

AT THE BLAKE

a Musical

by Tim O'Brien and Alvina Hart

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AT THE BLAKE

CHARACTERS:

Inspector Connelly (male, a little singing): A stalwart but not-too-bright cop with an eye for the obvious.

Mrs. Romsley (female, singing): A nosy, chatty middle-aged woman who likes mysteries.

John Smith (male, singing): A suspicious and untalkative guest.

Eddie Conner (male, singing): Recently married to Claire, he is young and earnest, but he also seems to have something to hide.

Claire Conner (female, singing): Recently married to Eddie, she is resourceful but somewhat naive.

Jack the Bellboy (male or female, singing): The hotel Jack of All Trades, Jack is a versatile young wisecrack.

The Hotel Manager (male or female, non-singing).

Fingers Maloney (male or female, a little singing)

Numerous Hotel Guests.

SYNOPSIS:

ACT I Scene I: The Lobby of the Blake Hotel, Friday afternoon

Scene II: Two adjoining hotel rooms, a few minutes later

Scene III: The Lobby, a few minutes later

ACT II Scene I: The Lobby, the next day

Scene II: The adjoining rooms, few minutes later

Scene III: The Lobby, a few minutes later

MUSICAL NUMBERS:

ACT I

At the Blake (Chorus, Inspector and Maloney)

Jack of All Trades (Jack and Chorus)

Trio (Eddie, Claire and Smith)

At the Blake--Reprise (Chorus)

Pinkerton Man (Smith and Chorus)

ACT II

Suspicious (Chorus)

Advice Song (Mrs. Romsley, Claire)

Trust in Your Heart (Eddie, Claire)

Pinkerton Man--Reprise (Chorus)

ACT I, Scene i

(The curtain comes up on the lobby of the Blake Hotel, a posh and exclusive resort. The Guests are on stage, dressed smartly in jackets, ties, dresses, spiffy sport clothes, etc. The Manager is behind the front desk. Standing next to the Manager is the Assistant Manager, whose job consists of only one task--he or she smiles and rings a little bell every time the Manager calls for Jack. There are one or more benches in the lobby. On one side of the stage, or perhaps in another part of the auditorium, the Inspector is interrogating Fingers Maloney.)

Guests: RELAX, YOU'RE A GUEST HERE AT THE BLAKE HOTEL
 RELAX, TAKE A REST HERE AT THE BLAKE HOTEL
 SIT BACK AND UNWIND
 ESCAPE FROM THE GRIND
 OF THE CITY
 WITH THE WITTY AND REFINED

RELAX, IN THE LEISURE OF THE BLAKE HOTEL
 RELAX, WHAT'S YOUR PLEASURE AT THE BLAKE HOTEL
 SIT BACK IN A CHAIR
 IN THE PINE-SCENTED AIR
 BY THE LAKE, AT THE BLAKE HOTEL

(The Guests freeze in place while the scene shifts to the Inspector and Fingers Maloney. Fingers is called "Fingers" because his or her fingers are always in motion.)

Inspector: WELL, WELL, WELL, WELL, FINGERS MALONEY

Maloney: DON'T KNOW NOTHIN', COPPER

Inspector: BALONEY!
 FINGERPRINTS CONNECT YOUR FRIENDS
 TO THE DIAMOND HEIST
 WHY SHOULD YOU PROTECT YOUR FRIENDS
 YOU'VE BEEN SACRIFICED

Maloney: WELL YOU CAN'T JUST HOLD ME FOREVER
I GOT RIGHTS

Inspector: DON'T TRY TO BE CLEVER
THIS DISCUSSION ISN'T MEANT
AS AN IDLE CHAT
YOU COULD FACE IMPRISONMENT
IF YOU DON'T TURN RAT, MALONEY

(The Guests come back to life, and the Inspector and Maloney continue the interrogation in pantomime.)

Guests: RELAX, FOR YOU'RE WELCOME TO THE BLAKE HOTEL
THE SWANK AND THE SWELL COME TO THE BLAKE HOTEL
THE PERFECT RETREAT
WHERE STRANGERS YOU MEET
IN THE HALLWAYS
WILL BE ALWAYS MOST DISCREET

RELAX, FOR YOU'RE WELCOME TO THE BLAKE HOTEL
RELAX, LEAVE YOUR SHELL COME TO THE BLAKE HOTEL
YOU MAY FIND ROMANCE
BUT ROMANCE IS A CHANCE
THAT YOU TAKE AT THE BLAKE HOTEL

(Again the Guests freeze while the spotlight shifts to the Inspector and Maloney.)

Maloney: All right, all right, I'll talk! Now, where were we?

Inspector: The Docherty diamond heist, Maloney.

Maloney: Oh, yeah.

I WAS TOLD TO GO MAKE THE PICK UP
FROM THE GUY WHO HANDLED THE STICK UP
DIDN'T TELL ME WHO IT IS
SO MY TONGUE CAN'T WAG
ONLY WAY TO DO IT IS
FIND A SMALL (chime) RED (chime) BAG (chime)

(Every time anyone says "small red bag", or such a bag appears on stage in the first scene, the orchestra plays the three-note "small red bag" theme. This becomes a running joke, and also a way of cuing the audience to the importance of the small red bags.)

Inspector: A small (chime) red (chime) bag (chime)?

Maloney: Yeah. A small red bag. (The last time Maloney says "small red bag," he or she says it without pauses between the words. The orchestra does its best to keep up). Like this one here. That's why I had it with me when they caught me.

Inspector: ALL'S I NEED NOW IS THE LOCATION

Maloney: I SUGGEST YOU TAKE A VACATION
ONLY GONNA SAY IT ONCE
BETTER LISTEN WELL
YOU SHOULD GO AWAY AT ONCE
FOR THE WEEKEND AT THE BLAKE HOTEL

(As the Guests sing the last verse, the Inspector grabs the red bag and exits, leaving Maloney tied to the chair.)

Guests: RELAX, YOU'RE A GUEST HERE AT THE BLAKE HOTEL
RELAX, TAKE A REST HERE AT THE BLAKE HOTEL
SIT BACK AND UNWIND
ESCAPE FROM THE GRIND
OF THE CITY
WITH THE WITTY AND REFINED

RELAX, IN THE LEISURE OF THE BLAKE HOTEL
RELAX, WHAT'S YOUR PLEASURE AT THE BLAKE HOTEL
SIT BACK IN A CHAIR
IN THE PINE-SCENTED AIR
BY THE LAKE, AT THE BLAKE HOTEL

YES, SIT BACK IN A CHAIR
IN THE PINE-SCENTED AIR
BY THE LAKE, AT THE BLAKE HOTEL

(After the song ends, the Guests move to the background or exit. Maloney exits. John Smith enters wearing a trenchcoat and carrying a small red bag. The orchestra plays the "small red bag" theme. He approaches the desk.)

MANAGER

Yes sir, what can I do for you?

SMITH

Gimme a room for the weekend.

MANAGER

Certainly, sir. Please sign the register.

(Smith signs the book. As he does so, the Manager gives him a key.)

MANAGER

You're in room 210, Mr., ah

SMITH

Smith.

MANAGER

Yes, Mr. Smith. Bellhop! (The Assistant Manager rings a bell, but no one answers. As each guest arrives, the Manager becomes more and more upset that Jack is missing. The Assistant Manager just smiles and rings the bell.) Front desk! (The Assistant manager rings the bell again. Nothing happens. The Manager turns to Smith) I'm sorry, sir, but the bellhop must be momentarily detained. Please have a seat, she'll be here in a minute. Jack! (Ding! The Assistant manager rings the bell again.)

(Smith sits on the bench and starts to read a newspaper. Mrs. Romsley enters, carrying another small red bag, and approaches the desk. We hear the "small red bag" theme again.)

ROMSLEY

Hello, young man.

MANAGER

How do you do, ma'am? May I help you?

ROMSLEY

I would like one room for the weekend, please.

MANAGER

Very good. Please sign the register. (She does so, and he gives her a key.) Room 203. Delighted to have you with us, Mrs. . . . ah, (reads the register) Romsley, is it? Yes. Bellhop! (Ding! The Assistant Manager rings the bell, but no one appears.) Where is she? Front desk! (Ding!) Oh dear! (to Romsley) I'm sure she'll be here in a minute. Won't you have a seat?

ROMSLEY

(to Manager) Thank you. (She sits next to Smith.) Hello, I'm Mrs. Romsley. And you are. . . ?

SMITH
(untalkative)

Ah. . . Smith.

ROMSLEY

"Ah Smith"? what an unusual name!

SMITH

No, no. Just Smith. John Smith. (He returns to his newspaper. Throughout the conversation she moves toward Smith, who retreats gradually to the far end of the bench.)

ROMSLEY
(a bit disappointed)

Oh. Well, I'm very pleased to know you anyway. Do you come here often?

SMITH
(Looking up)

Huh? Oh! Yes. That is. . . . No, I've never been here before. (He tries to avoid her by burying his head in the paper. But she keeps flirting.)

ROMSLEY

Such a nice little hotel. And what is your line of business, Mr., "Ah Smith"?

SMITH

Ah. . . banking. Yes! Banking.

ROMSLEY

Why my late husband was a banker, bless his soul. You must have known him. Bertram Romsley?

SMITH
(nervous)

Well, the name is familiar, but I don't think we ever met.

ROMSLEY

Such a shame. Say, Mr. Smith, are you . . . "Ah" . . . married?

(She has pushed him all the way across the bench. But her advances are interrupted by Eddie and Claire, who enter, arm in arm. Each carries an identical small red bag. The orchestra plays the "small red bag" theme twice.)

MANAGER

Hello, may I help you?

EDDIE

Yes, I--we would like a room for the weekend.

MANAGER
(Suspecting their status)

Well, I'm not really sure. This is a respectable hotel.

CLAIRE

We just got married! (showing Manager her ring) We're on our honeymoon!

MANAGER

Oh, I see! Well, we're delighted to have you. Please sign in. (They do, and he gives them a key.) You're in room 205.

EDDIE AND CLAIRE
(gazing at each other)

205. (They sigh)

MANAGER

Enjoy your stay. Bellhop! (Ding!) Where the deuce is she?
Jack! (Ding!) The bellhop is on her way. Won't you have a seat with the
others?

(They sit on the bench, with Claire between Mrs. Romsley and
Eddie.)

ROMSLEY

Hello!

CLAIRE

Hello! We just got married! (Shows her the ring.)

ROMSLEY

How nice for you! My name is Gertrude Romsley. And you are?

CLAIRE

I'm Claire Purcell and this is my husband Eddie Conner. We just
got married and we're on our honeymoon!

ROMSLEY

Oh how marvelous!

CLAIRE
(conspiratorily)

As a matter of fact, we eloped! Nobody knows we're here, especially not my father.

EDDIE
(changing the subject)

Ahem! What's that you're reading?

ROMSLEY

Oh it's the latest mystery. I read them all the time. I am fascinated by--(she pauses for effect, looking at Smith)--crime.

(On the word "crime" Smith peers over his newspaper and sees that everyone is looking at him. At this moment, Inspector Connelly enters, with a small red bag. The orchestra plays the theme.)

MANAGER

Hello, Officer. What brings the police to the Blake?

INSPECTOR

Gimme a room for the weekend.

MANAGER

Certainly. Please sign in. I'll put you in Room 207. Bellhop! (Ding!) Wait till I get my hands on that. . . . Front desk! (Ding!) Well, ah, are you here on business or pleasure?

INSPECTOR

Business.

MANAGER

Oh?

(The four on the bench are obviously eavesdropping.)

INSPECTOR
(lowering his voice)

I'd like to ask you some questions. (He looks over his shoulder. The guests are enthralled.) In private.

MANAGER

Yes, of course.

(Off stage we here Jack shout "WHOA", and Jack arrives at last, carrying a tray which goes flying as Jack pratfalls onto the stage. The Assistant Manager rings the bell.)

JACK

Sorry folks, sorry. (Picks up the tray and starts to dust off one of the Guests.)

MANAGER
(to Jack)

Where have you been? Can't you see we have guests waiting?

JACK

Sorry. (She looks around and, seeing the guests, drops the tray and starts toward them.)

MANAGER

Wait a minute. This is Officer, ah. . . .

INSPECTOR

Inspector Connelly.

MANAGER

Yes. Inspector Connelly is conducting an investigation, and he needs our help.

JACK
(salutes)

Yes sir, Inspector! What can I do?

INSPECTOR

Shh! This is a secret investigation. I'm looking for someone with a small red bag like this one here. (He points to his own bag. The orchestra plays the "small red bag" theme.) Seen anybody?

JACK
(looks around)

Nope.

(The Inspector looks around at all the bags lying on the floor.)

INSPECTOR
(to Jack)

Well, keep your eyes open. (to Manager) Let me talk to the other employees. Where's the telephone operator? (the Assistant Manager rings the bell.)

MANAGER

Oh, well, Jack here doubles as our operator.

JACK
(Jack mimics a telephone operator.)

Number, please.

INSPECTOR

I see. Bring me the head waiter, then. (The Assistant Manager rings the bell. Jack mimics a waiter, saying "Table 24." As the Inspector lists the other jobs, Jack mimics them as well, and the Assistant Manager rings the bell.)

MANAGER

Jack is the head waiter, too.

INSPECTOR

Oh well, how about the hotel gardner? (Ding!) The hotel doctor? (Ding!) The elevator man? (Ding!) Door man? (Ding!) Cleaning lady? (Ding! He pauses.) Small hotel. Is there any job you don't do?

JACK

You name it, I do it!

(Jack and the Guests sing "A Jack of All Trades.")

I'M A JACK OF ALL TRADES BUT A MASTER OF NONE
I'LL DO ANYTHING THAT YOU NEED TO GET DONE
IN LISTING MY TALENTS AND ESCAPADES
I NEVER HIT BOTTOM I GOT 'EM IN SPADES

I'M A JACK OF ALL TRADES BUT A MASTER OF NONE
A GENUINE WONDER HERE UNDER THE SUN
FROM ELEPHANT FEEDING TO LEADING PARADES
A HECK OF A JACK OF ALL TRADES

I CAN CHATTER AND CHUM
WITH A BOWERY BUM
OR DINE WITH KING AND QUEEN
SOLVE ANY CRIME
QUOTING SHAKESPEARE IN RHYME
AND NEVER MAKE A SCENE I MEAN

I'M A JACK OF ALL TRADES BUT A MASTER OF NONE
NO NEED TO EXPLAIN 'EM, I'M "A" NUMBER ONE
AS LONG AS I'M NEAR YOU NEVER NEED FEAR
FOR LACK OF A JACK OF ALL TRADES

GUESTS:

SHE'S A JACK OF ALL TRADES BUT A MASTER OF NONE
A GENUINE WONDER HERE UNDER THE SUN
FROM ELEPHANT FEEDING TO LEADING PARADES
A HECK OF A JACK OF ALL TRADES

JACK:

I CAN CHATTER AND CHUM
WITH A BOWERY BUM
OR DINE WITH KING AND QUEEN
SOLVE ANY CRIME
QUOTING SHAKESPEARE IN RHYME
AND NEVER MAKE A SCENE I MEAN

GUESTS AND JACK:

I'M (SHE'S) A JACK OF ALL TRADES BUT A MASTER OF NONE
 NO NEED TO EXPLAIN 'EM, I'M "A" NUMBER ONE
 AS LONG AS I'M NEAR YOU NEVER NEED FEAR
 FOR LACK OF A HECK OF A JACK OF ALL TRADES
 FOR LACK OF A JACK OF ALL TRADES

(The song ends with Jack basking in the glory of the applause.
 As the applause ends, the Manager taps Jack on the shoulder.)

MANAGER

You may take the guests to their rooms now.

JACK

Right-O!

(Jack turns and starts picking up the red bags, dropping them and shifting them around in her arms, all the while saying things like "Let me take that for you, Ma'am." "I've got it." "Oops!" "Here we go." Mrs. Romsley, Claire, Eddie, the Inspector and Smith try to keep track of which bag is which, saying things like "Be careful" "Don't drop that", etc. It is like a big shell game. Then, arms full, Jack heads off stage.)

JACK

Right this way, folks. (She walks a few steps, trips, and pratfalls, scattering the bags. The Inspector, Smith, Mrs. Romsley, Eddie, and Claire leap at the bags, each grabbing the nearest one. They glare suspiciously at each other and freeze as the Guests reprise "At The Blake.")

Guests: RELAX, YOU'RE A GUEST HERE AT THE BLAKE HOTEL
 RELAX, TAKE A REST HERE AT THE BLAKE HOTEL
 DUST OFF THE DUST
 COME HERE AND JUST . . .
 RELAX!

(The scene ends.)

ACT I, Scene ii

(The lights come up on two adjacent hotel rooms. Each room has a bed, a telephone, and a door leading backstage. There is also a door joining the two rooms. The stage right room has a red bag on the bed. The door to the stage right room opens and Smith enters, carrying another bag. During the following pantomime the orchestra should play the music from the Inspector/Maloney interrogation scene.)

(Smith tip-toes quickly to the bed, and reaches for the bag there. As he does so, the stage right door opens again. Smith runs through the connecting door to the stage left room as Mrs. Romsley enters the stage right room. While Smith listens through the connecting door, Mrs. Romsley looks into her bag and nods with satisfaction. She moves toward the connecting door. Hearing her, Smith heads for the stage left door to escape.)

(Just as Smith reaches the stage left door, and as Mrs. Romsley starts to open the connecting door, Jack knocks and backs through the stage left door. Mrs. Romsley returns to her bed, sits down, takes a paperback out of her bag and reads while the action moves to the stage left room.)

(Smith dives behind the stage left bed, out of sight of Jack, but in full view of the audience. Jack enters with two red bags, followed by Eddie and Claire.)

JACK
(putting the bags on the bed)

Here you are, folks.

CLAIRE

Thank you.

JACK
(gesturing off stage left)

The bathroom is right here. Everything you need.

EDDIE
(impatiently)

Yes, yes, thank you very much.

JACK

Let's see. This is the closet, and the bed's right here. And of course, there's the window with our famous view. (He points past the bed and out over the audience.) Here, I'll open it for you.

(Jack starts down stage. Smith looks up in horror, but Eddie stops Jack just in time).

EDDIE
(grabbing Jack)

No, that won't be necessary. (He ushers Jack to the door, and presses a tip into her hand.) If we need anything, we'll call.

JACK

Thank you, folks. Enjoy your stay.

(Jack exits. Claire and Eddie laugh.)

CLAIRE

I never knew eloping would be so much fun.

EDDIE

If your father could only see us now! Why the rich old goat--

CLAIRE

Eddie! Don't talk about my father that way. I know he doesn't like you, but give him time.

EDDIE

I'm sorry, Claire. Let's not talk about it. After all, we're on our honeymoon. Well, what shall we do now?

(Smith puts one hand over his eyes in a gesture of disbelief.)

CLAIRE

Why don't we order room service and spend the evening here?

EDDIE

Now your talking! (He turns to the two bags on the bed, and reaches for the stage left one.) What do you want for dinner? (He turns, opens the bag wide, and gasps.) Oh My Gosh!

CLAIRE

What is it?

EDDIE

(He slams the bag shut on his finger.)

OW!

CLAIRE

What's the matter?

EDDIE

Ooh, my finger. (He turns to face her, positioning himself between her and the bags.) I hurt my finger. (As they look at the finger, Smith quickly switches the bag he is carrying for the stage right bag; the bag Eddie has not looked into. Smith looks into the bag, and shakes his fist in frustration. It is obviously not the one he wants.)

CLAIRE

Oh, let me see. You poor dope. Wait! I have a band-aid in my bag. (She reaches around him for the stage right bag.)

EDDIE

No! Don't touch that bag! (He grabs her bag and places it to stage left of the other bag.) That is, ah. . . it feels much better already. No need for a band-aid. See? It's fine. (He starts to whistle.)

CLAIRE

Eddie, is something wrong?

EDDIE

Wrong? No! I mean, what should we do now? Go for a swim? How about a game of tennis? (He pantomimes a backhand.)

CLAIRE
(bewildered)

Tennis? What happened to room service?

EDDIE

Here? That's impossible. It's too stuffy! Why I can hardly breathe. (He fans himself.)

CLAIRE

Well, then let's open the window. (She heads toward the audience, and nearly gets around the end of the bed. Eddie stops her with his injured hand, but not before she steps on Smith's hand. Eddie and Smith grimace and hold their injured hands simultaneously.)

EDDIE AND SMITH

OW!

EDDIE

Darling, let's not stay, really.

CLAIRE

But I don't want to go out. I just want to be with you.

(Eddie, Claire, and Smith sing "Let's Take a Walk.")

Eddie: I'VE HAD ENOUGH OF THIS STUFFY ROOM FOR NOW, DEAR

Claire: BUT IT'S NICE IN HERE

Eddie: LET'S TAKE A WALK AND ENJOY THE EVENING AIR

Claire: PARADISE IN HERE

Eddie: WE COULD STROLL THROUGH THE TREES
FEEL THE TOUCH OF THE BREEZE
I'D LOVE TO SEE YOU THERE

Smith: GOOD IDEA

Claire: I'D BE CONTENT ANYWHERE I WENT WITH YOU, DEAR

Smith: GO OUT WALKING, THEN

Claire: TIME, PLACE, OR PLAN DOESN'T MATTER MUCH TO ME

Smith: SO QUIT TALKING, THEN

Claire: BUT IT'S OUR HONEYMOON
WOULDN'T YOU RATHER SPOON
AWAY THE HOURS HERE IN MY COMPANY

Smith: OH NO!

Eddie: BUT WE CAN SPOON AWAY THE HOURS
HERE SOME OTHER TIME

Smith: THAT'S RIGHT

Claire: IF YOU WOULD RATHER SMELL THE FLOWERS
THAT'S ALL RIGHT IF I'M WITH YOU

Eddie and
Claire: SO LET'S TAKE A WALK AND WE'LL WANDER THROUGH THE
TWILIGHT

Smith: I'M IN A RUSH, YOU KNOW

Claire: HAND IN HAND AND HEART TO HEART WE'LL BE

Smith: CUT THE MUSH AND GO

Eddie and
Claire: WE WILL STROLL YOU AND I
WHILE THE WORLD PASSES BY
CONTENT TO KNOW THAT YOU'LL ALWAYS BE WITH ME

(Eddie and Claire exit. As they do, Mrs. Romsley puts down her book and heads for the connecting door. Smith stands up and looks at the two bags on the bed, confused. He starts to open the stage right bag, but stops when he hears Mrs. Romsley fiddling with the doorknob. He exchanges his bag for the stage left bag--the one he came in with--and heads for the stage left door as Mrs. Romsley opens the connecting door.)

(Just then, Eddie returns through the stage left door, causing Mrs. Romsley to shut the connecting door, and Smith to hide behind the bed again. Eddie looks in the stage left bag on the bed, and sighs with relief. Then, furtively, he goes to the connecting door. Both Eddie and Mrs. Romsley reach to open the connecting door, but they are stopped by a knock on the stage right door. Eddie freezes, listening at the connecting door, Smith remains behind the bed. The Inspector knocks and enters through the stage right door.)

MRS. ROMSLEY
(Flirting)

Why hello, Inspector! This is a surprise!

INSPECTOR

Hello, Mrs. Romsley.

MRS. ROMSLEY

How delightful of you to drop in, Inspector. Is this business or pleasure?

INSPECTOR

Business! I'd like to ask you a few questions.

MRS. ROMSLEY
(Dramatically)

Are you going to arrest me?

INSPECTOR

What for?

MRS. ROMSLEY

Well I'm sure we could think of something. I've never been arrested before. It must be thrilling. Do you arrest people all the time?

INSPECTOR

(Swelling up) Well, as a matter of fact I do! Why just the other day... (catching himself) Ahem! Now Mrs. Romsley, may I ask; where is Mr. Romsley? You are married, aren't you?

MRS. ROMSLEY
(Scandalized)

Inspector!

INSPECTOR

Well?

MRS. ROMSLEY

Why, I'm a widow. My Bertram passed away five years ago, bless his soul.

INSPECTOR

Ah, I see. I'm sorry.

MRS. ROMSLEY
(Primly)

Thank you.

INSPECTOR

Now, Mrs. Romsley. . . .

MRS. ROMSLEY

Gertrude, please.

INSPECTOR

Ah . . . yes. As I was saying. . . .

MRS. ROMSLEY

Do sit down, Inspector. (She seats him on the bed.)

INSPECTOR

Now then, Mrs. Romsley--

MRS. ROMSLEY

Gertrude!

INSPECTOR

--do you come here often?

MRS. ROMSLEY

Why, yes. I come to the Blake Hotel every year. (She sits beside him and leans toward him. He leans back.) I like it. It's . . . romantic. (He tries to get up off the bed, but she pursues him amorously, eventually pinning him with his back to the connecting door.)

(As Mrs. Romsley begins the preceding speech, Eddie shrugs and exits through the stage left door. Smith gets up and heads for the stage left door. But before he gets there, Jack enters through the stage left door, carrying a red bag. Once more, Smith dives behind the bed. Jack goes to the bed and looks through both bags, starting with the stage left bag. He then exchanges his bag for the stage right bag. He is about to leave when the stage left door begins to open; it is Claire. Jack dives over the bed, landing on Smith. Both scramble to their feet, clutching their bags.)

CLAIRE

Eddie, is that you?

SMITH AND JACK
(to each other)

What are you doing here?

(Claire screams and pulls open the connecting door. The Inspector and Mrs. Romsley fall into the room.)

INSPECTOR

All right, what's going on here?

CLAIRE

Oh Inspector, thank heavens!

INSPECTOR
(Taking charge, he turns to Claire.)

Nobody move! What are you doing here?

CLAIRE

Why, why, this is my room!

INSPECTOR

Oh. (To Jack) You! What about you?

JACK

Me? I just came in to turn back the sheets.

INSPECTOR

Fat chance. (To Smith) And what's your story?

SMITH

Well, ah. . . . (He draws the Inspector aside.) Look, Inspector, I can explain everything.

INSPECTOR

Sure you can. You're under arrest. (to Jack) Tell the Manager to assemble the guests. I think we've caught our man!

(The scene ends.)

ACT I, Scene iii

(The lobby of the hotel, minutes later. Everyone is present. Smith is still clutching his bag. They sing a reprise of "At the Blake.")

Guests: WHAT'S UP? WHAT'S THE NEWS HERE AT THE BLAKE HOTEL
 WHAT'S UP? TELL ME WHOSE HERE AT THE BLAKE HOTEL
 THERE'S PANIC AND FEAR
 AND RUMORS WE HEAR
 ARE CONFLICTING
 CONTRADICTING AND UNCLEAR

 WHAT'S UP? WHAT'S THE HURRY AT THE BLAKE HOTEL
 WHAT'S UP? WHAT'S THE WORRY AT THE BLAKE HOTEL
 WE FIND THE SUSPENSE FOR US
 MUCH TOO INTENSE FOR US
 WHAT'S UP?

(As they finish, the Inspector attempts to restore order.)

INSPECTOR

Ladies and gentlemen, please. (He waits until they are all quiet.) I guess you're wondering why I called you all here. (General agreement.) And (he waits until they are quiet) I guess some of you are wondering what I am doing here myself. (General agreement.) Well (again he waits until they are quiet) I came here hot on the trail of a notorious diamond thief!

GUESTS
(In panic)

What? Who? Where? Why didn't you say so? Henry, are my earrings on? Etc., etc.

MANAGER

Please, folks, please. (They quiet down.) The Inspector has apprehended the criminal, and there is nothing to worry about.

(General sigh of relief. Several people start to clap.)

FIRST GUEST

But how did you do it?

OTHER GUESTS

Yes! Who is it? Tell us! Etc., etc.

INSPECTOR

Well, it was like this. As I said, the crook's trail led to this hotel. So the first thing I did was look at the hotel register, and memorize the names, faces, and room numbers of every guest in the hotel. (The guests are impressed.) For example, (he goes up to Murphy) you're name's Johnson, right?

MURPHY

Well, no. It's Murphy.

JOHNSON
(Helpfully)

I'm Johnson.

INSPECTOR

Exactly! My attention immediately focused on one man. Someone registered under the most common name in the English language. I

watched him like a hawk, and it was only a matter of time before he tipped his hand. I nabbed him snooping in the room of Mr. and Mrs. Conner not ten minutes ago. Ladies and gentlemen, here he is, the diamond thief, Mr. John Smith. (They all applaud.) Thank you very much.

SMITH

You've got it wrong! I didn't do it!

INSPECTOR

No? Then can you explain what you were doing at this hotel, registered under a phony name, snooping in someone else's room?

SMITH

Yes I can. But not right here, not right now.

INSPECTOR

Fat chance!

SMITH

But I tell you it's true.

INSPECTOR

We can settle that easy enough. Let's see what's in that bag.
(He grabs Smith's bag.)

SMITH

(trying to grab the bag back)

No! Don't open it!

INSPECTOR

Then what's your story?

SMITH

All right. (wrenching bag away from Inspector) You leave me no choice. (He crosses to Claire and starts to improvise an alibi.) You're Claire Purcell, the millionaire's daughter, aren't you?

CLAIRE
(surprised)

Why yes, I am!

SMITH

And you've just eloped with this fellow here, ... ah ... (he can't remember the name, but Eddie supplies it.)

EDDIE

Eddie.

SMITH

Eddie Conner! Because your father didn't approve of him. Isn't that so?

CLAIRE

Yes, but how did you know?

SMITH

Because (making it up as he goes along) your father hired me to follow you. Yeah, that's right. That's how it happened.

EDDIE AND CLAIRE

What?

SMITH

Yeah. You see, your father wants to be sure that you're all right, and that you haven't changed your mind about eloping. (to himself) Yeah, I like that.

CLAIRE

But I haven't changed my mind.

SMITH

So I see. So I guess I don't need to spy on you any more. Not that it matters, since Sherlock Holmes here has blown my cover.

INSPECTOR

Now just a minute. . . .

SMITH

Guess I'll be on my way.

(Smith picks up his bag and starts to leave. Mrs. Romsley stops him.)

MRS. ROMSLEY

Oh don't go! You can help us catch the real diamond thief. It would be thrilling to have our own private detective here at the hotel. And I'm sure the Inspector will need all the help he can get. (sweetly, to Inspector) Won't you?

INSPECTOR
(spluttering)

Well, I

MRS. ROMSLEY

Then it's settled! How marvelous! Are you a very famous detective, Mr. Smith?

SMITH

Well, no. That is. . . .

MRS. ROMSLEY

I knew it! You must tell us all about your work. Is it dangerous?

SMITH
(warming up)

As a matter of fact, it is. For you see, I work for the Pinkerton Detective Agency, the most famous in the world.

MRS. ROMSLEY
(Thrilled)

You're a Pinkerton Man?

SMITH

I certainly am.

(Smith and the Guests sing "Pinkerton Man.")

Smith: THERE'S A TYPE OF PRIVATE DETECTIVE
WHO IS BRAVE AND LOYAL AND TRUE
HE IS GLORIFIED BOTH FAR AND WIDE
FOR HIS DEEDS OF DASHING DERRING-DO

WE'RE A GROUP THAT'S HIGHLY SELECTIVE
SWORN TO SILENCE AND SECRECY
AND WE WON'T REVEAL WHAT WE CONCEAL
WHEN WE'RE HIDIN' OUR IDENTITY

Guests: YES, HE'S HIDIN' HIS IDENTITY

Smith: FOR YOU SEE
I'M A PINKERTON

Guests: HE'S A PINKERTON

Smith: GET MY MAN EVERY TIME
FOR A PINKERTON
IS A THINKER TEN-
ACIOUSLY UNRAVELING CRIME

**Guests
and Smith:** HE'S (I'M) A PINKERTON
AND A PINKERTON
CAN DO IT IF ANY ONE CAN
WHEN THE CHIPS ARE DOWN
AND IT'S SINK OR SWIM
BRING A RINGER IN
A PINKERTON MAN

Smith: WE'RE THE STUFF THAT LEGENDS ARE MADE OF
COUNTLESS STORIES OUR GLORIES RECALL
FAITHFUL TO OR QUEST, WE'RE AT OUR BEST
WHEN WE'VE GOT OUR BACKS AGAINST THE WALL

THERE IS NOTHING THAT WE'RE AFRAID OF
AND NO STRANGERS TO DANGERS ARE WE
IF THE PRICE IS RIGHT WE'LL STAND AND FIGHT
YES WE'LL FIGHT FOR THE RIGHT FOR A FEE

Guests: YES HE'LL FIGHT FOR THE RIGHT FOR A FEE
FOR YOU SEE

Guests
and Smith: HE'S (I'M) A PINKERTON
HE'S (I'M) A PINKERTON
GETS HIS (MY) MAN EVERY TIME
FOR A PINKERTON
IS A THINKER TEN-
ACIOUSLY UNRAVELING CRIME

HE'S (I'M) A PINKERTON
AND A PINKERTON
CAN DO IT IF ANYONE CAN
WHEN THE CHIPS ARE DOWN
AND IT'S SINK OR SWIM
BRING A RINGER IN
A PINKERTON MAN

WHEN THE CHIPS ARE DOWN
AND IT'S SINK OR SWIM
BRING A RINGER IN
A PINKERTON MAN

(The scene ends, bring Act I to a close.)

AT THE BLAKE

(Piano Score)

Act I

At the Blake

Jack of All Trades

At the Blake (reprise)

Trio

At the Blake (reprise)

Pinkerton Man (both D Major and F Major)

At the Blake

With Energy (♩ = 110)

1

Re - lax You're a guest here at the

This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The tempo is marked 'With Energy' with a quarter note equal to 110 beats per minute. The first measure is marked with a '1' below the bass staff. The lyrics 'Re - lax You're a guest here at the' are written below the vocal line.

5

Blake Ho - tel Re - lax Take a rest here at the

5

This system contains measures 5 through 8. It continues the vocal line and piano accompaniment from the first system. The first measure of this system is marked with a '5' below the bass staff. The lyrics 'Blake Ho - tel Re - lax Take a rest here at the' are written below the vocal line.

9 Blake Ho - tel Sit back and un - wind es -

13 cape from the grind of the ci - ty with the wit - ty and re -

17 fined Re - lax In the lei - sure of the

21 Blake Ho - tel Re - lax what's your pleas-ure at the

25 Blake Ho - tel? Sit back in a chair in the pine scent - ed

30 air by the lake at the Blake Ho tel ^{8va} - -

Slower, Plodding

35 **(Uamp)** **Inspector:** Well, well, well, well,

35

Maloney: **Insp:**

38 Fin - gers Ma - lo - ney! Don't know no - thin' cop - per Ba - lo - ney!

38

41 Fin - ger - prints con - nect your friends to the dia - mond

41

44 heist *8va* why should you pro - tect your friends?

sfz *mf* *f*

44

47 You've been sac - ri - ficed Well you can't just

mf *sfz* *mf*

47

Mal:

50 hold me for - ev - er I got rights Don't try to be clev - er

Insp:

50

53 this dis-cus-sion is - n't meant as an id - le

53

56 chat *8va* You could face im - pris-on-ment

56

59 if you don't turn **ritard ...** rat, Ma - lo - ney Re - **ritard ...** **Guests:**

59

Tempo I

61 lax for your wel-come to the Blake Ho - tel The

65 swank and the swell come to the Blake Ho - tel The

69 per - fect re - treat where strang - ers you meet In the

73 hall - ways will be al - ways most dis - creet Re -

73

This system contains measures 73 through 76. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are: "hall - ways will be al - ways most dis - creet Re -". The piano accompaniment includes a bass line in the left hand and a treble line in the right hand.

77 lax for you're wel - come to the Blake Ho - tel Re -

77

This system contains measures 77 through 80. The lyrics are: "lax for you're wel - come to the Blake Ho - tel Re -". The musical notation continues with the vocal line and piano accompaniment.

81 lax leave your shell come to the Blake Ho - tel you

81

This system contains measures 81 through 84. The lyrics are: "lax leave your shell come to the Blake Ho - tel you". The musical notation continues with the vocal line and piano accompaniment.

85 may find ro - mance, but ro - mance is a chance that you

85

89 take at the Blake Ho - tel *8va*

89

Slower, Plodding **Mal:**

93 **(Vamp)** **(Dialogue)** I was told to go make the pick up

93

97 from the guy who han - dled the stick up Did - n't tell me

97

100 who it is so my tongue can't wag 8^{va}-----

f *mf* *sfz*

100

103 On - ly way to do it is

mf *f*

103

Insp:

105 find a small red bag A small red

Insp: **Mal:**

108 bag? **(Dialogue)** All's I need now is the lo- ca- tion I sug- gest you

mf

112 take a va- ca- tion On- ly gon- na say it once

f

115 bet-ter lis-ten well *8^{va}*----- You should go a -

mf sfz mf

115

118 way at once for the week-end at the Blake Ho - Re -

ritard ... **Guests:**

f mf

ritard ...

118

Tempo I

121 lax tel You're a guest here at the Blake Ho -

121

124 tel Re - lax Take a rest here at the Blake Ho -

124

This system contains the first three measures of the piece. The vocal line starts with a half note 'tel', followed by a quarter note 'Re', a quarter note 'lax', a quarter rest, a quarter note 'Take', a quarter note 'a', a quarter note 'rest', a quarter note 'here', a quarter note 'at', a quarter note 'the', a quarter note 'Blake', and a half note 'Ho'. The piano accompaniment features a bass line with a half note 'tel', a quarter note 'Re', a quarter note 'lax', a quarter rest, a quarter note 'Take', a quarter note 'a', a quarter note 'rest', a quarter note 'here', a quarter note 'at', a quarter note 'the', a quarter note 'Blake', and a half note 'Ho'. The right hand plays chords and moving lines.

128 tel Sit back and un - wind es - cape from the

128

This system contains measures 128-131. The vocal line continues with a half note 'tel', a quarter note 'Sit', a quarter note 'back', a quarter note 'and', a quarter note 'un', a quarter note 'wind', a quarter rest, a quarter note 'es', a quarter note 'cape', a quarter note 'from', and a half note 'the'. The piano accompaniment continues with a bass line and right-hand chords.

132 grind of the ci - ty with the wit - ty and re -

132

This system contains measures 132-135. The vocal line starts with a half note 'grind', a quarter note 'of', a quarter note 'the', a quarter note 'ci', a quarter note 'ty', a quarter note 'with', a quarter note 'the', a quarter note 'wit', a quarter note 'ty', and a half note 're'. The piano accompaniment continues with a bass line and right-hand chords.

149 lake at the Blake Ho - tel Yes, sit back in a

149

154 chair in the pine - scent - ed air by the lake at the

at the Blake

154

158 Blake Ho - tel

158

Warning--Manager: Jack to the head waiter, tee

Cue--Jack: You name it, I do it!

Jack of All Trades

Jaunty (all notes swung)

Musical notation for the first system, measures 1-4. The piece is in C major and 4/4 time. The tempo/style is 'Jaunty' with 'all notes swung'. The first measure is marked with a forte (*f*) dynamic, and the last measure is marked with a mezzo-piano (*mp*) dynamic. The notation includes a treble clef, a bass clef, and a grand staff with piano accompaniment.

Musical notation for the second system, measures 5-8. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "I'm a Jack of all trades but a mas-ter of none I'll". The measure number '5' is written below the first measure of the system.

Musical notation for the third system, measures 9-12. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "do an-y-thing that you need to get done When". The measure number '8' is written below the first measure of the system.

10 list - ing my tal - ents and es - ca - pades I

10

This system contains measures 10 and 11. The vocal line (top staff) has a treble clef and a key signature of one sharp (F#). The lyrics are "list - ing my tal - ents and es - ca - pades I". The piano accompaniment (middle and bottom staves) features a 7/8 time signature. The right hand (middle staff) has a treble clef and plays chords and single notes, with a circled chord in the second measure. The left hand (bottom staff) has a bass clef and plays a simple bass line.

12 nev - er hit bot - tom I got 'em in spades, I'm a

12

This system contains measures 12 and 13. The vocal line (top staff) has a treble clef and a key signature of one sharp (F#). The lyrics are "nev - er hit bot - tom I got 'em in spades, I'm a". The piano accompaniment (middle and bottom staves) features a 7/8 time signature. The right hand (middle staff) has a treble clef and plays chords and single notes, with a circled chord in the second measure. The left hand (bottom staff) has a bass clef and plays a simple bass line.

14 Jack of all trades but a mas - ter of none a

14

This system contains measures 14 and 15. The vocal line (top staff) has a treble clef and a key signature of one sharp (F#). The lyrics are "Jack of all trades but a mas - ter of none a". The piano accompaniment (middle and bottom staves) features a 7/8 time signature. The right hand (middle staff) has a treble clef and plays chords and single notes. The left hand (bottom staff) has a bass clef and plays a simple bass line.

16 reg - u - lar won - der here un - der the sun from

16

18 el - e - phant feed - ing to lead - ing pa - rades a

18

20 heck of a Jack of all trades I can chat - ter and chum with a

20

23 Bow - er - y bum or dine with king and queen

23

26 Solve an - y crime quot - ing Shake - speare in rhyme and

26

28 nev - er make a scene I mean I'm a Jack of all trades but a

28

31 mas - ter of none No need to ex - plain 'em, I'm

31

33 "A Num - ber One" as long as I'm here you

33

35 nev - er need fear for lack of a Jack of all

35

37 trades

sfz *mp*

37

Chorus:

41

She's a Jack of all trades but a mas-ter of none a

41

44

reg - u - lar won - der here un - der the sun from

44

46 el - e - phant feed - ing to lead - ing pa - rades a

46

Jack:
48 heck of a Jack of all trades I can chat - ter and chum with a

48

51 Bow - er - y bum or dine with king and queen

51

54 Solve an - y crime quot - ing Shake - speare In rhyme and

54

1/2 Chorus:

56 nev - er make a scene I mean She's a

56

1/2 Chorus:

58 Bah, bah, bah, bah, bah, bah,

58 Jack of all trades but a mas - ter of none no need to ex - plain 'em she's

61 bah Bah, bah,

61 "A Num - ber One" as long as she's here you

61

63 bah, bah, bah, bah,

63 nev - er need fear for lack of a heck of a

63

65 bah, bah Bah, bah, bah

65 Jack of all trades a heck of a Jack of all trades

sfz

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. Measure 65 is marked with a fermata over the first note. Measure 67 features a forte accent (*sfz*) on the final chord.

68

f

sfz

This system contains two staves, both piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Measure 68 is marked with a forte dynamic (*f*). Measure 70 features a forte accent (*sfz*) on the final chord.

At the Blake

(Reprise, end of Act I, scene i)

1

A piano introduction consisting of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The music is in a minor key and 4/4 time.

Nervous, hushed

5

Re- lax You're a guest here at the Blake Ho -

p

5

The first system of the vocal and piano accompaniment. The vocal line starts at measure 5. The piano accompaniment is marked *p* (piano). The lyrics are "Re- lax You're a guest here at the Blake Ho -".

9

tel Re - lax take a rest here at the Blake Ho -

9

The second system of the vocal and piano accompaniment. The vocal line starts at measure 9. The piano accompaniment continues. The lyrics are "tel Re - lax take a rest here at the Blake Ho -".

13 tel dust off the dust Calm down and

13

17 just *p* RE - LAXI

17

Trio

1

A piano introduction consisting of two staves. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The music is in 4/4 time and ends with a fermata over the final chord.

Eddie:

5

I've had e-nough of this stuff - y room for

5

A vocal line for Eddie and a piano accompaniment. The vocal line starts with a rest for 5 measures, then begins with the lyrics. The piano accompaniment consists of two staves with chords and a bass line.

Claire: **Eddie:**

9

now, dear But it's nice in here Let's take a walk and en -

9

A vocal line for Claire and Eddie and a piano accompaniment. Claire's line starts with a rest for 9 measures, then begins with the lyrics. Eddie's line starts with a rest for 9 measures, then begins with the lyrics. The piano accompaniment consists of two staves with chords and a bass line.

Claire: **Eddie:**

12 joy the eve-ning air Par - a - dise in here We could

12

15 stroll through the trees, feel the touch of the breeze I'd love to see you

15

Smith: **Claire:**

18 there. Good i - de - al I'd be con - tent an - y - where I went with

18

Smith: **Claire:**

21 you, love Go out walk - ing, then Time, place or plan does - n't

21

Smith: **Claire:**

24 mat - ter much to me So quit talk - ing, then! But it's

24

27 our hon - ey - moon; would - n't you rath - er spoon a - way the hours in a

27

Smith: **Eddie:**

30 room with my com - pa - ny Oh no! But we can

Smith:

33 spoon a - way the hours here some oth - er time Take the

Claire:

36 hint! If you would rath - er smell the flow - ers that's all right if

Eddie & Claire:

39 I'm with you So let's car - ry on and we'll

39

Detailed description: This block contains the musical notation for the first system. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one sharp (F#). The vocal line starts with a quarter rest, followed by the lyrics 'I'm with you So let's car - ry on and we'll'. The piano accompaniment consists of chords and moving lines in both hands.

Smith:

42 wan - der through the twi - light I'm in a rush, you know!

42

Detailed description: This block contains the musical notation for the second system. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line starts with the lyrics 'wan - der through the twi - light I'm in a rush, you know!'. The piano accompaniment continues with chords and moving lines.

E & C:

Smith:

45 Hand in hand and heart to heart we'll be Cut the

45

Detailed description: This block contains the musical notation for the third system. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature changes to two sharps (F# and C#). The vocal line starts with the lyrics 'Hand in hand and heart to heart we'll be Cut the'. The piano accompaniment continues with chords and moving lines.

E & C:

48 mush and go! We will stroll, you and I, while the world pass-es by Con -tent to know that

48

52 you'll al-ways be with me

52

At the Blake

(Reprise, Act I, scene III)

1

What's up? What's the news here at the

This system of music includes a vocal line and a piano accompaniment. The piano part consists of a right-hand treble clef staff and a left-hand bass clef staff. The vocal line is in a single treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first measure of the piano accompaniment is marked with a '1' below the staff. The lyrics 'What's up? What's the news here at the' are written below the vocal line.

5

Blake Ho - tel what's up? tell me who's here at the

5

This system of music continues the piece. It includes a vocal line and a piano accompaniment. The piano part consists of a right-hand treble clef staff and a left-hand bass clef staff. The vocal line is in a single treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first measure of the piano accompaniment is marked with a '5' below the staff. The lyrics 'Blake Ho - tel what's up? tell me who's here at the' are written below the vocal line.

9 Blake Ho - tel There's pan - ic and fear and

13 ru - mors we hear are con - flict - ing con - tra - dict - ing and un -

17 clear What's up? What's the hur - ry at the

21 Blake Ho - tel? What's up? What's the wor-ry at the

25 Blake Ho - tel? We find the sus - pense for us much too in -

30 tense for us WHAT'S UP?

Warning: SMITH--I work for the Pinkerton Detective Agency....

Cue: SMITH--I certainly am

Pinkerton Man

Piano introduction in G major, common time. The right hand features a melody with dotted rhythms and triplet figures. The left hand provides a bass line. Dynamics include *f* and *diminuendo*. Measure numbers 1 and 2 are indicated.

Smith:

4 There's a type of pri- vate de - tec - tive who is
stuff that le - gends are made of 3 count - less

Vocal line with lyrics. Piano accompaniment includes triplets and dynamic markings *mp*, *ff*, and *mp*. Measure numbers 4 and 5 are indicated.

7 brave and loy - al and true He is glo - ri - fied both
ries our glo - ries re - call Faith - ful to our quest we're

Vocal line with lyrics. Piano accompaniment includes triplets and dynamic markings *ff* and *mp*. Measure numbers 7 and 8 are indicated.

10 far at and our wide best for when his we've deeds of our dash - ing der - ring
at our best when we've got our backs a - gainst the

12 do wall We're a group that's high - ly se - lec - tive sworn to
There is no - thing that we're a - fraid of 3 and no

15 si - lence and se - cre - cy And we won't re - veal what
gers to dan - gers are we if the price is right we'll

18 we stand con- ceal when we're hid- in' our i- den - ti - ty Yes, he's
and fight, yes we'll fight for the right for a fee Yes, he'll

Chorus:

f *mf* *sfz*

21 hid- in' his i- den - ti - ty For you see I'm a Pink - er- ton He's a
fight for the right for a fee For you see he's a Pink - er- ton He's a

Smith 1st U.:
Chorus 2d U.: **Chorus:**

mf *f*

24 Pink - er- ton get my man ev - e- ry time For a
Pink - er- ton gets his man ev - e- ry time

Smith 1st U.:
Chorus 2d U.:

mf *ff*

27 Pink - er - ton is a think - er ten - a - cious - ly un - rav' - ling

f ff mf

Smith 1st U.:
Chorus 2d U.:

30 crime He's a Pink - er - ton and a

ff f

32 Pink - er - ton can do it if an - y one can When the

ff

35 chips are down and it's sink or swim bring a

f

35

37 ring - er in a Pink - er - ton man When the

Chorus:

37

39 chips are down and it's sink or swim bring a

39

41 ring - er in a Pink - er - ton Man!

44 We're the Man!

47

Warning: SMITH--I work for the Pinkerton Detective Agency. . . .

Cue: SMITH--I certainly am.

Pinkerton Man

1

Smith:

4 There's a type of pri- vate de - tec - tive who is
stuff that le - gends are made of count - less

4

7 brave and loy - al and true He is glo - ri - fied both
ries our glo - ries re - call Faith - ful to our quest we're

7

10 far and wide for his deeds of dash - ing der - ring
 at our best when we've got our backs a - gainst the

12 do wall We're a group that's high - ly se - lec - tive sworn to
 - There is no - thing that we're a - fraid of and no

15 si - lence and se - cre - cy And we won't re - veal what
 - ger to dan - ger are we if the price is right we'll

Chorus:

18 we con- ceal when we're hid- in' our i- den - ti - ty Yes, he's
stand and fight, yes we'll fight for the right for a fee Yes, he'll

18

Smith 1st U.:
Chorus 2d U.:

Chorus:

21 hid- in' his i- den - ti - ty For you see I'm a Pink - er- ton He's a
fight for the right for a fee For you see he's a Pink - er- ton He's a

21

Smith 1st U.:
Chorus 2d U.:

24 Pink - er- ton get my man ev - e- ry time For a
Pink - er- ton gets his man ev - e- ry time

24

27 Pink - er - ton is a think - er - ten - a - cious - ly un - rav' - ling

f ff mf

Chorus:

**Smith 1st U.:
Chorus 2d U.:**

30 crime He's a Pink - er - ton and a

ff f

32 Pink - er - ton can do it if an - y one can When the

ff

35 chips are down and it's sink or swim bring a

35

Chorus:

37 ring - er in a Pink - er - ton man When the

37

39 chips are down and it's sink or swim bring a

39

41 ring - er in a Pink - er - ton Man!

41

44 We're the Man!

44

47

47