

CALLBACK

SCENES



Paulette, Elle,  
Vivienne, Whitney:

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"Ireland" + Scene

p. 43-48

Act 1 - Scene 7

Act 2 - Scene 8

## ACT ONE, SCENE SEVEN

ELLE sits in the salon chair at the Hair Affair, a slightly run-down salon.

PAULETTE

Hey there! Welcome to the Hair Affair. You're with Paulette so you're in good hands. I'm sorta like Allstate, but for hair.

ELLE

Make me a brunette.

PAULETTE

What? Brunette? Honey,

*(gestures to her hair)*

you're a genetic lotto win! Alright, something else is goin' on here. Back up. Paulette's listenin'. Spill.

ELLE

Okay. I'm Elle Woods, and I came all the way out for Harvard Law School --

PAULETTE

That's a good school!

ELLE

I know, right? And, I did it to follow my one true love Warner out here and now he's...

*(gagging)*

he's dating this evil preppie.

PAULETTE

So what's she got that you don't got? Three tits?

ELLE

She's

*(air quotes)*

"serious."

PAULETTE

Seriously, she have three tits?

ELLE

No, she's a constipated polo shirt with a mousy brown bob. Apparently that's what Warner wants. So, you have to make me a brunette.

PAULETTE

Whoa, whoa, whoa. Do you know the number one reason behind all Bad Hair Decisions?

# Ireland

## PAULETTE

*(sings)*

LOVE!  
 YOU'RE LOST WITHOUT YOUR LOVE,  
 YOUR HEART IS ON THE FLOOR,  
 I CAN HELP YOU, I BEEN THERE BEFORE,  
 WHEN I NEED TO RELAX,  
 I JUST PUT ON SOME TRACKS  
 FROM THIS CD I BOUGHT FOR THE STORE...

*PAULETTE starts the CD player. New Agey Irish music.*

*Isn't that relaxing? It's called "Celtic Moods".*

*(sings)*

SEE, MY MOM WAS THREE QUARTERS ITALIAN,  
 AND MY FATHER... I NEVER KNEW;  
 BUT MY GRANDFATHER CAME FROM... IRELAND.  
 THE LAND WHERE DREAMS COME TRUE.

ELLE

*(dubious)*

Ireland?

## PAULETTE

*(confident)*

Ireland!

HE SAID ALL IRISH MEN ARE LIKE HEROES.  
 THEY'RE DESCENDED FROM POETS AND KINGS.  
 SO I SWORE I'D GET MARRIED IN IRELAND,  
 IN A WEDDING LIKE LORD OF THE RINGS.

AND MY REDHEADED GROOM, I CAN SEE 'IM!  
 AS WE STROLL PAST THE CHURCHES AND FARMS,  
 HE'S A SAILOR NAMED ... "BRENDAN"! ... OR "LIAM"!  
 HE CAN DANCE WITHOUT MOVIN' HIS ARMS.

IN A BAR ONCE I MET THIS GUY DEWEY.  
 AND HE BOUGHT ME LIKE FOURTEEN BEERS.



WHITNEY

Perfect. I've got a case of chardonnay. Now that's a party.

VIVIENNE stops in her tracks when she sees ELLE. ELLE can't help but perk up and be hopeful at the mention of "party."

ELLE

[REDACTED]

(can't help herself, blurts)

There's a party?

[REDACTED]

(sees Vivienne)

Oh. Hello, Vivienne.

VIVIENNE

Hello, Elle.

WHITNEY

Yeah...

(looks to Vivienne, nervous)

Next Friday night a few people are getting together...

PAULETTE

Hey, maybe that guy you like'll be there, Elle! You should go!

Instantly VIVIENNE knows who the guy in question is and embraces this opportunity.

VIVIENNE

Definitely come. It's a costume party.

ELLE

I love costume parties!

VIVIENNE

Of course you do... Next Friday at eight, 243 Mass Ave. See you there.

ELLE

Thanks, Vivienne.

VIVIENNE and Whitney exit.

#7a - Ireland (Reprise)

PAULETTE

Oh, you are SO borrowin' my secret weapon costume I got in storage, Elle. I'll just dust off the mothballs, and wait'll you see it... Now go and do this, honey. 'Cause if a girl like you can't win back your man, there's no hope for the rest of us.

## ELLE

Thank you for talking me off the ledge, Paulette! You have no idea how much I needed this!

*ELLE exits to change.*

## PAULETTE

Now you go and fight for him!

*(sings)*

THE IRISH FEAR NOTHING AND NO ONE!  
THEY KEEP FIGHTING TILL EV'RYONE'S DEAD!  
...I'M NOT SURE WHERE THIS METAPHOR'S GOIN'...  
I JUST FELT LIKE IT HAD TO BE SAID.

THERE'S A GUY AT THAT PARTY WHO LOVES YOU -  
SOMETHING MOST OF US ONLY DREAM OF.  
YOU GO OUT THERE AND YOU GET SOME IRELAND...  
THE COUNTRY OF WHISKEY AND LOVE!

*House beats come under the Irish music, turning into HARVARD PARTY MUSIC.*

~~XXXXXXXXXXXXXXXXXXXX~~  
~~XXXXXXXXXXXXXXXXXXXX~~

**ACT ONE, SCENE EIGHT**

*A Harvard Law party. Vivienne and Warner enter.*

**VIVIENNE**

Whitney, darling!

*(WHITNEY approaches)*

Thank you for hosting this.

**WHITNEY**

My pleasure.

**VIVIENNE**

We all needed a break from law school anxieties and worrying about Callahan's internship.

*VIVIENNE hands her a bottle of wine.*

**WHITNEY**

Thank you. You can say that again. Please enjoy yourselves, mingle.

*WHITNEY wanders off, the consummate hostess.*

**VIVIENNE**

You do know that Whitney's father is next in line to be the Speaker of the House?

**WARNER**

So you've said.

**VIVIENNE**

Just think of it: Future presidents may be in this very room.

*Warner is silent.*

I'm going to track down Robert Coleman and convince him he must join our study group. Apparently his summer house is three houses down from Justice Souter.

*(VIVIENNE exits)*

**WARNER**

Great. I'm gonna go get a beer.

*ELLE enters the party dressed as a Playboy bunny. She is the only one in a costume.*

*Proverbial record scratch moment - Music stops.*

*Everyone is silent, stunned.*

*Instantly she realizes she's been duped when she sees VIVIENNE and friends giggling hysterically at the sight of her.*

*One of the students whistles.*



Paulette, Elle, Kyle,  
Margot, Serena, Pilar:

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- Paulette meets Kyle
- "Bend + Snap" scene

p. 90-92

**ACT TWO, SCENE THREE**

*...THE HAIR AFFAIR, where ELLE gets a manicure from PAULETTE.*

**PAULETTE**

There. Now you're ready for your big trial. You sure you don't want me to paint little gavels on 'em for ya?

**ELLE**

It's okay, Paulette. That might be a bit too much.

**PAULETTE**

Classy lawyer pink it is. When the jury people see those nails, they'll know they can trust ya.

**ELLE**

Which is more than my team is doing. They're all over me to give up Brooke's alibi.

**PAULETTE**

Including your

*(does air quotes)*

"friend" Emmett?

**ELLE**

Well... he IS on the team too...

**PAULETTE**

Yeah, in more ways than one. I see the way he looks atcha.

**ELLE**

Paulette, he's just my friend.

**PAULETTE**

Right. And I could use a friend like that.

*PAULETTE suddenly sees KYLE and is instantly mute.*

**KYLE**

I've got a package. For Miss Paulette Buonufonte.

*PAULETTE goes limp at the sight of him, but manages to raise a weak hand. Her hand remains in the air as KYLE approaches.*

The name's Kyle. This is my new route and the first stop of the day. Kinda cool karma, huh?

*ELLE grabs the stylus and signs for the package herself.*

Alrighty, then.

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N

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ph

WF

*KYLE's theme music plays as he starts to exit.*

(KYLE)

Do me a favor? You have yourself a super day.

*PAULETTE nods awkwardly as KYLE saunters out of the salon.*

PAULETTE

God, the new UPS guy's like walking porn.

ELLE

So talk to him already.

PAULETTE

Right, I can't talk to guys like that. I'm not like you... I got nothing to offer.

*MUSIC CUE as PAULETTE BENDS over...picks up the package and straightens:*

*SNAP!*

*CHORAL MUSIC and LIGHTS reveal the GREEK CHORUS, striking a tableau of awe...*

MARGOT

Oh my god!

PILAR

Did you see that?

SERENA

She's got the most perfect Bend and Snap I've ever seen!

MARGOT, SERENA, PILAR

You're a natural! Hi, Paulette!

*PAULETTE waves back slowly, freaked.*

PAULETTE

I see dead people.

ELLE

No! It's just my Greek Chorus! I'm so psyched you can see them too now!

PAULETTE

But I haven't had any Jager.

SERENA

When your Bend and Snap has that much snap, it's been known to alter all laws of physics and logic.

PAULETTE

What are you talking about...Bend and Snap...?

ELLE

*(demonstrating)*

The Bend...and Snap!

*(the GIRLS ad-lib reaction to her Bend and Snap)*

It's a move invented by U.C.L.A. cheerleaders to break the will of the opposing team.

*(ELLE looks around, cloak and dagger)*

But it also has real world applications: the Bend and Snap is 99.99% effective on straight men.

PAULETTE

Yeah, and I've got a great track record with those.

SERENA

I see the problem here...and it's not physical: it's spiritual. Paulette just needs a little...spirit.

MARGOT

And Serena knows about spirit: she's a U.C.L.A. Cheer Team Leader.

MARGOT, PILAR, SERENA

Go Bruins!/Alright!/Bruin Power! (etc.)

PAULETTE

Cheerleaders scare me!

SERENA

Paul-Ette. Do you know why cheerleaders get the guy and keep the guy?

PAULETTE

Because you jump around showin' your panties?

SERENA

Yes. And because we demand and command attention.

PILAR

For real. You must become the cheerleader you fear.

SERENA

You've got the pompoms. It's time to shake 'em.  
READY? OK-AY!

#15 - Bend And Snap

SERENA, MARGOT and PILAR begin a stamp and clap of terrible beauty..

Brooke, Emmett,  
Warner, Vivienne, Enid, Elle,  
Callahan, Prison Guard:

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- Brooke won't give up alibi
- Elle sticks to her guns

p. 77-82

## GUARD

Wyndham! You got some visitors!

*CALLAHAN exits, leaving BROOKE with ELLE, EMMETT, WARNER, VIVIENNE and ENID.*

## EMMETT

Hi, Ms. Wyndham. I'm Emmett Forest. I'm co-counsel with Stidwell, Zyskowski, Fox and Callahan. These four interns are the cream of the crop at Harvard Law and we're here to "whip up" your legal defense.

*BROOKE is silent, unimpressed.*

Incidentally, my mom's a big fan of your DVDs. Credits you with her nutcracker butt. Her words.

*Again nothing.*

Anywho, we'd love to discuss your case and go over a few choices. We want to free you as soon as possible, so you can bring your message back to your fans.

## BROOKE

That's all I want... This should be easy.

## EMMETT

Great. Callahan briefed me on your meeting and there is a significant amount of evidence against you. To free you, the jury will need to hear an alibi.

## BROOKE

Not gonna happen.

## EMMETT

Even though it could save you?

## BROOKE

Yep. Put me on the stand and I'll be forced to lie.

## WARNER

Okay Ms. Wyndham, if we can't hear an alibi, you should accept a plea bargain.

## BROOKE

And admit to something I didn't do?

## VIVIENNE

But with a plea bargain, you'd get out in a couple of years. That sounds reasonable, right?

## BROOKE

Reasonable to do time for my husband's killer? Not really.

ENID

(to Elle)

Oh, she's tough.

(woman power fist)

Yo! Sister —

BROOKE

Yo! Not related!

BROOKE thrusts a militant fist in ENID's face.

I need a defense team who knows I'm innocent. Get out of here. All of you. Guard!

The interns file out, defeated. Everyone's out of the room, ELLE's last in line. She stops and sings...

3 - Della Nu Nu Nu

ELLE

"WHO WHO IS THE GIRL WITH LOYAL FRIENDS AND TRUE?"

(SNAP SNAP)

BROOKE

(wary)

WHO WHO?

(SNAP SNAP)

ELLE

WHO WHO HAS A BOND AS STRONG AS KRAZY GLUE?

(SNAP SNAP)

BROOKE

(daring to hope)

WHO WHO?

(SNAP SNAP)

ELLE

WHO CAN SOUND THE CALL  
AND SISTERS ALL  
COME THROUGH?

(SNAP)

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## BROOKE &amp; ELLE

*(joyful)*

WHO? (SNAP)

WHO? (SNAP)

DELTA NU NU NU!

DELTA NU NU NU!

YOU ARE A DELTA NU!

*(SNAP SNAP)*

DELTA NU NU NU!

DELTA NU NU NU!

YOU ARE A DELTA NU!"

*They dissolve into snaps and giggles.*

**ELLE**

Delta Nu's former U.C.L.A. President Elle Woods! I knew I recognized your mug shot!

**BROOKE**

Shut up!

**ELLE**

Oh yeah! Your DVD's got me in shape to be June for the Girls of U.C.L.A. calendar!

**BROOKE**

That's so great! Thank god someone on this legal team gets me!

**ELLE**

Sisterhood's forever. I believe you. And I will fight with everything I have to clear your good name. But that involves an alibi...

**BROOKE**

I can't tell it.

**ELLE**

Everyone has their secrets. For years I denied my highlights.

**BROOKE**

It's beyond highlights, Elle. It's a disgrace. My secret is nuclear and if it gets out, I could lose my fitness empire, which means everything to me. If I tell you...will you Delta Nu Sister Swear not to tell anyone?

**ELLE**

I will Double Delta Nu Sister Swear.



**BROOKE**

You're hard-core. Okay. On the day my husband was killed, I had...

*(whispers)*

Lipo...

**ELLE**

What?...

**BROOKE**

*(again, quiet)*

Lipo...

**ELLE**

Brooke, you're going to have to speak up. I can't —

**BROOKE**

*(bursts like a geyser)*

LIPOSUCTION! MINIMALLY INVASIVE, OUTPATIENT LIPO, BUT LIPO!

*ELLE gasps.*

**ELLE**

Oh, my god!

*A PRISON GUARD enters:*

**PRISON GUARD**

Ms. Wyndham, your time is up.

**BROOKE**

I had to do it. Serious cottage cheese was showing up on MY ass!

**ELLE**

Your secret's safe with me.

**BROOKE**

*(screams as she's being pulled out)*

My fans are counting on me, I can't let them down! You gotta take care of me, Elle!  
You swore.

*BROOKE's gone. Just then, everyone returns.*

**EMMETT**

Elle, there you are.

**CALLAHAN**

Where's Brooke?

ELLE

The guard took her back.

CALLAHAN

Great...

ELLE

But I got her alibi.

CALLAHAN

You're kidding. So. What is it?

ELLE

I'm afraid I can't tell you.

CALLAHAN

Why not?

ELLE

I Double Delta Nu Sister swore not to.

VIVIENNE

Elle, this is not some little sorority thing...

ELLE

Oh, I know. It's a big sorority thing. But don't worry: Brooke really had nothing to do with this. Think about it: Brooke's a fitness queen. Exercise gives you endorphins, and endorphins make you happy. Happy people just don't kill!

*Callahan is seething.*

CALLAHAN

Emmett — a word.

*CALLAHAN drags EMMETT to the opposite side of the stage.*

*Focus switches back to ELLE discussing with the interns. CALLAHAN and EMMETT heatedly talk amongst themselves, unheard.*

VIVIENNE

Elle, are you serious? If you don't give up this alibi, we will ALL lose the case.

ELLE

Then I guess we're not very good lawyers.

WARNER

Will you stop being a Marilyn, Elle? Listen, Pooh Bear — Elle. Callahan wants that alibi. Give it to him and you can sail through law school, knowing there's a big fat job offer waiting for you when you get out.

ELLE

But I gave Brooke my word.

WARNER

So what, who cares?

ELLE

Who cares?

CALLAHAN

Emmett, let me be very clear. This is your chance, and I gave you simple instructions - Lead this legal team and get me an alibi. You're zero for two.

*CALLAHAN and EMMETT approach the remaining interns.*

Everyone, field trip's over. Let's go. Back to work.

*(turning to Emmett and Elle)*

Except you two. I'd rather not see ratty corduroy or legally blonde again today.

*EMMETT and ELLE are left alone.*

ELLE

Emmett, I'm sorry -

EMMETT

- I don't need you to be sorry. I need you to tell me the alibi.

ELLE

I can't because I gave Brooke my word. Having an alibi isn't the only way to win this case.

EMMETT

No, but it sure would help.

ELLE

Work with me. We'll free Brooke the right way. The noble way.

EMMETT

This isn't a Lifetime Original Movie, Elle. I'm not interested in nobility right now, I'm more interested in saving Brooke's life.

ELLE

No you're not. You're more interested in impressing Callahan.

EMMETT

Well, he IS my boss. And if I impress him he'll make me associate.

ELLE

And jeopardize your client's trust and our integrity?

EMMETT

Well, when you put it that way.

#1

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voc

Elle

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No, t

I know

Where

Vivienne, Warner, Emmett,  
Elle:

---

- Warner introduces Vivienne as  
his girlfriend

p. 36 + 37

**ACT ONE, SCENE SIX**

*ELLE, kicked out of class, walks into the day, stunned.*

*EMMETT leaves class, runs after her.*

**EMMETT**

Hey, Woods-comma-Elle! Listen, I was kicked out of class once first year, too. It's awful, but trust me: your law career is NOT over.

**ELLE**

Law career? So not the problem. Listen, I need to get back into class with Warner. Can you help me?

*VIVIENNE walks out of the classroom, overhears.*

**EMMETT**

*(confused)*

Yeah... come back tomorrow and make sure you've done your reading?...

**ELLE**

Okay.

*(sees Vivienne).*

Excuse me, but why would you do that to another girl?

**VIVIENNE**

Do what?

**ELLE**

We girls have to stick together. We shouldn't try to look good by making each other look bad.

**VIVIENNE**

I didn't make you look bad, you just weren't prepared. Try opening a law book. But I should warn you. They don't come with pictures.

**EMMETT**

So I'll give you ladies a moment then.

*EMMETT creeps back into class*

**VIVIENNE**

Aren't there girls going wild somewhere without you?

*WARNER exits the class.*

**WARNER**

Hey! =

ELLE

Warner! Thank god you're here.

*ELLE goes up to a stunned WARNER.*

WARNER

Elle, I'm sorry -

ELLE

Sorry about what?

VIVIENNE

Warner, is there something you'd like to share with Elle?

ELLE

Do you know her?

WARNER

Yeah... Elle, Vivienne and I went to boarding school together... and she's my girlfriend now.

ELLE

I'm sorry. I just hallucinated. What did you say?

VIVIENNE

He said I'm his girlfriend.

*LIGHTS CHANGE and GREEK CHORUS enters. As VIVIENNE and WARNER freeze.*

ELLE

GIRLFRIEND?!?!?!?!?

#6 - Positive

GREEK CHORUS

*(beautiful minor chorus note)*

AAAHHHHH!

ELLE

Margot, Serena, Pilar. Girls, what's going on?

SERENA

Honey, this is a tragedy and every tragedy needs a Greek Chorus.

GREEK CHORUS

Greek Chorus!

Vivienne, Elle, Enid:



- The energizer bunny

p. 51

~~WARNER~~

~~Everyone in the class wants it; nobody more than me. It's a guaranteed career.  
You're practically partner before you have a job offer.~~

~~VIVIENNE appears.~~

## VIVIENNE

Elle. You're looking... fluffy. As usual.

## ELLE

Hello, Vivienne. Thanks for your great tip on the "costume party." I see you came as Last Year's Sample Sale.

## WARNER

Pooh B -- Elle... You have to ace his course to get that internship and he's not called "C-Minus Callahan" for nothing.

## ELLE

Warner, I'm completely cognizant of both those facts.

## VIVIENNE

You're not going to make it through the semester, let alone get Callahan's internship.

*VIVIENNE looks her bunny costume up and down.*

Even if you keep going... and going... and going...

*Chuckles of amusement, everyone is watching this exchange.*

Face it, bunny: One of these things is not like the other.

*(gestures to the crowd)*

Someday, we'll nominate Supreme Court justices... And you'll... tan.

*(Collective 'ooohs' from the party.)*

Run home, Elle, and change out of your skank costume.

*ELLE takes a moment.*

## ELLE

Oh is THAT what you see, Vivienne? How unfortunate.

*ELLE sees Enid twirling her glasses in her hand, runs up and snags them, and puts them on.*

Because I am Gloria Steinem undercover, circa 1963, researching for her feminist manifesto 'I Was a Playboy Bunny.' Are you actually calling Gloria Steinem a SKANK?

*ENID'S furious, like a mad dog.*

## ENID

Who's calling Gloria Steinem a skank?



# Vivienne's Monologue

p. 128

**(ELLE)**

WITHOUT ANYONE HOLDING MY HAND,  
I HAD TO FIND MY WAY.  
THE DAY YOU BROKE MY HEART,  
YOU HANDED ME THE CHANCE  
TO MAKE A BRAND NEW START,  
YOU HELPED ME FIND MY WAY.

THERE'S STILL SO MUCH TO LEARN,  
SO MANY DREAMS TO EARN.  
BUT EVEN IF I CRASH AND BURN  
TEN TIMES A DAY,  
I THINK I'M HERE TO STAY.  
I'M GOING TO FIND MY WAY.

*We transition to graduation day. The entire cast enters in cap and gown as a giant banner reads "CONGRATULATIONS HARVARD LAW GRADUATES."  
VIVIENNE addresses the graduating class, facing out toward the actual audience.*

**VIVIENNE**

William Shakespeare wrote: "To thine own self be true. And it must follow as the night, the day. Thou canst not then be false to any man." I believe this wise statement best applies to a woman. A blonde woman. For the past three years, she taught me, and showed us all, that being true to yourself never goes out of style. Ladies and gentlemen, your valedictorian, Elle Woods!

*ELLE is at a lectern.*

**ELLE**

Ladies and gentlemen of the class of two thousand and... \_\_\_\_\_

*Spotlight on PAULETTE, sitting in the back. She turns to the audience and addresses us directly.*

**PAULETTE**

HERE'S THE PART WHERE SHE GIVES HER BIG SPEECH.  
WE'RE SO PROUD, BUT ELLE'S NOT ONE TO PREACH.  
SO SHE SAID WE COULD PLAY "WHERE ARE THEY NOW?"  
HERE WE GO:  
ENID PRACTICES FAMILY LAW  
VIVIENNE'S TRAINING FOR THE PEACE CORPS.  
WARNER QUIT, SAID HE MAKES MORE MODELING ANYHOW.  
CALLAHAN RAN FOR GOVERNOR, BUT WAS DEFEATED OF COURSE,  
AND HIS WIFE HIRED EMMETT TO HANDLE THEIR MESSY DIVORCE!  
AND ME?

Kyle, Paulette, Vivienne,  
Elle:

---

- Kyle + Rufus
- Vivienne admits she's wrong  
(into "Legally Blonde Remix")

p. 113-115

## ACT TWO, SCENE SIX

## #17a - Kyle Gets Bandaged

KYLE displays a stuffed squirrel from the wings. He enters the stage with it and Rufus follows, eager to get at the squirrel. KYLE pets him.

PAULETTE watches wistfully.

KYLE

C'mon, Rufus. Good boy. Sit.

PAULETTE

Wow... He really likes ya..

KYLE

And I like him.

PAULETTE

Thanks for walking Rufus.

KYLE

It was the least I could do. Consider this training a thank you for staying with me at the hospital.

PAULETTE

Trust me: the pleasure was all mine.

KYLE

Well, I should be getting back to my route now. Duty calls.

KYLE exits.

PAULETTE

Duty calls. All that AND he has a job.

(leading RUFUS out)

C'mon, Rufus. It's time for your manicure.

ELLE enters with bags.

ELLE

Paulette, I just came to say goodbye.

PAULETTE

What?! Goodbye??!!

ELLE

I'm going back home to California -

PAULETTE

California? Why?

ELLE

I'm going back to where I make sense.

PAULETTE

You're not making any right now. Honey, what happened?

ELLE

All this time I thought I was proving myself and making a difference... but it turns out I'm just one big blonde joke. That's all anyone's ever gonna see.

#18 - Legally Blonde Remix

VIVIENNE reveals herself from beneath a hair dryer, having overheard this:

VIVIENNE

That's not what I see.

ELLE

Vivienne?!

VIVIENNE

We girls have to stick together. Maybe Warner saw a blonde who was sleeping her way to the top, but all I see is a woman who doesn't have to.

~~I USED TO PRAY FOR THE DAY YOU'D LEAVE.  
SWORE UP AND DOWN YOU DID NOT BELONG.  
BUT WHEN I'M WRONG THEN I SAY I'M WRONG,  
AND I WAS WRONG ABOUT YOU.  
SO LISTEN UP!~~

~~I SEE NO END TO WHAT YOU'LL ACHIEVE -  
THAT'S ONLY IF YOU DON'T TURN AND RUN.  
YOU PROVED IT TO ME, NOW SHOW EVERYONE  
WHAT YOU CAN DO.~~

~~ENID enters with a conservative lawyer suit.~~

~~VIVIENNE & ENID~~

~~AND YOU LOOK GREAT IN DARK BLUE!~~

cut  
to page  
115 where it says  
keep

VIVIENNE

CHORUS

GET BACK IN THE GAME,  
 BACK ON THE CASE,  
 TAKE A GOOD LOOK AT MY FACE:  
 I'M NOT A FOOL,  
 AND, AS A RULE,  
 I DO NOT BOND...

OOH...  
 OOH...  
 OOH...  
 OOH...  
 OOH...

BUT I SEE A STAR,  
 YOU'RE MY NEW MUSE;  
 YOU'VE GOT THE BEST FRICKIN' SHOES!

NEVER KNOWN HER  
 TO BOND!

OOH SHA LA LA  
 OOH SHA LA LA  
 OOH SHA LA LA  
 OOOH

AND YOU LIT A FUSE,  
 SO GO SHOW 'EM WHO'S  
 LEGALLY BLONDE!

YOU LIT A FUSE,  
 SO GO SHOW 'EM WHO'S  
 LEGALLY

YES, YOU LIT A FUSE,  
 SO GO SHOW 'EM WHO'S  
 LEGALLY...

SHA LA LA LA LA LA  
 YOU LIT A FUSE,  
 SO GO SHOW 'EM WHO'S  
 LEGALLY...

*ELLE, not unkindly, pushes the offered suit away.*

ELLE

Sorry, Vivienne, you keep it. I'm never wearing that again.

*ELLE purposefully walks upstage to a closet door, enters, slamming it behind her.*

*There is an awkward pause.*

*PAULETTE knocks sheepishly on the DOOR.*

PAULETTE

Um...honey? You're in the supply closet.

ELLE (O.S.)

*I know! I said I'm not wearing that again. I'm wearing THIS!*

*ELLE bursts through the door, now dressed in a fab PINK LAWYER SUIT.*

~~SALON FOLKS~~

*(adlib cheer)*

Whoo hoo!

*Keep*

Margot, Serena, Pilar,  
Elle :

---

- Intro to "What You Want"
- "Daughter of Delta Nu"  
+ Scene

p. 13 + 14

## ACT ONE, SCENE THREE

#20 - Daughter of Delta Nu

*DELTA NUS hold candles. They are outside Elle's closed door.*

DELTA NUS

DAUGHTER OF DELTA NU,  
SWEETHEART IT'S BEEN TWELVE DAYS!  
PLEASE LET US HELP YOU THROUGH.

MARGOT

*(picking up a discarded wrapper, horrified)*SHE'S EATING MILKY WAYS!*The GIRLS adlib horror.*

PILAR

Tell me those are fun-sized.

I THINK HE SHOULD BE SHOT.

SERENA

AND LEMME TELL YOU WHAT;  
I DON'T THINK HE'S THAT HOT.

MARGOT

I DO.

SERENA

WELL, [REDACTED]

*He's not!* MARGOT

Look who's talking!

PILAR

Three words: Spring Break! Cabo!

*GIRLS resume arguing.**ELLE comes out of her room.**The girls INSTANTLY quiet.*

ELLE

Girls, must we all descend into madness?



PILAR

Oh, honey, so good to see you... Look! We brought you new magazines. We've got *Town and Country* and your favorite, the one they named after you, *Elle Magazine*.

*The DELTA NUs surround ELLE and try to cheer her up with the stack of magazines. ELLE listlessly leafs through an issue of "Town and Country" magazine.*

ELLE

Thanks, Pilar. But it's gonna take more than "Elle" and "Town and Country" to bring me back from my Shame Spiral.

MARGOT

Well then sweetie, you're just gonna hafta hold on 'cause the new *Cosmo's* not out 'til next week.

*The GIRLS make a triangle symbol and look heavenward. ELLE smiles despite herself and flips through "Town and Country" then SCREAMS BLOODY-MURDER.*

SERENA

What? Don't tell me ponchos are back in.

*ELLE jerks to attention, holds up the magazine.*

ELLE

No, worse! It's Warner's brother - Peyton Huntington the Fourth and his bride! Pictures from his wedding! LOOK!


*MARGOT and SERENA inspect the photo and collectively CRINGE.*

SERENA

*(horrified)*

Muffy Vanderbilt?!

MARGOT, SERENA & PILAR

Muffy?! 

ELLE

Wait a sec! That's the kind of girl Warner wants! Someone serious, someone lawyerly, someone who wears black even when nobody's dead. Girls, I have a completely brilliant plan.

1  
1  
1  
1

Lowell, Pforzheimer,  
Winthrop:

---

Scene p. 21 + 22

(GRANDMASTER CHAD)

(ELLE)

WHAT U WANT,  
YOU WANNA BE FEELIN' GOOD TO BE ALIVE...?

THAT DAY I HEAR THEM SAY...

*KATE holds up an envelope containing ELLE's test.*

KATE

GIRLS & BOYS

ONE SEVENTY FIVE!

ONE SEVENTY FIVE!

ELLE

ONE SEVENTY FIVE?

ONE SEVENTY FIVE?

ALL

ONE SEVENTY FIVE?

#30 - What You Want (Part 2)

*GIRLS squeal and hug as MUSIC becomes COLLEGIATE and we go to the  
ADMISSIONS OFFICE of HARVARD LAW SCHOOL.*

*Tweedy Harvard admissions officers appear.*

WINTHROP

So gentlemen, Harvard Law grants acceptance to Adam Cohen and Sundeeep  
Padamadart.

LOWELL

Outstanding.

WINTHROP

And now "Ms. Elle Woods."

*(confused)*

...who was kind enough to send in...a headshot.

*WINTHROP pulls out Elle's picture.*

LOWELL

She's applying???!?

WINTHROP

Apparently.

PFORZHEIMER

It says here she has a 4.0 average.

WINTHROP

Yes, in *fashion merchandising*.

LOWELL

And she got a 175 on her LSATS...

PFORZHEIMER

There's also the letter of recommendation from Oprah Winfrey.

WINTHROP

I'm not arguing Ms. Woods is entirely unqualified, but look at her! Is THIS the face of Harvard Law?

*(presents the photo of ELLE)*

*Pforzheimer and Lowell drool and smile.*

LOWELL

Multiculturalism!

WINTHROP

Excuse me?

LOWELL

We could admit her! For reasons of...um...

PFORZHEIMER

...Multiculturalism!

LOWELL

Exactly!

WINTHROP

Gentlemen, get a hold of yourselves! This is Harvard Law not

*(making quote signs)*

"Match dot com." ...Oh, but how about that... What a shame. She didn't bother sending in a personal essay...

*Just then, PILAR bursts into the room with the cheer team.*

PILAR

How's this for a personal essay?

CHORUS

WHAT YOU WANT!

WHAT YOU WANT!

WHAT YOU WANT IS RIGHT IN —

ELLE

I'M WHAT YOU WANT, HARVARD!  
I'M THE GIRL FOR YOU!

LOWELL

GOODNESS ME!

WINTHROP

SECURITY!

—WHO ARE YOU?

Chutney, Judge,  
Stenographer, Serena,  
Margot, Pilar, Elle,  
Warner, Emmett:

---

- Big Chutney Scene

p. 121 - 125

(Judge sings in this scene  
& page 126 - work @ piano  
if needed)

ELLE

Thank you, Emmet.  
(take a beat)

EMMETT

Did you think I was actually gonna let you just get away?

JUDGE

Uh - Ms. Woods? Any day now... You may proceed.  
(bangs the gavel)

Call your first witness.

ELLE

We call Chutney Wyndham to the stand.

#18a - Chutney Wyndham

CHUTNEY WYNDHAM, the victim's daughter by a previous marriage, enters and is sworn in. She has a total Michael Jackson Off the Wall 'fro.

SERENA, MARGOT and PILAR GASP as they take in Chutney's hair.

SERENA

Omigod.

MARGOT

T.T.P.

PILAR

Total Tragic Perm..

ELLE

Miss Wyndham, what was your relationship to the deceased?

CHUTNEY

He was my father.

ELLE

Did you actually see his murder take place?

CHUTNEY

No... I was in the shower. But when I got out, Brooke was standing over my father's body, drenched in his blood.

The COURTROOM erupts with this revelation.

WARNER

...boy. We're screwed.

EMMETT

Don't listen to him, Elle. You're fine. Go ahead.

ELLE approaches CHUTNEY.

ELLE

Miss Wyndham... On the day your father was killed, did you see anyone suspicious hanging around?

CHUTNEY

(sarcastic)

Suspiciously hanging around my shower?

The COURTROOM laughs with her at ELLE.

ELLE

No before that.

CHUTNEY

I was out getting a perm.

ELLE

(still puzzled)

And then you came home and took a shower?

CHUTNEY

(DUH)

YES. I was in the shower.

ELLE has a LIGHTBULB moment, raises her hand.

ELLE

Your Honor, I would like to go to the bathroom.

JUDGE

Shouldn't you have gone before the murder trial?

ELLE

No, Your Honor, I would like us all to go to the bathroom together.

WARNER stands:

WARNER

Why do girls always do that?...

VIVIENNE pulls WARNER down into his seat.

ELLE

I mean, I'd like everyone to go back to the bathroom where this alleged shower took place.

JUDGE

I'll allow it, Ms. Woods.

(gavel bang)

#19 - Scene Of The Crime

MARGOT, SERENA, PILAR

ROAD TRIP! ROAD TRIP!

JUDGE

COURT RECONVENES,  
AT THE SCENE OF THE CRIME,

(to Elle)

But I hope she's not wasting my time.

*The courtroom officials and audience head to the Wyndham mansion.*

ELLE

Enid...Paulette...can you do this for me?

SERENA, MARGOT, PILAR

WE'RE ON THE MOVE TO THE SCENE OF THE CR-I-ME...  
GOT STUFF TO PROVE AT THE SCENE OF THE CR-I-ME...

JUDGE

HERE WE ARE AT THE CRIME SCENE!

CHORUS

SCENE OF THE CR-I-ME!

JUDGE

WATCH WHERE YOU WALK...

ALL

IT'S THE SCENE OF THE CR-I-ME!

JUDGE

DON'T SMUDGE THE CHALK!

ALL

IT'S THE SCENE OF THE CR-I-ME!

*work @ piano  
if needed*

SERENA, MARGOT and PILAR nimbly hopscotch over the chalk outline and high five.



~~SERENA, MARGOT, PILAR~~

OMIGOD WE RAWK!

~~SERENA, MARGOT, PILAR, CHORUS~~

IT'S THE SCENE OF THE--

↓ JUDGE

HUSH!

ELLE

*(to stenographer)*

Now would the court stenographer please read that back?

COURT STENOGRAPHER

"Omigod we rawk, it's the scene of the--"

ELLE

*(points to steno roll)*

Not Before that:

COURT STENOGRAPHER

Witness: "Yes, I was in the shower."

ELLE

Thank you. Now, Ms. Wyndham, you claim on the day of the murder, you got a perm. Was this your first perm?

CHUTNEY

No. I've permed my hair since junior high, about three a year.

ELLE

Interesting. My associate has just gotten a perm herself today. Exhibit B: Ms. Enid Hoopes.

*ENID steps forward, her hair permed exactly like Chutney's. PAULETTE fusses around her with a comb.*

Thank you, Ms. Buonfonte.

*PAULETTE gets out of the way and joins Kyle.*

Now Ms. Wyndham, would Exhibit B's perm be similar to your own?

CHUTNEY

Duh.

ELLE

And now, one more time, you didn't see the murder or hear the gunshot because you were where?...

*The COURT groans, exasperated.*

ALL

In the shower!!!!

ELLE

Thank you. Ms. Hoopes, would you step into the shower, please?

*ENID enters the shower, closes the shower curtain, turns on the water. After a beat, she re-emerges, her perm stick-straight.*

CHUTNEY

Idiot. You can't get a perm wet for 48 hours -

ELLE

Exactly! Water deactivates the perm's ammonium thiglycolate and completely ruins it. It's the cardinal rule of perm maintenance. Your perm is still intact so you couldn't have showered that day. Why would you lie about being in the shower?

CHUTNEY

I was -

ELLE

Why would you lie about NOT hearing the gunshot?

CHUTNEY

But I -

ELLE

Why would you -

CHUTNEY

THINK I LIKED BEING OLDER THAN MY DAD'S NEW ARM CANDY WIFE???  
I didn't mean to hurt my father! I didn't mean to shoot him... I THOUGHT IT WAS BROOKE COMING THROUGH THE DOOR!

ELLE

OMIGOD...

EMMETT, WARNER, VIVIENNE, ENID,  
D.A. JOYCE RILEY & ASSISTANT D.A.

OMIGOD...

MARGOT, SERENA, PILAR, MOM, DAD,  
BROOKE, BAILIFF & JUDGE

OMIGOD...

JUDGE

OMIGOD...

GUYS

GIRLS

Hi...

OH...

By...

MY...

GIRLS OF DELTA NU & GUYS

OH MY GOD.

OMIGOD--

JUDGE

(banging gavel)

HOLD ON!

...BAD ENOUGH THAT I'M IN A JOHN.

(to BAILIEF re: CHUTNEY)

Take her into custody.

(to BROOKE)

You're free.

AND WE APOLOGIZE.

BROOKE & DELTA NU GIRLS & GUYS

OMIGOD, IT'S A DREAM COME TRUE!

BROOKE

I JUST KNEW I COULD COUNT ON YOU!

AND NO ONE HAD TO KNOW THAT I HAD LIPOSUCTION ON MY THIGHS

- OOOOPS

GIRLS OF DELTA NU

We still love you!

GIRLS OF DELTA NU & SUPPORTERS

OH MY GOD, OMIGOD YOU GUYS!

ELLE'S ALL THAT AND A SIDE OF FRIES!

SHE SAW RIGHT THROUGH CHUTNEY'S FRIZZY PERM

AND HER FAKE ALIBIS,

OMIGOD YOU GUYS!

GIRLS OF DELTA NU

OMIG-- SHHI!

(quickly "shushing" each other as WARNER approaches ELLE)

...SHSHSHSHI SHI!

*will @ photo  
of accident.*

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#20-1

(ges

T.V. Reporter,  
D.A. Joyce Riley,  
Callahan, Elle,  
Brooke, Paulette,  
Emmett, Nikos:

- Opening Court Room Scene  
p. 98-100

**ACT TWO, SCENE FOUR**

*EMMETT hurriedly enters with legal briefs. CALLAHAN looks up and is taken aback with Emmett's new presence, new haircut... hell, new everything. He exudes confidence.*

**CALLAHAN**

By god! Emmett? Is that you?

**EMMETT**

Elle took me shopping.

**CALLAHAN**

Emmett, you look sharp.

**ENID**

Chalk one up for Elle.

#150 - Day Three of The Trial

**EXT. COURTROOM - DAY**

*Outside court, a cheeseball TV REPORTER is being taped.*

**TV REPORTER**

In day three of the Brooke Wyndham murder trial, D.A. Joyce Riley has been grilling Nikos Argitakos, Miss Wyndham's pool boy, all morning. The waters could get dicey, let's hope the defense packed their floaties...Katie.

**INT. COURTROOM - DAY**

*DA JOYCE RILEY is in the midst of interrogating NIKOS ARGITAKOS on the stand.*

**D.A. JOYCE RILEY**

...which is why you should clarify for the court exactly what your duties were as pool boy.

**NIKOS**

Cleaning the pool.

*D.A. JOYCE RILEY holds something in her hand.*

**D.A. JOYCE RILEY**

So, Mr. Argitakos, could you explain to the court what Exhibit A is?

*She opens her hand, revealing a teeny-tiny thong.*

*ELLE enters hurriedly, carrying legal briefs.*

NIKOS

That was my uniform.

D.A. JOYCE RILEY

Was it Brooke's idea to have you wear this "uniform?"

NIKOS

Yes.

D.A. JOYCE RILEY

And could you please tell the court exactly what your relationship was to the defendant?

NIKOS

Brooke and I were LOVERS.

#15b - Lovers!

The COURT GASPS.

D.A. JOYCE RILEY

No further questions.

(CALLAHAN is thrown, leans over to BROOKE, whispers)

CALLAHAN

He was your lover?

BROOKE

Oh no. A Delta Nu would never sleep with a man in a thong! I just liked to watch him clean the filters...

CALLAHAN

Unbelievable! You're all making me look like an ass up there!

(Callahan stands and speaks to the judge)

Your honor! I request a 10-minute recess!

#15c - Elle's Cell Phone

Just then, ELLE'S CELL PHONE VIBRATES. She looks at the caller I.D.

ELLE

Excuse me. I'll take this outside.

ELLE dashes out of the courtroom, cell phone in hand.

CALLAHAN

Why didn't I know about this disaster?!

EMMETT

Alright, it is a set-back...

CALLAHAN

It's motive, Emmett.

*Judge bangs gavel.*

*ELLE exits as PAULETTE APPEARS on a corded phone on the opposite side of the stage.*

ELLE

Paulette, what's up?

PAULETTE

Elle, I just had to call and thank ya! The bend and snap worked! I may-a broke Kyle's nose, but I got to spend four and a half hours with him in the ambulance and at the ER! It was the most romantic time I ever had in my whole life!

ELLE

Oh, Paulette, that's so great! I told you the Bend and Snap is infallible unless the guy is gay or someth—

*ELLE sees NIKOS standing nearby, painfully bored.*

Ohmigod. I've gotta go. Bye.

#15d - Hey There, Sexy!

PAULETTE

Bye.

~~PAULETTE exits.~~

~~Elle throws down a legal folder on the floor in front of NIKOS:~~

~~MUSIC CUE as ELLE Bends...and SNAPS!~~

~~NIKOS doesn't bat an eye. ELLE inches closer to Nikos, subtly leading with her posterior.~~

~~MUSIC CUE Another perfect Bend and Snap. NIKOS yawns.~~

~~Elle DASHES back into ←~~

~~THE COURTROOM. CALLAHAN and crew are assembled.~~

ELLE

Watch this!

Dewey, Paulette,  
Elle, Emmett, Vivienne,  
Callahan, Warner :

---

- Scene w/ Dewey
- Scene where Callahan posts internship
- Warner Proposes to Vivienne

p. 65 - 68



AR **ACT ONE, SCENE NINE**

A DUMPY TRAILER has appeared. ELLE, with EMMETT by her side, turns to PAULETTE.

ELLE

Paulette, are you ready?

PAULETTE

I don't know, Elle. Dewey scares the crap outta me.

ELLE

AR And that's okay. Channel that fear and tell yourself you are a strong, independent woman. You MUST be reunited with your dog.

EMMETT

Anyone who bakes their dog a birthday cake deserves nothing less.

PAULETTE

*(displays cake)*

It IS shaped like a bone.

ELLE

And that kind of devotion cannot be ignored.

PAULETTE

It's not easy to find dog-friendly chocolate substitutes.

PAULETTE POUNDS on the trailer door.

Meet DEWEY. He sees PAULETTE, opens the door and stands in the door frame.

DEWEY

Crap, not you again! Paulette, get your fat ass offa my property!

PAULETTE

I wanna see my dog, Dewey! I gotta right! I bet you didn't even know it's his birthday today.

DEWEY

*(taunting, sings)*

It's your birthday, it's your birthday... Well, you can't see him, Jelly Gut!

DEWEY takes the Bone Cake.

Best decision I ever made? Throwin' you out!

DEWEY slams the door.

PAULETTE'S breaking down.

PAULETTE

Can you believe I lived with that for 10 years? That cheap-skate never even got me a ring!

*EMMETT pulls ELLE aside.*

EMMETT

Elle, they lived together for 10 years. —

*Instantly, ELLE gets where he is going.*

ELLE

Of course! Emmett, you're a genius!

*Emboldened, ELLE knocks on the door again. DEWEY comes out of the trailer.*

DEWEY

Now what?

ELLE

Mr... Dewey, we are Ms. Buonofuonte's legal team.

DEWEY

*(nervous)*

Lawyers?

ELLE

*(marginally meandering)*

I don't think you understand that the great Commonwealth of Massachusetts recognizes your 10-year relationship with Ms. Buonofuonte as a Common Law marriage, which entitles her to equitable division of property.

DEWEY

Huh?

ELLE

Translation:

*ELLE looks to PAULETTE:*

ELLE & PAULETTE

We're taking the dog!

#10 - Run Rufus Run! / Elle Reflects

*RUFUS RUNS out the trailer to Paulette, attacking her with kisses, which she eagerly accepts.*

DEWEY

Whatever.

PAULETTE

Oh, Rufus, my angel! I love you! Oh, Elle, I missed this face! This is the nicest thing anybody's ever done for me, bar none...

*ELLE looks right at happy RUFUS, and something dawns on her.*

ELLE

WAIT - WAS THAT LAW?  
IS THIS THE POINT OF LAW?  
I'M FEELING KIND OF...HIGH..

EMMETT

You okay?

ELLE

THIS IS WHY WE ALL STUDY AND SLOG:  
TO HELP THE UNDERDOG!  
I SO IDENTIFY!

*AARON enters, interrupting.*

AARON

Hey, guys! Callahan got a big murder trial defending exercise queen Brooke Wyndham and needs extra help. He's posting his internship today!

*Everyone chatters, excited.*

CALLAHAN

Ladies and gentlemen, I need the best and the brightest. Congrats to the choice few. And as for the rest of you, welcome to the middle. Emmett, I'm making you my co-counsel on the Wyndham trial. Prove yourself here and the term "associate" isn't far off.

EMMETT

Yes, sir!

CALLAHAN

We start Monday, 9:00 a.m. sharp.

*CALLAHAN slaps the Internship List on the wall; everyone's crazed to see who made the cut.*

Make sure everyone dresses appropriately.

*Callahan strides off.*

ELLE

Emmett, that's so great! I'm so proud of you.

*ELLE and EMMETT have a moment.*

ENID

Yes! Score!

*VIVIENNE sees the list, SQUEALS, sees WARNER enter.*

VIVIENNE

Oh, Warner! We got Callahan's internship!

WARNER

What?

VIVIENNE

It's just like we planned!

WARNER

Babe, this is just the beginning. It's perfect. Make this the happiest day of my life.

WARNER gets down ON ONE KNEE BEFORE VIVIENNE!

*VIVIENNE kisses him, accepts, they hug. VIVIENNE examines her ring, shines it right in ELLE'S eyes.*

VIVIENNE

Oh, Warner, it's absolutely stunning!

WARNER

Marry me?!

VIVIENNE

Yes.

*Everyone congratulates WARNER and VIVIENNE as ELLE is clearly destroyed.*

#11 - So Much Better

ELLE

ALL OF THIS TIME I PLANNED,  
I'D BE PATIENT AND  
YOU WOULD LOVE ME AGAIN,  
YOU'D COME TO RESPECT MY MIND,  
AND AT LAST YOU'D FIND  
YOU COULD LOVE ME AGAIN.  
AND I HAVE TURNED MY WHOLE WORLD UPSIDE DOWN  
TRYING NOT TO LET YOU GO,  
WATCHING YOU WALK AWAY  
IS LIKE A FATAL BLOW -

*EMMETT taps her on the shoulder.*

Callahan, Warner, Emmett,  
Enid, Vivienne, Elle:

---

- Callahan hits on Elle  
P. 108 - 110

**ACT TWO, SCENE FIVE**

CALLAHAN is hosting a CHAMPAGNE party for his victorious team.

CALLAHAN toasts a champagne flute to the legal team.

**CALLAHAN**

To Emmett. For decisively turning the case around and for nailing the pool boy.

**WARNER**

Emmett nailed the pool boy.

**EMMETT**

Well.. I have to share this victory with Elle.

*ELLE smiles.*

**ENID**

To Emmett and — I can't believe I'm saying this — to Elle..

*ALL toast and clink.*

**ELLE, ENID, CALLAHAN, EMMETT, VIVIENNE**

To Elle!

**WARNER**

Yeah... since when did finely-tuned gay-dar qualify as a legal victory?

**CALLAHAN**

But without that "gay-dar," we wouldn't be celebrating with champagne, we'd be dead in the water. Elle Woods trusts her gut and has shown more legal smarts than most on my staff. She won this round, making her a good lawyer. And while we'd still love to hear that alibi she got, by keeping it, she's never compromised the client's trust, making her a great one.

*(turns to Warner)*

Which is more than I can say about you, Warner. Be useful. Go get me a coffee.

**WARNER**

But we're drinking champagne?...

**CALLAHAN**

Splenda and skim.

*(beat)*

Everyone else, please go home and get a good night's sleep. I need you all sharp tomorrow morning.

*Everyone goes. ELLE is the last out.*

CALLAHAN

Ms. Woods, could I have a word?

ELLE

Of course.

*(to EMMETT as he exits)*

I'll catch up with you in a second.

*(back to CALLAHAN)*

And thank you, Professor Callahan, for what you said before. It meant a lot.

CALLAHAN

You deserved it. But don't tell the other law students I said so. I have a scary reputation to uphold.

*ELLE laughs.*

ELLE

Don't worry: your secret's safe with me.

*CALLAHAN laughs.*

But I really appreciate this opportunity to work with you. I've learned so much...

CALLAHAN

What you've learned isn't the point. You've got instincts.

*WARNER appears in the doorway holding a coffee. He takes a step back, slightly hiding himself so he can overhear.*

And instincts, legal or otherwise, can't be taught. Trust your instincts.

*He kisses her. VIVIENNE approaches as Warner exits. ELLE slaps Callahan, and Vivienne quietly shuts the door.*

I thought you were smarter than that..

ELLE

Is this the only reason why you gave me an internship?

CALLAHAN

It's been nice working with you, Ms. Woods. You can show yourself out.

#17 - Legally Blonde

*ELLE leaves the office. VIVIENNE is standing there as WARNER approaches again.*

WARNER

Well, hel-lo Marilyn! Looks like you'll make partner now. You've really earned it.

*VIVIENNE elbows him. ELLE can only shake her head.*

VIVIENNE

(disgusted)

Warner, shut up!

*\* End*

VIVIENNE walks off. WARNER follows her. ELLE is alone.

ELLE

TAKE BACK THE BOOKS AND PACK UP THE CLOTHES.  
CLEAR OUT THE ROOM AND DROP OFF THE KEY.  
LEAVE WITH WHAT'S LEFT OF MY DIGNITY.  
GET IN THE CAR AND JUST GO.

CHALK IT ALL UP TO EXPERIENCE.  
THEY SAID I'D FAIL BUT I DISAGREED;  
WHO COULD SAY THEN WHERE MY PATH WOULD LEAD?  
...WELL, NOW I KNOW:

BACK TO THE SUN;  
BACK TO THE SHORE;  
BACK TO WHAT I WAS BEFORE.

BACK WHERE I'M KNOWN,  
BACK IN MY OWN  
VERY SMALL POND.

LAUGH WITH MY FRIENDS  
WHEN I ARRIVE  
WE'LL DROP THE TOP AND JUST DRIVE--

THAT'S FINE WITH ME,  
JUST LET ME BE,  
LEGALLY, BLONDE.

ELLE arrives at her room. EMMETT approaches.

T  
A  
  
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Y  
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E



Warner & Elle

---

p. 49-51

- Is this a costume party?



ELLE

DREAMS DON'T JUST DISAPPEAR.  
WE COULD KEEP ON DREAMING THEM HERE!

WARNER

...What?

ELLE

LIKE SENIOR YEAR... BUT FUNNER!  
YOU'VE GOT YOUR FUTURE ALL PLANNED.

WARNER

YES I DO, GUESS I DO...

ELLE

WHAT IF I'M STANDING THERE TOO?

WARNER

WAIT, I'M NOT FOLLOWING YOU...

ELLE

I'M HERE 'CAUSE I UNDERSTAND...

WARNER

NOT SURE I UNDERSTAND...

ELLE

I'M HERE 'CAUSE I'M SERIOUS!

WARNER

(snorts)

YEAH, RIGHT, YOU LOOK REAL SERIOUS.

\* Pickup here

# So - Party Music

ELLE

(wounded)

Warner, don't forget I got into this school, too. And now we're here together, studying law. Maybe we'll both get Callahan's internship and work together...

WARNER

Whoa. Wait a second. Elle. You get kicked out of class, like, every day. You don't ACTUALLY believe you have a chance of getting the internship?

ELLE

(wounded)

Of course?

## WARNER

Everyone in the class wants it; nobody more than me. It's a guaranteed career. You're practically partner before you have a job offer.

*VIVIENNE appears.*

## VIVIENNE

Elle. You're looking...fluffy. As usual.

## ELLE

Hello, Vivienne. Thanks for your great tip on the "costume party." I see you came as Last Year's Sample Sale.

## WARNER

Pooch B — Elle., You have to ace his course to get that internship and he's not called "C-Minus Callahan" for nothing.

## ELLE

Warner, I'm completely cognizant of both those facts.

## VIVIENNE

You're not going to make it through the semester, let alone get Callahan's internship.

*VIVIENNE looks her bunny costume up and down.*

Even if you keep going... and going... and going...

*Chuckles of amusement, everyone is watching this exchange.*

Face it, bunny: One of these things is not like the other.

*(gestures to the crowd)*

Someday, we'll nominate Supreme Court justices... And you'll... tan.

*(Collective 'ooohs' from the party.)*

Run home, Elle, and change out of your skank costume.

*ELLE takes a moment.*

## ELLE

Oh is THAT what you see, Vivienne? How unfortunate.

*ELLE sees Enid twirling her glasses in her hand, runs up and snags them, and puts them on.*

Because I am Gloria Steinem undercover, circa 1963, researching for her feminist manifesto 'I Was a Playboy Bunny.' Are you actually calling Gloria Steinem a SKANK?

*ENID'S furious, like a mad dog.*

## ENID

Who's calling Gloria Steinem a skank?

CALLBACK

SONGS

✓

"What You Want":

(Kate & Grand  
Master CHAD)

# What You Want - KATE + GRAND MASTER CHAD

LEGALLY BLONDE

- 155 -

9

ELLE:

30 31

Step One: He's off to Har - vard Law, — So I get in there too. Make War-ner re-as-sess; Im-

P/M/S:

Step Two?

32 33 34

press him with my high I. Q. We throw a great big wed-ding, And — in-vite all Del-ta Nu!

KATE:

Step Three! And — in-vite all Del-ta Nu! That's

35 36

great. Nice plan. Now can we think this through?

KATE: "Harvard Law School?"  
 ELLE: "I have a 4.0 average."  
 KATE: "Yeah, in 'Fashion Merchandising'." "What makes you think you can do this?"

37-40

41

ELLE:

42 43

LOVE! I'm do-ing this for Love, And love will see me through — Yes, with love

44 45 46 47

— on my side I can't lose, — And Har-vard can't re- fuse A love so pure and true... — Don't

48) **KATE:** 49

law - yets feel love too? E - ven if they do: What you

51 52

want: Sweet - heart, Is no ea - sy - thing. If you're going to - swing it, It will

53 54 55

wreck your sen - ior spring. Yeah, it's true: First - you'll need an L - SAT score of more than

56 57

one se - ven - ty four, So no more par - ties for you. You'll

58 60

need a kil - let es - say, Or do not e - ven hope, And glow - ing let - ters: From your bet - ters..

61 **ELLE:** 62 **KATE:**

A - ny chance you know the Pope? Oo, nope. Too bad, 'cause that would

63 64

be a - coup. And you've got a lot - of work in front of -



**ELLE:** 65 67  
 Yes I know. E-ven so... Is right in

**(KATE)**  
 you What you want! What you want Is right in

**GIRLS:**  
 What you want! What you want! What you want Is right in

68 69 70  
 front of you, Front of you!

**MARGOT:** **KATE:**  
 front of you, Front of you!— What you want! Girl, you got No, real ly: go.

**GIRLS:**  
 front of you, Front of you!— What you want! What you want!

71 72  
**ELLE:**  
 Is right in front of you, Front of you!

**KATE:**  
 Is right in front of you, Front of you!

**GIRLS:**  
 What you want— is right in front of you, Front of you!

73 ELLE'S DAD: "Law School?!" ELLE: "Yes, Daddy, Law school."  
 ELLE'S DAD: "Good god, why? Law school is for boring, ugly, serious people. And you, But-ton, are none of those things."  
 73-76 4 77 Vamp 78 DAD: What you

79 want, But-ton, hey, you just say the word.. But what you want's ab - surd, And costs a

82 whole lot of swag, And, hell, why? But-ton, when you can stay right here, Pur-sue a

85 MOM: DAD: film ca - reer? How 'bout a nice Bir - kin bag? Yes! The

87 East Coast is for - eign! There's no film stu - di - os. It's cold and dark, No va - let park - ing,

90 M&D: (same octave) All the girls have diff - rent nos - es - Christ! But-ton, it's like the damn fron - tier! Tell me

93 ELLE: what's out there that you can't get tight here? Guys,

95 (ELLE)  
(Shouted)

LOVE! I'm go-ing there for Love! A love I have to win. I can live  
 MOM & DAD: MOM: DAD: BOTH: [comprehending]

Love? Love? Love... Ah ah ah ah ah...

— with-out sun— and va-let; I CAN'T just walk a - way... be - tray what might have

101 102  
 been... Fine, o - kay, I'll pay your way IF you get

103 (DAD) MOM & DAD: 104  
 in! Make the grade, And it's paid.  
 GIRLS:  
 What you want! What you want!

MARGOT: "Hey, everybody:  
 It's the Spring Fling Beer Bash.  
 Extreme!"  
 FRAT BOYS: "EXTREME!!!"  
 KATE: "Not for you."  
 KATE: "You can either party or get  
 into Harvard Law.  
 Time to study. Go!"

105 106 107  
 Is right in front of you, Front of you!...  
 What you want — is right in front of you, Front of you!...

108 **Bright Reggae (Swung)**  $\text{♩} = 88$  **MARGOT:** "This year's theme? Jamaican Me Crazy!" **BOYS:**

109-111 Hol

113 **GRANDMASTER CHAD:**

WHAT U want, U wan-na be out be-cause the sun she warm?— WHAT U want, U wan-na be

stu-dy stuck in-side your dorm?— WHAT U want, U wan-na be par-ty with us all night long?

**SERENA/PILAR:** **KATE:** "134. Not good enough. Try again." **BOYS:**

—WHAT U want? U wan-na be strong! Be strong! Whoa!

121-122

**BOYS:**  
**+ KATE:**

GO!

124 **Dance hall (straight 8ths)** **GRANDMASTER CHAD:**

What U want, U wan-na be groov-in, bump-in, shake da room?— What U want, U wan-na be

prov-in sum-pin, and ta whom?— What U want, U wan-na be

**ELLE:**

wou-din' where ya youth is gone?— What U want? U wan-na hold on! Whoa!

**HOLD ON.**  
**BOYS:**

KATE: "151. Still not Harvard material. Once again..."  
Bright Reggae (Swing 8ths)

132-133 2 133a 134 KATE:  
GO!

135

ELLE: 136 137  
*f* LOVE! I'm do - ing this for Love, — And  
GRANDMASTER CHAD: 3 3  
*p* WHAT U want, U wan-na be breath-in' in the health-y air? — WHAT U want, U wan na be

138 139 140 (Handing test to KATE)  
that's how I'll sur - vive. — Here you go.  
chas-in' him & he don't care? WHAT U want, U wan-na ig-nore the pi-ty in their looks?

Ben Folds/Ringo Starr feel

141 (to passing STONER) 142 143  
I said no! Go a - way! — Right  
—WHAT U want, U wan-na say "Sor-ry, got to hit me books"? WHAT U want, U wan-na be

144 145 148  
here is where I'll stay, — Un - til that hap - py —  
sit-tin' like a loné-ly child? — WHAT U want, U wan na be driv-in' all the fel-las wild!

E  
V  
I  
P

(ELLE) 147 3 148 149 150 KATE: straight 8ths

day... That day I hear them say... ONE SE-VEN-TY

(GRANDMASTER CHAD) 3

WHAT U want, U wan-na be feel-in' good to be a-live?..

Hallelujah! (Straight 8ths)

152 ELLE: 153

FIVE! One se - ven - ty FIVE!

GIRLS: ONE SE - VEN - TY FIVE! ONE SE - VEN - TY

BOYS: ONE SE - VEN - TY FIVE! ONE SE - VEN - TY

Rit. 154 KATE: (Slower) 155

ELLE: ONE SE - VEN - TY FIVE...

FIVE! ONE SE - VEN - TY five...

FIVE! ONE SE - VEN - TY five...

ATTACCA  
"What You Want" Part 2

"HARVARD

VARIATIONS":

- Aaron Schultz
- Sundeeep
- Enid

# Aaron, Sundeeep, Enid

4

Emmett  
Aaron  
Padamadan  
Enid  
Other Students (Male + Female)

## THE HARVARD VARIATIONS

Bright Marching 4

3 5 7

AARON (*proudly*):  
"Aaron Schultz".

12 In 2 20 Vamp

### "AARON'S TURN"

21 AARON:

I won a Ful-bright and a Rhodes. I write fi-nan-cial soft-ware codes.

But that's a chal-lenge I've out-grown. How ma-ny yachts can one man own?

Some say that I'm a pom-pous creep. Some-how I don't lose that much sleep.

Why bo-ther with false mo-dest-y? Har-vard's the per-fect place for me!



PADAMADAN: "Sundeep Agrawal Padamadan. But you may call me 'Your Majesty'".

37

ENID:

Pret-ty im-press-ive. Good to know.

EMMETT:

Pret-ty im-press-ive. Good to know. Wel-come to Har-vard.

PADAMADAN:

Pret-ty im-press-ive. Good to know.

38 39 40 41 Vamp

Yo.

PADAMADAN:  
(vocal last x)

Was-sup.

In

"PADAMADAN'S TURN"

42

43 44 45  
my coun - try, My word was law. But

46 47 48 49  
then I flee Be - cause of stu - pid coup d'e - tat.

50 51 52 53  
But here I learn. I make New friends.

54 55 56 57  
And soon re - turn in bul - let proof Mer - ce - des Benzl.

**ENID:**  
 Pret - ty im - press - ive, Good to know. E - nid Hoopes!

**EMMETT:**  
 Pret - ty im - press - ive, Good to know. Wel - come to..

**AARON:**  
 Pret - ty im - press - ive, Good to know.

**ENID'S TURN**

**ENID:**  
 I did the Peace Corps o - ver seas, in - noc - u - lat - ing ref - u - gees in fam - ly cli - nics that I

built my - self from mud and trees. I fought to clean up their la - goons And save their rare en - dan - gered

loons, then led a pro - test march a - gainst in - sen - si - tive car - toons.

**AARON:**  
**EMMETT:**  
 Pret - ty im - press - ive,  
**PADAMADAN!**  
 Pret - ty im - press - ive,

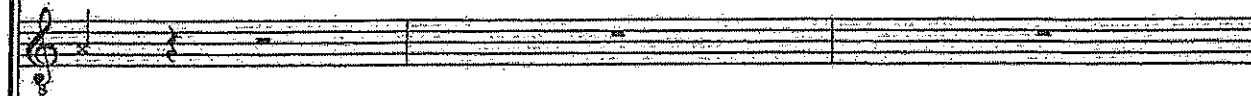
70  
 73  
 75  
 76  
 EL  
 Cri  
 Wa  
 EN  
 sor  
 Bu  
 111  
 AA  
 I

70

END:



BUT now I'm on the le-gal track, be-cause our coun-try's out of whack, and on-ly wo-men have the



guts to go and take it back. We'll make the go-vern-ment come clean and get more peo-ple vot-ing



(to m. 108)

Green and real-ly stick it to the phal-lo-cep-tric war ma-chine.

ELLE: "Anyone know where I can find (*consulting roster*) Criminal Law 101 with Professor Callahan & Warner Huntington III?"

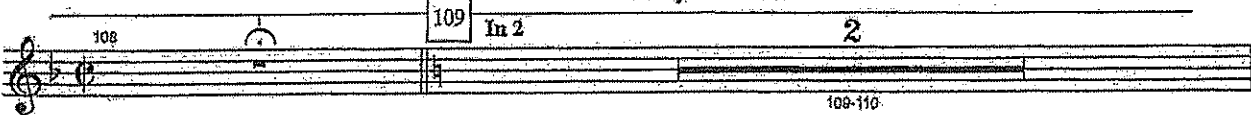
EMMETT: "Well, we're all heading there, so I'm sure someone would be happy to--"  
But the STUDENTS have gotten up quickly and left.

EMMETT: "...show you... It's in Hauser. Over there, second building on the left."

ELLE: "Thanks."

EMMETT: "But I don't think dogs are exactly allowed in class."

ELLE: "Oh, Bruiser's not a dog, Bruiser's family. I'll just drop Bruiser off at my room. He'd be happier there anyway. Bruiser loves Glee. I'll see you later then."



I won a Ful-bright and a Rhodes. I write fi-nan-cial soft-ware codes...

PADAMADAN:

In my coun-try My

113 114 115 **WOMEN (not WHITNEY):**

Har - vard's the per - fect

**ENID:**

**(AARON)** I did the Peace Corps o - ver seas in - noc - u - lat - ing re - fu - gees in fam - ly cli - nics that I

**(DAMADAN)** Why both - er with false mod - es - ty? Har - vard's the per - fect

word was law. But then I

**MEN:**

Har - vard's the per - fect

116 117 118 **WHITNEY:** **ELLE:**

Har - vard's the per - fect War - ner!!

**WOMEN)** **+ WHITNEY:**

place for me. Har - vard's the per - fect place for...

**(ENID)**

built my self from mud and trees. Har - vard's the per - fect place for...

**(ARON)**

lace for me. Har - vard's the per - fect place for...

**(DAMADAN)**

lee, Har - vard's the per - fect place for...

**(ENID)**

lace for me. Har - vard's the per - fect place for...

11

127

**MAL:**

**P**

**E**

119 **ALL:**  
(in 8va's)

Ah Ah

**ELLE:** **ELLE:**

S'cuse me! Par-don me!

**ALL:**

Ah Har vard's the per - fect place for me.

Com-in' thru!

127 **FEMALE STUDENTS:**

Pret - ty im-press - ive, Good to know. Wel - come to Har - vard..

**MALE STUDENTS**

Pret - ty im-press - ive, Good to know. Wel - come to Har - vard..

**PADA, AARON, EMMETT, WARNER** **(no WARNER)** **WARNER:**

Pret - ty im-press - ive, Good to know. Wel - come to Har - vard.. ELLE?

**ELLE:** "Hm?  
Oh...migod, Warner!  
...etc."

"Serious":

- Warner
- Elle

# Warner + Elle

## SERIOUS

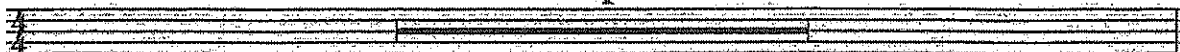
2

E:  
RNER: "Elle,"

WARNER: "...I want you to know how happy you've made me.  
Every guy dreams about finding a girl who looks like you."

Gentle slow jam

4



WARNER:



We both know why we're here;— I see it in your eyes. I guess it calms my fear—



To know it's not a sut-prise. I thought one look at you,— Look-ing like adream come true,



Would leave me speech-less like you al-ways do! But now we're wide a- wake.



And we've got some plans — to — make; Let's take some ac - tion, ba - by!



So ba-by give me your hand. I've got some dreams to make true.

#2 - Serious



29



(WARNER)  
21 I've got the fu - ture all planned... 22 It's time to get se - ri - ous,  
23

24 Time to get se - ri - ous with you. 25 26

27 ELLE: I ne - ver thought that I... 28  
WARNER: "Uh, honey, I'm not finished?"  
ELLE: "Oh, sorry."

29 Very slight tempo lift ELLE: 30 Mm hm... 31 Mm hm... Yeah!  
WARNER: 3 Since I was two or three, My life was planned out neat. I'd get my law de-gree,  
3

32 Mm... 33 Uh huh... 34 Yeah!...  
And then win my Se-nate seat. A big white house back East, All of the a-me - ni-ties.

35 ...at least! Just like the Ken-ne - dys! 36 Our lives be-gin... 37  
Three kids at least, Just like the Ken-ne - dys! Here's where our lives be - gin.





Disco! (same tempo)

(ELLE)

50.

51.

Se - ri-ous!

Se - ri-ous!

(WARNER)

Se - ri - ous!

Got-ta wake up— and take our jour-ney

se - ri - ous!

I'm

52

53

54

Ah...

Ah...

tel-lin' you as— a fu-ture at-torn-ey! You want the moon and sky?—

Then take it, don't be shy!

55

56

57

kay!

Ah,

You— and I...

Ba - by that's why you and I...

Should break up!

ELLE: "You're breaking up with me?  
But I thought you were proposing."

Broadly

ELLE:

58

59

Yes ba - by I'll give you my hand; we WHAT?

WARNER: "I did talk to my parents about it Pooli-Bear, but... they expect a lot from me. I'm going to Harvard Law School and my brother's at Yale Law-- so's his fiancée, and she's a Vanderbilt for Chrissake."

WARNER: "Elle, if I'm gonna be a senator when I'm thirty--"

ELLE: "Oh, so I'm not good enough for you? Warner, I'm from Malibu! I'm not exactly trailer-trash here! Richard Simmons is our neighbor!"

(WARNER sets tempo)

Sourly (Elle begins to cry.)

Musical staff 1: Warner's first line of music, measures 8-67. The staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, and continues with a series of quarter and eighth notes. Measure numbers 8, 66, and 67 are indicated above the staff.

WARNER:

I'm gon - na need some - bo - dy

Disco!  
(ELLE)

Musical staff 2: Elle's first line of music, measures 68-71. The staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes G4, A4, B4, and C5. Measure numbers 70 and 71 are indicated above the staff.

[Sniff]

[Sniff]

(WARNER)

Musical staff 3: Warner's second line of music, measures 72-74. The staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody features eighth and sixteenth notes. Measure numbers 72, 73, and 74 are indicated above the staff.

Se - ri - ous!

Less of a Ma - ri - lyn, more a Jack - ie...

Se - ri - ous!

WHAAT?

[sob]

[gasp]

Musical staff 4: Warner's third line of music, measures 75-78. The staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody features eighth and sixteenth notes. Measure numbers 75, 76, 77, and 78 are indicated above the staff.

Some - bo - dy class - y and not... too tack - y...

O - kay, that came out wrong.

Ba - by, let's both be strong!

ELLE: "What does that mean, I'm not Jackie...? I'm not serious? But I'm seriously in love with you."

Musical staff 5: Elle's second line of music, measures 79-81. The staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes G4, A4, B4, and C5. Measure numbers 79, 80, and 81 are indicated above the staff.

[Sob]

JUST SHUT UP!

I mean we've known all a - long...

stated

WARNER:

Musical staff 6: Warner's final line of music, measures 82-84. The staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody features eighth and sixteenth notes. Measure numbers 80 and 81 are indicated above the staff.

(Elle sobs)

Ba - by, my fu - ture's all planned...

I've got some dreams to make true.

**A tempo.**  
(WARNER)

I thought that you'd un - der stand: It's

**Rit.**

WARNER: "Check, please."

time to get se - ri - ous... Time to get se - ri - ous...

**Applause Segue**

"Serious  
Reprise":

- Warner
- Elle



Warner  
Elle

8

# SERIOUS (Reprise)

**CUE:**  
**WARNER:** "I still can't get over the fact that you're here at Harvard!"

Gentle slow jam

**WARNER (cont):**  
"Sometimes I miss the old days."

Musical staff with treble clef, key signature of two sharps (F# and C#), and a common time signature. The staff contains a melodic line for the dialogue. There are measure numbers 1-4 and 4 above the staff.

5

**WARNER:**

Musical staff with treble clef, key signature of two sharps, and a common time signature. The staff contains a melodic line for the dialogue. There are measure numbers 5-6 above the staff.

Those part - ies sen - ior year... I thought we ruled the world...

7 **ELLE:**

Musical staff with treble clef, key signature of two sharps, and a common time signature. The staff contains a melodic line for the dialogue. There are measure numbers 7-8 above the staff.

You fun-neled all — that beer; I held your head when you hurled.

**WARNER:**

Musical staff with treble clef, key signature of two sharps, and a common time signature. The staff contains a melodic line for the dialogue. There are measure numbers 9-10 above the staff.

We were like gods back then!

10 **ELLE:**

Musical staff with treble clef, key signature of two sharps, and a common time signature. The staff contains a melodic line for the dialogue. There are measure numbers 10-11 above the staff.

Dreams don't just..

12

Musical staff with treble clef, key signature of two sharps, and a common time signature. The staff contains a melodic line for the dialogue. There are measure numbers 12-13 above the staff.

Walk-ing a-mong com-mon men, Tell me why can't it be that way a-gain?

13 (LLE) 14 15 16

dis-ap-pear: We could keep on dream - ing them here! Like sen-ior year but *fun-ner?*

WARNER:

What?...

17 18 19

You've got your fu - ture all planned. What if I'm stand-ing there too?

WARNER:

Yes I do, - guess I do...

20 21 22

I'm here 'cause I und-er-stand... I'm

Wait, I'm not fol-low-ing you... Not sure I un-der-stand...

23 24

here 'cause I'm se - ri - ous!

Yeah, right, you look REAL "se - ri - ous".

*attacca*

#8 - Serious (Reprise)



"Blood In The  
Water":

- Callahan

# BLOOD IN THE WATER

5

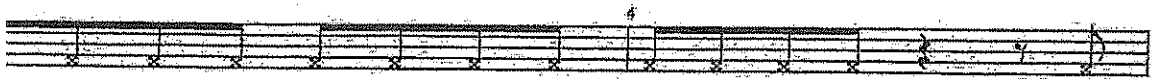
HAN: "You have the right to remain silent,  
if you say WILL be used against you."

rapid, colla voce.

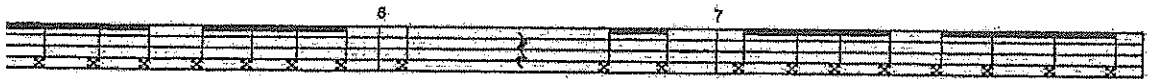
CALLAHAN: 1



Now when you choose a law ca - reer, the mo - ment you em - bark: There

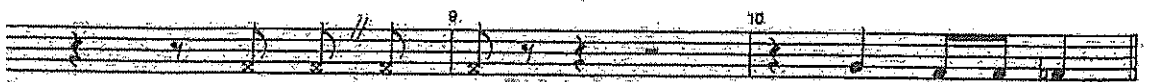


that joke you're bound to hear: "A law - yer is a shark." Ig -



that: It's sim - plis - tic and it's dumb. On - ly some of you will turn out sharks, just

Lazy swing



The rest... are chum. Our top - ic is:

Broadway lilt  
(the brighter)



ood in the wa - ter. Kids, it's time you faced:



La



no

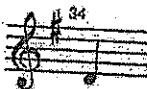
27 AI



31

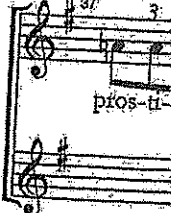


grand-



born.

(CALLAHAN)



pros-ti-

(CALLAHAN)



Law school is a waste. Oh yes. Un-less you ac - qui-re a taste. For..



Blood in the wa - ter. Dark and red and raw. You're



no-thing un - til. The thrill of the kill. Be comes your on - ly law.

CALLAHAN (spoken): "Mister... Schultz, hypothetical question. Would you be willing to defend the following banker accused of fraud..?"

27

A Little Faster

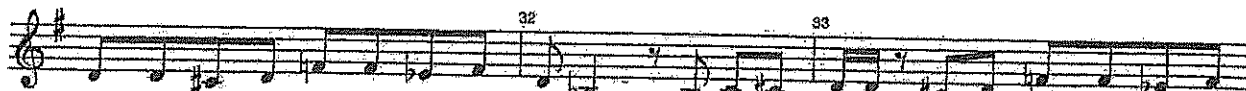
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(CALLAHAN)



A kind old

31

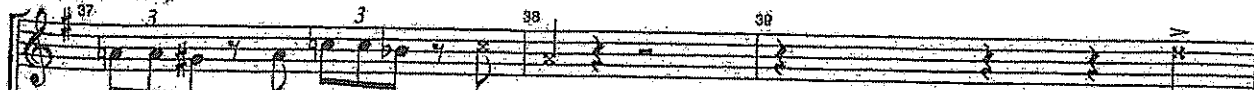


grand-ma took her sav-ings and she sent it.. off to your cli-ent. All she saved since she was



born. Well, he prom-ised to in-vest it, but he spent it. On

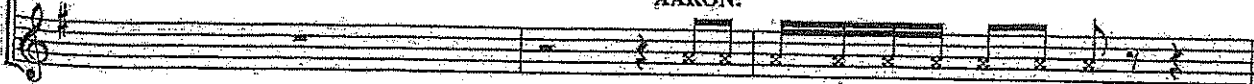
(CALLAHAN)



pros-ti-tutes. And her-o-in. And pom.

WRONG!

AARON:



No, I would-n't wan-na take that case!

40

(CALLAHAN)

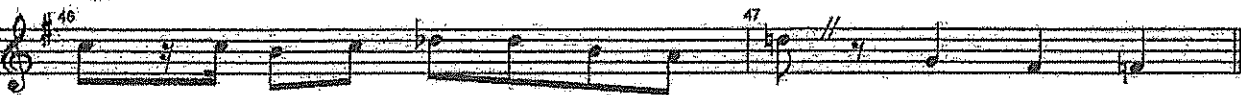


This one is a win, un-less you're la - zy. Gran-ma's brokel She'll have some hack from Le - gal



Aid. Put her on the stand and call her old and cra - zy; Your guy goes

Rit.



free, and he can get you high and laid. Look for the

48

Faster



Blood in the Wa - ter. Read your Tho - mas Hobbes.



On - ly spine less snobs. Will quar-rel with the mor - al - ly du - bi - ous jobs! Yes,



Blood in the wa - ter. Your scri - ples are a flaw.

(to 85)

#5 - Blood In The Water

85 (to ENID): "Ms...Hoopes, hypothetical question: would you be the right lawyer for the following client..." (CALLAHAN)

85-87 Say they

89

89 90 91 92  
of-fer you a bun-dle for de-fend-ing A fa-mous hit-man for the Ma-fi-a e-lite. Seems he

93 94 95 96  
missed his chos-en-prey, Killed a nun and drove a-way, Run-ning o-ver three cute pup-pies in the street.

ENID: "What, you think I wouldn't defend him, just cause he's a Typical Man?"  
CALLAHAN: "Oh, you lesbians think you're soooo Tough!"

Callahan stops Enid with a raised finger.

Vamp 2 quick cut-off on cue 99 ENID: On Cue CALLAHAN:  
97-98 (chokes) 100  
Oh dear!

101

101 102 103 104  
I fear my com-ment has of-fend-ed. ...Hard to ar-gue, tho', when you're too mad to speak. Your em-

Rall.

105 106 107 108 (to 164)  
ploy-ment will be ve-ry quickly. end-ed Once they see how your e-mo-tions make you weak. So what's my

Tempo di Marcia (still swing 8ths)

(CALLAHAN)

Musical staff with notes and measure numbers 165, 166, 167.

point? I run a bil-lion dol-lar law firm. And I hi-re four new in-terns ev'-ry year. From this

Musical staff with notes and measure numbers 169, 170.

class. I will se-lect Four young sharks whom I re-spect, And those

Rit.

Slower, but non-rubato

Rit.

Musical staff with notes and measure numbers 170, 171, 172.

four will have a GUAR-AN-TEED CA-REER. Do you fol-low me? So I wan-na see... what?

Tentatively (swing 8ths)

CALLAHAN:

poco a poco accel:

Musical staff with notes and measure numbers 174, 175, 176.

Ex-act-ly. Let the games be-gin.

STUDENTS: (terrified)

Musical staff with notes and measure numbers 177, 178.

„Blood in the wa-ter? Mm...

Musical staff with notes and measure numbers 177, 178, 179, 180.

Four of you will win... But just those four with a dor-sal fin. Yes!

Musical staff with notes and measure numbers 177, 178, 179, 180.

Mm... Mm... Oo... Oo... Ool Ool

Happily, con moto

Musical staff with notes and measure numbers 181, 182, 183, 184, (to 221).

Blood in the wa-ter. So bite and scratch and claw...

Musical staff with notes and measure numbers 181, 182, 183, 184, (to 221).

Blood in the wa-ter. Ooh...

221

Musical staff with notes.

Musical staff with notes.

228

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

CALLAHAN: "Ms...?"  
 ELLE: "Woods, Elle Woods."  
 CALLAHAN: "Someone's had their morning coffee."

CALLAHAN: "Would you summarize the case of  
*State of Indiana v. Hearn* from your reading, please."

221

Vamp, cutoff on cue

5

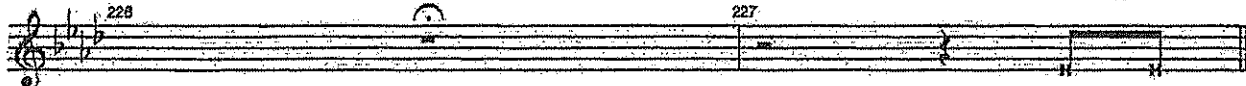


221-225

ELLE: "Oh, I wanted to answer the puppy question."  
 CALLAHAN: "But I'm asking you about the assigned reading."  
 ELLE: *(laughing)*. "Okay, who assigns reading for the first day of class?"

*Some of the class laugh, but most flinch.*  
 CALLAHAN: "You have guts, Ms. Woods."  
*(To VIVIENNE)* "Ms...Kensington..."

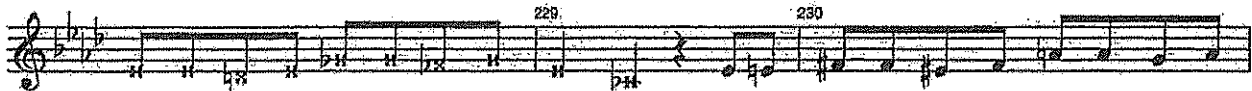
CALLAHAN:



Let us

228

Colla voce



say you teach a class at Har-vard Law School... A po - si - tion that you're just - ly proud a -



bout. But a girl on whom you call Has - n't read the case at all. Should you

CALLAHAN:



let it go, or...

Huh... ..All right then:

VIVIENNE:

*(Class gasps)*



No, I'd throw her out.

237

Slow swing 4  
(CALLAHAN)

poco a poco accel.

238 239 240

You heard your class - mate. You have just been killed. She

STUDENTS:

Ooh... Ooh...

241 242 243 244

cut your throat, so grab your coat, Yes, you've got guts, But now they're spilled! Your...

Ooh... But now they're spilled! Your...

Rit.

245

Strutt

poco accel.

Tempo

246 247 248

Blood's in the wa - ter. So, would you please with - draw? And

Blood's in the wa - ter, Ha ha ha ha ha ha ha ha

249

Big hard swing

250 251 252

if you re - turn, Be re - ady to learn. Or is that un - fair, Oh, wait, I don't care. That's

253 254 255 256

just how I rule, In life as in school, with fear and shock and awe! You're

Ooh... Ooh... Ooh, Awe!

#5 - Blood In The Water



Krupa, baby  
(CALLAHAN)

257 258 259

no-thing un - til... The thrill of the kill...

(STUDENTS)

Blood in the wa - ter! Blood

Big Finish!

260 261 262

Be - comes your on - ly law!

in the wa - ter!

263

264 265 266

Your on - ly law! Your on - ly law!

GIRLS:  
(shake)

Blood in the wa - ter! Blood in the wa - ter!

GUYS:  
(shake)

Blood in the wa - ter! Blood in the wa - ter!

(opt.)

267 268 269 270

Blood in the wa - ter! Blood in the wa - ter!

Blood in the wa - ter! Blood in the wa - ter!

"Ireland":

Paulette

# Paulette

Paulette  
Off-Stage Voice

## IRELAND

7

CUE:  
PAULETTE: "Do you know the number one reason behind all bad hair decisions?"

*Colla voce, but not too rubato*

*(opt. spoken)-----*

1 PAULETTE: 2 3

Lovel You're lost with-out your love. Your heart is on the floor. I can help.

4 5 6

you, I been there be-fore. When I need to re-lax, I just put on some

*(Paulette clicks the remote at the stereo.)*

7 8 9

tracks. From this C. D. I bought for the store.

New Agey Celtic music a la Enya  
(Mod. waltz tempo, non rubato)

10 11 12 13

OFF-STAGE VOICE:

Ooh,

(OFF-STAGE VOICE)

PAULETTE: Isn't that relaxing? It's called 'Celtic Moods'.

14 15 16 17

Ooh.

PAULETTE:

18 19 20 21

See, my

(Fade)

(Fade)

22 In 1  
(PAULETTE)

23 24 25  
mom was three quar - ters I - tal - ian, And my

26 27 28 29  
fa - ther I nev - er knew, But my

30 31 32 33  
grand - fa - ther came from I - RE-LAND. The

34 35 36 37  
land where dreams come true.

CUT if no whale noises

38 39 40 41  
He said

42 43 44 45  
all I - rish men are like he - roes. They're des -

46 47 48 49  
cend - ed from po - ets and kings. So I

50 51 52 53 54  
swore I'd get mar - ried in I - RELAND. In a wed - ding like

A little faster

55 56 57 58 59  
Lord Of The Rings. And my

60 **Flowing**  
(PAULETTE)

red - head - ed groom, I can see him As we

stroll past the church - es and farms. He's a

sail - or named "Brend an!" oh, "Li - am!" He can dance without movin' his

OFF-STAGE VOICE:

Ooh.

(PAULETTE)

arms! In a

78 **Not too fast**

bar once I met this guy De - wey, And he

bought me like four - teen beers, And he told

me that he was from I - re - land,

And I lived with him ten years.

**If I**

#7 - Ireland

(PAULETTE)

95 96 97

squinted He [redacted] [redacted] [redacted] [redacted] I  
 OFF-STAGE VOICE: looked like my sail-or so

Ooh,

98 99 100 101

fol - lowed him round in a fog. But he

Ooh,

102 103 104 105

[redacted] [redacted] [redacted] [redacted] [redacted] [redacted] Took my  
 dumped me for some-one named Kay-la

106 107 108 109

sav - ings and took my dog. My

110 111 112 113

grand - fa - ther should - a just shut it! Ev - ry

V.S.

(PAULETTE)

114 115 116 117 118

sto - ry he told me steered me wrong! All the dreams that he

OFF-STAGE VOICE:

Ooh.

119 120 121 122 123

gave me got gut - ted. All that's left is this... weird En - ya

124 125 126 127

song. ...But hey!

OFF-STAGE VOICE:

(H)ah (h)ah (h)ah!

128 129 130 131

YOU should not give up on Ire - land: Just be

132 133 134 135

care - ful you don't get played. And don't

136 137 138 139

drink 'til you're tear - ing your **clothes** off, And you

140 141 142 143

flash the Saint Pat - rick's Day Pa - rade. See a

Poco rit.

144 A Hair Slower  
(PAULETTE)

smart girl like you has a fu - ture. And have  
 OFF-STAGE VOICE:  
 Ooh.

(PAULETTE)

hope, as each new day dawns.

In 3

Girls like you al - ways get to see Ire - land.

Dictated  
Rit.

*[fighting tears, but failing]*

...Send my love to the le - pre -

158 A tempo or a little slower  
In 3

chairs. (sobs)  
 OFF-STAGE VOICE:  
 Ooh.



Paulette

# IRELAND (Reprise)

7A

CUE:  
ELLE: "Thanks, Vivienne."

1  
Tempo di "Ireland" - in 1

poc. a poc. cresc.

6  
15-20

21 Safety

22 PAULETTE:  
"You go Elle..  
You go, and you  
FIGHT for him!"

PAULETTE:  
The

23 With passion.

24 I - rish fear no-thing and no - one! They keep

25

26

27 fight - ing till ev - 'ry - one's dead! ...I'm not

28

29

30 No rit.

31 sure where this me - ta - phor's go - in'. I just

32

33

34

35 felt like it had to be said! There's a

36

37 In 3

38 Poco rall,  
not too much

39 Grandly - in 1 (FAULETTE)

guy at that par - ty who loves you! Some - thing

most of us on - ly dream of. You go

Molto rall. - in 3

out there and you get some Ire - land! The

coun - try of whis - key and Lovel.

Dictated (in 3) In 1 Swing - in 4

coun - try of whis - key and Lovel.

53 Swing a la "So What?" Vamp

61

69

MALE STUDENT:  
"Whoa, Check out  
Ms. October!"

WARNER: "...Which will now rank as  
the greatest regret of my entire life. I still  
can't get over the fact you're here at Harvard..."

70 Tempo di "Serious"

6

2

70-75

76-77

attaca

"Whipped Into  
Shape":

Brooke

# Brooke

## WHIPPED INTO SHAPE

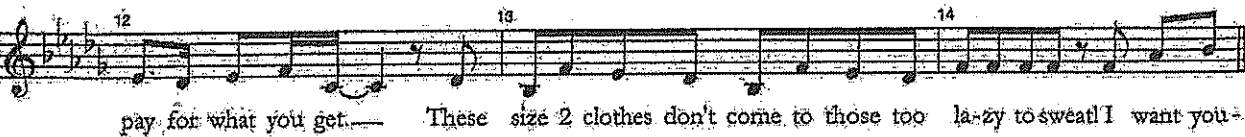
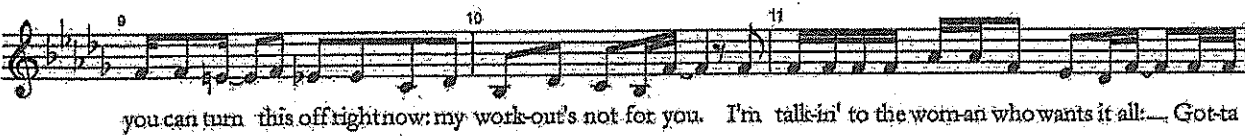
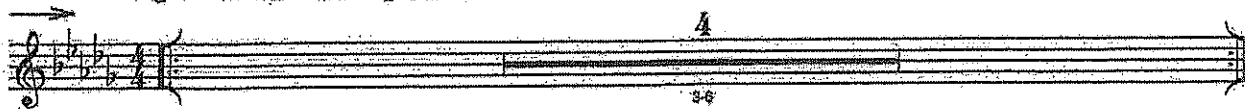
12

Brooke Callahan Warner Ensemble

**BROOKE:** "Hi! I'm Brooke Wyndham. Welcome back to the Wyndham Workout Disc 2 Challenge -- and our commitment to being the best you can be!"  
**MINIONS:** "YEAH!"

**BROOKE:** "So grab your CardioWhipp 5000... 'Cause if you want to get ripped? You've gotta get whipped!"

Big Fat Commercial Pop Funk



5 (BROCKE)

16

Whipped In - to Shapel When I say "Jump" say "How high?" You know you're -

CHORUS:

Whipped In - to Shapel Say "How high?"

Whipped In - to Shapel Say "How high?"

17

18

19

do-in' it right When you start To— cry! If you don't Look like you should, You got to -

do-in' it right To— cry! Look like you should,

do-in' it right To— cry! Look like you should,

20

21

22

WHIP it! WHIP it! Whip it good! I'm sor-ry, la-dies, no es-capel... Till you're WHIPPED IN-TO SHAPE!

*sub. p* WHIP it! WHIP it! Whip it good! Ah, no es - ca-pel WHIPPED IN-TO SHAPE!

*sub. p* WHIP it! WHIP it! Whip it good! Ah, no es - ca-pel WHIPPED IN-TO SHAPE!

#12 - Whipped Into Shape

"Back Jumps"

23

ELLE: "Come on Dana, you haifer, work it out!"

ELLE: "I hate you Brooke, but I love you for it!"

END: "Aw, why'd you pause it?"  
CALLAHAN: "We have a lot to cover."

(BROOKE)

24

25

26

27

(to 30)

WHIPPED IN-TO SHAPE!

WHIPPED IN-TO Sh...

(CHORUS)

WHIPPED IN-TO SHAPE!

WHIPPED IN-TO Sh...

WHIPPED IN-TO SHAPE!

WHIPPED IN-TO Sh...

30

Chamber-music feel

CALLAHAN:

31

3

32

Meet our brand new cli-ent, Brooke. You can laugh, but she's made tons Off her D. V. D's and book:

33

34

35

"Whip Your Way To Tight-er Buns." Hap-ply mar-ried, so she swears, To her six-ty year-old stud...

36

37

38

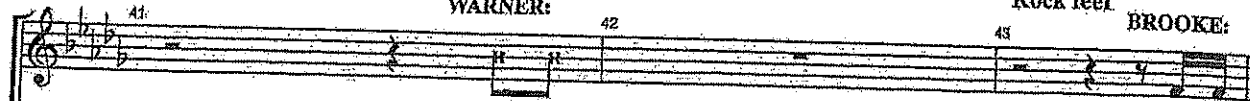
Till Step-daugh-ter came down-stairs and found Brooke all cov-ered in his blood!

39

(CALLAHAN)



If Brooke took a plea, I'd have her out in three to four, But she



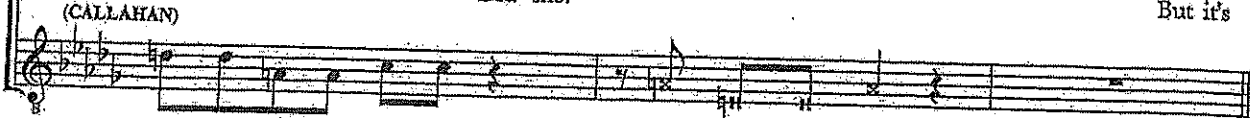
WARNER:

Rock feel

BROOKE:

Did she?

But it's



(CALLAHAN)

claims she did not kill him..

...Let's watch some more.

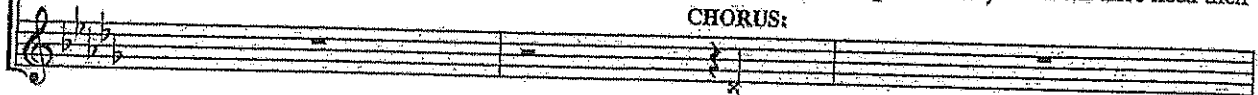
44

Big Fat Commercial Pop Funk



more than just a work-out, it's a de-fen-sive wea-pon too; Sim-ply wrap it 'round your as-sail-ant's neck then

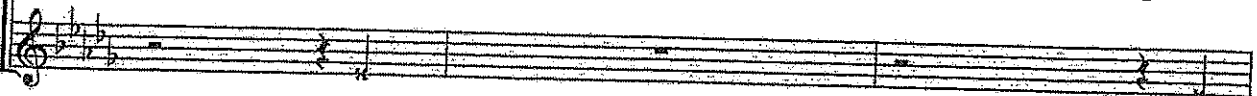
CHORUS:



Uhh!



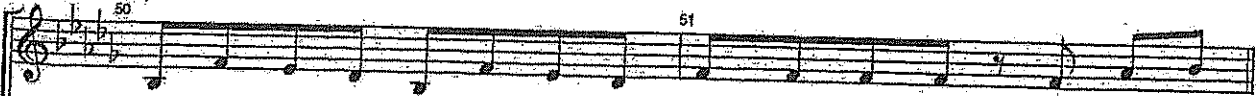
pull 'til he turns blue. You can al-so use the pa-ten-ted han-dle gripsto shat-ter your at-tack-er's spine... And



Huh!

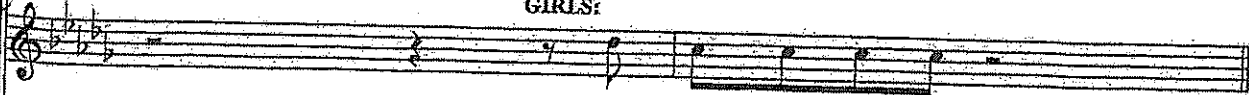
Uhh!

(BROOKE)



all for three snall pay-ments of NINE - TEEN NINE - TY NINE! You'll have him

GIRLS:



NINE. TEEN NINE. TY NINE!

GUYS:



NINE. TEEN NINE. TY NINE!

52

(BROOKIE)

Musical staff for Brookie, measures 52-54. The melody is in a 4/4 time signature with a key signature of two flats. Measure 52 starts with a treble clef and a key signature of two flats. Measures 53 and 54 are marked with their respective measure numbers.

Whipped In-to Shapel! When you get grief from a guy, Just-work him. o-ver with this 'til he starts

(CHORUS)

Musical staff for the Chorus, measures 52-54. The accompaniment consists of chords in the left hand and a simple melody in the right hand.

Whipped In-to Shapel From a guy! O-ver with this!

Musical staff for the Chorus, measures 52-54. The accompaniment consists of chords in the left hand and a simple melody in the right hand.

Whipped In-to Shapel From a guy! O-ver with this!

Musical staff for Brookie, measures 55-57. The melody continues from the previous section.

to— cry! If he don't act like he should, You got to WHIP it! WHIP it! WHIP it good! It

Musical staff for the Chorus, measures 55-57. The accompaniment consists of chords in the left hand and a simple melody in the right hand.

To— cry! Act like he should! WHIP it! WHIP it! WHIP it good!

Musical staff for the Chorus, measures 55-57. The accompaniment consists of chords in the left hand and a simple melody in the right hand.

To— cry! Act like he should! WHIP it! WHIP it! WHIP it good!

Musical staff for Brookie, measures 58-60. The melody continues with a dynamic marking of *sub. p* at measure 58 and *f* at measure 60.

gets you out of an - y scra-pe, — AND gets you WHIPPED IN - TO SHAPE!

Musical staff for the Chorus, measures 58-60. The accompaniment consists of chords in the left hand and a simple melody in the right hand. Dynamic markings *sub. p* and *f* are present.

Ah, an - y scra-apel WHIPPED IN TO SHAPE!

Musical staff for the Chorus, measures 58-60. The accompaniment consists of chords in the left hand and a simple melody in the right hand. Dynamic markings *sub. p* and *f* are present.

Ah, an - y scra-apel WHIPPED IN TO SHAPE!

#12—Whipped Into Shape



BROOKE: "What does not kill us, makes us hotter!"

60

(BROOKE)

61

62

63

WHIPPED IN - TO SHAPE!

W...

(CHORUS)

WHIPPED IN - TO SHAPE!

W...

WHIPPED IN - TO SHAPE!

W...

CALLAHAN: "Hands! Who thinks she's guilty?...  
(Interns raise their hands, except for Elle, whose hand was already up and who drops hers.)

64

Chamber-music feel

2

...OK. Now."

64-65

CALLAHAN:

67

68

Here is where you kids come in: Brooke has trou-ble trust-ing me. I'm her on-ly chance to win,

69

70

71

But I don't speak M. T. V. Though Brooke won't help her own de-fense, She may lis-ten to her peers.

(ELLE raises her hand)  
(to ELLE)

72

73

74

Go and place a lit-tle sense In the space be-tween her ears. Not now. I want her

#12 - Whipped Into Shape

75

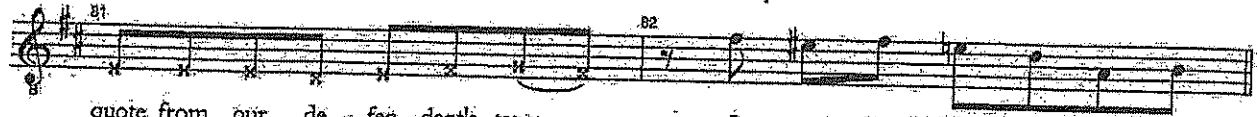
(CALLAHAN)



Whipped In - to Shape. If there's a brain in that hair, Tell it that I am the key: It's a plea



Or the chair. See, when I talk to her I get nei-ther. plea nor plan nor a - li - bi To



quote from our de - fen - dant's tape: I want her "Whipped in - to Shape!"

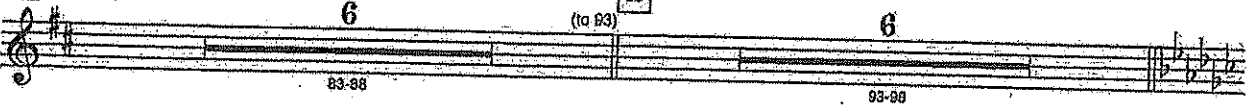
CALLAHAN: "To the jail!"  
CALLAHAN (O.S.): "Enid!"

BROOKE: "Ladies, just because we're in the Boston Women's Correctional Facility doesn't mean we can't become the best we can be."

83

Slight lift, back to rock feel

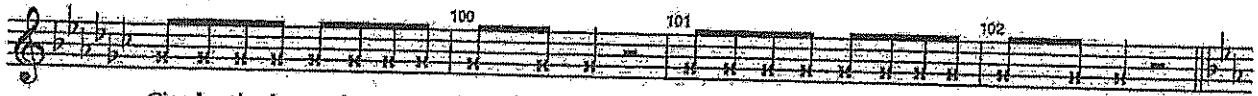
93



"Brooke starts dancing"

99

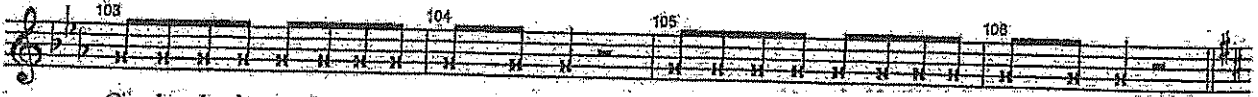
BROOKE:



Cir-cle, cir-cle, un-der, o-ver, through, a-round. Cir-cle, cir-cle, un-der, o-ver, through a-round.

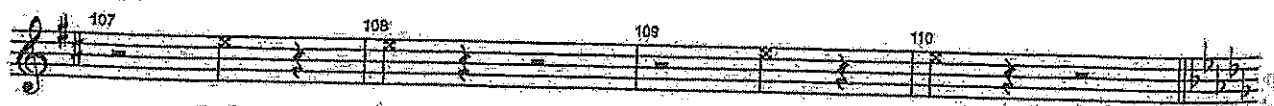
"Third 8's"

BROOKE: "You're not breaking out, so might as well break a sweat!"



Cir-cle, cir-cle, un-der, o-ver, through a-round. Cir-cle, cir-cle, un-der, o-ver, through a-round.

"Kicks"



Left Right Left Right

"Final Kicks and Slowdown"

(BROOKE)

Rall. Slower

111 112 113 114

Left! Right! Left! Right! Left! Right! I want you

GIRLS:

Left! Right! Left! Right! Left! Right! I want you

GUYS:

Left! Right! Left! Right! Left! Right! I want you

"Trenches!"  
(Pesante)

115

115 116 117

Whipped In - to Shape! When I say "Jump" say "How high?" You'll know you're do-ing it right When you start

Whipped In - to Shape! When I say "Jump" say "How high?" You'll know you're do-ing it right When you start

Whipped In - to Shape! When I say "Jump" say "How high?" You'll know you're do-ing it right When you start

Faster here

118 119 120

To— cry! You got to... Like

To— cry! If you don't look like you should, Whip it, Whip it, Whip it good!

To— cry! If you don't look like you should, Whip it, Whip it, Whip it good!

(BROOKE)  
121  
pri-son, la-dies, no es-capel— Till you're Whipped In - to Shapel—

(CHORUS)  
122  
Hwah! Whipped In - to Shapel  
Hwah! Whipped In - to Shapel

"Boxing"

123 Big Funk Rock - Brighter 4

124  
Whipped In - to Shapel—

Whip it! Whip it! Whip it! Whip it!

Whip it! Whip it! Whip it! Whip it!

"Shaft!"

BROOKE:

127  
Swipe it swipe it swipe it through, Jack it up, Dou-ble jump!

GIRLS & GUYS:  
128  
Swipe it swipe it swipe it through, Jack it up, Dou-ble jump!

#12 - Whipped Into Shape

**BROOKE** (ad lib):  
"That's right! You've got it!"

**BROOKE:**

Whip it, Whip it, Whip it, Get WHIPPED IN - TO SHAPE!

**GIRLS:**

Whip it, Whip it, Whip it, Get WHIPPED IN - TO SHAPE!

**GUYS:**

Whip it, Whip it, Whip it, Get WHIPPED IN - TO SHAPE!

"BEND + SNAP":

Margot, Serena, Pilar,  
Paullette, Elle

# BEND AND SNAP

15

Serena	Elle
Margot	Client
Pilar	Cashier
Paulette	Ensemble

(CUE SERENA: "Ready?! OKAY!!")

Moderato pesante  $\text{♩} = 118$

3x

SERENA:

+ MARGOT,  
PILAR, ELLE:

SERENA:

17 SERENA: 12' 13.

BEND... And SNAP! Feel how hot it's get-ting? BEND... And SNAP!

MARGOT, PILAR, ELLE:

BEND... And SNAP! BEND... And SNAP!

SERENA: 14 15 16

Then when you've got 'em-sweat in', Spring the trap! They cheer... and clap! (clap clap)

Spring the trap! They cheer... and clap! (clap clap)

SERENA: 17 18 19 20

ALL 4: PAULETTE: "Easy for you to say." MARGOT:

No tight end can de-fend 'gainst the BEND.. And SNAP! And you! Girl, if you

21 PILAR: 22 23

wan-na make the team, Then fake some self-es-teem! The more you jump a-round and scream, Then the

PAULETTE: 24 25 26

sex-i-et you seem! Please! Sor-ry girls, that ain't how I play. This would-n't work if I tried all day.



(PAULETTE)

27 I got-ta go get my as-thma spray. Watch me while I walk a-way..

MARGOT:

No wait! Be-fore you walk a-way? Just

30 MARGOT:

BEND... And SNAP! Look how good you're get-tin'!

PAULETTE:

SERENA, PILAR, ELLE:

Owl

BEND... And SNAP! BEND... And SNAP!

PILAR:

33 I'm bet-tin' right now you're sweat-in'!

ALL 4:

Spring the trap! They'll cheer: and clap! (clap clap)

ELLE:

36 So de-pend On your friend Called the BEND... and..

(No ELLE)

It's

38 (ELLE)

ELLE drops an object 40 She picks it up w/ a Bend and Snap. 41 MOUSY CLIENT:



not the time to o-ver think. Just try it once, he'll buy you a drink! Ex-

42

ELLE: CASHIER:



cuse me, would you teach me that? I'm tired of liv-ing-a-lone with my cat. Sure! Now-a-

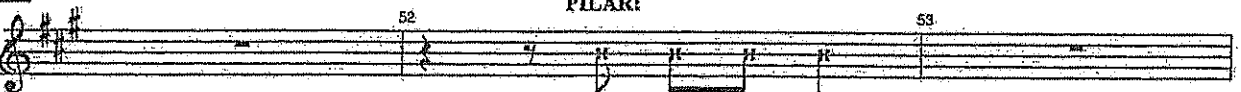
49



days I do dye jobs and curls, but here is how we did it in the La-ker Girls!

51

PILAR:



Come on Paul - ettel

MARGOT:

SERENA:

PAULETTE:



Does-n't this look fun?

Look, do it and we'll go a-way! O-

KIKI (colorist):

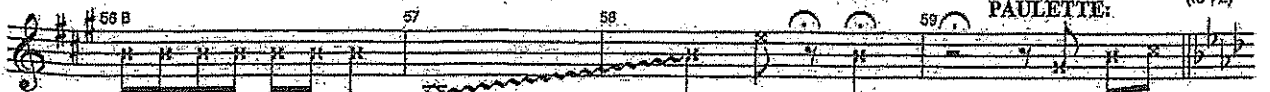


Works ev-'ry time!

ALL IN SALON:

BOYS:

Slower tempo PAULETTE: (to 72)



K, O K, O K, O K

Bend

and SNAP! DAMN!

Hey, wait a

72 (PAULETTE)

sec-ond, when I beck-oned, Look how the boys came run-ning! Like I'm... fin-ger... Like I'm

BOYS:

KICK-IN! LICK-IN!

frick in! Would you pay for stuff I buy? And bake me cake and pie? And

WICK ED STUN-NING.

Yes!

Yes!

hold me when I cry? YES! And I will tell you why! I'm too rock-in' to lock a-way!

BOYS:  
SALON FOLKS:

Yes!

WHY!

Lock a-way!

All the boys come to gawk a-way! Drop-pin' jaws— from a block a-way!

Gawk a-way!

Block a-way!

PAULETTE:

Watch-in' how I walk a-way! We

GIRLS:

We

BOYS:

We love to watch her walk a-way!

85 (PAULETTE) (opt.) 86 87

BEND... AND SNAP! Now look how hot it's get - tin'! BEND... AND SNAP!

(CHORUS) BEND... AND SNAP! BEND... AND SNAP!

BEND... AND SNAP! BEND... AND SNAP!

(PAULETTE) (opt.) 88 89 90 91

I'm bet-tin' right now you're sweat-in'! They cheer and clap! (clap clap)

ALL: Spring the trap! They cheer and clap! (clap clap) -

91 92 93 94

I de-pend on my friend... I de-pend on my friend...

Go Paul-ette! Go Paul-ette! Go! Go! Go Paul-ette!

PAULETTE: 95 96 97

I de-pend on my friend. Called the BEND... And SNAP!

GIRLS: De-pend! My friend! The BEND... And SNAP!

BOYS: De-pend! My friend! The BEND... And SNAP!

98 (PAULETTE)

[or Gospel style ad lib]

Musical staff for measure 99, featuring a melodic line with a slur over measures 99 and 100.

Watch me bend...

GIRLS:

Musical staff for GIRLS part, showing a rhythmic accompaniment with chords and eighth notes.

The BEND AND SNAP!

The BEND AND SNAP!

The BEND AND SNAP!

BOYS:

Musical staff for BOYS part, showing a rhythmic accompaniment with chords and eighth notes.

The BEND AND SNAP!

The BEND AND SNAP!

The BEND AND SNAP!

Musical staff for measure 101, featuring a melodic line with a slur over measures 101 and 102.

with my new best friend.

Musical staff for GIRLS part, showing a rhythmic accompaniment with chords and eighth notes.

The BEND

AND SNAP!

The BEND

AND SNAP!

Musical staff for BOYS part, showing a rhythmic accompaniment with chords and eighth notes.

The BEND

AND SNAP!

The BEND

AND SNAP!

Musical staff for measure 103, featuring a melodic line with a slur over measures 103 and 104.

I'm gon - na snap with style.

Musical staff for GIRLS part, showing a rhythmic accompaniment with chords and eighth notes.

The BEND

AND SNAP!

The BEND

AND SNAP!

Musical staff for BOYS part, showing a rhythmic accompaniment with chords and eighth notes.

The BEND

AND SNAP!

The BEND

AND SNAP!

KYLE: "Paulette! Did I leave my stylus?..."

ELLE: "Do it!"

(PAULETTE) 105 Dictated (PAULETTE) 108

I'm gon - na get me some... KYLE! ...and SNAP! ...Oh, crap.

(CHORUS) THE BEND... ..and SNAP!

THE BEND... ..and SNAP!

Detailed description: This block contains three staves of musical notation. The top staff is for Paulette, starting at measure 105 and ending at 108. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The lyrics are "I'm gon - na get me some... KYLE! ...and SNAP! ...Oh, crap." Above the staff, the word "Dictated" is written. The middle and bottom staves are for the chorus, starting at measure 106. They feature a treble clef, a key signature of one sharp, and a 2/4 time signature. The lyrics are "THE BEND... ..and SNAP!". The word "ff" (fortissimo) is written above the notes in both chorus staves. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

# Legally Blonde Remix:

- Vivienne - Kyle
- Enid
- Paulette
- Elle
- Brooke

Elle Kyle  
 Vivienne Enid  
 Paulette Brooke  
 Mom Delta Nus  
 Dad Ensemble

# LEGALLY BLONDE REMIX

18

CUE: ELLE: "...that's all anyone's ever gonna see."

VIVIENNE: "That's not what I see."  
 ELLE: "Vivienne?"  
 VIVIENNE: "We girls have to stick together."

VIVIENNE: "Maybe Warner saw a blonde who was sleeping her way to the top, but all I see is a woman who doesn't have to."

Allegro (♩ = 160)      Vamp

4 VIVIENNE:

I used to pray for the day you'd leave. — Swore up and down you did not be-long. —

But when I'm wrong then I say I'm wrong, And I was wrong — a-bout you. — So list-en up!

I see no end to what you'll a-chieve... That's on-ly IF — you don't turn and run. — You

proved it to me, — now show ev - 'ry-one what you can do. — And you look

+ ENID:



(ENID & VIVIENNE)

VIVIENNE:

great in dark blue! ————— Get back in the game, —

GIRLS: Oo... —

BOYS: Oo... —

21

— Back on the case. — Take a good look — at my face. — I'm not a fool,

Oo... — Oo... — Oo... — Oo.. Oo ool Oo..

Oo... — Oo... — Oo... — Oo.. Oo ool Oo..

— And, as a rule, — I do not bond... — But I see a star,

Oo... — Ne-ver known her to bond! — Oo

Oo... — Ne-ver known her to bond! — Oo

#18—Legally Blonde Remix

29 (VIVIANNE)

You're my new muse; — You've got the BEST — frick-in' SHOES!

(GIRLS)

sha la la, Oo, — sha la la Oo, — sha la la Oo!

(BOYS)

sha la la, Oo, — sha la la Oo, — sha la la Oo!

32

— And you lit a fuse, — So go show 'em who's — Le-gal-ly

33

— You lit a fuse, — So go show 'em who's — Le-gal-ly..

34

— You lit a fuse, — So go show 'em who's — Le-gal-ly..

35

Blonde! — Yes, you lit a fuse, — So go show 'em who's — Le-gal-ly..

36

Sha la la la — la la! You lit a fuse, — So go show 'em who's — Le-gal-ly..

37

Sha la la la — la la! You lit a fuse, — So go show 'em who's — Le-gal-ly..

38

ELLE: "Sorry, Vivienne. You keep it. I'm never wearing that again."  
 ELLE walks grandly through the upstage DOOR, slamming it shut behind her. Pause.  
 PAULETTE (knocking): "Um...honey, you're in the supply closet."  
 ELLE (O.S.): "I know!"  
 ELLE: "I said I'm never wearing that again. I'm wearing THIS!"  
 ELLE bursts through the door, now dressed in a fab pink lawyer suit.  
 EVERYONE ONSTAGE cheers.

ELLE:

Back in the garnet—

(ELLE)

Back to the trial, But I'm go-in back in MY style! Girls, it's a fact!

ALL:

YES! YES! Back in her style!

When you're at-tacked, Got to res-pond! Hand my dog!

Yes? Yes? Got to, got to, got to, got to res-pond!

51 (ELLE):

Hand me my bag! — And that A-mer - i - can flag! — Cause no-bo-dy screws

52 53 54 ELLE:

Dog! Bag! Proud to be A-me-ri-can!

55 56 57 58

— With some-bo-dy who's — Le-gal-ly Blondel.

CHORUS:

No! Whol Get on your feet, cause she's Le-gal-ly Blondel.

No! Whol Get on your feet, cause she's Le-gal-ly Blondel.

(CHORUS)

59 60 61 62

Take to the street, cause she's Le-gal-ly Blondel. — There's no re-treat when you're Le-gal-ly Blondel! Yeah!

Take to the street, cause she's Le-gal-ly Blondel. — There's no re-treat when you're Le-gal-ly Blondel! Yeah!

4

(to 70)

63-66

70

ELLE'S MOM:

Ho-ney, look! (She's lead-ing a pa-rade!

CHORUS:

Don't be a-fraid to be Le-gal-ly Blonde! Join the pa-rade, 'cause she's..

Don't be a-fraid to be Le-gal-ly Blonde! Join the pa-rade, 'cause she's..

ELLE:

Mom and Dad!

MOM:

DAD:

Get a pic-ture! Just one more, please?

ALL:

'Cause she's Le-gal-ly Blonde!

'Cause she's Le-gal-ly Blonde!

DAD:

MOM:

ALL:

Ev-ry one say "Cheese!" No! Say "Le-gal-ly Blonde!" "Le-gal-ly Blonde!"

"Le-gal-ly Blonde!"

"Snaking Lines dance"

(ALL)

82 Cause she's Le-gal-ly Blo... (h)ondel Cause she's Le-gal-ly

83

84 Cause she's Le-gal-ly Blo... (h)ondel Cause she's Le-gal-ly

85

86 Blo... (h)ondel Yeah, she's Le-gal-ly Blondel O-mi-god!

87

88

PILAR:  
MARGOT:  
SERENA:

ELLE:  
"Thanks, Greek Chorus, but I don't need voices in my head today."

89

Safety P.M.S:

90 Elle

91 Ho-ney, it's

92 us! The girls of Del-ta Nu!

93 We came to see

94

95 Our Pres-i-dent be Le-gal-ly Blondel

96

97

PARADE FOLKS:

Then come with me, cause she's Le-gal-ly Blondel

Then come with me, cause she's Le-gal-ly Blondel

(PARADE FOLKS)

You got a right to be Le-gal-ly Blondel. You got-ta fight to be Legal-ly Blondel! Yeah!

You got a right to be Le-gal-ly Blondel. You got-ta fight to be Legal-ly Blondel! Yeah!

Big Dance Break

2

102-103

PAULETTE: "Oh, we're just cheering on our friend Elle."

CHORUS: "Geebo Elle!"

KYLE: "I've got another package for you."

PAULETTE: "Thanks, Kyle B. O'Boyle. Hey! What's the 'B' stand for?"

KYLE: "Brendan."

KYLE:

104 105 106 107

Vamp

Paul-ette, what's go-ing on?

108 Slower - in 2 112 120 Kyle's Step

108-111 112-119 120-127

4 8 8

128 Paulette's Circle 148 Più mosso

128-131 132-134 148-151

4 3 4

Accel. ALL: (to 148) Più mosso

Hol.

152 "Shuffle step" Michael Flatley poco a poco accel.

152-163 164-167 168-171

12 4 4

"Lines moving downstage"

172 Presto, exuberant ALL:

Hol Hol Hol Hol

180 Accel.

Hol Hol Hol Hol Hol

7 185-192 192A

Hey!

HOMESTRETCH FANFARE

183 Tempo I° GIRLS: (to 199) 194 199 200

Aah, \_\_\_\_\_ Aah, \_\_\_\_\_

GUYS: 200

Aah, \_\_\_\_\_ Aah, \_\_\_\_\_

201 Ah! 202 Ah! 203 S1 S2 204

Alto's Ah! Hahl \_\_\_\_\_ Back in the gamel

Ah! Ah! Hahl \_\_\_\_\_ Back in the gamel



205

ENID: 206 207 208 BROOKE:

Back the hell out of her way! Mis-ter, you're fired!

(GIRLS)

Back in the fray! Out of her way!

(GUYS)

Back in the fray! Out of her way!

(BROOKE) 209 210 211

— Guess who I hired? To rep - re - sent me, You've got to be, —

CALLAHAN: CHORUS:

What? Who?

212 213 214 215 VIVIENNE:

Le - gal - ly

CHORUS:

*mf* Yeah, you got to be, — yeah, you got to be — in - du - bi - ta - bly, —

216 (VIVIENNE) VIVIENNE:  
ENID:  
ENID:  
VIVIENNE:  
BROOKE:

Blondel \_\_\_\_\_ Le-gal-ly Blondel \_\_\_\_\_ Le-gal-ly

CHORUS:  
Yeah she's Le-gal-ly Blonde, — Oh yeah! \_\_\_\_\_ Yeah she's Le-gal-ly Blonde, — Oh yeah! \_\_\_\_\_

Yeah she's Le-gal-ly Blonde, — Oh yeah! \_\_\_\_\_ Yeah she's Le-gal-ly Blonde, — Oh yeah! \_\_\_\_\_

220 VIV: (hold A<sub>5</sub> til "Oh Yeah") + VIV: 223

Blondel \_\_\_\_\_ Le-gal-ly Blonde, Oh Yeah! \_\_\_\_\_

Now she's Le-gal-ly Blonde, — Oh yeah! \_\_\_\_\_ Le-gal-ly Blonde, Oh Yeah! \_\_\_\_\_

Now she's Le-gal-ly Blonde, — Oh yeah! \_\_\_\_\_ Le-gal-ly Blonde, Oh Yeah! \_\_\_\_\_