

Mad Men meets How to Succeed in Business

MADISON AVENUE

THE SUBLIMINAL MUSICAL

Gary Cherpakov
Music, Lyrics

Paul Streit
Book, Lyrics

Robert Moehl
Music, Lyrics



www.MadisonAvenueTheMusical.com



Southern Cross

This is a fun story in the vein of *The Rocky Horror Show*, but instead of having a go at 50s horror movies, its subject is the advertising business -- 30 second to sell anything to everyone, in this case lemonade.

We've got the harried executive who agrees to everything the client says; the innocent newcomer, Alice, who finds career and romance on the third floor; the tarty secretary who proves she's not the

London
bimbo everyone thinks she is; the client who must always be right even if his product isn't that good; and the over-the-top director who believes commercials are a work of art.

The play is purely for fun--don't come in wanting an analysis of the advertising world, come to have a good time. This is how to have good night at the theatre, no pressure, no hard seats and guaranteed good watching.



Funny, satirical, always somewhat affectionate, the show is as amiable as 42nd Street NY Resident

Humor and blithe innocence
Time Out London

Madison Avenue, a sophisticated, witty musical North Shore Magazine

Madison Avenue, the subliminal musical is written by Gary Cherpakov (music, lyrics), Paul Streitz (book, lyrics) and Robert Moehl (music, lyrics). The musical has been performed in New York City as a showcase, a cabaret and an Off-Broadway production. In addition, it has been done in dinner theater in Boston, and ran for three months in London's fringe theater.

The musical can be played as a cabaret production with a cast of five (2 females, three males) or as a mainstage production with four lead roles (2 females, 2 males), fifteen featured roles, plus a chorus.

Orchestration is for piano, bass and drums. The set is a single office desk and two chairs. Costumes are contemporary office attire, with the exception of the "Lemons" who require chorus girl/boy outfits.

The Off-Broadway cast recording is available through Original Cast Records. There is a CD of old commercials for intermission music, a promo video for group sales, and TV and Radio Commercials for local use.

Please contract your representative at Samuel French for licensing, CDs, and promo material (212-206-8990). If you have questions about the production, please call me at 212-971-1094.

Paul Streitz

EVERY SONG IS A GEM

Laurie Lawson

Centered around obtaining and maintaining the account for Leonard's Lemonade, a cast of lovable characters show you what it's really like in the insane world of advertising. The Women on the Move (Randi Cooper, Michelle McDermott, and Sara Laine Terrell) are the executive females on their way up the ladder. Jordan Church is Alice O'Connor, the sweet young ingenue entering the Madison Avenue madness. Bruce Singer (Donald Fish) is the would-be writer, just doing time on the Avenue until he sells his first script. J. Quinby IV (Bill Goodman) is the slightly stuffy, well established executive. His secretary, Honeydew Plushbottom (superbly portrayed by Nicole Sislian) is from Bay Ridge; she sport baubles and jewels all over her body along with two-inch, brightly painted fingernails. The Media Rep, the Marketing Researcher, and the Video Director are portrayed by Tony Rossi. No matter what character he's in, you begin smiling as he hits the stage.

In addition to having a marvelous, talented cast, every song in *Madison Avenue* is a gem. "Thirty Seconds" bemoans the impossibility of the task ("30 seconds of

celluloid; keep the client happy or you're unemployed"). Sislian uses "Client Service" to work the audience and endear her character to you forever more. Fish displays his formidable talent in "Leonardo's Lemonade/Lennie's Lemonade/Leonard's Lemonade," and Church belts out a sultry, torchy "Upper East Side Blues."

The choreography is also excellent. In "L.A. Freeway," the lecherous Media Rep and the innocent Alice engage in a mace vs. breath freshener tete a tete. Bruce and Alice perform a fantastic Fred and Ginger routine in "Office Romance." Did I mention the dancing lemons?

And, as a bonus, when the play is not on, you get to listen to some of your favorite commercial music. Remember "I'd Like To Buy The World A Coke?" How about the "Chiquita Banana Song" or the theme song for "Slinky?"

Madison Avenue is a slick production, guaranteed to amuse and charm even the most jaded of theater patrons. I'm totally sold, and you will be too!

Rating A+
Punch International

MADISON AVENUE

The subliminal musical

GARY CHERPAKOV **music, lyrics**

PAUL STREITZ **book, lyrics**

ROBERT MOEHL **music, lyrics**

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CHARACTERS

ALICE

HONEYDEW PLUSHBOTTOM

CREATIVE DIRECTOR

J. QUINBY IV

MALE EXECUTIVES

WOMEN EXECUTIVES

MEDIA REP

MARKET RESEARCHER

INTERVIEWERS

HOUSEWIFE

THREE TEENAGERS

OLD LADY

BULL FIGHTER

DELI OWNER

DELI OWNER'S WIFE

REV. LEONARD

SOAP STAR ACTRESS 1

SOAP STAR ACTRESS 2

THE DIRECTOR

LEMONS

COSTUMES

Alice	cardigan sweater, business attire, striped blazer, cane hat
Quinby	business suit
Plushbottom	tacky secretarial , executive suit, striped blazer, cane hat
Creative Director	sport jacket, bullfighter jacket, Jewish garb, choir robe
Media Rep	loud shirt, sunglasses
Market Researchers	white lab coats
Typical Consumers	old lady's shawl. housewife's housecoat, teenagers' sweatshirts
Choir	green, yellow choir robes
Actresses	over dressed, over glamorous soap opera queens
The Director	Hollywood artistic, creative
Lemons	lemon outfits (leotards, sneakers, hats)

PROPS

straw hats, canes

screenplay

memos

clipboards

(two sided cloth, black & red to be used as cape and babushka in Leonardo's Lemonade)

advertising storyboard

magazines: L.A. FREEWAY, L.A. ACCIDENT VICTIM, SEX & GREED

"clicker" to make sound for QUINBY using slide projector

shopping bag

one quart carton, labeled "Leonard's Lemonade" , plastic drinking glasses

SONGS/CHARACTERS/SET

Act I

<u>Song</u>	<u>Character</u>	<u>Set</u>
1. Women On The Move	Women Executives.....	Madison Avenue St.
2. All A Matter Of Strategy	Quinby, Creative Director, Plushbottom	Madison Avenue St, Office
3. Something For Me	Alice.....	Office
4. Thirty Seconds #	Quinby, Alice.....	Office
5. Client Service	Plushbottom	Office, Restaurant, Private Jet
6. L.A. Freeway.....	Media Rep	Office
7. Office Romance	Creative Director, Alice	Office
New Business (dialogue)...	Quinby, Plushbottom, Mr. Grant	Office
8. Typical American Consumer	Market Researcher, Cast	Kitchen, Grocery Store

Act II

9. Residuals	Actresses	Casting Office
10. Leonardo's Lemonada	Creative Director	Bullfight, Brooklyn, Gospel Choir
11. It's Not A Commercial, It's Art	The Director	Commercial Set
12. Squeeze, Squeeze	Lemons.....	Busby Berkley Set
13. Thirty Seconds (reprise)	Quinby	Commercial Set
14. The Look.....	Alice, Plushbottom.....	Office
15. Upper East Side Blues.....	Alice.....	Upper East Side
16. Thirty Seconds (reprise)	Quinby	Limbo
17. Madison Avenue	Alice, Cast.....	Office, Madison Avenue

ACT I

(Enter MALE EXECUTIVES)

MALE EXECUTIVES

**LOVE THAT LIFE ON MADISON AVENUE,
THAT'S WHERE I BELONG.
ON THAT STREET CALLED MADISON AVENUE,
I'LL SING MY SONG.**

**LOVE THE SCENT,
THE FEEL OF GLASS AND STEEL HERE.
EVERYDAY A BRAND NEW BUSINESS DEAL HERE.
THAT'S WHAT'S REAL HERE.**

GOT A DESK ON MADISON AVENUE,

**WAY UP IN THE SKY.
PICTURESQUE IS MADISON AVENUE,
FROM WAY UP HIGH.**

**I DON'T MEAN BROADWAY,
I'M NOT TALKING PARK OR LEX.
LET ME WALK DOWN MADISON AVENUE,
WITH THE BIG EXECS.**

(Enter WOMEN EXECUTIVES)

WOMEN EXECUTIVES

**WOMEN ON THE MOVE
WE'VE GOT CONFIDENCE AND IT SHOWS.
WOMEN ON THE MOVE.
IN OUR FANCY DESIGNER CLOTHES.**

**HIGH PAID POSITIONS.
CO-OPS AND CONDOS,
NO INHIBITIONS,
LIKE PLAIN JANES AND JOHN DOES.**

**WOMEN ON THE MOVE.
THERE IS SIMPLY NO STOPPING US.
WOMEN ON THE MOVE.
THERE IS SIMPLY NO TOPPING US.**

FIRST WOMAN

**IF YOU DON'T BELIEVE US,
SECOND WOMAN
OUR CREDIT CARDS WILL PROVE,**

**BOTH
WE'RE WOMEN, WOMEN, WOMEN,
WOMEN ON THE MOVE.**

**WOMEN ON THE MOVE.
WE GO SHOPPING AT BLOOMINGDALE'S.
WOMEN ON THE MOVE.**

**FIRST WOMAN
NEVER BOTHER WITH BARGAIN SALES.**

**SECOND WOMAN
TAKE A LOOK, TAKE A LOOK,
AT THE MONEY,
THAT WE'LL BE MAKING.
WHO NEEDS A HUSBAND,
TO BRING HOME THE BACON.**

**WOMEN ON THE MOVE.
WE'LL BE CLIMBING THE LADDER UP.
WOMEN ON THE MOVE.
THROW THE BALL AND IT'S BATTER UP.**

**BOTH
SEE YOU IN THE HAMPTONS,**

**FIRST WOMAN
OR MEET YOU IN THE LOO.**

**BOTH
WE'RE WOMEN, WOMEN, WOMEN.
WOMEN ON THE MOVE.**

**WE DON'T HAVE TO TRY TO IMPRESS.
BUT WE ONLY DINE AT LUTECE.**

**FIRST WOMAN
THANK GOD FOR AMERICAN EXPRESS.**

SECOND WOMAN

"Don't leave home without it."

**WOMEN ON THE MOVE.
THERE IS SIMPLY NO STOPPING US.
WOMEN ON THE MOVE.
THERE IS SIMPLY NO TOPPING US.**

BOTH

**IF YOU DON'T BELIEVE US,
OUR CREDIT CARDS WILL PROVE.
WE'RE WOMEN, WOMEN, WOMEN, WOMEN,
WOMEN ON THE MOVE....**

(Enter QUINBY, CREATIVE DIRECTOR)

QUINBY, CREATIVE DIRECTOR

THERE'S A SMELL OF...

CREATIVE DIRECTOR

PERFUME.

QUINBY

AND POT ROAST.

QUINBY, CREATIVE DIRECTOR

**FILLING EVERY ROOM,
LOVE IS THERE.**

QUINBY

EVERYWHERE.

QUINBY, CREATIVE DIRECTOR

WHEN THERE'S A WOMAN AT HOME.

QUINBY

AT HOME.

QUINBY, CREATIVE DIRECTOR

GREETING YOU WITH,

CREATIVE DIRECTOR

KISSES.

QUINBY

AND COCKTAILS.

QUINBY, CREATIVE DIRECTOR

SHE CAN LIFT THE GLOOM.

FEEL THE GLOW,

CREATIVE DIRECTOR

AND YOU KNOW,

QUINBY

AND YOU KNOW

QUINBY, CREATIVE DIRECTOR

A WOMAN, A WOMAN'S AT HOME.

SILVER, POLISHED AND SHINING,

COOKIES AND MILK IN THE HOUSE.

THERE'S ALWAYS SILK IN THE HOUSE.

WAITING AT THE..

CREATIVE DIRECTOR

DOOR,

QUINBY

LONG ISLAND RAILROAD.

CREATIVE DIRECTOR

THERE SHE IS MY WIFE.

QUINBY

BUICK ELECTRA.

AND I'M GLAD.

CREATIVE DIRECTOR

WISH I HAD.

QUINBY, CREATIVE DIRECTOR

A WOMAN, A WOMAN AT HOME.

(Counterpoint in four parts, till end)

QUINBY

Ahh, the ad business

IT'S ALL A MATTER OF STRATEGY,

**WHOSE BACK TO STAB AND WHEN.
IT'S ALL A MATTER OF THINKING IT OUT,
WHO'S BREAD TO BUTTER AND THEN.**

**EXECUTING YOUR DEVIOUS PLOTS,
WITH STYLE AND WITH FINESSE.
SHIFTING ATTENTION AWAY FROM YOUR WORK,
AND ON TO HOW YOU DRESS...**

**IT'S ALL A MATTER OF STRATEGY,
MAKING IT TO THE TOP.
MAXIMUM PLOTTING, MINIMUM WORK.
AND NEVER GETTING CAUGHT.**

THE SECRET OF SUCCESS??
QUINBY
**IS NOT IN CONTENT BUT IN STYLE.
AND ALWAYS HAVING AN ALIBI,
AS THOUGH YOU WERE ON TRIAL.**

CREATIVE DIRECTOR
But what about hard work? You know, doing your job?

QUINBY
No,.....

IT'S ALL A MATTER OF STRATEGY,

CREATIVE DIRECTOR
IT'S ALL A MATTER OF STRATEGY,

QUINBY
**TO MAKE YOURSELF STAND OUT.
IT'S ALL A MATTER OF GETTING CLOSE,
TO PEOPLE WITH THE CLOUT.**

**NOTHING'S AVAILABLE IN THIS WORLD,
THAT CAN'T BELONG TO YOU.
IF YOU ARE WILLING TO SHIFT WITH THE WINDS,
AND NOT AFRAID TO SUE.**

**IT'S ALL A MATTER OF STRATEGY,
MAKING YOURSELF A NAME.
DON'T WASTE YOU TIME ON LONG-TERM GROWTH.**

JUST SHOOT FOR INSTANT FAME.

CREATIVE DIRECTOR

INSTANT FAME

QUINBY

**TOMORROW'S CORPORATE KING,
IS JUST AN ORDINARY MAN.**

CREATIVE DIRECTOR

AN ORDINARY MAN.

QUINBY

**EXCEPT THAT HE KNOWS JUST WHAT HE WANTS,
AND HAS A LITTLE PLAN.**

CREATIVE DIRECTOR

I've been working on my screenplay all night. It's getting late. Time to get to work. Let's get with. Let's get in the ad biz. Got to do something to pay the bills.

Get up there to the office. Get going with the killer bees. Killer bees. Killer bees! They're hot now. Could be a great plot for my next screenplay. Chain Saw Killer Bee Massacre? It could work.

**IT'S ALL A MATTER OF STRATEGY,
OF FINDING TIME TO WRITE AND THEN.
IT'S ALL A MATTER OF THINKING IT OUT,
WHO TO MEET IN HOLLYWOOD AND WHEN.**

**WRITING YOUR SCREENPLAYS DEVIOUS PLOTS,
WITH STYLE AND WITH FINESSE.
SHIFTING ATTENTION ON TO YOUR WORK,
AND GETTING THAT SCREEN TEST.**

**IT'S ALL A MATTER OF STRATEGY,
MAKING IT TO THE TOP.
MAXIMUM PLOTS, MINIMUM BUDGET.
WITH THE BAD GUY GETTING CAUGHT.**

THE SECRET OF SUCCESS??

IT'S BOTH IN CONTENT AND IN STYLE.

**AND CHARACTERS WITH AN ALIBI,
AS THOUGH THEY WERE ON TRIAL.**

**IT'S ALL A MATTER OF STRATEGY,
TO MAKE A PLAY STAND OUT.
IT'S ALL A MATTER OF GETTING CLOSE,
TO PEOPLE WITH THE CLOUT.**

**NOTHING'S AVAILABLE IN THIS WORLD,
THAT CAN'T BELONG TO YOU.
IF YOU ARE WILLING TO SHIFT WITH THE TRENDS,
AND NOT AFRAID TO SUE.**

CREATIVE DIRECTOR

**IT'S ALL A MATTER OF STRATEGY,
MAKING YOURSELF A NAME.
DON'T WASTE YOU TIME ON LONG-TERM GROWTH.
JUST SHOOT FOR INSTANT FAME.**

CREATIVE DIRECTOR

**TODAY'S COPY WRITER,
IS JUST AN ORDINARY GUY.
EXCEPT THAT HE HAS A BRILLIANT SCREENPLAY,
AND NOT AFRAID TO TRY**

(Enter PLUSHBOTTOM goes into office and gets on the phone.)

PLUSHBOTTOM

(On phone) You going out with a new fella? In construction, huh. Yeah. I know. All construction guys look good in t-shirts. Great delts. Listen, I can't talk to you all day. Ya know. I've been woyken at this agency a long tyme. I'm due for a promotion. Talk to you'se later.

**IT'S ALL A MATTER OF STRATEGY,
MAKING IT TO THE TOP.
MAXIMUM EFFORT, MAXIMUM WORK.
AND NEVER BEING LATE.**

**THE SECRET OF SUCCESS??
BRAINS AND A LOT OF STYLE.
AND ALWAYS WORKING LATE,
AND DOING IT WITH A SMILE.**

**IT'S ALL A MATTER OF STRATEGY,
WHOSE BACK TO SCRATCH AND WHEN.
IT'S ALL A MATTER OF THINKING IT OUT,
WHO'S COFFEE TO BRING AND THEN.**

**YOU EXECUTE DEVIOUS PLOTS,
WITH STYLE AND WITH FINESSE.
PAY GOOD ATTENTION TO YOUR WORK,
AND ALWAYS DO YOUR BEST.**

**IT'S ALL A MATTER OF STRATEGY,
TO MAKE YOURSELF STAND OUT.
IT'S ALL A MATTER OF WORKING HARD,
FOR THE PEOPLE WITH THE CLOUT.**

**NOTHING'S AVAILABLE IN THIS WORLD,
THAT CAN'T BELONG TO YOU.
IF YOU'RE CAREFUL WITH YOUR MONEY,
AND PAY YOUR BILLS WHEN DUE.**

**TOMORROW'S CORPORATE KING, EH, QUEEN,
IS JUST AN ORDINARY DAME.
EXCEPT THAT SHE KNOWS JUST WHAT SHE WANTS,
AND CAN PLAY THEIR LITTLE GAME.**

**QUINBY, PLUSHBOTTOM, CREATIVE DIRECTOR
IT'S ALL A MATTER OF STRATEGY,
MAKING YOURSELF A NAME.
DON'T WASTE YOU TIME ON LONG-TERM GROWTH.
JUST SHOOT FOR INSTANT FAME.**

**TOMORROW'S CORPORATE KING,
IS JUST AN ORDINARY MAN.
EXCEPT THAT HE KNOWS JUST WHAT HE WANTS,
AND HAS A LITTLE PLAN.**

(Enter ALICE in college girl sweater, very preppy.) (Reading ad.)

ALICE

"Help wanted. Ambitious, self-confident, hard working, attractive, intelligent person for training position in large metropolitan advertising agency. No steno. Fee paid."

Hmmmm...

**I'M AMBITIOUS, DON'T YOU THINK?
I'M A SELF-STARTER, AREN'T I?
SWEET AND LIKABLE, DON'T YOU AGREE?
MAYBE THIS IS SOMETHING FOR ME.**

**I'M HARD WORKING AREN'T I?
I'M ATTRACTIVE, SO TO SPEAK.
I'M INTELLIGENT, YES IT COULD BE.
MAYBE THIS IS SOMETHING FOR ME.**

**I'VE GOT A COLLEGE DIPLOMA, FROM SOMEWHERE.
I MAJORED IN FINE ARTS AND POTTERY.
NOW I NEED SOME GAINFUL EMPLOYMENT, FROM SOMEWHERE
UNLESS I WIN THE LOTTERY.**

**ALICE
POSITIVE THINKING, THAT'S WHAT I NEED.
SELF-CONFIDENCE TO SUCCEED.
OTHERS CAN DO IT, SO WHY CAN'T I?**

**MAYBE THIS IS SOMETHING TO TRY.
MAYBE THIS IS SOMETHING.....**

(Exit ALICE, Enter QUINBY, CREATIVE DIRECTOR, PLUSHBOTTOM)

QUINBY

We've got to get this new account, Leonard's Lemonade. I'll get my promotion.

CREATIVE DIRECTOR

Right. Sounds great.

PLUSHBOTTOM

Another great product for the American consumer.

CREATIVE DIRECTOR

Right Mr. Quinby. Leonard's Lemonade. What this country has been waiting for is another lemonade.

QUINBY

Where's the copy? I thought you were writing the copy.

CREATIVE DIRECTOR

I have it here somewhere. Let's see, "Exterior, night, zoom in on a deserted street." No. That's the screenplay. A little something I'm doing on my lunch hour. Get the copy. I'll get the copy, Mr. Quinby.

(Exits right.)

QUINBY

Ms. Plushbottom, take a memo.

PLUSHBOTTOM

Slow down Mr. Quinby. You know I only take thirty words an hour. But I'm not going to be in the secretarial pool forever. I'm moving up, up, up.

QUINBY

Miss Plushbottom. Get me personnel.

PLUSHBOTTOM

Personnel on one.

QUINBY

Personnel, J. Quinby the IV here. Listen, we need a new trainee. How about running an ad? (Pause.) Sounds great. Run it. Miss Plushbottom, get me coffee and a prune Danish.

PLUSHBOTTOM

Yes, Mr. Quinby. (Exits.)

QUINBY

We need a new trainee around here. Leonard's Lemonade will mean a lot more work. Someone young and ambitious.

(Enter PLUSHBOTTOM, FIRST APPLICANT, pantomime.)

PLUSHBOTTOM

Here's the first applicant Mr. Quinby.

QUINBY

Let's see you have an MBA from Harvard. You spent two years in France studying at the Sorbonne. You speak both French and Japanese. I'm not sure you'd be right for the position. Overqualified.

PLUSHBOTTOM

Next! (Escorts next woman in.)

QUINBY

You have a PhD. from the University of Chicago. And a Masters Degree in communication from UCLA. I'm not so sure. Overqualified

PLUSHBOTTOM

Next!

(Enter ALICE)

QUINBY

You don't look right for the position.

ALICE

I'm very ambitious.

QUINBY

LMNOPQ Advertising Inc. hires only people with the finest academic qualifications.

ALICE

I have a B.A. from Mount Holyoke.

QUINBY

There are applicants with much stronger academic qualifications. An MBA from the University of Chicago, a Harvard Graduate. I don't think.....under qualified.

ALICE

My daddy says, "It's not academic qualifications that determine success in business, but the willingness to work hard."

QUINBY

I'm afraid you wouldn't fit in here.

ALICE

My daddy is President of Amalgamated Consolidated Industries with annual advertising billings in excess of forty million dollars.

QUINBY

**WELCOME,
TO A WORLD OF DREAMS.
MADISON AVENUE.**

**WELCOME TO A WORLD OF SCHEMES.
DO UNTO OTHERS,
BEFORE THEY DO UNTO YOU.**

**WE CREATE COMMERCIALS THAT SELL, PERSUADE, CAJOLE.
WE'VE NOTHING BUT IDEAS TO HAVE, TO LOVE, TO HOLD.**

QUINBY

**WE LIVE FOR....
THIRTY SECONDS.
THIRTY LOUSY LITTLE SECONDS.**

ALICE

THE TIME IT TAKES TO LIVE OR DIE.

QUINBY
THIRTY SECONDS TO TELL A LITTLE STORY
TO ACT A LITTLE DRAMA,
OR AT LEAST TO TRY.

ALICE
THIRTY SECONDS OF CELLULOID.
MAKE THE CLIENT LOVE IT.
OR YOU'RE UNEMPLOYED.

ALICE
SHOW 'EM EVERYTHING YOU'VE GOT.

QUINBY
AND MAKE THEM WANT TO BUY IT
FROM YOUR, THIRTY SECOND SPOT.

QUINBY, ALICE
OH,
THIRTY SECONDS.
THIRTY SPOOKY LITTLE SECONDS.
TO CURE A HEMORRHOID,
OR A PAIN.

QUINBY
THIRTY SECONDS WITH TWO LADIES IN A KITCHEN

ALICE
TO CLEAN A DIRTY OVEN.
OR UNCLOG A DRAIN.

QUINBY, ALICE
THIRTY SECONDS,
OF SLICE OF LIFE.
DEMOS, STAND-UP-PITCHES,
OR NEW WORDS TO *MACK THE KNIFE*.
JUST ONE SINGLE THING IS CLEAR,
ON THIRTY LITTLE SECONDS,
HANGS YOU WHOLE CAREER.

(Dance break. ALICE, QUINBY put on straw hats, jackets, canes.)

QUINBY, ALICE
OH, THIRTY SECONDS,
THIRTY FLEETING LITTLE SECONDS,

**TO CHANGE THE WAY FOLKS THINK AND FEEL.
THIRTY SECONDS TO GIVE GARBAGE BAGS AN IMAGE.
TO GIVE A CAN OF STRING BEANS LOTS OF SEX APPEAL.**

**THIRTY SECONDS OF CELLULOID,
MAKE THE CLIENT LOVE IT.
OR YOU'RE UNEMPLOYED.
SHOW THEM EVERYTHING YOU'VE GOT.**

**QUINBY
AND MAKE THEM WANT TO BUY IT.**

**ALICE
MAKE THEM WANT TO BUY IT.**

**QUINBY
MAKE THEM WANT TO TRY IT.**

**ALICE
MAKE THEM WANT TO TRY.**

**QUINBY, ALICE
MAKE THEM WANT TO BUY IT,
FROM YOUR THIRTY SECOND SPOT.**

(Enter PLUSHBOTTOM. ALICE, QUINBY nervously take off hats.)

**QUINBY
Miss Plushbottom. This is Alice, our new trainee.**

**PLUSHBOTTOM
Charmed.**

**QUINBY
Miss Plushbottom, why don't you show Alice around. Then take her down to personnel
and get her an office.**

**ALICE
One with a window.**

**QUINBY
Right, one with a window. (Exit QUINBY)**

**ALICE
I'm sure I'll like it here.**

PLUSHBOTTOM

I'm sure youse will.

ALICE

This is my first full time job. I mean out of college. I mean other than working summers at the club. It certainly is exciting.

PLUSHBOTTOM

You'll be a big success.

ALICE

Do you think so?

PLUSHBOTTOM

Sure!

ALICE

Why I bet you been here forev..... for a considerable period of time.

PLUSHBOTTOM

Yeah but, I'm not getting no where. Corporate politics you know.

ALICE

Oh, that's too bad.

PLUSHBOTTOM

Yeah, you know we've got a big new business pitch coming up. For Leonard's Lemonade. I've been doing a lot of work on my own. I'd like to be in the presentation.

ALICE

What did Mr. Quinby say?

PLUSHBOTTOM

Well...well...

ALICE

You mean you didn't ask him.

PLUSHBOTTOM

Er, well know. You know how he gets.

ALICE

You can do it.

(Exit ALICE. Enter QUINBY.)

PLUSHBOTTOM

Mr. Quinby. Mr. Quinby? Can I go to this new business presentation?

QUINBY

**Miss Plushbottom. This will be an important new account.
Leonard's Lemonade.**

PLUSHBOTTOM

But I know all about marketing, and advertising strategy, and positioning.

QUINBY

Then position yourself back at your desk, Ms. Plushbottom.

PLUSHBOTTOM

Mr. Quinby....

QUINBY

We need someone with experience. Somebody to help us land this account.

PLUSHBOTTOM

I have experience. I drink lemonade.

QUINBY

Absolutely not. Ms. Plushbottom, drinking lemonade and selling it are two different things.

PLUSHBOTTOM

Mr. Quinby.

QUINBY

Miss Plushbottom, a lot of top agencies will be competing for this account. We need to get a unique positioning. We're going to tell them we have a brilliant creative department.

PLUSHBOTTOM

They all say that.

QUINBY

We'll then we do brilliant market research.

PLUSHBOTTOM

They all say that.

QUINBY

We'll tell them we'll save them money on media costs.

PLUSHBOTTOM

They all say that. Mr. Quinby, to get the account, tell them, tell them....

**WE'RE INTO CLIENT SERVICE.
WE CAN GIVE HIM WHAT THEY NEED.
WE'RE INTO CUSTOMER RELATIONS.
SATISFACTION GUARANTEED.**

**QUINBY
IF THE CLIENT NEEDS IT ON MONDAY?**

**PLUSHBOTTOM
WE ALWAYS DO IT ON SUNDAY.**

**QUINBY
IF THE CLIENT NEEDS IT ON MONDAY.**

**PLUSHBOTTOM
WE ALWAYS DO IT ON SUNDAY.**

**QUINBY
IF THE CLIENT NEEDS IT TODAY.**

**PLUSHBOTTOM
BETTER BELIEVE IT'S ON THE WAY.**

**WE'RE INTO CLIENT SERVICE,
WE KNOW HOW TO TREAT HIM RIGHT.
WE'RE INTO BENDING OVER BACKWARDS,
ANY TIME OF DAY OR NIGHT.**

**SO IF YOU WANT TO SEE WHAT WE DO BEST,
PUT OUR CLIENT SERVICE TO THE TEST**

PLUSHBOTTOM
(PLUSHBOTTOM goes into audience, ad libs with audience. Hands out business cards.
Is that your wife, kind of stuff.)

**WE'RE INTO SPECIAL TREATMENT.
FOR THE BIG WIGS AND TOP BRASS.
WHEN IT COMES TO GIVING SERVICE,
THERE IS NO ONE IN OUR CLASS.**

**QUINBY
IF THE CLIENT NEEDS IT THIS MORNING?**

PLUSHBOTTOM
WE DON'T NEED VERY MUCH WARNING.

QUINBY
IF THE CLIENT NEEDS IT TONIGHT?

PLUSHBOTTOM
HONEY, WE WON'T PUT UP A FIGHT.

AND WE'LL WINE AND DINE 'EM.
IN THE FINEST RESTAURANTS.
IF THERE IS HALF A CHANCE TO SIGN HIM.
WE'LL DO ANYTHING THEY WANT.

PLUSHBOTTOM
THERE SIMPLY IS NO PLACE,
WE DRAW THE LINE.
SO IF YOU WANT TO SEE WHAT WE CAN DO?

PLUSHBOTTOM, QUINBY
OUR RED HOT CLIENT SERVICE.
OUR RED HOT CLIENT SERVICE.

IS THE THING FOR YOU.
IS THE THING FOR YOU.

QUINBY
Ms. Plushbottom, there might be a position for you in this new business presentation.

PLUSHBOTTOM
I'll be participating at the highest levels in advertising slash marketing.

QUINBY
Ms. Plushbottom, let's do lunch.

(Exit QUINBY, PLUSHBOTTOM)

(Enter ALICE)

ALICE
There is certainly a lot to learn about advertising. Expense accounts, lunches, tax write-offs, inter-office communication.

And, I've met so many nice guys since I've been here. I thought, you know, that you know, maybe a few would come on too strong. You know what I mean. But it hasn't been like that at all.

(Enter MEDIA REP.)

MEDIA REP

Hi.....

ALICE

Never mind.

MEDIA REP

....I'm Ed O'Connor. The media rep from L.A. How you doin'? I've got an appointment with Mr. Quinby. Have you seen him?

ALICE

No, I think he just stepped out for a minute.
(MEDIA REP starts making a pass at ALICE.)

MEDIA REP

Oh, not in. Well then... (Sung acapella, comedic, and operatic in style)

**I REPRESENT A GREAT NEW CONCEPT
IN A MAGAZINE.
L.A. FREEWAY.**

ALICE

NOT IN THE BUDGET.

MEDIA REP

**WE GIVE IT OUT,
EACH MONTH
AT THE ENTRANCES TO THE FREEWAY.**

ALICE

BAD DEMOS.

MEDIA REP

**TWO TINY METAL CLIPS ON THE BACK.
CLIP IT TO THE STEERING WHEEL.**

ALICE

NOT RIGHT FOR THE CLIENT.

MEDIA REP

**RIDE ALONG. (Demonstrates)
READ YOUR FAVORITE PUBLICATION.
FREEWAYS ARE CROWDED.
TRAFFIC IS SLOW.**

ALICE

WRONG READER PROFILE.

MEDIA REP

PEOPLE ARE LOOKING FOR SOMETHING TO READ.
GREAT DEMOGRAPHICS.

ALICE

NOT RIGHT FOR THE CLIENT.
LEONARD'S LEMONADE.

MEDIA REP

WELL, WHAT ABOUT...
OUR COMPANION MAGAZINE?
L.A. ACCIDENT VICTIM?
LOTS OF ACCIDENTS ON THE FREEWAY.

ALICE

NOT IN THE BUDGET.

MEDIA REP

TWO TINY METAL CLIPS.
ATTACH THE MAGAZINE TO THE WIRES ON THE HOSPITAL BED.

ALICE

WE'RE IN TV.

MEDIA REP

GREAT FOR PEOPLE IN TRACTION.

ALICE

BUT OUR PRODUCT IS A LEMONADE!

MEDIA REP

A NATURAL.
PEOPLE IN HOSPITALS.

ALICE

WHAT ABOUT THEM?

MEDIA REP

NEED FLUIDS.
GREAT CONSUMERS OF LEMONADE.
A FINE READER PROFILE.

ALICE

I DON'T THINK SO.

MEDIA REP
A NEW MAGAZINE COMING OUT.

ALICE
NOT SURE.

MEDIA REP
TARGETED AT THE YOUNG,

ALICE
I'M LISTENING.

MEDIA REP
AFFLUENT,

ALICE
COULD BE FOR US.

MEDIA REP
SEXUALLY
ACTIVE
CONSUMER.

ALICE
NEVER MIND!
WE'RE NOT IN PRINT THIS YEAR.

MEDIA REP
SEX AND GREED.
A COMBINATION OF
PENTHOUSE AND BUSINESS WEEK. (LOOKS AT PULLOUT.)

WHAT A WAY TO SELL LEMONADE!

BOTH
NOT RIGHT FOR THE CLIENT.

MEDIA REP
WHY DON'T WE HAVE DINNER?

ALICE
I'LL BE WORKING LATE.

TUESDAY. **MEDIA REP**

EVERY NIGHT. **ALICE**

FRIDAY. **MEDIA REP**

WEEKENDS TOO. **ALICE**

NEXT WEEK. **MEDIA REP**

FOR THE NEXT SIX YEARS. **ALICE**

MEDIA REP
GREAT FOR YOUR CAREER ADVANCEMENT.

I'M DOING FINE. **ALICE**

IF YOU'RE IN L.A..... **MEDIA REP**

HATE THE COAST. **ALICE**

MEDIA REP
LET'S DROP A LINE. (Snorts) (Exit MEDIA REP.)

(Enter CREATIVE DIRECTOR, Exit ALICE. Bump into each other. She drops papers. he helps pick them up.)

CREATIVE DIRECTOR
Congratulations on your promotion.

ALICE
Assistant to the account executive's assistant.

CREATIVE DIRECTOR
It's a step up. You'll love it here on three. It's a very creative atmosphere.

ALICE

Speaking of creative. How's the screenplay coming along?

CREATIVE DIRECTOR

Right. Creative Director. Staff copywriter. Former novelist. Aspiring screenwriter.

ALICE

A triple threat.

CREATIVE DIRECTOR

Right. Unfulfilled. Unpublished. Unproduced.

ALICE

I'm sure you'll make it.

CREATIVE DIRECTOR

Well right now, the screenplay is a little long. (Pause) Eight hundred pages.

ALICE

An epic! I really love the movies.

CREATIVE DIRECTOR

You do?

ALICE

What's the title?

CREATIVE DIRECTOR

Return of the Killer Bees Chain Saw Massacre, Part II.

ALICE

Sounds very new wave.

CREATIVE DIRECTOR

Right. Exactly how I would describe it.

ALICE

Sure. Maybe sometime...well...we might....you know...read through your script or something.

CREATIVE DIRECTOR

Oh, sure....say have you had lunch?

ALICE

Oh...well. I really don't have time to eat. There's a big meeting this afternoon.

CREATIVE DIRECTOR

Oh, well, I was just going out. Maybe...I thought...well...if you'd like...well...I could pick up something at the deli.

ALICE

Maybe tomorrow. (CREATIVE DIRECTOR, ALICE start to exit.)

CREATIVE DIRECTOR

Well don't be a stranger, now that you're here on three.

ALICE

You either.

CREATIVE DIRECTOR

LOOK AT HER STANDING THERE AT THE DOOR.

OH ME, OH MY.

SINCE SHE WAS TRANSFERRED TO THE THIRD FLOOR.

OH, I COULD DIE.

I'D LIKE TO KNOW HER BETTER.

GET UNDER HER SKIN,

OR HER SWEATER.

OFFICE ROMANCE.

HELPS ME THROUGH THE DAY.

OFFICE ROMANCE,

LET ME DREAM AWAY.

OFFICE ROMANCE MAKES ME FEEL ALIVE.

OFFICE ROMANCE.

LOVE FROM NINE TO FIVE.

ALICE

LOOK AT HIM SITTING THERE ALL ALONE.

OH ME, OH MY.

HOPE THAT IT'S NOT HIS WIFE ON THE PHONE.

OR I WILL DIE.

THIS FEELING IS SO SURPRISING.

MAYBE IT'S WORTH ADVERTISING.

OFFICE ROMANCE.

CAN HELP ME THRU THE DAY.

OFFICE ROMANCE,

LET ME DREAM AWAY.

**OFFICE ROMANCE.
CAN HELP ME SURVIVE.
OFFICE ROMANCE.
LOVE FROM NINE TO FIVE.**

CREATIVE DIRECTOR

**SHE IS BEGUILING,
TYPING OR FILING.
HER TELEPHONE DIALING,
DRIVES ME MAD.**

ALICE

**LOVE THAT COMMUTER.
AT HIS COMPUTER.
COULDN'T BE CUTER.
IF HE TRIED.**

ALICE, CREATIVE DIRECTOR

DARE I TAKE A CHANCE? (Dance break.)

**LA, LA, LA.
LA, LA, LA.
LA, LA, LA.
OFFICE ROMANCE.
MAKES ME FEEL ALIVE.**

CREATIVE DIRECTOR

OFFICE ROMANCE.

ALICE

LOVE FROM NINE TO FIVE.

ALICE, CREATIVE DIRECTOR

**LOVE FROM NINE TO FIVE IS FINE,
BUT WHAT DO YOU DO,
FROM FIVE TO NINE?**

(Exit CREATIVE DIRECTOR.)

(Enter QUINBY, PLUSHBOTTOM.)

QUINBY

Now we've got to get ready for this new business presentation. Get the slides. Get ready. Get prepared. You can't be nervous at these presentations. Be calm. Be cool. Don't get flustered.

(Nervous.) Miss Plushbottom, where are the slides?

PLUSHBOTTOM

They're in the projection room. In the projector.

QUINBY

Copies of the presentation.

ALICE

There downstairs. I'll go down and get them. (Exits)

QUINBY

Did you check the slides, Ms. Plushbottom?

PLUSHBOTTOM

You checked them yourself Mr. Quinby.

QUINBY

Right. I checked them. They're perfect. I wonder what's keeping the client?

PLUSHBOTTOM

He probably got stuck on the cross-town bus.

QUINBY

Miss Plushbottom, the man is an executive. He definitely took a limo.

PLUSHBOTTOM

Aw, he's probably just another one of those empty suits.

QUINBY

Ms. Plushbottom.

PLUSHBOTTOM

Youse know. One of those guys who doesn't have a brain in his head.

(Enter MR. GRANT, pantomime.)

QUINBY

Mr. Grant!! How are you doing? We were just talking about you.

(Pause, as he "Listens" to MR. GRANT.) Oh, that's all right. We don't mind your being late. I often get stuck on the cross town bus myself.

PLUSHBOTTOM

Well, let's sit down and get going.

QUINBY

(Clicks slide projector.) This is our founder. Mr. LMNOPQ. He was great believer in....

PLUSHBOTTOM

Client service.

QUINBY

(Slide.) And this is our creative director. He's a great believer in....

PLUSHBOTTOM

Client service.

QUINBY

(Slide.) And this is me and my wife on our trip to Spain. (Slide.) Me on the tennis court, (Slide.) and my wife on the balcony. (PLUSHBOTTOM tilts head to see slide.) Ms. Plushbottom? Didn't you check these slides?

PLUSHBOTTOM

Well..uh....

QUINBY

We're a large international agency. We have offices in (Slide.) Warsaw, (Slide.) Nairobi, (Slide.) and Tahiti. (PLUSHBOTTOM does Hula dance motions.)

And we've had some great campaigns. (Slide.) In the automobile category... (Slide.)

PLUSHBOTTOM

The Yugo. "I go. We go. Yugo."

QUINBY

Great campaign. Great cars.

Package goods...(Slide.)

PLUSHBOTTOM

Tylenol was a real killer.

QUINBY

And airlines...(Slide.) Nairobi Airlines. Departs for Zamballi every Tuesday. Best flight attendants. (Slide.) Chimpanzees. From the moment you step on board you get that jungle feeling. (QUINBY swings on vine.)

(Pause to listen to MR. GRANT) But what does our agency know about lemonade? What do we know about lemons?

(Pause to listen to MR. GRANT) You have three questions about lemons. If we can answer these three questions, we get the account.

PLUSHBOTTOM

We do? We'll get the account. We've been studying about lemons day and night. We're ready shoot.

QUINBY

Don't be too hasty Ms. Plushbottom. These questions probably are going to require someone with years of marketing knowledge. Broad experience. Understanding of market research. Specialized... (Pause to listen to MR. GRANT) What is the main cause for fluctuations in the price of lemons? It's right on the tip of my tongue. I was just reading about that last night.

PLUSHBOTTOM

Anchovies!

QUINBY

Ms. Plushbottom, I'm still working on it.

PLUSHBOTTOM

Oil from anchovies is used in making high grade plastic. When the catch of anchovies is small, lemon juice is used to replace it. In the world of supply and demand, ergo factso ipsum, the price of lemons goes up to the market bearer.

QUINBY

Brilliant, Ms. Plushbottom. Right Mr. Grant.

(Pause to listen to MR. GRANT) Right, we're ready for the second question Mr. Grant?

Of course, the first one just slipped my mind. I like to see the junior staff show their knowledge.

(Pause to listen to MR. GRANT) Who was the lemon named after? Jack Lemon.

PLUSHBOTTOM

The Roman emperor!!

Emperor Maximillius Lemonadus. 327 to 324 A.D... He drank a lemon juice and honey at the games. You know, where they had the gladi, gladi, you know, the guys who tried to kill each other. But, you see, instead of wine, because he was a vegetarian, and a real health-nut, if you know what I mean, for his time. And back then lemons were called, well, I don't know. But soon they began to call them lemons, after this guy. Emperor Maximillius Lemonadus.

QUINBY

Brilliant, Ms. Plushbottom. As you can see, our staff has been well trained, to answer any question the client might pose.

(Pause to listen to MR. GRANT) One more. But this time, I've got to answer it? Are you sure? Ms. Plushbottom's really our expert on lemons.

(Pause to listen to MR. GRANT) Right, don't hide behind the woman's skirt. Be tough. Right.

(Pause to listen to MR. GRANT) Why is a lemon like a coal mine? Why is a lemon like a coal mine? (PLUSHBOTTOM starts doing charades to give QUINBY the answer.)

Why is a lemon like a coal mine? Why I was talking to my wife about the very same subject last night at dinner. She said, ... (Watching PLUSHBOTTOM.) Something to do with digging, shoveling. One minute, I'll get it. No. No. Sounds like. Let's see. (PLUSHBOTTOM spits.)

It sounds like. Water. Rain. No. No. Spits. Spits. Not quite. Pits! That's it, pits.

QUINBY

A lemon is like a coal mine, because they both have pits.

(Pause to listen to MR. GRANT) Brilliant??!!! We've got the account!!

Super. A new account for LMNOPQ Advertising, Inc. (Pause to listen to MR. GRANT)

Thank you very much. (Pause to listen to MR. GRANT) And you will see some brilliant creative work for Leonard's Lemonade. (Pause to listen to MR. GRANT) Right, next week. (Exit MR. GRANT)

PLUSHBOTTOM

We got the account. We got the account.

QUINBY

We got the account! Now we need to find out what to say in the advertising. What is our "strategy?" We'll need some market research.

We need to find out what the typical American consumer wants in a lemonade.

PLUSHBOTTOM

I've got it. I've got it. "Low price!"

QUINBY

No, Ms. Plushbottom. You can't do any advertising without doing extensive market research. We need to "position" this product.

PLUSHBOTTOM

How about this Mr. Quinby? Say, "It tastes great!"

QUINBY

We need to probe deeply into the minds of the American consumer.

PLUSHBOTTOM

How about, "It's good for you."

QUINBY

No. We need extensive market research. Segmentation studies, in-depth analysis.

PLUSHBOTTOM

I'll get right on it.

QUINBY

Now, where is our market researcher?

(Enter MARKET RESEARCHER in white lab coat)

(Exit Plushbottom)

MARKET RESEARCHER

That's right. Build our bank of knowledge. Psycho. Psycho. (QUINBY hits him on back.)
Psychographics. Demographics. We've got to use all the latest techniques.

QUINBY

Leonard's Lemonade will be an important new account. We've got to impress our client with our knowledge. We definitely need a study.

MARKET RESEARCHER

We'll get right on it. We definitely need a study. Where's our interviewing staff. (Enter MARKET RESEARCHERS in white lab coats, pencils, notebooks.)

(Enter HOUSEWIFE in housecoat, curlers, shopping bag.)

INTERVIEWER

HELLO, I'M FROM.

MARKET RESEARCHER

HELLO, I'M FROM.

INTERVIEWER

HELLO, I'M FROM.

MARKET RESEARCHER

HELLO, I'M FROM.

INTERVIEWER

HELLO, I'M FROM.

MARKET RESEARCHER

HELLO, I'M FROM.

INTERVIEWER

WE'RE DOING A STUDY.

MARKET RESEARCHER

WE'RE DOING A STUDY.

INTERVIEWER

WE'RE DOING A STUDY.

BOTH

COULD YOU PLEASE HELP US OUT?

AND ANSWER A FEW QUESTIONS ABOUT?

We'd just like to ask you a few hundred questions, about....

INTERVIEWER

TIRES.

MARKET RESEARCHER

DETERGENTS.

INTERVIEWER

CAMERAS.

MARKET RESEARCHER

PERSONAL HYGIENE.

INTERVIEWER

ALCOHOL.

MARKET RESEARCHER

FROZEN DINNERS.

INTERVIEWER

PIZZAS.

MARKET RESEARCHER

TRAVEL CARDS.

INTERVIEWER

FLOOR WAX.

INTERVIEWER, MARKET RESEARCHER

LEMONADE.

**WE'D LIKE TO KNOW EXACTLY WHAT YOU THINK.
ABOUT THE FOOD YOU EAT AND DRINK.**

HOUSEWIFE

**I'M VERY BUDGET CONSCIOUS,
SINCE WE BOUGHT OUR HOUSE IN MERRICK.
SO I NEVER BUY THE NAME BRANDS.
BUT I ALWAYS BUY GENERIC.**

**AFTER ALL IT COSTS A FORTUNE,
TO PUT FOOD UPON THE TABLE.
AND YOU REALLY SAVE A BUNDLE,
ON THE BRANDS WITHOUT LABEL.**

**INTERVIEWER, MARKET RESEARCHER
ON THE BRANDS WITHOUT A LABEL.**

HOUSEWIFE

AND A CORNFLAKE IS A CORNFLAKE.

**INTERVIEWER, MARKET RESEARCHER
A CORNFLAKE IS A CORNFLAKE.**

HOUSEWIFE

GINGER ALE IS GINGER ALE.

**INTERVIEWER, MARKET RESEARCHER
GINGER ALE IS GINGER ALE.**

HOUSEWIFE

**SO I ALWAYS BUY GENERIC.
OR I BUY ON SALE.**

**INTERVIEWER, MARKET RESEARCHER
OR SHE BUYS ON SALE.**

(Exit HOUSEWIFE.)

**MARKET RESEARCHER
THE TYPICAL AMERICAN CONSUMER,
WANTS VALUE FOR THE MONEY THAT SHE SPENDS.**

**QUINBY
IS THE PRODUCT IS ON SALE?**

**INTERVIEWER, MARKET RESEARCHER
SHE'LL BUY IT.**

**QUINBY
A COUPON IN THE MAIL?**

**INTERVIEWER, MARKET RESEARCHER
SHE'LL TRY IT.**

**LONG AS SHE'S NOT ON A DIET,
SHE'S YOUR FRIEND.**

**MARKET RESEARCHER
SHE'S LOOKING FOR A WAY TO STRETCH THE DOLLAR.
WHENEVER SHE GOES SHOPPING AT THE STORE.**

**SO TAKE MY ADVICE.
LOWER THE PRICE.**

**MARKET RESEARCHER
AND THE TYPICAL AMERICAN CONSUMER.**

**RESEARCHER, INTERVIEWER
WILL BUY MORE,
MORE, MORE.**

**QUINBY
Amazing! The American consumers want lower prices. You guys in research are really on
the ball. What else can you find out?**

(Enter OLD WOMAN)

INTERVIEWER
HELLO, I'M FROM.

MARKET RESEARCHER
HELLO, I'M FROM.

INTERVIEWER
HELLO, I'M FROM.

MARKET RESEARCHER
HELLO, I'M FROM.

INTERVIEWER
HELLO, I'M FROM.

MARKET RESEARCHER
HELLO, I'M FROM.

INTERVIEWER
WE'RE DOING A STUDY.

MARKET RESEARCHER
WE'RE DOING A STUDY.

INTERVIEWER
WE'RE DOING A STUDY.

INTERVIEWER, MARKET RESEARCHER
COULD YOU PLEASE HELP US OUT?

AND ANSWER A FEW QUESTIONS ABOUT.....?

INTERVIEWER
TIRES.

MARKET RESEARCHER
DETERGENTS.

INTERVIEWER
CAMERAS.

MARKET RESEARCHER
PERSONAL HYGIENE.

INTERVIEWER

ALCOHOL.

MARKET RESEARCHER

FROZEN DINNERS.

INTERVIEWER

PIZZAS.

INTERVIEWER, MARKET RESEARCHER

TRAVEL CARDS.

INTERVIEWER

FLOOR WAX.

INTERVIEWER, MARKET RESEARCHER

LEMONADE.

**WE'D LIKE TO EXACTLY WHAT YOU THINK,
ABOUT THE FOOD YOU EAT AND DRINK.**

OLD WOMAN

Strained prunes. Zwieback. Low fat milk.

**LOW SODIUM, LOW SODIUM.
THAT'S WHAT I BUY.
NO CHEMICALS, NO ADDITIVES.
DON'T WANT TO DIE.**

INTERVIEWER

DON'T WANT TO DIE.

MARKET RESEARCHER

DON'T WANT TO DIE.

QUINBY

DON'T WANT TO DIE.

OLD WOMAN

I READ THE LABELS WITH MY MAGNIFYING GLASS ON IT.

INTERVIEWER

AND IF IT'S LOADED WITH PRESERVATIVES?

OLD WOMAN

I PASS ON IT.

**LOW, BETTER YET, "NO SODIUM."
THAT'S WHAT I BUY.**

(Exit OLD WOMAN.)

INTERVIEWER

NO SODIUM, THAT'S WHAT SHE BUYS.

MARKET RESEARCHER

**THE TYPICAL AMERICAN CONSUMER.
WANTS FOOD TO BE AS NATURAL AS CAN BE.**

QUINBY

IF YOU POLYS ARE UNSATURATED?

MARKET RESEARCHER

EXPIRATIONS CLEARLY DATED.

INTERVIEWER

VITAMINS NOT DISSIPATED.

MARKET RESEARCHER

**THEN YOU'LL SEE.
SHE'LL BUY YOUR GOODS REGARDLESS OF THE PRICES.**

INTERVIEWER

WHENEVER SHE GOES SHOPPING AT THE STORE.

MARKET RESEARCHER

SO TAKE IT FROM ME.

INTERVIEWER

NO MSG.

QUINBY

AND THE TYPICAL AMERICAN CONSUMER?

INTERVIEWERS, MARKET RESEARCHER

**WILL BUY,
MORE.**

QUINBY

Amazing! The American consumer wants products that are healthy. This will not go unappreciated at bonus time. Try one more.

(Enter TEENAGERS)

TEENAGERS

**IF IT'S YUMMY, YUMMY, YUMMY,
IN MY TUMMY, TUMMY, TUMMY.
THAT'S WHAT I WILL BUY.**

**IF MY BELLY, BELLY, BELLY.
TURNS TO JELLY, JELLY, JELLY.
THEN THAT'S WHAT I WILL TRY.**

**IF MY TASTE BUDS TELL ME.
OH, YOU'RE SWEET,
THAT'S THE FOOD I LOVE TO EAT.**

**IF IT LINGERS, LINGERS, LINGERS.
ON MY FINGERS, FINGERS, FINGERS.
THAT'S THE STUFF I CRAVE.**

MARKET RESEARCHER, INTERVIEWER

IF IT'S CHEWY, CHEWY, CHEWY?

TEENAGERS

**I GO SCREWY AND KABLOOEY,
I SIMPLY CAN'T BEHAVE.**

MARKET RESEARCHER

IF IT STARTS YOUR TONGUE A TINGLING.

TEENAGERS

I'M AS HAPPY AS CAN BE.

ALL

SHE'S AS HAPPY AS CAN BE.

TEENAGERS

**IF IT'S YUMMY, YUMMY, YUMMY.
IN MY TUMMY, TUMMY, TUMMY.
THAT'S THE STUFF FOR ME.**

(Counterpoint.)

MARKET RESEARCHER
SO TAKE IT FROM ME.

ALL
SHOO BOP, SHOO BAH, BAH DU WOP.

QUINBY
LOWER YOUR PRICE.

ALL
SHOO BOP, SHOO BAH, BAH DU WOP.

INTERVIEWERS
NO MSG.

ALL
MAKE IT TASTE NICE.

OH, BEAUTIFUL FOR WHAT THEY SPEND.
ON PRODUCTS THEY ADORE.

THE TYPICAL AMERICAN CONSUMER.
THE TYPICAL AMERICAN CONSUMER.
THE TYPICAL AMERICAN CONSUMER.
WILL BUY MORE. (Lights to black.)

END ACT I
+++++

ACT II

+++++

(Enter SOAP STAR ACTRESS 1, SOAP STAR ACTRESS 2.)

SOAP STAR ACTRESS 1
Darling?

SOAP STAR ACTRESS 2
Darling?

SOAP STAR ACTRESS 1
Darling?

SOAP STAR ACTRESS 2
Darling?

What are you doing here?

SOAP STAR ACTRESS 1
They want me to play a woman of fabulous wealth and taste.

SOAP STAR ACTRESS 2
Really.

SOAP STAR ACTRESS 1
A housewife in the new Leonard's Lemonade commercial.

SOAP STAR ACTRESS 2
You a housewife?

SOAP STAR ACTRESS 1
I will bring glamour and star appeal to the commercial. Infuse the product with taste and quality.

SOAP STAR ACTRESS 2
But, you a housewife? After all, you only drink champagne.

SOAP STAR ACTRESS 1
I am a great dramatic actress. I can empathize with the character, the motivation, the situation. My mother was a housewife. I can, deeply, oh so profoundly related to the plight of those poor women scrubbing and washing all day long.

SOAP STAR ACTRESS 2

Oh..

SOAP STAR ACTRESS 1

And what are you doing here?

SOAP STAR ACTRESS 2

I don't know. My agent sent me here. He said something about wearing an apron and standing in a kitchen.

SOAP STAR ACTRESS 1

I know. You play the cleaning lady.

SOAP STAR ACTRESS 2

I don't know about doing a commercial.

SOAP STAR ACTRESS 1

Well, I need some financial security for my old age.

SOAP STAR ACTRESS 2

That should be any day now.

SOAP STAR ACTRESS 1

Our show is off the air. It won't be in reruns forever.

SOAP STAR ACTRESS 2

It's off the air? I wondered why they weren't calling me. But how will we survive?

SOAP STAR ACTRESS 1

I intend to live on Leonard's Lemonade.

SOAP STAR ACTRESS 2

Huh?

SOAP STAR ACTRESS 1

Oh, you nit. Don't you realize what's at stake here? Royalties. Repeat fees. Residuals. Wealth. Wealth beyond your wildest imagination.

**MADGE GAVE A MANICURE TO SOMEONE'S WIFE.
NOW THANKS TO PALMOLIVE,
SHE'S ALL SET FOR LIFE.
THE WHOLE THING TOOK LESS THAN A MINUTE.
NOW SHE'S GOT A HOT TUB,
AND SHE'S SOAKING IN IT.**

BOTH

**RESIDUALS. RESIDUALS.
MONEY IN THE BANK.**

SOAP STAR ACTRESS 1

**SANDY DUNCAN'S BIG SMACKERS,
COMES FROM WHEAT THIN CRACKERS.**

BOTH

WITH THOSE RESIDUALS.

SOAP STAR ACTRESS 1

**THANKS TO HER BUSTLE AND FULL-FIGURED BUST,
JANE RUSSELL HAS OPENED UP MANY A TRUST.
NOW SHE IS ROLLING IN CLOVER.
SEE HER CUPS RUNNETH OVER!**

SOAP STAR ACTRESS 2

**LYNN REDGRAVE WAS CHUBBY WHEN SHE FIRST BEGAN,
BUT NOW LYNN IS THIN ON THE WEIGHT WATCHER'S PLAN.**

SOAP STAR ACTRESS 1

SEE HER NEW FIGURE UNFURLING.

SOAP STAR ACTRESS 2

AS THOSE POUNDS GO TO STERLING.

BOTH

**RESIDUALS, RESIDUALS,
YOU KNOW WHO TO THANK.**

SOAP STAR ACTRESS 2

**MARTHA RAYE THANKS HER DENTURES,
FOR ALL THOSE DEBENTURES.**

BOTH

BOUGHT WITH RESIDUALS.

SOAP STAR ACTRESS 1

KARL MALDEN HAS TRAVELER'S CHECKS.

SOAP STAR ACTRESS 2

ELLA HAS MEMOREX.

BOTH

LET ME BE INCLUDED.

SOAP STAR ACTRESS 2

SELLING TIRES.

SOAP STAR ACTRESS 1

OR TOASTERS.

SOAP STAR ACTRESS 2

FRYERS.

SOAP STAR ACTRESS 1

OR ROASTERS.

BOTH

LIKE FRANK PERDUE DID.

**WILFORD BRIMLEY SEES CHECKS COME THROUGH,
EVERY TIME HE SAYS, "IT'S THE RIGHT THING TO DO."**

SOAP STAR ACTRESS 1

FREE, FINANCIALLY FREE.

BOTH

LET IT HAPPEN TO ME.

SOAP STAR ACTRESS 2

I'm not sure. Doing a commercial? It might ruin my reputation as a dramatic actress.

SOAP STAR ACTRESS 1

**MICHAEL JORDAN DECIDED TO FOLLOW THE FOLD,
FOR HIS AIR JORDAN'S HE GETS THE GOLD.
AS HE KEEPS THOSE BASKET BALLS DUNKING,
ECONOMICS HE AIN'T FLUNKIN.**

SOAP STAR ACTRESS 2

**JUNE ALLYSON'S LANDED A PLUM OF A ROLE.
SHE'S NOW PUSHING PANTIES FOR BLADDER CONTROL.
WE HOPE THAT HER CAMPAIGN EXTENDS ON.
'CAUSE WE KNOW JUNE DEPENDS ON.**

BOTH

**RESIDUALS, RESIDUALS.
YOU CAN BET YOUR...**

SOAP STAR ACTRESS 1

BUNS.

SOAP STAR ACTRESS 2

**NANCY WALKER EATS FINER,
THAN IN ROSIE'S DINER.**

BOTH

ON THOSE RESIDUALS.

SOAP STAR ACTRESS 1

**TAKE THE MONEY AND BURN IT,
JUST TELL THEM YOU "EARN IT."**

SOAP STAR ACTRESS 2

ANY NINCOMPOOP CAN.

SOAP STAR ACTRESS 1

**ANN MILLER IS BACKED UP,
WITH MILLIONS SHE RACKED UP.
DANCING ON THAT SOUP CAN.**

SOAP STAR ACTRESS 2

**CHER SEES HER BANK ACCOUNT JUMPIN'.
WITH EVERY MUSCLE SHE'S PUMPIN'.**

SOAP STAR ACTRESS 1

FREE, FINANCIALLY FREE.

SOAP STAR ACTRESS 2

LET IT HAPPEN TO ME.

BOTH

WE'VE BOTH DONE COMMERCIALS THAT DIED OVERNIGHT.

SOAP STAR ACTRESS 2

YES, YOU WITH YOUR "SHAMPOO."

SOAP STAR ACTRESS 1

AND YOU, " KRYSTAL LIGHT."

BOTH
MAYBE OUR WEALTH WOULD BE ADDING,
IF WE SOLD SHOULDER PADDING.

RESIDUALS, RESIDUALS,
KEEP THEM ROLLING IN.

SOAP STAR ACTRESS 1
FINANCIAL RELIEF.

SOAP STAR ACTRESS 2
WHERE'S THE BEEF?

BOTH
IN THOSE RESIDUALS.

SOAP STAR ACTRESS 1
DANNY'S GOT MORE MONEY THAN FONDA,
AND HE CAN THANK HONDA.

SOAP STAR ACTRESS 2
AND DINAH IS STICKIN',
WITH COOKIN' GOOD CHICKEN.

SOAP STAR ACTRESS 1
JAY LENO HAS CASH GALORE
BUT DORITOS CAN ALWAYS PRINT MORE.

SOAP STAR ACTRESS 2
AND THERE AIN'T NO HARM IN,
A-SQUEEZIN' THAT CHARMIN.

BOTH
FOR THOSE RESIDUALS.

SOAP STAR ACTRESS 1
LISTEN, I'M NO DOPE.
CARMELITA POPE,
STILL GETS RESIDUALS.

SOAP STAR ACTRESS 2
RULA LENSKA DOES...

SOAP STAR ACTRESS 1

DOES SHE??

BOTH

BUT WHO THE HELL WAS SHE?

**MONTANA WANTS THE SAMETH,
WHAT BRUT GAVE TO NAMETH.
OH, THOSE RESIDUALS!**

**OPEN UP THE BANKS,
OPEN UP THE VAULTS,
AND DO THE RESIDUAL WALTZ.**

SOAP STAR ACTRESS 2

SOAP STAR ACTRESS 1, there's a new series coming up. Let's do it. I play a woman of fabulous wealth.

SOAP STAR ACTRESS 1

And what about me?

SOAP STAR ACTRESS 2

You play a bag lady.

(Exit SOAP STAR ACTRESS 2, SOAP STAR ACTRESS 1.)

(Enter QUINBY, PLUSHBOTTOM)

QUINBY

Now what we need is some brilliant creative. Where's that creative department? Where's Singer?

(Enter CREATIVE DIRECTOR, ALICE)

CREATIVE DIRECTOR

So, there's the Killer Bees, swarming all over the Hollywood sign....What's happening Mr. Quinby?

QUINBY

How's that campaign coming for Leonard's Lemonade?

CREATIVE DIRECTOR

Great, got a lot of new ideas.

QUINBY

We need to add some sizzle to the steak.

CREATIVE DIRECTOR

Some pizzazz to the pizza.

QUINBY

Some limelight to the lemonade.

CREATIVE DIRECTOR

What's the strategy? What are we trying to say?

QUINBY

Our brilliant market research indicates that the lemonade should taste good.

CREATIVE DIRECTOR

Be good for you.

QUINBY

And be low priced.

CREATIVE DIRECTOR

Brilliant. Never been said before. I like it.

QUINBY

Now we need a great idea...no better yet, what we need is a concept.

CREATIVE DIRECTOR

I've got it. There will be a line around the store when this commercial hits the air. They won't be able to sell Leonard's Lemonade fast enough. Hit it!

(Enter ALICE, PLUSHBOTTOM using towels as capes)

**LEONARDO'S LEMONADA,
IS IMPORTED FROM GRENADA.
IT'S NOT BRITISH.
IT'S NOT POLISH.
BUT IT'S OH SO ESPANOLISH!**

**IF YOU NEED A GOOD BEBIDA,
TRY SOME TODAY.
LEONARDO'S LEMONADA.
YOU'LL SAY "OLE!"**

**PLUSHBOTTOM, ALICE, CREATIVE DIRECTOR
LEONARDO'S LEMONADA.**

**IT'S IMPORTED FROM GRENADA.
IT'S NOT BRITISH,
IT'S NOT POLISH,
BUT IT'S SO ESPANOLISH.**

**IF YOU NEED A GOOD BEBIDA,
TRY SOME TODAY.
LEONARDO'S LEMONADA.
YOU'LL SAY "OLE!"** (Dance break.)

CREATIVE DIRECTOR

After a hard day in the bullring, I like to get together with some of my compadres, and have a tall, refreshing glass of Leonardo's. (Drinks) Ah, that is beeg refreshment. Leonardo's.

**REFRESCURA, DELICIOSA.
GET SOME FROM YOUR LOCAL GROCER.**

ALICE

IT CAN BE A GREAT SANGRIA.

PLUSHBOTTOM

OR DRINK IT PLAIN.

ALL

**LEONARDO'S LEMONADA.
FROM SUNNY SPAIN.
YOU'LL SAY, "OLE!"**

QUINBY

You know, it's a little too, too, too....

PLUSHBOTTOM

Spanish.

CREATIVE DIRECTOR

Exactly what I was thinking.

QUINBY

Maybe something more traditional.

ALICE

Right, something more traditional. (ALICE, PLUSHBOTTOM use towels as babushkas.)

CREATIVE DIRECTOR

Traditional. Traditional? Hit it!

**LENNY'S LEMONADE.
GET OUT AND GET SOME HURRY.
LENNY'S LEMONADE.**

PLUSHBOTTOM

YOU NEVER HAVE TO WORRY.

CREATIVE DIRECTOR

**SUPERVISED BY RABBIS.
IT'S COMPLETELY VEGETARIAN.
YOU DON'T HAVE TO BE JEWISH.**

ALICE

IT'S NON-SECTARIAN.

CREATIVE DIRECTOR

LENNY'S LEMONADE.

QUINBY

IT'S MANNA FROM THE HEAVENS.

ALICE

LENNY'S LEMONADE.

PLUSHBOTTOM

AT LOCAL SEVEN-ELEVEN'S.

ALL

**GUARANTEED TO GIVE YOUR STRENGTH.
AND LOTS OF PEP.
RUN RIGHT DOWN TO WALDBAUM'S.**

QUINBY

IT'S REALLY WORTH THE SCHLEPP.

ALL

LENNY'S LEMONADE.

ALICE

My Seymour, he comes home from a hard day at the deli. He's tired. He's worn out. He says, "Trudy. How about a tall refreshing drink?" So I pour a tall refreshing glass of

Lennie's for Seymour. Should I have to tell you? (Drinks) Ah, that is big refreshment.
Lenny's Lemonade.

CREATIVE DIRECTOR

LENNY'S LEMONADE.

QUINBY

IT'S MANNA FROM THE HEAVENS.

ALICE

LENNY'S LEMONADE.

PLUSHBOTTOM

AT LOCAL SEVEN-ELEVEN'S.

ALL

**GUARANTEED TO GIVE YOUR STRENGTH.
AND LOTS OF PEP.
RUN RIGHT DOWN TO WALDBAUM'S.**

(Stick a dance break in here.)

QUINBY

IT'S REALLY WORTH THE SCHLEPP.

ALL

LENNY'S LEMONADE.

QUINBY

You know it's a little too...too...too....

PLUSHBOTTOM

Spanish.

CREATIVE DIRECTOR

Exactly what I was thinking.

ALICE

Maybe we need something more urban.

QUINBY

Inspirational.

CREATIVE DIRECTOR

Urban? Inspirational? Hit it!

(Enter women in choir robes. Give CREATIVE DIRECTOR a robe.)

**WE OVERINDULGE.
WE'RE GETTING TOO BIG.
WE BATTLE THE BULGE.
THEN EAT LIKE A PIG.**

**SO, WHERE DO WE TURN?
I'LL TELL YOU MY FRIEND.
NEW LEONARD'S LEMONADE,
WITH NUTRA SWEET BLEND.**

**HE GIVES US THE TASTE.
TO LOOSEN OUT BELT.
REDUCIN' OUR WAIST,
UNTIL WE ARE SVELTE**

WOMEN

UNTIL WE ARE SVELTE.

CREATIVE DIRECTOR

**SO WHAT IS THE ANSWER,
WHEN PANTS ARE TOO TIGHT?
NEW LEONARD'S LEMONADE.**

ALICE

AND NEW LEONARD'S LIGHT.

CREATIVE DIRECTOR

Brothers and sisters, resist the temptation of high calorie soft drinks. Walk down that path of righteousness at the aisle of your favorite supermarket. And see the light. New Leonard's Light.

ALL

**SO RAISE UP YOUR VOICES,
AND SING LOUD AND CLEAR.
NEW LEONARD'S LEMONADE,
SALVATION IS HERE.
AMEN.**

QUINBY

You know it's a little too...too..too.

PLUSHBOTTOM

Spanish.

QUINBY

Look, I know you creative types don't like ideas coming from the account group.

PLUSHBOTTOM

But what about...

CREATIVE DIRECTOR

Two women in a kitchen.

QUINBY

Exactly.

ALICE

One says to the other...

PLUSHBOTTOM

"Have your husband try this."

CREATIVE DIRECTOR

He does.

PLUSHBOTTOM

He loves it.

ALICE

And the marriage is saved.

CREATIVE DIRECTOR

We cast it with what's her name, the one that disappeared when her soap opera went off the air.

ALICE

Yes, and the other one. The blond one.

CREATIVE DIRECTOR

Will they do it?

QUINBY

I think we can talk them into it.

PLUSHBOTTOM

Mr. Quinby, we need a brilliant director for this commercial.

CREATIVE DIRECTOR

I've got just the director for you.

QUINBY

Well, go hire him. We've got work to do.

(Exit **PLUSHBOTTOM**, **ALICE**)

CREATIVE DIRECTOR

What is that guy's name? Worked on some regional meat ball commercial in southern New Jersey. This is a simple job. He's cheap. He can't possibly blow this one. What's that name...eh... The Director. That's it, the guy calls himself, The Director.

(Enter **THE DIRECTOR**.)

THE DIRECTOR

Baby, just got your call. The Director just got in from the coast. Seeing some of his fabulous friends. George, Stephen. The old gang from U.S.C.. They asked The Director his advice on few projects. Wouldn't make a move without him.

QUINBY

You'll be a great director for this.

THE DIRECTOR

The Director knows. You picked The Director for his brilliant professional reputation.

CREATIVE DIRECTOR

Well actually, you were the only one available on such short notice. And will work so cheap.

THE DIRECTOR

You will not be disappointed. The Director will give you a masterpiece. The Director will bring great warmth and drama to the human situation. And infuse the existential with conviction and meaning.

QUINBY

Huh?

THE DIRECTOR

The Director will sell the product. Where is the piece? The storyboard? (**CREATIVE DIRECTOR** gives it to him.)

Leonard's Lemonade. Two ladies in a kitchen. Frame 1. The women they are thirsty. Frame 2. They pour the lemonade. Frame 3. They drink the lemonade. Frame 4. They love the lemonade. Frame 5. The marriages are saved. Voice over: Leonard's Lemonade.

Brilliant stuff! Truly great! The Director could not have written in better himself. But this piece does need a The Director's strong directorial hand. That ending? "Leonard's Lemonade?" Does The Director need that? No! It destroys the artistic beauty of his piece.

CREATIVE DIRECTOR

That's the name of the product. The client would like it in there. Feels it will help sales.

THE DIRECTOR

Minor point. And what about the color of this container. The Director knows it doesn't blend with ambiance we are trying to create.

QUINBY

Actually, it is the color of the packaging. The product packaging. The product we are trying to sell.

THE DIRECTOR

The Director will fix it in the mix.

CREATIVE DIRECTOR

Now that we've got the details settled, let's get this commercial rolling...

THE DIRECTOR

C...c...c...(QUINBY hits him on back.) Thank you.

CREATIVE DIRECTOR

You're welcome.

THE DIRECTOR

Commercial? Commercial? Did you say CC..C..Commercial?

CREATIVE DIRECTOR

D.d..d...did I?

THE DIRECTOR

**IT'S NOT A COMMERCIAL. IT'S ART.
A HALF MINUTE MASTERPIECE CREATED FROM THE HEART.
I'LL MAKE YOU AN EPIC OF NASAL CONGESTION,
A HEART BRAKING DRAMA OF ACID INDIGESTION.**

**IT'S NOT JUST A THIRTY SECOND SPOT.
GONE WITH THE WIND I MADE FROM SCRUBBING OUT A POT.**

**I TEND EVERY DETAIL, NO MATTER HOW TEENY.
THAT'S WHY THEY CALL ME THE VIDEO FELLINI.**

**SO DON'T SAY "COMMERCIAL" IF YOU'RE SMART.
'CAUSE IT'S NOT A COMMERCIAL, IT'S ART.**

**CREATIVE DIRECTOR
JUST SELL THE PRODUCT,**

THE DIRECTOR

Never.

QUINBY

JUST SELL THE PRODUCT,

THE DIRECTOR

Never.

CREATIVE DIRECTOR, QUINBY

**JUST SELL THE PRODUCT,
TO HELL WITH THE ART.
JUST SELL THE PRODUCT,**

THE DIRECTOR

Never.

CREATIVE DIRECTOR

JUST SELL THE PRODUCT,

THE DIRECTOR

Not on your life.

QUINBY

**JUST SELL THE PRODUCT,
TO HELL WITH THE ART.**

THE DIRECTOR

**I DON'T SELL A PRODUCT, I CREATE.
CONCEIVING THE IMAGE, THAT WILL MAKE THE PRODUCT GREAT.**

**I WORK WITH THE WRITERS, LIKE KAZAN DID WITH MILLER.
I AM TO DOG FOOD, WHAT HITCHCOCK IS TO THRILLER.**

WHEN I FILM A PRODUCT, IT WILL SELL.

**WHO CARES IF IT FALLS APART, OR DOESN'T WORK SO WELL.
AGENTS WHO CALL ME, CAN'T GET AN APPOINTMENT,
SINCE I WON THE CLIO FOR HEMORRHOIDAL OINTMENT.**

**SO DON'T SAY....
IF YOU'RE SMART.
'CAUSE IT'S NOT A.....**

**CREATIVE DIRECTOR
COMMERCIAL.**

**THE DIRECTOR
IT'S ART.**

**QUINBY
HE'S THE JOHN HOUSTON OF DEODORANTS.**

**CREATIVE DIRECTOR
HE'S THE STEPHEN SPIELBERG OF FLOORWAX.**

**QUINBY
THE VINCENT MINNELLI OF PETROLEUM JELLY.**

**THE DIRECTOR
THE C.B. DEMILLE OF THE TELLY.**

**CREATIVE DIRECTOR
THE JOE MANKEWITZ OF MAXIPADS.**

**QUINBY
THE CHARLIE CHAPLIN OF MOUTHWASH.**

**CREATIVE DIRECTOR
THE ANTONIONI OF KOSHER BALONEY.**

**QUINBY
THE GEORGE LUCAS OF CANNED MINESTRONI.**

**THE DIRECTOR
WHEN YOU SEE YOUR PRODUCT IN EVERY SHOPPING CART.
THEN YOU'LL KNOW WHY I FIND THE WORD....**

**CREATIVE DIRECTOR
"COMMERCIAL."**

THE DIRECTOR
CONTROVERSIAL.
'CAUSE IT'S NOT A ...

CREATIVE DIRECTOR
COMMERCIAL.

THE DIRECTOR
IT'S ART.
(Counterpoint.)

THE DIRECTOR
WHEN YOU SEE YOU PRODUCT IN EVERY SHOPPING CART.
THEN YOU'LL KNOW WHY I FIND THE WORD...

CREATIVE DIRECTOR
"COMMERCIAL."

THE DIRECTOR
CONTROVERSIAL.
'CAUSE IT'S NOT A COMMERCIAL.

QUINBY
IT IS A COMMERCIAL.

THE DIRECTOR
NEIN, IT'S NOT A ...

CREATIVE DIRECTOR
COMMERCIAL.

THE DIRECTOR
IT'S A WORK OF ART.

Now, let's see what The Director can do. The Director is a truly professional commercial director. Who shall The Director emulate. George Lucas. Stars, androids. Robotics. Open on the planet Saturn and fade into the kitchen. (Pause) No, too Star Wars.

CREATIVE DIRECTOR
Are you kidding? (THE DIRECTOR pays no attention.)

THE DIRECTOR

What about, Sam Peckinpah. Blood in the street. Death. Pillage. Then twelve thirsty housewives are looking for something to drink. Been done. Done before in that deodorant commercial.

Ride-ly. Ride-ly Scutt.

QUINBY

That's. Ridley Scott. Ridley Scott! You idiot!

THE DIRECTOR

A great one. A great one. But no, no. Too avant garde. Too new wave.

What about that great director...that great director...Bugsy. Bugsy.

CREATIVE DIRECTOR

There's no director named "Bugsy."

THE DIRECTOR

Certainly there is. The Director knows. Bugsy, Bugsy...Bakely.

QUINBY

Busby. That's Busby, you nincompoop! Busby..Berkeley.

THE DIRECTOR

Bugsy Bakely, that's it. This commercial shall be done in the great Bugsy Bakley style!

CREATIVE DIRECTOR

Are you crazy?! This is two ladies in a kitchen! What are you talking about!

THE DIRECTOR

A cast of hundreds. Overhead camera shots. A full orchestra!

CREATIVE DIRECTOR

We have to stay within budget!

THE DIRECTOR

Bring on the dancing lemons.

QUINBY, CREATIVE DIRECTOR

There are no dancing lemons in this commercial!

THE DIRECTOR

There are now! Five, six, seven, eight.

(Enter LEMONS)

LEMONS

**WE'RE THE LEMONS IN LEONARD'S LEMONADE.
HERE TO TELL YOU HOW LEMONADE IS MADE.**

FIRST

**THEY PICK US AT OUR YELLOWEST,
THAT'S WHEN OUR FLAVOR'S MELLOWEST.**

SECOND

AND THEN TO GET THE TASTE.

FIRST

**UHH, UHH...
THEY GRAB US ROUND THE WAIST.**

LEMONS

**AND THEY GO,
SQUEEZE, SQUEEZE, SQUEEZE, SQUEEZE.
TILL THEY GET THE FLAVOR OUT.
SQUEEZE, SQUEEZE, SQUEEZE, SQUEEZE.
TILL WE SCREAM AND SHOUT.**

SECOND

**TO MAKE THE FLAVOR REAL FOR YOU.
THEY SQUEEZE US TO BITS.**

FIRST

**TILL THERE'S NOTHING LEFT OF US,
BUT PEEL AND PITS.**

LEMONS

**AND THEN THEY,
FREEZE, FREEZE, FREEZE, FREEZE.
EVERY DROP OF JUICE WE GIVE.**

**PLEASE, PLEASE, PLEASE, PLEASE.
WE HAVEN'T LONG TO LIVE.
ANY MOMENT WE'LL BE GONE,
'CAUSE THE BIG SQUEEZE IS ON.**

(Dance break.)

THE DIRECTOR

This is brilliant. This is creative genius.

CREATIVE DIRECTOR

Who needs creative genius? This is the ad business.

THE DIRECTOR

Smile babies. Eat your heart out Ann Miller.

LEMONS

**WE'RE ON OUR KNEES, KNEES, KNEES, KNEES.
MR. LEONARD SET US FREE.
PLEASE, PLEASE, PLEASE, PLEASE.
SHOW A LEMON CLEMENCY.
ANY MOMENT WE'LL BE GONE,
'CAUSE THE BIG SQUEEZE IS ON.**

CREATIVE DIRECTOR

SQUEEZE, SQUEEZE, SQUEEZE, SQUEEZE.

THE DIRECTOR

TILL THEY GET THE FLAVOR OUT.

ALL

SQUEEZE, SQUEEZE, SQUEEZE, SQUEEZE.

LEMONS

TILL WE SCREAM AND SHOUT.

**TO MAKE THE FLAVOR REAL FOR YOU.
THEY SQUEEZE US TO BITS.
TILL THERE'S NOTHING LEFT OF US,
BUT PEEL AND PITS.**

**AND THEN THEY,
FREEZE, FREEZE, FREEZE, FREEZE.
EVERY DROP OF JUICE WE GIVE.
PLEASE, PLEASE, PLEASE, PLEASE,
WE HAVEN'T LONG TO LIVE.**

**ANY MOMENT WE'LL BE GONE.
'CAUSE THE BIG SQUEEZE IS ON.**

(LEMONS start to exit.)

THE DIRECTOR

One more time! Up the tempo.

FIRST LEMON

Are you serious?

LEMONS

**SQUEEZE, SQUEEZE, SQUEEZE, SQUEEZE.
TILL THEY GET THE FLAVOR OUT.
SQUEEZE, SQUEEZE, SQUEEZE, SQUEEZE.
TILL WE SCREAM AND SHOUT. (Exiting.)**

ANY MOMENT WE'LL BE GONE.

'CAUSE THE BIG SQUEEZE IS ON... (Exit LEMONS)

THE DIRECTOR

Brilliant. Brilliant. A masterpiece. The Director's second Clio.

QUINBY

When my client sees your lemons, he'll be bananas.

CREATIVE DIRECTOR

This is a complete disaster.

THE DIRECTOR

The Director reminds you Mr. Quinby that his check has already cleared. That this commercial cost a half million dollars.

CREATIVE DIRECTOR

We'll have to reshoot, at agency expense.

QUINBY

On second thought...

**THIRTY SECONDS,
THIRTY SINGING, DANCING SECONDS.
CAN MAKE THE SALES GO THROUGH THE ROOF.**

THIRTY SECONDS.

THE DIRECTOR

THIRTY MADE AND PAID FOR SECONDS.

CREATIVE DIRECTOR
AND NO ONE HAS TO KNOW THE WHOLE THING WAS A GOOF.

ALL
THIRTY SECONDS OF CELLULOID.

THE DIRECTOR
MAKE THE CLIENT LOVE IT,
OR YOU'RE UNEMPLOYED.

CREATIVE DIRECTOR
SHOW THEM EVERYTHING YOU'VE GOT.

QUINBY
AND MAKE HIM WANT TO BUY IT.

THE DIRECTOR
MAKE HIM WANT TO TRY IT.

CREATIVE DIRECTOR
MAKE HIM WANT TO TRY IT.

CREATIVE DIRECTOR, THE DIRECTOR
MAKE HIM WANT TO BUY IT.

ALL
MAKE HIM WANT TO BUY IT,
FROM OUR THIRTY SECOND SPOT.

QUINBY
You're right. I think we can save it. It's a wrap. In the can. A few changes in the mix, and we've got a sale.

(Exit **THE DIRECTOR, CREATIVE DIRECTOR.**)
(Enter **PLUSHBOTTOM, ALICE.**)

QUINBY
Ms. Plushbottom, get me reservations on the 8:15. Also, there are several memos waiting to be typed. And that report was due Wednesday. It's not finished. Your efficiency is slipping.

PLUSHBOTTOM
Mr. Quinby. The reservations are made. The memos are on your desk, and the report went out this morning. My efficiency is efficient as ever.

ALICE

It certainly is Mr. Quinby. Ms. Plushbottom has been indispensable to us on the lemonade account.

QUINBY

Well, I'm glad to hear your recommendation. (Exit QUINBY.)

PLUSHBOTTOM

Oh, if I had a knife. I do all the work. And he takes all the credit. What's a girl got to do to get ahead around here? I got the talent. I got the brains. I got a nice leather attaché case. (Filofax,) What else could I possibly need?

ALICE

There is something else.

PLUSHBOTTOM

What?

ALICE

You need....

"THE LOOK."

PLUSHBOTTOM

I NEED THE WHAT?

ALICE

YOU'VE GOT TO DRESS THE PART,
THOUGH YOU'RE A MESS,
LET'S START WITH YOUR CLOTHES.

PLUSHBOTTOM

What's wrong with my clothes?

ALICE

NOT TOO SMART.

PLUSHBOTTOM

VERY LIKE A TART.

ALICE

TO KEEP THOSE CURVES IN PLACE,
CALVIN KLEIN WILL SUIT YOUR FACE.

(PLUSHBOTTOM gets jacket. PLUSHBOTTOM puts on.)

PLUSHBOTTOM

And that's "THE LOOK."

ALICE

YOU'VE GOT "THE LOOK."

PLUSHBOTTOM

I'M GETTING "THE LOOK."

ALICE

THAT'S ALL YOU NEED.

PLUSHBOTTOM

THAT'S ALL I NEED.

ALICE

AND WITH "THE LOOK."

PLUSHBOTTOM

AND WITH "THE LOOK."

ALICE

YOU WILL SUCCEED. (Phone rings. PLUSHBOTTOM answers.)

PLUSHBOTTOM

Hello. A job as account coordinator with DBDBBBDBDBBB & B?

But I've been at LMNOPQ Advertising for six years. (Pause.) It pays that much? I'll take it.

ALICE

YOU NEED "THE SOUND."

PLUSHBOTTOM

WHAT KIND OF SOUND?

ALICE

YOU KNOW THE WAY YOU TALK.

PLUSHBOTTOM

I KNOW, IT'S SO NEW YAWK.

ALICE

IT'S NOT "THE SOUND."

THE RAIN IN SPAIN.

PLUSHBOTTOM

THE RAIN IN SPAIN.

ALICE

STAYS MAINLY IN THE PLAIN.

PLUSHBOTTOM

**YOU CAN SAY THAT A-GAIN.
I'VE GOT "THE SOUND."**

ALICE

I think she's got it.

PLUSHBOTTOM

I'VE GOT "THE LOOK."

ALICE

SHE'S GETTING "THE LOOK."

PLUSHBOTTOM

I'VE GOT "THE SOUND."

ALICE

SHE'S GETTING "THE SOUND."

PLUSHBOTTOM

AND WITH "THE LOOK."

ALICE

AND WITH "THE LOOK."

PLUSHBOTTOM

I'M UPWARD BOUND. (Phone rings.)

PLUSHBOTTOM

Hello. A position with Cranberry, Nickelby and Squod? Account supervisor? Yes, I've got the experience to handle it.

**NOW I CAN HOLD MY HEAD UP,
WITH THE REST OF THE BUNCH.**

ALICE
THEY'LL BE PICKING YOUR CHECK UP,
WHEN YOU GO FOR LUNCH.

PLUSHBOTTOM
I'LL BE CLIMBING THE MOUNTAIN,
TO THE TIPPY, TIPPY, TOP.
I'M ON MY WAY, AND I WON'T...

ALICE
STOP, STOP!

PLUSHBOTTOM
What's wrong?

ALICE
YOU NEED "THE SMELL."
WHEN YOU CAME IN TODAY,
WE KNEW A BLOCK AWAY.

ALICE
What is that stuff?

PLUSHBOTTOM
Eau de K-Mart!

ALICE
TRY SOME CHANEL.

PLUSHBOTTOM
GOOD OLD CHANEL.

ALICE
A LITTLE MIST OF IT.

PLUSHBOTTOM
I GOT THE GIST OF IT. (Puts on too much.)

ALICE
OKAY, ENOUGH, ENOUGH.
YOU GOT "THE SMELL."

PLUSHBOTTOM
I'M GETTING "THE SMELL."

ALICE
THE RIGHT COLOGNE.

PLUSHBOTTOM
THE RIGHT COLOGNE.

ALICE
YOU GOT "THE LOOK."

PLUSHBOTTOM
I'M GETTING "THE LOOK."

ALICE
NOW GET THE PHONE. (Phone rings.)

PLUSHBOTTOM
Hello. A senior vice-president at LMNOPQ Advertising, Inc. In charge of the Leonard's
Lemonade account. And J. Quinby IV will be reporting to me. Let's do lunch.

Now I'm ready for the executive floor.

ALICE
Not yet.

YOU NEED "THE WALK."

PLUSHBOTTOM
Huh?

ALICE
THE WAY YOU SWISH, I MEAN.
IT'S LIKE A BURLESQUE QUEEN.
IT'S NOT "THE WALK."

PLUSHBOTTOM
Not "the walk," huh?

ALICE
YOU SEE THIS CHALK?

PLUSHBOTTOM
I SEE THE CHALK.

ALICE

**I'M GOING TO DRAW A LINE.
SO YOU CAN COPY MINE.
AND GET "THE WALK."**

(ALICE walks very properly. PLUSHBOTTOM starts to swish, but then becomes very dignified.)

WE GOT "THE LOOK."

PLUSHBOTTOM

WE GOT "THE LOOK.

ALICE

WE GOT "THE WALK."

PLUSHBOTTOM

WE GOT "THE WALK."

ALICE

WE GOT "THE SOUND."

BOTH

**DAT AIN'T NEW YAWK.
YESTERDAY A SCHNOOK,
TODAY, A SCHNOOK.**

ALICE

BUT A SCHNOOK WHO'S GOT THE...

BOTH

**LOOK WHO'S GOT THE,
LOOK WHO'S GOT "THE LOOK."**

PLUSHBOTTOM

I GOT "THE LOOK."

PLUSHBOTTOM

Well, Aleese, I've got a dinner date and then it's off to the Hamptons. To see a very interesting man. What's on your agenda this weekend, dahling? The Creative Director?

ALICE

I haven't been seeing him lately. He's out on the coast. Seeing an agent about his screenplay.

PLUSHBOTTOM

Oh, you poor dear. Alone and abandoned.

ALICE

He said he would call.

PLUSHBOTTOM

They always say that.

ALICE

Of course, I'm not going to be sitting home, by the phone.

PLUSHBOTTOM

Bully for you.

ALICE

I've a very busy weekend. I've got a concert down at Carnegie, an auction up at Sotheby, an art show at the Armory, and a ton of laundry.

PLUSHBOTTOM

My dear, you simply must squeeze in a man or two.

ALICE

When would I find the time?

PLUSHBOTTOM

Between the wash and the rinse.

So long dahling. Have a jolly good weekend? (Lights go down.)

ALICE

**TAKE ME HOME, SIXTIETH AND FIRST,
ALL ALONE, THAT'S THE WORST.
HAVE A LONELY SUPPER,
WITH EYE WITNESS NEWS.
EATING TUNA FROM A TUPPER.
THAT'S THE UPPER EAST SIDE BLUES.**

**TEN O'CLOCK, TRYING TO RELAX.
SNUGGLE UP WITH CINE-MAX.
GLAD I KEPT MY TEDDY,
AND MY NANCY DREWS,
SO WHEN BEDTIME COMES I'M READY,
FOR THE "WORLD'S ABOUT TO TOPPLE,"**

ALICE (cont)

**JUST ME AND TED KOPPEL,
BLUES.**

**SO YOU WALK THE PARKS,
OR POP INTO P.J. CLARKES'S,
FOR SOME SLOE GIN FIZZES,
OR YOU DROWN YOUR PAINS,
AT THE BAR AT ELAINES,
AND TALK ABOUT WHERE JACKIE'S BEEN,
AND HOW THIN LIZ IS.**

**I WOULD LOVE TO ENTERTAIN A GUEST,
ON MY QUEEN SIZE BEAUTY REST.
I'VE GOT SEQUIN BLOOMERS,
THAT I NEVER USE.
MY PRODUCT LACKS CONSUMERS,
THAT'S THE UPPER EAST SIDE BLUES.**

**SO YOU DO A WASH,
OR TAKE IN A GAME OF SQUASH,
AT THE NEW YORK HEALTH AND RACQUET.
AND WHEN ALL ELSE FAILS,
SLIP INTO CHIPPENDALES,
AT LEAST I'LL SEE A GUY WITHOUT,
HIS TIE AND JACKET.**

**I NEED A MAN,
ANYONE CAN SEE,**

**I'M SENDING OUT AN A.P.B..
IF I DON'T LOCATE ONE,
I MIGHT BLOW A FUSE.
TRY AND FIND A STRAIGHT ONE,
THAT'S THE NORTH OF CITICORP CENTER,
SOUTH OF LENOX HILL HOSPITAL,
UPPER EAST SIDE BLUES.
UPPER EAST SIDE BLUES.**

(Enter CREATIVE DIRECTOR.)

ALICE

Hi.

CREATIVE DIRECTOR

I just got in from L.A.. I talked to a couple of agents. Really some interest. But nothing definite. Talked to a director. He really likes the outline. Said he'd read the script.

ALICE

That's great.

CREATIVE DIRECTOR

Yeah. Some German guy. He's going to put in a few musical numbers. Dancing bees or something.

How's Leonard's Lemonade doing?

ALICE

Not very well. Sales are way down.

CREATIVE DIRECTOR

Well cheer up. We still have something to celebrate. (Takes out a carton of Leonard's.)

ALICE

Leonard's Lemonade.

CREATIVE DIRECTOR

A toast. Nice to see you again.

(CREATIVE DIRECTOR pours two glasses. CREATIVE DIRECTOR gags and spits.)

That tastes awful. (Bends down to clean it up.) I've got it. It'll be as good as new. (They both look up.)

ALICE, CREATIVE DIRECTOR

Better than new!

(Lights go to black. Exit ALICE, CREATIVE DIRECTOR.)

(Enter QUINBY as lights come up.)

QUINBY

(Reads memos.) Leonard's Lemonade fails to generate consumer interest.

Consumer taste test indicates possible problem. Leonard's Lemonade tastes like sewer water.

Lemonade commercial receives day-after-recall of minus three. Minus three. No one remembered it. And during the program, three people died.

**UNDONE BY THIRTY SECONDS,
THIRTY LOUSY LITTLE SECONDS.
A HALF A MILLION DOWN THE DRAIN.
THIRTY SECONDS WITH A BUNCH OF DANCING LEMONS.
AND PEOPLE THINK THEY'RE DRINKING POLYURETHANE.**

**CARVE MY TOMBSTONE FOR ALL TO VIEW.
QUINBY WAS UNDONE BEFORE HIS TIME WAS DUE.
HERE HE LIES, AND HERE HE'LL ROT.
FOR LEONARD'S LEMONADE,
HE MADE A THIRTY SECOND FLOP.**

(Enter PLUSHBOTTOM.) (QUINBY sees PLUSHBOTTOM. At first is depressed but recovers. Does a complete about face, 360 degrees and comes up smiling.)

QUINBY (cont)

Ms. Plushbottom! It will be so nice to be working with you again. Congratulations on being made a Senior Executive Vice-President.

PLUSHBOTTOM

Did you get the management report out?

QUINBY

Went out yesterday?

PLUSHBOTTOM

And the media analysis?

QUINBY

It will be finished Friday.

PLUSHBOTTOM

Two days late. Your efficiency is slipping Quinby.

PLUSHBOTTOM

Now if I may see you in my office about this lemonade disaster.

(Enter ALICE, CREATIVE DIRECTOR)

We need a brilliant idea to save the account! The meeting is tomorrow.

QUINBY

Coupons.

PLUSHBOTTOM

Contests.

QUINBY

Sweepstakes.

(ALICE, CREATIVE DIRECTOR try to interrupt, are put off.)

PLUSHBOTTOM

Free samples.

QUINBY

Mail-in rebates.

PLUSHBOTTOM

Matching dollars for charity.

QUINBY

Celebrity endorsements.

PLUSHBOTTOM

Tote bags.

QUINBY

Fortune cookies.

PLUSHBOTTOM

Are you crazy?

What's the brilliant idea that's going to save this product?

(ALICE, CREATIVE DIRECTOR try to interrupt, but are put off.)

Alice, I really don't have time now. Catch me later.

QUINBY

She might have an idea. Let's listen to her. Can't hurt. Just might have the idea to save this account.

ALICE

Yes, well...it's such a creative idea, that I think ...the creative department should tell you all about it.

(Pushes CREATIVE DIRECTOR forward.)

CREATIVE DIRECTOR

Well, we do have a great idea! But it's really Alice's idea, so I think she should tell you all about it!

ALICE

Last night, I...we...were drinking some Leonard's Lemonade. And it tasted awful. But....we spilled it on the floor...and that shine just lasts and lasts.... You see Leonard makes a lousy lemonade.

PLUSHBOTTOM

But he makes a hell of a floor wax.

QUINBY

We'll make millions.

PLUSHBOTTOM

Congratulations Alice. The client will love it.

ALICE

LOVE THAT LIFE ON MADISON AVENUE,
THAT'S WHERE I BELONG.
ON THAT STREET CALLED MADISON AVENUE,
I'LL SING MY SONG.

LOVE THE SCENT,
THE FEEL OF GLASS AND STEEL HERE.
EVERYDAY A BRAND NEW BUSINESS DEAL HERE.
THAT'S WHAT'S REAL HERE.

GOT A DESK ON MADISON AVENUE,

WAY UP IN THE SKY.
PICTURESQUE IS MADISON AVENUE,
FROM WAY UP HIGH.

I DON'T MEAN BROADWAY,
I'M NOT TALKING PARK OR LEX.
LET ME WALK DOWN MADISON AVENUE,
WITH THE BIG EXECS.

PLUSHBOTTOM

I'M JUST MAD FOR MADISON AVENUE,
THAT'S THE PLACE FOR ME.
SELL AN AD ON MADISON AVENUE.

QUINBY

**COLLECT A FEE.
SEE THE WAY WE PAD EXPENSE ACCOUNTS HERE,
CHARGING ALL OUR CLIENTS LARGE AMOUNTS HERE.**

ALL

THAT'S WHAT COUNTS HERE.

**LET ME WORK ON MADISON AVENUE,
NEVER WANT TO STOP.
ANY CLERK ON MADISON AVENUE.
CAN HIT THE TOP.**

ALICE, CREATIVE DIRECTOR

A LITTLE FORESIGHT, AND YOUR DREAMS CAN COME TO PASS.

QUINBY

YOU ONLY NEED THAT MADISON AVENUE, TALENT TO KISS...

ALL

**ASK,
ME IF I'M HAPPY WITH MY EMPLOYMENT.
I TELL YOU NOTHING BRINGS ME GREATER ENJOYMENT.**

QUINBY

DESPITE OCCASIONAL ANNOYMENT.

ALL

**SING A SONG OF MADISON AVENUE,
POCKETS FULL OF DOUGH.
FOUR AND TWENTY BUSINESS EXECUTIVES,
ALL IN A ROW.**

GIVE ME AN OFFICE FLOATING IN THE CLOUDS ABOVE,

ALICE

PLEASE EMPLOY ME, MADISON AVENUE.

THE DIRECTOR

DON'T DESTROY ME, MADISON AVENUE.

ALL

**YOU'RE THE STREET I LOVE.
MADISON AVENUE,
LOVE,**

MADISON AVENUE.

**OH,
SING A SONG OF MADISON AVENUE,
POCKETS FULL OF DOUGH,
FOUR AND TWENTY BUSINESS EXECUTIVES,
ALL IN A ROW.
GIVE ME AN OFFICE FLOATING IN THE CLOUDS ABOVE,**

PLEASE EMPLOY ME.

MEN

MADISON AVENUE.

WOMEN

DON'T DESTROY ME.

MEN

MADISON AVENUE.

WOMEN

YOU'RE THE STREET I LOVE.

ALL

THE END
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