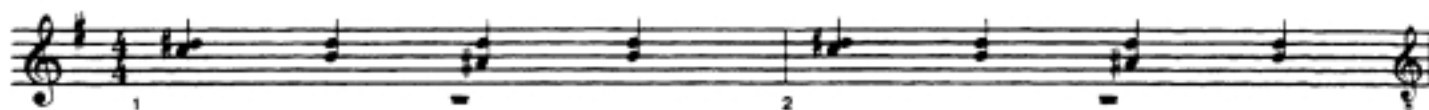
RITTER

Is he tall?

A Romantic Atmosphere

35

Slowly



AMALIA

(Evasively)

So-so.

RITTER

So-so six feet? So-so five feet?

AMALIA

I never measured.

RITTER

Color of hair? Color of eyes?

AMALIA

Eh — sandy hair. Not really light. Not really dark.

RITTER

And the eyes —?

AMALIA

Bluish — greenish —

RITTER

(Beginning to smell something fishy)

Brownish?

AMALIA

A little.

RITTER

Is he handsome?

AMALIA

It's difficult to say. I mean — at times he is — and then again at times he's not.

RITTER

Well-built?

AMALIA

Oh — average.

RITTER

Would you like a piece of good advice?

(*AMALIA nods*)

Don't lose him in a crowd.

(*There is a brief pause*)

AMALIA

Why — oh, why — am I such an unconvincing liar? The fact is I've never met him — ever, really.

RITTER

Never?

AMALIA

(*Nodding*)

That's why I don't know if he's tall, wide, short, narrow, pink or green — or even what his name is.

RITTER

You mean all of this fuss is just for a blind date? My God, you're even more desperate than *I* am.

AMALIA

It's not a blind date! I *know* him!

RITTER

How?

AMALIA

Letters. Many, many letters.

RITTER

You belong to a Lonely Hearts Club?

AMALIA

(*Shaking her head*)

I've never *done* that sort of thing. I used to read the advertisements in the papers...

RITTER

Who hasn't? Young man wants young lady. Young lady wants young man.

Dear Friend

39

WARNING:

WAITER: You're a very patient young lady.

AMALIA: I've waited for him all my life. What's two hours?

WAITER: Well, this one's on the house — for luck...

AMALIA: Thank you. You know, this is a very nice café.

WAITER: We try to preserve a romantic atmosphere.

CUE: (Off-stage crash.)

Wistfully, poignantly (Rubato)

OPTIONAL CUT
TO MEASURE 38

7 Freely

The flow - ers, the lin - en, the crys - tal I see were

care - ful - ly cho - sen for peo - ple like me. The sil - ver a - gleam and the

can - dles a - glow, Your fa - vor - ite songs on re - quest. Each

col - or - ful touch in the fin - est of taste, and no - tice how

sub - tly the ta - bles are spaced The mu - sic is mut - ed, the

Slow, delicate waltz

37 (Quasi rubato)

light - ing is low. No won - der I feel so de - pressed.

114 **Brightly**

Thank you, mad - am. Please call a - gain.

Glad I could help. Here is my card.

Thank you, mad - am. Please call a - gain.

Do call a - gain, mad

131 **A tempo**

am. I would glad-ly grow a mus-tache, if you'd like, Mis-ter Mar-a-czek.

Try me. I would e - ven think of giv - ing up my

bike, Mis - ter Mar - a - czek. Try me. For

first - class clerk - ing, and con - sci - en - tious work - ing, Mis - ter Mar - a - czek,

why not try me!

GEORG

I'm only following Mr. Maraczek's instructions.

AMALIA

I can't stay.

GEORG

You are not being very cooperative, Miss Balash.

AMALIA.

Well — why did he have to pick *this one night?*
(*Mulling that over*)

Or did you pick it, Mr. Nowack? Just because you knew I had an appointment?

(*KODALY'S CUSTOMER starts to leave. KODALY opens the door*)

#23 Thank You, Madam #4 (Amalia, Ritter, Kodaly, Georg, Sipos)

KODALY, SIPOS, RITTER, GEORG, AMALIA

THANK YOU, MADAM.

PLEASE, CALL AGAIN.

DO CALL AGAIN, MADAM.

(*The CUSTOMER EXITS*)

AMALIA

You know, I find it quite depressing that anyone could hate me that much —

GEORG

I don't hate you. But until you came here, this was a happy, peaceful place. Now — the whole atmosphere's changed: everyone's cranky — Mr. Maraczek's on the war-path...

AMALIA

That's not *my* fault!

GEORG

The Mona Lisa's coming out the wrong end of the tubes!!

AMALIA

And *that's* not my fault!

(*With a sudden pang of guilt*)

Is it?

(The CUSTOMER goes to KODALY'S counter. MARACZEK ENTERS — looks around and walks over to GEORG)

MARACZEK

Well — Mr. Nowack — hard at work as usual, I see.

#25 Doorbell #4 (Orchestra)

(The door opens and two more CUSTOMERS ENTER)

RITTER

Good day, ladies. May I help you?

(GEORG starts to say something, but MARACZEK cuts in)

MARACZEK

Have you made the arrangements about tonight?

GEORG

Yes, sir. Miss Ritter, Mr. Kodaly and Mr. Sipos can stay — and Arpad, of course...

MARACZEK

What about Miss Balash?

GEORG

You've been filling them.

AMALIA

According to *your* instructions.

GEORG

Well — let's not argue about it now. Can we have a truce?

AMALIA

Anytime, Mr. Nowack. After all, you're the one who always starts things.

GEORG

I'm the one?

AMALIA

You've always resented me — from the very first day I came here — when I made you lose that bet to Mr. Maraczek. For ten-and-six, wasn't it? To think that anyone could hate me so much — just for ten-and-six!

GEORG

That's nonsense!

AMALIA

Or was it your male pride that was wounded? Because I went over your head? Men always do seem to resent things like that.

GEORG

I do not resent you, Miss Balash.

AMALIA

Oh, yes, you do.

GEORG

Oh, for Heaven's sake! I do not resent you. But if I did, I would have a very good reason. Can you deny you hadn't worked here two weeks before you started making very public, very humiliating remarks about me?

AMALIA

Only because you were going around calling me *Miss A-mal-ia* Balash. *Miss A-malia* Balash. You think I liked that?

GEORG

You think I liked your criticizing my socks — my tie — my fingernails...?

66 67 68 69
 mag - ine how sur - prised she's bound to be. She

70 71 72 73
 loves me. She loves

74 75 76 77
 me! I

78 79 80 81
 love her. Is - n't that a won - der? I

82 83 84 85
 won - der why I did - n't want her. I

86 87 88 89
 want her, that's the thing that mat - ters. And

90 91 92 93
 mat - ters are im - prov - ing dai - ly. Yes - ter - day I

94 95 96
 loathed her. Bah! Now to - day I love her. Hah!

97 98 99
 And to - mor - row, to - mor - row...

100 101 102 103
 Ah! I'm

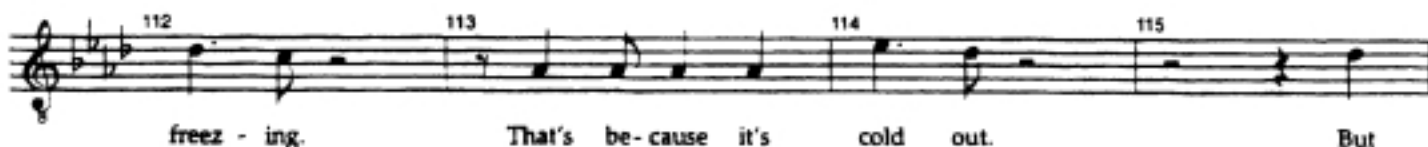
104



tin - gling such de - li - cious tin - gles. I'm



trem - bling. What the hell does that mean? I'm



freez - ing. That's be - cause it's cold out. But

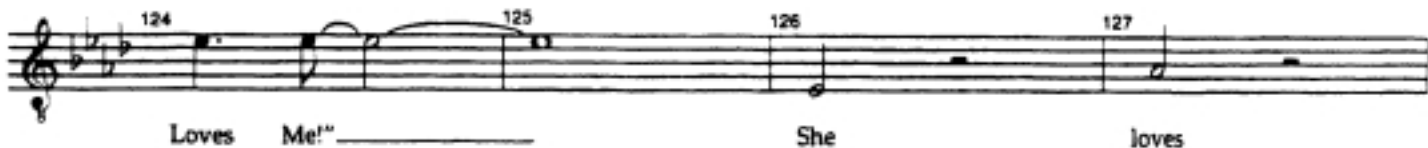
116



still I'm in - can - des - cent and like some ad - o - les - cent I'd



like to scrawl on ev - 'ry wall I see: _____ "She



Loves Me!" _____ She loves



me! _____

(GEORG holds up his hands and defiantly shows AMALIA his fingernails)

AMALIA

(Looking at GEORG'S fingernails)

Much better.

(AMALIA storms into the workroom)

GEORG

That must be the rudest, most difficult, worst-tempered girl in the world.

(GEORG goes to the water cooler and takes a pill)

GEORG

She has an appointment.

MARACZEK

An appointment! Well — I guess you could hardly prevail upon her to stay when *you're* not going to.

GEORG

Any other night, Mr. Maraczek.

MARACZEK

There seem to be a great many things, Mr. Nowack, that interest you far more than your position here.

GEORG

Mr. Maraczek — I am devoted to this shop — I couldn't work harder — if I owned it...

MARACZEK

(Almost out of control, and trying, not too successfully, to keep his voice down)

If you owned it!! Well, let me tell you something, my young friend: no matter what you do — you will never get your hands on this shop! Never! Not if I have to come down from Heaven and stop you myself!! Is that clear?

GEORG

Yes, it's perfectly clear.

MARACZEK

Now get away from me! Just get away from me!

GEORG

I will get away! And permanently!

MARACZEK

Can I take that as your resignation, Mr. Nowack?

GEORG

That's exactly what it is.

MARACZEK

Very well. I accept it — effective immediately. Miss Ritter will have your final pay.

SCENE THREE

(In the shop, RITTER is hanging tinsel icicles. KODALY and SIPOS are working nearby. ARPAD is upstairs)

RITTER

Ladislav — have you got a pack of icicles over there?

SIPOS

(Looking)

I don't see any...

RITTER

Would you please ask Mr. Kodaly if he's got them?

SIPOS

(Turning to KODALY, who is right next to him)

Miss Ritter would like to know if you've got her icicles.

KODALY

(To SIPOS)

Icicles? Please tell her that's *all* I've been getting from her for several weeks.

SIPOS

(To RITTER)

He says...

RITTER

(Unamused)

I heard him. Why else would I be laughing so uncontrollably?

KODALY

SiPOS — what do you think of a woman who goes with a man, tells him she loves him — and suddenly drops him?

RITTER

(To SIPOS)

Before you answer that, Ladislav — what do you think of a man who breaks three dates with a girl in a little over a week?

KODALY

A little over a week?

RITTER

Eight days!

KODALY

I don't recall *three* dates.

RITTER

You don't recall anything. You never did.

(SIPOS goes upstairs)

#29 *Ilona*

(Kodaly, Sipos, Arpad)

KODALY

You're so wrong, Ilona. I recall our evenings together. I recall them very well. Our private little booth at the Rathskeller. Remember? Oh, come on, Ilona, let's go there tonight. You always loved the Rathskeller, the Chinese food, the gypsy fortune teller, and that rhumba band? Ilona?

Thank You Bows

59

Allegro



5

S.	Thank you.	Thank you.	Please call a - gain.
A.	Thank you.	Thank you.	Please call a - gain.
T.	Thank you.	Thank you.	Please call a - gain.
B.	Thank you.	Thank you.	Please call a - gain.

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9 10 11 12

S. Glad that you came. Fond fare - thee - well.

A. Glad that you came. Fond fare - thee - well.

T. Glad that you came. Fond fare - thee - well.

B. Glad that you came. Fond fare - thee - well.

13 14 15 16

S. Thank you. Thank you. Please call a - gain.

A. Thank you. Thank you. Please call a - gain.

T. Thank you. Thank you. Please call a - gain.

B. Thank you. Thank you. Please call a - gain.

Musical score for vocal parts (Soprano, Alto, Tenor, Bass) for measures 17 through 22. The lyrics are: "Do call a - gain won't".

S. Do call a - gain won't

A. Do call a - gain won't

T. Do call a - gain won't

B. Do call a - gain won't

Musical score for vocal parts (Soprano, Alto, Tenor, Bass) for measures 23 through 28. The lyrics are: "you?".

S. you? 2 27 28

A. you? 2

T. you? 2

B. you? 2

you?

*A man in a raincoat and hat comes to the door of the shop. HE knocks.
MARACZEK comes to the door and opens it)*

MARACZEK

Mr. Keller...?

KELLER

(Nodding)

Mr. Maraczek...?

MARACZEK

Come in, please.

(KELLER comes into the shop)

KELLER

Do we talk here?

MARACZEK

Everyone's gone.

KELLER

As I told you on the phone, sir — we've completed our investigation...

(MARACZEK takes a letter out of his pocket)

MARACZEK

Who sent this to me?

KELLER

I'm afraid we don't know that. Anonymous letters are difficult to track down. But we *have* checked its contents.

(Takes out a document)

As you'll see we've been following Mrs. Maraczek. And there's no doubt — she's involved with one of your clerks — just as the letter said...

MARACZEK

There's no doubt...

KELLER

I'm sorry, sir.

MARACZEK

I've known all along. I just — had to be sure.

KELLER

She's been going to his apartment, Number 17 Court Street. Each visit is listed. Would you care to have us do an investigation of Mr. Kodaly?

MARACZEK

Who?

KELLER

That's his name — Steven Kodaly...

(KELLER starts leafing through the report)

MARACZEK

But I thought...

KELLER

(Reading)

Steven Kodaly; Number 17 Court Street, Second Floor, Apartment 6.

MARACZEK

Kodaly!

(KELLER extends the report to MARACZEK)

It's just that — he hardly knows Mrs. Maraczek. And there's another clerk here — a clerk who's been to our house many times — and I thought — I naturally thought...

KELLER

If you'll read the report, sir.

MARACZEK

Yes. Thank you.

KELLER

Will there be anything else?

(MARACZEK shakes his head. The telephone rings)

Then I'll be saying good night.

MARACZEK

Good night, Mr. Keller.

KELLER

Good night, sir.

(KELLER EXITS. MARACZEK crosses to the counter and answers telephone)

(The WAITER comes to the table as GEORG EXITS)

WAITER

Don't *call* him! He'll come *back*.

(To BUSBOY)

It's almost closing time.

AMALIA

Closing time? But I'm still waiting for someone. He'll have a rose in his lapel —

WAITER

To match the one in your book?

(AMALIA nods)

How late *is* he?

AMALIA

Over two hours.

WAITER

You're a very patient young lady.

AMALIA

I've waited for him all my life. What's two hours?

(The WAITER puts a clean glass and a small carafe of wine on AMALIA'S table)

WAITER

This one is on the house — for luck.

AMALIA

Thank you. You know — this is a very nice café.

WAITER

We try to preserve a romantic atmosphere.
(*The WAITER EXITS*)

#38 *Dear Friend* (Amalia)

THE FLOWERS, THE LINEN, THE CRYSTAL I SEE
WERE CAREFULLY CHOSEN FOR PEOPLE LIKE ME;
THE SILVER AGLEAM AND THE CANDLES AGLOW,
YOUR FAVORITE SONGS ON REQUEST.

EACH COLORFUL TOUCH IN THE FINEST OF TASTE
AND NOTICE HOW SUBTLY THE TABLES ARE SPACED.
THE MUSIC IS MUTED, THE LIGHTING IS LOW,
NO WONDER I FEEL SO DEPRESSED.

CHARMING, ROMANTIC,
THE PERFECT CAFE —
THEN AS IF IT ISN'T BAD ENOUGH
A VIOLIN STARTS TO PLAY.
CANDLES AND WINE —
TABLES FOR TWO —
BUT WHERE ARE YOU,
DEAR FRIEND?

COUPLES GO PAST ME.
I SEE HOW THEY LOOK:
SO DISCREETLY SYMPATHETIC
WHEN THEY SEE THE ROSE AND THE BOOK.
I MAKE BELIEVE
NOTHING IS WRONG.
HOW LONG CAN I PRETEND?
PLEASE, MAKE IT RIGHT.
DON'T BREAK MY HEART.
DON'T LET IT END,
DEAR FRIEND.

(Last COUPLES EXIT. The WAITER RE-ENTERS with the BUSBOY. The WAITER starts blowing out the candles and stacking the chairs on the tables)

WAITER

We're closing up.

AMALIA

So soon?

WAITER

It looks like your friend didn't get here.

AMALIA

I'm sure there's some very good reason.

WAITER

Then he'll write to you — and you can patch it up. And I hope you'll be very happy.

AMALIA

Thank you.

(The WAITER stacks more chairs. As HE does so, he discovers the rose which GEORG had thrown away earlier in the scene. He hides it)

Will you tell me something? You've seen so many of these cases. Does it ever happen that the girl is here — and the young man arrives — and looks at her — secretly — and just — goes away — without writing or explaining? Does that ever happen?

WAITER

Sometimes. And sometimes she looks at him and *she* goes away.

AMALIA

How heart-breaking that must be.

WAITER

Well, you don't have to worry. You're a nice presentable girl. Not a beauty-contest winner... but you should see some of the others...

(WAITER and BUSBOY EXIT)