

INN-DEPENDENT

Written by

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Characters

Arty	Male, mid 20s. An eager, optimistic, self-taught chef. Tries his hardest even when he's out of his element. Tenor. C3-G4
Gray	Male, mid 20s. A dedicated bellhop, willing to work hard. Extremely helpful and supportive, though slightly awkward. Baritone. Ab2-E4
Roger	Male, mid 20s. A laid-back but excitable bellhop. Happiest around other people. Skilled with puns and wordplay. Baritone. C3-D4
Jeremy	Male, mid 20s. A self-conscious bellhop. Always eager to improve, especially when it comes to his artistry skills. Tenor. C3-G4
Sage	Female, late 20s. An argumentative and resolute self-taught cook. Resourceful and willing to help others. Alto. B3-Eb5
Henry	Male, late 20s. Competitive self-taught cook. Quick to the fight but slow to the draw, he has no filter. Baritone. G2-Eb4
Frankie Stackman	Female, early 20s. In charge of the staff. Wants the best for everyone but pushes herself in the process. Soprano. Db4-G5
Natalie Stackman	Female, late 40s. The hotel's financial manager. Motherly and caring, but often wrapped up in her own solutions. Alto. Ab3-D5
William Stackman	Male, late 60s. The hotel's founder. He takes pride in his hotel and staff; sacrifices sensibility for the sake of helping others find their place in the world. Baritone. B2-D4
Claire	Female, late 30s. A fiercely independent business evaluator with big dreams of her own. Mysterious and somewhat manipulative but strong. Mezzo. B3-Eb5

Scene List

ACT 1

Lobby

Welcome to the Hotel

You Can Trust In Me

Kitchen

The Bell Hop

Office

This Game

Lobby

Recipe Called Life

Kitchen

The Little Things

Angel's Wings

Lobby

Everything is Alright

ACT II

Lobby

Recipe Called Life (Reprise)

As a Team

Office

This Game (Reprise)

Kitchen

Independently

Lobby

A Day at the Inn

Ace Up Our Sleeves

Setting

The Stackman Inn: a family-owned hotel struggling to get on its feet. The passion of the family and the commitment of the small crew keep the hotel alive, but is passion without experience enough to keep a dream alive? New-hire Arty and commanding inspector Claire each have their own opinions on the matter. Mistakes are costly when one is risking everything in the game of business, so what does it take to bounce back?

There are three locations in the hotel: the lobby, the kitchen, and the office. Each can be decorated very minimally with a single counter shared between the three. Scene changes can be achieved through moving the counter and redecorating it with a collection of keys, pots and pans, or paper respectively.

Song List by Character

Arty

Welcome to the Hotel
 You Can Trust in Me
 The Bell Hop
 Recipe Called Life
 Angel's Wings
 Everything is Alright
 Recipe Called Life (Reprise)
 As a Team
 Ace Up Our Sleeves

Gray

Welcome to the Hotel
 The Bell Hop
 Recipe Called Life
 Angel's Wings
 Recipe Called Life (Reprise)
 As a Team
 A Day at the Inn
 Ace Up Our Sleeves

Frankie

Welcome to the
 Hotel This Game
 The Little Things
 Everything is Alright
 Recipe Called Life
 (Reprise) As a Team
 Ace Up Our Sleeves

Roger

Welcome to the Hotel
 The Bell Hop
 Recipe Called Life
 As a Team
 Ace Up Our Sleeves

Jeremy

Welcome to the Hotel
 The Bell Hop
 Recipe Called Life
 As a Team
 Ace Up Our Sleeves

Sage

Welcome to the Hotel
 The Little Things
 Everything is Alright
 As a Team
 Ace Up Our Sleeves

Henry

Welcome to the Hotel
 The Little Things
 Everything is Alright
 As a Team
 Ace Up Our Sleeves

Natalie

Welcome to the Hotel
 This Game
 Everything is Alright
 This Game (Reprise)
 Ace Up Our Sleeves

William

Welcome to the Hotel
 Everything is Alright
 Recipe This Game (Reprise)
 Ace Up Our Sleeves

Claire

Welcome to the Hotel
 You Can Trust in Me
 Everything is Alright
 Independently
 This Game (Reprise)
 Ace Up Our Sleeves

Ad lib

Ad libbing in service of comedy, energy, and character development is permitted, mainly throughout dance numbers and, if desired, to fill scene transitions. So long as the script itself remains, in its entirety, unaltered, actors are free to build their characters through appropriate interjections in the style and world of the show, at the director's discretion.

The Score

The ensemble is orchestrated in order to keep the show's overall requirements minimal. The "small big-band" can be achieved with six players; piano, bass, drum set, trumpet, trombone, tenor sax. If needed, the ensemble can be cut back to a minimum of piano, bass, and drum set (be it live or recorded), or more parts can be added as desired.

Because of the soft-shoe, jazzy nature of the score, it is entirely permitted for the pit to improvise when appropriate, minding the music director's vision and maintaining focus on the actors. Every song and vocal line must remain in the show unaltered but ensembles are free to explore their individual parts. Chord analysis is provided in the piano and bass parts and a tracking score is provided so players can follow the main line of each song. Drum set is notated with suggested basic rhythms and hits but should be much more driving. No tempos are set in stone. Music directors should seek to find the sound that works best for their individual production.

In summary: The script is set but actors should explore and have fun. The music is fluid; the show has been carefully orchestrated, but, within reason, do with it what you will.

Inn-Dependent was premiered on April 12th, 2018 by Kansas State University in Manhattan, Kansas under the direction of Trace Campbell. Music direction by Sterling Oliver and choreography by Tiffani Lawrence. The cast was as follows:

Arty: Michael Duncan
Gray: Brett Boline
Roger: Jonah Ericson
Jeremy: Ian Boyd-Duncan
Sage: Ceslie Parker-Waller
Henry: Drew George
Frankie: Lauren Taylor
Natalie: Liz Kritikos
William: Evan Heger
Claire: Alicia Jenkins

Inn-Dependent was workshopped on February 16th, 2016 at Kansas State University in Manhattan, Kansas under the direction of Kristin Kelley. It was given a stage reading by Minnesota State University, Mankato in Des Moines, Iowa on January 25th, 2017 under the direction of Dr. Paul Hustoles with music direction by Nick Wayne. Thank you to everyone involved in all iterations.

Inn-Dependent was awarded the Kennedy Center American Collegiate Theatre Festival's Region V National New Play award in 2016 and was selected as a National Partners-American Theatre nominee.

ACT 1

SCENE 1 - LOBBY

Song 1 - Welcome to the Hotel

Music begins as ARTY enters the front doors of the hotel. He looks around for a few moments in wonder then naturally drifts towards the kitchen. He stops himself then looks back at the front desk, walks over to it, and as he pauses in front of it, so does the music. He rings the desk's bell and along with the chime, the music picks back up, and ROGER and JEREMY immediately appear from wherever they may have been.

ROGER
DID I HEAR A BELL?

JEREMY
THAT'S RIGHT
I HEARD ONE AS WELL

ROGER
WELL
YOU KNOW WHAT THAT MEANS

JEREMY
IT MEANS THAT
WE SHOULD START THE SCENE
WELCOME TO THE STACKMAN INN
YOUR ADVENTURE IS SOON TO BEGIN

ROGER
THE EARLY BIRD GETS A WORM
INN-VITATION HERE AT THE INN!

JEREMY
Worm invitation?

ROGER
Like *warm* invitation? The early bir-

JEREMY
Oh, gotcha.

ROGER
LET'S START WITH YOUR NAME

ARTY
It's Arthur Charlie--

ROGER
MISTER CHARLIE
GLAD YOU CAME!

JEREMY
NOW LET'S SEE ABOUT YOUR KEYS
HOW MANY NIGHTS DO YOU NEED?

ARTY
Well, hopefully I'll be here a while...

ROGER/JEREMY
Extended stay!
WELCOME TO THE GREAT STACKMAN INN
WHERE YOU CAN SPEND THE DAY
WHERE ALL YOUR PROBLEMS DISAPPEAR
PLEASE ENJOY YOUR STAY

ARTY
Is it a hotel or an inn?

JEREMY
There's a difference?

ROGER
Good *inn-queiry*. Let me ho-tell you.
There's a lot of *lodge-istics housed* in
that *quest-inn* and it all B-and-boils
to:

ROGER (CONT'D)
WELCOME TO THE HOTEL

JEREMY
WELCOME TO THE
INN

ROGER
It's... it's a hotel.

JEREMY
But "Inn" sounds better right now.

ROGER/JEREMY
WELCOME TO THE INN

ARTY
Thank you guys! But I'm not actually
a guest. I'm here to start my job!

Beat.

ROGER/JEREMY
FRANKIE!!

JEREMY
I didn't realize we were hiring.

ROGER

We already have three bell-hops, our work is split up perfectly. Twenty-five percent for you, twenty-five for me, and fifty for gray.

ARTY

Gray?

ROGER

Our other half.

FRANKIE enters.

FRANKIE

Who is currently the only one working.

JEREMY

We're working too! We were going to check someone in.

ROGER

We thought he was a guest. We *guest* wrong.

FRANKIE

Oh, Mr. Earnhardt!

ROGER

No, this is Charlie.

FRANKIE

He's going to be our new chef.

JEREMY

Do Sage and Henry know?

Beat.

ROGER

Great! Well speaking of the kitchen we're going to *beat* it out of here before trouble *boils* up. OK, thanks, see ya!

ROGER and JEREMY hurry out.

ARTY

Trouble?

FRANKIE

Oh don't you worry.
IT TAKES A VILLAGE AND IT TAKES ALL SORTS
WE'RE FEW BUT WE'RE A TEAM
WITH YOU ON BOARD WE HAVE A CHANCE
TO REACH MY FAMILY'S DREAM

WELCOME TO THE GREAT STACKMAN INN
I'M REALLY GLAD YOU'RE HERE
THERE'S WORK TO DO! YOU'LL FIT RIGHT IN
REMEMBER: PERSEVERE!

Now... Sage, Henry, lobby please!

SAGE and HENRY enter.

HENRY

We're busy making breakfast orders.

FRANKIE

This is Arthur. I'm hiring him as a chef.

SAGE

We don't have time to train this kid.

FRANKIE

He doesn't need training. He's
taking over.

ARTY

Uh...

FRANKIE

With that, I'm going to go get the
paper work and finish some things up.
Bye!

FRANKIE hurries out. SAGE calls after her.

SAGE

Wait, is this kid replacing one of us?

Beat.

HENRY

So, Arthur, was it?

SAGE

UNDERSTAND THAT WE'VE FOUGHT REAL HARD
TO BE RIGHT WHERE WE ARE

HENRY

THE KITCHEN IS HOT,
HOPE YOU CAN HANDLE THE HEAT
OR YOU'LL GET A NASTY SCAR

HENRY/SAGE
 BUT IF YOU GET TO CHOOSE
 WHO YOU REPLACE

HENRY
 CHOOSE HER

SAGE
 CHOOSE HIM

HENRY/SAGE
 WELCOME TO THE INN

GRAY enters and pauses.

SAGE
 Ah, Gray. Breakfast orders.

HENRY
 Took ya long enough.

SAGE
 Don't antagonize the kid, he's an angel.
 Come on, get.

SAGE pushes HENRY out towards the kitchen

ARTY
 So you're Gray? Nice to meet you, I'm
 Arty. I work here now.

ARTY offers a handshake. GRAY still stands frozen.

ARTY (CONT'D)
 You're headed to the kitchen, then?
 Don't let me stand in your way.

*GRAY starts heading for the kitchen. In trying to get out
 of his way, ARTY accidentally gets in his way.*

ARTY (CONT'D)
 Oh, sorry, here I--

BOTH step in the same direction, ARTY blocking GRAY again.

ARTY (CONT'D)
 Here, you go left I'll go--

GRAY steps around ARTY, but turns to still face him.

ARTY (CONT'D)
 Great. See you around?

GRAY
WELCOME TO THE--

ARTY
INN?

GRAY
Team.

GRAY hurriedly exits towards the kitchen.

ARTY
ADVENTURE WAITS FOR ME AT THE HOTEL
THINK I'LL FIT RIGHT IN
THERE'S A LOT TO DO, A LOT TO LEARN
WELCOME TO THE--

CLAIRE enters dramatically through the front doors.

CLAIRE
Let's get this show on the road.

ARTY
Oh, hello. Are you here to check in?

CLAIRE
No, I'm here to work.

FRANKIE enters with a handful of papers, followed by NATALIE.

FRANKIE
I have the new hire form, and--

NATALIE
It should be a solo contractor form.

FRANKIE
What? For who?

NATALIE
Claire! You're here!
WOULD YOU LIKE A TOUR?
WAIT, LET'S RESTART,
WHAT ARE MANNERS FOR?

MY NAME IS NATALIE THE BUDGET'S
WHAT I OVERSEE
I'M VERY GLAD
TO FINALLY HAVE
A BUSINESS CONSULTEE!

FRANKIE
Business consultee--?

WILLIAM

They will be, watch!
 WHEN I PUT IT TO A SONG
 THE PLOT MOVES RIGHT ALONG
 ONCE I MAKE IT THROUGH THIS PHRASE
 THE CHORUS
 IS ALL THAT'S LEFT TO CAUSE DELAY

WELCOME YOU AND YOU TO THE HOTEL
 WELCOME TO THE INN!
 I HOPE YOU ALL ENJOY YOUR STAY
 AND NOW THE FUN'S ABOUT TO BEGIN!

ROGER and JEREMY enter.

JEREMY

Hey Gray! Room 213 wants their breakfast!

ROGER

They're w-awful hungry.

GRAY steps out of the kitchen.

GRAY

I'm sorry, Sage and Henry hadn't
 even started when I got here.

HENRY and SAGE enter.

HENRY

Are you talking about me behind my back?

SAGE

It's this idiot's fault, I told him
 to start the batter, but he
 "forgot".

WILLIAM

What'd I tell you, everyone's here!
 Now then, everyone, meet Arty and
 Claire.

ARTY/CLAIRE

NICE TO MEET YOU, ONE AND ALL
 THIS DAY WILL BE WHAT YOU COULD CALL
 A BRAND NEW START FOR EVERYONE
 SO LET'S AGREE TO HAVE SOME FUN

A BRAND NEW CHAPTER STARTS AT THE HOTEL
 SO WITHOUT DELAY
 THE WATER'S WARM, WE'LL JUMP RIGHT IN
 AND WE'LL ENJOY OUR STAY

WILLIAM

Great, now Arty and Claire, meet...
 EVERYONE!

ALL BUT ARTY AND CLAIRE
 WE WELCOME BOTH OF YOU TO THE HOTEL
 WELCOME TO THE INN
 WE PRIDE OURSELVES ON SERVICE HERE
 AND SO LETS BEGIN
 WE'RE HAPPY THAT YOU'RE HERE AT THE HOTEL
 WHAT MORE CAN WE SAY?
 WELCOME BOTH OF YOU TO THE HOTEL
 WELCOME BOTH OF YOU TO THE HOTEL
 WELCOME BOTH OF YOU

ARTY/CLAIRE
 IT'S GONNA BE AN INT'RESTING DAY

ALL BUT ARTY AND
 CLAIRE SO PLEASE ENJOY YOUR STAY!

WILLIAM
 Woo-wee wasn't that fun?

SAGE
 So let me get this straight. This
 kid will be working in the kitchen
 now...

JEREMY
 And this lady is going to be
 evaluating us?

NATALIE/FRANKIE
 Yes.

CLAIRE
 First order of business, I need a
 clipboard, paper.

NATALIE
 Right here, front desk.

*NATALIE gives CLAIRE the concierge clipboard. She uses
 this to make notes and marks throughout.*

CLAIRE
 Do you have a food handler's license?

HENRY
 Me?

SAGE
 No, idiot, the new kid.

HENRY
 Oh. Good.

ARTY

What? Yes.

CLAIRE

Where did you attend culinary school?

ARTY

I didn't. I learned through--

CLAIRE

Ahh. I see. You, how many bellhops are there?

JEREMY

You're looking at 'em!

ROGER and JEREMY strike a pose.

CLAIRE

Two.

GRAY

Three.

CLAIRE

Mhmm. Where's your concierge?

JEREMY

We all kind of man the front desk. Whoever's around.

ROGER

If something's conci-urgent, we hop to it.

CLAIRE

Alright. First suggestion of the day: the boy has to start as a bell hop.

SAGE/HENRY

Oh thank god.

FRANKIE

Mom, you can't let--

CLAIRE

You have two cooks. You need bellhops. They're more important for a hotel. It's not like you're running a restaurant, how much food do you even serve in a day?

SAGE

Continental breakfast--

HENRY

And room service throughout the day.

CLAIRE

So it's decided.

NATALIE

We should try listening to her, honey.
She'll save us money in the long run.

Song 2 - You Can Trust in Me

FRANKIE

But how can we trust her?

CLAIRE

You can trust in me.

WILLIAM

My granddaughter is right, how can
we trust you?

CLAIRE

You can trust in me.

ARTY

I have no experience as a bellhop,
I'm much better suited for the--

CLAIRE

YOU. CAN. TRUST IN ME.

YOU CAN TRUST IN ME AND ONLY ME
YOU CAN TRUST IN ME TO HELP OUT
ANYONE ELSE WOULD BE JUST A
NUISANCE YOU CAN TRUST IN ME

THINK OF ALL THE TIME
YOU'LL SAVE WHEN YOU RELY
ON SOMEONE PLEASANT AS ME
IT WOULD BE A CRIME
IF YOU SPENT A SINGLE DIME
ON ANYONE ELSE BESIDES
ME

YOU CAN TRUST IN ME AND ONLY ME
YOU CAN TRUST IN ME TO HELP OUT
GIVE ALL YOUR FAITH TO ME
COMPLETELY YOU CAN TRUST IN ME--

ARTY

--YOU CAN TRUST IN ME
I MAY NOT HAVE TRAINING
MAY BE BRAND NEW

(MORE)

ARTY (CONT'D)

BUT I'M HERE TO LEARN AND HERE OT TRY
ON ME YOU CAN RELY

CLAIRE

See? No training. He obviously isn't
fit to work in the kitchen.

FRANKIE

Well, that's for me to decide.

NATALIE

For our family to decide.

FRANKIE

You handle money, I handle the staff.

NATALIE

And economically, we need to listen to
Ms. Claire's advice. She knows what
she's doing.

CLAIRE

Yes.
YOU CAN TRUST IN ME--

ARTY

YOU CAN TRUST IN ME
AND I CAN TRUST IN YOU
IF I NEED TO START JUST AS A HOP
THEN THAT'S JUST WHAT I'LL DO

CLAIRE

There you have it. The boy starts as
a bellhop.

FRANKIE

How does that help anything?

WILLIAM

Ms. Clai-regard, he's equally
untrained as a bellhop.

GRAY

I'll train him!

ROGER

Quiet, shy Gray is willing to spend
one-on-one time with someone?

JEREMY

Do you two know each other or something?

GRAY

No. I mean, I'd like to. I mean...

WILLIAM

Oh, ho, ho, so it's settled then. Gray will train Arty as a bellhop until he can save our kitchen--

SAGE/HENRY

Hey!

WILLIAM

--And Ms. Claireabell will have free reign over the hotel giving us business-altering suggestions. Can't wait to see where all of this leads.

CLAIRE

YOU CAN TRUST IN ME
AND ONLY ME
YOU CAN TRUST IN ME NOT
YOU

YOU CAN TRUST IN
ME
YOU CAN TRUST IN ME
TO MAKE THINGS RIGHT
YOU CAN TRUST IN ME
TO FIGHT
MS. STACKMAN

I HAVE A PLAN
YOU CAN TRUST IN
ME
YOU CAN TRUST IN ME!

ARTY

YOU CAN TRUST IN ME
AND I CAN TRUST IN
YOU EVERYONE HAS
THAT THING THEY'RE GOOD AT

YOU CAN TRUST IN ME!
WE'LL MAKE A GREAT TEAM
WE'LL REACH OUR
DREAMS MS. STACKMAN
MA'AM
I'LL HELP YOUR PLAN
YOU CAN TRUST IN ME
YOU CAN TRUST IN
ME!

WILLIAM

Not a moment to lose, it's going to be a busy day!

FRANKIE

Family meeting. In the office.

FRANKIE exits.

WILLIAM

Oh, it'll take me a second to get there. I put the office on the top floor because "Up amongst the clouds the dreams are found". Ancient proverb, translated of course.

NATALIE

He made that up. Come on, dad, chop chop.

WILLIAM

Ms. Clairemont--

CLAIRE

Claire.

WILLIAM

I was always bad with names. I suppose you can wander as you please.

NATALIE

But I do have to ask you to stay out of the kitchen for now.

HENRY

What, are you embarrassed of us?

NATALIE

Yes. Dad.

NATALIE and WILLIAM exit.

CLAIRE

Hmph.

CLAIRE makes a mark on her clipboard and exits.

ARTY

Well, Gray, looks like we'll be working together! I mean, we'll all be working together of course.

GRAY

So, where do we start?

ARTY

I may be overstepping my bounds here, but might I suggest the kitchen? It smells like somethings burning.

SAGE/HENRY

THE PANCAKES!

ALL exit into the kitchen.

SCENE 2 - KITCHEN

HENRY, SAGE, and GRAY enter. If "The Bell Hop" is choreographed as a tap number, ARTY, ROGER, and JEREMY can change into tap shoes before entering.

SAGE

Oh it smells awful in here. This pan is probably ruined. Hold on.

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GRAY

Ok. Imagine we're in the kitchen.

ARTY

We are.

GRAY

Right, but... remember the bells I told you about earlier? A full wall of them, right there. Imagine that kind of kitchen. Hold on, I've got to get something from the lobby.

GRAY runs out. ARTY calls after him. ARTY can also use this time to change into his tap shoes behind the counter if needed.

ARTY

What kind of kitchen? What kind of kitchen is this one, even. What utensils are back here? Are we still bellhops in this imagination? Or can I be a cook?

GRAY returns with the front desk's bell behind his back.

GRAY

Ok. Where'd you go? Oh. The bell wall behind you. Each bell has a label, a room number.

GRAY sets the bell down on the counter and rings it.

GRAY (CONT'D)

You're needed!

GRAY rings the bell again.

GRAY (CONT'D)

You're needed again! Someone needs something, so they ring a bell from their room. There's a ton of guests, but there's only a handful of staff.

ARTY

So just like here.

GRAY

Just like the ingredients in your cake, each member of the crew is important. Every time that bell rings, everything comes together. It's someone new you can help, someone new you can make happy.

ARTY
That's beautiful.

GRAY
Oh, good. It made sense?

ARTY
Not really. But you were passionate
about it.

GRAY
Sorry. I'm not great at talking,
especially when I'm nervous.

ARTY
Nervous?

GRAY
You know, they say every time a
bell dings, an angels gets its
wings.

GRAY dings the bell.

GRAY (CONT'D) ARTY
You just got yours. You're needed.

ARTY (CONT'D)
Oh, oh no I messed up your... That
was cute. Try again.

Song 7 - Angel's Wings

GRAY starts tap dancing.

ARTY (CONT'D)
Oh, or we could do that.

*ARTY follows in a call-and-response sequence that
gradually weaves together.*

GRAY
ARE YOU FROM MISSISSIPPI?
CAUSE YOU'RE THE ONLY TEN I SEE

ARTY
Tennessee.

GRAY
Shoot.
YOU'RE THE COLDEST BOWL OF PORRIDGE
CAUSE YOU ARE PERFECT FOR ME

ARTY
Warmest bowl.

GRAY

Right!
I LOOKED FOR A SIGNATURE
THE FIRST TIME I EVER SAW YOU!

ARTY

Why?

GRAY

BECAUSE EVERY WORK OF ART SHOULD TELL YOU
WHO TO GIVE CREDIT TO!

ARTY

Eh. That was good but how about this?
IF YOU WERE A BOOGER
I'D PICK YOU!

GRAY

Gross

ARTY

Hey! And
IF I REARRANGED THE ALPHABET
I'D PUT I NEXT TO U!

GRAY

Well here we are!

ARTY

DID IT HURT WHEN YOU FELL FROM HEAVEN?
BECAUSE YOU SEE

ARTY rings the bell.

ARTY (CONT'D)

YOU ARE LIKE AN ANGEL TO ME

GRAY

Ok, we have a winner.

ARTY

I just stole it from you.

GRAY

I wasn't going to say anything.

*They dance again, perhaps accented by ringing bells
if available.*

GRAY (CONT'D)

What do you say, a little bit faster?

ARTY

You're on.

GRAY

What other lines can we make from
the "Angel" motif. How about... YOU
HAVE GOT ME ON A CLOUD
BECAUSE YOU'RE HEAVEN SENT

ARTY

That's good! What else... um...
YOU MUST BE A VISION
THAT I DREAMT

GRAY

OK, because angels, dreaming, gotcha.

BOTH

YOU HAVE GOT ME ON A CLOUD
BECAUSE YOU'RE HEAVEN SENT
YOU MUST BE A VISION
THAT I DREAMT
DID IT HURT WHEN YOU FELL FROM HEAVEN?
BECAUSE YOU SEE
YOU ARE LIKE AN ANGEL TO ME!

YOU HAVE GOT ME ON A CLOUD
BECAUSE YOU'RE HEAVEN SENT
YOU MUST BE A VISION
THAT I DREAMT
YOU ARE LIKE AN ANGEL
STRAIGHT FROM HEAVEN'S GATE
MAYBE WE COULD FALL IN LOVE

GRAY

IF WE START OUT WITH A DATE
So what do you say?

*GRAY dings the bell and extends his hand for a handshake
on the stinger. NATALIE enters, frantic.*

NATALIE

What on earth is the bell doing in here?

GRAY

Ms. Stackman! Hello!

NATALIE

Oh! You two. You're not Sage and Henry.

GRAY

Yeah, no.

NATALIE

They need to be keeping up on room
service orders!

(MORE)

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NATALIE

What's in that box, dad?

WILLIAM

Oh! It's everyone's shoes. I heard the tapping all the way from upstairs, I figured you guys would need these.

Everyone ad-libs their thanks as they change shoes onstage.

WILLIAM (CONT'D)

Now then, Claireston. Look at this beautiful crew. They're all yours now, as per the contract I signed. They're not going anywhere.

CLAIRE

What are you talking about?

WILLIAM

"The Stackman family agrees to, at the receipt of proper payment, relinquish all land rights, all building rights, and all contracts therein to the party of--" blah blah blah. All contracts therein. Everyone still has a job.

CLAIRE

Then I'll fire them.

WILLIAM

Here's the other part of the equation. Our lovely Mr. Earnhardt here, if we look at his new hire form, "must work a full day in the job for which he was hired before the chance of being let go".

CLAIRE

Good news, it's the end of the day.

WILLIAM

Frankie, what job did you hire Mr. Earnhardt for?

FRANKIE

As a chef, grandpa.

WILLIAM

Yes, and tell me, what have you done all day?

ARTY

I've been training to be a bellhop.

WILLIAM

At your recommendation.

FRANKIE

So he hasn't worked a full day as a cook!
He can't be fired.

WILLIAM

And since these two contracts conflict,
I believe everything becomes null and
void, yes?

CLAIRE

They don't conflict. Everyone else is
fired, he's promoted to chef, and
he'll be fired tomorrow.

WILLIAM

I was worried you would say that, too.
I was also worried that it would come
down to this. It seems that I signed
the contract as "Wilbur Stackman". I
always was bad with names.

WILLIAM rips up the contract.

WILLIAM (CONT'D)

As they say, "Deus ex machina"! I
believe that means "seize the day", or
something like that.

NATALIE

So we still own the hotel, then?

CLAIRE

No! You can sign a contract with a
picture of a cat, for all the
courts care. It still counts.

WILLIAM

My negligence and the conflicting
contract of Mr. Earnhardt have saved
the day.

FRANKIE

You did it, Arty!

SAGE/HENRY

Arty!

ROGER/JEREMY

... Charlie

NATALIE
His name is Arthur...

WILLIAM
Arthur Earnhardt

JEREMY
But...

ROGER
It's Charlie...

ARTY
Arthur Charlie Earnhardt.

GRAY
Ace!

ROGER
Oh, that's why you call him Ace! Well everyone, it looks like we... had an ace up our sleeves!

Song 14 - Ace Up Our Sleeves

ROGER (CONT'D)
WE HAD AN ACE
HIDDEN IN OUR SLEEVES
WITH A LITTLE SLIGHT OF HAND
THERE'S NOTHING THAT WE CAN'T ACHIEVE

ROGER/JEREMY
WITH A DASH OF MAGIC
AND A WISH OR TWO
YOU CAN MAKE A CHANGE
AND HAVE YOUR DREAMS COME TRUE

SO OPEN YOUR EYES
CAUSE YOU BETTER BELIEVE
WE HAD AN ACE UP OUR SLEEVE

ROGER
Just like a pilot, a flying ace
STRAPPED INTO HIS PLANE
AND FLYING UP TO SPACE
WE HAD OUR TARGET LOCKED,
AND MAN, YOU BETTER BELIEVE
WE HAD AN ACE UP OUR SLEEVE

FRANKIE
It's the end of the game, we're at
the point of the match

WHERE VICTORY'S THERE
 AND IT'S OURS TO SNATCH
 SO WE THREW THE BALL AND HIT IT PERFECTLY
 And that's an Ace!
 IN OUR SLEEVE

ROGER/JEREMY/FRANKIE/GRAY

WE HAD AN ACE
 HIDDEN IN OUR SLEEVES
 WITH A LITTLE SLIGHT OF HAND
 THERE'S NOTHING THAT WE CAN'T ACHIEVE

WITH A DASH OF MAGIC
 AND A WISH OR TWO
 YOU CAN MAKE A CHANGE
 AND HAVE YOUR DREAMS COME TRUE

SO OPEN YOUR EYES
 CAUSE YOU BETTER BELIEVE
 WE HAD AN ACE UP OUR SLEEVE

JEREMY

Just like a cop, an "Ace Detective"
 NEVER GIVE UP, LOOK FOR A NEW PERSPECTIVE
 EVEN WHEN THE TRAIL RUN COLD
 THEY ALWAYS FIND A WAY
 AND IT'S THE ACE THAT SAVES THE DAY

GRAY

IN A DECK OF CARDS
 THERE'S FOUR IN FIFTY TWO
 THOSE ARE PRETTY SLIM ODDS
 BUT WE GOT LUCKY WITH YOU
 YOU PULLED THROUGH AND WE PLAYED OUR PART
 YOUR THE ACE, THE ACE OF HEARTS

ROGER/JEREMY/FRANKIE/GRAY/SAGE/HEN

RY WE HAD AN ACE
 HIDDEN IN OUR SLEEVES
 WITH A LITTLE SLIGHT OF HAND
 THERE'S NOTHING THAT WE CAN'T ACHIEVE

WITH A DASH OF MAGIC
 DOING WHAT YOU KNOW
 YOU CAN MAKE A CHANGE
 AND THEN YOUR DREAMS WILL GROW

SO OPEN YOUR EYES
 CAUSE HERE WE GO

All seven crew member have two measures each of solo freestyle dance in-character. WILLIAM finishes the sequence.

WILLIAM

Well Ms. Claire. Perhaps my legal efforts were in vain. But haven't we proved to you that teamwork and individuality are necessary?

CLAIRE

Before I make any decisions, one question for you. These demonstrations of teamwork, this talk of growth. How far can you really grow when you're not fighting for yourself?

ARTY

You don't need to fight for anything, though. When you have people, people that you're close to that you can rely on, you'll grow. You can't whistle a symphony, you need an orchestra.

WILLIAM

Oh, I like that.

ARTY

Mistakes are scary, but we learn from them. I haven't been here long, but I've learned an awful lot about these guys, and we each have our own talents, our own ingredients in a really tasty cake. This hotel is helping those talents grow thanks to the support of the Stackman family. Sure, those two fight. And sure, those two goof off. But they're finding their own styles of cooking, he's getting better at drawing, he's doing his thing. And did you see that entire show Gray put on? The Stackman Inn promotes growth over success. This hotel needs us to function, yes, but in a sense, we also need this hotel.

ROGER

We're *Inn*-dependent.

WILLIAM

So?

CLAIRE

I truly thought you'd give up, that this would be an easy business venture. But you've surprised me. Several times now. You all have something that I admire.

(MORE)

CLAIRE (CONT'D)

Despite the business being rough,
despite your mistakes, despite
everything, you have persistence. You
can keep the hotel.

CLAIRE tries to shake WILLIAM'S hand, he hugs her instead.
NATALIE and FRANKIE join in.

WILLIAM

And thank you, Arthur Charlie Earnhardt.
JUST LIKE THIS MELODY
IS WRITTEN IN THE KEY
OF A, THAT'S THREE SHARPS
AND TONIC'S A, C, E
CONDUCTOR STRIKE UP THE BAND
TO ACCOMPANY
THE ACE IN OUR SLEEVES

CLAIRE

YOU HAD AN ACE

HIDDEN IN YOUR SLEEVE

THE ODDS WERE STACKED
AGAINST YOU BUT
THE STACKMAN INN
WILL NEVER LEAVE

WILLIAM (CONT'D)

OH YES WE HAVE!

HALLELUJ!

THE ODDS WERE STACKED
AGAINST US BUT
THE STACKMAN INN
WILL NEVER LEAVE

HENRY

JUST LIKE A HOLE IN ONE IN GOLF

SAGE

OR A MARK ON A TEST

SAGE/HENRY

THE ACE WILL TAKE THE CAKE
AND THEN HE'LL SHARE WITH THE REST

NATALIE

SO WHEN YOU'RE DOWN ON YOUR LUCK
AND YOUR FINAL MOVE IS KEY
YOU TURN TO THE ACE

ARTY

That's me!

ALL

WE HAD AN ACE
HIDDEN IN OUR SLEEVES
WITH A LITTLE SLIGHT OF HAND
THERE'S NOTHING THAT WE CAN'T ACHIEVE

WITH A DASH OF MAGIC

AND A WISH OR TWO
 YOU CAN MAKE A CHANGE
 AND HAVE YOUR DREAMS COME TRUE

SO OPEN YOUR EARS
 CAUSE WE'RE GONNA REPEAT

SAGE/HENRY
 WE HAD AN ACE

ROGER/JEREMY
 WE HAD AN ACE

ARTY/GRAY
 WE HAD AN ACE

NATALIE/FRANKIE
 WE HAD AN ACE

WILLIAM/CLAIRE
 WE HAD AN ACE

ALL
 IN OUR SLEEVES!

ROGER, JEREMY, SAGE, HENRY, and GRAY continue to quietly sing the melody underneath the following.

CLAIRE
 Well, best of luck.

NATALIE
 Don't you want the money you paid us back?

CLAIRE
 You paid me for my services, I paid you for the hotel. Neither of us got either, so we're even.

NATALIE
 Oh thank god.

FRANKIE
 Family meeting!

FRANKIE, NATALIE, and WILLIAM huddle for discussion.

ARTY
 Sorry things didn't work out how you wanted.

CLAIRE

I know that I have different methods than you, but we're a lot alike. When we want something, we go for it.

ARTY

Yeah, I guess you're right.

CLAIRE

So go for it.

ARTY

What?

CLAIRE

Oh come on, I was probably the first to notice. Gray.

GRAY breaks away from the other four, all fade out, and he goes to CLAIRE. She takes his arm and ARTY'S arm and makes them shake hands.

ARTY

So, about that date.

GRAY

Yeah?

ARTY

What's your work schedule look like?

WILLIAM

Claire, before you leave. My family has a proposition for you. There's no denying you're a strong businesswoman.

FRANKIE

And there are changes happening in the staff. Arty will be working in the kitchen from now on.

NATALIE

So we're back down to three bellhops.

WILLIAM

And as I'm sure we've made clear throughout the day, we have no concierge.

CLAIRE

(to Arty)

I guess it's my turn to be dependent on the Inn, then?

ARTY

You'll be amazed at how much you
can grow.

ARTY/CLAIRE

WELCOME TO THE GREAT STACKMAN INN
WHERE YOU CAN SPEND THE DAY
WHERE ALL YOUR PROBLEMS DISAPPEAR
PLEASE ENJOY YOUR STAY

NATALIE/FRANKIE/WILLIM

WELCOME TO THE GREAT STACKMAN INN

ARTY/GRAY

WHERE ALL YOUR DREAMS COME TRUE

ALL

WE'VE LEARNED A LOT ALONG THE WAY
AND SO BEFORE WE'RE THROUGH

NATALIE/FRANKIE

HERE'S TO THE FAMILY

SAGE/HENRY

AND HERE'S TO THE FRIENDS

ARTY/GRAY

THE RELATIONSHIPS

ROGER/JEREMY

AND BROTHER-SHIPS!

ARTY/GRAY/ROGER/JEREY

WE'VE MADE HERE IN THE END

WILLIAM/CLAIRE

AND HERE'S TO THE PARTNERSHIPS
WE'VE MADE ALONG THE WAY

ARTY

WELCOME ONE AND ALL TO THE HOTEL

ALL

PLEASE ENJOY
PLEASE ENJOY
PLEASE ENJOY YOUR STAY!

END OF PLAY