

Lysia

"OFF THE CUFF"

A Yuppie Revue

by

J. Camicia
&
J. Pohlmann

THE
LGBTQ
HISTORY | PROJECT

© 1983

THE CHARACTERS:

CHARLES

LYDIA

THE COCKTAIL WAITRESS

THE BELLHOP:

THE ORIGINAL MISS THING (The Chanteuse)

THE SET:

WE ARE, PRESUMABLY, IN THE LOBBY OR
A GRAND HOTEL. THIS DOESN'T REALLY
HAVE TO BE ANYWHERE OTHER THAN IN OUR
OWN MIND. WE GO FROM THE LOBBY TO
THE LOUNGE, FROM THE LOUNGE TO THE
CAFE AND THEN BACK TO THE LOBBY, ENDING
AT, ONE MUST ASSUME, THE ROOM OF CHARLES
AND LYDIA. THE TIME IS, OF COURSE, NOW.

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THERE WILL BE, ^{hopefully} PRESUMABLY, 5 MIKES SET ACROSS THE STAGE, WITH
ONE ASSIGNED TO EACH CHARACTER.

THE CHARACTERS THROUGHOUT THIS SCRIPT ARE GENERALLY ASSIGNED
TO ONE OF TWO POSITIONS.

THE MIKE POSITION: In front of their own individual mike
which lines the very front of the 'stage'.

THE STAGE POSITION: A place on the stage where, along with
each other member of the company, an
individual performer will become part
of a whole picture.

AFTER A GOOD, BUT BRIEF, OVERTURE, THE COMPANY ENTERS, TAKES

OUT THE STAGE (Stage positions). WHEN THE

CHARACTERS WALKS UP TO THE CENTER MIKE.

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HISTORY | PROJECT

1.

I.

CHARLES:

Lydia "Off the Cuff"

Good evening, ladies and gentlemen and welcome to ~~WALDORF SALAD~~, a *yuppie* polite comedy of modern manners according the the BLUE BOOK OF ~~YETIQUETTE~~, Edition '85, Chapter One: Projected Behavioral Patterns for the Coming Year, based upon the Gestalt School of foreground, background psycho-sexual perception.

Now. Do you remember Dick and Jane? Archie and Veronica? Barbi & Ken? Tonight we are featuring the '85 models, two very real people...

(posh) Charles and Lydia.

Naturally, should you run into Charles or Lydia, say, at the *in the Hamptons* ~~Algonquin~~ *Helmsley Palace* *at* the Plaza or the St. Moritz, you may not perceive them as being very real. But oh! Oh, my friends. If you could only see through those *build - -* plastic vaneers.. beneath the cool exterior of Soho chic and Wall St. know-how. If you could only see the writhing, seething plathora of smoldering emotions... *(down)* And that is precisely what we intend to show you in this evening's entertainment.

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HISTORY | PROJECT

...y in the life of Charles and Lydia. Their
...we open, quite naturally, in the lobby of the

THE LIGHTS GO UP.
THE CAST APPROACH THEIR PERSPECTIVE MIKES.
THE OPENING NUMBER BEGINS..

WELCOME TO THE WALDORF

WELCOME TO THE WALDORF

Welcome to the Waldorf
 Step into a dream
 Step into a perfect day of
 Strawberries and cream
 Wallow in your passions
 Visit our salon
 We're only here to bring good cheer
 And turn each other on

I'm the cocktail waitress
 I'm the house chanteuse
 I'm the bellhop dressed in black
 And we're all on the loose

We're the happy couple.
 I'm Lydia Rene
 And you may simply call me Charles
 Oh, isn't that tres gay?

The Waldorf is a grand hotel
 It costs a grand a day
 A grand illusion wrapped in gold
 We're not too grand to say
 You're in the lap of luxury

n see things our way
 you smart
 you chic
 e'll make you pay.

s are impecabble
 we're 5 star rated
 lizards are all elite
 understated

Accoutraments of tasteful charm
 We're never cheap or dated
 And if the price you pay is high
 The monies all inflated.

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Dec '83
 J. Camicio
 ©

AFTER A GOOD, BUT BRIEF, OVERTURE, THE COMPANY ENTERS, TAKES
THEIR POSITIONS ABOUT THE STAGE (Stage positions). WHEN THE
OVERTURE ENDS, CHARLES WALKS UP TO THE CENTER MIKE.

THE
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HISTORY | PROJECT

CHARLES:

'Lydia, darling,' I said, understating my point exquisitely, as is one's wont here at the Waldorf, 'I love you. I need you. I want you to marry me.' That is what I said, since I knew that Lydia, being somewhat of a minimalist herself when it came to private-faces-in-public-places, would understand perfectly well what I meant.

THE ISLAND SONG

THE ISLAND SONG

by

J.L. Camicia

SO IM SITTING BY MY SWIMMING POOL, WHAT ELSE IS THERE TO DO?
IVE DONE THE THINGS, GOT DONE, HAD FLINGS.
SO WHAT? BIG DEAL! WHATS NEW?
ITS TIME TO BID THE ISLAND ADIUE...

I JUST SPENT A WEEK ON THE ISLAND AND REALLY IT WAS JUST TOO TOO.
ON CHAMPAIGNE, ON COCAINE, ON POPPERS AND SUCH
I SPENT LOTS OF TIME BUT I DIDNT DO MUCH
IT WAS SIMPLY A WAY TO STAY FAR OUT OF TOUCH
AND KEEP ME FROM THINKING OF YOU.

I JUST SPEND A WEEK ON THE ISLAND WHERE EVERYONE PLAYED THIER OWN ROLE.
NOW BIG JOHN WAS MACHO BUT TERRIBLY DISHY.
AND MARY, PRETENTIOUS AND BRITISH AND PRISSY.
SO MARK GAVE THEM AIRS MIXED WITH SOUTH HAMPTON PITHY.
WHAT ELSE IS A POOR QUEEN TO DO.

IF YOU SPEND A WEEK ON THE ISLAND, YOU'LL SEE ITS GOT ALL OUT OF HAND.
THEY ALL TALK OF MONEY, OF DIAMONDS, OF ART;
OF TRICKS OF THE TRADE THEY ARE ALL VERY SMART,
THEN A HUSTLER APPEARS AND THEY ALL LOOSE THEIR HEART.
HOW MUCH CAN A POOR QUEEN STAND?

BETWEEN YOU AND ME IT WAS GRAND.

LYDIA:

Charles?

CHARLES:

She replied..

LYDIA:

Charles, what about your ways? Your wild, wild ways? I wonder, dearheart,
are you really ready to settle into a little love nest for two avec moi?

CHARLES:

Wasting no words, she went on..

WHOLE LOT OF WOMAN

A WHOLE LOT OF WOMAN

by JAMES CAMICIA

FIRST YOU CATCH ME WITH MY GUARD DOWN, THEN YOU WHET MY APPETITE
 THEN YOU TELL ME BOUT SOME GIRL YOU MET YOU DID IT WITH LAST NIGHT
 THEN YOU TELL ME BOUT YOUR BOYFRIENDS AND YOUR REALLY PUT ME THROUGH
 I AM A WHOLE LOT OF WOMAN... BUT YOU DONT KNOW WHAT TO DO.

YOU SAY YOU BEEN OUT DRINKING AND TONIGHT YOURE JUST PLAIN TIRED
 AND LAST WEEK IT WAS AMPHETAMINE, FOR FIVE NIGHTS YOU WERE WIRED
 YES I THINK I'VE GOT THE MESSAGE, SO I'LL PASS IT ON TO YOU
 YOUVE GOT A WHOLE LOT OF WOMAN, BUT YOU DONT KNOW WHAT TO DO.

repeat
 SURE, I LOVE YOU BABY

AND YOU KNOW THE PRICE I'VE PAID
 BUT THE TRICKS YOURE PLAYING ON ME

DONT DO NOTHING FOR MY TRADE

IM ONE HELL OF A WOMAN

CANT YOU SEE YOU GOT IT MADE

MAMA'S TELLING YOU, SHES TIRED OF GETTING WAY-LAID.

LOOKS LIKE TIME IS RUNNING OUT NOW, ~~AND SHOULD GO~~ AND CHECK YOUR CLOCK

BUT BEFORE YOU START IT ROLLING, KEEP IN MIND I WANT TO ROCK

IVE GOT MILAGE ON ME DADDY, ALL THE THINGS YOU HEARD ARE TRUE

CAUSE IM A WHOLE LOT OF WOMAN, BUT YOU DONT KNOW WHAT TO DO

YOU GOT A WHOLE LOT OF WOMAN, DONT ~~YOU GO AND~~ MISCONSTRUE

CAUSE IM A WHOLE LOT OF WOMAN, YOU BETTER FIND OUT WHAT TO DO.

SEPTEMBER, 1982

THE
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 HISTORY | PROJECT

IV.

CHARLES APPROACHES THE MIKE.

CHARLES:

I was not quite prepared for such a statement of fact, right there in the lobby of the Waldorf! Lydia left to powder her nose. I stumbled into the lounge where I was approached by the cocktail waitress.

back door ← exit

COCKTAIL WAITRESS:

You buyin' or cryin', hon?

CHARLES:

Too stunned to be affected by her somewhat uncharacteristic familiarity, I managed to reply according to the book. ~~A~~ A Perrier ~~double martini?~~ Hold the Vermouth. with a twist of Lime ~~Easy~~ the twist

COCKTAIL WAITRESS:

Easy on the twist

~~A double martini, hold the Vermouth?~~ Oh, I've heard that one before. I'll tell you what, handsome, I'll even give you two olives. (To the audience) You know, you can tell a lot about

THE
LGBTQ
HISTORY | PROJECT

the drinks.. And how he drinks it. Especially nights a week in a place like this. You get to As cocktail waitress notices a lot of things As immediately visible to the naked eye.

THE COCKTAIL WAITRESS SONG

THE WAITRESS EXITS AS HER SONG ENDS.

THE COCKTAIL WAITRESS SONG

44

introduction:

I came down from Lima.
Do you know what that means?
Leaves you long on the trail,
But short on the beans..
Leaves you waiting on tables.
Leaves you waiting til dawn.
Leaves you waiting and wondering..
Where it ever went so wrong...

verse 1

I'm a cocktail waiterss Baby.
I get all the dirt in town.
I get all the nitty-gritty..
I get all the mean low-down.
But if I get any sense
I will get out of this town.

verse 2

Life is one big courtroom Baby,
And you're always up on trial.
And the Jury's full of Fury,
And the prosecution has gone wild.
You're a witness and a victim
And your last defense is your style..

chorus

There's a judge and a jury,
Attorney, defense.
It's after the dream.
It don't make no sense
angle.
court.
on the line
ances are naught..

THE
LGBTQ
HISTORY | PROJECT

Downtown Cleavland
spent in hell.
Say goodbye to Law and Order.
Check into Heartbreak Hotel.
Walk along the streets of sorrow.
You can kiss but you can't tell...
You can kiss but you can't tell...
You can kiss but you can't tell..

CHARLES AND LYDIA APPROACH THE MIKES.

LYDIA:

Charles, darling, a wedding at the Waldorf is more than I can resist. After all, this is '85, we are moderns and this ensemble I'm wearing cost me a fortune, ^{NOT TO} ~~and I won't even~~ mention the accoutrements. On with the wedding!

CHARLES:

(Surprised) A marriage a la mode?

LYDIA:

But a marriage nonetheless.

THE COMPANY TAKE THEIR PLACES AT MIKES FOR...

MARRIAGE A LA MODE

THE COMPANY TAKE THEIR POSITIONS ABOUT THE STAGE, AFTER THE SONG.

CHARLES & LYDIA EXCHANGE RINGS.

LYDIA

... I... I... I... I... I do.

CHARLES

MARRIAGE A LA MODE

1. MARRIAGE A LA MODE
 "ITS THE STYLE, ITS THE FASHION
 ITS SO INTIMATELY, INTRICATELY
 UNBESMERCHED BY PASSION
 AS YOU'RE WALKING DOWN THE ISLE
 WITH A BORE WHOSE SIMPLY CRASHIN'
 ITS SUBSTANTIAL, ITS FINANCIAL
 THINK OF ALL THAT YOU CAN CASH IN.

2. MARRIAGE A LA MODE
 ITS SO RIGHT, ITS SO PROPPER
 ITS SO ELOQUENTLY ELEGANT
 MY DEAR, IT 'TIS A WHOPPER
 ITS TRES CHIC AND ULTRA SNOBBISH
 WHO WOULD EVER THINK TO TOP HER
 IN SELECTING AND PERFECTING
 OF THIS PAS-DE-DEUX SHOW STOPPER.

3. MARRIAGE A LA MODE
 ITS SO SMART, ITS SO CLEVER
 ITS SO ABSOLUTELY, POSITIVELY
 WORTHY AN ENDEVOUR
 ITS SO UPPER CRUST AND TASTY
 ONE WOULD THINK THAT ONE COULD NEVER
 CEASE PERSUING IN THE WOOING
 OF THIS FASHIONABLE PLEASURE

4. MARRIAGE A LA MODE
 IN CONCLUSIONO
 PLATITUDE
 ON
 IN YOUR BELL JAR
 E CONFUSIONO
 EUPHORICALLY
 SION.

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5. (Dottie)
 IWANNA ROCK AND ROLL WEDDING.
 I WANT TO TWIST IT OUT OF SHAPE
 DON'T WANT TO MARCH DOWN NO ISLE.
 I WANNA WRIGGLE LIKE A SNAKE
 I WANNA ROCK AND ROLL WEDDING.
 I WANNA TURN, BURN, SPIN AND SPURN
 TUMBLE RUMBLE DISCONCERN
 BLOW IT OUT UNTIL I SHOUT ITS ALL ABOUT
 A ROCK AND ROLL WEDDING.
 THROW ALL MY TROUBLES TO THE WIND
 I WANNA ROCK AND ROLL WEDDING
 TONIGHT WE'RE GONNA MAKE A DIN
 GIMME A ROCK AND ROLL WEDDING
 'CAUSE THATS THE KIND OF MOOD I'M IN!

ondine

marriage a la mode... 2.

6.
MARRIAGE A LA MODE
ITS SO SMART!
ITS SO CLEVER!

7.
I WANNA ROCK AND ROLL WEDDING

8.
MARRIAGE A LA MODE
ITS THE STYLE!!
ITS THE FASHION!!

9.
GIMME A ROCK AND ROLL WEDDING

10.
MARRIAGE A LA MODE
ITS SO RIGHT!!!
ITS SO PROPER!!!

11.
I WANNA ROCK AND ROLL WEDDING
'CAUSE THATS THE KIND OF MOOD I'M IN!

~~PREACHER:~~

~~I now pronounce you man and wife. You may kiss the bride.~~

~~DOTTIE:~~

~~(To Kelly.) I could strangle you.~~

~~DOTTIE AND KELLY KISS.~~

~~CURTAIN.~~

~~END ACT I~~

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HISTORY | PROJECT

CHARLES:

Did I detect a note of doubt in Lydia's 'I do?' As soon as the ceremony was over, I looked directly into Lydia's eyes.

'Love?' I queried?

LYDIA:

'Love.' I responded, knowing that we each knew perfectly well what the other was thinking.

FROM THEIR POSITIONS ABOUT THE STAGE,
THE BELLHOP, COCKTAIL WAITRESS & CHANTEUSE
WHISPER, CALL, BECKON, QUESTION, STATE, ETC.
THE WORD "LOVE".

CHARLES AND LYDIA SING...

LOVE

LOVE

by

J.L. CAMICIA

me — { IT SENT ZELDA TO THE NUTHOUSE.
 IT SENT SCOTT INTO THE DRINK.
 IT SENT CEASRE, CLEOPATRA AND CAUSED ILLIUM TO SINK.
 Charles { IT SENT BOSIE, OSCAR WILDE.
 IT SENT ALICE, GERTRUDE STEIN.
 IT SENT YOUNG RIMBAUD TO PARIS TO SEND OLD VERLAIN TO WINE.

chorus

NOW LETS NOT BE PESSAMISTIC
 ID SAY LOVE IS WORTH A TRY
 MAKE NO MISTAKE
 UNLESS ITS FAKE
 THE PRICE YOU PAY IS HIGH.

CH
 me — IT SENT SAPPHO TO AN ISLAND
 CH — IT SENT OSCAR TO A CELL
 me — and ~~IT SENT~~ SCARLETT THROUGH A FIRE
 IT SENT DANTE STRAIGHT TO HELL.

VII.

Perriers

CHARLES:

Waitress? Two ~~martinis~~, please?

COCKTAIL WAITRESS:

~~Four olives~~ *Easy on the twists*

LYDIA:

(Independently) I'll have a ~~sidecar~~ *n. Erienne*, thank you.

CHARLES:

Eviennes
Make that two ~~sidecars~~, please, hold ~~the olives~~ *the twists*

COCKTAIL WAITRESS:

WRITING THE ORDER, THE WAITRESS APPROACHES
THE MIKE, AND CHARLES AND LYDIA GO TO THEIR
STAGE POSITIONS.(To herself) Hold the ~~olives~~ *twists**She exits.*

VIII.

LYDIA SPEAKS AS IF CHARLES ISN'T THERE...

LYDIA:

It didn't seem to be going well, but I was determined to make the best of it. I would not take this sitting down. It didn't suit my upwardly mobile personality. Besides, I adore Charles and he adores me. Doesn't that count? We have a wonderful time together, except for today, apparently. He's marvelous at my office parties, I'm the hit of all his soirees, and that, according to the blue book, is going to be particularly important if you want to get a head and keep it this year.

I decided to give it another bash. I decided to give it my best shot. I decided to give it an hour.

In the bar and grille, it was all very cafe society. I thought, a little change of atmosphere just might help. I glanced demurely toward the door and whispered..

es, shall we?'

CHARLES AND LYDIA WALK ARM-IN-ARM, AS IF THEY ARE LEAVING FOR THE CAFE. IN FACT, THEY SIMPLY DO A TURN ABOUT THE STAGE AND RETURN TO THEIR MIKE POSITIONS FOR THE SONG.

THE COCKTAIL WAITRESS GOES TO THE MIDDLE MIKE AND BEGINS..

CAFE SOCIETY

ALL TAKE PLACES AT RESPECTIVE MIKES.

THE
LGBTQ
HISTORY | PROJECT

CAFE SOCIETY

FROM THE PENTHOUSE DWELLER TO THE COP
 OUT ON WALKING ON THE BEAT
 EVERY SATURDAY AT MIDNIGHT
 THEY'RE ALL DANCING IN THE STREET
 THEY'RE ALL SHAKING UP THE SKYLINE
 THEY'RE ALL ROCKING OLD NEW YORK
 AT THE COTTON CLUB,
 THE COPA & THE STORK!

HAVE YOU SEEN CAFE SOCIETY
 WITH IT'S GLINT OF NOTORIETY
 WHO CAN BOTHER WITH PROPRIETY
 YOU'RE ABOUT TO POP YOUR CORK!

SO LET'S TOAST IN IT'S ENTIRETY
 A TOAST TO CAFE SOCIETY
 FOR WE KNOW THROUGH OUR SOBRIETY
 ALL THAT GLITTERS IS NEW YORK

CH.

BROADWAY BABIES STEPPING OUT
 WHAT A SIGHT TO SEE
 ALL THE TOWN'S ALITE TONIGHT
 WITH CELEBRITY
 STARS AND DUKES AND DEBUTANTES
 MIDNIGHT ODDESY
 BROADWAY BABIES TOASTING TO
 CAFE SOCIETY.

THE
LGBTQ
 HISTORY | PROJECT

intellectuals
 a quite effectual
 tres bi-sexual
 , were all the talk
 Party games that never ever end
 San diego East & "21" again
 with the great Manhattan super-trend
 Welcome to cafe New York.

THE BELL HOP APPROACHES THE MIKE.

EVERYONE RETURNS TO THEIR STAGE POSITIONS.

THE BELLHOP:

And now, ladies and gentlemen, the cafe salon bar and grille i
is proud to present for your listening pleasure, just back
from her successful tour to the outter edge of the cortical
vortex, a little lady who simply screams, OFF THE DUFF, the
original MISS THING!!!

THE CHANTEUSE ENTERS GRANDLY.

THE CHANTEUSE:

Thank you, thank you, thank you. All you lovely, lovely
people. And welcome to the Waldorf in your mind. Tonight I
am going to sing you a song about change. I'm in the mood for
a change. A fresh start, a new leaf and all that. Everything
is always changing anyway, so why not drink to it. Here's to
Heraclitus. I mean, look at yourself now and look at your
self ten years ago and ask your self, 'More pills or less
'Bills'. Maybe its time to change the bills.
ime to change the pills. More milligrams.

RHINESTONE STOCKINGS

by

J.L. Camicia

I'VE BEEN WALKING AND WALKING AND WALKING AND WALKING
AND WALKING AND WALKING THESE STREETS
FOR SO GODAMN LONG,
THAT MY RHINESTONE STOCKINGS ARE WEARING OUT.
SO I'M CHANGING MY IMAGE
AND I'M CHANGING MY TIME
AND I'M CHANGING MY STOCKINGS,
CAUSE I'M CHANGING IN MY MIND.
THERE AIN'T NO POT OF GOLD
AND I HAVE LEFT THAT RAINBOW FAR BEHIND.
AND I KNOW YOU MUST BE LAUGHING
BUT IF YOU LOOK YOU'LL FIND...

THE
LGBTQ
HISTORY | PROJECT

CLUSION
R RENT
POT ALRIGHT,
SENT.
AND IT SURE DON'T HELP MY IMAGE.
AND IT SURE DON'T HELP MY TIME.
SO I'M TAKING OFF MY STOCKINGS.
AND I'M CHANGING IN MY MIND.

X.

ENTIRE COMPANY APPROACH MIKES.

CHARLES:

It was all becomming very Alice in Wonderland. Lydia said..

LYDIA:

(She sighs loudly into mike, and not just a bit bored.)

CHARLES:

It was then, at that moment, that the bellhop straddled up
along side me and grimmaced..

BELLHOP:

Things ain't always what they seem to be, Alice.

CHARLES:

Alice? This was becomming a fairy tale. How charming.

~~BELLHOP:~~

~~Go, you think the Waldorf is just a bowl of piddle chicken?~~

THE BELLHOP GRABS THE MIKE AND SINGS...

ETIZE THE BEAST

THE COMPANY, BAR CHARLES, TAKE THEIR
STAGE POSITIONS.

THE
LGBTQ
HISTORY | PROJECT

Appetize the beast!!!

Where can

Where together

you let's just have a midnight feast

you And I don't ask for a lifetime.

I don't mean no punk junk

And I know that you know

you're a rock and roll hunk.

you're a madman, baby

It's gonna feel all right.

It's illegal, it's immoral but

Watch your circuits burn

You'll just toss and turn

WHITE WOMAN...

Won't lighten up your night

All that drag and that Max Factor look

WHITE WOMAN...

Just gets you more uptight

All that caviar and champagne

WHITE WOMAN...

Won't make your flesh ignite

All them vitamins and Eastern scams

WHITE WOMAN...

Appetize the Beast!!!

Where can

And together

you I just want a little peace.

This ain't no sleazy side show.

I don't mean no punk junk.

THE
LGBTQ
HISTORY | PROJECT

you're tough and I am tough.

you're mean and I am evil.

you're the black man's bluff.

you're the Devil, lady.

APPETIZE THE BEAST

CHARLES:

Was it me or was it the Waldorf? Damn this ceaseless need to achieve! Damn this ever upwardly spiralling ambition. Why? Why? Why? I asked myself. Because, I replied without a moment's hesitation, ~~because~~ I want a taste of class. Was that so unusual? A touch of elegance? A pinch of pinasche? But most of all, because I'm a slave to the New York Times and Media Madness has got me in its clutches, that's why!

MIDDLE CLASH

I got tired of taki tenaments, cracks in all the walls etc.

CHARLES, RAVING, BESIDE HIMSELF IS TAKEN OFF BY BELL HOP AND WAITRESS.

MIDDLE CLASH

Tired of taki tenements

Cracks in all the walls

Decor from the latest trash

Littering up the halls

I want something else this time.

It's gonna cost my ass

I'm moving on, moving on, onto middle clash.

Punk, new wave and rock and roll

I heard it all before

People strung out on some hype

Still hanging round my door

I'm throwing stones at all the knowns

I want a house of glass

I'm moving on, moving on, onto middle clash.

CH:

I want the sweet suburban life

I want the house without the wife

I want the booze I want the stash
e clash.

ny car

s

limbing, trying

Credit lines of cash

My lawn is mowed my head is toed

I'm ready for the crash

I'm moving on, moving on, onto middle clash.

THE
LGBTQ
HISTORY | PROJECT

XII.

LYDIA APPROACHES THE MIKE.

LYDIA:

The Waldorf! The camp of it all! Really, this was too much.

give attitude
This wasn't at all what I had in mind. Or was it? Were the attitudes and the platitudes of the Waldorf really worth scaling?

It makes a woman wonder. Because when you come right down to

it, I really am not asking for all that much. Not really.

MAKE IT RIGHT TONIGHT

LYDIA EXITS TO SIT WITH CHARLES

MAKE IT RIGHT TONIGHT

by JAMES CAMICIA

SITTING HERE WAITING TO STRAIGHTEN OUT
 A LITTLE PIECE OF MY LIFE
 MAKE IT RIGHT TONIGHT
 MAKE IT TURN OUT RIGHT TONIGHT.

I'M NOT ASKING MUCH, JUST AN OPEN LINE
 A CONNECTION, A CONTACT
 A WAY TO GET THROUGH TO YOU
 MAKE IT RIGHT
 MAKE IT TURN OUT RIGHT TONIGHT.

repeat

I'M NOT ASKING YOU TO ACCEPT MY LOVE

I'M NOT ASKING TO BE THE ONE YOU'RE THINKING OF

I'M JUST TRYING TO FIND AN OPEN LINE

SOMEWHERE OUT THERE BETWEEN

THE MUNDANE AND THE DEVINE

MAKE IT RIGHT

MAKE IT RIGHT TONIGHT.

*cut off 2nd**2)**{**} swell**repeat m*

SEPT. 1985

THE
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 HISTORY | PROJECT

XIII.

THE COCKTAIL WAITRESS, THE BELLHOP & THE
CHANTEUSE APPROACH THEIR MIKES.

THE BELLHOP:

That marriage is on the rocks.

THE CHANTEUSE:

Please! They are the darlings of the mingles set.
They've been living together for years.

THE BELLHOP:

I'll bet he's sweating galimony.

THE CHANTEUSE:

Or she, palimony

THE BELLHOP:

Neither could afford their own duplex.

THE CHANTEUSE:

And they were both too frightened to live alone.

THE CHANTEUSE:

sure. He was getting on to slur-slur years

THE BELLHOP:

And she wasn't far behind.

THE CHANTEUSE:

They were made for each other. She needs a chaperone and
he needs a front.

THE BELLHOP:

For the parties and the soirees.

THE CHANTEUSE:

And they do have fabulous credit together.

THE COCKTAIL WAITRESS:

But what about love? And happiness?

THE BELLHOP:

Love and happiness? Here at the Waldorf? *Preposterous*

THE CHANTEUSE:

~~Preposterous!~~ And on that note, I think I'll go and wind up my set.

SHE WALKS TO THE MIKE

As the bar lights begin to go up, revealing glassy eyes and over ~~made-up~~ *Applied* faces, my thoughts turn to literature.

THE BAND:

Literature?

THE CHANTEUSE:

Eyes up, boys, up. After all, is this not the Waldorf?

I call this song my 'Dorothy Parker Special' and I dedicate it to the newly-weds in the corner.

THE
LGBTQ
HISTORY | PROJECT

IG BLOND BLUES

AFTER SONG, SHE EXITS.

wie
von Pohlmann

14A

words

"Big Blond Blues"

James C.
Carnegie
Feb. 1979.

intro

Bm

Do

G7



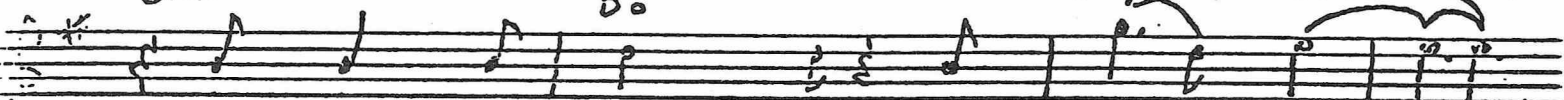
the par-ty's over finished and done

Bm

Do

G7

Em



its time to shout out the news

Bm

Do

G7



it may be over but I'm not done

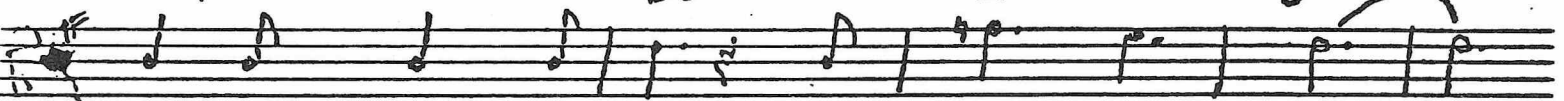
so

Bm

Do

G7

D7



lis-ten while I sing those Big Blond Blues

G

Bm

D7

C7



ke up take off the je-wels

D7

G

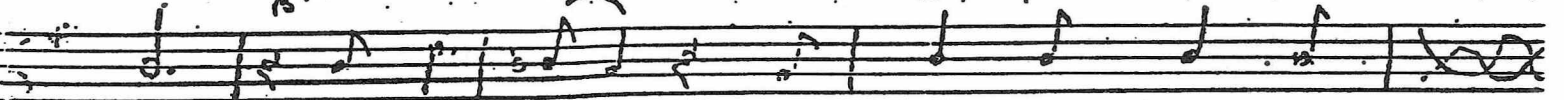


take off the high heeled shoes take off the

Bm

D7 C7

G



style and the smile and lis-ten to me

Bm

Do

C7

D7

G



sing those Big Blond Blues



I be-laved in true rom-ance the val-en-tines the

bouquets but when a

a chance it ain't sup-posed +

2nd verse

BRing on the slippers and the valum
BRing on the heart ake with the goose
BRing on the night time, it's the right time

Big Ground Blues

3rd verse

BRing on the mouse-hive, make it misty
turn off the str light, what's to lose
don't give me sympathy with my whining
Just let me sing those
Knock down drag out Big
Blind Blues

CHARLES APPROACHES THE MIKE.

CHARLES:

Was this it? The end of my wedding at the Waldorf and here I stand, at the moment of truth, riddled with doubt and innuendo? What went wrong? It must have been something I said, although I went to great pains to be fashionably understated throughout.

THE
LGBTQ
HISTORY | PROJECT

LYDIA:

I can just hear him, over there. Over-intellectualizing. Take my word for it, beware of men in tuxedos. They are hell on the ego and they do nothing for one's complexities, AND they're a growing breed. I was at my wit's end.

CHARLES:

Lydia, I stated boldly, throwing all discretion to the winds,
'What about our needs? Our drives.

LYDIA:

*advise**direct*

You'll need to ~~drive~~ ^{drive} your car, and I certainly intend to
drive my own.

CHARLES:

But Lydia, what about children
~~I don't know if I can make it.~~

Lydia

We won't need children - we'll have ~~some~~ employees

*chs - But we
won't be free*

*Lydia - we
won't have to
be free,
we'll be
privileged*

~~Of course you can~~ → Consider the tax shelters. The interest
on a joint account! Consider us, arm in arm, scaling the
heights of corporate america.

CHARLES:

Making our mark.

LYDIA:

Inching and nudging our way to the top.

CHARLES:

We always do have a nice time together.

LYDIA:

wonderful life together. What do you say?

*Charles
Up?*

CHARLES:

MUSIC

THE BELLHOP:

And so ends our saga of smoldering emotions at the Waldorf,
a day in the life of Charles and Lydia, yesterday's couple
tomorrow. I am _____...

EACH PERSON INTRODUCES SELF ENDING WITH

THE
LGBTQ
HISTORY | PROJECT

LYDIA:

Thank you ladies and gentlemen, you have been a wonderful audience and we would like to leave you this evening with

this little reminder, *should you find yourself drifting up-*
---town---

WELCOME TO THE WALDORF

THE LIGHTS BLACK OUT.

THE COMPANY HOLD HANDS, BOW.

THE LIGHTS FADE.

THE END

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