

Gone with the Breeze

**Book by Tim Kelly
Music and Lyrics by Bill Francoeur**

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GONE WITH THE BREEZE

A fun-filled Musical Comedy in Two Acts

Book by TIM KELLY

Music & Lyrics by BILL FRANCOEUR

CAST OF CHARACTERS

(In Order of Appearance)

	<u># of lines</u>
RIP PAGE studio tour guide	67
GEORGE BRAMWELL young film director	29
MITZI DILLAWAY young screenwriter	15
WILHELMINA George's assistant	11
ESTHER from costume department	7
LESTER stagehand	7
JOYCE EDWARDS executive secretary	81
MONTY MISSOURI young actor	44
ROXANNE studio receptionist	42
ETHEL HOLT Hollywood film columnist	28
GRACIE Jezebel O'Toole wannabe	1
KAY another	1
BETTY another	1
ANNE another	43
EVE another	1
RUTH WINTERSOLE film producer	127
HUCKLEBERRY JONES another film producer	140
PEGGY TEMPEST temperamental film star	74
FREDDIE DEAN Peggy's desperate agent	40
CHESTER HOUSTON studio attorney, also desperate	25
DAISY LOU BOWMAN another wannabe, hillbilly type	33
CINDY LOU HARPER perfect for the role of Jezebel O'Toole	14
FLOWERBELLE CROUTON Magnolia Pageant director	20
BEAUREGARD PLANTAIN Cindy Lou's boyfriend	12
VICKI RAWLINS even more perfect for the role of Jezebel O'Toole	31
BOY REPORTER media	8
GIRL REPORTER media	8
REGINA ADAIR Peggy's attorney	12

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BEATRICE CARROLL	studio's attorney, New York office	38
LUCY BELLE BANKHEAD	she wrote the book	27
EXTRAS	as desired as additional STUDIO PERSONNEL, REPORTERS, PAGEANT PARTICIPANTS, CREATURES [CHORUS]	

SYNOPSIS

PLACE: Lone Pine Films Studio, Hollywood, California.
 TIME: The present.
 ACT ONE: Lone Pine Films Studio, various locations; Savannah.
 ACT TWO: Lone Pine Films Studio.

SEQUENCE OF MUSICAL NUMBERS

ACT ONE

OVERTURE

GONE WITH THE BREEZE	Rip, Tourists
I COULD PLAY THAT PART	Jezebel O'Toole Wannabes
WORDS, WORDS, WORDS	Mitzi, Joyce, Roxanne
YA GOTTA HAND IT TO YOUTH	Ethel, Cast
MAGNOLIA AND MIDNIGHT	Vicki, Pageant Ladies
MEET MISS O'TOOLE	Cast

ENTR'ACTE

ACT TWO

FAX ME A KISS	Huckleberry, Ruth
IT'S A CRAZY BUSINESS	Monty, Daisy Lou, Rip, Vicki, Creatures
GIVE A LAWYER A HUG	Chester, Regina, Beatrice, Other Lawyers
I'M A STAR	Peggy, Cast
GONE WITH THE BREEZE [Reprise]	Cast

ABOUT THE SETTING

The OPEN STAGE space is the basic set. It will be used to suggest various locales. The same goes for the FORESTAGE. There are two permanent locations: the office of film producer RUTH WINTERSOLE, DOWN RIGHT, and the reception area of Lone Pine Films DOWN LEFT.

RUTH'S office reflects executive power. There is a stylish desk and chair with a visitor's chair. Film scripts and photos are atop the desk or on the side desk. There is also a phone.

The reception area also has a stylish desk or table, phone and a chair for the receptionist. A large glittering sign hangs behind the receptionist's desk which reads: "LONE PINE FILMS."

There is NO CURTAIN.

NOTE: For various suggestions on dressing up the set and staging tips, consult PRODUCTION NOTES.

GONE WITH THE BREEZE

ACT ONE Scene One

SETTING: Lone Pine Films Studio.

A tour guide, RIP PAGE, wearing a blazer and name tag, quickly ENTERS LEFT, jabbering nonstop as he takes CENTER. He carries a book.

RIP is followed by a small MOB, presumably TOURISTS. [NOTE: Or you can use as many of the CAST as you wish in this opening number.]

RIP: Stay together, please. It's easy to get lost in the vast studios of Lone Pine Films. (*Points to floor.*) On this spot, this very spot, thanks to the magic of Hollywood, the interior of Jezebel O'Toole's magnificent Southern mansion, "Happiness House," will be constructed. You're standing where there might be a chair or a sofa or an umbrella stand. (*Fearful of getting in the way, MOB gasps and steps back.*) Through the magic of the motion picture camera, Lone Pine Films will capture the spirit of that unforgettable character, Jezebel O'Toole! (*MOB applauds, "oohs" and "aahs."* RIP holds up book.) When this best-selling novel hits the screen, it will be the biggest thing on celluloid since King Kong climbed the Empire State Building back in 1933. (*MOB "oohs" and "aahs."*) All other movies will pale by comparison. Yes, Gone With The Breeze will be the film of the month! The film of the year! The film of the century! (*MUSIC: GONE WITH THE BREEZE [RIP and TOURISTS].*)

RIP: (*Sings.*) Gone With the Breeze,
Will be a big sensation.
Gone With the Breeze,
Is gonna sweep the nation.

Every city and town,
For miles around,
Will rise up and resound:
It's the film of the day,
What more can I say,
Gone With the Breeze is on its way!

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RIP/TOURISTS: (*Sing.*) Gone With the Breeze,
Will be an inspiration.
Gone With the Breeze,
Will be a celebration.

There'll be town parades,
Accolades,
A game in every arcade.

RIP: (*Sings.*) Folks, what more can I say,
It's happ'ning today.

RIP/TOURISTS: (*Sing.*) Gone With the Breeze is on its way!

RIP: (*Sings.*) There are sets to build,
Jobs to fill,
Costumes and lights to repair.
Actors to find,
Contracts to sign,
A marketing plan with a flair...
Not a moment to spare!

RIP/TOURISTS: (*Sing.*) Gone With the Breeze,
Will be a movie wonder.
Gone With the Breeze,
Is gonna strike like thunder.
There'll be rave reviews,
Top of the news,
This feature just can't lose.

RIP: (*Sings.*) Folks, what more can I say,
It's happ'ning today.

RIP/TOURISTS: (*Sing.*) Gone With the Breeze is on its way.
It's here to stay!

Gone With the Breeze,
Will be a big sensation.
Gone With the Breeze,
Is gonna sweep the nation.

Every city and town,
For miles around,
Will rise up and resound.
It's the film of the day,
What more can we say,
Gone With the Breeze is on its way!

(*At the end of the song, RIP motions MOB RIGHT.*)

RIP: Next, I'll show you where they're going to build the

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Jezebel O'Toole Showboat! (*Loudest "oohs" and "aahs" yet. MOB follows RIP, EXITS RIGHT.*)

End Of Scene One

ACT ONE
Scene Two

SETTING: Reception area.

LIGHTS UP: As the MOB EXITS, ROXANNE, the studio receptionist, ENTERS and sits behind her desk, DOWN LEFT. She's holding up the show business newspaper Variety. Reads with great interest.

A young film director, GEORGE BRAMWELL, ENTERS LEFT, quickly. He is followed by a young screenwriter, MITZI DILLAWAY. She holds a film script. She is followed by GEORGE'S assistant, WILHELMINA, holding a pencil and a note pad.

GEORGE: There's nothing I can do at the moment, Mitzi.

MITZI: Look at this script. They've marked a hundred places where I'm supposed to make changes.

GEORGE: They want changes. Make a note, Wilhelmina.

WILHELMINA: Yes, Mr. Bramwell.

MITZI: How can they do this to a screenwriter?

GEORGE: What about me? I've got a great reputation as a young film director, and they want me to work with an unknown. (*GEORGE AND MITZI EXIT RIGHT.*)

ESTHER: (*ENTERS LEFT, pushing a rack of costumes. Or she might carry costumes in her arms. At the same time, LESTER ENTERS RIGHT carrying a large potted plant or shrubbery.*) Mornin', Lester.

LESTER: Mornin', Esther.

ESTHER: Got to walk these costumes over to Studio Six. It's a long walk.

LESTER: This greenery is for Studio Eleven, that motorcycle flick.

ESTHER: Next week it won't be anything but Gone With The Breeze.

LESTER: Don't I know it. (*ESTHER EXITS RIGHT. LESTER EXITS LEFT. NOTE: Purpose of this opening sequence is to suggest the comings-and-goings at a Hollywood film studio. If you wish, add more CHARACTERS crisscrossing*)

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the STAGE. For example, an EXTRA dressed as a cowboy, another wearing a science fiction costume, a girl in a ballerina outfit, etc. TELEPHONE RINGS in RUTH WINTERSOLE'S office, RIGHT, three times. JOYCE EDWARDS, an executive secretary and general factotum, ENTERS RIGHT. She carries a clipboard to which several papers are attached. She answers the phone.)

JOYCE: (On phone.) Ruth Wintersole's office. (Irritated.) No, this is not Miz Wintersole. Who am I speaking with, please? (Listens.) International News Syndicate. (Listens.) No, I'm sorry. Lone Pine Films hasn't selected the leading lady yet. Casting the role of Jezebel O'Toole won't be easy. The moment the producers find the right actress you'll be notified. (Listens.) Yes, I promise. (Listens.) Yes. Cross my heart and hope to die. (MONTY MISSOURI, a brash young film actor, ENTERS office RIGHT and flops into the visitor's chair. He wears sunglasses, a leather jacket and motorcycle cap. JOYCE hangs up telephone.) Jezebel O'Toole. You'd think those were the only two words in the English language.

MONTY: Is the script ready?

JOYCE: (Finds a script and tosses it to MONTY.) You were supposed to pick it up yesterday, Monty.

MONTY: I was busy. On location. Don't forget I'm still working on my current film.

JOYCE: Yes, I know, Leather and Sunglasses.

MONTY: Huckleberry changed the title. Said a motorcycle flick these days has to have some class in the title.

JOYCE: What's he calling it now?

MONTY: Gasoline Opera.

JOYCE: (Indicates script.) That script you're holding is the script that'll make you a star.

MONTY: Is it a big part? Lance Saber?

JOYCE: Haven't you read the novel?

MONTY: I don't like to read. Hurts my eyes.

JOYCE: Do the studio a favor, Monty. Try to read the script. Try hard.

MONTY: I'm too emotional. (Stands.) I always get wrapped up in a part. Like now. All I can think about is motorcycles. (He tucks the script under one arm and uses his hands as if they were holding bike handles. He slams one foot to the floor to kick start the "engine." Makes motorcycle noises.) Zoom-zoom-zoom. Zoom-zoom-zoom! (Riding the

nonexistent motorcycle, MONTY EXITS RIGHT.)

Zoom-zoom-zoom. Zoom-zoom-zoom.

JOYCE: *(Waves after him.) Drive carefully. (Mutters.) Gasoline Opera. What a dumb idea! (TELEPHONE RINGS on ROXANNE'S desk, LEFT. She puts down newspaper and picks up receiver. JOYCE searches for a particular script, finds it and EXITS RIGHT.)*

ROXANNE: Lone Pine Films. Our entertainment stands tall. *(Listens, then speaks in a phony Southern accent.) That's right, sugar. Anyone at all. The casting call is wide open. The producers will leave no stone unturned in their search to locate the ideal Jezebel O'Toole. (Listens.) No, I wasn't suggesting you lived under a stone. (Hangs up.) Honestly. Some people. (Punches number, listens.) That you, Francesca? (Listens.) I'm taking my break. Watch my calls, will you? (Listens.) Thanks.*

ETHEL: *(A middle-aged columnist who reports on the Hollywood scene. ENTERS RIGHT.) Be a good girl, Roxanne.*

ROXANNE: Hi, Miz Holt.

ETHEL: Get me an outside line. My office.

ROXANNE: Sure. Anything for a famous Hollywood columnist. *(Punches numbers.) Anything new on Gone With The Breeze?*

ETHEL: You'll have to read my column.

ROXANNE: *(Into phone.) Hold for Miz Holt, please. (Holds out receiver.) Here's your office.*

ETHEL: Thanks so much, Roxanne.

ROXANNE: My pleasure.

ETHEL: *(Sits on the edge of the desk. Takes phone. All business.) That you, Sylvester? (Listens.) Listen carefully. I want this on the fax as soon as I hang up. Understand? (Listens.) Good. Here goes. "Producers Huckleberry Jones and Ruth Winterson are continuing their frantic search to discover a bright new talent to play the coveted role of Jezebel O'Toole in Lucy Belle Bankhead's best-selling novel, Gone With The Breeze." Got that? (Listens.) There's more. "Rumor has it film star Peggy Tempest is about to have a heart seizure. Everyone in Tinseltown knows she wants that part so bad she'll eat a bowl of fried magnolias if that's what it takes. I predict sparks will fly." Got that, Sylvester? (Listens.) Good. (Returns receiver to ROXANNE.)*

ROXANNE: (*Puts the receiver back in the cradle.*) Gosh, Miz Holt, is that really true? About Peggy Tempest wanting the part?

ETHEL: You must be the only one in Hollywood who doesn't know.

ROXANNE: But she's not an unknown. She's a star. They're looking for an unknown. I mean, I'm as unknown as you can get.

ETHEL: You, too?

ROXANNE: (*Phony Southern accent.*) I feel I'd be ideal for Jezebel O'Toole.

ETHEL: You and a million others.

ROXANNE: You think I got a chance?

ETHEL: Why not? It's a crazy business.

ROXANNE: I've been working on my accent. (*Accent again.*) Y'all come visit me when the moonlight hits the magnolias. Do I sound like I come from the South?

ETHEL: Yes, you do. South Jersey. (*EXITS LEFT.*)

ROXANNE: I don't want to be a receptionist all my life. (*Practically shouting. Accent.*) Y'all come visit me when the moonlight hits the magnolias. (*EXITS LEFT.*)

RIP: (*ENTERS FORESTAGE, EXTREME DOWN RIGHT.*) Stay close, young ladies. It's easy to get lost. (*Crosses FORESTAGE CENTER, followed IN by several Jezebel O'Toole wannabes. You can use any number you wish, but there are at least five: GRACIE, KAY, BETTY, ANNE, EVE. Average age is 18. Each carries a copy of the novel Gone With The Breeze.*)

GRACIE: This is so exciting.

KAY: I'm covered in goosebumps!

BETTY: Trying out for the lead in Gone With The Breeze.

ANNE: It doesn't seem possible.

EVE: Maybe dreams do come true.

RIP: Think positive. I do. I'm not really a studio tour guide. This is only temporary. (*Proudly slaps name tag.*) Rip Page is an actor between pictures. I know what a crazy business this is. Today you may be nothing, but tomorrow... one of you could be a star!

GIRLS: (*All sigh.*) A star!

RIP: Look at the picture on the front of that book. (*The GIRLS look.*)

GIRLS: Jezebel O'Toole.

RIP: Psych yourself up. Don't think Jezebel O'Toole. Be

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Jezebel O'Toole. She's eighteen...

GIRLS: Eighteen!

RIP: She's pretty...

GIRLS: Pretty!

RIP: She's loyal and tough and determined.

GIRLS: Loyal! Tough! Determined!

RIP: Jezebel O'Toole has taken the country by storm. She's the most sensational character ever written!

GIRLS: (*Enthralled.*) Oh!

RIP: Jezebel O'Toole in Gone With The Breeze makes Scarlett O'Hara in Gone With The Wind seem like soggy grits.

GIRLS: Soggy grits!

RIP: I plan to land the part of the handsome Confederate officer, Lance Saber. My agent's working on it.

GIRLS: Good luck.

RIP: You don't need luck when you've got talent like mine. Don't worry about Rip Page. This is your day! Your big chance!

GIRLS: Oh!

RIP: Remember, think Jezebel O'Toole. (*EXITS FORESTAGE EXTREME DOWN LEFT.*)

GIRLS: (*Stare at the book cover.*) Jezebel. Jezebel O'Toole. (*Pause. Then, forceful.*) I could play that part!

(*MUSIC: I COULD PLAY THAT PART. [JEZEBEL O'TOOLE WANNABES].*)

JEZEBEL O'TOOLE WANNABES: (*Sing.*) I could play that part.

Oh, yes, I could.

I've got the looks, the charisma,

They will all agree,

I should play that part.

Oh, yes, I should.

I'll be a movie star (*Hips left and right to the drum beat.*),

Just wait and see.

WANNABE ONE: (*Sings. Worried.*) How's my hair?

WANNABE TWO: (*Sings. Bubbly.*) How's my smile?

WANNABE THREE: (*Spoken sadly.*) I broke a nail!

WANNABE FOUR: (*Sings. Showing off her outfit.*) How's my style?

WANNABE FIVE: (*Sings. Temperamental.*) If I get cut, I'll have a fit!

WANNABE SIX: (*Looking in a compact mirror. In horror; spoken, dingy.*) Oh, my God, (*Singing.*) I've got a zit!

ALL: (*Sing.*) I could play that part,

Oh, yes, I could.
I've got the looks, the charisma,
They will all agree,

That I should play that part.

Oh, yes, I should.

I'll be a movie star (*Hips left and right to the drum beat.*),
Just wait and see.

WANNABE SEVEN: (*Sings.*) How's my walk?

WANNABE EIGHT: (*Sings.*) How's my sway?

WANNABE NINE: (*Looking at her hair in a compact. Sings.*) I
wonder if they'll see my grey?

WANNABE TEN: (*Nervous. Sings.*) I hope it's quick,

WANNABE ELEVEN: (*Sings.*) I hope it's brief.

WANNABE SIX: (*Another problem; still looking in her compact.
In horror. Spoken.*) There's cottage cheese (*Sings.*) stuck
in my teeth!

ALL: (*Sing.*) I could play that part.

Oh, yes, I could,

I've got the looks, the charisma,

They will all agree,

That I should play that part.

Oh, yes, I should.

I'll be a movie star (*Hips left and right to the drum beat.*),
Just wait and see.

WANNABE TWELVE: (*Looking in a compact. Sings.*) How's
my makeup?

WANNABE THIRTEEN: (*Smelling the back of her hand.
Sings.*) How's my smell?

WANNABE FOURTEEN: (*Looking faint. Sings.*) I don't think I
feel so well.

WANNABE FIFTEEN: (*Excited. Sings.*) I can't believe I'm here
at last!

WANNABE SIX: (*More problems. Looking in compact. In
horror. Sings.*) There's a nose hair growing fast!

ALL: (*Sing.*) I could play that part.

Oh, yes, I could.

I've got the looks, the charisma,

They will all agree,

That I should play that part.

Oh, yes, I should.

I'll be a movie star (*Hips left and right to the drum beat.*),

Just wait and see.

Know I've got just what it takes,
If I could only get a break.

I'll be a movie star (*Hips left and right to the drum beat.*),
Just wait and see. Oh, yeah!

(*At the end of the song, RIP ENTERS LEFT and waves the
GIRLS to follow him. RIP and GIRLS EXIT LEFT.*)

End Of Scene Two

ACT ONE
Scene Three

SETTING: RUTH WINTERSOLE'S office.

TELEPHONE RINGS three times.

JOYCE: (*ENTERS RIGHT holding a stack of 8X10
photographs. Picks up receiver.*) Ruth Wintersole's office.
(*Listens.*) Oh, it's you, Huckleberry. (*Listens.*) She'll be
here any minute, and she says she's got to talk with you.
Where have you been? (*Listens.*) Meditating at the beach
because they're painting your office. I see. We're ready to
go into production. (*Listens.*) On the double, please.
(*Hangs up.*)

RUTH: (*ENTERS RIGHT. Early twenties. Good-looking,
intelligent. However, like her partner, HUCKLEBERRY,
she's a mite hyper. Steps behind desk.*) Huckleberry?

JOYCE: He'll be here in a minute.

RUTH: I hope so. Million things to do. (*Sits.*) Any calls?

JOYCE: One or two thousand. (*Hands over photos.*) These
photos came in this morning. Young Jezebel hopefuls.

RUTH: You deal with them.

JOYCE: Peggy Tempest's agent calls every hour on the hour.

HUCKLEBERRY: (*ENTERS RIGHT. RUTH'S age. Enthusiastic.
Not bad looking.*) Never fear. Huckleberry's here. (*Sees
photos.*) Ah. New possibilities.

JOYCE: Hundreds more on my desk. I'm thinking of using
them for wallpaper. (*HUCKLEBERRY steps to desk, picks
up photos and studies them.*)

RUTH: Joyce says Freddie Dean calls every hour on the hour.

HUCKLEBERRY: Before we know it we'll have Peggy Tempest
eating out of our hands.

JOYCE: All these photographs. Every day another casting call.

PRODUCTION NOTES

STAGE PROPERTIES: Stylish desk with phone, scripts, photos, two chairs [RUTH'S office]. Stylish desk or table, chair, telephone, optional glittering sign reading: LONE PINE FILMS [reception area].

HAND PROPERTIES: ACT ONE, Scene Two, brought on: Copy of Variety newspaper or show business magazine (ROXANNE); film script (MITZI); pad and pencil (WILHELMINA); costumes (ESTHER); potted plant (LESTER); clipboard, papers (JOYCE); sunglasses, leather jacket, motorcycle cap (MONTY); book (JEZEBEL OTOOLE WANNABES).

HAND PROPERTIES: ACT ONE, Scene Three, brought on: Photos (JOYCE); saber (RIP); script (MITZI); nail file (ROXANNE); magazine (FREDDIE); large sketch of Southern mansion (WILHELMINA); document, attaché case (CHESTER); folding chair (FREDDIE), compact mirror (PEGGY); note pad, pencil (ETHEL).

HAND PROPERTIES: ACT ONE, Scene Four, brought on: Copy of Variety newspaper or show business magazine (ROXANNE); costumes (ESTHER); hat rack (LESTER); tissue box (ROXANNE); steno pad, pencil (JOYCE); pocketbook (DAISY LOU).

HAND PROPERTIES: ACT ONE, Scene Five, brought on: Parasols (PAGEANT LADIES, VICKI); ball gown (VICKI); bench (BEAUREGARD).

HAND PROPERTIES: ACT ONE, Scene Six, brought on: Note pads, pencils (REPORTERS); attaché case, eyeglasses (REGINA).

HAND PROPERTIES: ACT TWO, Scene One, brought on: Note pads, pencil (WILHELMINA); attaché case (CHESTER, BEATRICE); script (MITZI); nail file (ROXANNE); walking stick (LUCY).

HAND PROPERTIES: ACT TWO, Scene Four, brought on: Document (BEATRICE); pen (HUCKLEBERRY).

HAND PROPERTIES: ACT TWO, Scene Five, brought on: Attaché cases (CHESTER, REGINA, BEATRICE); attaché cases or briefcases or attaché case cutouts (cardboard) (OTHER LAWYERS); folding chair (FREDDIE); autograph book, pencil (ROXANNE); whistle (PEGGY); contract (HUCKLEBERRY).

SOUND: Telephone.

COSTUMES: As indicated in the script. Contemporary. PEGGY'S clothing should be as spectacular as you can make it. If you can't locate a Confederate tunic for RIP, dispense with it. The sash and saber will work fine. Might give some thought to having all the PAGEANT LADIES in ball gowns. It's not necessary, but it makes a nice stage picture. DAISY LOU'S costume should look rather ridiculous. And, of course, the more spectacular you can make the CREATURES look, the better. Use your imagination.

FLEXIBLE CASTING: Many roles, although not indicated as such, can be played as male or female. It will depend on your needs. For example, GEORGE can become GEORGINA. LESTER can become LOUISE. FREDDIE becomes FRANCES; CHESTER becomes CHARLOTTE. BOY REPORTER is switched to another female role. ETHEL might become ARTHUR HOLT. GIRL REPORTER can become another male role. ESTHER might double as FLOWERBELLE, etc.

LARGER CAST: Add more REPORTERS, JEZEBEL O'TOOLE WANNABES, PAGEANT LADIES, STUDIO PERSONNEL, LAWYERS. **SMALLER CAST:** Combine some roles. For example, GRACIE and KAY can become one character, same for BETTY and ANNE. Characters of LESTER and ESTHER might be eliminated. REPORTERS can be suggested by only one actor. LESTER, ESTHER and BEAUREGARD can double as REPORTERS, LAWYERS or CREATURES. JEZEBEL WANNABES are also PAGEANT LADIES, and they can portray CREATURES, STUDIO PERSONNEL, LAWYERS.

MISCELLANEOUS: SOUTHERN ACCENTS: Only a

suggestion is needed for effect -- CINDY LOU, FLOWERBELLE, BEAUREGARD, VICKI, LUCY. DAISY LOU sounds "mountain."

ATTACHÉ CASE NUMBER: This will be a big audience pleaser. Try to make the **LAWYERS** look as much like a drill team as you can. Marching robots.

THE SET: Basically, it's the **OPEN STAGE**, but you might elaborate. For example, whenever we're in the studio we might see a **STAGEHAND** (**LESTER** or another) cross the **STAGE** pushing a spotlight or carrying a standing lamp, a camera or a piece of scenery. When the **REPORTERS** appear, someone might have a camcorder. To suggest the pulse of studio life, we might see some **ACTORS** cross the **STAGE** wearing costumes: showgirl, cowboy, bike rider. These crosses can be useful in covering any dead spots. Give **RUTH'S** office as much space as you can, but if the office is smallish, don't be afraid to have characters use some of the open stage space. The office and reception area might be elevated somewhat on platforms.

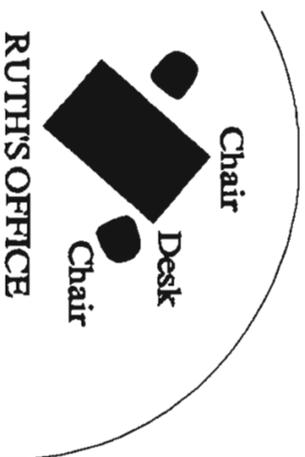
PACING: This is extremely important. Although individual scenes are indicated as such, the musical must flow. One scene should flow into the next as effortlessly as possible. Keep it moving.

PEGGY TEMPEST: Everyone around **PEGGY**, mostly, is young. This isn't to suggest **PEGGY** is old. On the contrary. However, she should appear mature in contrast to all the really young people around her. Makeup and costume will help.

GONE WITH THE BREEZE
Basic Set

[Backdrop - Or Actual Stage Wall]

LONE PINE FILM STUDIOS
[Magnolia & Midnight Pageant]



Forestage

Audience

We hope you've enjoyed this script sample.

We encourage you to read the entire script before making your final decision.

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