

Legally Blonde JR. characters

Margot
Serena
Pilar
Gaelen
Kate
Bruiser
Elle Woods
Saleswoman
Store Manager
Warner Huntington III
Grandmaster Chad
Winthrop
Lowell
Pforzheimer
Jet Blue Pilot
Emmett Forrest
Aaron Schultz
Sundeep Agrawal Padamadan
Enid Hoopes
Vivienne Kensington
Professor Callahan
Paulette
Whitney
Dewey
Brooke Wyndham
Sabrina
Prison Guard
Kyle
Kiki the Colorist
Cashier
Stylist
Bookish Client
Judge
Baliff
Chutney Wyndham
Ensemble Roles: Waiters, Delta Nus, Frat Boys, Harvard Law
Students, Video Performers, Inmates, Salon Patrons, Salon
Workers

LEGALLY BLONDE

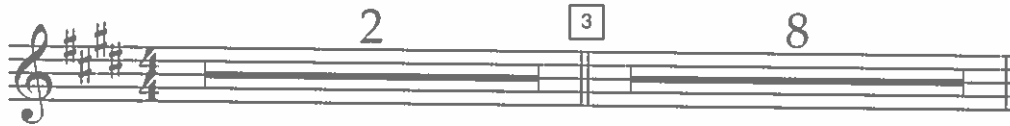
The Musical 

SCENE ONE

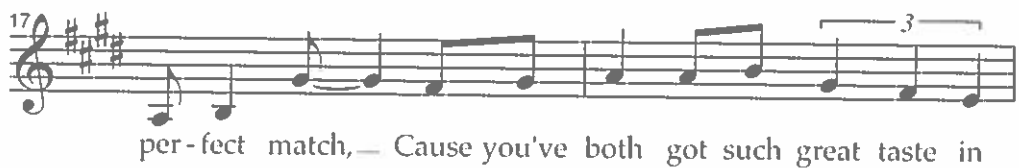
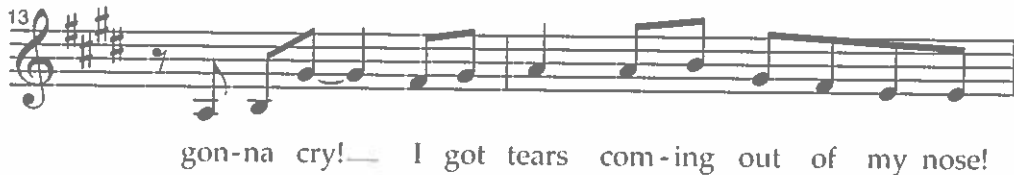
(#1 – OMIGOD YOU GUYS (PART 1) begins.)

OMIGOD YOU GUYS (PART 1)

(The curtain rises on a sorority house at the University of California, Los Angeles. A sorority girl, MARGOT, signs a "Congratulations Elle" card.)



MARGOT:
(writing in card)



1

(SERENA grabs the card from MARGOT and signs—)

clothes! Of course he will— pro-pose!"

22 SERENA:

"Dear Elle ho-ney, Ma-zel tov!— Fu-ture's

tak-ing off...— Bring that ring back and show it to me!"

PILAR:
(grabbing card and writing)

"Four ca-rats of Prin-cess cut;— Are you

psyched or what? I just wish I could be there to see..."

SERENA, MARGOT,
PILAR:

— When he gets down on— one knee!—

33


Oh. My. God.— O-mi-god you guys!— Looks— like Elle's— gon-na

36

 win the prize! — If — there e - ver was a per - fect

38

 cou-ple, this one qua - li - fies. — O - mi - god — you guys! Oh

41

 — my God, — this is hap - pen - ing! — Our — own home - com - ing

44

 queen and king! — Fin - 'ly she'll be try - ing on a

46

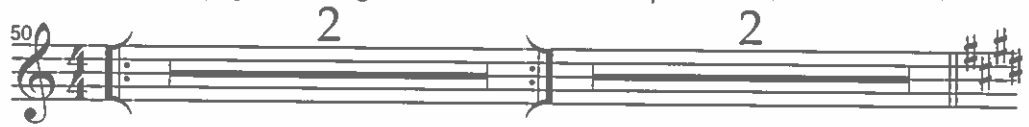
 huge en - gage - ment ring — for size! O - mi - god

48

 — you guys! O - MI - GOD!

GAELEN: Shut up! Elle?
 Shut up! Warner? Shut up!
 Engaged? Omigod!

(MARGOT and SERENA collect the card and organize the GIRLS into a procession, with candles.)

50


54 **PILAR:**

O - kay... Ev'-ry - bo - dy sign? — Good. Now —

56

— fall in line — And we'll start the en-gage-ment pa-rade.

58 **SERENA:**

Light can-dles, and sin - gle file. — Don't for -

60

get to smile. Lose the gum, Kate, you look like the maid!

62 **KATE:** **SERENA:**

— Sor - ry. Now pre - pare to se - re-nade! —

(The GIRLS cross to Elle's room as they begin the Delta Nu Engagement Chorale.)

64 **MARGOT:**
(conducting)

65 **DELTA NUS:**


— Two, three, four! "Daugh-ter of Del - ta Nu,

66




Soon to be fi - an - cée, Now that a man chose you,

68




Your life be-gins to - day. Still, in your hour of need,

70



Let it be un - der-stood: No man can su - per - sede

72



Our sac - red bond of sis - ter - hood!" — Oh
mp

74



— my God! — O - mi - god you g...

(The GIRLS bust in... but ELLE is not there.)

SERENA

Guys, she's not here.

(BRUISER the Chihuahua sits on a chair.)

MARGOT

(spoken)

Bruiser, where's Elle?

BRUISER

(Yaps)

MARGOT

She doesn't have an engagement outfit?

BRUISER

(Yaps)

MARGOT

She's totally freaking out?!

BRUISER

(Yaps)

MARGOT

She's trapped in the old valley mill?!!

BRUISER

(Yap, Yap)

MARGOT

Oh sorry, the Old Valley Mall.

(#2 - OMIGOD YOU GUYS (PART 2) begins.)

OMIGOD YOU GUYS (PART 2)

(All relieved. Then gasp.)

DELTA NUS: 3

Oh ————— My God, — O-mi-

god you guys. — Fa - shion cri-sis to su-per-vise! — No

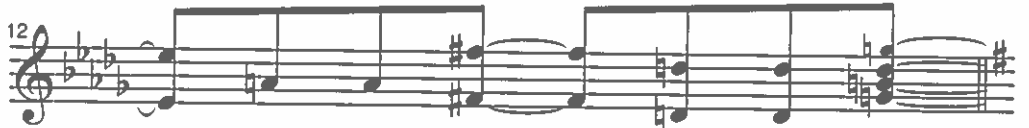
— one should be left a-lone to dress and to — ac - cess -

9

 - or - ize! O - mi - god — you guys! O - mi - god!


11

 — O - mi - god! — O - mi - god! —

12

 — O - mi - god! — O - mi - god!... —

(ELLE enters as the scene changes to a dress boutique in the mall.)


ELLE: It's almost there, but...

13 **Fanfare** **Poco rit.**


More Relaxed - In 2

18 (ELLE:)

 This dress needs to seal the deal; — Make a

20

 grown man kneel; But it can't come right out and say "Bride".

22

 Can't look like I'm desp-'rate, or — like I'm

24

wait-ing for— it. I've got - ta leave War - ner his pride.

26

— So "Bride" is more.... im - plied.

28

SERENA: (DELTA NUS *ad-lib* "hi!")

— There she is!

30

ELLE:

Oh my God!— O - mi - god you guys!—

32

All this week I've had— but - ter - flies:—

Accel.

34

Ev' - ry time he looks at me it's to - tal - ly— pro - po -

Rock! **DELTA NUS: ELLE:**

36

- sal eyes! O - mi - god— you guys! (*hubbub*) So:

38 **Tempo I°**

Help me dress— for my— fair - y tale;—

40 **SERENA,
MARGOT,
PILAR:**

Can't wear some-thing I bought on sale.— Love—

42

— is, like, for - e - ver! This is no time to— e - con -

44 **ALL:**

- o-mize! O-mi-god— you guys!

(A SALESWOMAN appears.)
SALESWOMAN: (evil) Oh, blondes make commission so easy.
 (The SALESWOMAN rips a sale tag off a dress and swoops down on ELLE.)

46 **4**

SALESWOMAN: (sunny) Excuse me, have you seen this? It just came in; it's perfect for a blonde.
ELLE: Right, with a half-loop stitch on china silk?
SALESWOMAN: Uh huh.
ELLE: But the thing is, you can't use a half-loop stitch on china silk. It'll pucker. And you didn't just get this in because I saw it in last May's Vogue.

50 **8**

58 **Lightly** **DELTA NUS:**
(sotto voce, delighted)

Oh — my God! — O - mi -

ELLE: I'm not about to buy last year's dress at this year's price. **DELTA NUS:**

god you guys! — Elle

64

— saw right through that sales-girl's lies.—

ELLE: It may be perfect for a blonde, but I'm not *that* blonde. **(ELLE:)**
(sings to SALESWOMAN)

2

I may be in love, but I'm not

(The STORE MANAGER recognizes ELLE and rushes over.) **STORE MANAGER:**

69

stu-pid, la - dy: I've — got eyes. O - mi-god!

71 *(to SALESWOMAN)*

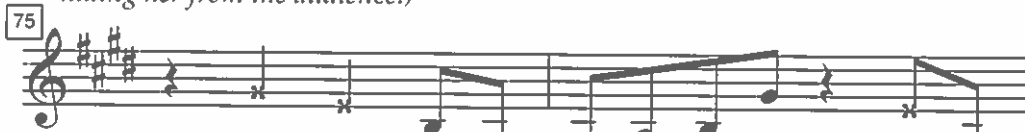
Elle Woods! Sor - ry, our mis - take! Court-ney,

(to ELLE)

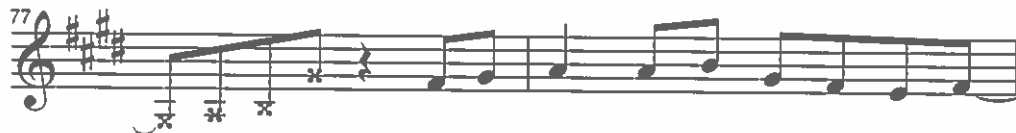


take your break. Just ig-nore her, she has-n't been well...

(The STORE MANAGER hands her a new dress.
She and the DELTA NUS swirl around ELLE,
hiding her from the audience.)



Try this! La - test — from Mi - lan, Go on, —



— try it on! I take care of my best cli - en - tele.



— It's a gift from me — to Elle! —

Rit.

(The WOMEN part. ELLE re-appears, wearing the
new dress, which is spectacular. And pink.)

(STORE MANAGER:)



ALL:



Ah! —

83 **Slower**
ELLE:
f Oh. My. God. — O - mi - god you guys! —
(ALL:)
f Ah! — Ah ah! —

85
This one's per - fect. And it's just my size! —
Ah

Faster **Accel.**
87
See? Dreams real - ly do come true. You ne - ver have to com -
p ah... —

89
- pro - mise. O - mi - god!! —
DELTA NUS:
Oh

91

— My God! O-mi - god you guys! — Let's

93

— go home be - fore some - one cries! — *p* If —

95

— there e - ver was a per-fect cou-ple, this — one qua-

97

ELLE:

No, I love

- li-fies! Cause we love — you guys!

99

— you guys! O - mi - god! O - mi - god!

O - mi - god! O - mi - god!

Detailed description: This system contains two staves of music. The top staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a melodic line with eighth and quarter notes. The bottom staff continues the melody with similar rhythmic values. The lyrics are placed below the notes.

101

You guys!

You guys!

Detailed description: This system contains two staves of music. The top staff has a treble clef and a common time signature. It shows a melodic line with a long note followed by a quarter note. The bottom staff has a bass clef and a common time signature, showing a bass line with a long note followed by a quarter note. The lyrics are placed below the notes.

103

Detailed description: This system contains two staves of music. The top staff has a treble clef and a common time signature, showing a melodic line with a long note followed by a quarter note. The bottom staff has a bass clef and a common time signature, showing a bass line with a long note followed by a quarter note. There are no lyrics for this system.

105

O - mi - god!!!

O - mi - god!!!

Detailed description: This system contains two staves of music. The top staff has a treble clef and a common time signature, showing a melodic line with a long note followed by a quarter note. The bottom staff has a bass clef and a common time signature, showing a bass line with a long note followed by a quarter note. The lyrics are placed below the notes.

(#3 - TRANSITION TO SERIOUS begins.)

SCENE TWO

(WARNER HUNTINGTON III and ELLE are in an outdoor courtyard restaurant.)

ELLE

Oh, Warner. Tonight's just perfect.

WARNER

No, you're perfect.

ELLE

No, you are.

WARNER

No, YOU are.

ELLE

No, you.

WARNER

No, you.

ELLE

You.

WARNER

You.

ELLE

You. Okay, I'm even irritating myself.

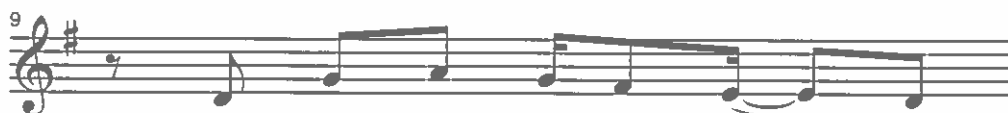
(#4 – SERIOUS (PART 1) begins.)


SERIOUS (PART 1)

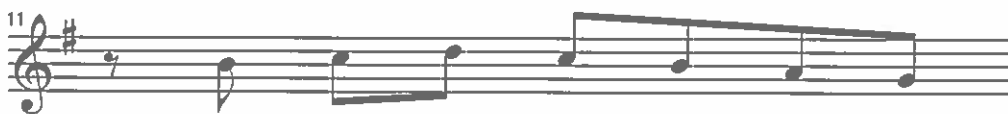
WARNER: Elle, I want you to know how happy you've made me. Every guy dreams about finding a girl who looks like you.



7  I guess it calms my fear— To know it's not a sur-prise.

9  I thought one look at you,——

10  Look-ing like a dream—— come true,——


11  Would leave me speech - less like you

12  al-ways do! But now we're wide a - wake.——

14  — And we've got some plans—— to make;——

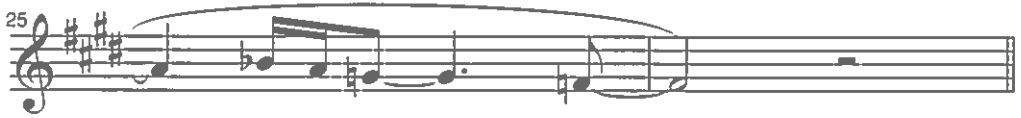
16  Let's take some ac - tion, ba - by!

17  So ba-by give— me your hand.——

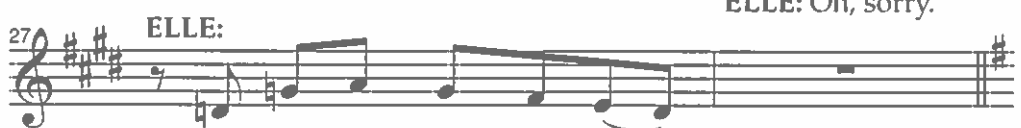
19 
 I've got some dreams to make true._____

21 
 I've got the fu - ture all planned..._____ It's


23 
 time to get se-ri-ous, — Time to get se-ri-ous with you.

25 

WARNER: Uh, honey,
 I'm not finished?
 ELLE: Oh, sorry.

27 **ELLE:** 
 I ne - ver thought that I...—

Disco! (same tempo)

**WARNER,
 WAITERS:** **WARNER:** 
 Se - ri - ous! — Got-ta wake up — and take our jour - ney

**WARNER,
 WAITERS:** **WARNER:** 
 Se - ri - ous! — I'm tel - lin' you as — a fu - ture at - torn - ey!

33 (WARNER:) You want the moon and sky?— Then take it, don't be shy!—

WAITERS: Ah... Ah... O-

35 Ba - by that's why you and I...
 kay! Ah,

Broadly

37 ELLE: Should break up! Yes, ba-by, I'll give you my hand;

(ELLE:) we WHAT?

(ELLE:) You're breaking up with me?
 But, I thought you were *proposing*.

WARNER: I did talk to my parents about it Pooh Bear, but... they expect a lot from me. I'm going to Harvard Law School and my brother's at Yale Law – so's his new wife.
ELLE: Oh, so I'm not good enough for you? Warner, I'm from Malibu! Richard Simmons is our neighbor!

40 **Sourly** 8

WARNER

Elle, if I'm gonna be a senator when I'm thirty I need someone serious.

ELLE

What does that mean, I'm not serious—? But I'm seriously in love with you.

(#5 – SERIOUS (PART 2) begins.)

SERIOUS (PART 2)

WARNER:

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

I've got some dreams to make true._____

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

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

(ELLE leaves.)

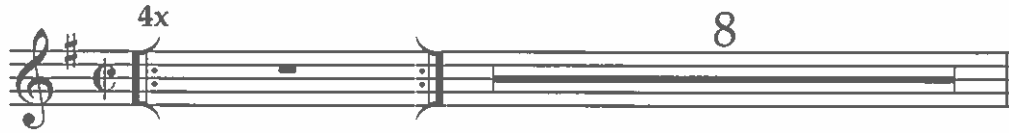
WARNER: Check, please.

SCENE THREE

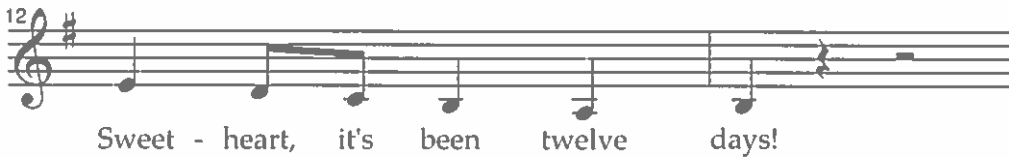
(#6 – DAUGHTER OF DELTA NU begins.)

DAUGHTER OF DELTA NU

(DELTA NU GIRLS are outside Elle's door.)



10 DELTA NUS:



MARGOT:

(picking up a discarded wrapper, horrified)



PILAR

Tell me those are fun-sized.

(ELLE comes out of her room.)

ELLE

Girls, must we all descend into madness?

PILAR

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

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

ELLE

Thanks, Pilar. But it's gonna take more than *Elle* and *Town and Country* to bring me back from my shame spiral.

MARGOT

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

(The GIRLS make a triangle symbol and look heavenward. ELLE smiles despite herself and flips through Town and Country then screams bloody-murder.)

SERENA

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

(ELLE jerks to attention, holds up the magazine.)

ELLE

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

(MARGOT and SERENA inspect the photo and collectively cringe.)

SERENA

(horrified)

Muffy Vanderbilt?!

MARGOT, SERENA & PILAR

Muffy?!

ELLE

Wait a sec! That's the kind of girl Warner wants! Someone serious!

(#7 - WHAT YOU WANT (PART 1) begins.)

WHAT YOU WANT (PART 1)

(ELLE:) Someone
lawyerly!

Someone who
wears black even
when nobody's dead!



Girls, I
have a—

(ELLE:)

Brightly



Com-plete-ly bril-liant plan!

What you



want, War - ner, what you want is— me.— But you



need to— see— me in a brand new do-main. Well it's plain,




— War - ner, in a diff - 'rent set - ting, you will



see you're get - ting all of this *plus* a brain! I'll

14



meet you there at Har- vard with a book in my hand. Big

16



stur - dy book! — Big word - y book! —

17



Full of words I'll un - der - stand, And

18



right there — is where you'll see it — too: War-ner,


20



what you want — is right in front of —

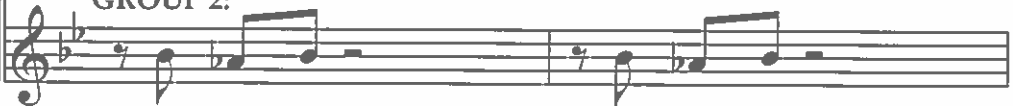
21

(ELLE:) ELLE,
GROUP 1:



you! It's — clear. Right — here.

GROUP 2:



What you want! What you want!

23

Is right in front of you, Front of you!—

What you want Is right in front of you, Front of you!—

25

It's clear. Right here.

—What you want! What you want!

27

Is right in front of you, Front of you!—

What you want Is right in front of you, Front of you!—

29

ELLE:

Step One: He's off to Har - vard Law,—

30 (ELLE:)

— So I get in there too. Make War-ner re-as-sess: Im-

ALL:

Step Two?

32

press him with my high I. Q.

Step

33

We throw a great big wed-ding, And—

Three! And—

34

— in-vite all Del-ta Nu!

KATE:

— in-vite all Del-ta Nu! That's great. Nice plan. Now

(Meet KATE, Delta Nu's scholastic chair.)
 (KATE:) Harvard Law School?
 ELLE: I have a 4.0 average.
 KATE: Yeah, in fashion merchandising.
 What makes you think you can do this?

(KATE:)

can we think this through?

41 ELLE:

Love! I'm do-ing this for love, And love will see me

through; Yes, with love— on my side I can't lose,

— And Har-vard can't re - fuse— A love so pure and


true... Don't law-yers feel love too?

KATE:

E - ven if they do: What you

50


want, sweet-heart, Is no ea - sy — thing. If you're


52  going to — swing — it, It will


53  wreck your sen - ior spring. Yeah, it's true: —

54  — First — you'll need an L - SAT — score of more than

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

58  need a kil-ler es - say, Or do not e-ven hope, And

60  glow - ing let - ters From your bet - ters...

61  A - ny chance you know the Pope? Oo, **ELLE:**

62 **KATE:**

nope. Too bad, 'cause that would be a— coup. And you've

64

got a lot— of work in front of— you!

MARGOT: Hey, everybody: It's the Spring Fling Bash Extreme!
FRAT BOYS: EXTREME!!!!
(ELLE tries to leave but KATE stops her. A desk appears. KATE starts a stopwatch and ELLE sits and takes a practice test.)
KATE: Not for you. You can either party or get into Harvard Law. Time to study! Go!

66

MARGOT: This year's theme? Jamaican Me Crazy!
(Poser frat boy GRANDMASTER CHAD leads the party.)

Bright Reggae (Swing 8ths)

67 4 **BOYS:**

Wo!

72 **GRANDMASTER CHAD:** 3

What u want, u wan-na be out be-cause the sun she warm?

74 3

—What u want, u wan-na be stu-dy stuck in-side your dorm?

90

ELLE:

Hold on.

BOYS:

— What u want? U wan-na hold on! Whoa!—

KATE: 151. Still not Harvard material. Once again...

Bright Reggae (Swing 8ths)

BOYS, KATE:

GO!

92

96

DELTA NUS:

f Love! She's do - ing this for

GRANDMASTER CHAD, BOYS:

p What u want, u wan-na be breath-in' in the health-y air?

98

love,— And that's how she'll sur -

—What u want, u wan-na be chas-in' him and he don' care?

100 (ELLE hands test to KATE.)

vive. There you go.

What u want, u wan-na ig-nore the pi-ty in their looks?

102 (The BOYS try to get ELLE to dance.)

I said no! Go a-way!

What u want, u wan-na say "Sor-ry, got to hit me books?"

104 Ben Folds/Ringo Starr feel

Right here is where she'll

What u want, u wan-na be sit-tin' like a lone-ly child?

106

stay, Un-til that hap-py

—What u want, u wan na be driv-in' all the fel-las wild!

108

day... That
What u want, u wan-na be feel-in' good to be a-live?...

(KATE holds up ELLE's test, marked 175 in red pen.)

(DELTA NUS:) KATE: straight 8ths

110

day she hears them say... One se - ven - ty

112 Hallelujah! (Straight 8ths) ELLE:

five! One se - ven - ty

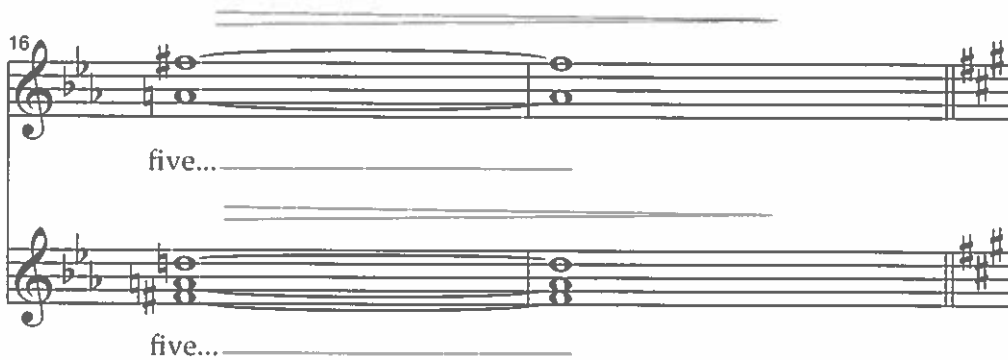
GIRLS,
BOYS:

One se - ven - ty five!

114 KATE,
ELLE:

five?! One se - ven - ty

One se - ven - ty five! One se - ven - ty



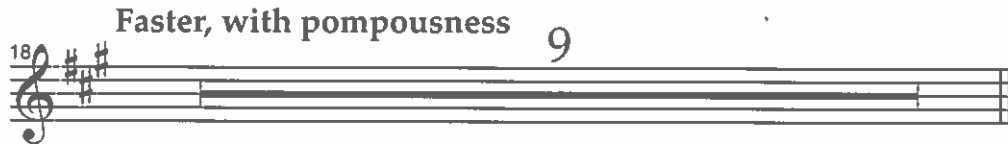
(GIRLS squeal and hug as music becomes collegiate and we go to the Admissions Office of Harvard Law School with tweedy Harvard admissions officers.)

WINTHROP: So, Harvard Law grants acceptance to Adam Cohen and Sundee Padamadan.

LOWELL: Outstanding.

WINTHROP: And now "Ms. Elle Woods." (*confused*) ...who was kind enough to send in... a headshot.

PFORZHEIMER: It says here she has a 4.0 average.



WINTHROP

Yes, in *fashion merchandising*.

LOWELL

And she got a 175 on her LSATs...

PFORZHEIMER

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

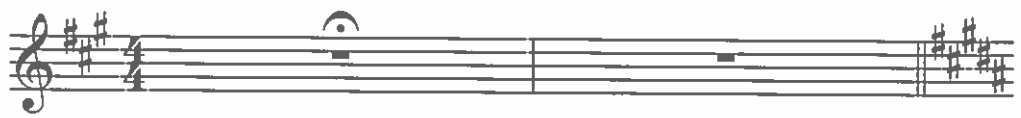
WINTHROP

I'm not arguing Ms. Woods is entirely unqualified, but she didn't bother sending in a personal essay...

(#8 - WHAT YOU WANT (PART 2) begins.)

WHAT YOU WANT (PART 2)

(Just then, PILAR bursts into the room with the DELTA NUS and the FRAT BOYS.)
PILAR: How's *this* for a personal essay?!



Dreamgirls on steroids

3 **LOWELL:** **WINTHROP:**

Good-ness me! Se-cu-ri-ty!

CHORUS:

What you want! What you want!

Detailed description: This block contains two musical staves. The top staff is for two characters, Lowell and Winthrop. Lowell's part starts with a whole rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. Winthrop's part starts with a whole rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The bottom staff is for the chorus, starting with a quarter note G4, then a quarter note A4, and a quarter note B4.

5 **WINTHROP:** **ELLE:**

Who are you? I'M What you

(CHORUS:)

What you want Is right in—

Detailed description: This block contains two musical staves. The top staff is for Winthrop and Elle. Winthrop's part starts with a whole rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. Elle's part starts with a quarter note G4, then a quarter note A4, and a quarter note B4. The bottom staff is for the chorus, starting with a quarter note G4, then a quarter note A4, and a quarter note B4.

7 **(ELLE:)** **CHORUS:**

want, Har - vard, I'm the girl for— you!— And to

Detailed description: This block contains one musical staff. The top staff is for Elle and the chorus. Elle's part starts with a quarter note G4, then a quarter note A4, and a quarter note B4. The chorus part starts with a quarter note G4, then a quarter note A4, and a quarter note B4.

9

prove it's — true... — We all

10

JET BLUE PILOT:
(saluting)

Thank

(CHORUS:)
(to JET BLUE PILOT with them)

flew here on Jet Blue! Thank you!

11

you!

This — is what Elle Woods in - spi - res! Ev-'ry-

13

ELLE:

And

one ad - mi - res her and

WINTHROP:

14

Har - vard should too! — This is
Har - vard should too! —

15

not a per - son - al es - say!
Nope! An

(CHORUS:)

16

es-say's so bor - ing and so much does not fit. So

18

we're ap - pear - ing live — right here.

19

Mak - ing clear you must ad - mit that

20

Elle Woods should join the cho-sen — few! Har-vard,



What you want _____ is right in front of... _____

WINTHROP

(taking control)

Now SEE HERE, Ms. Woods!!

(The number comes to a crashing halt.)

...You can't just barge in here with singing and dancing! This is a very flashy presentation, but I still don't see one reason to admit you.

(#9 – WHAT YOU WANT (PART 3) begins.)

WHAT YOU WANT (PART 3)



ELLE:

How a-bout... love? You ev-er been— in



love? 'Cause if you have, you'll know That love




ne-ver ac-cepts— a de-feat. — No chal-lenge it— can't




meet. No place it can-not go. Don't say no—

Stadium rock ballad


9 
— to a wo - man in Love! — Don't laugh when I — say

11 
love, — Don't think that I'm na - ìve; — Be-cause ev -

13 
- en a per - son who's smart — Can list-en to — their

15 
heart, — Can list - en and be - lieve! — So be-lieve

Faster

17 
— in what love — can a - chieve! —

19 **CHORUS:** 
Do you be-lieve! — Do you be-lieve!

PFORZHEIMER: 
I do!

21 **ALL except WINTHROP:** (to WINTHROP)
Yes we be-lieve in love How 'bout you!

LOWELL:
Me too!

23 **WINTHROP:** Welcome to Harvard!
ALL: WHOO HOO!

Dreamgirls on steroids

26 **GROUP 1:** Now we're set! Let's go get
GROUP 2: What you want! What you want!

28 It's right in front of you! Front of you!
What you want— It's right in front of you! Front of you!

30

Now we're done! With step one!

- What you want! What you want!

32

Is right in front of you! Front of you!—

What you want— Is right in front of you! Front of you!—

34 (ALL:)

What you want! What you want!

35

What you want! What you want!

(#10 – WHAT YOU WANT (PLAYOFF) begins.)

SCENE FOUR

(EMMETT is in class with a group of first-year law students including AARON, ENID and PADAMADAN.)

EMMETT

Hello, I'm Emmett Forrest. Class of aught five. Represent. Welcome to the hallowed halls of Harvard Law. I know firsthand how hard you've all worked to be here today, so let's go around and share a bit about yourselves.

AARON

Aaron Schultz. I won a Fulbright and a Rhodes and became fabulously wealthy writing financial software code. But spending my money grew painfully insipid and stale, so now I'm here at Harvard Law.

EMMETT

Well, that's—

PADAMADAN

Sundeep Agrawal Padamadan. In my country I was a benevolent dictator, until the coup d'etat. Now I am studying at Harvard Law until my inevitable return. And you may call me "Your Majesty."

EMMETT

Pleased to—

ENID

Enid Hoopes. I did the Peace Corps, building family clinics by hand out of mud and trees. It was hot and exhausting and I loved every minute of it. But Harvard Law needs me more. Because we need more women in power fighting the oppressive, patriarchal—

(ELLE sunnily enters the room.)

ELLE

I love your top! It's so fatigue chic. So how psyched are you guys? Snaps, our first day at Harvard Law.

(silence)

Hi. I'm Elle Woods. And this is Bruiser Woods.

ENID

(grudgingly)

Enid.

ELLE

Oh my God, we both have names that start with an E!

ENID

(sarcastic)

Oh my God, we're, like, practically twins!

(Other STUDENTS snicker.)

EMMETT

(coming to rescue)

We're just going around the room... tell us something about yourself.

ELLE

Me? Okay. So I'm a Gemini with a double Capricorn moon and I have a bachelor's degree from UCLA where I was Sig Ep Sweetheart, president of Delta Nu Sorority and founded the charity Shop for a Cause.

EMMETT

(encouragingly, a good section leader)

Huh. I don't think dogs are exactly allowed in class.

ELLE

(smiles a bit)

Oh, Bruiser's not a dog. Bruiser's family.

(WARNER enters followed by VIVIENNE.)

WARNER

ELLE?!

ELLE

Omigod, Warner! That's so weird; I totally forgot you go here!

WARNER

What are you doing here?

ELLE

I go here.

WARNER

You got in to Harvard?

ELLE

What? Like it's hard?

EMMETT

I think this is yours.

(reading)

Woods, comma, Elle...

ELLE

Is this my social agenda?

EMMETT

No, your academic roster.

ELLE

Right. There's that.

(to WARNER)

Let's totally catch up after class.

(ELLE is about to take a seat when VIVIENNE KENSINGTON sees her. If anyone ever personified the tasteful Talbots blue blood, it's VIVIENNE. She spots ELLE and her head-to-toe pink.)

VIVIENNE

All that pink you're wearing. Is that even legal?

ELLE

Pink's my signature color.

VIVIENNE

So I gathered.

EMMETT

Callahan should be here any second. Three years ago I was sitting right where you're sitting and I'd heard the same rumors I'm sure you've heard too. Callahan's ruthless. What you really need to know is—

(EMMETT falls silent as CALLAHAN enters.)

CALLAHAN

—You have the right to remain silent. Anything you say will be used against you.

(The CLASS sits up straight to listen.)

When you choose a career in law you're bound to hear that "a lawyer is a shark." Ignore that. It's simplistic and it's stupid. Only some of you will turn out sharks. The rest... are chum.

(No reaction from the CLASS.)

What's my point? I'll tell you. From this class I will hire four young sharks to work at my billion-dollar law firm. As interns. For me. Virtually guaranteeing a career. Provided you can survive.

(CALLAHAN notices ELLE in the front row.)

Now, Ms...?

ELLE

(brightly)

Woods. Elle Woods.

CALLAHAN

Someone's had their morning coffee. Would you summarize the case of State of Indiana v. Hearne from your reading, please.

ELLE

Okay, who assigns reading for the first day of class?

(Some of the CLASS laughs, but most flinch. CALLAHAN turns slowly.)

CALLAHAN

You have guts, Ms. Woods.
(looks at class roster and picks another name)
Ms. Kensington.

VIVIENNE

Yes.

CALLAHAN

Let's say you teach a class at Harvard Law School and a girl on whom you call hasn't read the case at all should you let it go, or—

VIVIENNE

No! I'd throw her out.

(#11 – THE HARVARD VARIATIONS begins. CLASS gasps. CALLAHAN points to the door and ELLE leaves.)

SCENE FIVE

(ELLE, kicked out of class, walks into the day, stunned. EMMETT leaves class, runs after her.)

EMMETT

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

ELLE

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

(VIVIENNE walks out of the classroom, overhears.)

EMMETT

(confused)

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

ELLE

Okay.

(sees VIVIENNE)

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

VIVIENNE

Do what?

ELLE

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

VIVIENNE

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

EMMETT

So I'll give you ladies a moment then.

(EMMETT creeps back into class. WARNER enters.)

WARNER

Hey!—

ELLE

Warner! Thank God you're here.

(ELLE goes up to a stunned WARNER.)

WARNER

Elle, I'm sorry—

ELLE

Sorry about what?

VIVIENNE

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

ELLE

Do you know her?

WARNER

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

ELLE

I'm sorry. What did you say?

VIVIENNE

He said *I'm* his girlfriend.

ELLE

GIRLFRIEND?!?!?!?!?

(#12 – POSITIVE (UNDERSCORE) begins.)

SCENE SIX

(ELLE is sitting in a salon chair at the Hair Affair.)

PAULETTE

Hey there! Welcome to the Hair Affair.

ELLE

Make me a brunette.

PAULETTE

What? Brunette? Honey—
(gestures to her hair)
 —you're a genetic lotto win! Alright, something else is goin' on here. Back up. Paulette's listenin'. Spill.

ELLE

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

PAULETTE

That's a good school!

ELLE

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

PAULETTE

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

ELLE

She's—
(air quotes)
 —“serious” with mousy brown hair. Apparently that's what Warner wants. So, you have to make me a brunette.

PAULETTE

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

(#13 – IRELAND begins.)

IRELAND

(PAULETTE:) Love!! I can help you.
 I've been there before.

7 In 1

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

11

fa - ther I... nev-er knew; But my

15

grand - fa-ther came from I - re-land. The

ELLE: Ireland?
PAULETTE: Ireland!

19

land where dreams come true.

24 (PAULETTE:)

He said all I - rish men are like

27

he - roes. They're des - cend - ed from po-ets and

31

kings. So I swore I'd get mar - ried in

35

I - re-land. _____ In a wed-ding like Lord Of The

A little faster

39

Rings. _____ And — my

Flowing

43

red - head - ed _____ groom, _____ I can see 'im. —

46

As we stroll past the church-es and

49

farms. _____ He's a sail-or named — "Brend-an!" or...

53

"Li-am!" He can dance with-out mov-in' his —

57

arms! _____ In a

61 Not too fast

club once I met this guy — De-wey, Who played

65 drums in a lo - cal band, And he told

69 — me that he was from I - re-land. And I

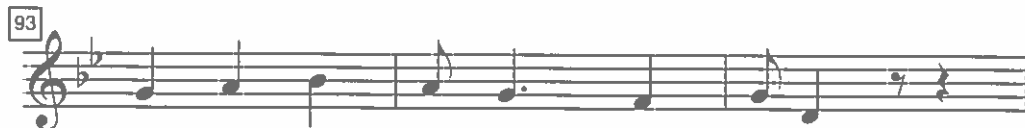
73 thought he was tru - ly grand. So I

77 let him move in - to my trail - er, and I

81 fol-lowed him 'round — in a fog. 'Till he

85 dumped me for some girl named "Kay-la," Took my


89 
 sav-ings and took my dog. My

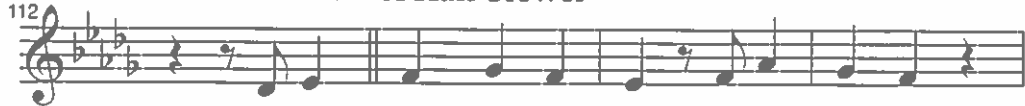
93 
 grand - fa - ther should-a just shut it!

96 
 Ev - 'ry sto - ry he told me steered me

99 
 wrong! All the dreams that he gave me got

103 
 gut-ted. All that's left is this... weird En-ya

107 
 song.

(to ELLE) **Poco rit. A Hair Slower**
 112 
 But a smart girl like you has a fu-ture.



You have hope, as each new day dawns._____



Girls like you al-ways_ get to see_ Ire-land.



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



chauns._____

PAULETTE

It's days like today I miss my dog Rufus the most. He's my angel...

(ELLE looks at the photo.)

ELLE

Beyond adorable. And no woman should be denied her dog.

PAULETTE

Tell me something I don't know.

(PAULETTE pulls herself together as VIVIENNE and her FRIENDS enter, talking amongst themselves.)

VIVIENNE

So I'll bring the lobster potstickers.

WHITNEY

Perfect. Now that's a party.

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

ELLE

(can't help herself, blurts)
 There's a party?
(sees VIVIENNE)
 Oh. Hello, Vivienne.

VIVIENNE

Hello, Elle.

WHITNEY

Yeah...
(looks to VIVIENNE, nervous)
 Next Friday night a few people are getting together...

PAULETTE

Hey, maybe that guy you like'll be there, Elle! You should go!
(Instantly VIVIENNE knows who the guy in question is and embraces this opportunity.)

VIVIENNE

Definitely come. It's a costume party.

ELLE

I love costume parties!

VIVIENNE

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

ELLE

Thanks, Vivenne.

(VIVIENNE and WHITNEY exit.)

PAULETTE

Now go and do this, honey. 'Cause if a girl like you can't win back your man, there's no hope for the rest of us.

ELLE

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

(ELLE and PAULETTE hug and ELLE dashes out to change.)

PAULETTE

Now you go and fight for him!

(#14 – HARVARD PARTY MUSIC begins.)

SCENE SEVEN

(A Harvard Law party.)

VIVIENNE

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

WARNER

So you've said.

VIVIENNE

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

WARNER

Great.

(ELLE enters the party dressed as a bunny. She is the only one in a costume. Everyone is silent, stunned. Instantly she realizes she's been duped when she sees VIVIENNE and FRIENDS giggling hysterically at the sight of her.)

PADAMADAN

Whoa.

WHITNEY

Oh my God.

(ELLE holds her head high, searches for WARNER. His eyes just about pop out of his head when he sees her in costume.)

ELLE

Hi, stranger.

WARNER

Elle! Man!... What's with the costume?

ELLE

Can't a girl shake things up?

WARNER

I still can't get over the fact you're here at Harvard...

ELLE

Warner, I got into this school, too. And now we're here together, studying law. Maybe we'll both get Callahan's internship and work together...

WARNER

Whoa. Wait a second. Elle. You don't ACTUALLY believe you have a chance of getting the internship?

ELLE

(wounded)
Of course?

VIVIENNE

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

ELLE

Hello, Vivienne.

WARNER

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

ELLE

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

VIVIENNE

You're not going to make it through the semester, let alone get Callahan's internship. Face it, bunny: Someday, we'll nominate Supreme Court justices... And you'll... tan.

ELLE

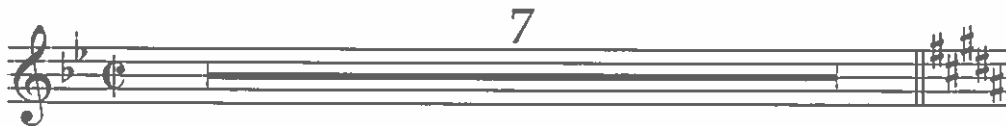
Thanks for your great tip on the "costume party." I see you came as Last Year's Sample Sale.

(#15 – CHIP ON MY SHOULDER (PART 1) begins. ELLE and VIVIENNE face off for a moment, then ELLE marches out. Once out of sight, she deflates. As she walks, giving into despair, she passes EMMETT. The scene shifts to outside.)

SCENE EIGHT

**CHIP ON MY SHOULDER
(PART 1)**

EMMETT: *(shocked to see her bunny suit)* Whoa, Elle... What's up, Doc?



Colla voce, slow

8 ELLE:
 Love! I put my faith in Love. I fol - lowed where it

EMMETT:
 'Scuse me?

10 led... (EMMETT:) Wait, go back.

Love led you here? You came

Dictated


13 (EMMETT):
 out here to fol - low a man? — Har - vard Law

15 — was just... "part of that plan?" Man, what rich — ro - man - tic

18 ELLE: Malibu? (EMMETT):
 plan - et are — you from? In - stead of ly -

21

 - ing out side — by the pool, You stalk some guy —


23

 — to an I-vy League school? That's the weird - est rea-son


Andantino, with a pulse


26 (EMMETT:) 2

 I...
 ELLE: 2

 Well, why'd — you come?

29 EMMETT:

 O - kay. I grew up —

31

 — in the Rox - bu - ry slums. With my Mom

33

 — and a se - ries of bums. — Guys who

35

 showed me all — the ways — a man — can fail.

37 I got through

39 Har - vard, I worked like a fool; — Worked two

41 jobs in ad - di - tion to school. — So for-give

43 — me for not weep-ing at your tale.

ELLE: Excuse me! Just because you've got some kind of chip on your shoulder—

EMMETT: (interrupting) You know what? You're right.

45 (EMMETT:) There's a

49 chip on my shoul - der, — And it's big as a boul-

52 - der. — With the chance I've been giv - en,

54

I got-ta be driv-en to ex-cel — I'm so

57

close I can taste it, — So I'm not gon-na waste

60

— it. Yeah, there's a Chip On My Shoul -

62

- der; — You might wan-na get one as — well.

ELLE: I'm sorry, but that sounds highly negative...

EMMETT: Hey, I'm just being honest. When you weren't born into privilege, you gotta work twice as hard.

ELLE: Wait. Two jobs plus law school?

65

EMMETT: I haven't slept in six years!

ELLE: So, I just need to prove to everyone that I'm serious.

EMMETT: What you need is to get to work.

(ELLE and EMMETT head off to study, the CHORUS crosses and time passes to the Thanksgiving Break.)

69

CHORUS:
Tis a

77

gift to be sim - ple, Tis a gift to be

80 *pp*

free. Mm mm mm mm mm mm

83

mm mm mm mm mm mm mm

(Back in the dorm room, EMMETT sits patiently with a law book as ELLE waves out the door.)

ELLE: (calling out door) Bye, Warner! Have a great Thanksgiving! Say "hi" to your mom and dad for me! And Grandma Bootsie!

(ELLE starts packing.)

EMMETT: Define Malum prohibitum.

ELLE: "Malum prohibitum" is...

EMMETT: (prompting) An act prohibited by...

ELLE: Prohibited by law! Like jaywalking! Or chewing gum in Singapore.

EMMETT: Therefore "Malum in se..."

ELLE: Is an action that's evil in itself! Assault, murder, white shoes after Labor Day...

EMMETT: Good. (noticing her packing) Where you going?

ELLE: Home, of course. Thanksgiving Break, remember?

EMMETT: Interesting.

85 ^{3x} (vocals 1st x only) ⁶

mm... _____

ELLE: What?

EMMETT: Well...

93 ³ (EMMETT:)

I pre -

97 (EMMETT:)

dict you will prob - ab - ly pass... ..In the

ELLE:

Yes!

99

bot - tom per - cent of your class. If you're

What?

(EMMETT:) (optional spoken) -----

101

going for me - di - o - cre, — you've done

(EMMETT:)

103

great. Look, they laughed at

ELLE:

That's not fair!

(EMMETT:)

105

me like they're laugh - ing at you; we can't

107 *p*

 win if we don't fol - low through! Might I ven -

109

 - ture your va-ca - tion plans can wait? —

(ELLE takes off her coat and returns to work. Time passes to the Christmas Break. The CHORUS crosses in cute holiday outfits, sprinkling snow.)

ELLE: Why do you always have to be right?
 112


115 **CHORUS:**

mp Glo... o... o... o... o... o... o... ri-a!

(Elle's dorm room. EMMETT gives a gift to ELLE.)

119

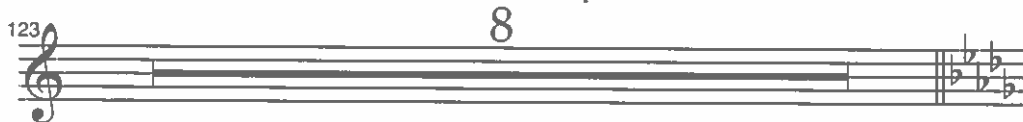
 In ex-cel-sis De - e - e - o!... —

EMMETT: For you. Not quite as good as going home for Christmas, but...

ELLE: You are TOO sweet!

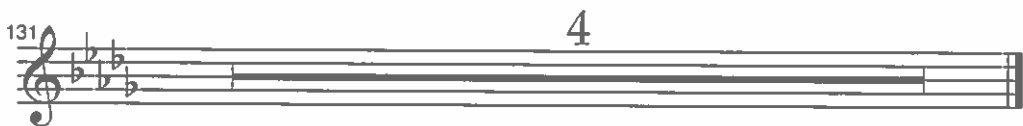
(ELLE opens the gift.)

EMMETT: It's a real timesaver! It's shampoo and conditioner in one!

123


ELLE: *(horrified)* Aaaaaaggghhhhh! *(They laugh.)*

Thank you. You are so adorable to think of me.

131


(WARNER passes by the open door, sees ELLE and enters.)

WARNER

Elle. Hey. Have you seen Viv? I've been looking everywhere for her...

ELLE

(twitterpated)
Yeah.
(beat)
I mean no.

WARNER

Great. We're gonna miss our flight...

(#16 – CHIP ON MY SHOULDER (PART 2) begins.)

CHIP ON MY SHOULDER (PART 2)

(WARNER exits.)

EMMETT:

Um, Elle?...

Slowly, colla voce

(EMMETT:)

I don't know if you not-iced be -


3

fore, But each time — War - ner walks through the

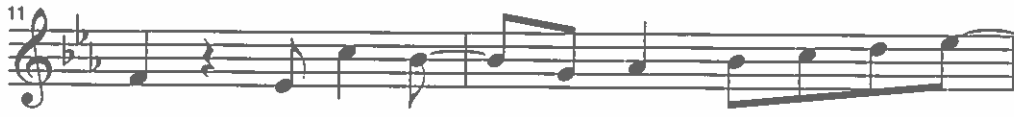
5

door, Your I. Q. goes down to for - ty. may-be less.

ELLE: (still staring after WARNER) Huh?

8 (EMMETT:) 

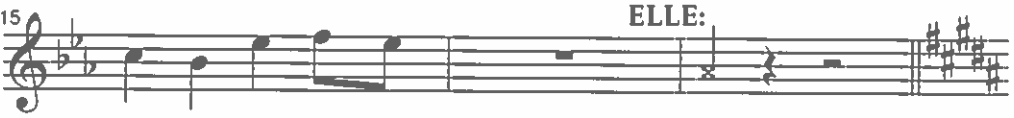
Though it's hard-ly my bus-'ness to

11 

say, Could it be, — the real thing in your way —

13 

— Is the ve - ry guy — you're


15 

try - ing to im-press? Yes!

Magical slow burn eureka moment, with a poco a poco accel.

18 (ELLE:) 


I've been smil-ing 'n sweet 'n

20 

thro-rough-ly bea-ten, blow-ing my chance!


22 **Accel.** 


Let's not chase him a - way, Let's


24 
face him and say, "Hey Punk, let's dance!"

(The CHORUS passes in front.)


26 **CHORUS:** *cresc.* 
Ah, ah, ah, ah, ah, ah,

28 
Daugh-ter of Del - ta Nu!_____

30 
Show 'em that you're no fool..._____

32 
Daugh-ter of Del - ta Nu!_____ Go

34 
_____back to school with a big chip on_____ your should-

36 
- er!_____ 2

(We are back in Callahan's class.)

CALLAHAN

Plaintiff ordered a princess party and got pirates instead.

(ELLE gasps at the horror.)

WARNER

Breach of contract. There was no meeting of the minds. They don't have to pay.

CALLAHAN

Now you're thinking like a lawyer.

(ELLE timidly raises her hand.)

Yes, Ms. Woods?

ELLE

While Mr. Huntington makes an excellent point, I just have to ask... did the kids actually see the pirates?

CALLAHAN

The mother shut it down during the opening number – there were parrots and peg legs, but not a princess in sight.

ELLE

Contracts can be express or implied. Baltimore and Ohio Railroad v. U.S., 1923. Once the pirates began their show, even for a second, the contract was, in fact, implied. Pirate parties are tragic, but the mother has to pay.

CALLAHAN

Ms. Woods, you just won your case.

(#17 – CHIP ON MY SHOULDER (PART 3) begins.)

CHIP ON MY SHOULDER (PART 3)

ELLE: Omigod!!!

(The CLASS reacts positively. EMMETT beams.)

CALLAHAN: I assume you're applying for my internship. Do you have a resume?

ELLE: Here you go and thanks in advance for your consideration.

(ELLE whips out a pink resume.)



CALLAHAN: (*smells resume*)

Dear God, it's scented.

EMMETT:

5

She was

A tempo

7

some - thing to see there; I'm just

9

hap - py I could be there! First big

11

test and she aced it! She's so close she can taste

ALL:

14

it! She got a chip on her shoul - der...

17

Guess you ne-ver can tell...

21

25 (ALL:) *f* With lit - tle Miss Woods, com - ma, Elle! _____

27 _____ 4

(#18 – CHIP ON MY SHOULDER (PLAYOFF) begins.)

SCENE NINE

(A dumpy trailer has appeared, ELLE enters with PAULETTE by her side, trailed by EMMETT.)

ELLE

Paulette, are you ready?

PAULETTE

I don't know, Elle. Dewey scares me.

ELLE

Channel that fear and tell yourself you are a strong, independent woman. You **MUST** be reunited with your dog.

(DEWEY enters and sees PAULETTE.)

DEWEY

Paulette, get offa my property!

PAULETTE

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

DEWEY

(taunting, sings)

Well, you can't see him! Best decision I ever made? Throwin' you out!

(DEWEY begins to leave.)

PAULETTE

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

ELLE

They lived together for ten years—

(Emboldened, ELLE crosses to DEWEY.)

DEWEY

Now what?

ELLE

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

DEWEY

(nervous)

Lawyers?

ELLE

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

DEWEY

Huh?

ELLE

Translation:

(ELLE looks to PAULETTE:)

ELLE & PAULETTE

We're taking the dog!

(#19 – RUN RUFUS RUN!/ELLE REFLECTS begins.)

RUN RUFUS RUN!/ELLE REFLECTS

(PAULETTE looks at ELLE.)

PAULETTE: Oh, Elle, this is the nicest thing anybody's ever done for me, bar none.

(PAULETTE runs offstage to get Rufus.)

3



(PAULETTE:) ...Oh, Rufus, my angel! I love you.
 (ELLE looks where PAULETTE just left and something dawns on her.)

4 4 ELLE: //

Wait... was that

Freely - In 1

9

Law? Is this the point of Law? I'm feel-ing kind of...

EMMETT:
 You okay?

A tempo - In 4

11 (ELLE:)

high. This is why — we all stu - dy and slog:

Accel.

13

— To help the un - der - dog! I so i - den - ti -

15

fy! That's why I...

(AARON enters, interrupting.)

AARON

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

(Everyone chatters, excited.)

CALLAHAN

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

EMMETT

Yes, sir!

(CALLAHAN slaps the internship list on the wall; everyone's crazed to see who made the cut. CALLAHAN strides off.)

ELLE

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

(ELLE and EMMETT have a moment. A crowd collects around the list.)

ENID

Yes! Score!

(VIVIENNE sees the list, squeals, sees WARNER enter.)

VIVIENNE

Oh, Warner! We got Callahan's internship!

WARNER

What?

VIVIENNE

It's just like we planned!

WARNER

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

(WARNER gets down on one knee before VIVIENNE!)

Marry me?!

VIVIENNE

Yes.

(#20 – SO MUCH BETTER begins.)

SO MUCH BETTER

(VIVIENNE accepts, they hug. VIVIENNE examines her ring, shines it right in ELLE's eyes. As everyone congratulates WARNER and VIVIENNE, ELLE, in a fog, walks to the list.)

Poco rubato

ELLE: 2

All of this time — I planned, — I'd be pa -

- tient and — you would love — me a - gain. —

5

You'd come to re-spect — my mind, — And at last

7

— you'd find — You could love — me a - gain. —

9

— And I have turned — my whole world up -

11

- side down try-ing not — to let — you go.

13

— Watch-ing you walk — a - way — Is

(EMMETT taps her on the shoulder.) (EMMETT points to the list.)

15 like a fa - tal blow... What?

Allegro; Rock

17 ...Whoa. 18 Is that my name up on that list?


19 Does some-one know that I ex - ist?


21 Is this a mis-take? Am I e - ven a-wake?

(EMMETT pinches her.)

23 Pinch me now to make sure...

25 26 Ow! Yes! That is my name in black and white!

27 
 — May-be I'm do - ing some-thing right... — Wow,

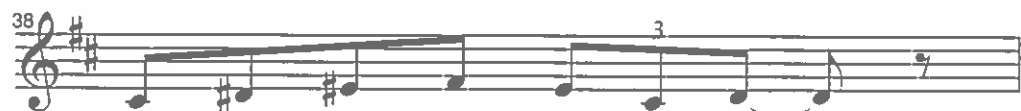
30 
 I feel so — much bet - ter than be-fore! —


32 (ELLE:) 
 CHORUS: 
 Guess she's so — much bet - ter than be-fore. —

34 (CHORUS:) 
 Yes, she's so — much bet - ter than be fore! —

36 ELLE: 
 May - be she's what you pre - fer. —


37 
 But hey, last year I was her. —


38

May - be you will change your mind,—



39

But you might look up to find—

40

I've gone on to bet - ter things:

41

Bet - ter jobs— or big - ger rings.—

42

I don't have the time to cry...

(ELLE:) 44
43

I'm too bu - sy lov - in' my name...— up! On that list!—
CHORUS:

My name— up! On that list!—

45

Kind of a cool i - ron - ic twist!

Kind of a cool i - ron - ic twist!

47

Who else can I tell? Ooh, wait! where's my cell?

49

Mom will fall on the floor... Ah, Ah, Ah!

51

52

Hey, Mom! Look at my name in black and white!

Hey, Mom! Look at my name in black and white!

53

— Your daugh-ter's do - in' some - thin' right!

— Your daugh-ter's do - in' some - thin' Some-

55

— And I feel so — much bet -

- thin' right!— And I feel so — much bet -

57

58

- ter... I'll be there on Mon - day, nine — o-'clock,

- ter... I'll be there on Mon - day, nine — o-'clock,

59

— Then we will see — who walks — the walk.

— Then we will see — who walks — the walk.

61

No, no, I can't wait! I will be there at eight!

63

When they un - lock the door... Ah!

65

66

Oh! Oh! I'll e - ven dress in black and white!

Oh! Oh! I'll e - ven dress in black and white!

67

See, I have not be - gun to fight!

See, I have not be - gun to fight!

69

And you'll go... Much bet - ter!

Whoa! Hel - lo!

71

Much bet - ter! And soon all y'all gon - na know

And soon all y'all gon - na know

73

That I am so much bet -

- much bet - ter!

75

- ter... I am so much bet -

I am so much bet - ter...

77

ter, I am so much bet - ter...
I am so much! I am so much bet - ter...

Detailed description: This block contains musical notation for measures 77, 78, and 79. Measure 77 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The lyrics 'ter, I am so much bet - ter...' are written below the staff. Measure 78 continues the melody with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The lyrics 'I am so much! I am so much bet - ter...' are written below. Measure 79 concludes the phrase with a quarter note A5, a quarter note B-flat5, and a quarter note C6. The lyrics 'ter...' are written below.

80

81

Than be-fore!
Ah!

Detailed description: This block contains musical notation for measures 80 and 81. Measure 80 starts with a treble clef, a key signature of one flat, and a common time signature. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The lyrics 'Than be-fore!' are written below. Measure 81 continues the melody with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The lyrics 'Ah!' are written below. A box containing the number '81' is placed above the staff at the beginning of measure 81.

83

Ah!

Detailed description: This block contains musical notation for measures 83 and 84. Measure 83 starts with a treble clef, a key signature of one flat, and a common time signature. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The lyrics 'Ah!' are written below. Measure 84 continues the melody with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The lyrics 'Ah!' are written below.

85

ALL:

Ah!

Detailed description: This block contains musical notation for measure 85. It starts with a treble clef, a key signature of one flat, and a common time signature. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The lyrics 'Ah!' are written below. The word 'ALL:' is written above the staff at the beginning of the measure.

SCENE TEN

(# 21 – WHIPPED INTO SHAPE *begins.*)

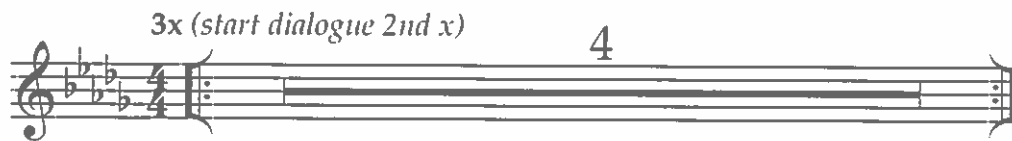
WHIPPED INTO SHAPE

(Meet BROOKE WYNDHAM. She holds up a jump rope.)

BROOKE: Hi! I'm Brooke Wyndham and welcome to the Wyndham Workout Disc 2 Challenge and our commitment to being the best you can be!

VIDEO PERFORMERS: Yeah!

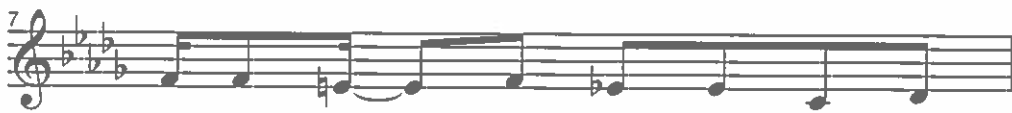
BROOKE: So grab your CardioWhyp 5000™... 'Cause if you want to get ripped? You have to get... Whypped!



Do you want an ea - sy mi - ra - cle? — Do you



wan - na lose a pound or two? Then



you can turn — this off right now: my



work - out's not for you. — I'm



talk - in' to the wo - man who wants it all: — Got - ta



pay for what you get. — 'Cause

11




size 2 clothes don't come to those too

12




la - zy to sweat! I want you

13 (BROOKE:)




Whipped in - to shape! When I say

CHORUS:




Whipped in - to shape!

14




"Jump," say, "How high?" You know you're

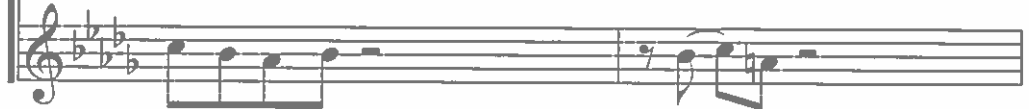


Say, "How high?"

15



do-in it right When you start To— cry! If you don't



do-in' it right To— cry!

17

look like you should, You got to

look like you should,

Detailed description: This block contains the first two systems of musical notation. The first system (measures 17-18) has a vocal line with lyrics 'look like you should, You got to' and a piano accompaniment line. The second system (measures 19-20) has a vocal line with lyrics 'look like you should,' and a piano accompaniment line. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

18

Whip it! Whip it! Whip it good! I'm

Whip it! Whip it! Whip it good!

Detailed description: This block contains the second and third systems of musical notation. The second system (measures 18-19) has a vocal line with lyrics 'Whip it! Whip it! Whip it good! I'm' and a piano accompaniment line. The third system (measures 20-21) has a vocal line with lyrics 'Whip it! Whip it! Whip it good!' and a piano accompaniment line. The key signature has three flats and the time signature is 4/4.

19

sor - ry, la - dies, no es - cape!...

sub. p

Ah, no es - cape!...

Detailed description: This block contains the third and fourth systems of musical notation. The third system (measures 19-20) has a vocal line with lyrics 'sor - ry, la - dies, no es - cape!...' and a piano accompaniment line. The fourth system (measures 20-21) has a vocal line with lyrics 'Ah, no es - cape!...' and a piano accompaniment line. The piano part includes the dynamic marking 'sub. p'. The key signature has three flats and the time signature is 4/4.

BROOKE: Come on
Sabrina, work it out!

20

Till you're whipped in - to shape!

f

Till you're whipped in - to shape!

21

Detailed description: This block contains the fourth and fifth systems of musical notation. The fourth system (measures 20-21) has a vocal line with lyrics 'Till you're whipped in - to shape!' and a piano accompaniment line. The fifth system (measures 21-22) has a vocal line with lyrics 'Till you're whipped in - to shape!' and a piano accompaniment line. The piano part includes the dynamic marking 'f'. A box containing the number '21' is placed above the second measure of the fifth system. The key signature has three flats and the time signature is 4/4.

SABRINA: I hate you Brooke,
and I love you for it.

22

Whipped in - to shape!

Whipped in - to shape!

(BROOKE and the VIDEO PERFORMERS
suddenly freeze.)

ENID: Aw! Why'd you pause it?

(A light comes up on CALLAHAN, holding a remote
control. We are, in fact, in the conference room
watching Brooke's workout video with CALLAHAN,
ELLE, VIVIENNE, WARNER, ENID and EMMETT.)

CALLAHAN: We have a lot to cover.

24

Whipped in-to sh—

Whipped in-to sh—

Chamber-music feel

CALLAHAN:
(opt. spoken)

26

Meet our brand new cli - ent, Brooke.

27

You can laugh,— but she's made tons

28

Off her D - V - Ds and book:



"Whip Your Way To Tight - er Buns."



Hap - p'ly mar - ried, so she swears,



To her six - ty - year - old stud...



Till Step - daugh - ter came down - stairs



and found Brooke all cov - ered in his blood!


CALLAHAN: Hands: Who thinks she's guilty?...
(EVERYBODY but ELLE raises their hand, including CALLAHAN.)
CALLAHAN: Okay. Now,



(CALLAHAN:)




Here is where you kids come in:

38 
 Brooke has trou - ble trust - ing me.

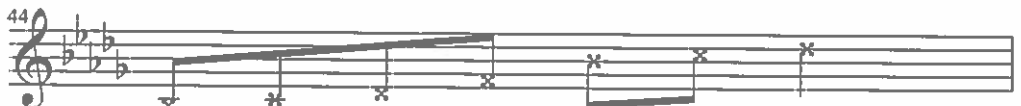
39 
 I'm her on - ly chance to win,


40 
 But I don't speak M - T - V. Though

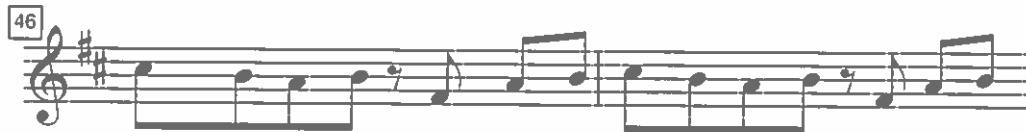
41 
 Brooke won't help her own de - fense,

42 
 She may lis - ten to her peers.—

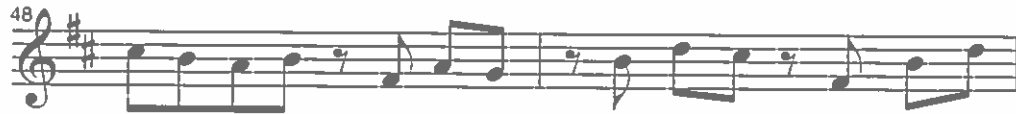
43 
 Go and place a lit - tle sense

44 
 In the space be - tween her ears.

*(ELLE raises her hand.
 CALLAHAN says to ELLE:)*
 45 
 Not now. I want her



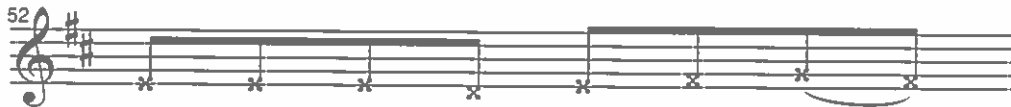
Whipped In-to Shape. If there's a brain in that hair, Tell it that



I am the key: It's a plea Or the chair. See, when I



talk to her I get nei-ther plea nor plan nor a - li-bi. To



quote from our de - fen - dant's tape: _____



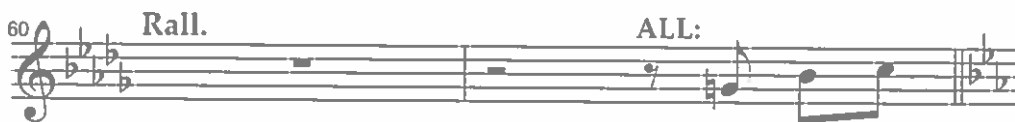
I want her "Whipped in - to shape!"

(BROOKE is leading the INMATES in her class.)

(CALLAHAN:) To the jail!

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


Slight lift, back to rock feel




ALL:
I want you

Pesante

62 
Whipped in - to shape! When I say

63 
"Jump," say, "How high?" You'll know you're

64 
do-ing it right When you start To— cry! If you don't


66 
look like you should, You got to...

Faster here


67 
Whip it! Whip it! Whip it good! Like

BROOKE:


68 
pri-son, la-dies: no es-cape!—

70 
Swipe it swipe it swipe it through, Jack it up, Dou-ble jump!

INMATES:

72 

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


74 

BROOKE:

76 

Whip it, Whip it, Whip it, Get *whipped in-to shape!*

INMATES:



Whip it, Whip it, Whip it, Get *whipped in-to shape!*

PRISON GUARD

Wyndham! You got some visitors!

(The PRISON GUARD takes BROOKE to the visiting area, where she finds ELLE, EMMETT, WARNER, VIVIENNE and ENID.)

EMMETT

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

(BROOKE is silent, unimpressed.)

Anywho, we want to free you as soon as possible, so you can bring your message back to your fans.

BROOKE

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

EMMETT

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

BROOKE

Not gonna happen.

EMMETT

Even though it could save you?

BROOKE

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

WARNER

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

BROOKE

And admit to something I didn't do?

VIVIENNE

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

BROOKE

Reasonable to do time for my husband's killer? Not really. I need a defense team who knows I'm innocent. Get out of here, all of you. GUARD!

(#22 - DELTA NU NU NU begins. This number is sung a cappella. The INTERNS file out, defeated. Everyone's out of the room, ELLE's last in line. She stops and sings...)

DELTA NU NU NU

A cappella

ELLE:

Who who is the girl with loy - al friends and
true? (snap snap) Who who has a bond as

BROOKE:
(wary)

...Who who? (snap snap)

7
 strong as Kra-zy Glue? (*snap snap*) Who can
 (*daring to hope*)
 Who who? (*snap snap*)

10 (ELLE:)
 sound the call and sis - ters all come

12 (ELLE:)
 through? (*snap*) Who? (*snap*) Who! (*snap snap*) Del - ta
 BROOKE:
 Who? (*snap*) Who! (*snap snap*) Del - ta

Faster
(joyful, snapping where underlined)
 14
 Nu Nu! Nu! Del-ta Nu Nu! Nu! You are a Del - ta
 Nu Nu! Nu! Del-ta Nu Nu! Nu! You are a Del - ta

Accel.

17 Nu! (*snap snap*) Del-ta Nu Nu! Nu! Del-ta Nu! Nu! Nu! You

Nu! (*snap snap*) Del-ta Nu Nu! Nu! Del-ta Nu! Nu! Nu! You

20 are a Del-ta Nu! (*snap snap snap snap snap snap etc.*)

are a Del-ta Nu! (*snap snap snap snap snap snap etc.*)

(They dissolve into snaps and giggles.)

ELLE

Delta Nu's former UCLA President, Elle Woods!

BROOKE

Shut up!

ELLE

Oh yeah!

BROOKE

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

ELLE

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

BROOKE

I can't tell it.

ELLE

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

BROOKE

It's beyond highlights, Elle.

(BROOKE)

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

ELLE

I will Double Delta Nu Sister Swear.

BROOKE

Okay. On the day my husband was killed, I had...
(BROOKE looks to the PRISON GUARD in earshot, whispers:)
 Lipo...

ELLE

What?...

BROOKE

(again, quiet)
 Lipo...

ELLE

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

BROOKE

(bursts like a geyser)
 LIPOSUCTION! MINIMALLY INVASIVE, OUTPATIENT LIPO,
 BUT LIPO!

(ELLE gasps.)

ELLE

Oh, my God!

PRISON GUARD

Ms. Wyndham, your time is up.

BROOKE

I had to do it.

ELLE

Your secret's safe with me.

BROOKE

(screams as she's being pulled out)
 My fans are counting on me, I can't let them down! You gotta take care of me, Elle! You swore.

(BROOKE's gone. Just then, everyone returns, including CALLAHAN.)

EMMETT

Elle, there you are.

ELLE

I got her alibi.

CALLAHAN

You're kidding. So. What is it?

ELLE

I'm afraid I can't tell you.

CALLAHAN

Why not?

ELLE

I Double Delta Nu Sister Swore not to.

VIVIENNE

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

ELLE

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

(CALLAHAN is seething.)

CALLAHAN

Emmett – a word.

(CALLAHAN drags EMMETT to the opposite side of the stage. Focus switches back to ELLE discussing with the INTERNS. CALLAHAN and EMMETT heatedly talk amongst themselves, unheard.)

VIVIENNE

Elle, if you don't give up this alibi, we will ALL lose the case.

ELLE

Then I guess we're not very good lawyers.

WARNER

Listen, Pooh Bear – Elle. Callahan wants that alibi.

ELLE

But I gave Brooke my word.

CALLAHAN

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

(CALLAHAN and EMMETT approach the remaining INTERNS.)

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

(turning to EMMETT and ELLE)

Except you two. I'd rather not see "Ratty Corduroy" or "Legally Blonde" again today.

(EMMETT and ELLE are left alone.)

ELLE

Emmett, I'm sorry—

EMMETT

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

ELLE

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

EMMETT

No, but it sure would help.

ELLE

We'll free Brooke the right way. The noble way.

EMMETT

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

ELLE

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

EMMETT

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

ELLE

And jeopardize your client's trust and our integrity?

EMMETT

Why do you always have to be right?

ELLE

I don't have to be... when I'm with you, I just am.

(#23 – OFF TO THE SALON! begins. They exit.)

SCENE ELEVEN

(The Hair Affair. Where ELLE gets a manicure from PAULETTE.)

PAULETTE

There. Now you're ready for your big trial. You sure you don't want me to paint little gavels on 'em for ya? When the jury people see those nails, they'll know they can trust ya.

ELLE

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

PAULETTE

Including your—
(does air quotes)
—"friend" Emmett?

ELLE

Paulette, he's just my friend.

PAULETTE

Right. And I could use a friend like that.

(#24 – KYLE THE MAGNIFICENT (PART 1) begins. PAULETTE suddenly sees KYLE and is instantly mute.)

KYLE

I've got a package... For Miss Paulette Buonufonte.
(PAULETTE goes limp at the sight of him, but manages to raise a weak hand. Her hand remains in the air as KYLE approaches.)

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

(ELLE grabs the stylus and signs for the package herself.)

Alrighty, then. Do me a favor? You have yourself a super day.

(#25 – KYLE THE MAGNIFICENT (PART 2) begins. PAULETTE nods awkwardly as KYLE saunters out of the salon. KYLE's theme music plays as he exits.)

ELLE

So talk to him already.

(ELLE hands stylus to PAULETTE.)

PAULETTE

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

(PAULETTE drops the stylus. #26 – THE BEND plays as PAULETTE bends over to pick up the stylus and straightens: SNAP!)

KIKI

Oh my God!

CASHIER

Did you see that?

SYTLIST

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

PAULETTE

What are you talkin' about... Bend and Snap...?

ELLE

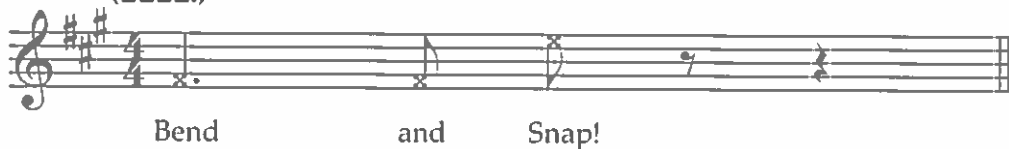
(demonstrating)

The...

(#27 – AND SNAP plays.)

AND SNAP

(ELLE:)



(The GIRLS ad-lib reaction to her Bend and Snap.)

ELLE

It's a move invented by UCLA cheerleaders.

PAULETTE

Cheerleaders scare me!

KIKI

You must become the cheerleader you fear.

(#28 – THE BEND AND SNAP begins. The SALON PATRONS and SALON WORKERS in the salon begin to sing.)

BEND AND SNAP

3x

KIKI:

Look at my

3

abs! Look at my thighs! I'm cat-nip to the guys. I catch their

5

eyes, they drool and pant. Wan - na

KIKI, CASHIER,
STYLIST:

6

touch this but they can't! No!

KIKI:

7

All the boys — wan - na come and play.

8

Snap my fin - gers and they o - bey

9

Why do they fol - low me 'round all day?

10 ALL:

Watch me while I walk a - way: I

11 KIKI, CASHIER,
STYLIST:

bend... And snap! Feel how hot it's get-tin'?

13 KIKI, CASHIER,
STYLIST:

ALL:

Bend... And snap! Then when you've got 'em sweat-in'

15 ALL:

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

17 KIKI, CASHIER,
STYLIST:

ALL:

No tight end can de-fend 'gainst the bend... And snap!

19 KIKI:

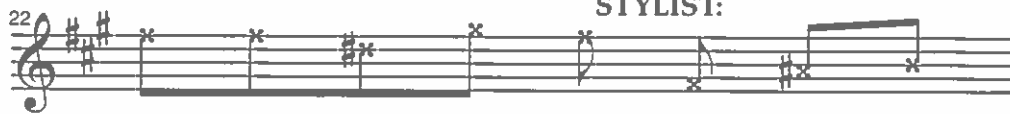
PAULETTE: Easy for you to say.


Yeah, Girl, if you

21

wan - na make the team, Then

CASHIER,
STYLIST:

22 
 fake some self - es - teem! The more you

23 
 jump a-round and scream, the more con-fi-dent you seem!


PAULETTE:

25 
 Sor - ry girls, that ain't how I play.


26 
 This would-n't work if I tried all day.

27 
 I got - ta go get my as - thma spray.

(PAULETTE:)

28 
 Watch me while I walk a-way...

KIKI:


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

(KIKI helpfully forces PAULETTE to Bend and Snap.)

30 **ALL:** **KIKI, CASHIER, STYLIST:**

Bend...— And snap! Look how good you're get-tin'!

PAULETTE:

Ow!

32 **ALL:** **KIKI, CASHIER, STYLIST:**

Bend...— And snap! I'm bet-tin' right now you're sweat-in'!

34 **ALL:**

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

36 **ELLE:**

So de-pend On your friend Called the bend...— and... It's

38

not the time— to o - ver - think.— Just

39 *(ELLE drops an object.)*

try it once, You're on the brink!—

(She picks it up with a Bend and Snap.)

41 **BOOKISH CLIENT:**

Ex - cuse me, would you teach me that?— I'm

43 *(Bend and Snap.)* **ELLE:**

tired of liv - ing a - lone— with my cat. Sure!

45 **STYLIST:**

Now - a - days I do dye jobs— and curls, but

47

here is how we did it in the La - ker Girls!—

48 **STYLIST:**

Come on Paul - ette!

51 **KIKI:** **ALL:**

Does - n't this look fun? Works ev - 'ry time!— Look,

54 PAULETTE:

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

56 (PAULETTE:)

Bend... and snap! Now look how hot it's get - tin!

ALL:

Bend... and snap!

58

Bend... and snap! I'm bet-in right now you're sweat - in!

ALL:

Bend... and snap!

60

They cheer and clap! (clap clap)

ALL:

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

62 PAULETTE: ALL:


I de-pend on my friend... Go Paul-ette! Go Paul-ette!

PAULETTE:


64  **ALL:**

I de-pend on my friend... Go! Go! Go Paul-ette!

PAULETTE:

66  I de-pend on my friend Called the Bend..._____

ALL:

 I de-pend on my friend Called the Bend..._____


(KYLE re-enters, behind PAULETTE.)

PAULETTE: Kyle!

KYLE: Hey, Paulette, did I leave my stylus...?

ELLE: *(to PAULETTE)* Do it!

(PAULETTE goes up to KYLE, drops the stylus and performs a perfect BEND...)

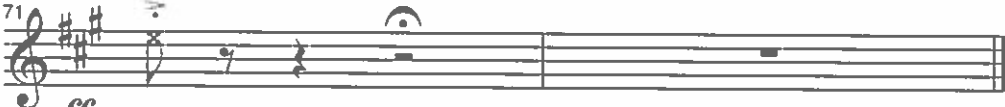
69  **ALL:**

...and

(...but her SNAP! hits KYLE in the nose and breaks it. KYLE squeals like a little girl and falls unconscious.)

KYLE: Oww!

PAULETTE: Oh! Sorry!

71  **ff** Snap!

(#29 – TO CALLAHAN’S OFFICE begins.)

SCENE TWELVE

CALLAHAN

Ms. Woods, could I have a word?

ELLE

Of course.
(to EMMETT as he exits)
 I'll catch up with you in a second.

CALLAHAN

Every trial has surprises, Elle. I just didn't expect the biggest surprise of all to be how impressed I am with you. You're stubborn, but all good lawyers are. You've proven to be a true leader, Elle.

ELLE

Oh thank you, Professor Callahan. That means more than you'll ever know. And I really appreciate this opportunity to work with you. I've learned so much...

CALLAHAN

What you've learned isn't the point. You've got instincts.
(VIVIENNE appears in the doorway.)
 And instincts, legal or otherwise, can't be taught. Trust your instincts.
(CALLAHAN tries to kiss her. ELLE pushes him away. VIVIENNE slowly leaves without ELLE noticing her.)
 I thought you were smarter than that...

ELLE

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


CALLAHAN

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

(#30 – LEGALLY BLONDE begins.)


LEGALLY BLONDE


(CALLAHAN exits. ELLE, stunned, walks toward the door.)


6 
— and pack up the clothes. —

9 
Clear out the room — and drop off the key. —

12 
Leave with what's left of my —

15 
dig - ni - ty. — Get in the car — and just

18 
go. Chalk it all —

22 
up to ex - per-i-ence. They said I'd

26 
fail, — but I — dis-a-greed. Who could say

30 then where my path would lead?— Well, now I

33 *Poco rit.* know _____ Back to the sun,

37 *Very Gently*
A tempo _____ Back to the shore, _____

40 Back to what I _____ was _____ be - fore; _____

44 Back where I'm known, Back in my own

48 Ve-ry small _____ pond. _____

52 53 Laugh with my friends when I ar-rive _____

56

We'll drop the top and just drive.

59

That's fine with me.

62

Just let me be. Legal - ly.

(ELLE arrives outside. EMMETT has been waiting for her.)

EMMETT: What's wrong?

ELLE: Callahan tried to kiss me.

EMMETT: He what?

ELLE: Then he fired me. He made it very clear I don't belong.

EMMETT: He's wrong. We'll fix it. We'll fight it...

ELLE: Emmett, please... There's no reason for me to stay.

65 *4x (vocals 1st time only)*

Blonde.

Colla voce (in 1)

69 **EMMETT:**

What a-bout love? I ne - ver men-tioned

71

love. The tim - ing's bad, I know. But per -

A tempo (in 2) **In 1**

haps if I'd made it more clear that you be-long right

here, you would-n't have to go. —

ELLE:

It's not up to me. —

Just let me be — Le - gal - ly —

— Blonde. — It's not up to me:

EMMETT:

I need you to stay. —

Colla voce
(ELLE:)

— Just let me be — Le-gal-ly —

A tempo (in 3)

94

Blonde. _____

Rall.

98

SCENE THIRTEEN

(#31 – KYLE GETS BANDAGED begins. KYLE and PAULETTE are talking in the salon.)

PAULETTE

Thanks for walking Rufus.

KYLE

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

PAULETTE

Trust me – the pleasure was all mine.

KYLE

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

(KYLE exits.)

PAULETTE

Duty calls. All that AND he has a job.

(ELLE enters with bags.)

ELLE

Paulette, I just came to say goodbye.

PAULETTE

What?! Goodbye??!!

ELLE

I'm going back home to California—

PAULETTE

California? Why?

ELLE

I'm going back to where I make sense.

PAULETTE

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

ELLE

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

(#32 – LEGALLY BLONDE REMIX (PART 1) begins.)

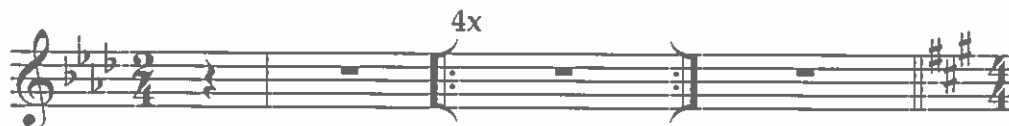
LEGALLY BLONDE REMIX (PART 1)

(VIVIENNE reveals herself from beneath a hair dryer, having overheard this.)

VIVIENNE: That's not what I see.

ELLE: Vivienne?!

VIVIENNE: We girls have to stick together.



I used to pray— for the day you'd leave.—



Swore up and down— you did not be-long.—



But when I'm wrong then I say I'm wrong, And I was wrong

10
 — a - bout you. ————— So list-en up!

12
 I see no end — to what you'll a - chieve...

14
 That's on - ly if — you don't turn and run. — You

16
 proved it to me, — now show ev - 'ry - one what you can do.

(A SALON WORKER hands ELLE a dark blue suit.)

18
 ALL:
 — And you look great in dark blue! —

20
 VIVIENNE:
 Get back in the game, —

(ALL:)
 — Oo... —

21

Back on the case. — Take a good look

Oo... — Oo..

23

at my face: — I'm not a fool,

Oo.. — Oo.. Oo — Oo..

25

And, as a rule, — I do not

oo... —

27

bond... — But I see a star,

Ne-ver known her to bond! — Oo

29

You're my new muse; You've got the best
sha la la, Oo, sha la la Oo,

31

frick-in' shoes! And you lit a fuse,
sha la la Oo! You lit a fuse,

33

So go show 'em who's Le-gal-ly
So go show 'em who's Le-gal-ly...

35

Blonde! Yes, you lit a fuse,
Sha la la la la! You lit a fuse,

37

So go show 'em who's Le-gal - ly...

So go show 'em who's Le-gal - ly...

(ELLE, not unkindly, pushes the offered suit away.)

ELLE

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

(ELLE picks up her luggage purposefully and walks grandly through the door, slamming it shut behind her. There is an awkward pause. PAULETTE knocks sheepishly on the door.)

PAULETTE

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

ELLE

(offstage)
I know!

(#33 – LEGALLY BLONDE REMIX (PART 2) begins.)

LEGALLY BLONDE REMIX (PART 2)

(ELLE bursts through the door, now dressed in a fab pink lawyer suit. EVERYONE onstage cheers.)

(ELLE): I said I'm never wearing that again. I'm wearing THIS!

KIKI: Fierce!

ELLE:

Back in the game!

4 (ELLE:)

Back to the trial, — But I'm go - in back

CHORUS:

Yes! Yes!

6

— in *my* style! — Girls, it's a fact:

Back in her — style!

8

— When you're at-tacked, — Got to res-pond!

Yes? Yes?

10

— Hand me my dog!

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

12

Hand me my bag! — And that A-mer-

Dog! Bag!

Detailed description: This block contains musical notation for measures 12 and 13. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The bottom staff is a piano accompaniment line in treble clef with the same key signature and time signature. The lyrics are: "Hand me my bag! — And that A-mer-". Below the piano staff, the lyrics "Dog!" and "Bag!" are aligned with the first and second measures respectively.

14

i - can flag! — 'Cause no-bo-dy fools

Proud to be A - me-ri-can!

Detailed description: This block contains musical notation for measures 14 and 15. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The bottom staff is a piano accompaniment line in treble clef with the same key signature and time signature. The lyrics are: "i - can flag! — 'Cause no-bo-dy fools". Below the piano staff, the lyrics "Proud to be A - me-ri-can!" are centered under the two measures.

16

With some-bo-dy who's — Le-gal-ly Blonde!

No! Who!

Detailed description: This block contains musical notation for measures 16 and 17. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The bottom staff is a piano accompaniment line in treble clef with the same key signature and time signature. The lyrics are: "With some-bo-dy who's — Le-gal-ly Blonde!". Below the piano staff, the lyrics "No!" and "Who!" are aligned with the first and second measures respectively.

*(ELLE leads a parade back to the courtroom.
Behind her are VIVIENNE, PAULETTE, and ENID.)*

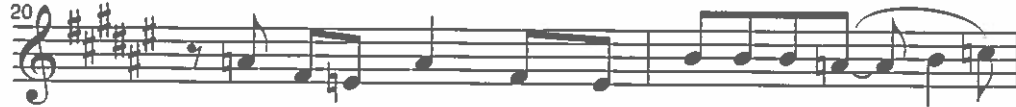
(ELLE:)

CHORUS:


Get on your feet, 'cause she's Le-gal-ly Blonde! —

Detailed description: This block contains musical notation for measures 18 and 19. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The bottom staff is a piano accompaniment line in treble clef with the same key signature and time signature. The lyrics are: "Get on your feet, 'cause she's Le-gal-ly Blonde! —". The word "CHORUS:" is written above the piano staff. The lyrics "(ELLE:)" are written above the vocal staff.

(CHORUS:)



20 Take to the street, 'cause she's Le-gal-ly Blonde! —




22 There's no re-treat when you're Le-gal-ly Blonde! —

(They run into the DELTA NU GIRLS.)

SERENA, MARGOT, PILAR: Omigod, Elle!
 ELLE: AAHHHHHHH!!!

SERENA, MARGOT,
 PILAR:
 (vocal 2nd x)

24 2




Ho-ney, it's

27



us! The girls of Del-ta Nu! We came to see

29




Our Pre-si-dent be — Le-gal-ly Blonde!

(SERENA, MARGOT,
 PILAR:)


31




(CHORUS:)

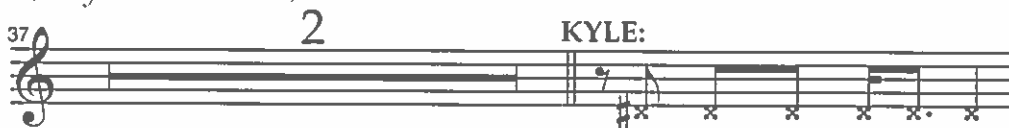


Then come with me, 'cause she's Le-gal-ly Blonde! —

33 
 You got a right to be Le-gal-ly Blonde!_____

35 
 You got-ta fight to be Le-gal-ly Blonde! Yeah!

(They run into KYLE.)

37  2 KYLE:
 Paul-ette, what's go-ing on?

PAULETTE: We're just cheering on our friend Elle.

CHORUS: Goooo Elle!

KYLE: I've got another package for you.

PAULETTE: Thanks!

40  8x

(PAULETTE)

(reading his name tag)

Kyle B. O'Boyle... Hey, what's the 'B' stand for, anyway?

KYLE

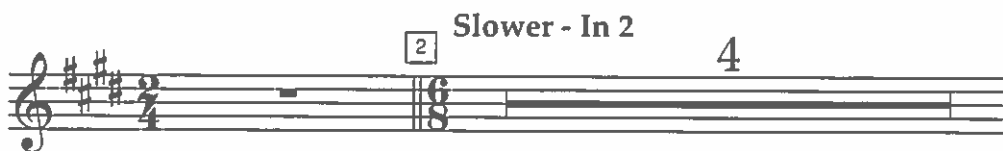
Brendan.

(#34 – LEGALLY BLONDE REMIX (PART 3) begins.)

LEGALLY BLONDE REMIX (PART 3)

(A proverbial gong goes
 off for PAULETTE.)

(As KYLE twirls PAULETTE,
 the stage erupts into a Riverdance.)

 Slower - In 2 4

6 8 14 8

Tempo I°

22 2 ALL:

Back in the game

25 VIVIENNE, BROOKE, PAULETTE:

Back in the fray! Back on up

(Eventually, everyone marches into the courtroom. VIVIENNE, BROOKE and PAULETTE enter and cross to CALLAHAN.)

27 BROOKE: (to CALLAHAN)

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

CHORUS:

Out of her way!

29 (BROOKE:)

Guess who I hired? To rep-re-sent me,

CALLAHAN: CHORUS:

What? Who?

(BROOKE:)

31 You've got - ta be...

CHORUS:

Yeah! *mf* Yeah, you got - ta be,

33

— yeah, you got - ta be — in - du - bi - ta - bly...

VIVIENNE, BROOKE,
PAULETTE:

35 Le - gal - ly Blonde!

— Yeah she's Le - gal - ly Blonde,

37

— Le - gal - ly Blonde!

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

39

Le-gal-ly Blonde!

Oh yeah! Now she's Le-gal-ly Blonde,

41

Oh yeah!

42

Le - gal - ly Blonde, Oh Yeah!

SCENE FOURTEEN

(Back at the trial – BROOKE stares down CALLAHAN.)

BROOKE

I said you're fired.

CALLAHAN

That's absurd! Elle's just a law student. She can't represent you!

(EMMETT comes through the door, displays a case book.)

EMMETT

Actually, she can represent Brooke, your honor. Rule 3:03 of the Supreme Judicial Court states that a law student—

(points to ELLE)

—Ms. Elle Woods – may represent a defendant in criminal proceedings.

CALLAHAN

Only if she has a licensed attorney to supervise and without me, she does not.

EMMETT

Yes she does. I'm licensed, your honor. I'll gladly supervise.

CALLAHAN

You work for me, remember?

EMMETT

No. I work for myself.

(to CALLAHAN)

And I don't have to hit on interns, Professor.

(ELLE turns to EMMETT, shocked. CALLAHAN exits.)

ELLE

Thank you, Emmett.

EMMETT

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

JUDGE

Uh – Ms. Woods? Any day now... You may proceed.

(bangs the gavel)

Call your first witness.

ELLE

We call Chutney Wyndham to the stand.

(# 35 – CHUTNEY WYNDHAM begins. CHUTNEY WYNDHAM, the victim's daughter by a previous marriage, is sworn in. She has a total Michael Jackson 'fro. SERENA and MARGOT gasp as they take in CHUTNEY's hair.)

SERENA

Omigod.

MARGOT

T.T.P.

PILAR

Total Tragic Perm.

ELLE

Miss Wyndham, what was your relationship to the deceased?

CHUTNEY

He was my father.

ELLE

Did you actually see his murder take place?

CHUTNEY

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

(The COURTROOM erupts with this revelation.)

ELLE

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

CHUTNEY

(sarcastic)

Suspiciously hanging around my shower?

(The COURTROOM laughs at ELLE along with CHUTNEY.)

ELLE

No, before that.

CHUTNEY

I was out getting a perm.

ELLE

(still puzzled)

And then you came home and took a shower?

CHUTNEY

(duh)

YES. I was in the shower.

ELLE

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

CHUTNEY

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

ELLE

Interesting.

(comes up with an idea)

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

(ENID looks confused and then steps forward, her hair permed exactly like Chutney's. PAULETTE fusses around her with a comb.)

(ELLE)

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

CHUTNEY

Duh.

ELLE

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

(The COURT groans, exasperated.)

ALL

In the shower!!!!

ELLE

Thank you. Now, Ms. Hoopes, would you dump this bucket of water onto your head?

(ENID is about to dump the water on her head.)

CHUTNEY

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

ELLE

Exactly!

(#36 – SCENE OF THE CRIME (PART 1) begins with a chord.)

Water deactivates the perm's ammonium thiglycolate and completely *ruins* it.

(chord)

It's the cardinal rule of perm maintenance.

(chord)

Your perm is still intact so you couldn't have showered that day. Why would you *lie* about being in the shower?

CHUTNEY

I was—

ELLE

Why would you *lie* about NOT hearing the gunshot?

CHUTNEY

But I—

ELLE

Why would you—

CHUTNEY

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

(#37 – SCENE OF THE CRIME (PART 2) begins.)

SCENE OF THE CRIME (PART 2)

EMMETT, WARNER,
VIVIENNE, ENID:

ELLE:

O - mi - god... O - mi - god...

MARGOT, SERENA,
PILAR, BROOKE:

JUDGE: ALL:


O - mi - god... O - mi - god! OH... MY...


ALL: JUDGE:


(banging gavel)

Oh my God,— O - mi - god... Hold on!—

JUDGE: (to BAILIFF regarding CHUTNEY) Take her into custody...
(to BROOKE) You're free, and we apologize. (gavel bang)

13 **ALL:** **BROOKE:**

 Oh my God,— it's a dream come true!— I—

15

 — just knew I could count— on you!— And

17

 no one had to know that I had li-po-suc-tion on


GIRLS OF DELTA NU:
 We still love you!

19

 — my thighs! Oops...

21 **ALL:**

 Oh my God,— O-mi-god you guys!— Elle's

23

 — all that and a side— of fries!— She

25

 — saw right through Chut-ney's friz-zy

26

perm and her — fake al - i - bis, O - mi - god

28

— you guys! O - mi - g...

ALL: Shhh!

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

EMMETT: I think someone needs to talk to you.

(ELLE turns around, looks over her shoulder and sees WARNER.)

WARNER: Elle... to think I didn't take you seriously. I was wrong.

ELLE: Thanks, Warner.

WARNER: We do belong together.

(WARNER goes down on his knee.)

Softly and Gently

29

ELLE

Oh, Warner. Vivienne dumped you, didn't she?

(#38 - FIND MY WAY/FINALE begins.)

FIND MY WAY/FINALE

(WARNER hangs his head, affirming this.

ELLE comforts the despondant WARNER.)

4

5 **ELLE:**

Though I dreamed of this

6

day long a-go, Now my an-swer is thank you, but no.

9 

Look, I've bare-ly be - gun, I'm hard-ly through.

12 

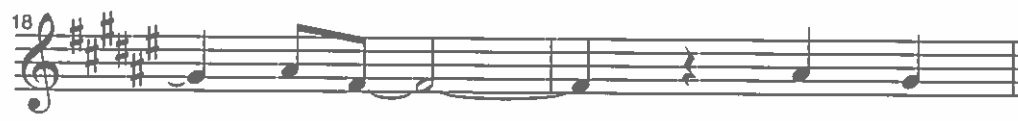
I was liv - ing in ig - nor - ant — bliss,

14  *(gesturing to her hair)*

Till I learned I could be more than "this".

16 

And you know, in a way I owe it all —

18 

— to you. — I thought

20 

los - ing your love was a blow — I could nev - er with -

22 

stand, But look how far — I have come with-out



hav - ing to cling to your hand; _____



_____ I had to find my _____



way. The day you broke my heart, _____ You



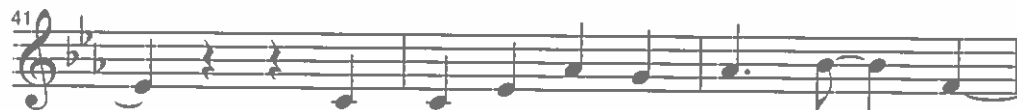
hand-ed me _____ the chance _____ To make a brand new



start; You helped _____ me find my way. There's



still so much to learn; _____ So ma-ny dreams to earn.



_____ But e - ven if I crash and burn _____

44

— ten times a day, — I

46

think I'm here to stay. — I'm going to find —

(vocals 1x only)

49

— my way. —

(As ELLE and WARNER exit we transition to graduation day. The entire CAST enters in caps and gowns as a giant banner reads 'CONGRATULATIONS CLASS OF 2009.' VIVIENNE is at the lectern.)

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

51

16

(VIVIENNE:) Ladies and gentlemen, your valedictorian... Elle Woods!
(ELLE passes VIVIENNE. ELLE pauses and offers her her hand and they shake. She turns to the podium.)

67

2

69

ELLE:

I thank you — one and all: — The

72
ones who thought I'd fall; — Who

74
taught me how to fail; — Who helped me to pre-vail!

77
accel.
(ELLE:) cresc. poco a poco ELLE, VIVIENNE:
I'm stan-ding here to-day...


CHORUS:
Oo...


81
(ELLE, VIVIENNE:)
PAULETTE, BROOKE:
I'm stan - ding here — to - day...

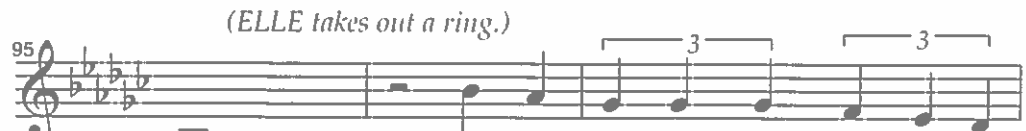
83
— 'cause you helped me find — my —
— 'cause you helped me find — my —

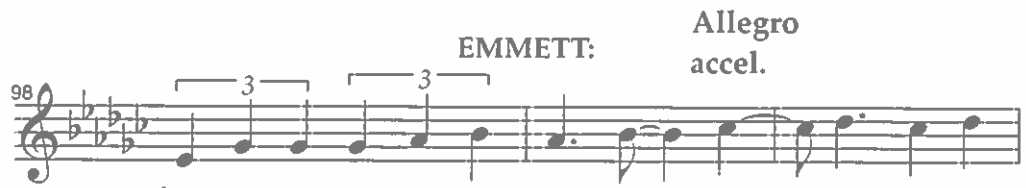
(ELLE, VIVIENNE,
PAULETTE, BROOKE:)

85 
way! _____

89 
ELLE:
...Oh, and

93 
if you could give me one se-cond be-fore we all

(ELLE takes out a ring.)
95 
go... Em-mett For-rest? Please make me the

EMMETT: **Allegro accel.**
98 
hap-pi-est wo-man I... Oh my, Oh — my, Oh my

101 (ELLE:)

My *f* God!.....

(EMMETT:)

God..... My *f* God!.....

ALL:

Oh my God! O-mi-

104

god you guys!— Gran - ted, not a com-plete

(ALL:)

106 — sur - prise!— But if there e - ver was a per - fect

108

cou-ple, this— one qua - li - fies! Cause we love

110 ELLE, EMMETT:

No, we love you guys!

(ALL:)
— you guys! O - mi-god!

112

O-mi-god! You guys!

O-mi-god! You guys!

115

118

O - MI - GOD!!!

O - MI - GOD!!!

(#39 – BOWS begins.)

(#40 – EXIT MUSIC begins.)