

LIBRETTO VOCAL BOOK

URINETOWN

THE MUSICAL

Music and Lyrics by
Mark Hollmann

Book and Lyrics by
Greg Kotis

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Araca Group and **Dodger Theatricals** in association with
TheaterDreams, Inc. and **Lauren Mitchell**



MUSIC THEATRE INTERNATIONAL

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MUSIC THEATRE INTERNATIONAL

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CHARACTERS

OFFICER LOCKSTOCK

PENELOPE PENNYWISE

BOBBY STRONG

LITTLE SALLY

DR. BILLEAUX

MR. MCQUEEN

SENATOR FIPP

OFFICER BARREL

HOPE CLADWELL

OLD MAN STRONG

TINY TOM

SOUPY SUE

LITTLE BECKY TWO SHOES

BOBBY THE STOCKFISH

CALDWELL B. CLADWELL

BOY COP

GIRL COP

JOSEPHINE STRONG

THE REBELS

MRS. MILLENNIUM

HOT BLADES HARRY

BILLY BOY BILL

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BOBBY STRONG

- 2. *Urinetown*1
- 7. *Follow Your Heart*31
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LITTLE SALLY

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MR. MCQUEEN

- 2. *Urinetown*1
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SENATOR FLIP

- 2. *Urinetown*1
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- 15. *Why Did I Listen To That Man* . .80
- 19. *I See a River*99

OFFICER BARREL

- 2. *Urinetown*1
- 6. *Cop Song*23
- 15. *Why Did I Listen To That Man* . .80
- 19. *I See a River*99

HOPE CLADWELL

- 2. *Urinetown*1
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CALDWELL B. CLADWELL

- 5. *Mr. Cladwell*17
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JOSEPHINE STRONG

- 8. *Look At The Sky*37
- 11. *What is Urinetown*59
- 17. *We're Not Sorry*93
- 19. *I See a River*99

Act I
Scene 1

#1 Prelude

(Early morning. The poorest, filthiest urinal in town. Above the entrance to the urinal hangs a sign that reads "Public Amenity #9". THE POOR lie sprawled across the stage, sleeping quietly. Music for "Urinetown" plays softly in the background. OFFICER LOCKSTOCK enters from the house, inspecting the theater for orderliness. Satisfied, HE takes his place onstage and addresses the audience directly.)

LOCKSTOCK

Well, hello there. And welcome - to Urinetown!

(Pause)

Not the place, of course. The musical. Urinetown "the place" is...well, it's a place you'll hear people referring to a lot throughout the show.

#2 Urinetown

(PENELOPE PENNYWISE and BOBBY STRONG enter. THEY carry with them a small table upon which rests a ledger.)

PENNY

You hear the news? They carted Old So-and-So off to Urinetown the other day.

BOBBY

Is that so? What he do?

PENNY

Oh, such-and-such, I hear.

BOBBY

Well, what do you know. Old So-and-So.

(BOBBY and PENNY set up their workstation, placing the table beside the entrance to the amenity as THE POOR begin to rise.)

LOCKSTOCK

It's kind of a mythical place, you understand. A bad place. A place you won't see until Act Two. And then...? Well, let's just say it's filled with symbolism and things like that.

(THE POOR sing the "Urinetown" theme on an "ooh" ever so softly as THEY prepare for another day. LITTLE SALLY enters, counting her pennies.)

But Urinetown "the musical," well, here we are. Welcome. It takes place in a town like any town...that you might find in a musical. This here's the first setting for the show. As

LOCKSTOCK (CONT'D)

the sign says it's a "public amenity," meaning public toilet. These people have been waiting for hours to get in; it's the only amenity they can afford to get into.

(LITTLE SALLY approaches LOCKSTOCK.)

LITTLE SALLY

Say, Officer Lockstock, is this where you tell the audience about the water shortage?

LOCKSTOCK

What's that, Little Sally?

LITTLE SALLY

You know, the water shortage. The hard times. The drought. A shortage so awful that private toilets eventually became unthinkable. A premise so absurd that-

LOCKSTOCK

Whoa there, Little Sally. Not all at once. They'll hear more about the water shortage in the next scene.

LITTLE SALLY

Oh. I guess you don't want to overload them with too much exposition, huh?

LOCKSTOCK

Everything in its time, Little Sally. You're too young to understand it now, but nothing can kill a show like too much exposition.

LITTLE SALLY

How about bad subject matter?

LOCKSTOCK

Well-

LITTLE SALLY

Or a bad title, even? That could kill a show pretty good.

LOCKSTOCK

Well, Little Sally, suffice it to say that in Urinetown(the musical) everyone has to use public bathrooms in order to take care of their private business. That's the central conceit of the showwww!

(LOCKSTOCK sings.)

BETTER HOPE YOUR PENNIES

ADD UP TO THE FEE –

WE CAN'T HAVE YOU PEEING

FOR FREE.

IF YOU DO, WE'LL CATCH YOU.

WE, WE NEVER FAIL!

LOCKSTOCK (CONT'D)

AND WE NEVER BOTHER WITH JAIL.

(MCQUEEN, FIPP, and BARREL enter. ALL sing.)

ALL

YOU'LL GET URINETOWN!

OFF YOU'LL GO TO URINETOWN!

AWAY WITH YOU TO URINETOWN!

LOCKSTOCK

YOU WON'T NEED BAIL.

(HOPE CLADWELL enters. As LOCKSTOCK and LITTLE

SALLY speak, HOPE approaches BOBBY at his table.)

Later on you'll learn that these public bathrooms are controlled by a private company.

They keep admission high, generally, so if you're down on your luck you have to come to a place like this - one of the poorest, filthiest urinals in town.

LITTLE SALLY

And you can't just go in the bushes either -there's laws against it.

LOCKSTOCK

That's right, Little Sally. Harsh laws, too. That's why Little Sally here's counting her pennies. Isn't that so, Little Sally?

LITTLE SALLY

I'm very close, Officer. Only a few pennies away.

LOCKSTOCK

Aren't we all, Little Sally. Aren't we all.

(LITTLE SALLY keeps counting.)

HOPE

Excuse me, sir, but can you tell me the way to the private company that controls these public bathrooms?

BOBBY

You mean Urine Good Company?

HOPE

That's the one.

LOCKSTOCK

(To the audience)

You'll meet the guy who runs Urine Good Company later. That there's his daughter.

BOBBY

It's quite a ways from here, ma'am. This here's the bad part of town.

HOPE

So it is.

BOBBY

But if you squint, you can just make out their headquarters rising above the skyline.

HOPE

The gleaming tower on the hill?

BOBBY

That's the one.

HOPE

Gosh, it's beautiful.

BOBBY

You most certainly are.

HOPE

Pardon?

BOBBY

It most certainly is.

HOPE

Oh dear, I'm late already. Thanks ever so much for the directions and such. Bye!
(*HOPE exits.*)

BOBBY

Anytime.

LOCKSTOCK

(*To the audience*)

Well, we've talked on long enough, I imagine. Enjoy the show. And welcome - - to Urinetown (the musical)!

(*ALL sing.*)

WOMEN

YOU OUR HUMBLE
AUDIENCE,
YOU HAVE COME TO
SEE
WHAT IT'S LIKE WHEN

MEN

YOU OUR HUMBLE
AUDIENCE,
YOU HAVE COME TO
SEE

WOMEN (CONT'D)

PEOPLE CAN'T PEE
FREE.

FIRST ACT LASTS AN
HOUR.
DON'T ASSUME YOU'RE
FINE.
BEST GO NOW, THERE
OFTEN IS A
LINE.

MEN (CONT'D)

PEOPLE CAN'T PEE,
PEOPLE CAN'T PEE FREE,
CAN'T PEE FREE.

FIRST ACT LASTS AN
HOUR.
DON'T ASSUME YOU'RE
FINE.
OFTEN IS A,
OFTEN IS A LINE.

ALL

THIS IS URINETOWN!
ONE RESTROOM HERE AT URINETOWN!
IT'S UNISEX AT URINETOWN!
ALL BY DESIGN.

LOCKSTOCK, MCQUEEN, FIPP, BARREL

IT'S THE OLDEST STORY –
MASSES ARE OPPRESSED;
FACES, CLOTHES, AND BLADDERS
ALL DISTRESSED.
RICH FOLKS GET THE GOOD LIFE,
POOR FOLKS GET THE WOE.
IN THE END, IT'S NOTHING YOU DON'T KNOW.

ALL

YOU'RE AT URINETOWN!
YOUR TICKET SHOULD SAY "URINETOWN!"
NO REFUNDS, THIS IS URINETOWN!
WE'LL KEEP THAT DOUGH!

SOPRANOS

PEOPLE
CAN'T PEE FREE!
PEOPLE
CAN'T PEE FREE!
PEOPLE
CAN'T PEE FREE,
THEY
CAN'T PEE FREE IN

ALTOS

THIS IS
URINETOWN!
HERE WE ARE IN
URINETOWN!
THIS IS
URINETOWN!
HERE WE ARE IN
URINETOWN, YES
THIS IS

TENORS

THIS IS
URINETOWN!
HERE WE ARE IN
URINETOWN!
THIS, THIS IS
URINETOWN!
HERE WE ARE IN
URINETOWN! YES,
HERE WE ARE IN
URINETOWN!

BASSES

IT'S THE OLDEST
STORY!
IT'S THE OLDEST
STORY!
IT'S THE OLDEST
STORY, WITH
MASSES OP-

SOPRANOS	ALTOS	TENORS	BASSES
URINETOWN!	URINETOWN!	URINETOWN! YES,	MASSES OPPRESSED
URINETOWN!	URINETOWN!	THIS IS	IN
		URINETOWN!	URINETOWN!

ALL

ON WITH THE SHOW!

(LOCKSTOCK, BARREL, MCQUEEN, and FIPP exit as PENNY shouts out instructions to the POOR.)

PENNY

All right, folks, you know the drill. Form a line and have yer money ready. We'll not be repeating yesterday's fiasco, and that means you, Old Man Strong.

(THE POOR crowd around the amenity, forming a line.)

LITTLE SALLY

...Four hundred and ninety-six. Four hundred and ninety-seven. Just a few more.

(MCQUEEN enters, now on his way to work. LITTLE SALLY rushes toward him, her hand stretched out in supplication.)

Penny for a pee, sir?

(MCQUEEN exits. SENATOR FIPP enters.)

Please, sir, spare a penny for a morning pee, sir?

SENATOR FIPP

What's that?

LITTLE SALLY

Or a nickel or a dime?

SENATOR FIPP

Out of my way, child! I've peeing of my own to tend to.

LITTLE SALLY

But-

(FIPP exits. LITTLE SALLY joins the crowd. At the entrance to the amenity OLD MAN STRONG is arguing with PENNY.)

OLD MAN STRONG

I haven't got it!

PENNY

Then go get it!

OLD MAN STRONG

C'mon, Penny, I'm good for it.

PENNY

That's what you said last week and I still haven't seen penny one. And it's Ms. Pennywise to you.

OLD MAN STRONG

Bobby! Bobby, reason with the woman. I'm a little short this morning.

TINY TOM

No shorter than yesterday. Unless I've grown.

BOBBY

He's my pa, Ms. Pennywise. Can't he come in for free? Just this once?

PENNY

Get your head out of the clouds, Bobby Strong. No one gets in for free.

OLD MAN STRONG

Now, Ms. Pennywise, we've all had to make special...arrangements with people in high places over the years. Why not let this one be ours?

SOUPY SUE

If Old Man Strong gets in for free, then so do I!

TINY TOM

And I!

LITTLE BECKY TWO-SHOES

And I!

PENNY

Quiet back there! No one's gettin' anywhere for free! Don't you think I have bills of my own to pay?! Don't you think I have taxes and tariffs and payoffs to meet too?! Well, I do!

(Musical vamp for "It's a Privilege to Pee" begins.)

#3A It's A Privilege To Pee

PENNY

And I don't pay them with promises, see. I pay them with cash! Cold hard cash. Every morning you all come here. And every morning some of you got reasons why ya ain't gonna pay. And I'm here to tell ya, ya is gonna pay!

BOBBY

But Ms. Penny-

PENNY

No buts, Bobby.

OLD MAN STRONG

In the name of God, Penny, what difference could it make?

#3a It's A Privilege To Pee

PENNY

What difference?!!

(Outraged, SHE sings.)

"TIMES ARE HARD."

"OUR CASH IS TIGHT."

"YOU'VE GOT NO RIGHT!" I'VE HEARD IT ALL BEFORE.

"JUST THIS ONCE"

IS ONCE TOO MUCH,

FOR ONCE THEY'VE ONCED, THEY'LL WANT TO ONCE

ONCE MORE.

I RUN THE ONLY TOILET IN THIS PART OF TOWN, YOU SEE.

SO, IF YOU'VE GOT TO GO,

YOU'VE GOT TO GO THROUGH ME.

IT'S A PRIVILEGE TO PEE.

WATER'S WORTH ITS WEIGHT IN GOLD THESE DAYS.

NO MORE BATHROOMS LIKE THE OLDEN DAYS.

YOU COME HERE AND PAY A FEE

FOR THE PRIVILEGE TO PEE.

TWENTY YEARS WE'VE HAD THE DROUGHT,

AND OUR RESERVOIRS HAVE ALL DRIED UP.

I TAKE MY BATHS NOW IN A COFFEE CUP.

I BOIL WHAT'S LEFT OF IT FOR TEA,

AND IT'S A PRIVILEGE TO PEE.

THE POLITICIANS IN THEIR WISDOM SAW

THAT THERE SHOULD BE A LAW.

THE POLITICIANS TAXED THE TOILETS

AND MADE ILLEGAL

PUBLIC URINATION AND DEFECATION.

SO, COME AND GIVE YOUR COINS TO ME.

WRITE YOUR NAME HERE IN THE RECORD BOOK.

THE AUTHORITIES WILL WANT TO LOOK

IF YOU'VE BEEN REGULAR WITH ME,

IF YOU HAVE PAID THE PROPER FEE,

FOR THE PRIVILEGE TO PEE.

(THE POOR sing the refrain "It's a privilege to pee" under the following.)

BOBBY

But Ms. Pennywise-

PENNY

I said no buts, Bobby. You're a sweet-lookin' boy and I likes to keep you around, but this man ain't comin' in without payin'. Not this time.

OLD MAN STRONG

I can't wait much longer, Bobby. There's no tellin' what I might do!

PENNY

YOU THINK YOU'VE GOT SOME KIND OF RIGHT?

THE POOR

KIND OF RIGHT, KIND OF RIGHT!

PENNY

YOU THINK YOU'LL COME IN HERE AND GO FOR FREE?

THE POOR

SNAG A FREEBIE!

PENNY

THE ONLY THING YOU'LL GET IS "NO" FOR FREE!

THE POOR

NEGATORY!

PENNY

I'M A BUSINESS GAL, YOU SEE.

THE POOR

BUSINESS GAL, YOU SEE!

PENNY

I SELL THE PRIVILEGE
TO PEE!

THE POOR

IT'S A PRIVILEGE TO PEE!

PENNY

THE GOOD LORD MADE US SO WE'D PISS EACH DAY
UNTIL WE PISS AWAY.
THE GOOD LORD MADE SURE THAT WHAT GOES IN MEN
MUST SOON COME OUT AGAIN,
SO YOU'RE NO DIFFERENT, THEN,
FROM LOWLY ME.

THE POOR

ME,
LOWLY ME,
LOWLY ME,
LOWLY ME,
LOWLY ME!

BOBBY

But, Ms. Pennywise-

OLD MAN STRONG

That's enough, Bobby.

PENNY

AND I THINK I'LL CHARGE YOU TWICE,

OLD MAN STRONG

No need to jeopardize your position.

PENNY

OR BETTER YET, HAVE YOU ARRESTED

OLD MAN STRONG

I'm through with all this, you see.

PENNY

SINCE YOU PREFER THE LAW GETS TESTED.

OLD MAN STRONG

Scrapin' cash three times a day.

PENNY

AND IN URINETOWN YOU'LL SEE

OLD MAN STRONG

Crazy with the nitrates half the time.

PENNY

WHY IT'S DUMB TO FIGHT WITH ME

OLD MAN STRONG

It's no way to live, I tells ya! No way to live!

PENNY

FOR THE PRIVILEGE TO PEE!

THE POOR

WAH! WAH!

PENNY & THE POOR

WAH!

(OLD MAN STRONG finds a wall and undoes his pants to pee.)

BOBBY

Pa! Pa, what are ya doin'?! Have ya lost your mind?!

OLD MAN STRONG

More than that, boy! A whole lot more than that!

(HE starts peeing. A police whistle is heard in the distance.)

SOUPY SUE

Looky there!

ROBBY THE STOCKFISH

It's Old Man Strong, He ain't waitin'!

LITTLE BECKY TWO-SHOES

He's peein' right there on the pavement, he is!

TINY TOM

If he's goin', then I'm goin'!

(Officers LOCKSTOCK and BARREL enter.)

LOCKSTOCK

Oh no, you're not!

BARREL

All right, then! Make way!

LOCKSTOCK

Make way, damn you! Make way!

OLD MAN STRONG

Ahhh. That's better.

BARREL

So, if it ain't Old Man Strong.

OLD MAN STRONG

The same.

LOCKSTOCK

Is this your doing, Strong?

OLD MAN STRONG

It is.

LOCKSTOCK

Seize him!

(BARREL seizes OLD MAN STRONG.)

THE POOR

[Gasp!]

LOCKSTOCK

You've done a terrible thing here today, Strong.

OLD MAN STRONG

I did what I thought was necessary.

PENNY

Grab a mop, Bobby. Never thought I'd live to see the day.

LOCKSTOCK

Breaking the Public Health Act is an exiling offense, Strong.

BARREL

Quite exiling.

OLD MAN STRONG

What if it is? I feel better now, and that's all I cares about.

BOBBY

Oh, Pa.

LOCKSTOCK

Always knew we'd get you in the end, Joseph Strong. Take him away!
(BARREL drags OLD MAN STRONG away.)

OLD MAN STRONG

Bobby!

BOBBY

Pa!

OLD MAN STRONG

Don't forget me, Bobby!

BOBBY

I won't, Pa!

OLD MAN STRONG

And tell yer mother...tell yer mother that I love her!

BOBBY

I will, Pa! I will!

OLD MAN STRONG

Remember me, boys! Oh God, what have I done?! Remember me!
(THEY exit. LOCKSTOCK sings.)

#4 It's A Privilege To Pee (Lockstock's Reprise)

LOCKSTOCK

REMEMBER, BOBBY, WHAT BECAME OF HIM.

THE POOR

REMEMBER!

LOCKSTOCK

HOW HE INDULGED A WHIM.

THE POOR

REMEMBER!

LOCKSTOCK

REMEMBER HOW HE MADE A MOCKERY.
 HE SHUNNED THE CROCKERY.
 OFF TO THE DOCKERY!
 DON'T BE LIKE HIM.

(THE POOR sing the refrain "Don't be like him" under the following.)

BOBBY

"What became of him"? What do you mean by that?

LOCKSTOCK

Just keep your head out of the clouds, that's all I'm saying. Good day.
(HE exits.)

PENNY

All right, who's ready to pay?!

SOUPY SUE

It's my last few dollars, but I'll pay.

TINY TOM

Me, too!

LITTLE BECKY TWO-SHOES

Me, too!

SOUPY SUE

We'll all pay, Bobby Strong! Always and forever, just so long as you keep lettin' us pay!

BOBBY

Oh, Pa! What's to become of you?

PENNY

Back to work, then, Bobby! The morning rush is on!

#4A Intro Act 1, Scene 2

**Act I
Scene 2**

(The executive offices of Urine Good Company. CALDWELL B. CLADWELL, with MR. MCQUEEN at his side, is meeting with SENATOR FIPP.)

FIPP

Where's my dough?!

CLADWELL

Isn't that what we're all asking ourselves, Senator? Where's my dough? From the cop walking his beat to the little baby asleep in his mother's arms, we're all asking the same question: Where's my dough? And by dough, of course, I mean money.

FIPP

I made my speech! Where's my dough?!

CLADWELL

Oh, there'll be plenty of dough for everyone, Senator, once the new fee hikes breeze through the Legislature.

FIPP

I was hoping to wait for the vote during my latest fact-finding mission – to Rio! Wouldn't want to be around once the new fee hikes breeze through.

CLADWELL

You think I've gone too far this time, don't you, Fipp?
(HOPE enters.)

FIPP

It's a powder keg out there, Cladwell. This time I think it's gonna blow!

HOPE

Daddy?

CLADWELL, FIPP & MCQUEEN

Whaa-?!

CLADWELL

Hope darling, I thought you'd never get here!
(THEY embrace.)

HOPE

Sorry I'm late, Daddy. I left just as soon as my exams were finished.

CLADWELL

How's everything, dear?

HOPE

Fine, Daddy. Just fine. It feels great to be done with school. Finally.

CLADWELL

You see there, Mister McQueen! Beautiful, big-hearted, and now with a head filled with the best stuff money can buy.

MCQUEEN

Well, if the stuff in her head is nearly as big as the stuff in her heart, I'm sure she'll be running this company in no time.

(MCQUEEN laughs. CLADWELL doesn't.)

CLADWELL

That'll be all, Mister McQueen.

MCQUEEN

Yes, of course.

(MCQUEEN exits. FIPP approaches HOPE.)

FIPP

Well I'll be. Hope Cladwell, and all grown up, too.

HOPE

Hello, Senator.

FIPP

Come to join your father's little operation?

HOPE

It's just a fax/copy position, of course. First day.

FIPP

A fax/copy girl, huh?

(Taking her hand)

Well, your father mentioned he was bringing on a new fax/copy girl. He neglected, however, to mention how beautiful she'd be. You'd be. You're so beautiful. Even as a little girl I always thought-

CLADWELL

That's enough, Fipp.

FIPP

Yes, of course.

CLADWELL

Well, we won't keep you Senator; it's a big day. I'm sure you'll have your hands full on the floor of the Legislature, what with the fee-hike vote and all.

FIPP

Oh, they'll be full, Cladwell. And by this time tomorrow I fully expect them to be full of cash.

CLADWELL

Oh, they'll be full of cash, Senator. We'll all be full of cash, provided the vote comes through.

FIPP

Oh, the vote will come through, Cladwell. It'll come through just as long as you come through with the cash.

CLADWELL

No worries there, Senator. Once the vote comes through, there'll be nothing else to come through but the cash.

FIPP

And no need to worry about the vote-

CLADWELL

Fipp! I think we understand each other.

FIPP

Yes. Well. Goodbye.
(*FIPP exits.*)

CLADWELL

Let's meet the staff. Staff!

#4B Staff Entrance

(*UGC STAFF Enters.*)

Staff, this here's my daughter - and our newest fax/copy girl - Hope Cladwell. Hope Cladwell, the good people of Urine Good Company, or UGC, as it's known for short.

HOPE

Hello, everybody!

STAFF

Hello, Hope!

CLADWELL

Say a few words, Hope darling.

HOPE

Well...uh...it's a great company and I hope to help you make it even greater.
(*ALL applaud.*)

CLADWELL

Well, that's absolutely right, Hope dear, absolutely right. For you see, ladies and gentlemen, twenty years ago we came to the people of this community with a simple proposition: Look the other way while we run this company the way we see fit, and we will keep the pee off the street and the water in the ground. Hope here has come to join our little operation, to help us keep that promise, so promise me you'll treat her like the Cladwell she is, for one day

(*Vamp for "Mr. Cladwell" begins*)

she may be standing in the shoes you see me wearing today, the shoes I wore when I made that promise those many years ago.

#5 Mr. Cladwell

(*HE sings.*)

I SAW GRAY SKIES, FORBODING AND COLD!
I SAW GRAY SKIES AND MADE THEM RAIN GOLD!
NOW THOSE SKIES AREN'T SO BLEAK TO BEHOLD!

CLADWELL (CONT'D)

THEY'RE STILL GRAY,
BUT THEY PAY
FOR YOUR SAL'RIES TENFOLD!
I TOOK THIS TOWN THAT FORMERLY STANK,
I TOOK THIS TOWN AND MADE IT SMELL SWANK!
I MADE FLUSHING MEAN FLUSH AT THE BANK!
I'M THE MAN
WITH THE PLAN,
AND SO WHOM SHOULD YOU THANK?

MCQUEEN

WHOM?

CHORUS

MISTER CLADWELL,
WE'RE SO THANKFUL
FOR THAT BANK FULL OF DOUGH!
YOU'RE A TOREADOR,
AND IT'S CASH THAT YOU GORE!
COULD WE HOPE FOR MUCH MORE?
WE REALLY DOUBT IT!

CLADWELL

YOU MAY BE RIGHT THERE!

CHORUS

MISTER CLADWELL,
YOU'VE GOT RICHES,
WHICH IS JUST WHAT WE NEED!

WE SAY
HAIL TO YOU, THE DUKE OF THE DUCATS!

CLADWELL

I CAN BRING IN BUCKS BY THE BUCKETS!

CHORUS

YOU'RE THE MASTER, YOU'RE MAKING MONEY!

CLADWELL

FASTER STILL THAN BEES MAKING HONEY!

CHORUS

YOU'RE MISTER CLADWELL!

HOPE

Gosh, I never realized large, monopolizing corporations could be such a force for good in the world.

CLADWELL

Few do.

MCQUEEN

ALL THOSE COINS THAT WE TAKE FROM THE THRONG
END UP HERE WHERE THOSE COINS ALL BELONG.
LOTS OF COINS MAKE OUR COMPANY STRONG!

CLADWELL

CHARGING FEES
AS WE PLEASE
IS OUR RIGHT — IT'S NOT WRONG!

MCQUEEN

WE'RE NOT GREEDY, AS SOME MAKE US SEEM.
WE NEED FUNDS FOR OUR BIG RESEARCH TEAM.

DR. BILLEAUX

MEN IN LABCOATS AND TEST TUBES WITH STEAM!

CLADWELL & MCQUEEN

WHAT IT SHOWS
NO ONE KNOWS,
BUT, HEY, STILL WE CAN DREAM!

MCQUEEN

OF!

CHORUS

MISTER CLADWELL,
FINDING ANSWERS,
CURING CANCERS OF
DOUBT!

DA—
DA, DA, DA, DA, DADDY!

THAT'S MY DAD!

CHORUS

YOUR AMBITONS ARE HIGH,
BUT YOU'RE HUMBLE AS PIE!
WHAT A WONDERFUL GUY!
WE SIMPLY LOVE YOU!

HOPE

DADDY, DADDY,
THAT'S MY DADDY,
AND I SIMPLY
LOVE YOU!

CLADWELL

YOU'RE MAKING ME BLUSH NOW!

CHORUS

DOODLE-ODDLE-OOO!
DOODLE-ODDLE-OOO!
DOODLE-ODDLE-
ODDLE-ODDLE
ODDLE-ODDLE-
ODDLE-ODDLE!

WOMEN

BOOM!

BOOM!

MEN

BOOM!

BOOM!

CHORUS

BOOM!
MISTER CLADWELL,
YOU'RE SO GODLY,
ODDLY PERFECT AND RIGHT!

MEN

YOU ARE CONTINENTAL, YET UNPRETENTIOUS!

WOMEN

FANCY-FREE, YET SO CONSCIENTIOUS!

MEN

WISE BUT TRENDY, TOUGH AS A MOUNTAIN!

CHORUS

GOODNESS FLOWS FROM YOU LIKE A FOUNTAIN!
YOU'RE MISTER, YOU'RE MISTER

CLADWELL

CLADWELL!

CHORUS

CLADWELL!

HOPE

Gosh, Daddy, they certainly do seem to adore you. So why do I feel so conflicted?

CLADWELL

Nonsense. Did I send you to the Most Expensive University in the World to teach you how to feel conflicted, or to learn how to manipulate great masses of people?

HOPE

To learn how to manipulate great masses of people, Daddy.

CLADWELL

Which is exactly what we'll do. Now get faxing!

HOPE

And copying!

CLADWELL

And -- welcome home.

ACT I**Scene 3**

(Night. A street corner. LITTLE SALLY counts her pennies. OFFICER LOCKSTOCK enters.)

LITTLE SALLY

...Five hundred and thirty-seven, five hundred and thirty-eight, just a few more...

LOCKSTOCK

Well, hello there, Little Sally. Awfully late for a little girl to be out and about. Especially on a night like tonight.

LITTLE SALLY

Oh. Just tryin' to scrape together a few coins before the late-night rush is all. Got one to spare?

LOCKSTOCK

Sure, Little Sally. I'm in a good mood tonight.

(HE tosses her a coin.)

LITTLE SALLY

Gee, thanks.

(SHE squirrels the coin away.)

LITTLE SALLY

Say, Officer Lockstock, I was thinkin'. We don't spend much time on hydraulics, do we?

LOCKSTOCK

Hydraulics, Little Sally?

LITTLE SALLY

You know, hydraulics. Hydration. Irrigation. Or just plain old laundry. Seems to me that with all the talk of water shortage and drought and whatnot, we might spend some time on those things, too. After all, a dry spell would affect hydraulics, too, you know.

LOCKSTOCK

Why, sure it would, Little Sally. But...How shall I put it? Sometimes - in a musical - it's better to focus on one big thing rather than a lot of little things. The audience tends to be much happier that way. And it's easier to write.

(SHE thinks this over.)

LITTLE SALLY

One big thing, huh?

LOCKSTOCK

That's right, Little Sally.

LITTLE SALLY

Oh.

(Pause.)

Then why not hydraulics?

(LOCKSTOCK chuckles.)

LOCKSTOCK

Run along, then, Little Sally. Wouldn't want you to miss last call. Ms. Pennywise won't hold the gate forever, you know.

LITTLE SALLY

Oh, yeah, right. Thanks for the coin! Bye!

(SHE hurries off. BARREL enters, carrying a shovel and a mop.)

BARREL

What a night.

LOCKSTOCK

Everything cleaned up all right, Mister Barrel?

BARREL

Sure, same as always. Did you hear him scream, though, Mister Lockstock?

LOCKSTOCK

Old Man Strong?

BARREL

All the way down to Urinetown.

LOCKSTOCK

Oh yes, I heard him, Mister Barrel. But then, they all seem to scream in the end, now, don't they? As their long journey into "exile" comes to a close and the spires of Urinetown peek above the horizon? They do scream then, Mister Barrel. They most certainly do.

(THEY laugh.)

BARREL

I suppose I thought he might be different, somehow.

LOCKSTOCK

Different?

BARREL

Old Man Strong. Always seemed a bit tougher than the rest. I was hoping he might...I don't know...surprise us, somehow.

(Begin vamp for "Cop Song.")

#6 Cop Song**LOCKSTOCK**

If there's one thing I've learned in my years enforcing the laws of this city, it's that the journey down to Urinetown offers no surprises. Not even from the very toughest amongst us. On that journey expect only the expected.

(LOCKSTOCK sings.)

IT'S A HARD, COLD TUMBLE OF A JOURNEY,
 WORTHY OF A GURNEY, A BUMBLE DOWN,
 A SLAPPED FACE, SMACKED WITH A MACE,
 CERTAIN TO DEBASE, IS OUR STUMBLE DOWN.
 IT'S A PATH THAT LEADS YOU ONLY ONE PLACE,
 HORRIBLE TO RETRACE, A CRUMBLE DOWN.
 A HARD, COLD TUMBLE OF A TOURNEY,
 JUMBLE OF A JOURNEY TO URINETOWN.

LOCKSTOCK & BARREL

JULIE CASSIDY
 WENT TO A FIELD BEHIND A TREE,
 SAW THERE WAS NO ONE WHO COULD SEE

LOCKSTOCK

HER PEE

BARREL

BUT ME!

LOCKSTOCK & BARREL

AND JACOB ROSENBLOOM
THOUGHT HE WAS SAFE UP IN HIS ROOM,
DIDN'T KNOW THE JARS HE KEPT UP THERE
WOULD OBLIGATE A TRIP TO A URINE TOMB!

(More COPS enter.)

LOCKSTOCK

THERE ARE THOSE WHO THINK OUR METHODS VICIOUS—

BARREL

OVERLY MALICIOUS—

LOCKSTOCK

A BUNCH OF BRUTES. BUT IT'S WE WHO GATHER FOR THE
PEOPLE—

BARREL

TAVERN TO THE STEEPLE—

LOCKSTOCK & BARREL

LAWFUL FRUITS!

LOCKSTOCK

OUR TASK: BRING A LITTLE ORDER—

BARREL

SWINDLE OUT A HOARDER—

LOCKSTOCK

FROM WHAT HE LOOTS. AS THE BOOK SAYS,
"CERTAINLY A SEASON"—

BARREL

TRAMPLE OUT A TREASON—

ALL

WITH HOBNAIL BOOTS!
ROGER ROOSEVELT
KEPT A CUP BELOW HIS BELT,
CUP RAN OVER WHEN HE KNELT.

LOCKSTOCK

HE SMELT-

BARREL

WE DEALT.

ALL

AND JOSEPH "OLD MAN" STRONG
HELD HIS PEE FOR MUCH TOO LONG,
HOPED HIS SON MIGHT BAIL HIM OUT.
HIS GUESS WAS GOOD BUT ALSO WRONG!

LOCKSTOCK

YEARS PAST ALL LIVED IN A JUNGLE,
SCOOPING OUT A BUNGLER, NATURE'S BOWL.
LIFE OF CONSTANT DEPRIVATION,
CERTAIN AGGRAVATION TOOK ITS TOLL.
SOON LEARNED POWER OF THE TRUNCHEON.
ORGANIZE A FUNCTION, KING TO PAWN.
SO IF PEACE IS WHAT YOU'RE AFTER,
URINETOWN'S THE RAFTER TO HANG IT ON.

GIRL COP 1

JULIE CASSIDY--

BOY COP 1

JACOB ROSENBLOOM--

JACOB ROSENBLOOM--

BOY COP 2

ROGER
ROOSEVELT--

LOCKSTOCK & BARREL

DON'T BE LIKE THEM!

BOY COP 3

JOSEPH
OLD MAN STRONG--

GIRL COP 1

JULIE
CASSIDY--

LOCKSTOCK & BARREL

DON'T BE LIKE THEM!

DON'T BE LIKE THEM!

DON'T BE LIKE THEM!

IT'S A HARD, COLD
TUMBLE OF A JOURNEY,
WORTHY OF A GURNEY,
A BUMBLE DOWN,
A SLAPPED FACE,
SMACKED WITH A MACE,
CERTAIN TO DEBASE,
IS OUR STUMBLE DOWN.

GIRL COPS

DON'T BE LIKE THEM!

DON'T BE LIKE THEM!

DON'T BE LIKE THEM!

IT'S A HARD, COLD
TUMBLE OF A JOURNEY,
WORTHY OF A GURNEY,
A BUMBLE DOWN,
A SLAPPED FACE,
SMACKED WITH A MACE,
CERTAIN TO DEBASE.

BOY COPS

DON'T BE LIKE THEM!

DON'T BE LIKE THEM!

IT'S A HARD, COLD
TUMBLE OF A JOURNEY,
WORTHY OF A GURNEY,
A BUMBLE DOWN,
A SLAPPED FACE,
SMACKED WITH A MACE.

ALL

IT'S A PATH THAT LEADS YOU ONLY ONE PLACE,
HORRIBLE TO RETRACE, CRUMBLE DOWN,
A HARD, COLD TUMBLE OF A TOURNEY,
JUMBLE OF A JOURNEY TO URINETOWN!

LOCKSTOCK

Off you go, then, boys. And happy hunting.

(The COPS scramble off. LOCKSTOCK and BARREL linger.)

BARREL

Hm...yes. So, have you made plans for your journey yet?

LOCKSTOCK

To Urinetown?!

BARREL

To Rio, of course.

LOCKSTOCK

Oh. Yes. Rio. Well, I had to squeeze Cladwell a bit tighter than usual for our monthly payoffs, extortion fees, money bribes, and such. But-

(HOPE enters.)

BARREL

Caution, Mister Lockstock. It would seem we're no longer alone.

LOCKSTOCK

Well, I'll be.

BARREL

If I'm not mistaken, that there's his daughter.

LOCKSTOCK

So it is. And all grown up, too.

(To HOPE)

Ms. Cladwell! A little late for you to be out, don't you think?

HOPE

Oh, hello Officers.

LOCKSTOCK

If I didn't know better, I'd say you were on a late-night-behind-the-bushes-to-relieve yourself-for-free kind of walk.

HOPE

Oh no, Officers. I'm just coming home from work. First day.

BARREL

Long hours.

LOCKSTOCK

Just like us.

HOPE

There's some kind of big vote down at the Legislature tonight. Plenty of faxing to do.

BARREL

And copying, I imagine.

HOPE

Oh, yes. And copying.

(LOCKSTOCK takes HOPE'S hand.)

LOCKSTOCK

I must say, Ms. Cladwell, your father mentioned the size and purity of your heart. He neglected, however, to mention the size and purity of your beauty.

(HE kisses HER hand.)

HOPE

Does beauty have a size, Officer?

LOCKSTOCK

In some countries.

(BOBBY STRONG enters, unseen.)

I'd take care on these streets late at night, Ms. Cladwell. There's no telling what some people wouldn't do for a few coins.

BARREL

Especially these days, what with the new fee hikes and all.

HOPE

Oh, I'm not afraid of people, Officers.

LOCKSTOCK

Oh, no?

HOPE

Not really. Everyone has a heart, you see. As long as you know that you need never fear a soul.

LOCKSTOCK

Everyone?

HOPE

Everyone.

BARREL

Even criminals?

HOPE

Even criminals.

BOBBY

Even policemen?

LOCKSTOCK & BARREL

Whaa-?!

BARREL

Bobby Strong!

LOCKSTOCK

Out a bit late, don't you think?

BOBBY

Out late taking care of another late-night rush is all. There's talk of more fee hikes, people are getting edgy.

LOCKSTOCK

Are they? Well, I'm glad to hear you were otherwise engaged. Wouldn't want to put you under suspicion for taking a late-night-behind-the-bushes-

BOBBY

I don't need to do that anymore, Officers. Not while I work for Penny, I don't.

BARREL

But you still need to keep your head out of the clouds now, don't you?

BOBBY

What do you mean by that?

LOCKSTOCK

What he means is, you're a good boy, Bobby Strong. See that you don't end up like your father.

BOBBY

And how did my father end up?
(Pause.)

LOCKSTOCK

Well, we're off. Our work's never done. Good night.

HOPE

Good night, Officers.

BARREL

Good night, Bobby.
(THEY exit.)

HOPE

You were rather brave with them.

BOBBY

I don't care for policemen. Not those two, anyway.

HOPE

Policemen protect the peace.

BOBBY

Do they?

HOPE

Usually.
(Pause.)

BOBBY

Didn't I see you down by the amenity this morning?

HOPE

That was me. I was rushing off to work, first day.

BOBBY

Find your way all right?

HOPE

The gleaming tower on the hill? Couldn't miss it.

BOBBY

Beautiful.

HOPE

It's rather shiny, that's true enough.
(Pause.)

BOBBY

Did you mean what you said to those policemen? About everyone having a heart?

HOPE

Well, sure I did.

BOBBY

Because...well, because mine feels awful cold just now.

HOPE

Cold?

BOBBY

Or empty. One of the two.

HOPE

Not because of me, I hope?

BOBBY

Oh no. Because of something I did.

#6A Apparitions

(The GHOST OF OLD MAN STRONG and TINY TOM appear in the distance.)

OLD MAN STRONG

Bobby! Bobby, reason with the woman! I'm a little short this morning!

TINY TOM

No shorter than yesterday. Unless I've grown.
(THEY disappear.)

BOBBY

Or, rather, something I didn't do.

HOPE

If it feels cold, then it must still be there, don't you think?

BOBBY

Unless there's a vacuum where it used to be.

HOPE

A vacuum? In your chest? It sounds so implausible.

BOBBY

I did something wrong this morning is all I'm trying to say. I can't seem to get it out of my head.

HOPE

The vacuum?

BOBBY

My action. I let someone down that I love dearly. I feel real bad about it.

HOPE

Well, maybe that's nature's way of telling you that now's the time to lift someone up?

BOBBY

Really?

HOPE

Sure. Do you think you'd be feeling as bad as you do if you didn't have a heart?
(Musical vamp begins for "Follow Your Heart.")

#7 Follow Your Heart

BOBBY

I don't know. I suppose not.

HOPE

Of course you wouldn't. Because then you'd be dead.
(HOPE sings.)

WHEN DARKNESS SURROUNDS YOU
 AND YOU LOSE YOUR WAY,
 YOU HAVE YOUR OWN COMPASS
 THAT TURNS NIGHT TO DAY,
 AND IT'S EVEN WITH YOU
 BEFORE YOU DEPART.
 BE STILL, HEAR IT BEATING,
 IT'S LEADING YOU.
 FOLLOW YOUR HEART.

BOBBY

Follow my heart? But to where?

HOPE

To wherever your heart tells you to go.

BOBBY

Even...

(HE looks around.)

...there?

HOPE

Even to the clouds, if that's what your heart commands. What's it saying now?

BOBBY

I don't know. I don't know how to listen to my heart.

(Music fades.)

HOPE

You have to listen carefully. Here, let me try.

(SHE puts her ear to BOBBY'S chest.)

BOBBY

Do you-

HOPE

Sshh!

(Music begins again.)

Ah, there it is. It's saying

(SHE sings)

WE ALL WANT A WORLD
 FILLED WITH PEACE AND WITH JOY,
 WITH PLENTY OF WATER FOR EACH GIRL AND BOY.
 THAT BRIGHT, SHINING WORLD
 IS JUST WAITING TO START.
 NO MEANNESS OR SORROW,
 JUST CLEANNESS TOMORROW,
 IF ONLY YOU FOLLOW YOUR HEART.

You see there? Even your heart knows you should follow your heart.

BOBBY

"Peace and joy." "Plenty of water." I guess I do want those things.

HOPE

There's something else your heart was saying. Maybe something I shouldn't have heard.

BOBBY

There was?

HOPE

I think so. It was barely audible, but I definitely heard something.

BOBBY

Well? What was it?

HOPE

Let me try again, maybe I can make it out this time.

(SHE listens. Music begins again.)

There it is. So faint...it's saying

(SHE sings)

FOLLOW, INTO THE OPEN AIR,
 FAR FROM SQUALOR AND NOISE.
 FOLLOW, SOMEONE IS WAITING THERE,
 SOMEONE WHO SHARES ALL YOUR HOPES
 AND YOUR JOYS.

"Someone is waiting there"? Why, my heart was saying those exact words just the other day.

BOBBY

It was?

HOPE

Sure it was. "Squalor and noise," "hopes and joys." It was telling me about all those things.

BOBBY

I didn't know two hearts could speak as one.

HOPE

I didn't either. Until now. Here, listen.

(SHE brings BOBBY'S ear to her chest. HE sings.)

BOBBY

SOMEDAY I'LL MEET SOMEONE
 WHOSE HEART JOINS WITH MINE,
 AORTAS AND ARTERIES ALL INTERTWINED.
 THEY'LL BEAT SO MUCH STRONGER
 THAN THEY COULD APART.
 EIGHT CHAMBERS OF MUSCLE TO HUSTLE
 THE LOVE IN OUR HEART.

BOBBY & HOPE

LOVE IS KIND AND CONSIDERATE,
 LOVE IS PEACEFUL AND FAIR.
 LOVE CAN CREEP UP SO SUDDENLY—
 WHEN YOU LEAST THINK OF IT,

BOBBY & HOPE (CONT'D)

YOUR LOVE IS THERE.
 WE ALL WANT A WORLD
 FILLED WITH PEACE AND WITH JOY,
 WITH PLENTY OF JUSTICE
 FOR EACH GIRL AND BOY.
 THAT BRIGHT, SHINING WORLD
 IS JUST WAITING TO START.
 NO ANGER OR BADNESS,
 JUST LAUGHTER AND GLADNESS,
 IF ONLY I FOLLOW YOUR HEART.

(SHE extends her hand.)

HOPE

Well, good night...

(HE takes it.)

BOBBY

Bobby. Bobby Strong.

(HE pulls her close to him.)

HOPE

Good night, Bobby Strong.

(THEY kiss.)

BOBBY

And good night...

HOPE

Hope.

BOBBY

Good night, Hope. I won't forget what you said, about the clouds and my heart.

HOPE

And I won't forget what you said, about the laughter and the gladness.

(HE turns to go. LOCKSTOCK and LITTLE SALLY enter, unseen.)

HOPE

Wait a minute, when can I see you again?

BOBBY

In this darkness I'm afraid you can't see me at all. But a bright, shining world is waiting to start, I can feel it. Come to Amenity Number Nine tomorrow. I'll show it to you.

(HE exits.)

LITTLE SALLY

She loves him, doesn't she, Officer Lockstock?

LOCKSTOCK

Sure, she does, Little Sally. He's the hero of the show, she has to love him.
(*HOPE exits.*)

LITTLE SALLY

Yeah. Everyone loves Bobby Strong.
(*Pause.*)

What's it like, Officer Lockstock?

LOCKSTOCK

What's what like, Little Sally?

LITTLE SALLY

Urinetown.

LOCKSTOCK

Oh, I can't tell you that, Little Sally.

LITTLE SALLY

Why not?

LOCKSTOCK

Because it's a secret, that's why. Its power depends on mystery. I can't just blurt it out, like "There is no Urinetown! We just kill people!" Oh, no. The information must be oozed out slowly, until it bursts forth in one mighty, cathartic moment! Somewhere in Act Two. With everybody singing, and things like that.
(*Pause.*)

LITTLE SALLY

Oh. I get it.
(*Scene-change music begins.*)

#7A After "Follow Your Heart"

LOCKSTOCK

Well, I should be going. It's time for the next scene.

LITTLE SALLY

The next morning at the amenity, when the new fee hikes are announced?

LOCKSTOCK

That's the one. So long for now, Little Sally. And keep your head down.
(*LOCKSTOCK exits. Segue into...*)

ACT I
Scene 4

(The poorest, filthiest urinal in town. BOBBY enters as MCQUEEN concludes an announcement he is delivering to THE POOR.)

MCQUEEN

And so with this piece of paper the UGC awards Amenity Number Nine the first of our new and entirely legal fee hikes, which we hope you all will honor and enjoy.

THE POOR

Enjoy?!/Legal?!/Etc.

MCQUEEN

Of course, no one knows better than the good people at Urine Good Company how difficult times are, but research into finding the long-term solutions we need is expensive. So, for the time being, our decision is firm and we look forward to going to Rio with our new profits.

(Pause.)

I mean, we look forward to finding lasting solutions...and things like that. Good luck, Ms. Pennywise, see you in...well, you know where.

(MCQUEEN exits.)

TINY TOM

You can't do this to us, Ms. Pennywise! It'll be off to Urinetown for the lot of us sooner or later if you do!

PENNY

And it'll be off to Urinetown for me if I don't. Now get in line and have your money ready - the new fee-hike money that is!

BOBBY

Ms. Pennywise!

PENNY

Bobby Strong! Where the hell have you been?!

BOBBY

Sorry I'm late, Ms. Pennywise. I was up all night thinking, is all.

PENNY

Up all night thinking, is it?! You work here now, Bobby, you don't need to go in the bushes anymore.

I wasn't -

BOBBY

Like father, like son, that's what I say. Now let's get to work.

PENNY

But it was about my father that I was thinking, Ms. Pennywise. About what happened to him yesterday. About what's happening to all of us.

BOBBY

He broke the law yesterday, Bobby, and that's the end of it.

PENNY

But what if the law is wrong?
(Pause.)

BOBBY

What did you say?

PENNY

I said, what if the law is wrong, Ms. Pennywise?! What if all this is wrong?!

BOBBY

Wrong?! You've got a sweet-lookin' head, Bobby, a sweet-lookin' head!
(Begin vamp for "Look at the Sky.")

PENNY

#8 Look At The Sky

But you keep it up there in the clouds day after day after day, and it's gotta come down from there. You hear me?! Get that head out of the clouds, Bobby Strong! You get it out of the clouds!

PENNY

(PENNY returns to address THE POOR. BOBBY sings.)

BOBBY
OFF IN THE DISTANCE THERE'S A BEAUTIFUL HORIZON—

PENNY

All right, folks, you know the drill.

BOBBY

GLEAMING AND RADIANT, IT'S WHAT I'LL KEEP MY EYES ON—

PENNY

The same as it's always been.

BOBBY

AS THE WORLD TURNS TO FACE THE SUN AND START
 ANOTHER DAY,
 IT SUDDENLY
 OCCURS TO ME
 THAT MAYBE WE CAN FIND ANOTHER WAY.
 LOOK AT THE SKY,
 FULL OF HOPE AND PROMISE.
 IT'S A SHINING IDEAL.
 HOW I REEL
 WHEN I LOOK AT THE SKY

PENNY

Now, who's first?

JOSEPHINE STRONG

I am!

BOBBY

Ma!

PENNY

We'll take your fee, now, Mrs. Strong. The improved fee, that is.

BOBBY

DAILY WE MAKE THEM PAY THEIR NICKELS, DIMES, AND
 QUARTERS—

JOSEPHINE

But this is all I have, Ms. Pennywise.

BOBBY

DAILY WE BREAK THEM 'CAUSE WE HAVE TO FOLLOW ORDERS.

LITTLE SALLY

Haven't you enough Mrs. Strong?

BOBBY

AND WE KEEP FILLING MONEYBAGS WITH BROKEN
 LIVES AND DREAMS,
 BUT WHAT'S IT FOR?
 I CAN'T IGNORE
 THESE BLACK, IMMORAL PROFIT-MAKING SCHEMES.
 LOOK AT THE SKY,
 HIGH ABOVE THIS MADNESS.
 HERE BELOW, FEEL OUR SHAME.

BOBBY (CONT'D)

IT MUST STOP IN THE NAME
OF THE SKY.

JOSEPHINE

Here's all I have, Bobby. Is it enough?

BOBBY

You hold on to that money, Ma.

JOSEPHINE

Really?

PENNY

The fee is the law, Bobby Strong. She'll abide by it or she'll join her husband.

BOBBY

And what if there was a new law in town, Ms. Pennywise? A new law that didn't come from any voting process or elected body or process of judicial review, but a brand-new law that came from an organ. That's right, a muscular, blood-pumping organ.

(HE thumps his chest.)

Like this one. Right here.

PENNY

A muscular organ?

BOBBY

Can't you see it, Ms. Pennywise? Well, if this one's too small for you, why not try this one on for size?!

(HE directs her to look at the sky.)

PENNY

It's...it's blinding me!

BOBBY

LOOK AT THE SKY!
THERE'S A GREAT, BIG HEART THERE!
THERE'S A HEART
IN THE SKY.
THERE JUST IS.
DON'T ASK WHY--
IT'S THE SKY!

PENNY

Don't do this, Bobby. You'll regret it.

BOBBY

I don't think so. C'mon, Ma. This one's on the house. For everyone! Forever!

THE POOR

Hooray!

SOUPY SUE

YOUR HEART KNOWS ALL THINGS GREAT AND TRUE -

TINY TOM

THE THINGS MERE BRAINS CAN NEVER KNOW!

JOSEPHINE

YOUR HEART POINTS TO THE GREAT, BIG BLUE-

THE POOR

WHERE THE PEOPLE'S ALLEGIANCE MUST GO!

BOBBY

Tell me where!

THE POOR

LOOK AT THE SKY!

THAT'S OUR INSPIRATION!

BOBBY

LOOK AT THE SKY!

LOOK AT THE SKY!

THE POOR

WE CAN WIN
IF WE TRY.
WE BEGIN
WHEN WE LOOK AT THE SKY!

PENNY

Oh, Bobby, what's to become of you? What's to become of us all?!

(SHE exits.)

THE POOR

LOOK AT THE SKY

STANDARD OF THE
PEOPLE

BOBBY

OFF IN THE DISTANCE
THERE'S A BEAUTIFUL
HORIZON

THE POOR

IT'S A BANNER SO WIDE,

THE POOR (CONT'D)
 FLYING PROUDLY WITH PRIDE
 IN THE SKY --

BOBBY
 IN THE SKY --

THE POOR
 IN THE SKY!

#8A Sky Playoff

ACT I
Scene 5

(The good offices of Urine Good Company. CLADWELL confers with FIPP.)

CALDWELL
 You'll be off to Rio, then, I imagine?

FIPP
 Already got my ticket.

CALDWELL
 Good work on the floor of the Legislature, Fipp. It was touch-and-go there for a while, I understand.

FIPP
 Well, your "Beaches of Rio" slide show changed their minds soon enough. Just like it changed my mind those many years ago. God, I wish I'd never met you, Caldwell B. Cladwell.

(HOPE enters carrying a stack of papers.)

HOPE
 Sorry to interrupt, Daddy. I just wanted to make sure you got your morning faxes.

CLADWELL
 Why, Hope, you're absolutely glowing!

FIPP
 It would seem that office work agrees with her. What with the faxing and all.

CLADWELL
 And the copying.

FIPP

Oh yes. The copying. You're a good girl, Hope Cladwell. I used to be one. Before I met your father.

HOPE

A good girl?

FIPP

You heard me.

(FIPP pulls a wad of bills from his pocket and counts quietly to himself.)

...six hundred and twenty-two. Six hundred and twenty-three. Just a few more.

HOPE

Daddy? Can I ask you a question?

CLADWELL

Sure, Hope darling. What is it?

HOPE

Do you believe in love?

(Pause.)

CLADWELL

Love? Why do you ask?

HOPE

Just wondering. I met this boy, you see-

(MCQUEEN, LOCKSTOCK, BARREL, and PENNY enter.)

MCQUEEN

Sorry to interrupt, Mister Cladwell. We've got a little problem.

PENNY

Caldwell.

(Musical sting)

#8B Love Sting

Long time, no see.

CLADWELL

Ms. Pennywise.

(Another musical sting. PENNY and CLADWELL share a long, meaningful look.)

MCQUEEN

Anyway...it's about Public Amenity Number Nine, sir. The people there have rioted.

CALDWELL

Rioted?!

PENNY

They're peeing for free, Caldwell. I tried to stop them.

LOCKSTOCK

The assistant custodian is refusing to take people's money, sir. A young man by the name of Bobby Strong.

HOPE

Bobby Strong?

LOCKSTOCK

They've rescinded the Public Health Act.

MCQUEEN

And the Water Preservation Act.

FIPP

Can they do that?!

MCQUEEN

Strictly symbolic, sir. The crowd gathered there is an unthinkable small percentage of the population as a whole.

HOPE

What's happening, Daddy? I don't understand.

CALDWELL

I wouldn't expect a good and pure heart like yours to understand.

LOCKSTOCK

Mister Barrel and I are ready, Mister Cladwell. Just give the word.

FIPP

What did I tell you, Cladwell?! It's a powder keg out there, and I have a very important plane to catch! Excuse me.

(HE turns to go.)

CLADWELL

Fipp!

(BARREL blocks his way.)

CLADWELL (CONT'D)

You're not going anywhere. Not until we nip this unpleasantness in the bud.

HOPE

Nip? How so?

CLADWELL

You're a Cladwell, Hope. What would you do if the very foundation of your life's work were threatened by the rabble-rousing son of a convicted criminal?

HOPE

Look deep into his heart and try to understand what made it pound so angrily.

CLADWELL

Angry, you say?! No one gets angry at me! Not without a beating!

HOPE

A beating? Oh, Daddy, beating people is wrong.

CLADWELL

Life is a beating! The sooner you learn that, the better.

HOPE

Then life is wrong.

CLADWELL

Embrace it. I have.

HOPE

Life should be beautiful.

CLADWELL

Life is many things. Look deeper, you'll see it. I do.

(Vamp for "Don't be the Bunny" begins.)

#9 Don't Be The Bunny

I see it everywhere.

(HE sings.)

A LITTLE BUNNY IN THE MEADOW
IS NIBBLING GRASS WITHOUT A CARE.
HE'S SO DELIGHTFUL AS HE HOPS FOR YOU.
YOU SAY, "HI, BUNNY," AND HE STOPS FOR YOU.
YOU PULL YOUR TRIGGER AND HE DROPS FOR YOU.
GOODBYE, BUNNY-BOO;
HELLO, RABBIT STEW!

Get me, boys?

STAFF

You tell 'em, boss!

CLADWELL

DON'T BE THE BUNNY.
 DON'T BE THE STEW.
 DON'T BE THE DINNER.
 YOU HAVE BETTER THINGS TO DO.
 IT AIN'T NO JOKE.
 THAT'S WHY IT'S FUNNY.
 SO TAKE YOUR CUE:
 DON'T BE THE BUNNY.
 DON'T BE THE BUNNY.

HOPE

But, Daddy, we're talking about people, not animals.

CLADWELL

People are animals, Hope darling.

HOPE

Animals with huge incisors and big floppy feet?

CLADWELL

Look closely, you'll see them. I do. I see them...everywhere.
 A LITTLE BUNNY AT A TOLL BOOTH.
 HE NEEDS A MEASLY FIFTY CENTS.
 OUR LITTLE BUNNY DIDN'T PLAN AHEAD.
 POOR BUNNY SIMPLY DOESN'T HAVE THE BREAD!
 HE BEGS FOR MERCY, BUT GETS JAIL INSTEAD.
 HASENPFEFFER'S IN THE AIR
 AS THE BUNNY GETS THE CHAIR!

See the moral, people?

STAFF

Clear as day, boss!

CLADWELL

DON'T BE THE BUNNY.
 DON'T BE THE DOPE.
 DON'T BE THE LOSER.
 YOU'RE MUCH BETTER THAN THAT, HOPE!
 YOU'RE BORN TO POW'R.
 YOU'RE IN THE MONEY!
 ADVICE TO YOU-

MCQUEEN & FIPP

IN RE: THE BUNNY-

CLADWELL

DON'T BE THE BUNNY!

HOPE

A little bunny at a tollbooth?

CLADWELL

You heard me.

HOPE

But, Daddy, bunnies don't drive cars.

CLADWELL

Oh, don't they?!

HOPE

No, actually, I don't think they do.

CLADWELL

Live long enough, Hope darling, you see...many things.

HOPE

Even a daughter doubting her father?

CLADWELL

A LITTLE BUNNY IN A SHOE BOX.
 HE THINKS HE'S FOUND A BRAND-NEW HOME.
 SO SNUG AND COZY ON YOUR CLOSET FLOOR,
 AND THEN YOU OPEN UP YOUR CLOSET DOOR.
 NOW WHAT'S THAT BUNNY IN MY CLOSET FOR?
 WITH A MALLET AND SOME CLIPPERS,
 YOU FIND OUT: NEW BUNNY SLIPPERS!

Grasp the message, staff?

STAFF

Right behind you, boss!

CLADWELL & STAFF

DON'T BE THE BUNNY.
 DON'T BE THE SHOE.
 YOU DON'T GET STEPPED ON.

CLADWELL

NO, THE ONE WHO STEPS IS YOU!

CLADWELL & STAFF

YOU'RE STEPPING UP
TO WHERE IT'S SUNNY.
STEP ON THE POOR!
DON'T BE THE BUNNY!
DON'T BE THE BUNNY!
WAH, WAH, WAH, WAH, WAH!

CLADWELL

All right, everybody, get yourselves together! It's time we bagged ourselves a few rabbits!
Let's go!

#9A Sky Utility

(ALL exit.)

ACT I
Scene 6

(The poorest, filthiest urinal in town. BOBBY, with Josephine's help, is now in charge. THE POOR push eagerly toward the Amenity's entrance.)

BOBBY

One at a time! One at a time! Everyone will get a turn!

SOUPY SUE

Here's some cash, Bobby. Just for you.

BOBBY

Keep your cash, friend. And relieve yourself in happiness.

JOSEPHINE

A busy day so far. Busiest on record, if your books are right. How's the urinal holding out?

BOBBY

A little spillage, nothing to be concerned about. The people are happy, that's the main thing.

(A police whistle is heard in the distance.)

LITTLE BECKY TWO-SHOES

Police!

ROBBY THE STOCKFISH

Run!

BOBBY

Wait! Wait! Please, everyone, remain calm!

(The COPS enter with CLADWELL, MCQUEEN, FIPP, PENNY, and HOPE in tow. THEY make their way to the gate.)

LOCKSTOCK

It'll take a lot of explaining to keep us calm, Bobby Strong.

BOBBY

We've taken control of this amenity, Officers. The people here pee for free.

CALDWELL

That's my amenity, Officers. I want all of these people taken away.

(LITTLE SALLY makes her way through the rebel mob to approach LOCKSTOCK.)

LITTLE SALLY

Officer Lockstock, what's happening?

LOCKSTOCK

Why, it's the Act One finale, Little Sally. This is where Cladwell arrives to snuff out the uprising. It's a big song-and-dance number involving the entire cast.

LITTLE SALLY

Snuff out the uprising? But what about Bobby's dreams?

LOCKSTOCK

Well now, Little Sally, dreams only come true in happy musicals - and a few Hollywood movies - and this certainly isn't either one of those. No, dreams are meant to be crushed. It's nature's way.

LITTLE SALLY

This may not be a happy musical, Officer Lockstock, but it's still a musical. And when a little girl has been given as many lines as I have, there's still hope for dreams!

(SHE scrambles back to the mob.)

HOPE

Bobby?!

BOBBY

Hope?!

HOPE

What are you doing, Bobby?! I told you to follow your heart, not seize an amenity!

BOBBY

I did follow my heart, Hope. Thanks to you.

PENNY

The amenity won't take much more of this uprising, Caldwell. Bobby's a sweet boy, but not sweet enough to sweeten that spillage, not by a long shot.

BOBBY

The amenity will take as much as it has to, Ms. Pennywise. The days of deprivation are over for these people.

THE POOR

Hooray!

CLADWELL

The days of deprivation have just begun if this madness continues a moment longer.

THE POOR

Ooooo!

BOBBY

Sure, Mister Cladwell, that's what you've been saying for twenty years. And for twenty years we've waited for the long-term solutions that never came. Well, we're done waiting, you see, for a new day has dawned today. A day of hope and happiness

(Musical Vamp begins.)

#10 Act 1 Finale

when the idea of human dignity is more than just a forgotten notion but a living, breathing reality. A day – this day – when the people pee for free, because the people are free!

THE POOR

Hooray!

(HE sings.)

BOBBY

FREE!
PEOPLE ARE FREE!
HOW CAN A FEE
ENSLAVE US?
SEE
HOW WE CAN BE

BOBBY (CONT'D)

FREE FROM THE CHAINS
 HE GAVE US!
 WE'RE SUFFERING NOW
 SUCH LIVES OF SORROW!
 DON'T GIVE US TOMORROW,
 JUST GIVE US TODAY!

THE POOR

FREE!
 PEOPLE ARE FREE!
 HOW CAN A FEE
 ENSLAVE US?
 SEE
 HOW WE CAN BE
 FREE FROM THE CHAINS
 HE GAVE US!
 WE'RE SUFFERING NOW
 SUCH LIVES OF SORROW!
 DON'T GIVE US TOMORROW,
 JUST GIVE US TODAY!

BOBBY

FROM EV'RY HILL,
 EV'RY STEEPLE,
 RING OUT THE ANTHEM
 OF THE PEOPLE,
 MAKING A NEW WAY,
 BREAKING THE CLOUDS OF GRAY,
 TO SING OF TODAY!

BOBBY AND THE POOR

SING OF TODAY!
 SING OF TODAY,
 SING TODAY,
 SING TODAY,
 SING TODAY!

PENNY

Uh, perhaps best to stay back here with your father, Hope dear. The police will want to charge soon.

BOBBY

Your father?

HOPE

Charge?! Daddy, these people need understanding, not brutality.

CLADWELL

On the contrary, Hope dear, a little brutality is exactly what these people need. Officer Lockstock!

HOPE

Daddy, wait. He only wants the people to be happy, isn't that worth something?

CLADWELL

Happy you say?! Happy?!

(HE sings.)

SO YOU WANT HAPPY, MISTER STRONG?
 DID YOU SAY HAPPY, MISTER STRONG?
 IF THEY PEE TODAY, I'M SURE THEY'LL BE
 AS HAPPY AS A PUP!
 WITH NO RULES AND NO MORE FEES TO PAY,
 THINGS WOULD BE LOOKING UP!
 BUT TOO BAD THE WATER THAT WE SHARE
 COULD FIT INSIDE A CUP!
 WHAT OF TOMORROW, MISTER STRONG?

BOBBY

But what of today?!

CLADWELL

BUT WHAT OF TOMORROW, MISTER STRONG?!
 THINK OF TOMORROW, MISTER STRONG!
 OUR RESOURCES ARE AS FRAGILE
 AS A NEWBORN BABY'S SKULL!
 WITH YOUR ACTIONS YOU WOULD GUT THE CHILD
 AND LEAVE A LIFELESS HULL!
 COULD IT BE YOU'RE SO SHORTSIGHTED,
 SO INSENSITIVE, SO DULL?
 THINK OF TOMORROW, MISTER STRONG!

THE POOR

But what of today?!

CLADWELL & CO.

YOU ARE WRONG, MISTER STRONG,
 YOU AND YOUR SOCIALISTIC THRONG!
 IF THE PEOPLE PEE FOR FREE, THEY'LL PUSH
 THE SYSTEM TO THE BRINK!
 IF TODAY THERE'S SPILLAGE, TELL US HOW

CLADWELL & CO. (CONT'D)
TOMORROW WILL NOT STINK!

CLADWELL
IF IT'S YOU AND ME, NOW, MISTER STRONG,
WHICH ONE OF US WILL BLINK?
I SAY IT'S YOU, MISTER STRONG,
FOR ON THE SUBJECT OF TOMORROW -

CLADWELL & CO.
YOU ARE WRONG!

CLADWELL
Officer Lockstock! Prepare your...man.

BOBBY
Everybody into the amenity! We'll be... relatively safer in there!

HOPE
Oh, Bobby, why didn't you tell me you were going to start a revolution?

BOBBY
Maybe for the same reason you didn't tell me you were a Cladwell.

HOPE
I'm the same girl I was last night.

BOBBY
The girl last night would have joined us by now, Hope.

HOPE
I can't fight against my father, Bobby.

BOBBY
And I can't not fight against him. So you can join us or you can stand aside.

HOPE
Stand aside?

BOBBY
You heard me.

HOPE
BOBBY, THINK!
YOU'RE STANDING ON THE BRINK!
YOU'LL BE ARRESTED SOON,

HOPE (CONT'D)

PERHAPS AS SOON AS NOON,
 AND I COULD NEVER BEAR
 TO SEE YOU TAKEN WHERE
 THE GUILTY PEEERS MEET
 THE TOILET JUDGEMENT SEAT!

BOBBY

YOU SAID
 TO FOLLOW YOUR HEART.
 HERE'S WHERE MY HEART LEADS.
 NOW I'LL DO MY PART
 TO BANISH ALL NEEDS.
 YOU MADE ME TO SEE,
 FANTASTIC'LLY CLEAR.
 WHEN PEOPLE PEE FREE,
 WE'VE NOTHING TO FEAR.

HOPE

GIVE UP NOW!
 WE'LL FIND A WAY
 SOMEHOW
 TO HELP THE PEOPLE
 PEE
 WITHOUT A HEFTY FEE.

BUT IF YOU MUST
 PERSIST
 BEING AN ANARCHIST,

MY FATHER'S MEN WILL
 SEE
 YOU'RE SENT AWAY
 FROM ME!
 YOU'LL GET
 URINETOWN!

BOBBY, YOU'LL GET
 URINETOWN!

OFF YOU'LL GO TO
 URINETOWN!

BOBBY

YOUR WORDS WERE
 LIKE SEEDS,

AT FIRST THEY SEEMED
 MILD.

THEY GREW INTO
 DEEDS.

THIS RIOT'S OUR CHILD!

SING OF TODAY, NOT
 TOMORROW!

END THEIR LIVES OF
 SORROW!

HOPE

URINETOWN!

URINETOWN!

BOBBY

TODAY!

TODAY!

SING OF TODAY!

CLADWELL

You've picked a fight you can't win, today, Mister Strong! Your rabble is no match for my men.

JOSEPHINE

He's right, Bobby. They've got...one...two... Two men, and we're all so poor!

CLADWELL

Now release the girl. It's time you faced your punishment like a man.

BOBBY

Release?! No one's holding-

(The GHOST OF OLD MAN STRONG and TINY TOM appear in the distance.)

OLD MAN STRONG

Bobby! Bobby, reason with the woman! I'm a little short this morning!

TINY TOM

No shorter than yesterday. Unless I've grown.

(THEY disappear.)

LITTLE SALLY

You can punish our bodies, Mister Cladwell, but you can never punish our spirits!

SOUPY SUE

Punish our bodies?!

LITTLE BECKY TWO-SHOES

I never agreed to any punishment of my body!

CLADWELL

Oh, punishment is all you'll ever know...once you release the girl!!

THE POOR

BOBBY, HELP!
HE'LL TURN OUR BRAINS TO KELP!
NO MATTER WHAT WE DO,
WE'RE IN A REAL BAD STEW!

CLADWELL & CO.

YOU
ARE WRONG, MR. STRONG!
YOU
ARE WRONG, MR. STRONG!

THE POOR

LIKE NONE WE'VE EVER SEEN!
WHEN CLADWELL GIVES THE CUE,
OUR REVOLUTION'S THROUGH!

CLADWELL & CO.

WRONG, MR. STRONG!
YOU
ARE WRONG, MR. STRONG

BOBBY

LAST
NIGHT YOUR
WORDS WERE
LIKE
SEEDS.
AT
FIRST, THEY

THE POOR

BOBBY, PLEASE!
THERE'S NO WAY
TO APPEASE
A RAGING
MANIAC,
A REAL IN-
SANIAC!

CLADWELL & CO.

YOU ARE
WRONG, MISTER
STRONG!

YOU ARE
WRONG, MISTER

BOBBY

MILD
THEY
GREW IN-
TO
DEEDS.
THIS
RIOT'S
OUR
CHILD!

THE POOR

SPEEDING TRAIN
CAUGHT IN A
HURRICANE,
BUT HE IS
IN CONTROL,
AND HE IS
ON A ROLL!

CLADWELL & CO.

VERY
WRONG, MISTER
STRONG!

YOU ARE
WRONG, MISTER
STRONG!

CLADWELL'S NUTS!

BOBBY

THE
CHILD IS
ON
FIRE.
HE'S
HOT AS
THE
SUN!
HE'LL
BURN LIKE
A
PYRE
TILL
FREEDOM
IS
WON!

THE POOR

WITH NO IF'S,
AND'S, OR BUT'S!
YES, HE'S A
REAL-LIVE LOON!
A FREAKING
LOONEY TUNE!
AND WHEN HE'S
DONE WITH US,
WE'LL FIND WE'RE
ON A BUS
BOUND FOR THAT
UNKNOWN PLACE
THAT WE ALL
DREAD TO FACE

CLADWELL & CO.

YOU ARE
WRONG, MISTER
STRONG!

YOU ARE
WRONG, MISTER
STRONG!

VERY
WRONG, MISTER
STRONG!

YOU ARE
WRONG, MISTER
STRONG!

HOPE

OH
BOB-
BY!

NO,
BOB-
BY!

OH
BOB-
BY!

NO,
BOB-
BY!

ALL BUT BOBBY

YOU'LL/WE'LL GET URINETOWN!

BOBBY, YOU'LL/WE'LL GET
URINETOWN!

BOBBY

SING OF TODAY, NOT
TOMORROW!

ALL BUT BOBBY (CONT'D)

OFF YOU'LL/WE'LL GO TO
URINETOWN!

URINETOWN!

URINETOWN!

(HOPE and BOBBY embrace.)

HOPE

So what'll it be, Bobby?

BOBBY

Looks like we're in a real tight spot, doesn't it?

HOPE

Your fellow revolutionaries seem to think so.

BOBBY

I suppose we should leave.

HOPE

Oh, Bobby, they'll never let you leave now.

(The GHOST OF OLD MAN STRONG appears in the distance.)

OLD MAN STRONG

Remember me, boys! Oh God, what have I done?! Remember me!!!

(HE disappears.)

BOBBY

Not without you, they won't. Which is why you're coming with us.

HOPE

Coming with you? I told you, Bobby, I won't fight against my father.

(BOBBY clutches HOPE tighter.)

BOBBY

And I told you I won't not fight against him.

HOPE

But how can I come with you and still not fight against my father unless...unless...oh dear God, Bobby, no!!!

BOBBY (CONT'D)

END THEIR LIVES OF
SORROW!

TODAY!

TODAY!

SING OF TODAY!

BOBBY & POOR
 FROM EV'RY
 HILL,
 EV'RY STEEPLE,

 RING OUT THE ANTHEM

 OF THE PEOPLE
 MAKING A
 NEW WAY,
 CLOUDS OF GRAY

 TO SING OF TODAY

 SING OF TODAY!

 SING OF TODAY

 SING TODAY!

 SING TODAY!

 SING TODAY!

CLADWELL & CO.
 WRONG, MISTER STRONG!
 THINK OF TOMORROW,
 MISTER STRONG!
 OUR RESOURCES ARE AS
 FRAGILE
 AS A NEWBORN BABY'S SKULL!
 WITH YOUR
 ACTIONS YOU WOULD GUT THE
 LEAVE A LIFELESS HULL!
 A LIFELESS HULL,
 MISTER STRONG!
 YOU'RE VERY DULL,
 MISTER STRONG!
 DISPERSE YOUR THRONG,
 MISTER STRONG!
 DISPERSE YOUR THRONG,
 AND END YOUR SONG,
 AND END YOUR SONG,
 MISTER STRONG!
 YOU'RE WRONG!
 MISTER STRONG!
 YOU'RE WRONG,
 MISTER STRONG!
 YOU'RE WRONG!
 MISTER STRONG!
 YOU'RE WRONG!

BOBBY

Keep your men back, Cladwell! We've got your daughter and we're not letting her go!

HOPE

Bobby, what are you- ?

JOSEPHINE

(Pulling HER away)

In the name of the sky, you're coming with us!

BOBBY

We're walking out of here, Mister Cladwell, and you're going to let us! That is, if you care about your daughter.

CLADWELL

You're making a terrible mistake, Mister Strong.

PENNY

Let the girl go, Bobby, she's done nothing wrong!

BOBBY

Don't let go of the girl. And follow me!

LOCKSTOCK

Boss, what do we do?!

CLADWELL

Seize them!

PENNY

No!

CLADWELL

Don't let them get away!

HOPE

Help me!

PENNY

Help her!

BOBBY

Now run, everybody! Run for your lives! RUN!!

(General mayhem, first in real time, then in slow motion. BOBBY, JOSEPHINE, and the rest of THE POOR escape with HOPE as a hostage. Everyone sings as LOCKSTOCK explains.)

WOMEN	MEN	LOCKSTOCK
URINETOWN!		Well, that's it for Act One. As you can see, the rebel poor are making their get-away with Hope as a hostage. The rest of us have been thrown into confusion because - well, because we're all moving so damned slowly. So we don't get to catch them. Not yet. Enjoy intermission, and see you -- shortly!
URINETOWN!	URINETOWN!	
URINETOWN!	URINETOWN!	
URINETOWN!	URINETOWN!	
URINETOWN!	URINETOWN!	
URINETOWN!	URINE-!	
URINETOWN! URINETOWN!	URINETOWN! URINETOWN!	

END ACT I

ACT II
Scene 1

#11 What Is Urinetown?

(Montage. "What is Urinetown?" vamp plays in the background. Above the stage hangs a sign that reads "A Secret Hideout." OFFICER LOCKSTOCK enters to address the audience.)

LOCKSTOCK

Well, hello there. And welcome - - to Act Two! Things have changed here a bit since last we saw each other, so I'll bring you up to speed on a few things. As you may remember, the rebel poor under Bobby's leadership kidnapped Hope and used her as a shield to escape due punishment from my...man. Word has it they're holed up in some secret hideout somewhere. Perhaps this one - - here.

(Lights cross to the rebel hideout. HOPE sits bound to a chair and gagged. THE POOR are becoming increasingly anxious.)

SOUPY SUE

Where the hell is Bobby?! And Little Sally?! And Old Ma Strong?! They should have been back by now.

HOT BLADES HARRY

Ah, who are we kiddin'? The police probably nabbed them hours ago. It's just a matter of time before our whereabouts are tortured out of them. And then it'll be off to Urinetown for the lot of us.

TINY TOM

Wha-what's it like, do you think?

HOT BLADES HARRY

Urinetown? Don't even ask.

ROBBY THE STOCKFISH

No one knows for sure.

HOT BLADES HARRY

I got my suspicions.

TINY TOM

Oh yeah?

LITTLE BECKY TWO-SHOES

Sure, kid, everyone's got suspicions.

(LITTLE BECKY TWO-SHOES sings.)

LITTLE BECKY TWO-SHOES (CONT'D)

WHAT IS URINETOWN?
 URINETOWN'S THE END!
 SWIFT AND BRUTAL PUNISHMENT -
 NO NEED NOW TO PRETEND!

HOT BLADES HARRY

THE TRAPDOOR'S SPRUNG AND THEN YOU'RE HUNG,
 AND WHEN THEY CUT YOU DOWN,
 THEY'LL BOX YOU UP AND SHIP YOU OUT
 AND CALL IT URINETOWN!

ALL

THEY'LL BOX YOU UP AND SHIP YOU OUT
 AND CALL IT URINETOWN!
 TOWN!
 TOWN!
 TOWN!
 TOWN!

THE POOR

DANCE?
 NO!
 NEVER DO THEY DANCE!
 THOSE PEOPLE DOWN IN URINETOWN, THEY NEVER
 GET THE CHANCE!
 DANCING, FORGET IT!
 NEVER, NADA, NOPE!
 UNLESS IT'S AT THE BOTTOM OF A ROPE!

HOT BLADES HARRY

So don't get your hopes up. And I say if they're not back soon, we give it to her like her father was gonna give it to us.

(Lights cross back to LOCKSTOCK.)

LOCKSTOCK

People hear lots of things about Urinetown, of course, and that's just the way we like it. For example, a little boy once asked me, "Is Urinetown actually a nice place to live? Gingerbread houses along golden, frothy canals? Like Venice, but different?" I didn't say yes. I didn't say no either.

(CLADWELL, MCQUEEN, and FIPP enter.)

CLADWELL

I want them found, damn it! I want my daughter released and I want Bobby Strong punished!

LOCKSTOCK

We're working round the clock, sir. But as the sign says, it is a secret hideout, so-

CLADWELL

Enough of your excuses, Lockstock! You've got weapons! Use them!

LOCKSTOCK

But, sir-

(CLADWELL sings.)

CLADWELL

WHAT IS URINETOWN?
 URINETOWN'S A TOOL,
 AN INSTRUMENT OF POWER
 TO ENFORCE MY IRON RULE!
 SO SEND YOUR TROOPS TO ALL THE STOOPS
 AND LET THEM UNDERSTAND,
 IF HOPE IS NOT RETURNED,
 IT'S URINETOWN FOR ALL THE LAND!

ALL

IF HOPE IS NOT RETURNED,
 IT'S URINETOWN FOR ALL THE LAND!
 LAND!
 LAND!
 LAND!
 LAND!

CLADWELL

DANCE?
 DANCE?
 DO THEY THINK I'LL DANCE?
 THOSE PEOPLE WITH MY DAUGHTER WANT TO MAKE ME
 CHANGE MY STANCE!
 STANCE-DANCE, FORGET IT!
 NEVER, NADA, NEIN!
 I'LL TEACH THEM NOT TO TAKE FROM ME WHAT'S MINE!

MCQUEEN

We should hurry, sir. The Emergency Planning Quorum is waiting.

CLADWELL

Yes, of course. The Quorum.

(THEY exit. Lights cross to BOBBY and JOSEPHINE, now elsewhere in the city.)

JOSEPHINE

That was a close one, Bobby. I thought Barrel saw us there for sure.

BOBBY

We'll have to keep on our toes, Ma. At least until we've distributed the rest of these memos to the other assistant custodians around the city.

JOSEPHINE

Do you think they'll join us?

BOBBY

Hard to say. They're scared like we used to be scared, but if it's true what they say about everyone having a heart, they'll have to join us.

(HE sings.)

WHAT IS URINETOWN?
 URINETOWN'S A LIE,
 A MEANS TO KEEP THE POOR IN CHECK
 UNTIL THE DAY THEY DIE!
 I DID NOT SHIRK THEIR DIRTY WORK,
 BUT THINGS ARE DIFFERENT NOW.
 WE'LL FIGHT FOR RIGHT WITH ALL OUR MIGHT
 UNTIL WE WIN SOMEHOW!

BOBBY & JOSEPHINE

WE'LL FIGHT FOR RIGHT WITH ALL OUR MIGHT
 UNTIL WE WIN SOMEHOW!
 HOW!
 HOW!
 HOW!
 HOW!

BOBBY

DANCE!
 DANCE!
 LISTEN TO IT DANCE!
 MY HEART IS LIKE A STALLION RACING THROUGH A
 GREAT EXPANSE!
 CANYONS OF FREEDOM, THAT'S WHERE IT WILL WALTZ,
 PERFORMING CORONARY SOMERSAULTS!

JOSEPHINE

Your heart is like a stallion?

(A police whistle is heard in the distance.)

BOBBY

I'll explain along the way, Ma. C'mon, let's go.

(THEY exit. Lights cross to LOCKSTOCK, who's just nabbed LITTLE SALLY.)

LOCKSTOCK

Where are they hiding, Little Sally?! Tell me and I'll see things go easy on you.

LITTLE SALLY

Easy on me?! You mean like sending me to the nice part of Urinetown?!

LOCKSTOCK

That can be arranged.

LITTLE SALLY

Save it for one of your other stoolies, Officer Lockstock. My heart's with the rebellion. And besides, the way I see it, I'm already in Urinetown. We all are. Even you.

(HE loosens his grip.)

LOCKSTOCK

Me? In Urinetown?

LITTLE SALLY

Sure. The way I see it, Urinetown isn't so much a place as it is a metaphysical place.

(SHE sings.)

WHAT IS URINETOWN?

URINETOWN IS HERE!

IT'S THE TOWN WHEREVER

PEOPLE LEARN TO LIVE IN FEAR.

SO LOOK AROUND, YOU'VE FIN'LLY FOUND

THE PLACE YOU ASKED ABOUT,

FOR URINETOWN IS YOUR TOWN

IF YOU'RE HOPELESS, DOWN-AND-OUT!

ALL

FOR URINETOWN IS YOUR TOWN

IF YOU'RE HOPELESS, DOWN-AND-OUT!

(LOCKSTOCK sings alone while LITTLE SALLY scrambles off.)

LOCKSTOCK

FOR URINETOWN IS YOUR TOWN

IF YOU'RE HOPELESS, DOWN-AND-OUT!

ALL

OUT!

OUT!

OUT!

OUT!

(Lockstock looks around and sees that Little Sally has escaped.)

LOCKSTOCK

Where'd she go?! Damn it.

(HE turns to go, but before he leaves-)

Welcome back, everybody. And enjoy - - what's left of the show! Little Sally... Little Sally... What did you mean by "metaphysical"?

ALL

HEY!

ACT II
Scene 2

(The secret hideout. THE POOR have just about lost it.)

HOT BLADES HARRY

I say five more seconds and then we let her have the rope. Five...Four...Three, two, one!

(LITTLE SALLY enters.)

LITTLE SALLY

Geez, that was a close one. Cops crawlin' all over the place.

LITTLE BECK TWO-SHOES

Little Sally! Where the hell have you been?!

LITTLE SALLY

Spyin' near the tower, is all. Cladwell and Fipp and Ms. Pennywise, they was all meetin' up there. Some kind of - I don't know what you want to call it - a quorum of some kind.

HOT BLADES HARRY

That's it, she gets the rope.

LITTLE SALLY

The rope?

LITTLE BECKY TWO-SHOES

String her up!

LITTLE SALLY

Wait a minute! You can't just give her the rope!

HOT BLADES HARRY

Why not?!

LITTLE SALLY

Because killin' her would make us no better than them.

LITTLE BECKY TWO-SHOES

Haven't you heard, Little Sally? We are no better than them. In fact, we're worse.

LITTLE SALLY

Worse?!

(Vamp begins for "Snuff That Girl".)

#12 Snuff That Girl**HOT BLADES HARRY**

Whaddaya think they talk about in those quorums they got up there - how good we are?! So listen up, now! Any second those cops are gonna bust in here and bust us up like a bunch of overripe canteloupes! So I say as long as our juice has gotta spill - all over this floor, here - her juice has gotta spill, too! Cladwell juice! Then we'll see who's better than who.

(HE sings.)

LOOK AT HER THERE,
ALL BOUND UP, GAGGED AND TIED,
WITH HER HEAD FULL OF HAIR
AND HER HEART FULL OF PRIDE.
WELL, BOYS, I'VE HAD ENOUGH
OF EACH ARROGANT CURL.
BING! BANG! BOOM! LET'S GET TOUGH,
PLAYIN' ROUGH.
SNUFF THAT GIRL.

LITTLE SALLY

"Snuff that girl"? But killing people is wrong!

LITTLE BECKY TWO-SHOES

Then why does it feel so right?

(LITTLE BECKY TWO-SHOES sings.)

LOOK AT US HERE
IN A HOLE, ON THE LAM,
WITH OUR HEARTS FULL OF FEAR.
WHAT A RIP! WHAT A SHAM!
YOU KNOW COPS WILL BE HERE
BUSTIN' HEADS MIGHTY QUICK.

HOT BLADES HARRY

BUT WE'LL BEAT THEM TO THE PUNCH
WHEN WE SNUFF OUT THAT CHICK!

LITTLE BECKY TWO-SHOES
WE TRIED DOIN' WHAT WE SHOULD.

HOT BLADES HARRY
WASN'T GLAD.

LITTLE BECKY TWO-SHOES
THEN WE LEARNED THAT FEELIN' GOOD

HOT BLADES HARRY
MEANS DOIN' BAD.

HOT BLADES HARRY & LITTLE BECKY TWO-SHOES
NUTS, THEY FALL CLOSE,
SO THEY SAY, TO THE TREE.
LOOKY HERE, HERE'S AN A-
CORN FROM CLADWELL I SEE.
I SAY SHE IS THE NUT,
AND OF COURSE, WE'RE THE SQUIRREL.
SHE IS WHAT WE SAVED FOR WINTER,
SO LET'S SNUFF THAT GIRL.

HOT BLADES HARRY
BING!

TINY TOM
BING!

LITTLE BECKY TWO-SHOES
A-BING BANG!

SOUPY SUE
BING BANG!

HOT BLADES HARRY
A-BING BANG BOOM!

ROBBY THE STOCKFISH
BOOM!

BILLY BOY BILL
BOOM!

HOT BLADES HARRY
YEAH!

LITTLE BECKY TWO-SHOES
OKAY NOW, SNUFF!

BILLY BOY BILL
SNUFF THE GIRL!

LITTLE BECKY TWO-SHOES
YEAH!

SOUPY SUE & BILLY BOY BILL
SNUFF THE GIRL!

TINY TOM & ROBBY THE STOCKFISH
SNUFF HER!

HOT BLADES HARRY & LITTLE BECKY TWO-SHOES
OH YEAH, NOW GO!

ROBBY THE STOCKFISH
SNUFF THE GIRL!

HOT BLADES HARRY & LITTLE BECK TWO-SHOES
YEAH!

BILLY BOY, ROBBY, TINY TOM, HOT BLADES
SNUFF THE GIRL!

ALL
YEAH, SNUFF THE GIRL!
(Dance break.)
THIS IS THE END.
ROLL THE DICE, PLACE YOUR BETS.
IN THIS MIS'RABLE WORLD,
THAT'S AS GOOD AS IT GETS.
SO NOW, LET'S LIVE IT UP.
EAT THE OYSTER AND THE PEARL.

AND LET'S GET THIS PARTY JUMPIN',
REALLY GET IT PUMPIN'.
LET'S GET THIS PARTY JUMPIN'.
YEAH, LET'S SNUFF THAT -
SNUFF THAT GIRL!

TINY TOM
Let's bring our message of hate to the entire world!

HOT BLADES HARRY

Easy, friend, a message like ours works best under extremely unbalanced circumstances.

LITTLE BECKY TWO-SHOES

Such as we have right here?

HOT BLADES HARRY

Exactly. Now, get the rope.

TINY TOM

That's right, the rope.

(BOBBY and JOSEPHINE enter the secret hideout unseen.)

LITTLE BECKY TWO-SHOES

String her up. That's the answer. String up the strumpet daughter of the criminal urinal chain owner Cladwell!

SOUPY SUE

Kill her!

ROBBY THE STOCKFISH

Hang her!

LITTLE BECKY TWO-SHOES

Kill her!

BOBBY

Enough!

THE POOR

Whaa-?!

LITTLE SALLY

Bobby Strong.

BOBBY

No one's going to be killing anyone around here.

HOT BLADES HARRY

Why not?

JOSEPHINE

Because she's our security blanket, that's why!

SOUPY SUE

But we're so afraid, Bobby. Killing her might make us feel powerful for a moment.

BOBBY

Friends, I know you're afraid. But this has got to be about more than just revenge and the vicarious thrill of stringing someone up who can't defend herself.

LITTLE BECKY TWO-SHOES

But why? We want to hang her as revenge for her father's crimes.

LITTLE SALLY

I think he's just in love with her, that's what I think.

BOBBY

Maybe I am.

ALL

Whaa-?

BOBBY

And maybe I made a promise up there. A promise that from this day forward, no man would be denied his essential humanity due to the condition of his pocketbook. That no man in need would be ignored by another with the means to help him. Here and now, from this day forward, because of you, and you, and you, we will look into the faces of our fellow men and see not only a brother, but a sister as well.

HOT BLADES HARRY

What is that supposed to mean?

SOUPY SUE

When did he say that?

TINY TOM

I don't remember him saying that.

LITTLE BECKY TWO-SHOES

All I remember him saying was "Run! Run for your lives! Run!"

BOBBY

Well, that was in the heat of battle. And in the heat - the actual hotness of battle - the cry of freedom sounds something like

#13 Run, Freedom, Run

(HE sings.)

BOBBY

RUN, FREEDOM, RUN!

BOBBY (CONT'D)

FREEDOM, RUN AWAY!
 MY FRIENDS, YOU HAVE TO RUN,
 RUN-A, RUN-A, RUN.
 FREEDOM, RUN AWAY!
 THAT FREEDOM SUN
 WILL SHINE SOMEDAY.
 TILL THEN YOU BETTER RUN,
 RUN-A, RUN-A, RUN.
 FREEDOM, RUN AWAY!

TINY TOM

I'm frightened!

BOBBY

As well you should be. Freedom is scary; it's a blast of cool wind that burns your face to wake you up.

TINY TOM

Literally?!

(Pause.)

BOBBY

Yes.

(HE sings.)

THERE'S A TRICKLE OF SWEAT—

THE POOR

THERE'S A TRICKLE OF SWEAT—

BOBBY

DRIPPIN' IN YOUR EAR—

THE POOR

DRIPPIN' IN YOUR EAR—

BOBBY

BUT STILL, YOU GOTTA RUN,
 RUN-A, RUN-A, RUN.
 FREEDOM, RUN AWAY!

THE POOR

AH--

THE POOR

RUN, RUN AWAY!

THE POOR

FREEDOM, RUN AWAY!
 FREEDOM, RUN AWAY!

BOBBY & THE POOR

MY FRIENDS, YOU HAVE TO RUN,
 RUN-A, RUN-A, RUN.
 FREEDOM, RUN AWAY!

THE POOR

FREEDOM, RUN AWAY!
 FREEDOM, RUN AWAY!
 FREEDOM, RUN AWAY!

BOBBY & POOR

THAT FREEDOM SUN,
 THAT FREEDOM SUN
 WILL SHINE SOMEDAY.

BOBBY

...Three, four!

BOBBY & THE POOR

TILL THEN YOU BETTER
 RUN, RUN-A-FREEDOM, RUN.
 FREEDOM, RUN AWAY.

BOBBY

RUN, FREEDOM, RUN!
 FREEDOM, RUN AWAY!
 MY FRIENDS, YOU
 HAVE TO RUN,
 RUN-A, RUN-A, RUN.
 FREEDOM, RUN AWAY!

THE POOR

HALLELUJAH!
 HALLELUJAH!

AH --

THE POOR

RUN, HALLELU!

BOBBY

THAT FREEDOM SUN!

THE POOR

FREEDOM SUN!

BOBBY

WILL SHINE SOMEDAY.

THE POOR

SOME SWEET DAY!

BOBBY & THE POOR

TILL THEN YOU BETTER
 RUN, RUN-A, RUN-A, RUN,
 RUN-A, RUN-A, RUN.
 HALLELUJAH!

THE POOR

FREEDOM, RUN!

BOBBY

WITH THE WIND IN YOUR HAIR,
 YOU'LL RUN TO FREEDOM GLORY.

THE POOR

FREEDOM SUN!

BOBBY

THAT FREEDOM SUN WILL SHINE
 ALL OVER OUR FREEDOM STORY!
 I SAID FREEDOM-
 I SAID FREEDOM-
 I SAID, FREEDOM, RUN.
 FREEDOM, RUN
 AWAY!

THE POOR

RUN, FREEDOM, RUN!
 RUN, FREEDOM!
 FREEDOM, RUN AWAY!

(THE POOR continue backup vocals under the following.)

#13A Freedom Playoff**LITTLE SALLY**

What do we do now?

JOSEPHINE

The police will be on the lookout for us, that's for sure.

BOBBY

When the time comes, we fight the police!

SOUPY SUE

But how?!

(Backup vocals trail off as THE POOR realize what BOBBY'S suggesting.)

BOBBY

With blood! Guts! Brains, if we have to! It may take years! And some of us will almost certainly not make it through the revolution alive! Maybe all of us! But fight on we will, for all the decades necessary, to claim freedom for the people of this land!!

(Pause. PENNY enters, unseen.)

TINY TOM

Decades?

LITTLE BECKY TWO-SHOES

How about a real plan?

PENNY

I've got a real plan.

ALL

Whaa-?!

BOBBY

Ms. Pennywise? How did you find us?

PENNY

I had a feeling you'd be here. No one knows the sewer system like you do, Bobby.

BOBBY

Or you.

PENNY

Cladwell would like to talk to you, Bobby.

BOBBY

What about?

PENNY

He wants to discuss the situation with you man-to-man. He says he now understands how unhappy the people of this community have become and he wants to work out a solution with you. Peacefully.

TINY TOM

Now there's a shortcut.

SOUPY SUE

That'll save us on the decades of struggle!

JOSEPHINE

But can we trust him?

PENNY

Mister Cladwell doesn't want a fight, Mrs. Strong. He just wants his amenities up and running, smooth and natural. That's all he's ever wanted.

BOBBY

What do you think, Little Sally?

LITTLE SALLY

I think it might be difficult for your love to grow with Hope tied to that chair for the rest of her life.

(BOBBY thinks a moment.)

BOBBY

All right, I'll go.

(General commotion.)

JOSEPHINE

Bobby, no! What if it's a trick?!

BOBBY

That's just a chance I'll have to take.

ALL

[Gasp!]

PENNY

What about the girl?

JOSEPHINE

She stays here. Any funny business and she gets it. You tell that to Cladwell.

PENNY

Sure, I'll tell him. Likewise with the girl. Give it to her and we give it to him. Get me?

BOBBY

We'll be careful.

PENNY

Now, stay calm, Hope darling. We'll have you out of this in no time.
(PENNY exits. BOBBY takes off HOPE'S gag.)

HOPE

Hello, Bobby.

BOBBY

Hello, Hope.

HOPE

So this is the bright, new day you were telling me about.

BOBBY

I don't blame you for being angry with me, Hope. But your father gave us no choice.

HOPE

They may not have taught me much at the Most Expensive University in the World, but they taught me this much: kidnapping people is wrong.

BOBBY

Really? They taught you that there?
(Pause.)

HOPE

I thought we had something special together, Bobby.

BOBBY

We do have something special together, Hope. But until freedom rules the people of this land instead of fear, love has about as much chance as a baby bunny drowning in a vat of boiling water.

HOPE

Maybe less.
(Pause.)

BOBBY

I didn't mean to drag you into all this, Hope.

HOPE

And I didn't mean to... Oh, I guess I don't know what I meant to do.

BOBBY

Look to your heart, Hope. I think the answer to what you want is waiting for you there, deep down, somewhere among the tissues.
(HE exits.)

HOPE

Wait a minute, when will I see you again?

*#14 Follow Your Heart (Reprise)***HOPE (CONT'D)***(SHE sings.)*

WHEN DARKNESS SURROUNDS YOU,
 AND YOU'VE LOST YOUR WAY,
 YOU HAVE YOUR OWN COMPASS
 THAT TURNS NIGHT TO DAY,
 AND IT'S EVEN WITH YOU
 BEFORE YOU DEPART.
 BE STILL, HEAR IT BEATING,
 IT'S LEADING YOU.
 FOLLOW YOUR -

Oh, Bobby.

ACT II
Scene 3

#14A Follow Your Heart (Scene Change)

(The offices of Urine Good Company. CLADWELL, FIPP, and UGC STAFF receive PENNY and BOBBY.)

CLADWELL

You've caused a lot of excitement over the past few days, Mister Strong. Gotten a lot of people riled up.

BOBBY

This is just the beginning, Mister Cladwell. The people have only just begun to fight.

CLADWELL

Keeping my daughter confined against her will -- is that how the people fight?

BOBBY

They fight by any means necessary.

MRS. MILLENIUM

The streets are still ours, Mister Strong. Your people are just holed up in some underground sewer.

BOBBY

They'll be up.

(LOCKSTOCK and BARREL rush in, truncheons in hand.)

LOCKSTOCK

Sorry to interrupt, Mister Cladwell. There's a disturbance over at Public Amenity Number Thirty-two, Number Fifteen as well. Word's begun to spread.

BARREL

People have gathered at all the rest. They're waiting to see what young Bobby will do.

LOCKSTOCK

After he meets with you, of course.

CLADWELL

Of course.

(CLADWELL considers BOBBY.)

Mister McQueen!

(MCQUEEN places a suitcase on CLADWELL'S desk.)

Do you remember the Stink Years, Mister Strong? The first years when the water table started to drop and then just kept on dropping? No one thought they had much time then, and many of us did...questionable things, much like the things that are happening right now. There was the looting, of course, and the hoarding. Riots broke out like there was no tomorrow, for there was no tomorrow, but there is always a tomorrow if you're tough enough to cling to it. Which is why I've asked you here tonight.

(MCQUEEN opens the suitcase, revealing piles and piles of cash.)

ALL

Oooooooooo.

CLADWELL

Some people see me as an...evil man.

ALL

Noo!/How awful/Oh, Mr. Cladwell/Etc.

CLADWELL

But the truth is, I'm no more evil than you or Ms. Pennywise or any of those poor people you insist on trying to lead. I'm only a simple man trying to cling to tomorrow. Every day. By any means necessary.

(BOBBY fingers the cash.)

BOBBY

And what happens when the drought is over?

CLADWELL

Over?

(ALL except BOBBY chuckle.)

Well, we can always hope, I suppose. But until then our regimen of controlling consumption through the regulating mechanism of cash must continue.

BOBBY

Ah yes, the regulating mechanism of cash.

(CLADWELL puts his arm around BOBBY.)

CLADWELL

Bobby, I want you to have this cash. And I want you to tell the people that the powers that be grant full amnesty to those involved in this week's criminal activities as long as they're willing to return to the improved fee schedule as authorized by the Legislature. Don't let it happen again, and have a good time in Rio.

BOBBY

So many tomorrows.

CLADWELL

Yes.

BOBBY

But I'm afraid my conscience will cost you more than a pile of cash, Mister Cladwell.

PENNY

Bobby, it really is an awful lot of cash.

BOBBY

Free access is the only "cash" I'm interested in.

CLADWELL

I thought we had an understanding, Bobby.

BOBBY

Then understand this: If there truly is a way to that bright, new day, we'll find it together. All of us, not just the wealthy few. And that means free access.

CLADWELL

Free access is impossible.

BOBBY

Then that's what I'll tell the people.

(BOBBY turns to go.)

CLADWELL

Stop!

(LOCKSTOCK and BARREL block his exit.)

We'll not return to the Stink Years, Mister Strong. I'll not allow it.

PENNY

Caldwell, what are you doing?!

CLADWELL

I've spent a lifetime building this company, paying off the police, bribing the political elite, and snuffing out popular resistance as if it were a naughty baby bunny in the palm of my hand. My right hand. I've centralized all power to a pinpoint spot - right here! Between

these two ears! And I'm not going to allow some dreamy-eyed boy who can't remember the Stink Years to ruin all that! Seize him!

(LOCKSTOCK and BARREL seize BOBBY.)

PENNY

Don't do it, Caldwell! There's no telling what they'll do to the girl!

CLADWELL

That's just a chance I'll have to take.

ALL

[Gasp!]

MRS. MILLENIUM

He really is as evil as they say.

CLADWELL

You think just because I love my daughter I'll stop clinging to tomorrow?!

PENNY

Caldwell, what are you saying?!

(TWO UGC EXECUTIVES step forward to restrain PENNY.)

CLADWELL

I closed my heart to love once, I can do it again!

(Vamp for "Why Did I Listen to that Man?" begins.)

#15 Why Did I Listen To That Man?

To Urinetown with him, then! With all haste, Officer Lockstock! With all haste!

BOBBY

You lied to us Cladwell! CLADWELL!

(The COPS drag BOBBY off, CLADWELL exits with his entourage. Begin montage. PENNY, still restrained by the UGC EXECUTIVES, sings.)

PENNY

WHY DID I LISTEN TO THAT MAN?

WHY DID I LISTEN TO THE NATURE OF HIS PLAN?

AND WHEN HE TALKED,

PENNY (CONT'D)

I SHOULD HAVE BALKED,
 I SHOULD HAVE WALKED,
 I SHOULD HAVE RAN!
 WHY DID I LISTEN TO THAT MAN?

*(PENNY is dragged off. Outside the UGC headquarters building:
 CLADWELL, MCQUEEN, DR. BILLEAUX, MRS.
 MILLENNIUM, and FIPP enter.)*

CLADWELL

(To MCQUEEN)

You, get word to police headquarters; we'll need all hands on deck tonight.
*(MCQUEEN exits. To BILLEAUX, MILLENNIUM, then again to
 BILLEAUX.)*

You, you, and you, stay with me! We'll see about these little "disturbances." And Fipp!

FIPP

Yes, Cladwell?

CLADWELL

Assemble The Legislature. I want full authority for the coming crackdown.

FIPP

And dirty my hands with this bad business? Not on your life.

CLADWELL

Don't kid yourself, Fipp. Your hands are as filthy as a child's after sandbox time. But don't worry, you can wash them soon enough! Wash them by the banks of the Rio del Rio. Now go!

(To BILLEAUX, MILLENNIUM, then again to BILLEAUX.)

You, you, and you! Come with me!

*(He rushes off with BILLEAUX and MILLENNIUM in tow. FIPP
 sings.)*

FIPP

WHY DID I LISTEN TO THAT CROOK?
 A LITTLE BRIBE IN CASH IS ALL IT REALLY TOOK.
 THAT'S HOW THAT CRAVEN
 TOILET MAVEN
 MADE ME CAVE IN.
 I'M A SCHNOOK!
 WHY DID I LISTEN TO THAT CROOK?

*(FIPP rushes off. Somewhere on the way to the UGC headquarters
 building rooftop: LOCKSTOCK and BARREL enter with BOBBY,
 now blindfolded and bound at the wrists.)*

BOBBY

You lied to us, Cladwell! You told us one thing, then you did another! That's what you did, Cladwell! That's what you did!

LOCKSTOCK

Come on then, young Bobby. You can't keep screaming all the way down to Urinetown.

BOBBY

But Hope, she's still with the others. What happens to me happens to her.

LOCKSTOCK

What happens to you happens to all of us sooner or later.

BARREL

Rather later than sooner, I'd say.

BOBBY

But not to Hope! Oh, please, not to Hope!
(LOCKSTOCK and BARREL sing.)

LOCKSTOCK & BARREL

NOW WE'VE FIN'LLY GOT YOU.
 NOW YOU'RE IN OUR CLAWS,
 CAPTURED IN OUR CITY
 OF LAWS
 THERE'S NO TRIAL OR JURY,
 NOTHING TO DISCUSS.
 NOW THE LAW IS SPEAKING
 THROUGH US.
 YOU'LL GET URINETOWN!
 OFF WITH YOU TO URINETOWN!
 AWAY WITH YOU TO URINETOWN!
 NOW, NO MORE FUSS.

(THEY drag BOBBY off. A street corner: PENNY is dragged on by two UGC EXECUTIVES. Lights also up on HOPE, still in the secret hideout, bound to a chair.)

PENNY

Let go of me! I have to save Hope!

UGC EXECUTIVE #1

There's no saving Hope now, Ms. Pennywise.

UGC EXECUTIVE #2

There may be no saving you.

PENNY

Oh, no?! Then take that! And that! And this! And a few of these!
(SHE fights audibly with her captors. HOPE sings.)

HOPE

WHY DID I LISTEN TO THAT BOY?
 HE SPOKE OF HOPES AND DREAMS.
 IT FILLED ME WITH SUCH JOY.
 HOW CAN I KNOW
 HE LOVED ME SO?
 WAS IT FOR SHOW?
 WAS I HIS TOY?
 WHY DID I LISTEN TO THAT BOY?

(PENNY escapes, the UGC EXECUTIVES chase after her. The UGC headquarters building rooftop: LOCKSTOCK and BARREL enter with BOBBY.)

BOBBY

So what's it like, this Urinetown that I've heard so much about?

BARREL

Perhaps better for us to "show" you.
(BOBBY bumps into the rooftop edging. HE feels around.)

BOBBY

What's this? Where are we?

BARREL

You, my boy, stand on the very threshold to a new world.

LOCKSTOCK

The door is in front of you. Step through and Urinetown awaits.

BOBBY

Door? More like...a railing. And pigeons. A rooftop?

BARREL

And a drop.

LOCKSTOCK

A decisive drop.

BOBBY

I guess I still don't understand.

BARREL

Never fear, the time of understanding is at hand!

(LOCKSTOCK rips off BOBBY'S blindfold.)

LOCKSTOCK

Welcome, then! To the very gates of Urinetown itself!

(BOBBY stare awestruck at the spectacle. LOCKSTOCK and BARREL laugh maniacally. PENNY, now somewhere else in the city, appears. SHE sings with HOPE, who is still tied to her chair in the secret hideout.)

PENNY

WHY DID I LISTEN TO THAT CAD?

HOPE

WHY DID I LISTEN TO MY DAD?

HOPE & PENNY

I WENT TO WORK FOR HIM.

HE SAID HE WAS SO GLAD.

HOPE

WAS HE SINCERE?

PENNY

WELL, NOW IT'S CLEAR-

HOPE

AND NOW I FEAR-

HOPE & PENNY

THAT I'VE BEEN HAD!

WHY DID I LISTEN TO

(FIPP, not far from the UGC headquarters building, appears. HE sings with the others.)

FIPP	PENNY	LOCKSTOCK & BARREL	BOBBY	HOPE
THAT CROOK,				
THAT CROOK,				
THAT CROOK,				
THAT				
CROOK,	THAT CAD,	THIS IS URINETOWN!	MY HEART,	
THAT	THAT CAD,		MY HEART,	MY DAD,
CROOK,	THAT CAD,	DEAD AHEAD IT'S	MY HEART,	MY DAD,
THAT	THAT CAD,	URINETOWN!	MY HEART,	MY DAD,
CROOK,	THAT CAD,		MY HEART,	MY DAD,
THAT	THAT CAD,	YOU MUST GO TO	MY HEART,	MY DAD,
CROOK,	THAT CAD,	URINETOWN!	MY HEART,	MY DAD,
THAT	THAT CAD,		MY HEART,	MY DAD,

FIPP	PENNY	LOCKSTOCK & BARREL	BOBBY	HOPE
CROOK, THAT CROOK, CROOK!	THAT CAD, THAT CAD, THAT CAD, CAD!	URINETOWN! URINETOWN!	MY HEART, MY HEART, MY HEART, HEART!	MY DAD, MY DAD, MY DAD, DAD!

ALL

URINETOWN!

*(ALL repeat refrain "Urinetown under following dialogue.)***BOBBY**

Look, there's Public Amenity Number Forty-seven! And the Legislature! And...and my boyhood home! Why, we're just standing on top of the UGC headquarters building. And this...this is our town!

LOCKSTOCK

Yes. Yes, it is.

BOBBY

How could it be that we're in our town and in Urinetown at the same time...unless... unless...dear God, no! You couldn't have!

BARRELL

Over you go, then.

BOBBY

Wait a minute, you're just going to throw me off this roof and that's supposed to be Urinetown?! Death is Urinetown?!

LOCKSTOCK

That's one interpretation.

(LOCKSTOCK & BARREL sing in counterpoint with BOBBY as HOPE, FIPP, and PENNY sing "Ah.")

BOBBY
WHY DID I LISTEN TO MY
HEART?
I HEARD ITS CALL AND MADE THIS
REVOLUTION START!
SO LET THE THROG TAKE UP MY
SONG. MAKE CLADWELL SEE THAT HE IS
WRONG!
WHY DID I LISTEN TO MY HEART?

LOCKSTOCK & BARREL
THERE'S NO TRIAL OR JURY!
NOTHING TO DISCUSS!
NOW THE LAW IS
SPEAKING THROUGH US!

(BOBBY now sings solo as LOCKSTOCK & BARREL join HOPE, FIPP, and PENNY singing "Ah.")

BOBBY

WHY DID I LISTEN TO MY HEART?
I HEARD ITS CALL AND MADE THIS REVOLUTION START.
SO LET THE THRONG
TAKE UP MY SONG.
MAKE CLADWELL SEE THAT HE IS WRONG!

BOBBY, HOPE, PENNY, FIPP, LOCKSTOCK & BARREL
WHY DID I/HE LISTEN TO THAT-
WHY DID I/HE LISTEN TO THAT-

PENNY

CAD?

HOPE

DAD?

BOBBY, HOPE, PENNY, FIPP, LOCKSTOCK & BARREL
BAD!
WHY DID I/HE LISTEN TO MY/HIS-
(LOCKSTOCK and BARREL throw BOBBY off the edge.)

BOBBY

Hearrrrrrrrrrrrrrrtttttt!!!!!!!

(LOCKSTOCK and BARREL watch him fall. After a moment...)

LOCKSTOCK

A shovel and a mop, Mister Barrel. You know the drill.

#15A After Bobby's Death

ACT II
Scene 4

(The secret hideout. THE POOR guard HOPE, still bound to the chair and gagged. ALL wait anxiously for BOBBY to return.)

LITTLE BECKY TWO-SHOES

What's taking them so long?

SOUPY SUE

They should have reached an agreement by now. Cladwell's not one to dillydally.

TINY TOM

All night the sirens and the screams. Maybe they're celebrating?

JOSEPHINE

Bobby won't let us down. He's a good boy, my Bobby Strong. If anyone can find the way to freedom, he can.

HOT BLADES HARRY

Otherwise we kill the girl. Right? That is the plan, isn't it?

JOSEPHINE

Let's not get ahead of ourselves now, shall we?

(LITTLE SALLY enters.)

Little Sally? What's going on up there?

LITTLE SALLY

It's...it's...

JOSEPHINE

Yes?

LITTLE SALLY

I saw Bobby.

JOSEPHINE

Yes?

LITTLE SALLY

I...I don't think the meeting went very well.

JOSEPHINE

Why do you say that?

LITTLE SALLY

Well, they threw him off a building.

(Pause.)

JOSEPHINE

What are you saying, Little Sally? Who threw who off a building?

LITTLE SALLY

Bobby. The policemen. They threw him off a building.

JOSEPHINE

The police threw Bobby off a building?

SOUPY SUE

They couldn't have done such a thing; we have Cladwell's daughter.

LITTLE SALLY

Well, they did.

TINY TOM

Is...is he all right?

LITTLE SALLY

Um...

JOSEPHINE

Well, is he?!

(LITTLE SALLY breaks down.)

LITTLE SALLY

Oh, Bobby. The policemen came soon enough, but not before I heard his last words.

ROBBY THE STOCKFISH

His last words?

LITTLE SALLY

That's right.

(SHE points to HOPE.)

It was about her.

(Vamp for "Tell Her I Love Her" begins. Pause.)

#16 Tell Her I Love Her**SOUPY SUE**

Well, what were they?!

LITTLE SALLY

They were...

(LITTLE SALLY sings.)

TELL HER I LOVE HER,
TELL HER I'LL ALWAYS BE WITH HER,
AND I WILL SEE HER IN A BETTER PLACE,
WHERE HOPE IS ALWAYS NEW.
OURS WAS A SHORT TIME.
OURS WAS A LOVE THAT NEVER BLOOMED.
YET IN THAT LOVE THERE LIVES A BRAND-NEW HOPE
THAT'S CALLING OUT TO YOU.
ITS CALL IS SOFT AND GENTLE, TAME AND FINE.
IT'S DOCILE AND BENIGN—

(The GHOST OF BOBBY suddenly appears in the distance and sings.)

BOBBY

A PICKLE IN THE BRINE.
WHAT DID I SAY? THAT ISN'T WHAT I MEANT.
I'VE LOST MY SENSE OF SCENT.
I FEAR MY LIFE IS SPENT.

BOBBY & LITTLE SALLY

NO ONE IS INNOCENT.

LITTLE SALLY

(Spoken)

No one.

(The GHOST OF BOBBY disappears.)

SOUPY SUE

"No one is innocent"? What did he mean by that?

LITTLE SALLY

I don't know, he started fading in and out after a while. It was a miracle he was alive at all, the fall was so horrible.

TINY TOM

Was he talking about me? How can he say I'm not innocent? Not innocent of what?

LITTLE BECKY TWO-SHOES

Not innocent?! Who the hell does he think he is?!

LITTLE SALLY

Wait! Wait, please. There's more. He said...

(SHE sings.)

TELL ALL THE PEOPLE,
TELL THEM THE TIME IS ALWAYS NOW.
TELL THEM TO FIGHT FOR WHAT THEY KNOW IS RIGHT.

(The GHOST OF BOBBY appears again.)

BOBBY

I'VE LOST MY SENSE OF SIGHT,
AND YET I SEE THEM.
I SEE THEM STANDING HAND IN HAND.

BOBBY & LITTLE SALLY

I SEE THEM STANDING HAND IN HAND
AND CHEEK TO CHEEK AND GLAND TO GLAND.

BOBBY & LITTLE SALLY (CONT'D)
 THERE STILL IS HOPE, I SEE IT, IN THIS LAND,
 IF ONLY-

JOSEPHINE

Yes?

BOBBY & LITTLE SALLY
 IF ONLY-

ALL

YES?!!

LITTLE SALLY

And then he expired.

(The GHOST OF BOBBY disappears.)

LITTLE BECKY TWO-SHOES

The bastard Cladwell lied to us.

JOSEPHINE

He took my Joseph. Now he takes my Bobby.

TINY TOM

Who will lead us now?!

(PENNY enters, unseen.)

SOUPY SUE

We're lost! Lost, I tell you! The rebellion is over!

ROBBY THE STOCKFISH

Destroyed with a shove!

TINY TOM

What do we do?!

HOT BLADES HARRY

I'll tell you what we do! We do to her what they did to him!

SOUPY SUE

That's right! Do to her what they did to him!

PENNY

Or you could take me instead.

ALL

Whaa-?!

LITTLE SALLY

Ms. Pennywise!

LITTLE BECKY TWO-SHOES

Seize her!

(THE POOR seize PENNY.)

PENNY

Yes, do whatever you feel you need to, but please, spare the child.

HOT BLADES HARRY

Old woman, you've been grasping and conniving all your days. Why so giving now?

PENNY

Because... Hope is my daughter.

ALL

[Gasp?!]

PENNY

And I am her mother.

ALL

[GASP?!]

PENNY

Yes, Hope, it's true. I am your mother, the onetime lover of Caldwell B. Cladwell.

TINY TOM

Strumpet!

LITTLE BECKY TWO-SHOES

Slattern!

PENNY

Call me what you will, but it was during the Stink Years, you see. No one thought they had much time then, so many of us did... questionable things. There was the looting, of course, and the hoarding. But there were also the fond farewells and the late night trysts. Life was an explosion filled with riots, cheap cabarets, dancing girls-

LITTLE SALLY

And love?

PENNY

Oh yes, and love. There was love like no tomorrow, for there was no tomorrow, but there is always a tomorrow of some kind or another. After you were born, Caldwell made me promise never to reveal my identity to you, for I was something of a strumpet in my day.

(SHE removes HOPE'S gag.)

But never in my wildest-

HOPE

Enough!

ALL

[Gasp?!]

HOPE

My heart is telling me many things right now, as you can all well imagine. But one thing it's bellowing louder than anything else is that when there's wrong in the world we must right it.

(SHE frees herself from the chair.)

You did a wonderful thing by coming here, Ms. Pennywise. Mom. And if you can reform yourself, maybe we can reform a lot more than we know. Ladies and gentlemen of the rebellion, if you want to do to me what they did to Bobby, I wouldn't blame you.

LITTLE BECKY TWO-SHOES

Seize her!

(ALL move toward HOPE.)

HOPE

But if this righteous rebellion were to peter out in Bobby's absence, sending his memory to oblivion, I would blame you. All of you! Kill me and the rebellion dies with me. Let me lead you and the rebellion will triumph!

TINY TOM

Lead us?!

ROBBY THE STOCKFISH

She's mad!

HOPE

Lead you to the very nerve center of my father's empire.

PENNY

I've got a key!

HOPE

And the guards know not to question me. But once there, we'll question Daddy. Oh dear, yes, we'll question him plenty!

JOSEPHINE

Why should we trust you?

HOPE

Because Bobby - your hero - loved me. And I loved him.

JOSEPHINE

Hope, dear girl, on behalf of the people of the rebellion, perhaps we, in time, might be able to love you, too.

(THEY embrace.)

HOPE

It's all that really matters, isn't it? Love? Now let's go do to them what they were ultimately going to do to us!

ALL

Hooray!!

(Segue into...)

ACT II**Scene 5**

(Montage. HOPE, PENNY, and THE POOR move out to seize UGC headquarters. LITTLE SALLY sings.)

#17 We're Not Sorry**LITTLE SALLY**

WITH A LUST FOR
SAVING WATER,
MAN GIVES DAUGHTER
UP FOR DEAD!

HOT BLADES HARRY

PLAY IT ON YOUR
STRADIVARI!
HE'S NOT SORRY,
NOT A SHRED!

THE REBELS

HE'S NOT SORRY...
HE'S NOT SORRY...
HE'S NOT SORRY...
HE'S NOT SORRY...

(A street corner: LOCKSTOCK & BARREL enter.)

BARREL

An absolute maze, that's what the sewer system is.

LOCKSTOCK

I'm going back down to give it another look. You stay here to guard the streets.
(HOPE AND CO. creep into position unnoticed by the COPS.)

BARREL

I've been meaning to ask, Mister Lockstock. Do you ever...have doubts about what we've been doing? About the killings and all?

LOCKSTOCK

It may surprise you to learn that sometimes I do, but the health and security of this town are my primary concerns. I love the people of this community, Mister Barrel. Very much. Cladwell's edicts may be their only chance.
(Pause.)

BARREL

And I love you. Very much.
(Pause.)

LOCKSTOCK

I see.
(LOCKSTOCK exits.)

BARREL

Well, that went pretty well.
(HOPE AND CO. pounce on BARREL, killing him. JOSEPHINE sings.)

JOSEPHINE

YOU WHO FLY THE
 BLIMP OF EVIL,
 SHUN UPHEAVAL
 IN THE AIR!

SOUPY SUE

THEN ASK WHY THE
 RIDE GETS JARRY—
 NOW YOU'RE SORRY
 YOU'RE UP THERE.

THE REBELS

NOW YOU'RE SORRY...
 NOW YOU'RE SORRY...
 NOW YOU'RE SORRY...

THE REBELS (CONT'D)

NOW YOU'RE SORRY...

(Just outside the UGC headquarters building: FIPP enters, followed by MRS. MILLENNIUM. HOPE & CO. creep into position.)

FIPP

I'm perfectly capable of finding my own way to the Legislature, you know.

MRS. MILLENNIUM

No offense, Senator, but Mister Cladwell didn't want you flying the coop, what with the coming crackdown and all.

FIPP

And what if I am flying the coop?! What if I'm actually on my way to the airport right now to catch the last flight out to Rio?!
What would you say to that?! Hmmm?!

MRS. MILLENNIUM

Can I come?

(Hope & Co. sing as they pounce on FIPP and MRS. MILLENNIUM, killing them.)

THE REBELS

THOSE WHO MADE DOUGH
FROM DEBASING
NEED ERASING,
NEED THE KNIFE!
LET THEIR BLOOD FLOW
LIKE CAMPARI!
WE'RE NOT SORRY—
HEY, THAT'S LIFE!

(Dance break: HOPE & CO. sneak through the streets of the city toward UGC headquarters; CLADWELL and MCQUEEN return from the crackdown; LOCKSTOCK and the ghosts of BARREL, FIPP, and MILLENNIUM enter. All sing.)

HOPE & CO.

ONCE THEY LIKED TO
SHOOT THEIR RIFLES,
JUST FOR TRIFLES,
HUNT US DOWN.

CLADWELL & CO.

WE'RE NOT SORRY!
WE'RE NOT SORRY!
WE'RE NOT SORRY,
WE'RE NOT SORRY NOW!

ALL

BA-DAP! BA-DAP!

HOPE & CO.
NOW IT'S WE WHO
PLAY SAFARI.

CLADWELL & CO.
SORRY!
WE'RE NOT SORRY!
WE'RE NOT-

CLADWELL & CO.
WE'RE NOT SORRY!

HOPE & CO.
THEY'RE NOT SORRY.

BILLY BOY BILL
I'M NOT SORRY!

ALL
NO ONE'S SORRY.
NO ONE'S SORRY,
TILL THEY GET TO URINE-
*(LOCKSTOCK and the ghosts exit. The executive offices of UGC:
CLADWELL and MCQUEEN enter. HOPE & CO. are already
waiting there, hidden.)*

CLADWELL
Any word from Lockstock and Barrel, Mister McQueen?

MCQUEEN
Not yet, sir. They're still searching the sewer system.

CLADWELL
Which is where they'll be keeping Hope, I imagine. I only pray that when we meet in heaven she can find it in the vastness of her heart to forgive me.
(HOPE reveals herself.)

HOPE
Giving up on me so soon, Daddy?

CLADWELL & MCQUEEN
Whaa-?!

MCQUEEN
Ms. Cladwell, what an unexpected surprise.

HOPE
Is there any other kind?

CLADWELL

Hope, darling, thank God you're safe.

HOPE

I'm not safe yet, Daddy, but I will be. Soon all the people of this land will be safe.
(PENNY reveals herself.)

PENNY

Most of us, anyway.

CLADWELL & MCQUEEN

WHAA-?!

PENNY

It's all over, Caldwell. We've come to take you away.
(The rest of THE POOR reveal themselves.)

CLADWELL

Take me away? But...to where?

SOUPY SUE

To the same place you sent young Bobby.

ROBBY THE STOCKFISH

And Old So-and-So.

TINY TOM

And all those who wouldn't – or couldn't – meet your criminal fee hikes.

JOSEPHINE

Seize him!

(The Poor seize CLADWELL.)

CLADWELL

Hope darling, what's the meaning of this?

HOPE

I've joined the revolution, Daddy. And you? I believe it's time you joined the ex-pat community - - in Urinetown!

ALL

[Gasp!]

CLADWELL

You're making a terrible mistake, Hope darling. You need me more than you know.

HOPE

The only thing we need now is freedom, Daddy. For the people.

LITTLE SALLY

And love?

HOPE

Oh, yes. And love.

CLADWELL

That's what I used to think, too, Hope. Before the Stink Years. But worldwide ecological devastation has a way of...changing a man. You're too young to understand it now, Hope dear, but there really are things more important than love. Food, water, and shelter, for example.

PENNY

And piles and piles of cash?

CLADWELL

It wasn't just cash, Ms. Pennywise. It was an awful lot of cash.
(THEY sing.)

#18 I'm Not Sorry (Reprise)**CLADWELL**

SO LONG, POWER!

SO LONG, MONEY.

PENNY

MISTER CLADWELL,

CALDWELL CLADWELL.

CLADWELL

I'M THE BUNNY
THIS TIME ROUND.

PENNY

REMEMBER WHEN OUR
NIGHTS WERE STARRY?

CLADWELL

AREN'T YA SORRY?

PENNY

SURE, I'M SORRY.

CLADWELL

I'M NOT SORRY.

CLADWELL & PENNY

JUST UNSOUND.

HOPE

Take him away.

*(ROBBY the STOCKFISH and BILLY BOY BILL lead
CLADWELL out.)*

CLADWELL

I regret nothing! You hear me? Nothing!! Maybe I was a bad father and a cruel and vicious man! But I kept the pee off the street and the water in the ground! You hear me?! I kept the water in the ground!!!

*(CLADWELL is thrown off the roof. MCQUEEN tries to exit
quietly but is stopped. ROBBY and BILLY return.)*

MCQUEEN

What now, Ms. Cladwell?

HOPE

Now is the beginning for all of us. Now is a new day when each of us, regardless of race, creed, class, or criminal history, can come together as one people and share the fruits of our labor as one. Now is the dawning of a new age of compassion and the right to do whatever you like, whenever you like, with whomever you like, in whatever location you like. Ladies and gentleman, today marks the final day of an age of fear, an age that lasted far too long. Today marks the first day of a new age! A new age - -

TINY TOM

Don't say it!

HOPE

Of hope!

#19 I See A River

(SHE sings.)

I SEE A RIVER FLOWING FOR FREEDOM.
I SEE A RIVER JUST IN VIEW.
I SEE A RIVER FLOWING FOR FREEDOM.
I SEE A RIVER STRAIGHT AND TRUE.
COME TO THE RIVER FLOWING FOR JUSTICE.
COME TO THE RIVER RENDEZVOUS.
COME TO THE RIVER FLOWING FOR JUSTICE.
ALL FOR THE PEOPLE, ME AND YOU.

*(ALL scurry about, transforming the UGC of today into the UGC of
tomorrow. OFFICER LOCKSTOCK enters to address the audience
directly.)*

LOCKSTOCK

Well, as you guessed, Hope took over her father's business, instituting a series of reforms that opened the public bathrooms to all the people, to pee for free whenever they liked, as much as they liked, for as long as they liked, with whomever they liked. The UGC was renamed the Bobby Strong Memorial Toilet Authority and was operated as a public trust for the benefit of the public.

LITTLE SALLY

Officer Lockstock? Where'd you go?

LOCKSTOCK

Just keeping my head down, Little Sally. Something you should learn to do.

LITTLE SALLY

But aren't you scared the rebels will see you?

LOCKSTOCK

Oh, I may be a cop, but I'm also the narrator. So no one can touch me, not if they want the show to end.

HOPE

So many people peeing at will. Thanks to the Rebellion the world is a much better place.

MR. MCQUEEN

Actually, Ms. Cladwell, your father commissioned a study of water consumption just before he-

HOPE

My father was a tyrant. We need never fear him again. Justice is the only tyrant we need obey.

(LITTLE BECKY and HOPE sing.)

LITTLE BECKY TWO-SHOES

SISTERS AND BROTHERS, FIGHT FOR THE RIVER.

HOPE

FATHERS AND MOTHERS-

LITTLE BECKY TWO-SHOES

BABIES, TOO!

HOPE & LITTLE BECKY TWO-SHOES

ALL IN THE FAMILY, PUSH TOWARD THE RIVER,
SHOVE TOWARD THE RIVER, WHY DON'T YOU?

ALL

STEP IN THE RIVER, WADE IN THE RIVER,
SOAK IN THE RIVER THROUGH AND THROUGH!
ONCE IN THE RIVER, YOU ARE THE RIVER.
FRIENDS ON THE SHORELINE JUMP IN TOO.

LOCKSTOCK

Of course, it wasn't long before the water turned silty, brackish, and then disappeared altogether. As cruel as Caldwell B. Cladwell was, his measures effectively regulated water consumption, sparing the town the same fate as the phantom Urinetown. Hope chose to ignore the warning signs, however, preferring to bask in the people's love for as long as it lasted.

LITTLE SALLY

What kind of musical is this?! The good guys finally take over and then everything starts falling apart?!

LOCKSTOCK

Like I said, Little Sally, this isn't a happy musical.

LITTLE SALLY

But the music's so happy!
(LOCKSTOCK chuckles.)

LOCKSTOCK

Yes, Little Sally. Yes, it is.

JOSEPHINE

Such a fever. If only I had a cool, tall glass of water, maybe I'd have a fighting chance.

HOPE

But don't you see, Mrs. Strong? The glass of water's inside you; it always has been.

JOSEPHINE

It has?

HOPE

Of course, it has. Don't you know what you are?

JOSEPHINE

A river?

HOPE

That's right. We all are.
(SHE sings.)
YOU ARE THE RIVER, I AM THE RIVER.

HOPE (CONT'D)

HE IS THE RIVER, SHE IS, TOO.

HOPE & JOSEPHINE

ALL ARE THE RIVER FLOWING FOR FREEDOM,
FLOWING FOR JUSTICE, LET'S REVIEW.

*(THE GHOSTS OF BOBBY, BARREL, FIPP, and CLADWELL
enter.)*

ALL

WE SEE A RIVER FLOWING FOR FREEDOM.
WE SEE A RIVER JUST IN VIEW.
YOU SEE A RIVER FLOWING FOR FREEDOM.
YOU SEE A RIVER STRAIGHT AND TRUE.

LITTLE SALLY

I don't think too many people are going to come see this musical, Officer Lockstock.

OFFICER LOCKSTOCK

Why do you say that, Little Sally? Don't you think people want to be told that their way of life is unsustainable?

LITTLE SALLY

That - and the title's awful. Can't we do a happy musical next time?

OFFICER LOCKSTOCK

If there is a next time, I'm sure we can. Well, that's our story. Hope eventually joined her father in a manner not quite so gentle. Mister McQueen opened a bottling factory just outside of Brasília, which did rather well until the Amazon dried up. Then he moved. As for the people of this town? They did as best they could. But they were prepared for the world they inherited, weaned as they were on the legend born of their founding father's scare tactics. For when the water dried up, they recognized their town for the first time for what it really was. What it was always waiting to be.

ALL

THIS IS URINETOWN!
ALWAYS IT'S BEEN URINETOWN!
THIS PLACE, IT'S CALLED URINETOWN!

LOCKSTOCK

Hail, Malthus!

ALL

Hail, Malthus!

LOCKSTOCK

Thank you. And good night.

ALL

THAT WAS OUR SHOW!

END

#20 Bows

#20A After "Bows" (What is Urinetown?)

#21 Exit Music

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21. Exit Music	240

1

Prelude

TACET

2

Urinetown

Somber, but with motion

LOCKSTOCK: Well, hello there. And welcome - to Urinetown.
Not the place, of course. The musical.

Play 4x

Musical notation for the piano introduction of 'Urinetown'. It consists of two measures. The first measure starts with a treble clef, a common time signature, and a key signature of one flat (B-flat). It contains a whole rest followed by a half note chord of G3 and B-flat3. The second measure contains a half note chord of G3 and B-flat3, followed by a whole note chord of G3, B-flat3, and D3. The piece ends with a double bar line and repeat dots.

3

LOCKSTOCK: Urinetown "the place" is... well, it's a place you'll hear people referring to alot throughout the show.

Musical notation for the first line of the song 'Urinetown'. It shows a treble clef and a staff with a solid black line representing the melody. Above the staff, the measure numbers 3-18 and 16 are indicated.

19

BOBBY: "Old So-and-So."
LOCKSTOCK: It's a kind of mythical place, you understand.
A bad place. A place you won't see until Act II. And then?

Musical notation for the second line of the song 'Urinetown'. It shows a treble clef and a staff with a solid black line representing the melody. Above the staff, the measure numbers 19-24 and 6 are indicated.

25

LOCKSTOCK: Well, let's just say it's filled with symbolism and things like that. But Urinetown the musical,

Musical notation for the chorus of 'Urinetown'. It shows a treble clef and a staff with a melody line. The melody consists of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4, C4. Measure numbers 26, 27, and 28 are indicated above the staff.

Ooh _____

Ooh _____

Musical notation for the final line of the chorus of 'Urinetown'. It shows a treble clef and a staff with a melody line. The melody consists of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4, C4. Measure numbers 29, 30, 31, and 32 are indicated above the staff.

Ooh _____

LOCKSTOCK: Well, here we are. Welcome. It takes place in a town like any town...
that you might find in a musical.

33 (CHORUS:) 34 35 36

Ooh _____ Ooh _____

LOCKSTOCK: This here's the first setting for the show. As the sign says it's a
"public amenity," meaning public toilet.

37 38 39 40

Ooh _____ Ooh _____

41

42 43

Ooh _____

LOCKSTOCK: These people have been waiting for hours to get in, it's the only
amenity they can afford to get into.

44 45 46 47

Ooh _____ Ooh _____

48 49 50 51

Ooh _____ Ooh _____

52 53 54 55

Ooh _____

56 57 58 59

Ooh _____ Ooh _____

60 (CHORUS:) 61 62 63

Ooh_____

Ooh_____

64

65 66

_____ Ooh_____

67 68 69

Ooh_____

Ooh_____

Cue to Continue **LOCKSTOCK:** That's the central conceit... of the show!

70 **Jump on cue to m. 74** 71-73 3 74 **Poco accel.**

75

LOCKSTOCK: 76 77 78

Bet - ter hope your pen - nies add up to the fee.

79 80 81 82

We can't have you pee - ing for free.

83 84 85 86

If you do, we'll catch you. We, we ne - ver fail,

87 (LOCKSTOCK:) 88 89 90 ALL:

and we ne - ver bo - ther with jail. You'll get

91 92 93

U - rine - town, Off you'll go to U - rine - town!

94 95 96 LOCKSTOCK:

A - way with you to U - rine - town! You won't need

97

98-111 14 112

bail.

Cue To Continue
"Aren't we all, Little Sally. Aren't we all."

113

Dialogue

114-127 14

(Pno)

128

Jump on cue to m. 132

"Welcome to Urinetown:
The Musical!"

132

129 130 131 (Crash) (Drums)

133

WOMEN:

134 135 136

You, our hum-ble aud-ience You have come to see

MEN:

You, our hum-ble aud-ience You have come to

137 138 139 140

what it's like when peo-ple can't pee free.

see peo-ple can't pee peo-ple can't pee free, can't pee free.

141

142 143 144

First act lasts an ho-ur, Don't as-sume your fine.

First act lasts an ho-ur, don't as-sume your

145 146 147 148

Best go now, there of-ten is a line. This is

fine, of-ten is a, of-ten is a line. This is

149

(W:) 150

"U - rine - town!" One rest - room here at

(M:) "U - rine - town!" One rest - room here at

151 152

"U - rine - town!" It's u - ni - sex at

"U - rine - town!" It's u - ni - sex at

153 154 155 156 **Poco accel.**

"U - rine - town!" All by de - sign.

"U - rine - town!" All by de - sign.

157

RICH MEN:

158 159 160

It's the old - est sto - ry. Mass - es are op - pressed.

161 162 163

Fac - es, clothes, and blad - ders all dis - tressed.

164 (RICH MEN:) 165 166 167

Rich folks get the good life, poor folks get the woe.

168 169 170 171 WOMEN:

(RICH MEN:) MEN:

You're at

In the end, it's no-thing you don't know. You're at

172

173

"U - rine - town!"

Your ti - cket should say

"U - rine - town!"

Your ti - cket should say

174 175 176

"U - rine - town!"

No re - funds, this is "U - rine - town!"

"U - rine - town!"

No re - funds, this is "U - rine - town!"

177 (W:) 178 179

We'll keep that dough.

(M:)

We'll keep that dough.

TENORS:

This is

180

181 SOPRANOS: 182

Peo - ple can't pee free!

ALTOS:

This is U - rine - town~ Here we are in

(TEN:)

U - rine - town! Here we are at U - rine - town!

BASSES:

It's the old - est stor - y.

183 (SOP:) 184 185

Peo - ple can't pee free! Peo - ple

(ALT:)

U - rine - town! This is U - rine - town!

(TEN:)

This, this is U - rine - town_____ Here we are in

(BASS:)

It's the old - est stor - y It's the old - est

186 187 188

can't pee free, they can't pee free in U - rine - town,

Here we are in U - rine - town, yes, this is U - rine - town,

U - rine - town, Yes, here we are in U - rine - town U - rine - town, yes, this is

stor - y with mass - es op - pressed! Mass - es,

189 (SOP:) U - rine - town, 190 U - rine - town! 191

(ALT:) U - rine - town, U - rine - town!

(TEN:) U - rine - town! Yes this is U - rine - town!

(BASS:) mass - es op-pressed in U - rine - town!

Colla voce (dictated) **A tempo**

192 On with the show! 193 194 195 196 197

+ LOCKSTOCK:
Top Voice

On with the show!

FINE

3

It's A Privilege To Pee (Intro)

TACET

3A

It's A Privilege To Pee

PENNY: What difference?!

→ 3 **Agitato****Safety***vocal last x*

Times are hard, our cash is tight, you've

got no right, I've heard it all be - fore!

Just this once is

once too much, for once they've onced, they'll want to once once more!

17 **Colla voce**

I run the on - ly toi - let in this part of town, you see, so

Slower

if you've got to go, you've got to go through me!

25 (PENNY:) // 26 27 **A tempo** 28

It's a pri - vi - lege to pee.

29 30 31 32

Wa - ter's worth it's weight in gold, these days.

33 34 35 36

No more bath - rooms like the old - en days.

37 38 39 40

You come here and pay a fee

41 42 43 44

for the pri - vi - lege to pee.

45 46 47 48

Twen - ty years we've had the drought,

49 50 51 52

and our re - se - voirs have all dried up.

53 (PENNY:)

I take my baths now in a cof - fee cup.

57

I boil what's left of it for tea.

Maestoso

61

And it's a pri - vi - lege to pee! The

65 Colla voce

66

po - li - ti - cians in their wis - dom saw that there should

69

be a law. The po - li - ti - cians taxed the

73

toi - lets, and made il - le - gal pu - blic ur - i - na - tion,

Colla voce

Tempo I

77

and de - fe - ca - tion.

83

81 (PENNY:) 82 84

So come and give your coin to me.

THE POOR: (W:)

p Hah, hah hah hah, hah,

(M:)

85 86 87 88

Write your name here in the re - cordbook.

Hah, hah hah hah, hah Hah, hah hah hah, hah,

89 90 91 92

The au - tho - ri - ties will want to look.

Hah, hah hah hah, hah Hah, hah hah hah, hah,

93 (PENNY:) 94 95 96

(POOR) If you've been re - gu - lar with me,

(W:) Hah hah hah hah, hah Hah, hah hah hah, hah,

(M:)

97 98 99 100

If you've paid the pro - per fee

Hah, hah hah hah, hah Hah, hah hah hah, hah

101 102 103 104

For the pri - vi - lege — to pee.

hah! Pee, it's a pri - vi - lege to

105 (POOR)
(W:)

106 107 108

pee, it's a pri - vi - lege to pee, it's a pri - vi - lege to

(M:)

109 110 111 112

pee, it's a pri - vi - lege to pee, it's a pri - vi - lege to

OLD MAN STRONG:
Dialogue I can't wait much longer, Bobby.

113 114 115

pee, it's a pri - vi - lege to pee!

Colla voce

There's no tellin' what I might do!

116 117 // PENNY: 118

You think you've got some kind of

119 **A tempo**

(PENNY:) 120 121 122

right! You think you'll come in here and

THE POOR: (W:) Kind of right! Kind of right!

(M:)

123 124 125 126

go for free! On - ly thing you'll get is

Snag a free - bie!

127 128 129 130 131

no for free! I'm a bus - 'ness gal, you see!

Ne - ga to - ry! Bus - 'ness

Maestoso

132 (PENNY:) 133 134 135 136

I sell the pri - vi - lege to pee! The

(POOR)
(W:) gal you see, it's a pri - vi - lege to pee!

(M:)

137 **Colla voce**

138 139 140

good Lord made us so we'd piss each day, un - till we

Ah _____ Ah _____

Maestoso

141 142 143 144

piss a - way! The good Lord made sure that what

Ah _____ Ah _____

145 (PENNY:)

goes in men must soon come out a - gain, so you're no

146 147 148

(POOR)

(W:)

In men Out a - gain,

(M:)

Poco rit.

149 150 151

diff - 'rent then, from low - ly

Diff - 'rent then!

152

Tempo I**BOBBY:** But Ms. Pennywise- **OLD MAN STRONG:** That's enough, Bobby.

153 154 155

me.

Me, low - ly me, low - ly me, low - ly me, low - ly

Colla voce

160 A tempo

OLD MAN STRONG: No need to jeopardize your position.

→ 158 (PENNY:) 159 161

And I think I'll charge you twice,

(POOR)
(W:) me!

(M:)

162 (PENNY:) 163 164 165

or bet - ter yet have you ar - res - ted!

OLD MAN STRONG: I'm through with this, you see. Scrapin' cash three times a day.

166 167 168 169

Since you pre - fer the law gets test - ed_____

Crazy with the nitrates half the time.

170 (PENNY:) 171 172 173 174 175

And in U-rine-town you'll see why it's dumb to fight with

(W:)

THE POOR:

Ah, _____ (Ah), _____ Ah, _____

(M:)

Ah_____

OLD MAN STRONG:

It's no way to live, I tells
ya. No way to live!

Colla voce

176 (PENNY:) 177 178 179 180

me For the pri - vi - lege — to

(POOR)
(W:) — (Ah), — (Ah) Ah!

(M:)

181 **A tempo**

(PENNY:) 182 183-184 2

pee! —

185 (PENNY:) 186 187 188 189 190 191

Wah! Wah! Wah! —

(POOR)
(W:) Wah! Wah! Wah! —

(M:)

4

It's A Privilege To Pee

(Lockstock's Reprise)

OLD MAN STRONG:

Remember, boys! Oh, God,
what have I done? Remember me!

1 2 **LOCKSTOCK:** 3 4

Re - mem - ber, Bob - by, what be -

THE POOR:
(W:) Ah... _____

(M:)

Detailed description: This system contains the first four measures of the musical score. It features three staves: a vocal line for Lockstock, a vocal line for The Poor, and a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. Measure 1 has a whole rest for all parts. Measure 2 is the start of the 'LOCKSTOCK' section with a quarter note G4, an eighth rest, and a quarter note A4. Measure 3 continues with a quarter note B4 and a quarter note C5. Measure 4 continues with a quarter note D5 and a quarter note E5. The Poor's part has a whole rest in measures 1 and 2, followed by a whole note chord (F4, B-flat4) in measure 3, and another whole note chord (F4, B-flat4) in measure 4. The bass line has a whole rest in measures 1 and 2, followed by a half note chord (B-flat3, E-flat4) in measure 3, and another half note chord (B-flat3, E-flat4) in measure 4.

5 6 7 8

came of him. How he in - dulged a whim! Re -

Re - mem - ber! Re - mem - ber!

Detailed description: This system contains measures 5 through 8. The vocal line for Lockstock continues with a quarter note F5, an eighth rest, and a quarter note G5 in measure 5. Measure 6 has a quarter rest, an eighth note G5, and a quarter note A5. Measure 7 has a quarter note B5 and a quarter note C6. Measure 8 has a quarter rest, an eighth note D6, and a quarter note E6. The Poor's part has a whole rest in measure 5, followed by a half note chord (F4, B-flat4) in measure 6, a whole rest in measure 7, and another half note chord (F4, B-flat4) in measure 8. The bass line has a whole rest in measure 5, followed by a half note chord (B-flat3, E-flat4) in measure 6, a whole rest in measure 7, and another half note chord (B-flat3, E-flat4) in measure 8. The time signature changes from 2/4 to 3/4 in measure 6 and back to 2/4 in measure 7.

Più mosso**Colla voce**

9 (LOCKSTOCK:) 10 11 12

-mem - ber how he made a mock - er - y, He shunned the

(W:) Ah Ah

(M:)

Slow**ad lib.**

13 14 15 16 17

crock - er - y off to the dock - er - y Don't be like

Ah Ah

(W:)

(M:)

A tempo

BOBBY: What became of him? What do you mean by that?
LOCKSTOCK: Just keep your head out of the clouds, that's all I'm saying. Good day.

18 19 20 21

him!

Him, Don't be like him, don't be like

(W:)

(M:)

*Dialogue continues***(POOR)** Jump on cue to m. 26*Cue to continue PENNY:*

Back to work then, Bobby. The morning rush is on!!!

22 (W:) 23 24 25

him, Don't be like him, don't be like

(M:)

On Cue

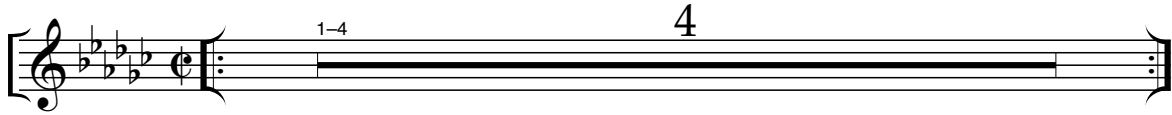
26-29 4

4A**INTRO ACT I, SCENE 2****TACET****4B****STAFF ENTRANCE****TACET**

5

Mr. Cladwell

Show 2



5



CLADWELL:

I — saw gray skies, for - bod - ing — and cold.



I — saw gray skies and made them — rain gold!



Now — those skies aren't so bleak to — be - hold. They're still



gray, but — they pay for your sal - 'ries — ten fold!

21



I — took this town that for - mer - ly stank,

25 (CLADWELL:) 26 27 28

I — took this town — and made it — smell swank!

29 30 31 32

I — made flush - ing — mean flush at — the bank! I'm — the

33 34 35 36 MCQUEEN:

man with the plan, and — so who should you thank? Whom?

37

CHORUS: 38 39 40

Mis - ter — Clad - well, — we're — so thank - ful —

41 42 43 44

for — that bank - ful — of dough! You're a

45 46 47 48

tor - e - a - dor, — and it's cash that you gore! — Could we

49 50 51 52 CLADWELL:

hope for much more? — We real - ly doubt it! You may be right there!

53



Mis - ter — Clad - well — You've — got rich - es —



which — is just what we need! We say



hail to you, the duke — of the du - cats! I can bring in bucks — by the buck - ets!



You're the mast - er you're — mak - ing mo - ney! Fast - er still than bees



— mak - ing hon - ey! You're Mis - ter Clad - well!

75



79

MCQUEEN: 80 81 82

All — those coins that — we take from — the throng

CHORUS:
(W:)

Ooh
(M:)

83 84 85 86

end — up — here where those coins all — be - long.

Ooh

CLADWELL: 87 88 89 90

Lots — of — coins keep — our com - pan - y strong! Charg - ing

91 (CLADWELL:) 92 93 94

fees as— we please is— our right! It's— not wrong!

(CHORUS)
(W:) Oo -
(M:)

The musical score for Cladwell's part consists of three staves. The top staff is the vocal line, starting at measure 91 with a treble clef and a key signature of three flats. The lyrics are: "fees as— we please is— our right! It's— not wrong!". Measures 92, 93, and 94 continue the vocal line. The middle staff is the vocal line for the chorus, starting at measure 94 with a treble clef and the lyrics "Oo -". The bottom staff is the bass line, starting at measure 91 with a bass clef and the same key signature. It provides harmonic support for the vocal lines.

95

MCQUEEN: 96 97 98

We're— not greed - y— as some make— us seem.

- Ah—

The musical score for McQueen's part consists of three staves. The top staff is the vocal line, starting at measure 95 with a treble clef and a key signature of three flats. The lyrics are: "We're— not greed - y— as some make— us seem.". Measures 96, 97, and 98 continue the vocal line. The middle staff is the vocal line for the chorus, starting at measure 95 with a treble clef and the lyrics "- Ah—". The bottom staff is the bass line, starting at measure 95 with a bass clef and the same key signature. It provides harmonic support for the vocal lines.

99 100 101 102

We— need funds for— our big re - search team.

Ah—

The musical score for Cladwell's part consists of three staves. The top staff is the vocal line, starting at measure 99 with a treble clef and a key signature of three flats. The lyrics are: "We— need funds for— our big re - search team.". Measures 100, 101, and 102 continue the vocal line. The middle staff is the vocal line for the chorus, starting at measure 99 with a treble clef and the lyrics "Ah—". The bottom staff is the bass line, starting at measure 99 with a bass clef and the same key signature. It provides harmonic support for the vocal lines.

103 **DR. BILLEUAX:** 104 105 106 **MCQ/CLAD:**

(CHORUS) Men— in— lab- coats— with test- tubes— with steam! What it

(W:) Ah— Ah!

(M:) Ah— Ah!

107 108 109 110 **MCQUEEN:** [To 185]

shows, no— one knows, But, hey, still we— can dream! Of!

185

CHORUS: 186 187 188

Mis - ter— Clad - well,— Find - ing an - swers—

HOPE:

Dad!— That's my Dad - dy!— Da - da - da - da -

189 190 191 192

Cur - ing can - cers— of doubt. You're am -

-Dad-dy!— That's my Dad!

193 (CHORUS:)

- bi - tions are high, but you're hum - ble as pie, What a

(HOPE:)

Dad - dy, Dad - dy, That's my Dad - dy,

CLADWELL: *Rall. (in 4)*

197 198 199 200

won - der ful guy: We sim - ply love you! You're mak - ing me blush now!

and I sim - ply love you!

In 8

200 A (CHORUS)

(W:)

Doo - dle ood - le - oo! Doo - dle ood - le - oo!

(M:)

Doo - dle - ood - le - oo! Doo - dle - oo - dle,

200 B

Doo - dle - ood - le - ood - le - ood - le - ood - le - ood - le - ood - le - ood - le

Doo - dle - ood - le - ood - le - ood - le - ood - le - ood - le - ood - le - ood - le

Rall. 201 **Slow Drag (Kickline)**

200 C (CHORUS) (W:) 200 D [To 201] 202

Boom! Boom! Boom! Mis - ter — Clad - well —

(M:) Boom! Boom! Boom! Mis - ter — Clad - well —

Accel.

203 204 205 206

You're — so God - ly, — odd - ly per - fect — and

You're — so God - ly, — odd - ly per - fect — and

Tempo I (in 2)

207 208 209 210

right!

You are con - ti - nen - al, yet — un - pre - ten - tious,

211 212 213 214

Fan - cy free, yet so — con - sci - en - tious!

Wise but trend - y, tough — as a moun - tain!

215 (CHORUS)
 (W:) 216 217 218
 Good- ness flows from you— like a foun - tain! You're Mis - ter,
 (M:)

Good - ness flows from you— like a foun - tain! You're Mis - ter,

Rall.

219 220 221 CLADWELL:
 Clad - well! _____
 (CHORUS)
 (W:) _____
 You're Mis - ter...
 (M:)

You're Mis - ter...

A tempo

222 223 224 225 226
 Clad - well!! _____
 Clad - well!! _____

Clad - well!!

5A

Privilege To Pee Playoff

TACET

6

Cop Song

BARREL: I was hoping he might... I don't
know... Surprise us somehow...

Safety 4 *vocal last x*

LOCKSTOCK:

1-2 2 3 4

It's a hard, cold,

5 6 7

tum - ble of a jour - ney, worth - y of a gur - ney, a bum - ble down, a

8 9 10

slapped face, smacked with a mace, cer - tain to de - base is our

11 12 13

stum - ble down. It's a path that leads you on - ly one place,

14 15 16

hor - ri - ble to re - trace, a crum - ble down, a hard, cold,

17 (LOCKSTOCK:) 18 19

tum-ble of a tour-ney, jum-ble of a jour-ney to U-rine-town!

20

+ BARREL: 21 22 23

Ju-lie Cas-si-dy went to a field be-hind a tree,

24 25 26 27

LOCKSTOCK: BARREL: BOTH:

saw there was no-one who could see her pee. But me! And

28

29 30 31

Ja-cob Ro-sen-bloom thought he was safe up in his room.

32 33 34 35

Did-n't know the jars he kept up there would ob-li-gate a trip to a U-rine-

36

37-38 2 39 LOCKSTOCK:

-tomb!

There are

40 41 42

BARREL: LOCKSTOCK:

those who find our meth-ods vi-cious, o-ver-ly ma-li-cious, a

43 **(LOCKSTOCK:)** 44 45

bunch of brutes, but it's we who ga-ther for the peo - ple,

46 **BARREL:** **BOTH:** **LOCKSTOCK:** 47 48 49

ta - vern to the stee - ple law - ful fruits. Our task, bring a lit - tle or - der,

50 **BARREL:** **LOCKSTOCK:** 51 52

swin - dle out a hoar - der from what he loots. As the book says,

53 **BARREL:** **ALL:** 54 55

cer - tain - ly a sea - son tramp - le out a trea - son with hob - nail boots.

56

57 58 59

Ro - ger Roo - se - velt kept a cup be - low his belt,

60 **LOCKSTOCK:** **BARREL:** 61 62 63 **ALL:**

cup ran o - ver when he knelt. He smelt. We dealt. And

64

65 66 67

Jo - seph "Old Man" Strong held his pee for much to long.

68 (ALL:) 69 70 71

Hoped his son might bail him out, his guess was good but al - so

72

73-75 3

wrong!

76 LOCKSTOCK: 77 78

Years past, all lived in the jun - gle, scoop - ing out a bun - gle

79 80 81

na - ture's bowl. Life of con - stant de - pri - va - tion,

82 83 84

cer - tain ag - gra - va - tion took its toll. Soon learned

85 86 87 88

po - wer of the trun - cheon or - ga - nize a func - tion king to pawn. So if

Colla voce

A tempo

89 90 91

peace is what you're af - ter, U - rin - town's the raf - ter to hang it on

92

GIRL COP 1:

92-95 4 96 97

Ju - lie Cas - si - dy. —

BOY COP 1:

98 99 100 101

Ja - cob Ro - sen - bloom! —

(BOY COP 1):

102 103 104 105

Ja - cob

BOY COP 2:

Ro - ger Roo - se - velt! —

(BOY COP 1): **LOCKSTOCK / BARREL:**

106 107 108 109

Ro - sen - bloom! —

Don't be like

(BOY COP 2): **BOY COP 3:**

Jo - seph "Old Man" Strong

GIRL COP 1:

Ju - lie Cas - si - dy —

110

(LOCK/BARR:) 111 112

them, don't be like them, don't be like them, don't be like

GIRL COPS:

Don't be like them, don't be like them, don't be like

BOY COPS:

Don't be like them, don't be like

113 114 115

them Oh, It's a hard, cold, tum-ble of a jour - ney,

them, don't be like them Oh, It's a hard, cold,

them, don't be like them, don't be like them Oh, It's a

116 117 118

worth - y of a gur - ney, a bum - ble down, a slapped face,

tum - ble of a jour - ney, worth - y of a gur - ney, a bum - ble down, a

hard, cold, tum - ble of a jour - ney, worth - y of a gur - ney, a

119 (LOCK/BARR:) 120 121

smacked with a mace, cer-tain to de-base is our stum - ble down. It's a

(GIRL COPS:)

slapped face, smacked with a mace, cer-tain to de-base, It's a

(BOY COPS:)

bum - ble down, a slapped face, smacked with a mace, It's a

122

ALL: 123 124

path that leads you on - ly one place, hor - ri - ble to re - trace, a

125 126 127

crum - ble down, a hard, cold, tum - ble of a tour - ney,

128 129

jum - ble of a jour - ney to U - rine - town! **FINE**

6A

Apparitions

TACET

7

Follow Your Heart

HOPE: Sure. Would you be feeling as bad
as you do if you didn't have a heart?

HOPE: Because then you'd be dead.

Light waltz

Safety

vocal last x

HOPE:

When

4

dark - ness sur - rounds you and you lose your way, you

have your own com - pass that turns night to day, and

it's e - ven with you be - fore you de - part. Be still, hear it

beat - ing, it's lead - ing you: fol - low your heart. _____

22

Poco ad lib

Poco rall.

Continue on cue

BOBBY: Do you...

HOPE: Shhh!

*Continue on cue***HOPE:** There it is. It's saying:

37-38 2 39 **Safety** *vocal last x*
HOPE:

We

40

41 42 43

all want a world filled with peace and with joy, with

44 45 46 47

plen - ty of wa - ter for each girl and boy. That

48 49 50 51

bright, shin - ing world is just wait - ing to start. No

52 53 54 55

mean - ness or sor - row, just clean - ness to - mor - row, if

56 57 58 59

on - ly you fol - low your heart. _____

60

60-63 4

64-72 9

Poco rall.

*Continue on cue
Hope places her head
on BOBBY's chest.*

HOPE: There it is. So faint...It's saying...

73-74 2 **Vamp** *Last X Only* 75

(Pno)

76

HOPE: 77 78 79 80 81

Fol - low in - to the o - pen air, far from

Rit.

82 83 84 85 86 87

squa - lor and noise. Fol - low, some - one is wait - ing there,

Colla voce

A tempo

88 89 90 91 92

Some - one who shares all your hopes and your joys.

93

HOPE: Here, listen:

93-108 16 **Safety** *Vocal last x* 109 **BOBBY:**

(-)

Some -

110

111 112 113

- day I'll meet some - one whose heart joins with mine, a -

114 (BOBBY:)

- or - tas and ar - ter - ies all in - ter - twined. They'll

beat so much strong - er than they could a - part, eight

cham - bers of mus - cle to hust - le the love in our heart! _____

128

HOPE/BOBBY:

Love is kind and con - si - der - ate, love is

Poco rit.

peace - ful and fair, Love can creep up so sud - den - ly:

Colla voce

A tempo

when you least think of it, your love is there. We

145

all want a world filled with peace and with joy, with

149 (HOPE/BOBBY:) 150 151 152

plen - ty of jus - tice for each girl and boy. That

153 154 155 156

bright, shin - ing world is just wait - ing to start. No

Slower Rall.

157 158 159 160

an - ger or bad - ness, just laugh - ter and glad - ness, if

Colla voce (Slower) A tempo (slow) Rit.

161 162 163 164 165 166

on - ly I fol - low your heart. _____

7A

AFTER "FOLLOW YOUR HEART"

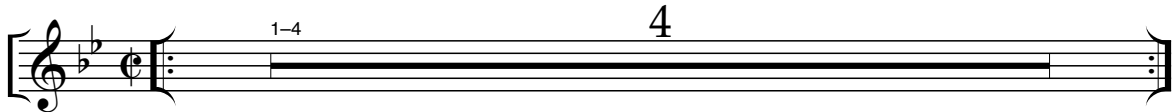
TACET

8

Look At The Sky

PENNY WISE: Wrong? You've got a sweet lookin'
head, Bobby. A sweet lookin' head.

Misterioso



5 Poco colla voce

PENNY: All right, folks, you
know the drill.



Off in the dis-tance there's a beau-ti-ful— ho-ri-zon. _____

PENNY: Same as it's
always been.



Gleam-ing and ra-di-ant it's what I'll keep my eyes on. _____

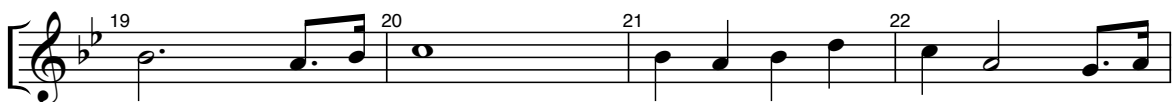


As the world turns to face the sun and start a-no-ther day, it



sud-den-ly oc-curs to me that may-be we can find a-no-ther way.

Tempo

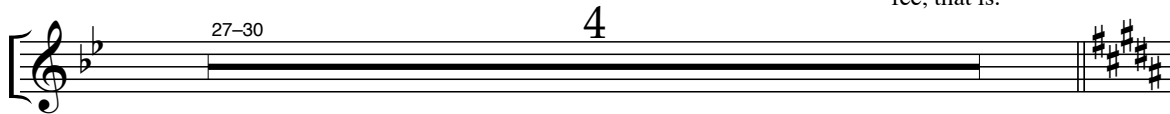


Look at the sky! Full of hope and pro-mise! It's a



shin - ing i - deal! How I reel when I look at the sky!

PENNY: Now, who's first? JOSEPHINE: I am! BOBBY: Ma! PENNY: We'll take your fee now,
Mrs. Strong. The improved
fee, that is.



31

JOSEPHINE: But this is all I have,
Mrs. Pennywise.



Dail - y we make them pay their nick - els, dimes, and quar - ters. ———

LITTLE SALLY: Haven't you enough,
Mrs. Strong?



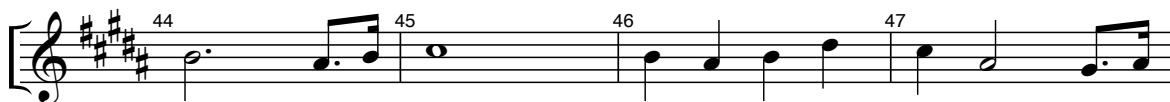
Dail - y we break them, 'cause we have to fol - low or - ders. ———



And we keep fill - ing mo - ney bags with bro - ken lives and dreams. But



what's it for? I can't ig - nore their black, im - mor - al pro - fit mak - ing schemes.



Look at the sky! High a - bove this mad - ness! Here be -

48 (BOBBY:) 49 50 51

-low, feel our shame! It must stop in the name of the sky!

52

52-73 22 74 Safety (Cym Roll) last x only

PENNY: It's... It's blinding me!

75 76 77 78

Look at the sky! There's a great big heart there! There's a

79 80 81 82

heart in the sky, there just is, don't ask why: It's the sky!

83

Dialogue BOBBY: ...on the house. For everyone. THE POOR: Hooray! For ever!

83-86 4 87 88 SOUPY SUE:

Your

89

TINY TOM:

90 91

heart knows all things great and true, the thing mere brains can ne - ver

92 JOSEPHINE: 93 94 THE POOR:

know! Your heart points to the great big blue, where the

BOBBY: Tell me where!

95 (THE POOR:) 96 97 98 BOBBY:

peo- ples' al- le- giance must go! Look at the

(POOR)
(W:)

Look at the sky!_____

(M:)

99 100 101

sky! Look at the sky!_____

That's our in - spi - ra - tion! We can win, if wetry, we be -

PENNY: Oh, Bobby, what's to become of you?
What's to become of all of us?

102 (POOR) 103 104-106 3

- gin when we look at the sky!

(M:)

3

107 (BOBBY:) 108 109

Off in the dis-tance there's a beau-ti-ful ho - ri - zon!

(POOR)
(W:)

Look at the sky! Stan - dard of the

(M:)

110 111 112

peo - ple! It's a ban - ner so wide fly - ing proud - ly with pride in the

Colla voce **A tempo** **Poco rall.**

113 114 115 116 117

In the sky!

sky! In the sky!

Applause segue

8A

Sky Playoff

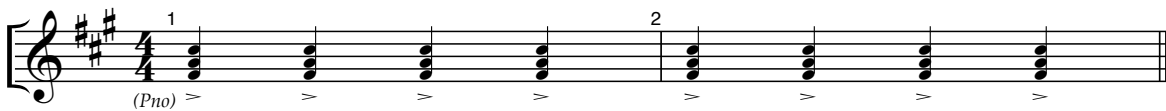
TACET

8B

Love Sting

TACET

9

*Don't Be The Bunny***HOPE:** Life should be beautiful.**CLADWELL:** Life is many things. Look deeper, you'll see it. I do.

3



A lit - tle bun - ny in the mea - dow —



is nib - bling grass with - out a care.



He's so de - light - ful as he hops for you.



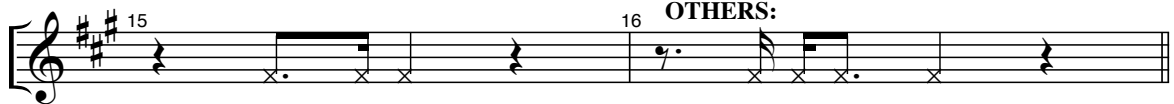
You say, "Hi, bun - ny" and he stops for you.



You pull your trig - ger and he drops for you.



Good - bye, bun - ny boo! Hel - lo, rab - bit stew!



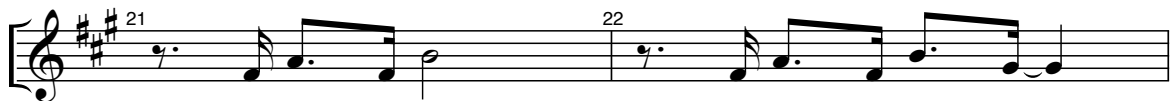
Get me boys! You tell 'em boss!



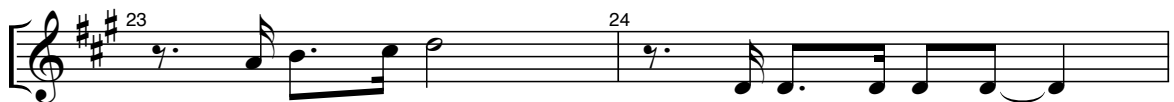
Don't be the bun - ny!— Don't be the stew!



Don't be the din - ner, you've got bet - ter things to do.



It ain't no joke, that's why it's fun - ny!—



So take your cue: Don't be the bun - ny, —

25 (CLADWELL:) 26 27

Don't be _____ the bun - ny! _____

Continue on cue CLADWELL: I do, I see them everywhere!

Vamp 28-29 2 30

31

CLADWELL: 32

A lit - tle bun - ny at a toll booth, _____

33 34

He needs a meas - ly fif - ty cents

35 36

Out lit - tle bun - ny did - n't plan a - head.

37 38

Poor bun - ny sim - ply does - n't have the bread.

39 40

He begs for mer - cy, but gets jail in - stead. Has - sen -

41 (CLADWELL:) 42

- pfe - fer's in the air as the bun - ny gets the chair!

OTHERS: 43 44

See the mo - ral peo - ple! Clear as day, boss!

45

CLADWELL: 46

Don't be the bun - ny!— Don't be the dope!

47 48

Don't be the lo - ser, you're much bet - ter than that, Hope!

49 50

You're born to pow'r! You're in the mon - ey!—

51 52 MCQUEEN/FIPP:

Ad - vice to you, In re: the bun - ny—

CLADWELL: 53 54 55

Don't be— the bun - ny!—

Vamp CLADWELL: Live long enough, Hope my
Jump on cue to m. 58 dear. You'll see... many things!

56-57 2 58

HOPE: Even a daughter doubting her father? (Tbn)

59

CLADWELL: 60

A lit - tle bun - ny in a shoe - box—

61 62

He thinks he's found a brand new home.

63 64

So snug and coz - y on your clo - set floor.

65 66

And then you o - pen up you clo - set door.

67 68

Now what's that bun - ny in my clo - set for? With a

69 70

mal - let and some clip - pers, you find out: new bun - ny slip - ers!—

71 **CLADWELL:** **OTHERS:** 72

Get the mes - sage staff?

Right be - hind you, boss!

73

ALL: 74

Don't be the bun - ny, —

Don't be the shoe!

CLADWELL:

75 76

You don't get stepped on, no the one who steps is you!

77 **ALL:** 78

You're step - ping up

to where it's sun - ny! —

79 80

Step on the poor!

Don't be the bun - ny! —

81 82

Don't be — the bunny! —

4 Solos

83 **ALL:** 84

Wah, Wah, Wah, Wah

Wah!

9A

Sky Utility

TACET

10

Act I Finale

BOBBY: Sure, Mister Cladwell, that's what you've been saying for twenty years. And for twenty years we've been waiting for the long-term solutions which never came. Well, we're done waiting, you see. For a new day has dawned. A day of hope and happiness... *Musical vamp begins*

When the ideal of human dignity is more than just a forgotten notion, but a living, breathing reality. A day... this day, when the people pee for free, because the people are free!

On cue
BOBBY:

Vamp

Free! Peo-ple are free! How can a fee en - slave us?

See how we can be, free from the chains he gave us!

We're suf - fer - ing now such lives of sor - row!

Don't give us to - mor - row, just give us to - day!

THE POOR:

10 (W:) 


Free peo - ple are free! How can a fee en - slave us?

(M:) 


12 

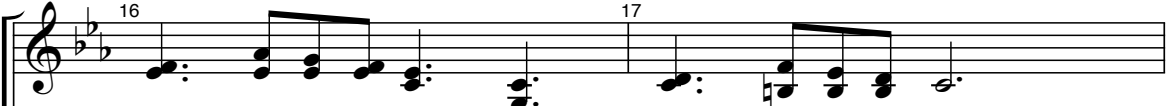
See how we can be free from the chains he gave us!

(M:) 

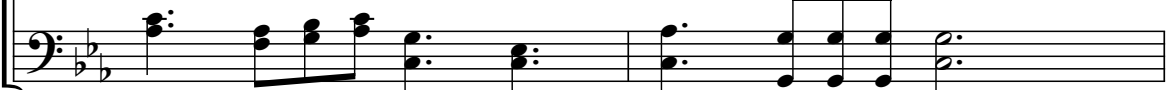
14 

We're suf - fer - ing now, such lives of sor - row,

(M:) 

16 

don't give us to - mor - row, just give us to - day!

(M:) 

18 **BOBBY:** 19

From ev' - ry hill, ——— ev' - ry steep - le, ring out the

21 22 23

an - them of the peo - ple, mak - ing a new way, break - ing the

24 25 26

clouds of gray to sing of ——— to - day! ———

BOBBY/POOR:

27 (W:) 28 29

Sing of ——— to - day! ——— Sing of ——— to -

(M:)

30 31 32 33

- day, sing ——— to - day, sing ——— to - day, sing ——— to - day!

34 **Faster**

35-38 4 39 40

A tad slower

CLADWELL: Happy, you say?
Happy?!

Safety

vocal last x
CLADWELL:

So you want

44

hap - py, Mis - ter Strong? Did you say hap - py, Mis - ter Strong? If they

pee to - day, I'm sure they'll be as hap - py as a pup! With no

rules and no more fees to pay, things would be look - ing up! But too

bad the wa - ter that we share could fit in - side a cup! What of to -

- mor - row, Mis - ter strong?! But what of to - day! But what of to -

54

- mor - row, Mis - ter Strong? Think of to - mor - row, Mis - ter Strong! Our re -

56 (CLAD:) 57

-sour - ces are as fra - gile as a new - born bab - y's skull! With your

58 59

ac - tions you would gut the child and leave a life - less hull! Could it

60 61

be you're so short sight - ed, so in - sen - si - tive, so dull? Think of to -

62 (CLAD:) 63 64

- mor - row, Mis - ter Strong!

**MCQ, LOCK, BAR,
PEN, CLAD, FIPP:**

THE POOR: (W:)

But what of to - day? You are

(M:)

65

(MCQ, LOCK, BAR,
PEN, CLAD, FIPP:)

66

wrong, Mis - ter Strong, you and your So - cial - is - tic throng! If the

67 (MCQ, LOCK, BAR,
PEN, CLAD, FIPP:)

peo - ple pee for free, they'll push the sys - tem to the brink! If to

69

CLADWELL:

day there's spil - lage, tell us how to - mor - row will not stink! If it's

71 (CLAD:)

you and me now, Mis - ter Strong, which one of us will blink? I say it's

73 (CLAD:)

you, Mis - ter Strong, for on the sub - ject of to - mor - row You are

MCQ, LOCK, BAR,
PEN, FIPP: You are

76 **Faster**

(CLAD:) **wrong!**

77-79 3

MCQ, LOCK, **wrong!**
BAR, PEN, FIPP:

3

3

80-83 4

84-87 4

Vamp 88-89 2

HOPE: Stand aside?
BOBBY: You heard me.

90

HOPE:

91

Bob - by, think! You're stand - ing on the brink! You'll be ar -

92 93

- res - ted soon, per - haps as soon as noon, and I could

94 95

ne - ver bear to have you tak - en where the guilt - y

96 (HOPE:) 97

pee - ers meet the toi - let judge - ment seat!_____

BOBBY:

You said to

98

Broadly**HOPE/BOBBY:**

fol - low your heart, here's where my heart leads. Now

I'll do my part to ba - nish all needs. You

made me to see, fan - tas - tic - 'lly clear, when

peo - ple pee free, we've no - thing to

113

HOPE:

Give up now! We'll find a way some - how to help the

BOBBY:

fear! Your words were like

115 (HOPE:) 116

peo - ple pee with - out a heft - y fee, but if you

(BOBBY:)

seeds, at first they seemed

117 118

must per - sist be - ing an an - ar - chist, my fath - er's

mild, they grew in - to

119 120

men will see you're sent a - way from me! You'll get

deeds. This ri - ot's our

121 122

U - rine - town! Bob - by, you'll get

child! Sing of to - day, not to - mor - row!

123 (HOPE:) U - rine - town! 124 Off you'll go to

(BOBBY:) End their lives of sor - row!

125 U - rine - town! 126 U - rine - town! 127 U - rine - town! 128

To - day! To - day! Sing of to - day!!

129 Dialogue (w/Piano)

129-136 8

137-140 4

LITTLE BECKY: I never agreed to any punishment of my body.

CLADWELL: Oh, punishment is all you'll know, once you release the girl!

141-151 11

Vamp On cue

152 153 154 (Cym roll)

155

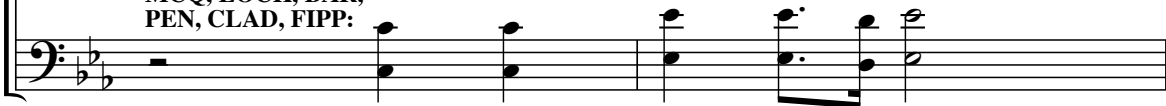
THE POOR:

(W:)



Bob - by help! He'll turn our brains to kelp! No mat - ter

(M:)

**MCQ, LOCK, BAR,
PEN, CLAD, FIPP:**

You are wrong, Mis - ter Strong!

157



what we do, we're in a real bad stew! Those cops look



You are wrong, Mis - ter Strong!

159



aw - ful mean, like none we've e - ver seen! When Clad - well



Ver - y wrong, Mis - ter Strong!

161 **(POOR)**
(W:)

gives the cue, our re - vo - lu - tion's through! —

162

(M:)

(MCQ, LOCK, BAR,
PEN, CLAD, FIPP:)

You are wrong, Mis - ter Strong!

163

BOBBY:

164

Last night your words were like

(POOR)
(W:)

Bob - by, please! There's no way to ap - pease a rag - ing

(M:)

(MCQ, LOCK, BAR,
PEN, CLAD, FIPP:)

You are wrong, Mis - ter Strong!

165 (BOBBY:) 166

seeds, at first, they seemed

(POOR)
(W:) ma - ni - ac, a real in - sa - ni - ac! He's like a

(M:)

(MCQ, LOCK, BAR,
PEN, CLAD, FIPP:)

You are wrong, Mis - ter Strong!

167 168

mild, They grew in - to

(W:) speed - ing train caught in a hur - ri - cane, but he is

(M:)

Ver - y wrong, Mis - ter Strong!

169 (BOBBY:)

seeds, this ri - ot's our

(POOR) (W:)

in con - trol, and he is on a roll! —

(M:)

(MCQ, LOCK, BAR, PEN, CLAD, FIPP:)

You are wrong, Mis - ter Strong!

171

HOPE:

172

Oh, Bob - by,

(BOBBY:)

child! The child is on

(POOR) (W:)

Clad - well's nuts! With no ifs, ands, or buts! Yes he's a

(M:)

(MCQ, LOCK, BAR, PEN, CLAD, FIPP:)

You are wrong, Mis - ter Strong!

173 (HOPE:) 174

No, Bob - by,

(BOBBY:) fire! He's hot as the

(POOR) (W:) real live loon! A freak - ing loon - ey tune! And when he's

(M:) (MCQ, LOCK, BAR, PEN, CLAD, FIPP:)

You are wrong, Mis - ter Strong!

175 176

Oh, Bob - by,

sun! He'll burn like a

(W:) done with us, we'll find we're on a bus bound for that

(M:)

Ver - y wrong, Mis - ter Strong!

177 (HOPE:) 178 179

No, Bob - by! You'll get

(BOBBY:) pyre 'til free - dom is won!

(W:) un - known place that we all dread to face! We'll get

(M:) You are wrong, Mis - ter Strong! You'll get

(MCQ, LOCK, BAR, PEN, CLAD, FIPP:) PENNYWISE sings 8va through m. 191

180

181

U - rine - town! Bob - by you'll get

3 Sing of to - day, not to - mor - row!

(W:) U - rine - town! Bob - by we'll get

(M:) U - rine - town! Bob - by you'll get

182 (HOPE:) U - rine - town _____ 183 Off you'll go to

(BOBBY:) End their lives of sor - row!

(POOR) (W:) U - rine - town! _____ Off we'll go to

(M:) U - rine - town! _____ Off you'll go to

(MCQ, LOCK, BAR, PEN, CLAD, FIPP:) U - rine - town _____ Off you'll go to

184 U - rine - town, 185 U - rine - town, 186 U - rine - town! _____ 187

To - day! To - day! Sing of to - day!!

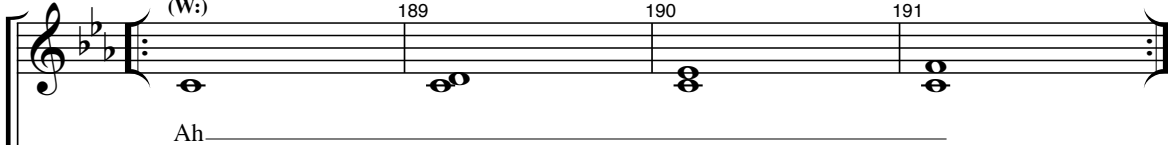
(W:) U - rine - town, U - rine - town, U - rine - town! _____

(M:) U - rine - town, U - rine - town, U - rine - town! _____

U - rine - town, U - rine - town, U - rine - town! _____

188


(POOR)
(W:) 189 190 191



Ah

(M:)

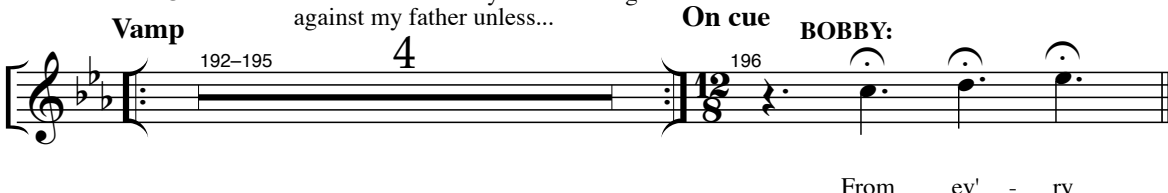
**MCQ, LOCK, BAR,
PEN, CLAD, FIPP:**



Ah

HOPE: But how can I come with you and not fight
against my father unless...

Vamp 192-195 **4** **On cue** **BOBBY:** 196

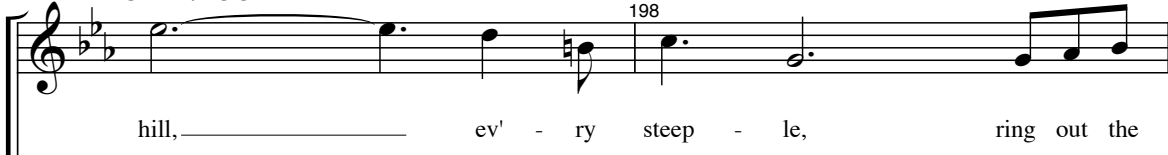


From ev' - ry

197


Slower

BOBBY/POOR: 198



hill, ev' - ry steep - le, ring out the

**MCQ, LOCK, BAR,
PEN, CLAD, FIPP:**




PENNYWISE 8va through m. 211

Wrong, Mis - ter Strong, think of to - mor - row, Mis - ter Strong, our re -

199 200



an - them of the peo - ple, mak - ing a



-sourc - es are as fra - gile as a new - born ba - by's skull! With your

201 **(BOBBY/POOR:)**

new way, break - ing the clouds of gray to

**(MCQ, LOCK, BAR,
PEN, CLAD, FIPP:)**

ac - tions you would gut the child and leave a life - less hull, a life - less

203 **BOBBY:**

sing of _____ to - day! _____

THE POOR:

(W:)

sing of _____ to - day! _____

(M:)

**(MCQ, LOCK, BAR,
PEN, CLAD, FIPP:)**

hull, Mis - ter Strong! You're ver - y dull, Mis - ter Strong, dis - perse your

205 (BOBBY:)

206

(POOR)
(W:)

(M:)

(MCQ, LOCK, BAR,
PEN, CLAD, FIPP:)

throng, Mis - ter Strong, dis - perse your throng and end your song, and end your

207

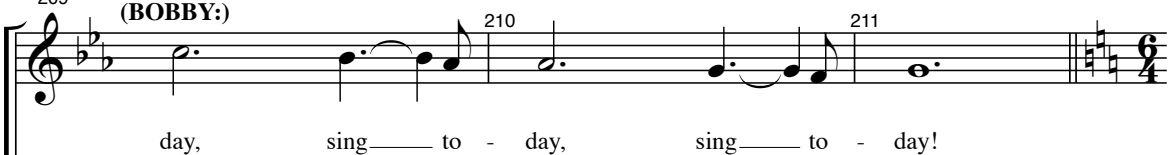
208

(W:)

(M:)

song, Mis - ter Strong, you're wrong, Mis - ter Strong, You're


209 (BOBBY:)



day, sing to - day, sing to - day!


(POOR)

(W:)

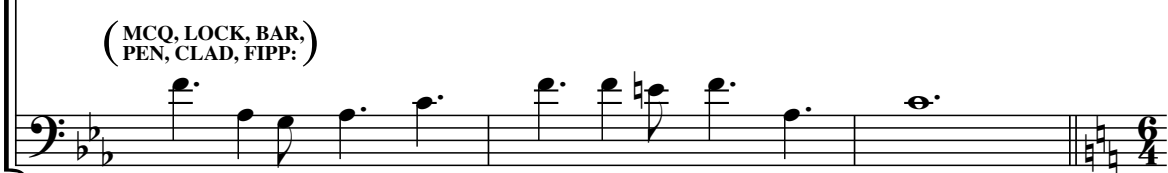


day, sing to - day, sing to - day!

(M:)



(MCQ, LOCK, BAR,
PEN, CLAD, FIPP:)



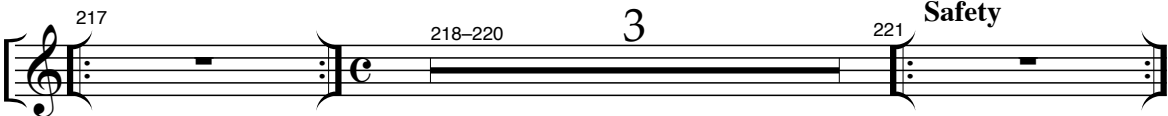
wrong, Mis - ter Strong, you're wrong, Mis - ter Strong, you're wrong!

228 **Faster**



212-215 4

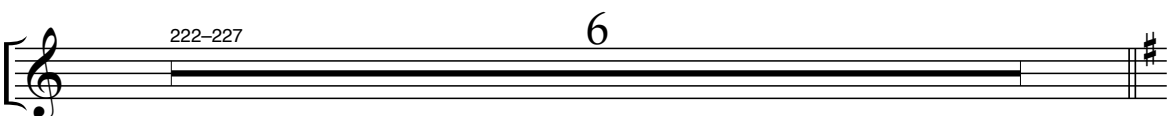
BOBBY: Now run, everybody! Run for your lives! RUN!!!



217 218-220 3

Safety

222



222-227 6

228 **Slower**

WOMEN:

(Pno, Clar, Tbn)

U - rine - town!

MEN: Except LOCKSTOCK

U - rine -

U - rine - town!

U - rine - town!

town!

U - rine - town!

U - rine

U - rine - town!

U - rine - town!

town

U - rine - town!

U - rine,

U - rine - town,

U - rine - town!!

U - rine - town,

U - rine - town!!

FINE

11

What Is Urinetown?**Allegro**

1-14 14

15 *Dialogue*

(Alto Sax) 16 17-30 14

31

31-48 18

49

49-64 16

65

79 **Safety***vocal last x***LITTLE BECKY:**

65-78 14 80

What is U - rine - town?

81 82 83 84

U - rine - town's the end! Swift and bru - tal pu - nish - ment, no

HOT BLADES HARRY:

85 86 87 88

need now to pre tend! The trap-door's sprung and then you're hung and

89 (HARRY:) 90 91 92

when they cut you down, they'll box you up and ship you out and

93 94 THE POOR: 95 96

call it U - rine - town! They'll box you up and ship you out and

97 98 99 100

call it U - rine - town, town, town, town, town!_____

101 102-103 2

104

105 106 107

Dance? No! Ne - ver do they dance! Those

108 109 110 111

peo - ple down in U - rine - town, they ne - ver get the chance!

112 113 114 115 116

Danc - ing, for - get it! Ne - ver, na - da, nope! Un - less it's at the

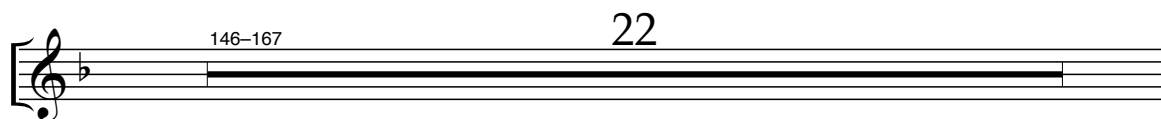
117 118 119-121 3

bot - tom of a rope!

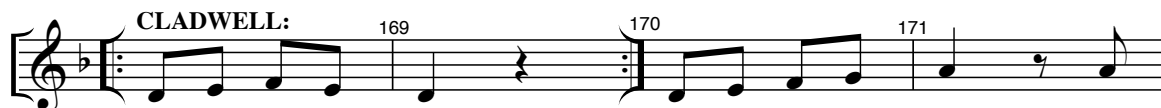
122 *Dialogue*



146



168 **Safety** *vocal last x*



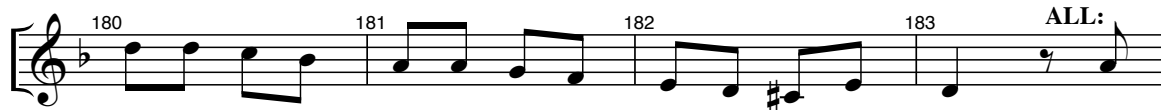
What is U - rine - town? U - rine - town's a tool! An



in - stru - ment of po - wer to en - force my i - ron rule! So



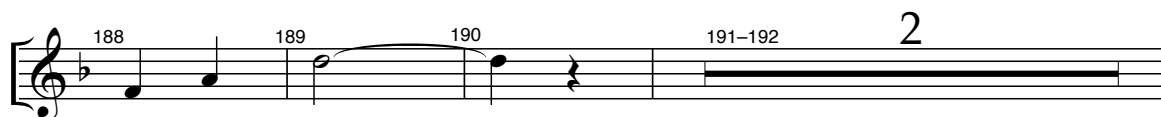
send your troops to all the stoops and let them un - der - stand if



Hope is not re - turned it's U - rine - town for all the land! If

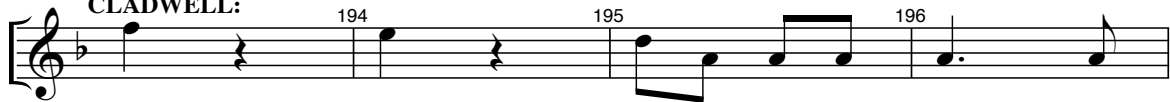


Hope is not re - turned, it's U - rine - town for all the land, land,



land, land, land!_____

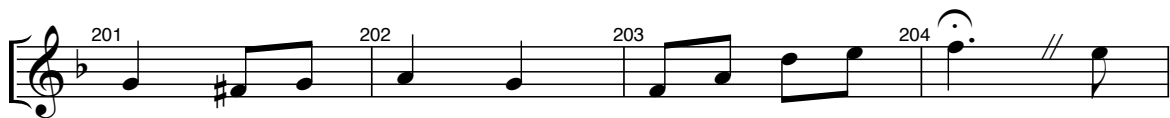
193

CLADWELL:

Dance? Dance? Do they think I'll dance? Those



peo - ple with my daugh - ter want to make me change my stance!



Stance, dance, for - get it! Ne - ver, na - da, nein! I'll

A tempo

207



teach them not to take from me what's mine!

Dialogue

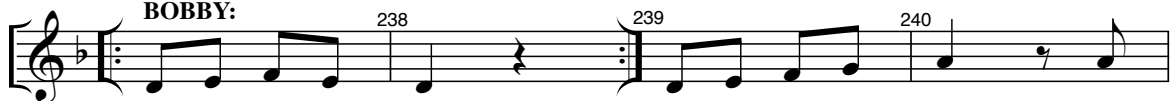
12

221



16

237

Safety*vocal last x***BOBBY:**

What is U - rine - town? U - rine - town's a lie! A

241 **(BOBBY:)** 242 243 244

means to keep the poor in check un - till the day they die. I

245 246 247 248

did not shirk their dirt - y work, but things are diff - rent now! We'll

BOBBY/JOSEPHINE:

249 250 251 252

fight for right with all our might un - till we win some - how! We'll

253 254 255 256

fight for right with all out might un - till we win some how, how,

257 258 259 260-261 2

how, how, how! _____

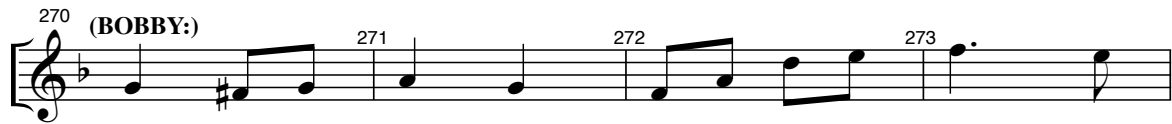
262

BOBBY: 263 264 265

Dance! Dance! Lis - ten to it dance! My

266 267 268 269

heart is like a stal - lion rac - ing through a great ex - panse!

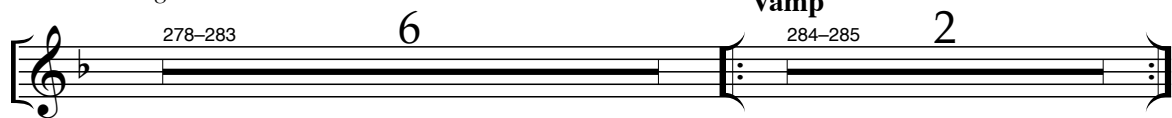


Can - yons of free - dom, that's where it will waltz, per -



- for - ming co - ra - nar - y so - mer - saults!

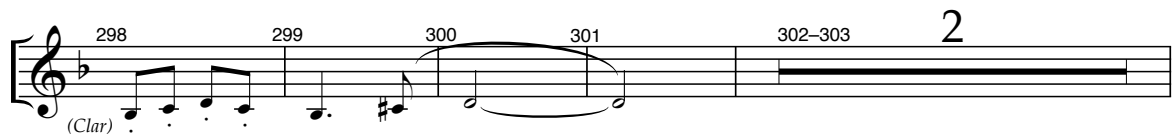
Dialogue



286 **Slower, like a Death March**



LITTLE SALLY: Sure. The way I see it, Urinetown
isn't so much a place as it is a
metaphysical place.



304 **Safety**

vocal last x



What is U - rine - town?

U - rine - town is here!



It's the town where - e - ver peo - ple learn to live in fear. So

A tempo

312 (LITTLE SALLY:) 313 314 315

look a - round, you've fin - 'lly found the place you asked a - bout, for

Poco rit.

316 317 318 319 ALL:

U - rine - town is your town if you're hope - less, down, and out! For

Molto rall.

320 321 322 323 LOCKSTOCK:

U - rine - town is your town if you're hope - less, down, and out! For

Colla voce

324 325 326

U - rine - town is your town. If you're hope - less, down,— and

A tempo (Tempo I)

327 ALL: 328 329 330

out, out, out, out, out! _____

331-360 30

361 362 363 364 ALL:

(Fl. Tom roll) *sfz* Hey!

12

Snuff That Girl

LITTLE BECKY: Haven't you heard, Little Sally? We are
no better than them. In fact, we're worse.

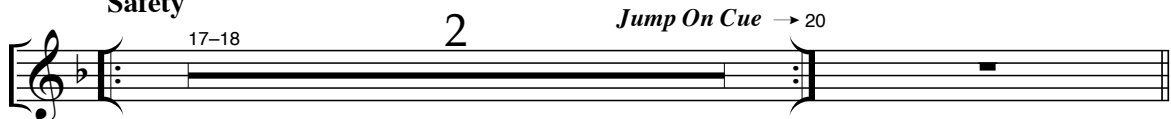
LITTLE SALLY: Worse?! *Musical vamp begins*

Fast, mean and jazzy (swing 8th's)



HOT BLADES HARRY: Cladwell juice! Then we'll see who's better than who!

Safety



21

HOT BLADES HARRY:



Look at her — there, — all bound — up, — gagged and — tied,



— with her — head full of — hair, — and her — heart



— full of — pride! — Well, boys, I've had e - nough

30 (HARRY:)

— of each — ar - ro - gant — curl, — Bing! Bang! Boom!

— Let's get — tough, — play - in' — rough, — snuff that — girl!

36

LITTLE BECKY: Then why does it feel so right?

37-42 6 43

(Alto Sax, Tbn)

44

LITTLE BECKY:

Look at us — here, — in a — hole, — on the — lam,

— with our — hearts full of — fear! — What a — rip!

— What a — sham! — You know, cops will be — here

53 54 55 HARRY:

— bust - 'in — heads — might - y — quick, — But we'll

beat them to the punch — when we snuff out that — chick! —

60 **BECKY:** 61 62 **HARRY:** 63

We _____ tried do - in' what we should. Was - n't glad.

64 **BECKY:** 65 66 **HARRY:** 67

Then _____ we learned that do - in' good _____ means do - in' bad! _____

68

BECKY/HARRY: 69 70

Nuts, they fall _____ close, _____ so they _____ say, _____ to the _____ tree!

71 72 73

_____ Look - y _____ here! Here's an _____ a - corn from _____ Clad -

74 75 76

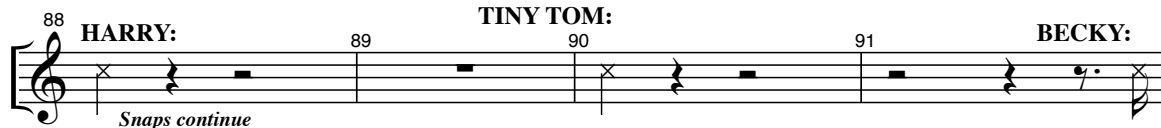
- well I _____ see! _____ I say she is the _____ nut,

77 78 79

_____ and of _____ course, _____ We're the _____ squirrel, _____ she is

80 81 82 83

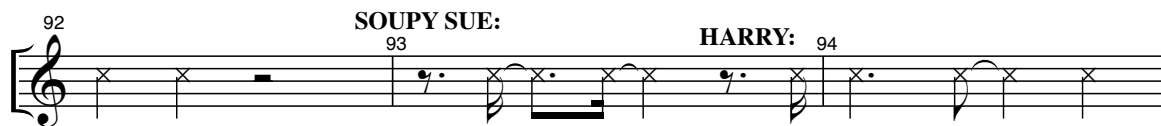
what we saved for win - ter, so let's snuff that _____ girl! _____

84 **No Key****ALL:***Finger snaps*

Bing!

Bing!

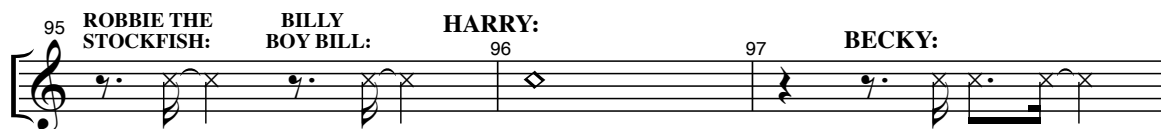
A



bing - bang!

Bing - Bang!

A bing, bang, — boom!

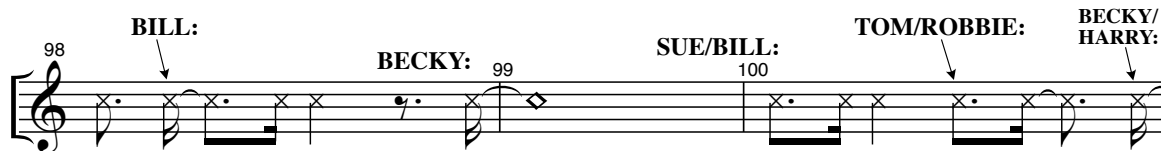


Boom!

Boom!

Yeah!

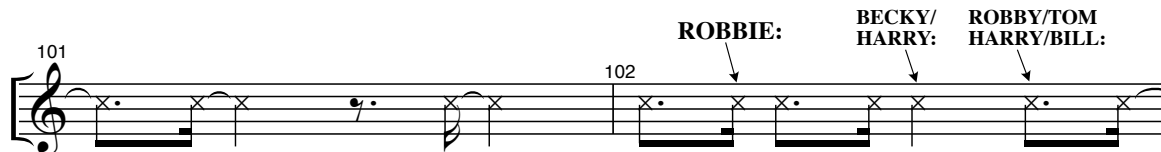
O - kay, now!



Snuff! Snuff — the girl!

Yeah! —

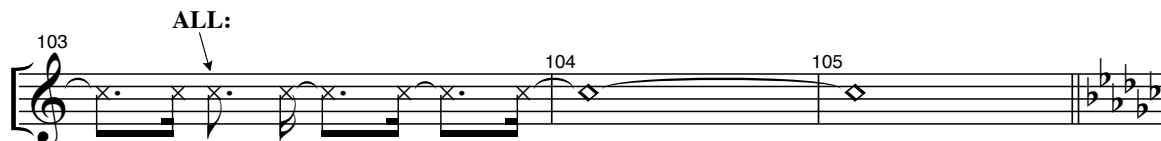
Snuff the girl! Snuff her! — Oh,



— yeah, —

now —

go! Snuff the girl! Yeah! Snuff the —



— girl! Yeah! Snuff the — girl! —

106 Dance

106-122 **17** 123 124

(Alto Sax) 3

125 **BECKY/
HARRY:** 126 *Finger snaps* 127 **ROBBY/TOM
HARRY/BILL:** 128

**BECKY/
HARRY:** 129 130 131 **ALL:** 132

133 134 135 136

137 138 139

140 **(ALL:)** 141 142

This is the end, roll the dice, place your bets

143 144 145

in this miserable world that's as good

146 (ALL:) 147 148

— as it — gets. — So now, let's live it — up,

149 150 151

— eat the oy - ster and the — pearl! — And let's

152 153 154-155 2

get this part - y jump - in'

156 157 158-159 2

Real - ly get it pump - in'!

160 161 162 163

Get this part - y jump - in', yeah let's snuff that...

Drum Solo 164-165 2 166 > 167

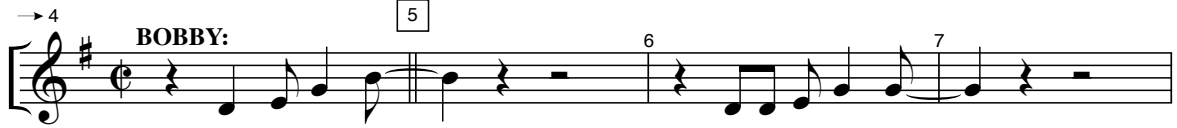
(Clar) 3 3 3 3

Snuff that — girl!

13

Run, Freedom, Run

BOBBY: But in the heat, the actual hotness
of battle, the cry of freedom
sounds something like...

Rollicking country gospel

Run, free-dom, run! —

Free-dom run a - way! —



My friends, you have to run, run - a, run - a, run, — free-dom run a - way!



— That free-dom sun —



will shine some day. — 'Til then, you bet - ter



run, run-a, run-a, run, — free-dom run - a - way! —

21 *Dialogue*

TINY TOM: Literally? **BOBBY:** Yes.



There's a trick - le of

30

(BOBBY:) 31 32

sweat drip-pin' in your ear.——

THE POOR:

(W:) There's a trick-le of sweat! Drip-pin' in your ear!

(M:)

33 34 35

But still,— you got-ta run, run-a, run-a, run,— free-dom run a-way!

Ah——

36 37 38 39

— So don't you fret,— and ne-ver fear

Run, run a way! Ah——

40 (BOBBY:) 41 42

'Til Free- dom's won, won - a, won - a, won,

(W:) Won, won - a, won - a, won!

(POOR) Won, won - a, won - a, won!

(M:)

43 44 45

free - dom run a - way! There's a

Run, free - dom, run!

46

47 48

great big Clad - well on your tail

Hand Claps *Claps cont'd*

Run, free - dom, run!

49 **(BOBBY:)** 50 51

And he's put his hench - men on your trail _____

(POOR)
(W:) *Hand Claps*

(M:)

52 53 54

I'm simp - ly lay - in' _____

Claps cont'd -----

Run, free - dom, run! Ah _____

55 56 57

out the fac's— for your, Great big Clad - well's mak - ing tracks for you, _____

Ad lib

58 (BOBBY:) 59 60 60 A

Ain't no time to re-lax for you. Run free-dom, run!—

(POOR)
(W:) *Claps cont'd* -----

Ah----- Run, free-dom, run!

(M:)

61

62 63

Run free-dom, run,—— Run, free-dom, run!

64 65 66

Free-dom run a-way!——

Free-dom run a-way,—— Free-dom run a-way!

BOBBY/POOR:

67 (W:) 68 69

My friends, you have to run, run - a, run - a, run., — Free - dom, run - a.

(M:)

70 (BOBBY/POOR:) 71 72 73 //

way! —

(POOR)
(W:)

Free - dom run a - way! — Free - dom run a - way! —

(M:)

Free - dom run a - way! — Free - dom run a - way! —

(BOBBY/POOR:)

74 (W:) 75 76

That free - dom sun — (that free - dom sun) — will shine some

(M:)

(BOBBY/POOR:) **BOBBY:** **BOBBY/POOR:**

77 (W:) 78 79

day! Three - Four! 'Til then, — you bet - ter

(BOBBY/POOR:)

80 (W:) 81 82

run, run - a free - dom run, — Free - dom run a - way! —

→ 85

83 **(BOBBY:)** 86

Run, free - dom, run! — Free - dom run a - way! —

(POOR) **(W:)**

Hal - le - lu - jah, — Hal -

(M:)

87 (BOBBY:) 88 89

(POOR) — My friends, you have to run, run - a, run - a, run,

(W:) - le - lu - jah! Ah

(M:)

90 91 92

— free - dom run a - way! — That free - dom sun

Run, Hal - le - lu!

93 94 95

— will shine some day —

Free - dom sun, some sweet day!

96 (BOBBY:) 97 98

(POOR) Til then,— you bet- ter run, run - a, run - a, run, — run - a, run - a, run!

(W:) Run, run - a, run - a, run, — run - a, run - a, run!

(M:)

99 100 101 102

— Hal - le - lu - jah! With the wind in your hair, you'll

Hand Claps

— Hal - le - lu - jah! Free - dom run!

103 104 105 106

run to free - dom glor - y! — That fr - ee - dom sun will

Free - dom sun!

Recitative

107 (BOBBY:) shine all o - ver our 108 free - dom stor - y! 109 I said

(POOR) *Hand Claps*

110

(BOBBY:) 111 free - dom... 112 I said free - dom... 113 I said free -

114 115

116 117 119 120

dom run... A - way!!!

121

(BOBBY:) 122 123 124

(POOR) (W:) Run free - dom, run, run free - dom, Free - dom run a - way! —

(M:)

13A

Freedom Playoff

TACET

14

*Follow Your Heart
(Reprise)*

HOPE: Wait a minute, when will I see you again?

Safety

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of five staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of two flats. It contains measures 1 through 3. Measure 1 has a whole rest. Measure 2 has a quarter rest. Measure 3 contains a half note G3 and a quarter note B2. Above measure 3 is the label 'HOPE:'. Above measure 4 is the label 'Vocal last x'. The second staff contains measures 4 through 7. The third staff contains measures 8 through 11. The fourth staff contains measures 12 through 15. The fifth staff contains measures 16 through 18 and ends with a double bar line and repeat sign. The lyrics are: 'When dark - ness sur - rounds you and you lose your way, you have your own com - pass that turns night to day, and it's e - ven with you be - fore you de - part. Be still, hear it beat - ing, it's lead - ing you: fol - low your...'.

When dark - ness sur -

rounds you and you lose your way, you have your own

com - pass that turns night to day, and it's e - ven

with you be - fore you de - part. Be still, hear it

beat - ing, it's lead - ing you: fol - low your...

HOPE: Oh, Bobby.

Quick segue

14A

Follow Your Heart
(Scene Change)

TACET

15

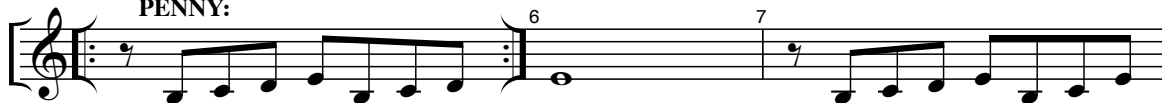
Why Did I Listen To That Man?

CLADWELL: With all haste, Officer
Lockstock! With all haste!

BOBBY: You lied to us, Cladwell! Cladwell!!

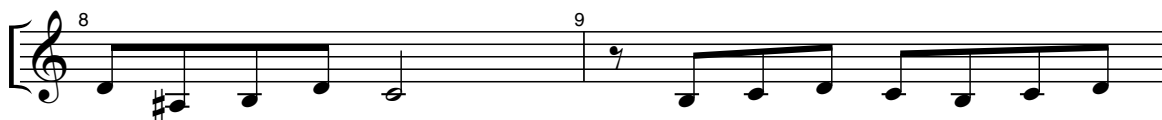


5 Safety

*vocal last x***PENNY:**

Why did I lis- ten to that man?

Why did I lis- ten to the

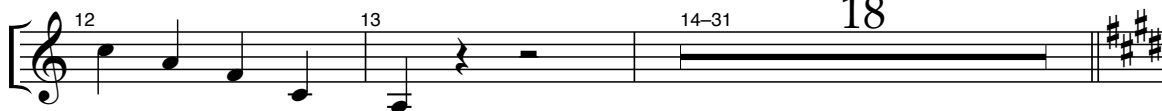


na - ture of his plan?

And when he talked, I should have



balked, I should have walked, I should have ran! _____ Why did I



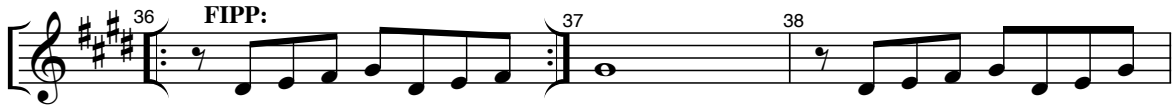
lis - ten to that man?

32

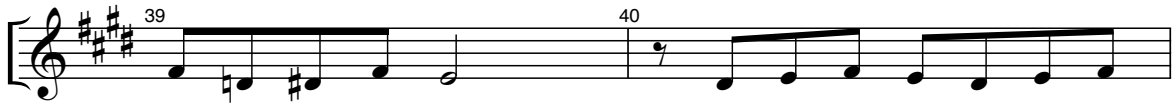


CLADWELL: Wash them in the banks of the Rio del Rio.
Now go! You, you, and you! Come with me!

Safety *vocal last x*



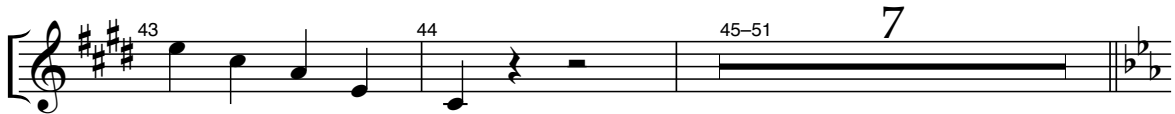
Why did I lis - ten to that crook? A lit - tle bribe in cash is



all it real - ly took. That's how that cra - ven toi - let

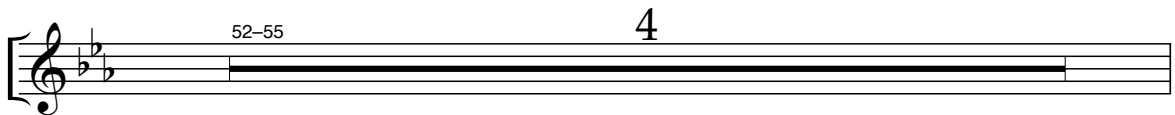


ma - ven made me cave in. I'm a shnook! Why did I



lis - ten to that crook?

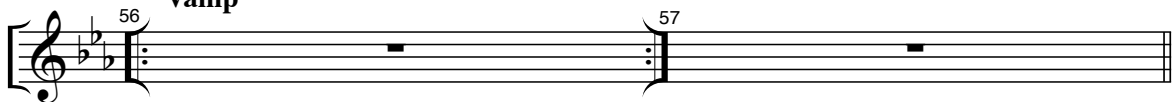
52



LOCKSTOCK: What happens to you happens to
all of us, sooner or later.

On Cue

Vamp



BARREL: Rather later than sooner, I'd say.

BOBBY: But not to Hope! Oh, please not to hope!

58 **LOCKSTOCK/BARREL:** 59 60 61

Musical notation for measures 58-61. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4. Measure 61 ends with a whole note G4.

Now we've fin - 'lly got you, now you're in our claws,

62 63 64 65

Musical notation for measures 62-65. The melody consists of quarter notes: E4, F4, G4, A4, G4, F4, E4, D4. Measure 65 ends with a whole note D4.

cap - tured in our ci - ty of laws.

66 67 68 69

Musical notation for measures 66-69. The melody consists of quarter notes: C4, D4, E4, F4, E4, D4, C4, B3. Measure 69 ends with a whole note B3.

There's no trial or ju - ry, no - thing to dis - cuss.

70 71 72 73

Musical notation for measures 70-73. The melody consists of quarter notes: A3, B3, C4, D4, C4, B3, A3, G3. Measure 73 ends with a whole note G3.

Now the law is speak - ing through us! You'll get

74 75 76

Musical notation for measures 74-76. Measure 74 has a dotted quarter note G3. Measure 75 has a whole rest. Measure 76 has a dotted quarter note G3.

U - rine - town! Off with you to U - rine - town!

77 78 79 80

Musical notation for measures 77-80. Measure 77 has a quarter rest. Measure 78 has a dotted quarter note G3. Measure 79 has a quarter rest. Measure 80 has a whole note G3.

A - way with you to U - rine - town! Now, no more fuss!

81-83 3

Musical notation for measures 81-83, consisting of a whole rest followed by a double bar line and a repeat sign.

UGC EXEC #2: There may be no saving you,

PENNY: Oh, no? Then take that! And that!
And this! And a few of these!

84-87 4

Musical notation for measures 84-87, consisting of a whole rest followed by a double bar line and a repeat sign.

Safety *vocal last x*
HOPE:

88 Why did I lis- ten to that boy! 89 He spoke of hopes and dreams and 90 filled me with such joy. 91 How can I know he loved me 92 so? Was it for show? Was I his toy? 93 Why did I 94 lis - ten to that boy? 95 96 97-99 3

100-108 9 [To 108 A]

BOBBY: I guess I still don't understand.

BARREL: Never fear, the time of understanding is at hand!

LOCKSTOCK: Welcome then! To the very gates of Urinetown itself!

108 A-108 G 7 108 H **Safety** [To 109]

109 **Safety** *vocal last x*
PENNY:

109 Why did I lis - ten to that cad? 110 Why did I lis - ten to my

HOPE/PENNY:
 111 **(HOPE:)** 112

dad? I went to work for him, he said he was so glad.

HOPE: **PENNY:** **HOPE:** **HOPE/PENNY:**

Was he sin - cere? Well, now it's clear. And now I fear that I've been

115 **(HOPE/PENNY:)** 116 117

had! ——— Why did I lis - ten to

FIPP:

That

118

HOPE: 119 120

my

PENNY:

that cad, that cad, that

BOBBY:

my heart, my

LOCKSTOCK/BARREL:

This is U - rine - town! Dead a - head it's

(FIPP:)

crook, that crook, that crook, that

121 (HOPE:)

dad, my dad, my dad, my dad, my

(PENNY:)

cad, that cad, that cad, that cad, that

(BOBBY:)

heart, my heart, my heart, my heart, my

(L/B:)

U - rine - town! You must go to

(FIPP:)

crook, that crook, that

123 124 125

dad, my dad, my dad, my dad, my dad, my dad, my dad, dad.

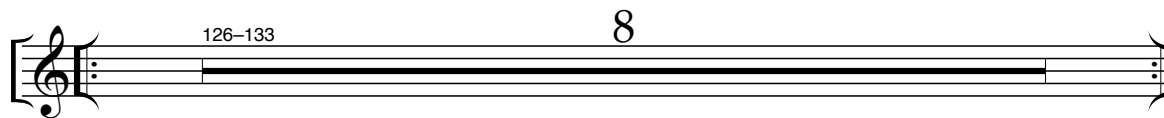
cad, that cad, that cad, that cad, that cad, that cad, that cad, cad.

heart, my heart, my heart, my heart, my heart, my heart, my heart, heart.

U - rine - town, U - rine - town, U - rine - town!

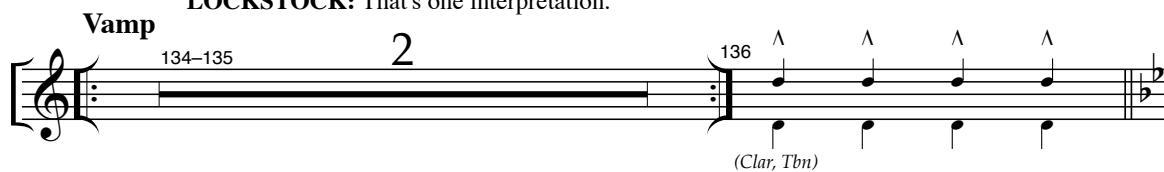
crook, that crook, that crook, crook!

126



BOBBY: Wait a minute: You're just going to throw me off this roof,
and that's supposed to be Urinetown? Death is Urinetown?

LOCKSTOCK: That's one interpretation.



Musical score for the song "Why Did I Listen To That Man?". The score is written in G minor (one flat) and 4/4 time. It features six vocal parts:

- HOPE:** Measures 137-138, melody: G4, F4, E4, D4, C4. Lyric: Ah
- PENNY:** Measures 137-138, melody: G4, F4, E4, D4, C4. Lyric: Ah
- BOBBY:** Measures 137-138, melody: G4, F4, E4, D4, C4. Lyric: Why did I lis - ten to my heart?
- LOCKSTOCK:** Measures 137-138, melody: G4, F4, E4, D4, C4. Lyric: There's no trial or
- FIPP:** Measures 137-138, melody: G4, F4, E4, D4, C4. Lyric: Hah hah hah hah hah hah hah hah
- BARREL:** Measures 137-138, melody: G4, F4, E4, D4, C4. Lyric: There's no trial or

139 (HOPE:) Ah _____ 140

(PENNY:) Ah _____

(BOBBY:) I heard its call and made this re - vo - lu - tion start.

(LOCKSTOCK:) ju - ry. _____ No - thing to dis -

(FIPP:) hah hah hah hah hah hah hah hah hah hah

(BARREL:) ju - ry. _____ No - thing to dis -

141 (HOPE:) Ah _____ 142

(PENNY:) Ah _____

(BOBBY:) So let the throng take up my song, make Clad-well see that he is

(LOCKSTOCK:) e _____

-cuss. Now the law is

(FIPP:) hah hah hah hah hah hah hah hah hah hah

(BARREL:) -cuss. Now the law is

143 (HOPE:) Ah Ah 144

(PENNY:) Ah Ah

(BOBBY:) wrong! Why did I lis - ten to my

(LOCKSTOCK:) speak - ing through us.

(FIPP:) hah hah hah hah hah hah hah hah hah hah

(BARREL:) speak - ing through us.

145 (HOPE:) 146

hah hah hah hah hah hah hah hah hah hah hah

(PENNY:)

hah hah hah hah hah hah hah hah hah hah hah

(BOBBY:)

heart, hah, hah, hah, hah, hah. Why did I lis - ten to my

(LOCKSTOCK:)

hah hah hah hah hah hah hah hah hah hah hah

(FIPP:)

hah hah hah hah hah hah hah hah hah hah hah

(BARREL:)

hah hah hah hah hah hah hah hah hah hah hah

147 (HOPE:) 148

hah hah hah hah hah hah hah hah hah hah

(PENNY:)

hah hah hah hah hah hah hah hah hah hah

(B:) 

heart? I heard its call and made this

(L:) 

hah hah hah hah hah hah hah hah hah hah

(FIPP:)

hah hah hah hah hah hah hah hah hah hah

(BARREL:)

hah hah hah hah hah hah hah hah hah hah

149 (HOPE:)

150

hah hah hah hah hah hah hah hah hah

(PENNY:)

hah hah hah hah hah hah hah hah hah

(BOBBY:)

re - vo - lu - tion start. So let the throng take up my

(L:)

hah hah hah hah hah hah hah hah hah

(FIPP:)

hah hah hah hah hah hah hah hah hah

(BARREL:)

hah hah hah hah hah hah hah hah hah

151 (HOPE:)

152

hah hah hah hah hah hah hah hah Why did I

(PENNY:)

hah hah hah hah hah hah hah hah Why did I

(BOBBY:)

song, make Clad-well see that he is wrong! Why did I

(L:)

hah hah hah hah hah hah hah hah Why did he

(FIPP:)

hah hah hah hah hah hah hah hah Why did I

(BARREL:)

hah hah hah hah hah hah hah hah Why did he

153 (HOPE:) 154

lis - ten to that (huh, huh, huh) Why did I

(PENNY:)

lis - ten to that (huh, huh, huh) Why did I

(BOBBY:)

lis - ten to that.. (huh, huh, huh) Why did I

(LOCKSTOCK:)

lis - ten to that... (huh, huh, huh) Why did he

(FIPP:)

lis - ten to that... (huh, huh, huh) Why did I

(BARREL:)

lis - ten to that... (huh, huh, huh) Why did he

155 (HOPE:) 156 157 158

lis - ten to that... Dad! Why did I list - ten to my...

(PENNY:)

lis - ten to that... Cad! Why did I list - ten to that...

(BOBBY:)

lis - ten to my... Why did I list - ten to my..

(LOCKSTOCK:)

lis - ten to that... Bad! Why did he list - ten to that...

(FIPP:)

lis - ten to that... Bad! Why did I list - ten to that...

(BARREL:)

lis - ten to that... Bad! Why did he list - ten to that...

Quick Segue

15A

After Bobby's Death

TACET

16

Tell Her I Love Her

LITTLE SALLY: That's right. They were about her

SOUPY SUE: Well, what were they?

LITTLE SALLY: They were...

Adagio (♩ = 69) **Rit.** (♩ = ♩) **A tempo**

LITTLE SALLY: 3

Tell her I love her, tell her I'll

al - ways be with her, and I will see her in a bet - ter place, where

(SALLY:) (♩ = ♩)

hope is al - ways new. Ours was a short time, ours was a

OTHERS:
(W:) 3

Ooo_____ Ooo_____

(M:)

3

8 (SALLY:)

love that ne - ver bloomed, yet in that love there lives a brand new hope that's

(OTHERS)

(W:)

Ooo

(M:)

10

call - ing out to you. Its call is

Ooo

12

13

soft and gen - tle, tame and fine, it's do - cile and be -

(Ooo)

BOBBY:
(SALLY:)

14 15 16

-nign, a pick - le in the brine. What did I say? That is - n't what I

(OTHERS)
(W:)

(M:)

BOBBY:

17 18

meant. I've lost my sense of scent. I fear my life is

BOBBY/SALLY:

19 20 21

spent. No one is in - no - cent.

LITTLE SALLY: No one.

SOUPY SUE: "No one is innocent." What did he mean by that?

22-24

LITTLE SALLY: I don't know, he started fading in and out after awhile. It was a miracle he was alive at all, the fall was so horrible.

LITTLE SALLY:

Tell all the

28 **A tempo**

peo - ple, tell them the time is al - ways now. Tell them to

BOBBY:

fight for what they know is right. I've lost my sense of sight, and yet I

BOBBY/SALLY:

see them. I see them stand - ing hand in hand. I see them

OTHERS:

(W:)

Ooo_____ Ooo_____

(M:)

34 (BOBBY/SALLY:)

stand - ing hand in hand and cheek to cheek and gland in gland. There still is

(OTHERS)
(W:)

Ah _____

(M:)

Poco rit. **Colla voce** (slower) JOSEPHINE: Yes? OTHERS: Yes?

36 hope, I see it in this land. 37 If on - ly... 38 If on - ly...

Ah _____

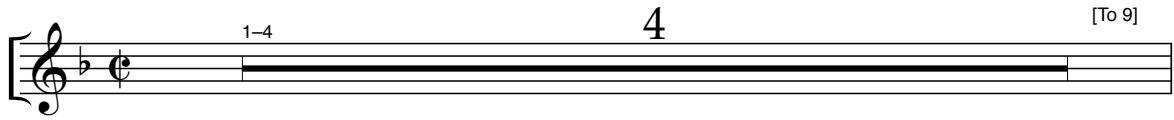
LITTLE SALLY: And then... he expired. **A tempo**

39 40 41

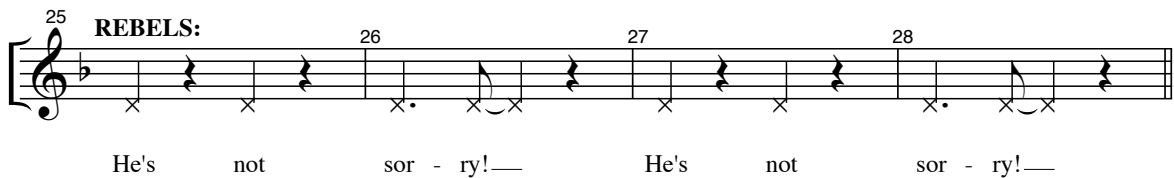
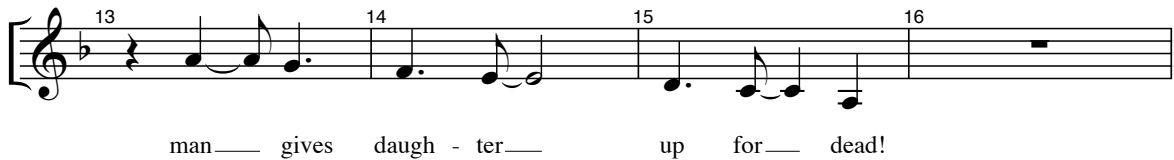
17

We're Not Sorry

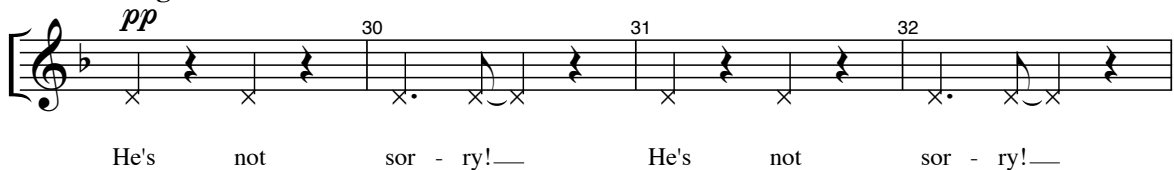
HOPE: Now let's go do to them what they
were ultimately going to do to us!



9



29

Dialogue

33-36 **4** **Safety** 37-38 **2**

39-52 **14**

BARREL: And I love you. Very much.
LOCKSTOCK: I see. [Exits]

Vamp 53-54 **2** 55

(Sop Sax)

BARREL: Well, that went very well.

56

JOSEPHINE: 57 58 59

You___ who fly the___ blimp___ of e - vil___

60 61 62 63

shun___ up - hea - val___ in the___ air!

64 **SOUPY SUE:** 65 66 67

Then___ ask why the___ ride___ gets jar - ry!___

68 69 70 71

Now you're sor - ry___ you're up___ there!

72 **REBELS:** 73 74 75

Now you're sor - ry!___ Now you're sor - ry!___

76



Now you're sor - ry! — Now you're sor - ry! —

FIPP: And what if I am flying the coop?! What if I'm actually on my way to the airport right now to catch the last flight to Rio?! What you say to that, hmm?

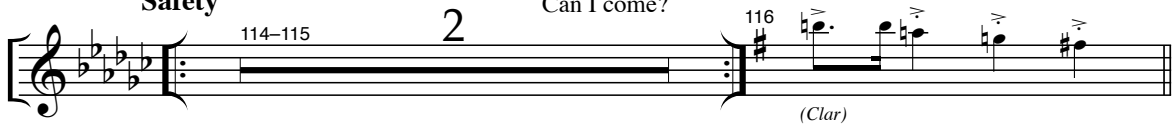
[To 114]



114

Jump on cue to 116**Safety****MRS. MILLENNIUM:**

Can I come?

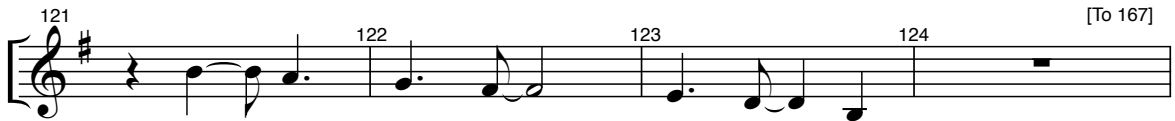


117

REBELS:

Those — who made dough — from — de - bas - ing —

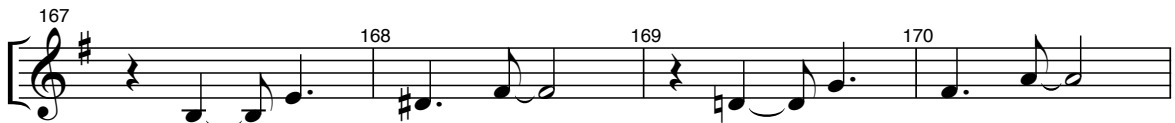
121



need — e - ras - ing, — need the — knife!

[To 167]

167



Let — their blood flow — like — cam - pa - ri! —

171



We're not sor - ry, — Hey, that's — life

175

Dance

We're not

193 (THE RICH:) 194 195 196

sor - ry! — We're not sor - ry! — We're not

REBELS:
(W:)

Once — they liked to — shoot — their ri - fles —

(M:)

197 198 199 200

sor - ry! — We're not — sor - ry — now! Ba - dap! Ba-dap!

just — for tri - fles — hunt us — down! Ba - dap! Ba-dap!

201 202 203 204

Sor - ry! — We're not sor - ry! — We're not, —

Now — it's we who — play — sa - fa - ri! —

205 (THE RICH:) 206 207 208

We're not sor - ry! (REBELS) (W:) They're not sor - ry!

(M:)

209 210 211 212 213

BILLY BOY BILL: ALL: No one's sor - ry! No one's

I'm not sor - ry! No one's sor - ry! No one's

214 215 216 217 218

sor - ry! 'Til they get to U - rine...!

sor - ry! 'Til they get to U - rine...!

18

I'm Not Sorry (Reprise)

CLADWELL: It wasn't just cash, Ms. Pennywise.
It was an awful lot of cash.

Moderato **Rall.** 2 **Colla voce**

PENNY: 3
Mis - ter, Clad - well, Cald - well

CLADWELL:
So long, po - wer, So long, mo - ney,

Rit. 4 5 6
Clad - well. _____ Re - mem - ber when our
I'm the bun - ny this time 'round.

7 8 9
nights were star - ry. Sure, I'm sor - ry.
Aren't you sor - ry?

Rit. **A tempo** **Rit.** 10 11 12 13
Just un - sound.
I'm not sor - ry, just un - sound.

The musical score is written for two voices, Penny and Cladwell, in a 2/4 time signature with a key signature of one flat (Bb). The score is divided into systems, each with a vocal line and a piano accompaniment line. The tempo markings are Moderato, Rallentando (Rall.), Colla voce, and Ritardando (Rit.), with a section marked 'A tempo'. Measure numbers 1 through 13 are indicated at the start of each line. The lyrics are written below the vocal lines, with some words split across lines. The score ends with a double bar line at measure 13.

19

*I See A River***TINY TOM:** Don't say it!**HOPE:** Of hope!!→ 3 **Colla Voce**

I see a ri- ver flow-ing for free-dom, I see a ri- ver just in view.



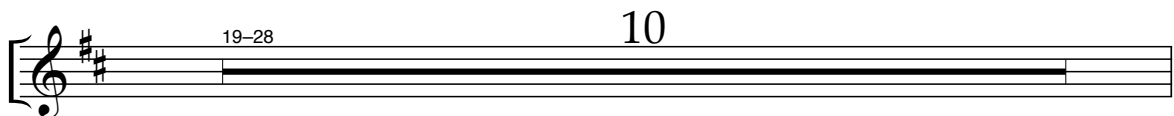
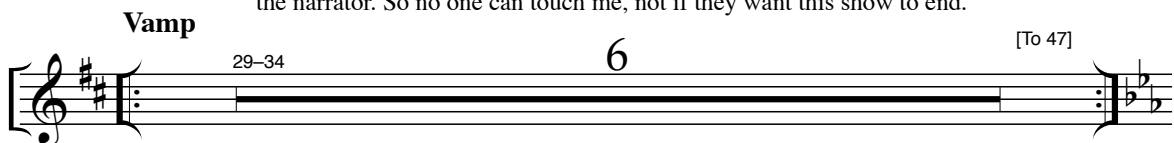
I see a ri- ver flow-ing for free-dom, I see a ri- ver straight and true.

On cue

Come to the riv- er flow-ing for jus-tice, Come to the riv- er ren-dez-vous.



Come to the ri- ver flow-ing for jus-tice, all for the peo-ple, me and you.

19 **Dialogue****Jump to next vamp on:** **LOCKSTOCK:** Oh, I may be a cop, but I'm also the narrator. So no one can touch me, not if they want this show to end.

HOPE: Justice is the only tyrant

47

Vamp

we need obey.
vocal last x

HOPE:

LITTLE BECKY:

Sis- ters and broth- ers, fight for the riv- er, fath- ers and moth- ers, bab- ies, too!

All in the fam- 'ly, push toward the riv- er, shove toward the riv- er,

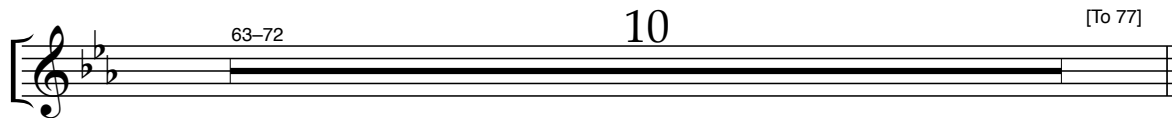
why don't you? Step in the riv- er, wade in the riv- er,

soak in the riv- er, through and through Once in the riv- er,

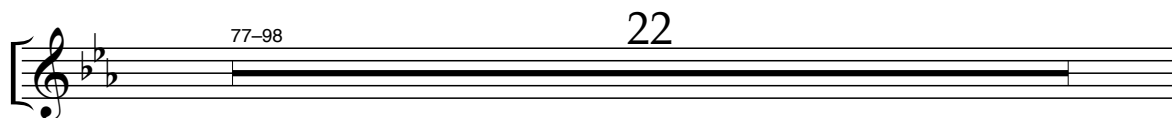
Through and through and

you are the riv- er, friends on the shore- line jump in, too!

63 Dialogue



77



JOSEPHINE: A river?
HOPE: That's right. We all are!!

Vamp *vocal last x*



You are the riv - er, I am the riv - er, he is the riv - er, she is too!



All are the riv - er, flow - ing for free - dom, flow - ing for jus - tice, let's re - view:



We see a riv - er, flow - ing for free - dom, We see a riv - er,

OTHERS:



We see a riv - er, flow - ing for free - dom, We see a riv - er,



HOPE:

110 111 112

Ah _____

(BOBBY/CLADWELL:)

just in view. You see a riv - er, flow - ing for free - dom,

(OTHERS)
(W:)

just in view. You see a riv - er, flow - ing for free - dom,

(M:)

113 114 115 116

Ah _____

You see a riv - er straight and true.

ALL: (except LOCKSTOCK LITTLE SALLY)
(W:)

You see a riv - er straight and true. Ah _____

(M:)

(No Lockstock/Sally)

117 **ALL:**
(W:) 118 119 120 121 122

Ah

(M:)

123-126 **4** [To 128]

LOCKSTOCK:
For when the water dried up, **On cue**

128 **Vamp** 129 130 **ALL:**
(W:) *(Pno)* *sfz* This is

they recognized thier town for what it really was. **[Exit vamp]** What it was always waiting to be!

(M:)

131

132 133

U - rine - town! Al - ways it's been U - rine - town!

Dialogue

LOCKSTOCK: Hail Malthus!

134 135 136

This place its called U - rine - town!

ALL: Hail Malthus!
LOCKSTOCK: Thank you.
And goodnight!

137 (ALL) Dictated 139 **Maestoso**

138 140 141 142

That was our Show! _____

(M:)

FINE

20

Bows

TACET

20A

After “Bows”

(What is Urinetown?)

TACET

21

Exit Music

TACET