

(FINCH crosses R. ROSEMARY enters L., carrying folder of papers. OFFICE PERSONNEL break freeze and exit. J.B. BIGGLEY enters R., surrounded by FOUR HENCHMEN. FINCH crosses R., bumps into BIGGLEY, knocks him down. HENCHMEN help him up, saying things like "Are you okay, Mr. BIGGLEY?" etc.)

BIGGLEY

Never mind, never mind.

(A roar.)

Back to work, everybody!

(THEY all scuttle offstage. ROSEMARY goes a little more slowly and lingers at the left side, listening.)

BIGGLEY

(To FINCH)

You heard me! I said back to work!

FINCH

(L. of BIGGLEY)

I'm sorry I bumped into you, sir, but I would like to apply for a job.

BIGGLEY

A job? Do you know who I am?

FINCH

No, sir.

BIGGLEY

(Going right on)

I'm J.B. Biggley. I'm president of this company, that's who I am. In fact, that's who the hell I am. How dare you come to me for a job?

FINCH

I'm sorry, sir, but I ...

BIGGLEY

Why do you think I have a personnel man? Why do you think I have a whole damned personnel department? Son, you bumped into the wrong man.

(Starts Off R.)

Damn damn coal-burning dithering ding ding ding.

(He exits R.)

ROSEMARY

(Crossing R.)

I'm sorry. I know how hard it is to find a job. I've been through that kind of thing myself.

FINCH

Thank you, Miss. You're very kind. Could you tell me where the personnel office is?

ROSEMARY

(Amazed)

Personnel?

(She points U.L.)

It's right there.

FINCH

Thank you.

(He starts for personnel, crossing L. below Rosemary.)

ROSEMARY

(Crossing L. to C., stopping him)

You — you're not discouraged?

FINCH

(Crosses L.)

Of course not. I'm prepared for exactly this sort of thing.

ROSEMARY

(Crosses L.)

Say! My friend Smitty works in Personnel. Maybe she can help you.

(Starts off R.)

You wait here.

(She exits R.)

FINCH

(Calling after her)

But, Miss, it's not really ...

(He shrugs and starts for the Personnel door U.L. BRATT comes out of door.)

BRATT

(L. of FINCH, stopping him)

Where do you think you're going?

FINCH

To see the personnel manager, sir.

BRATT

I'm the personnel manager and we're not hiring anyone today.

(Crosses R. below FINCH.)

FINCH

Well, I was just speaking to Mr. Biggley

BRATT

(*Stops, looks at him*)

Biggley?

FINCH

Yes, sir.

BRATT

J.B. Biggley?

FINCH

Yes, sir. He told me to see you.

(Smiles out front. NOTE: This smile is the first of several that Finch uses throughout the show. These smiles are very important. They are communications between Finch and the audience. They tell the audience when Finch has successfully, worked one of his ploys. The smile is a gentle, Mona Lisa smile. It should look like a cat that just swallowed a canary and is happy about it. When he does it, Finch should turn his head quickly to the audience and give them the smile directly. The staging of the other characters on stage should be so arranged that they are not even aware that Finch is smiling to the audience. This particular smile should only be used in the key spots that are marked in the script. Care should be taken that they are not overdone, otherwise they will lose their impact.)

BRATT

(Crosses L. to FINCH)

J.B. Biggley, himself? You were speaking to him?

FINCH

Yes, sir. I just bumped into him.

BRATT

Ah, is he a friend of yours?

FINCH

(*Modest hesitation*)

Sir, I don't think a man should trade on friendship to get a job.

BRATT

Very well put, young man. Well, if you step into my office, I think we can work something out. My name is Bratt.

(*Extending his hand.*)

And you are ...

FINCH

(*Shaking his hand*)

Finch, sir. Pierrepont Finch.

BRATT

(Stops, looks at him)

Biggley?

FINCH

Yes, sir.

BRATT

J.B. Biggley?

FINCH

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BRATT

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(Extending his hand.)

And you are...

FINCH

(Shaking his hand)

Finch, sir. Pierrepont Finch.

I Believe In You

27

FINCH: Wish me luck, men.

ALL: Good luck.

Fast 4

3

(MEN) (*ominously*)

Got - ta

A

3

stop that man, _____ I got - ta stop that man cold...

or he'll stop me._____

B

Big deal, big rock - et, Thinks he has the world in his pock - et.

Got - ta stop, got - ta stop, got - ta stop that man, _____ that man.

(FINCH) C In 1

Start here → Now, there you are, _____ Yes, there's that face; _____ That

In 2

face that some - how I trust._____ It

Swing-In 2

may em - bar - rass you to hear me say it, But

(FINCH) *with self-assurance*

D

cool, clear eyes of a seek-er of wis-dom and truth;

2

Yet there's that up - turned chin, and the grin of im-pet-u-ous youth.

religioso e molto legato **E**

Oh, I be - lieve in you, I be -

with self assurance

Stop here

F

lieve in you. I hear the

sound of good, sol-id judg-ment when-ev-er you talk;

2

Yet, there's the bold, brave

spring of the ti-ger that quick-en-s your walk.

2

B
(MEN):**I BELIEVE IN YOU** with accompaniment

13 14 15 16 3 3

Big deal, big rock-et, Thinks he has the world in his pock - et.

Vlns
p

17 18 19 20 21 22 FINCH:
Start here → Now,

Got-ta stop, got-ta stop, got-ta stop that man, _____ that man.

Ww, Stgs

Stgs
p

C In 1

23 24 25 26

there you are, _____ Yes, there's that face; _____ That

Ww, Stgs

[PLAY if no HARP]

Hp, Glock

In 2

I BELIEVE IN YOU with accompaniment

(FINCH):

27 face 28 that some - how 29 I trust. 30 It

[PLAY if no HARP]

Swing - In 2

31

32

33

34

may em - bar - rass you to hear me say it, But

Cls

p

[PLAY]

Rhythm

35

36 37 38

say it I must,
say it I must!
You have the

Tpts (Tight Cup)

Br. Stgs A
fp

Rhythm

D

I BELIEVE IN YOU with accompaniment

cool, clear eyes of a seek - er of wis - dom and

Ww (8va)
Tpts, Vibes

Rhythm

(FINCH):

43 44 45 46

truth; Yet, there's that

Stgs
mf
Tbps, Hn

47 48 49 50

up turned chin, And the grin of im - pet - u - ous

Ww (8va)
Tpts, Vibes

Rhythm

I BELIEVE IN YOU with accompaniment

religioso e molto legato

51 youth. 52 53 54 Oh, I be -
Stgs.
mf Tbsns, Hn
55 E 56 57 58 - lieve in you, I be -
Stgs, Hn, Tbsns
Vcl, Bs
(FINCH): 59 60 61 62 - lieve in you. I hear the
+ Hp
fp

Stop here

with self-assuredness

V.S.

33

Brotherhood Of Man

WOMPER: About what?
 FINCH: Humanity.

Rubato—In 1

3

(FINCH)

A

Now, you may join the

Elks, my friend, And I may join the Shrin - ers.____ And oth - er men may

car - ry cards As mem - bers of the Din - ers.____ Still

B

oth - ers wear a gol - den key, Or small Greek let - ter pin. But

Marked tempo—In 4

I have learned there's one great club That all of us are in. There is a

Start
here

C In 2 (a la Holy Rollers)

broth - er - hood of man, A be - nev - o - lent

broth - er - hood of man; A no - ble

D (FINCH)

tie that binds— All hu - man hearts and minds— In - to one

broth - er - hood of man. Your life - long

E

mem - ber - ship is free. Keep a - giv - ing each

broth - er all— you can. Oh, aren't you

F

proud to be— in - that fra - ter - ni - ty;—

The great, big broth - er - hood of man?— (dialogue) Stop here

G

In 4

5

One

H

Rubato - In 1

man may seem in - com - pe - tent, An - oth - er— not make sense, While

BROTHERHOOD OF MAN with accompaniment

B (FLNCH):

13 14 15 16 17

oth - ers wear a gold - en key. Or small Greek let-ter pin. But I have learned there's

Stgs *p*

Marked Tempo - In 4

18 19 20 21 22

one great club That all of us are in. **Start here** There is a

Stgs

Cls

Tpts (Cup)

+ Gtr

Bs Cl, Tbrns, Bs (*p*)

[PLAY L.H.]

C In 2

23 24 25 26

brother - hood _____ of man; A ____ benev - olent

Cls

Rhythm

Vc

Bs

BROTHERHOOD OF MAN with accompaniment

E

BROTHERHOOD OF MAN with accompaniment

39 40 41 42

mem-ber - ship _____ is free. Keep ___ a-giv - ing each

Cls > fp

Rhythm Vc >

Bs

43 44 45 46

broth-er all _____ you can. Oh, aren't you

Cls fp Br (Cup) f > Cls

Rhythm Vc >

Bs

F (FINCH):

47 48 49 50

proud to be ___ in that fra - ter - ni - ty;___ The great, big

Cls (div)

Rhythm Tsns (+8va) >

Bs

(spoken) So, Wally, I want you to remember...

Stop here

broth - er - hood of man?

Cl, Ve

Br (unis)

Bs Cl, Tbn 3,
Gtr, Pno, Vc, Bs

fp

G that before you consider
firing Mr. Biggley.

BIGGLEY: Who's
considering that?

FINCH: You see, Wally, I know what's on your mind. You'd like to
clear out the whole crowd from top to bottom. But stop and think...

55 56 57 58 59 60

Stgs

p

[PLAY R.H. if no HARP]

Hp

One

H Rubato - In 1

(FINCH):

61 62 63 64

man may seem in - com-pe - tent, An - oth - er not make sense, While

Ww, Hn

pp