

Information Pack

Saturday 27 July 2024 - Sunday 4 August 2024

*For more information visit www.odysseytheatre.co.uk or
contact admin@odysseytheatre.co.uk*



Odyssey Theatrical Productions was formed in 2010 by a small group of like-minded individuals whose sole purpose was to stage high quality musical theatre productions. Over the past fourteen years, we have produced over thirty shows for children, young people and adults.

The course this year will run from Saturday 27 July 2024 to Sunday 4 August 2024, with performances on Friday 2 August and Saturday 3 August at 7.30pm, and on Saturday 3 August at 2.30pm.

The course is open to participants in school years 7 to 13 (or equivalent). In addition, previous Odyssey participants who wish to take part in the year following this are welcome to do so.

Our group is made up of volunteers, and we rely upon the support of parents and friends of Odyssey. We therefore ask for your help with set, costumes and ticket sales, in order to make the shows happen. If you can help support us in any of these areas, please let us know.

To apply for the course, please complete the online application form on www.odysseytheatre.co.uk

and make payment of £155 (£130 for additional siblings) via bank transfer to:

Account number: 53412385, Sort-code: 20-03-84
Account name: Odyssey Theatrical Productions Limited

All applications must be made before auditioning, along with a minimum payment of £80. The balance must be paid by 1 July 2024.

Important Dates

If you cannot attend the auditions on Sunday 21st April, please contact us in advance and we will advise you on whether we can make alternative arrangements. The cast list for the show will be posted online shortly after the auditions. All participants are required to be fully registered and paid up before the auditions. Any applications after this time will not be guaranteed, but will be considered by the production team.

Workshop weekend

We will be holding a workshop weekend before the main summer school week: 6, 7 July 2024, from 2pm – 6pm, at St Mary's Primary School, Banbury.

This will include a read-through of the show and will be setting one of the main numbers. It is therefore an important part of the course and all should aim to be there for the both days.

Additional Principal rehearsals

We may require some principals to join us for additional rehearsals in July. If you are needed we will let you know nearer the time.

Summer Course

The course will start at 10am each day and the hall will be open from 9.45am so please arrive then ready for a prompt start. On Saturday, Sunday, Monday, Tuesday and Wednesday we will finish at 6pm. Everyone will be needed on Thursday until 10pm. Friday will start at 10am, and run through to the evening performance. We will confirm the precise time for the cast to arrive on Saturday 3rd August during the week (expected to be between noon and 1pm). On the Sunday, we will be clearing the hall from 10am and this will be followed by a BBQ (collection by 2pm).

Tickets

Tickets for the performances will be on sale nearer the time. We will provide more details on how to secure your tickets for the show as soon as we can.

For up-to-date information, always keep an eye on our Facebook page or our website.

Synopsis

Paris, 1945, at the end of the Second World War.

Adam Hochberg walks on stage and downs a cup of liquor. He sits at a piano and recounts the story of the day his friend, Jerry Mulligan, came to Paris ("**Concerto in F**").

Jerry encounters a mystery girl on the streets of Paris and decides to deliberately miss his train home and stay in Paris. He makes his way to a cafe/lodging house, where he meets Adam, a fellow veteran and a pianist, whose war injuries have left him with a permanent limp. Recognising a kindred spirit, Adam helps Jerry find a place to live and helps him get started in Paris. Henri Baurel, the son of wealthy French industrialists, enters to rehearse the nightclub act he is putting together with Adam. Henri reveals his plans to run his family's American branch while becoming a nightclub star in secret, fearing his parents' disapproval of his dreams of being an entertainer. Adam teases Henri about his fear of proposing to his girlfriend, whose name he will not say. The three bond in friendship as they imagine a brighter future ("**I Got Rhythm**").

Adam takes Jerry to the Paris ballet, where he is accompanying auditions, to sketch the dancers. Jerry bumps into headstrong American philanthropist, Milo Davenport, who, struck by his talent and good looks, invites him to a party to introduce him to gallery owners. Henri's mother, Madame Baurel, arrives with Ballet Director Maestro Z, and introduces Milo to him as a potential donor. Dancers arrive for the audition, and the audition has begun when to Jerry's shock, the mysterious girl arrives, apologising for being late. She is told to leave, but Adam convinces her to dance in the back. As the audition continues, the girl dances beautifully, impressing the Ballet Director, Milo and both Jerry and Adam ("**Second Prelude**").

The girl introduces herself as Lise Dassin, and Maestro Z recognises her as the daughter of the famed ballerina Arielle Dassin. In gratitude for his help, she gives Adam a flower and a kiss on the cheek before hurriedly leaving for her job. Milo, charmed by Lise and her mysterious demeanour, tells the maestro she will fund his season only if he commissions a piece just for Lise with a score written by Adam. She then takes it a step further, demanding it be designed by the 'noted painter' Jerry Mulligan.

Jerry interrupts Lise at her job at a perfume counter to tell her that she got the job. Lise is at first reserved, but Jerry will not be dissuaded as he tries to get her to agree to meet with him at the Seine that evening, causing a ruckus in the store until he is thrown out ("**I've Got Beginners' Luck**"). Madame Baurel enters and congratulates Lise: she is to be the prima ballerina of the Théâtre du Châtelet Ballet. It is revealed Lise lives with the Baurel family.

At the Baurel home, Henri attempts to write a letter proposing to his girlfriend, who is revealed to be Lise. Meanwhile, Lise sits down at a cafe and writes a letter to her mother; although presumed dead, Lise still hopes she is alive and writes a letter every day. She begs for advice: whether to marry Henri as expected or try for true love ("**The Man I Love**"). Adam watches the scene from afar, falling deeper in love with Lise.

Jerry is sketching a bench at the banks of the Seine when Lise arrives for their meeting, telling him she cannot accept his friendship. He shows her an incomplete sketch of her he began after their first encounter on the street, and proposes she meet him every day so he can draw her until he gets it right. Offended, she refuses, but Jerry calms the atmosphere by saying Lise doesn't have to say anything if she doesn't want to. It becomes clear both are haunted by events during the War, and she solemnly agrees with him to put the war behind them. To lighten the mood, he declares her name too sorrowful and decides to call her Liza, telling her that in the hour they are together, they are just two crazy, happy fools down by the river ("**Liza**"). She agrees, only if he swears to never tell anyone. Overjoyed, he tries to kiss her, but she pushes him in the river.

Henri is still attempting to draft his proposal letter, and his mother warns him if he doesn't do it soon, somebody else will. Lise enters with Mr. Baurel who says Henri has something to say to her. Dodging the subject, he asked her about her new position and tells her of him coming American tour. Lise tells him should he ever want a companion in America, she will accompany him gladly, and he takes this as an agreement to the proposal he has not yet made, mistaking her obvious glow of happiness for excitement about the ballet rather than for love of Jerry.

Back at the cafe, all three men rejoice over their love for Lise, eventually joining in a trio without realising they are all singing about the same woman ("**S'Wonderful**"). Henri shows the other two his proposal letter, only to find he has Lise's notebook by mistake. He reads the letter to her mother about her doubts over doing what is expected of her, marrying Henri and following her heart. Stricken, he nonetheless finds a glimmer of hope in the letter. Adam offers to console him with a drink while Jerry heads over to Milo's party.

Jerry arrives at Milo's apartment to discover there was no party, and Milo has invited him on a date on false pretences ("**Shall We Dance?**"). Initially annoyed, Jerry relents after Milo gives him constructive criticism on his art and takes him to meet various gallery representatives, and they begin a casual relationship.

Over the next week, Adam and Lise work on the new ballet, and struggle with the material. Milo continuously brings Jerry's designs in and they are routinely rejected. Milo and Jerry embark on a trek of the Parisian art world, exploding with new life and post-war energy as Milo falls in love with him. Jerry's designs are finally accepted, but the ballet continues to run into many problems, and Lise and Jerry find solace in their short daily meetings. Milo and Jerry go to a costume party, and Jerry is shocked to discover Lise there with Henri. Jerry realises Lise is engaged to his friend and, in a fit of rage, he removes both his and Milo's masks, and with Lise watching, kisses her ("**Second Rhapsody/Cuban Overture**").

Adam is commissioned by the Baurels to play at one of their parties, not knowing his connection to Henri. Jerry is brought as Milo's plus one, and, in an attempt to cover up his secret nightclub act, Henri denies knowing them, arousing his parents' suspicions. After learning the party is a benefit for the ballet and dancers will be there, Jerry tries and fails to leave for the fear of confronting Lise. After seeing Lise is not among the dancers, he laughs in relief, causing a stir among the guests which eventually turns into a wild dance number ("**Fidgety Feet**"). After the performance, he discovers Lise is indeed there as a guest of honour. The Baurels, surprised to find both enjoy jazz, ask Milo for a recommendation for a nightclub, and when Milo asks Jerry, he recommends the nightclub where Henri and Adam are booked to perform. The Baurels announce Lise and Henri's engagement, crushing both Adam and Jerry, who lashes out at Milo and storms into the garden. Henri asks Milo to dance to comfort her, and they recognise each other as kindred spirits.

Lise follows him out into the garden. Jerry confronts her. Lise cannot lie and says she loves him, but cannot be with him because she is beholden to Henri for a reason she refuses to disclose. Jerry questions Henri's love for her and begs her to meet him again. Lise tells him she does not have the luxury of love and runs away because "life is not like your American movies." Jerry is left in despair. It is revealed Milo, Adam and Henri have been watching the altercation the whole time.

Back at their respective homes, they all act as if nothing has happened. In parallel conversations, Milo and Henri ask Jerry and Lise if they have anything to tell them. Dodging the question, they ask if they're worried of what the public thinks of them. They respond they don't care as long as they're in love ("**Who Cares?/For You, For Me, For Evermore**"). Henri pledges his love for Lise, but Jerry decides to be honest with Milo and break things off. Although she has fallen in love with him, she thanks him for being honest and they end their relationship amicably. Adam and Milo reflect on the love around them and wonder why there is no love for them ("**But Not For Me**").

In a nightclub in Montparnasse on one of their last shows, Adam and Henri get ready for a show. Adam begs Henri to let Lise stay in Paris and accuses him of being a coward both during the war and afterwards. Henri, furious, admits the truth: Lise is beholden to Henri because he and his family saved her life during the occupation. She was the daughter of the Baurel's Jewish butler, and she was entrusted to their care after her parents were arrested by the Nazis. Henri threw himself into the Resistance, all of them risking their lives for her, and have kept this secret due to the disruption this would cause their social status in the fragile post-war world. Adam asks if that means Lise has to throw away her life to pay Henri back when neither of them really love each other, and begs him to find the courage he had during the war and free Lise to make her own decisions. Before they can say more, they are called to places.

Jerry sees Lise at the nightclub and tells her that he and Milo are through and begs her to tell him what obligations she has to Henri, but Henri's act starts. Henri's act begins and he is stricken with nerves, but Adam encourages him to remember his dream, and he fantasises of performing an elegant number in Radio City Music Hall ("**Stairway to Paradise**"). His act ends triumphantly. Unfortunately, Milo and his parents catch him, the nightclub being the one Jerry recommended (not knowing the recommendation was for the Baurels.) Mme Baurel berates him for shaming the family name, but Mr. Baurel is proud and in awe of his son's talent, and she capitulates. Lise, however, is angry at Jerry for accidentally exposing Henri and leaves.

Jerry tries to run after her and accidentally knocks Adam to the ground. When he tries to help him up, Henri stops him, furious for disrupting his relationship with Lise. Jerry accuses him of being a coward. Henri punches him and tells him whatever he may think of him, Lise is what he has devoted his life to. To clear the air, Adam tells Jerry of Henri's involvement in the Resistance and Lise's past. Jerry understands, but is determined to keep fighting for love and tells Henri if he chooses duty over love, they are all doomed. Lise, who has overheard the confrontation, comes back in, telling Henri to take her home. Jerry pleads with her, but she departs, leaving him heartbroken. Adam has a flash of insight: if life is dark, then it is an artist's duty to celebrate and bring love back into life. He feverishly revises the score for the Ballet, turning it into a celebration of life.

On opening night at the Ballet, Jerry shifts around nervously outside Lise's dressing room, a scroll in his hand. Milo, seeing his indecision, offers to deliver it for him. Lise opens the scroll to find it is his drawing of her, finally complete. Milo advises her although Jerry was never serious about her, he did teach her one thing: money could not buy love, which is one of a kind. Lise thanks her, but confesses she knows the Ballet will fail; she is so upset that she does not feel any passion onstage. Milo advises her to think of someone who made her feel that passion as she dances. Lise clutches Jerry's drawing tight as places are called. The Ballet begins, and as it progresses, Lise imagines her partner has become Jerry, and they perform a magnificent pas de deux. The Ballet ends with Lise triumphant, having become a bona fide star ("**An American in Paris**").

After the curtain call, Jerry goes on to congratulate Lise and apologizes. Lise tells him not to, she couldn't have danced like that if she didn't love him. Milo asks Henri if he feels alright. He admits he cannot tell if his love for Lise is out of duty or passion and asks to take a drive with Lise. Milo approves, and advises him to call her the next day. Lise asks for one moment and approaches Adam. She gives Adam a rose out of her bouquet, a gesture usually done by an étoile to her pas de deux partner, and kisses him goodbye. He takes her aside and warns she is making a mistake by doing her duty. Love is a one-time thing and she should follow her heart. She leaves, and audience members go up to congratulate Adam. He has been praised in every review. It is then he realises his love for Lise isn't for her, but for the light she brings into the world. He rejoices he got the chance to capture her in music and vows to do good in the world. The three men vow to always remember Lise and thank her for how she has changed their lives ("**They Can't Take That Away From Me**").

Jerry sits alone by the Seine. Lise appears. She has decided to follow her heart. They dance together and walk off into the Paris night ("**Epilogue**").

The characters

Jerry Mulligan, an exuberant American expatriate in Paris trying to make a reputation as a painter. Jerry needs to be strong dancer, with a good singing voice.

Lise Dassin, a French girl who is the making a name for herself in the Paris ballet scene. Lise needs to be a strong ballet dancer, with a good singing voice.

Adam Hochberg, a struggling American concert pianist who is composing the music for the Paris ballet. He was injured in the war and walks with a limp throughout the show. Adam needs to be a strong character with physical presence, and a strong singing voice.

Henri Baurel, a French singer and Lise's fiancé. Henri should portray a hopeful and innocent character, and have a good singing voice.

Milo Davenport, an American heiress who is interested in Jerry's paintings – and interested in Jerry! Milo should be a confident singer and will be required to dance (although will not be part of the ballet troupe).

Madame and Monsieur Baurel are Henri's parents. These are fantastic acting parts requiring French accents, but are not required to dance or sing on their own.

Maestro Z – the Russian-born ballet director and choreographer. Needs to be a strong character actor, but is not required to sing on his own.

Olga – Mr Z's assistant who leads the auditions for the ballet.

Female singing group – a small group of singers who are featured at various times throughout the show.

Ballet troupe – a team of strong dancers who have several featured dances at some of the key moments of the show.

There are several other smaller parts throughout the show that will be cast based on the auditions. If you would like to be considered for one of these smaller roles, please audition for one of the characters above.

Audition Information

- 1) Make sure you understand the information in this pack.
- 2) Ask questions before the audition day to make sure you know everything you need to know. Don't be afraid to ask – it demonstrates a desire to do well.
- 3) Practise the audition pieces & study the part.
- 4) Understand the plot – it is essential to be able to portray the character and make the most of your audition.
- 5) Understand the character's role in the production.
- 6) Identify the character's relationships with others and develop reactions.
- 7) Identify any physical characteristics that the character has, and portray them.
- 8) Learn the words of the audition piece(s) – it allows you to act more freely and will always earn you bonus marks.
- 9) Accent– demonstrate your ability to speak in character. This show is based in a general American town, there could be a range of American accents.
- 10) Emotion – prepare any deep emotions of the character (joy, rage, sadness, warmth etc) and demonstrate them.
- 11) No props will be required for the audition, so please do not bring unnecessary items with you.
- 12) Deliver lines and act with confidence to demonstrate your understanding of the part – be it speaking or singing.
- 13) Stay in character throughout the entire audition (even when not speaking).
- 14) Learn the audition song(s) in the key as written (if you are uncertain which key a track may be in, ask). Be well rehearsed before the audition.
- 15) Good preparation reduces the nervous stress at audition.

You do not have a long time to prove your suitability to the audition panel, so our advice is to Prepare, Prepare, Prepare! If you know your audition pieces, you will be most able to perform them and we will be able to see the characters that we are looking for.

Auditions

You may be asked to Act, Sing or Dance as part of the auditions, as set out below:

<i>Character</i>	<i>Song(s)</i>	<i>Scenes</i>	<i>Dance audition required</i>
<i>Jerry</i>	<i>Beginner's Luck They can't take that away from me</i>	<i>1 and 4</i>	<i>Ballet</i>
<i>Lise</i>	<i>The Man I Love</i>	<i>1, 2 and 5</i>	<i>Ballet</i>
<i>Adam</i>	<i>They can't take that away from me</i>	<i>3 and 5</i>	<i>Dance</i>
<i>Henri</i>	<i>Staircase to Paradise They can't take that away from me</i>	<i>2</i>	<i>Dance</i>
<i>Milo</i>	<i>Shall We Dance</i>	<i>4</i>	<i>Dance</i>
<i>Msr or Mdme Baurel</i>	<i>-</i>	<i>2</i>	<i>N/A</i>
<i>Mr Z</i>	<i>-</i>	<i>5</i>	<i>N/A</i>
<i>Olga</i>	<i>-</i>	<i>5</i>	<i>N/A</i>
<i>Female singing group</i>	<i>I Got Rhythm</i>	<i>-</i>	<i>N/A</i>
<i>Ballet troupe</i>	<i>-</i>	<i>5 (non-speaking)</i>	<i>Ballet</i>

If not auditioning for another character as well, the ballet troupe will need to act as background characters in Scene 5 (the ballet audition scene). Demonstrate a character and show that you can perform for us.

Song 1

They Can't Take that Away from Me
Adam, Jerry and Henri

Our ro-mance won't end on a sor-row-ful note, Though by to-mor-row you're
gone; The song is end-ed, but as the song-writ-er wrote, The
mel-o-dy lin-gers on. They may take you from me, I'll
miss your fond ca-ress. But though they take you from me, I'll still pos-
Easy swing 4
sess: The way you wear your hat, The way you sip your tea,
The mem-'ry of all that No, no! They
Can't Take That A-way From Me! The way your smile just beams,
The way you sing off key The way you haunt my dreams,
No, no! They Can't Take That A-way From Me!

Song 2

Beginner's Luck Jerry

28 **JERRY:** 29 30 31



I've got be - gin - ner's luck. — The first time that I'm in love, — I'm in love with

32 **A Tempo (Easy 2)** ♩ = 80 33 34 35



you. (Gosh, I'm luck - y!) I've got be - gin - ner's luck. — There

36 37 38 39



nev - er was such a smile — Or such eyes of blue! (Gosh, I'm for - tun - ate!)

40 41 42 43



This thing we've be - gun is much more than a pas - time, For

44 45 46 47



this time is the one — Where the first time — is the last time!

48 49 50 51



I've got be - gin - ner's luck, — Luck - y through and through, For the

52 53 54 55



first time that I'm in love, — I'm in love with you. —

Song 3

The man I love
Lise

17 **Poco piu mosso** 18 19 20

May - be I shall meet him Sun - day, may - be Mon - day, may - be not;

Detailed description: This musical staff contains measures 17 through 20. It is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo marking 'Poco piu mosso' is placed above the staff. The notes are: 17: quarter, quarter, quarter, quarter; 18: quarter, quarter, quarter, quarter; 19: quarter, quarter, quarter, quarter; 20: quarter, quarter, quarter, quarter, ending with a double bar line.

21 22 23 **(NON RIT.)** 24 **(RIT.)**

Still I'm sure to meet him one day, May - be Tues - day will be my good news day.

Detailed description: This musical staff contains measures 21 through 24. It is written in treble clef with a key signature of three sharps. The tempo marking '(NON RIT.)' is placed above measures 23 and 24, and '(RIT.)' is placed above measure 24. The notes are: 21: quarter, quarter, quarter, quarter; 22: quarter, quarter, quarter, quarter; 23: quarter, quarter, quarter, quarter; 24: quarter, quarter, quarter, quarter, ending with a double bar line.

41 **Slightly broader** 42 43

For me he'll do and dare as ne'er be - fore. Our hopes and fears we'll share

Detailed description: This musical staff contains measures 41 through 43. It is written in treble clef with a key signature of two flats (Bb, Eb). The tempo marking 'Slightly broader' is placed above the staff. The notes are: 41: quarter, quarter, quarter, quarter; 42: quarter, quarter, quarter, quarter; 43: quarter, quarter, quarter, quarter.

44 45 46

for - ev - er - more. And so all else a - bove I'm wait - ing for the

Detailed description: This musical staff contains measures 44 through 46. It is written in treble clef with a key signature of two flats. The notes are: 44: quarter, quarter, quarter, quarter; 45: quarter, quarter, quarter, quarter; 46: quarter, quarter, quarter, quarter.

47 **(Non rit.)** 48 **(Rit.)**

man I love.

Detailed description: This musical staff contains measures 47 and 48. It is written in treble clef with a key signature of two flats. The tempo marking '(Non rit.)' is placed above measure 47, and '(Rit.)' is placed above measure 48. The notes are: 47: quarter, quarter; 48: quarter, quarter, ending with a double bar line.

Song 4

Staircase to Paradise Henri

HENRI & ENSEMBLE:



168 I'll build a stair - way to Par - a-dise 169 With a new step ev - 'ry 170 day! 171

HENRI:

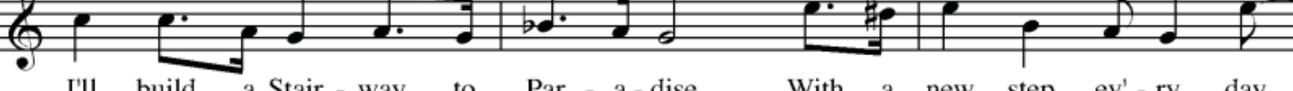


172 I'm going to get there at a - ny price 173 Stand a - side I'm on my way! 174 I've got the 175

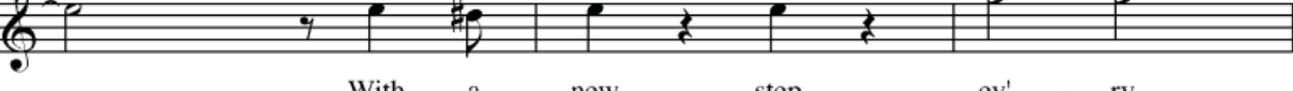
(HENRI:)



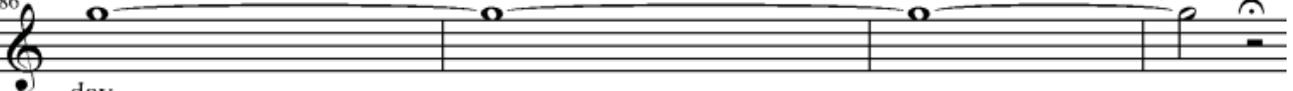
176 blues— And up a - bove it's so fair 177 Shoes! 178 Go on and car-ry me there! 179



180 I'll build a Stair - way to Par - a - dise, 181 With a new step ev' - ry day.— 182



83 — With a new step ev' - ry 184 185



186 day.— 187 188 189

Song 5

Shall we Dance Milo

17 **MILO:** 18 19 20 21

Shall— we dance, Or keep on mop - ing?— Shall— we

22 23 24 25 26 27

dance, and walk on air? Shall— we give in— to— des -

28 29 30 31 32 **MILO: "You want to meet Picasso?"**

pair, Or shall we dance with nev - er a care?—

33 34 **MILO: "Camus?"** 35 36 **MILO: "Sartre?"**

Life— is short We're grow - ing old - er,—

37 38 39 40

Don't— you be an al - so ran!

41 42 43 44

You'd bet - ter dance, with the la - dy, Dance lit - tle man!—

45 46 47 48

Dance when - ev - er you can!—

Song 6

I Got Rhythm
Female Singing Group / Other characters

97 I — Got Rhy - thm, 98 99 I — got mu - sic, — 100

Musical notation for measures 97-100. The key signature has three flats (B-flat, E-flat, A-flat). The melody starts with a quarter rest, followed by quarter notes G4, A4, B4. Measure 98 has a quarter note G4, quarter note A4, quarter note B4, and a quarter rest. Measure 99 has a quarter rest, quarter note G4, quarter note A4, and quarter note B4. Measure 100 has a quarter note G4, quarter note A4, quarter note B4, and a quarter rest.

101 I — got my gal/man Who could 102 103 ask for an - y-thing more? 104

Musical notation for measures 101-104. Measure 101 has a quarter rest, quarter note G4, quarter note A4, and quarter note B4. Measure 102 has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. Measure 103 has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. Measure 104 has a quarter note G4, quarter note A4, quarter note B4, and a quarter rest.

105 I — got dai - sies — 106 107 In — green pas - tures, — 108

Musical notation for measures 105-108. Measure 105 has a quarter rest, quarter note G4, quarter note A4, and quarter note B4. Measure 106 has a quarter note G4, quarter note A4, quarter note B4, and a quarter rest. Measure 107 has a quarter rest, quarter note G4, quarter note A4, and quarter note B4. Measure 108 has a quarter note G4, quarter note A4, quarter note B4, and a quarter rest.

109 I — got my gal — Who could 110 111 ask for an - y-thing more? 112

Musical notation for measures 109-112. Measure 109 has a quarter rest, quarter note G4, quarter note A4, and quarter note B4. Measure 110 has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. Measure 111 has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. Measure 112 has a quarter note G4, quarter note A4, quarter note B4, and a quarter rest.

Scene 1

Jerry and Lise

Jerry Told ya

Lise I cannot accept this

Jerry Why not? I bought it from the prettiest girl in the shop. Come on, don't go.

Lise Like all American men you are too presumptuous.

Jerry Like all French girls you – Nothing, there couldn't be another girl like.. Say your name for me?

Lise Lise.

Jerry Beautiful. But sad.

Lise No it is not!

Jerry How 'bout Lizzie or Eliza ... Liza.

Lise I like my name.

Jerry Liza's happier.

Lise No it is not.

Jerry You sure about that? Tell you what: meet me here every day -

Lise I can't meet you, I have responsibilities.

Jerry Come on, it'll be fun, everybody has responsibilities.

Lise What are yours?

Jerry My work! I stayed here in Paris for this, art is really important.

Lise Yo think I don't know that? I am French.

Jerry Listen, you don't have to tell my anything you don't want, plenty of people have things they like to keep to themselves, me? I'll tell you something: I'd like to forget every single thing about that whole filthy war.

Lise Oh me too.

Jerry See? Put it behind us! With me you don't have to be that sad girl, you can be Liza, that brash happy crazy girl no one but us knows about, whatdya say?

Lise You're a madman, aren't you?

Scene 2

Henry, Madame Baurel, Monsieur Baurel and Lise

Henri Dear Lise...

Mdme B Show me the letter.

Henri Mother!

Mdme B You clearly don't know how to conduct yourself in matters of the heart, give it to me.

Henri Oh, and you and father are so warm and fun-worshipping.

Mdme B We have the occasional .. We have ... it's not about your father and me, Henri. Now dear, tell me: do your interests lie beyond the fairer sex?

Henri Mother, *please*.

[Monsieur Baurel and Lise enter]

Msr B Good evening.

Henri Hello! *[to Lise]* And congratulations!

Mdme B Yes, did she tell you her news?

Msr B Yes, it will certainly be a change.

Mdme B Yes. Well ... Lise, Henri has something he wishes to ask you –

Msr B *[opens his mouth as if to say something]*

Mdme B Walk me through the garden.

[They exit]

Lise What is it Henri?

Henri What is what?

Lise You wanted to ask me ...?

Henri Yes! About the ballet! I want to hear everything.

Lise Cheri, you seem nervous.

Henri No happy! Beside myself as well, look, I am all the way over here I'm so beside myself. Hahaha.

Lise This doesn't mean I have to spend my life in Paris. When you go to America to sing, if you decide, for whatever reason ... I mean, I could dance there, I mean I will...

Henri You ... will? I mean, you do?

Lise Yes, Henri, if you do?

Henri I do, of course, yes! I do, I do!

Scene 3

Adam

Adam When you think of Paris what comes to mind? The Champs-Élysées, romance, cheese. Well, it wasn't always like that. For four years, the city of light went dark. Violence and swastikas in the street; martial law and fear in people's eyes. Then came the Liberation. But how can you feel liberated when your city has been crushed? When there's still no food or electricity? When friends and neighbours are being betrayed and guns still firing in the night?

[He moves away from the piano and we see that he moves with a pronounced limp]

See, some things about a war... they just don't change overnight. But it is from the ashes of war that friends are made and new loves found, and that's what it was like on the day Jerry Mulligan decided to stay in Paris.

[By now he is back at the piano]

Oh, and it starts like this...

Scene 4

Jerry and Milo

Jerry Hello. Swell digs you got here.

Milo Thanks.

Jerry Brought you a little something.

Milo Ooooo, le me see. Nice composition, point of view ... It's a shame someone already painted it.

Jerry What do you mean?

Milo Cezanne got there first. Find the voice of Jerry McMillan.

Jerry It's Mulligan.

Milo Cocteau said: "Originality is trying to be like everyone else and failing." Only you're too deft, you're going to have a harder time finding something you fail at.

Jerry Cocteau said all that, heh?

Milo But you might have this new ballet to experiment with.

Jerry I might?

Milo If you play your cards right. I persuaded Zlutoslavsky to give you a shot at designing the ballet.

Jerry Thank you.

Milo And don't act so humble, people might start falling for the act.

Jerry Speaking of people, where is everyone?

Milo Am I not enough for you?

Jerry You said something about gallery representation.

Milo Yes, I'm opening my own gallery and looking for undiscovered geniuses to feature in my gala. I for one intend to take this city by force.

Jerry They've just come through a bit of that.

Milo No matter how much cash you offer, they've stioll got such set ideas about the "correct" way to do things.

Jerry It's their country

Milo Didn't seem to mind letting the Nazis run it for a while.

Jerry I'm not so sure they had much choice.

Milo Well, neither do I! I'm compelled from within, an instinctive hunger to make a contribution, a difference, a niche for myself... You wanna dance?

Jerry I've got a girlfriend.

Milo Do you want another?

Scene 5

Mr Z, Olga, Lise, Adam – and ballet troupe

Mr Z Olga, spasiba. *["thank you"]*

Olga Dancers, we do audition variation now for Mr Z. YYYYYY!

Lise *[Rushing in, late]* My Grace apologies, Madame.

Olga Spare your breath.

Lise There were so many blockades, I left work with more than enough time.

Olga But you did not, I don't with to see you, out of my sight.

Adam Pst! Don't leave. Stand there in the back. Yes, it's okay, stay!

Olga *[Pointing to a tall dancer]* You are just too tall, go be skyscraper somewhere.

Adam Go on in! *[Lise joins the dancers at the back]*
[They dance the variation, while Olga and Mr Z observe]

Olga Thank you, dancers, we will be in contact.

Lise *[to Adam]* Thank you.

Adam Adam.

Lise Lise. *[She gives him a flower from her hair, kissed him and starts to exit]*

Mr Z *[to Lise]* Wait! What is your name, child?

Lise Lise Dassin.

Mr Z Dassin. Where did you study?

Lise In Monte Carlo before the war.

Mr Z Your mother is Arielle Dassin?

Lise Yes.

Mr Z Wonderful dancer. She must be so proud.

Lise Please forgive me, I must hurry back to work at the Galeries Lafayette, I am so sorry.

Mr Z We have your details.

Adam *[To the audience]* Did you see that? The flower? The kiss? The way she looked at me? No one in my whole life had ever .. God, I had a ballet to write!