THRILL ME:
The Leopold & Loeb Story

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Piano/Conductor Score

Book, Music and Lyrics by
Stephen Dolginoff

Piano Arrangements by
STEPHEN DOLGINOFF
and EUGENE GWOZDZ

DRAMATISTS PLAY SERVICE, INC.
440 Park Avenue South, New York, NY 10016
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-Piano Arrangements are by Stephen Dolginoff and Eugene Gwozdz.

THRILL ME has no applause breaks. Make sure the songs always appear to flow in and out of underscore. The almost continuous music should never have an abrupt stop or “button” until the very end of the show.

-Holding down the pedal at the end of each piece will help continue the effect.

-The Original Cast recording of THRILL ME needed to have clear endings to songs, so the score was adapted for that purpose. But this does not apply to the show itself, the score must not be changed to reflect the album.

-Often in the score you’ll notice that the lowest bass notes are marked 8vb. Sometimes, however, they are not marked as such. Use your discretion to play more of the low bass notes an octave lower to create mood and drama throughout the score.

-There are a few tricky page turns, it is suggested that you photo-copy some pages of the score and tape in fold-outs. This is especially recommended for the PRELUDE, so it can be played straight through with no turns.

-No cuts, additions or alterations of any kind are allowed. THRILL ME is scored for only piano only.

-Questions regarding the score can be e-mailed to thrillmecd@aol.com.
"THRILL ME: THE LEOPOLD & LOEB STORY"

Prelude/Underscore

Music by Stephen Dolginoff

CUE: House Lights Out.

Freely (Eerie) \( \frac{d}{\text{quarter note}} = 90 \)

[Music notation image]

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A TEMPO

A little slower and Mysterious  \( \frac{\cdot}{=8.5} \)

(Lights begin to fade up)

(Nathan enters parole board)
NATHAN: I suppose you'd like me to sit down ....

PAROLE: We can begin. For the record....

(Approx. Cue to Fade Out: NATHAN: They say the fifth time's the charm.)
UNDERSCORE Cue: NATHAN: What is it you want?

Ballad (Flow in 2) \( \text{\( \overline{74} \)} \)

PAROLE: What you've never told us, we want to know why.

NATHAN: Why....

though I'm tense. I'll try to give you what you're after, tell you

more. I went along with Richard. That's the reason

why they put me here in nineteen twenty four. It was a
child who killed a child back then. An old man still pays for that
time. And I ask to be set free now. Won’t you try to
see that no one would be hurt after all this time? As I’ve
said so often before!

But you’ve asked a simple
ques - tion and I've told you why. It wasn't on a dare or on a whim. It's hard to comp - re-hend now that the rea - son why is simp - ly that I went a - long with.
We did everything together. Everything. We both graduated high school at the same time.

We were fifteen-and-a-half! Then we went to the same college. But in the middle of our senior year he transferred to Michigan without telling me.

It was a game he always liked to play to humiliate me.

He'd stand me up, leave me stranded places ...... go away on a summer vacation without saying goodbye.
But after graduation... he came back to Chicago...

Things like that...

(LIGHT CHANGE, NATHAN COSTUME CHANGE, STAGE BUSINESS)

(CUT OFF A Richard Scares Nathan - "Quit watching the stupid birds")
Everybody Wants Richard
Music and Lyrics by Stephen Dolginoff

Underscore Cue: RICHARD: The others aren't so fucking annoying!
lots of losers who ended up as cheats and users, but who’s been on the

side lines waiting for you? If not me? Oh, I’ve come to

find everybody wants Richard. But they don’t

know your mind the way that I do. I see straight
through any-one who needs Richard. They make me

sick. They're good for just a kick, they won't stick the way that I

When you cut off all our contact, how it hurt!

But I know you like to make me feel like dirt.
Now, you're back and you know I'm beside you. Your oldest, closest friend. who's sick of being lied to! Tell me

who's the girl in which sorority? I got word on good authority.

How can you assume she's worthy of you? She's not me! And

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I know there were several others. According to your frat house brothers, I even heard you passed around once or twice! Not with me! Oh, your moves are fast! Everybody wants Richard. But they don't know your past the way that I do.

(Stage business)
God knows why I think you’re so appealing, or why you’re

rest my case. I’m the one who needs Richard. It’s

been too long. I’ve tried to be so strong. The others are

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Be at bar 116 at:
RICHARD: Now you'd better get busy.

accel to $\mathbf{q=165}$

(Cue to jump to Tag:
AFTER RICHARD KISSES
NATHAN: Yes!)

(DIRECT SEGUE TO
TAG Pg. 16.)

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Tag: Everybody Wants Richard

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Cue: RICHARD: (after kiss) Eight o'clock and don't be late. (RICHARD EXITS)

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Nothing Like A Fire

Music and Lyrics by Stephen Dolginoff

UNDERSCORE CUE: RICHARD: Relax Nathan.

Romantic Ballad (Flow in 2) \( d = 62 \)

There's no-thing like a warm, ro-man-tic fire.

To put me in the prop-er frame of mind.

There's no-thing like a roar-ing, rag-ing fire to help me un-wind.

A little brighter (but not faster)
sound of crackling embers to calm me when my pulse begins to race.

There's nothing like the glow of sizzeling embers to brighten your face.

NATHAN: ...the fire brigade could be here any minute.
RICHARD: You're the lookout, tell me if you see anything big and red coming!

Feeling the heat intensely...
Signify, watch the sparks begin to fly. Watch the smoke fill

up the sky.

There's

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Em in
soothe me with a
cold seductive light.

Seductive light!

G

Some thing burning!

G

Bm in
fierce.

Em in
fierce.

Bm in
fierce.

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Feel the heat intensify, watch the sparks begin to fly.

Watch the smoke fill up the sky, clouding the night.

There's nothing like a fire!

NATHAN: I didn't see him at all the next day...

Cue to Fade Out:
NATHAN: I showed up at his house real late that night.
A Written Contract ("Superior" pt. 1)

Music and Lyrics by Stephen Dolginoff

Underscore cue: NATHAN: Thank you.

Driving \( \text{\( \frac{1}{4} \) = 170} \)

Nathan

...can we talk for a while?  RICHARD: No ... ETC.

How could I

(like a heartbeat)

RICHARD: Now what?

ev - er face my dad

if he found

out we burned that ware - house down?

It was the best ev - 'ning

Richard

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that we ever had. And no one will

RICHARD: It's right here Nathan, in black and white. And Neitzsche doesn't lie.

We're supermen. Says my Neitzsche book chapters

one thru ten. And as supermen we could not get caught. So don't
give last night a second thought. Let's plan next time. 'Cause

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We're both super- or, quote "The

super-man is above all of soci- et-y"

We'll have Chi- ca- go by the throat if you
help me, re-mem-ber you're my look-out Babe!

(NATHAN: In which chapter does..., ETC.)

RICHARD: You were wrong..., ETC....

(a little slower)

(VAMP/AD-LIB)

CUE TO JUMP TO "WRITTEN CONTRACT" (Key Change):

NATHAN: You never said you needed me before.

RICHARD: I screw up without you, Okay!

(LAST TIME:
SEGUE DIRECTLY
TO "WRITTEN CONTRACT"
IN TEMPO)
A Written Contract (part 2)

Music and Lyrics by Stephen Dolginoff

Bright (but Edgy) \( j = 160 \)

Song Cue:
RICHARD:
You were making such progress, but now.....

Richard

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no, Babe. I’m gonna tempt your brain with quid pro quo, Babe! A

NATHAN: A written contract?

I’m gonna tempt your brain with quid pro quo, Babe! A

me: participation in my crimes, no matter what degree! For compensation,

I'll agree to any terms you lay out.
So that means when you ask I'll have no way out! A written contract!

Here's your chance to make things legal at last. In plain black and white.

We can let the past remain in the past and have no more reason to fight!

I'll even let you type the whole thing out, each key...
vi-sion!

Wipe a-way that look of fear and doubt, make a de-
cresc.

vi-sion!

Don't hold out you'll get no bet-ter of fer!

'Cuz it's the on-ly op-tion I can proffer. A for-mal con-

tract, a writ-ten con-tract will help to get you yours and I'll get mine.

But you'll
never be my equal if you don't promise me you'll sign!

(Don't allow applause!!)
(Cue: NATHAN: One second, I need my glasses
(Nathan is ready to type.)

RICHARD: Whatever.
NATHAN: Now it's my turn.
(Typewriter adjustment)

Nathan

wants I'll give him my best. But only as much as I get!

RICHARD: Whatever.
NATHAN: Now it's my turn.
(Typewriter adjustment)
In consideration of the above, I, Richard Loeb swear to satisfy...

Babe, wherever it leads. Immediately following the above. I'll give him whatever he needs!

(SEGUE TO PART 3)

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All I have to do is take the knife and

gently puncture the skin. I've done this be-

fore. And

once the blood has dried the terms will be-

gin. Try not to drip on the floor.
Both  \( \text{Tempo} \quad \frac{d}{=95} \)

RICHARD: No, I can take care of myself.

Now our lives will be entwined completely, our friendship's now redefined. Re-thought and re-visited. No turning back now since our blood's been combined. But not 'til it's been notified. And no one has to know our business deal. We'll keep it hidden.

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All attempts to break our private seal will be forbidden.

It's the same old game with one new feature.

And next semester you can show your teacher a simple contract, a written contract the clauses not misleading, the print not fine.

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And I hope the contract is the answer to finally keeping you in

We kept things simple...

Cue to Fade out:
RICHARD: Not bad, Babe. You were quicker with the signal...
Thrill Me
Music and Lyrics by Stephen Dolginoff

UNDERSCORE CUE: RICHARD: Let's look at all this junk.

UP TEMPO (AND FORCEFUL)  \( \text{\textbf{165}} \)

RICHARD: ... And a big stamp collection ... I think the combination is ... John's Birthday.

Nathan

Don't bore me with details. They'll never impress me.

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Start paying attention, don't try to finesse me.

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time I demand what's required, you complain that you're simply too

red! Thrill me! Don't toy with distractions! Why fuel my frustration?

You're trying to cheat me. What's your explanation?

Thrill me!
RICHARD: I don't feel like it. I feel kinda down lately. It's not exciting anymore. Break the window, pick the lock, steal things we don't need. It's all too easy, there's no "thrill" left.

I'm ar-oused, you're con-ven-i-ent-ly la-zy. So my rage and im-pa-tience keep grow-

ing, but they get my ad-ren-al-ine go-ing Thrill me! Don't think up ex-

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They'll never persuade me. Let's turn all the lights off! Don't try to persuade me. Tell me, Richard: Stop that!

Until I feel energized I will not be in the mood. I've held back and I've

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compromised. So, unless you want to get sued... Why spoil my

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plain ing once you satis fy me. Won't you Thrill
RICHARD: I said no.
NATHAN: Will you ever be square with me?
RICHARD: Sure. Just not now.
NATHAN: I'm sick of hearing that. The only reason I've been...

...helping you do these stupid things is because we have a contract …
Signed in blood! You want me to tear it up?

I've gotta get up early.

NATHAN: Don't be unfocused, Richard –

(Vamp)

But I don't treat me with

...kid gloves. I'll al - ways o - bey you!

One per - fect ac -
comp-lice who'd nev-er bet-ray you if you thrill

me! (LIGHTS CHANGE) "Mr. Leopold..."

UNDERSCORE PAROLE BOARD SCENE

CUE TO FADE OUT:
NATHAN: "It was a little later that same night."
The Plan
Music and Lyrics by Stephen Dolginoff

Moderate (Like a Folk Song) \( \frac{\text{Bb}}{\text{Cm in}} \) \( \text{d} = 125 \)

CUE FOR Intro. INTRO:
RICHARD: Besides you.

CUE TO SING:
NATHAN: Who the hell are you talking about.

If we killed my brother John, then he’d never touch my things.

If we killed my brother John, then he’d never rat me out.

If we killed my brother John, my inheritance would...
You're a lun-a-tic, come on. Can't we let the sub-ject grow.

We could chlor-o-form a rag and make him breathe the va-pors. Then use it as a gag to choke him. And once his face is green we'll throw him in a bag. Flee the mur-der scene, then read a-bout it in the pa-pers. If we killed my bro-ther John, then my fa-ther would drop
dead. If we killed my brother John, then I'd get the bigger room!

If we killed my brother John like I've always yearned to do...

If you killed your brother John, ev'ry lead would point to you! We could borrow some old gun and shoot him in his slumber, perh -aps it would be fun to
tor-ture him. We'll make it look like rape and once the deed is done we'll mis-di-rect the cops and watch his

name be-come a nu-um-ber! If we killed my bro-ther John, You could ne-ver prac-tice

could ne-ver face your

mo-ther. If we killed your broth-er John (my) Could you live with what you
NATHAN: Oh, that's much better. Much better.

RICHARD: It's perfect. All we have to do is go down to our old elementary school, after the last bell …

NATHAN: Wouldn't kidnapping be enough?

RICHARD: Brilliant! This man is a fucking genius! We'll do both!

NATHAN: Both?!

RICHARD: We'll kill him, but first find out his name and address then soak his folks for a ransom. I could write a note. They'll think he still is. Etc. I don't care, Babe, you know how excited it'll make me …

RICHARD: Let's see…

I'll lure him to my car then strike with something sizable, we'll drive out extra far to a ten or eleven year old …

dump him. Pour acid on his face and every birth-mark, mole or scar. Then strip off all his clothing so he'll
be un-rec-og-niz-a-ble. Just a boy who's in the park
won't besmart e-nough to run.

Just a kid who's in the dark
won't be strong e-nough to fight.

Bait the fish to feed the shark.
Thir-ty se-conds and he's gone.

What a way to make your mark.
Bet-ter than my bro-ther John.

NATHAN: Richard needed 3 days
to get ready ...
(Business with Murder Weapons)
RICHARD: Rope, crow-bar, acid. That's everything. I hope this rope is strong enough. It's not the kind I told you to get. It had gone way too far.

Yet there I was assisting. It had gone way too far. I was acting like his pris'ner much too late to start re-
RICHARD: The Crow-bar, however, is perfecto!

A little faster   \( \text{\textit{d = 115}} \)

sis-ting.

How did it come to this? We some-thing wrong in side me. How did it come to this? It was im-possible to run a-way or let my con-science
guide me.

RICHARD: This is a damned small bottle of acid. I guess we'll have to find a damned small boy. He thought it was

(Slow) (Vamp if needed)
fun. His dark side was difficult to swallow.

I tried to stay sane. The heart is a muscle that I can't explain. What made me feel this
And made him so exciting. What made me feel this way? Should have somehow tried to make it stop but had no use in fighting.

RICHARD I'm putting you in charge of writing down his address.... So, when I've got the rope...you say "if you wanna live, give me your address." Then once you have it, I'll crack his skull....

...I'll meet you at the car.

It soon would be done. And then he'd be tied to me for-
I'm smart but he was clever. Too late to say no.

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A Tempo

just a little longer.

Then I let it go too

A TEMPO

(Vamp if needed, slowing down)

LIGHT TRANSITION

(DIRECT SEGUE TO "ROADSTER")
Roadster

Music and Lyrics by Stephen Dolginoff

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I'd be glad to drop you off.  

We could cruise a-round the school yard.

Be the envy of your pals.  

If you're riding with me shotgun,

you'll impress the pretty gals.

See it sitting in the alley?

Could-n't find a parking space.  

We could open up the windows.
Wind will whip across your face.

Go climb inside the car.

I'd be glad to drop you off.

I know, never talk to strangers.

That's what mother's always warn.

But I think we could be buddies.

Sure, I'll let you honk the horn.

I think you need a lift.
I'd be glad to drop you off. Feel the power of my engine.

Take the wheel, I'll let you drive. Or hop inside the back.

I'll be glad to drop you off. Just tell me where you live.
RICHARD: What's your name? Bobby's a nice name...

I'll be glad to drop you off.

You'll be safe in side my roadster.

You'll be safe in side my roadster.

pick up speed to next song tempo

(VAMP IF NEEDED)

accel. poco a poco.

(Light Change)

(SEGUE TO "SUPERIOR")
...ca-go would go mad.

If they dis...

Richard

...from what we did to-night.

But were both sup-

...er-i-or, be glad.

How could they

Strong and Lively

e-ver catch two gen-i-uses?

Twen-ty feet from here in a
cul-vert pipe lies a twelve year old who's time was ripe. Just a

use-less kid with no face, and thus they could never tie a thing to us. No

ev-i-dence. And that's why we're both superior to

all. We've got more intel-ligence than
Richard

an - y - one.

We roll Chi - ca - go like a

ball!

And we're far more ef - fi - cient than the

mob is, Babe.

I'm o - ver - come.

I'm feel - ing

n umb.

Wipe the crow bar clean, don't for - get the rope, wash the
blood-stains off with kitchen soap. Then destroy it all and don't leave a trace. I'm af-

raid they'll see it on my face! You're paranoid. Just tell your-self

we're both superior to all.

We simply function on a higher plane.
We'll let Chicago take the fall.

There's no shortage of perverts they can blame it on.

But I told myself that this was all a game.

I'm still in shock. Why don't you feel the same?
How many times must I address your doubts?

We've vandalized. Burglarized. And never left a clue.

This was no risk, and fun to do! So let me ease your mind. Try to understand and enter...
joy the fact it went as planned. You're scar-ing me. Then don't for-get

we're both su-per-i-or to all.

We've got a bond, we'll take it to the grave.

We've backed Chi-ca-go to the wall. And you're
sure that we weren't seen? There's no chance we'll be ac - "mised? You guaranteed our hands are clean? Tell me what's next, I'm all confused! We'll write the ransom note all - right? When we're at home and out of sight. Make sure you
(TRANSITION: NATHAN: I had never seen him so happy. We went back to his house…
I was shaking the whole way…he got out the Underwood …)

RICHARD: How do you spell "valise"? etc....

CUE: RICHARD: Come on, just squint!
(NATHAN gets in place) If you want to see your son,______

Then you'll follow ev'ry rule
He is safely here unharmed

Music and Lyrics by Stephen Dolginoff

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And so far we've not been cruel.

Get ten thousand in small bills

And make sure there's no police.

Then drive straight to Jackson Park.

Richard (a little faster) = 115

And wait there for his release!

If you want to see your son,

Richard

Then drive straight to Jackson Park.

If you want to see your son,

Make the nightmare quickly cease

Leave the cash in Jackson Park.

Richard

Make the nightmare quickly cease

Leave the cash in Jackson Park.

Richard

Make the nightmare quickly cease

Leave the cash in Jackson Park.
My Glasses/Just Lay Low
Music and Lyrics by Stephen Dolginoff

CUE TO BE AT BAR 1: RADIO: 102 degrees in Cicero...

*Brisk (with urgency) d = 175*

RADIO: ...to stay out of that area after dark ... In sports ...


CUE TO SING: NATHAN: Have you seen the Tribune? RICHARD: Yes. Nathan

How could they have found the boy, I'm

(VAMP IF NEEDED)

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shaking!

I thought you said we had the perfect

spot.

Could I have dropped my glasses there? Why

can't I find them anywhere? They were inside my pocket, now they're
Richard: So they found the body. That's all they have.
They can't be sure who it is. His face is gone.
Well, lay it all down eventually; there's nothing they can trace.
If we wait a few days
longer and you'll see, they have no case. This will all die down eventually; there's nothing they can trace.
If we wait a few days

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longer I don't know if I can cope. If we turn ourselves in

now...

They'll stick our necks inside a rope. Don't even suggest that

But my glasses.

. They have no leads so we're still fine!

For -
RADIO NEWCASTER: …following up on yesterday’s gruesome discovery, the mutilated boy has been identified as Bobby Franks, son of the wealthy Chicago family…

NATHAN: They know it’s Bobby Franks!!! They identified a birthmark on his back. Why didn’t you turn him over?

RICHARD: I forgot, okay?!

I can’t believe we lost ten thousand dollars
the ran som scheme's a bust, the plans are dead!

Don't show up at the drop to-night I'm sure that they'll stake

I knew it wouldn't work the way you said And

out the site!
I'm convinced I must have dropped my glasses.

I know I had them inside your car!

planned this all out perfectly I need you to stay calm for me
I wish I could remember where they are!

Just lay low a few days longer and you'll see they have no clues. There is no need to be nervous. There's no way we're gonna lose! Just listen to...

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RADIO NEWSCASTER: ...And the Chicago police believe that the pair of eye-glasses found near the scene may provide answers in the shocking murder of Bobby Franks. In other news ...
Her - ald says they found a pair of glas ses! I

Em in

.. They gave it sev - en

par - a - graphs and print - ed lots of pho - to - graphs. The glas - ses look an
Slow and Careful

awful lot like MINE!

But they're just a pair of glasses not the murder weapon

True! But it means they found a link to us.

"us" Babe, but to you. Just lay low a few days longer and the
Am in/D
news will fade away. we just have to play it safe. no mat-ter

Bm in/E
way we just

C
have to play it

B7
safe no mat-

Em in 7
what the _-pap-ers

Em in
Just lay low a few days

I'm con-vinced I must have dropped my

Em in 7
- Just lay low a few days

mp

C
There must be thou-

Em in 7
long-er and their case will lose it's steam. There's no choice you must be

Am/D
Bm/E

C
out there just like

Am in/D

Bm in/E

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mine!

But I had them on inside your car and

stronger. Have to take one for

now I don't know where they are. It sends an icy

low. Just lay low, just lay low.

A NEW, DARKER FEEL (still in tempo)

chill right down my spine!

There may have been a

low. Just lay low.
wit - ness near the lake. We might have left a
foot - print in the mud. Suppose we weren't too
care - ful with the blood! Or may - be made some

RICHARD: We were careful.
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action? I think I understand and clearly see!

They found my glasses and it won't take long before they find me!

We need a plan "B"

Just lay low? Just lay low!


Rubato

(LIGHT TRANSITION TO PAROLE BOARD)
Free, Random Feel (approx $\cdot = 150 \,$)
CUE: RICHARD: You're going to be fine ...

RICHARD: I'll tell you precisely what to say when they stare you down with their big pasty faces...

Richard

Yes I re mem ber the night. Last

The night!

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Wednesday I went for a drive. I stopped for a
cheap little bite. And picked up some girl in some
For a bite. And picked up some
go accel.
Tempo \( \frac{3}{4} = 120 \)
dive! You're trying to think. They'll want the de-
girl in some dive!??!! I'm trying to think.

\begin{verbatim}
12
\end{verbatim}
You want the details.

She wore something pink.

You're trying to think!

You're trying to think!

She wore something pink.

You're trying to think!

You're trying to think.

You're trying to think!
NATHAN: They'll wanna know about the girl.
RICHARD: Okay...okay...let me think ...

(Repeat if needed)

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all of those girls are the same!

Keep trying to think! And Don’t act like you’re holding something think.

back. You don’t have anything to hide, you’re not gonna crack.
RICHARD: Now, the most important part...
... the cop'll probably say --

Were you all alone, with the girl?

We were all alone. She and

I'm not one to lie or pretend!

You're not one to lie or pretend?

I'm not one to lie or pretend!

So is she your sole alibi?

The wrong type on

I guess she's my sole alibi!

The wrong type on

Gm in
which to depend.

But a girl there's no need to defend!

Keep trying to think.

I remember... the night?
Keep trying to think.

Do you remember her name?

Keep trying to think.

No, we were... alone?

Keep trying to think.

Keep trying to think!
NATHAN: Are you sure that I can do this?
RICHARD: Yes. Remember Nietzsche. You're superior to them all.

NATHAN: I wish you could be there with me.
RICHARD: I can't be connected to it. You'll be okay, Babe. You'll convince them. And meet me at Jackson Park when you're through. (RICHARD EXITS)

(VAMP)

I re-mem-ber the night! Don't re-mem-ber her name. No we were al - one. -

ff

Gm cresc.

(LIGHT TRANSITION)

I'm try - ing to think. I'm try - ing to think. NATHAN:

The next morning...

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...at the police station was the most... I'd never gone through anything like it before...But I got through it and I needed to be with Richard more than ever... (LIGHT TRANSITION) NATHAN: I had to come up with...he wanted to know everything (FADE OUT MUSIC)
(NATHAN gets up off the ground.)

How did it come to this? Is something wrong inside me? How did it come to this? It's impossible to run away or

NATHAN: I was serious. I went straight to the cops. I knew Richard would think I was a lowlife, a snitch ... a rat ...

Let my conscience guide me.

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UNDERSCORE CUE: RICHARD: You're such a fucking ... lawyer!

CUE TO SING: RICHARD: Still a way for us to be together ...

So they let you cop a plea, Babe.

I completely empathize. But there's still your deal with me, Babe. Can't I please apologize?

Our chance of freedom's scant. I assume you won't re-

Screw the state and stay with me, Babe. You don't have to cut me loose. Our perfect plan was blown.

Please don't let me be alone. I can sense the way you feel, Babe. I was wrong before, I know. Brought you into this or-

Stronger
deal, Babe. I don't want to let you go!

(Stage business, big kiss, etc.)

RICHARD: You'll tell the District Attorney no deal? NATHAN: No deal. We're gonna hang together. You know that. RICHARD: No way. Your father'll spring for the best lawyer money can buy, won't he?

NATHAN: I hope so.

RICHARD: Just be strong, like me.

NATHAN: Well, I'll do what you want me to. There's no me if there's no you.

(Richard and Nathan kiss again. (kiss ends...))
If we live or get the noose.

We're to - ge - ther, it's a truce!

If you keep your deal with me!

NATHAN

We were taken straight to the Cook County Jail.
Richard was in a cell right next to mine.
During the days he put up a brave front. But at night ...
Afraid
Music and Lyrics by Stephen Dolginoff

(UNDERSCORE SCENE Using Musical Phrase as punctuation after specific lines.)

CUE: NATHAN: He could never sleep: CUE: NATHAN: I could hear him talking to himself:

CUE: NATHAN: Night before the penalty verdict: CUE: NATHAN: I heard everything: CUE: RICHARD: Nathan… Nathan, are you awake?

Nervous Waltz (not too fast) \( \frac{j}{210} \)

Richard

I'm afraid to die.

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But I'll be damned if I'll let you know, you'll never witness me cry.

I'm afraid of court.

Every though the great Clarence Darrow be behind us, he

may come up short. Was it wrong to plead? Saying that we're guilty saves

tax-payers; doesn't save us, why concede? Did we play it
I'm afraid of fright.

I'm afraid of locks.

I can't let you see.

If I show a slight touch of weakness you'd change your opinion of:

strikes and of bars and of being alone in a box.

I'm afraid of fright.

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me. I'll be sure I'm strong even as the judge holds my life in his hands and in his hands I'll tell the truth, I'll tell the whole truth and nothing but the truth. How did I get here? When we're punished if we're sentenced to death will that punishment be right?

I'm afraid of fear!
If we're locked up for life, we can't do it again. I'm sure they hear that from a whole lot of men who are still in bed to sleep at night!

I'm afraid to swing. I can feel the noose start to tighten the pain and the terrible sting.

What we did was
wrong, but it seemed right at the time seemed unreal, but was real all al-

long. Ev'-ry-thing is black! But no mat-ter what they may do to us,

noth-ing will bring that boy back! Dar-row's gon-na try. He had bet-

ter try. I'm af raid to live
(VOICE SLOWLY FADES OUT- MUSIC CONTINUES-LIGHTS SHIFT TO NATHAN SPEECH)

I'm afraid to die!

(CUE TO STOP MUSIC:)

NATHAN: All of the sudden it was over.

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Life Plus 99 Years

Music and Lyrics by Stephen Dolginoff

CUE FOR UNDERSCORE: NATHAN: I'm a Superior Human Being. RICHARD: What?

NATHAN: I'm superior to you. After all, I stayed one step ahead of you.
RICHARD: What do you mean "ahead"? You followed me ... all the way here.
NATHAN: Is that what you think? It's funny how the whole world keeps saying the murder had no reason.
Because it did have a reason. For me to have you all to myself, even in prison. You know that's what I've always wanted.

CUE FOR SONG: NATHAN Yes.

Moderate \( \frac{j}{j} = 180 \)

You thought that you used me.
And thought you con -
fused me.
So I did what was - n't ex - pect - ed you

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never suspected and now, we'll be together for

No outside forces. For life plus ninety nine years. Who's in control now? Who's got resources

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once the smoke clears?
Not for - ev - er, but for life plus

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Richard

NATHAN: As long as we were together.
RICHARD: This is crazy.
NATHAN: Am I scaring you?
RICHARD: You son of a bitch ...
though I admit I believe you I swear that I'll leave you again.

No, we'll be together for the plus ninety-nine years.

You're looking paler How could you do it? For life plus ninety-nine years.
You've been preparing. I can't go through it! Spare me the tears. Not for ever, but for life plus ninety-nine years. For life plus ninety-nine years! Life plus ninety-nine years.
Life plus ninety-nine! Life plus ninety-nine years.

(Richard exits/Light change/Nathan addresses Parole Board)

(UNDERSCORE DIALOGUE)

(2x)

(VAMP/Ad-lib)

CUE TO STOP: Sound of Gavel
Or "This Parole Hearing is over"
CUE: NATHAN: My Things?

Nathan

(Very slow and free)

I'm one perfect accomplice
A Tempo (BRISK) \( \frac{d}{=} \) 190

who'll never betray you

if you

thrill me.

Thrill me!

(Vocal not too "big")

Very big button end!!!!!!

Blackout

Segue to bows
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