



SECRETS OF SUCCESS

The J. Edgar Hoover
Musical

Book and Lyrics by
Ed Weissman
Music and Lyrics by
Stephen Randoy



*Emma Goldman - Russian Jewish
Anarchist - deported SS "Buford"
Dec. 31 - 1919.*

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NOTES:

During the period 1919-1920, Scene 5 - Scene 14, Edgar was 24-25 years old Clyde was 19-20.

For over fifty years until his death in 1972, J. Edgar Hoover (as Director of the FBI) was the most powerful man in the United States. Tonight, in a special return appearance, J. Edgar reveals the secrets of his success.

TIME: 1905 - NOW.

PLACES: The stage of the auditorium of the J. E. Hoover Middle School where a touring company is presenting the play with scenes in WASHINGTON, NEW YORK, FLORIDA, LIMBO. As the play progresses, the set become less that of an auditorium and more an abstract performance space of America in the 20th and early 21st centuries.

The play is performed without an intermission.

**The play is
performed by
SIX ACTORS,**

as if they were a company touring the schools.

CAST LIST (PLAYED BY 6 ACTORS)

(In order of appearance)

RICHARD M. NIXON

JOHN E. HOOVER (later JOHNNY HOOVER and then J. EDGAR
HOOVER)

MOM (Annie Marie Scheitlen Hoover)

BULLY 1

BULLY 2

BLACK WOMAN

"TEDDY ROOSEVELT"

"WINSTON CHURCHILL"

"LORD BADEN-POWELL"

ATTORNEY GENERAL A. MITCHELL PALMER

"JOSEPH KENNEDY, SR."

SOLOIST 1

SOLOIST 2

VOICE FROM CROWD

EMMA GOLDMAN

LONGSHOREMAN 1

LONGSHOREMAN 2

MYSTERIOUS BLACK WOMAN

CLYDE TOLSON

RADICAL 1

RADICAL 2

RADICAL 3

RADICAL 4

POLICEMAN

WOMAN IN THE LABOR EXCHANGE

KEYSTONE KOP 1

KEYSTONE KOP 2

JUDGE

STATUE OF LIBERTY

SPECIAL AGENT

MEYER LANSKY

ELEANOR ROOSEVELT

FRANKLIN DELANO ROOSEVELT

HARRY S TRUMAN

JOE McCARTHY

JOHN FITZGERALD KENNEDY

ROBERT FRANCIS KENNEDY

BLACK PANTHER

HIPPIE 1

HIPPIE 2

ANOTHER POLICEMAN

CAST (6 Tracks)

MAN 1: JOHNNY E. HOOVER > J. EDGAR HOOVER

MAN 2: RICHARD MILHOUS NIXON > "TEDDY ROOSEVELT" > "WINSTON CHURCHILL" > "LORD BADEN-POWELL" > A. MITCHELL PALMER > RADICAL 3 > JUDGE > MEYER LANSKY > FDR > HARRY TRUMAN > JOE MCMARTHY > JFK > HIPPIE 1 > 45

MAN 3: BULLY 2 > LONGSHOREMAN 2 > CLYDE TOLSON > RADICAL 4 > KEYSTONE KOP 2

MAN 4: BULLY 1 > "JOSEPH KENNEDY, Sr." > VOICE FROM CROWD > LONGSHOREMAN 1 > RADICAL 1 > POLICEMAN > KEYSTONE KOP > SPECIAL AGENT > IKE > RFK > ANOTHER POLICEMAN

WOMAN 1: SOLOIST 1 > MOM > EMMA GOLDMAN > ELEANOR ROOSEVELT > HIPPIE 2

WOMAN 2: BLACK WOMAN > SOLOIST 2 > MYSTERIOUS BLACK WOMAN > RADICAL 2 > WOMAN IN THE LABOR EXCHANGE > STATUE OF LIBERTY > BLACK PANTHER > MAID

SCENES and MUSICAL NUMBERS

- Scene 1: 1972 and Limbo.
1 . Prelude/The Secrets of My Success.....John Edgar Hoover and Company
- Scene 2: 1905, Johnnie Hoover's bathroom and home.
2 . Little Lord Fauntleroy.....Mom, Johnny Hoover
- Scene 3: School Days. 1905-1910.
3 . Mama's Boy.....Bullies, Johnny Hoover
- Scene 4: Looking for a Hero. 1910 - 1919.
- Scene 5: Graduation Day. June, 1919.
4 . General Palmer's Speech and March.....Palmer, Johnny, and Company
- Scene 6: To the Department of Justice. Summer, 1919.
5 . A Boy's Own Hero..... John Edgar and Company
- Scene 7: Palmer's Office and Edgar's memory. A few minutes later.
6 . It May Be Over Over There, But It's Not Over Over
Here.....Edgar, Palmer, Mom
- Scene 8: Union Square, New York. A few days later.
7 . I Don't Want Your Revolution If I Can't Dance.....Emma and Company
8 . 'Scuse Me, Mistah!.....Mysterious Black Woman
9 . Hide 1.....Edgar
- Scene 9: Washington and New York. The next day.
10 . That's Our Boy.....Palmer, Mom, Edgar
- Scene 10: Washington. A few days later.
11 . This Man.....Clyde and Heavenly Choir
- Scene 11: A Hotel Room in New York. That week.
12 . My Secret Weapon.....Edgar
- Scene 12: Outside the Women's Labor Exchange. The same day.
13 . In Maryland..... "The Barbershop Quartet"
- Scene 13: The Women's Labor Exchange. From a moment later to Dec. 31, 1919.
14 . "The Heroic J. Edgar Hoover Departs The Dangerous Revolutionary
Emma Goldman: A One Reeler".....Company
- Scene 14: A Hotel Room in Washington. January 1, 1920.
15 . How 'Bout Them Sox!.....Edgar, Clyde
16 . Hide 2.....Edgar, Clyde
- Scene 15: Limbo.
17 . That's Our Boy (reprise).....Special Agent, Mom, Palmer, Meyer
- Scene 16: The FBI at work and play. 1920 - 1972.
18 , Everything is Fine.....Meyer, Edgar, Clyde
19 . It's Time To Fire Hoover.....Eleanor, FDR, HST, IKE, JFK, RFK
20 . Closer Than Brothers.....Edgar, Clyde
- Scene 17: Now.
21 , Finale.....Company

Electronic Device Announcement

EDGAR

(A scratchy old radio broadcast)

This is J. Edgar Hoover of your FBI. Please turn off all electronic, photographic and surveillance devices and unwrap your candies and other sweets NOW. We know who you are including you in C 109, H 2, and all of you in the last row. Who do you think you are? Me?!

Scene 1
1972 and Limbo.

A bare stage, just several big boxes. It looks like the auditorium stage.

A piano begins to play.

The CAST enters. They are in civilian clothes. They grab one or two pieces of clothing from one of the boxes. THEY sing.

(SONG: PRELUDE/THE SECRETS OF MY SUCCESS.)

CAST

TODAY
WE WILL LEARN ABOUT J EDGAR HOOVER
THE MAN WHO BUILT THE F.B.I.
HE FOUGHT AGAINST
IMMORALITY
SEX DEVIANTS

WOMAN 1
AND ROCK AND ROLL

ALL
JUST AN ALL AROUND AMERICAN GUY

WOMAN 2
HE WAS DEFENDER OF GREAT MORAL UPLIFT

ALL
WE'RE SO SAD HE HAD TO DIE

MAN 3
ENEMY OF COMMUNISTS

MAN 4
PORNOGRAPHY

WOMAN 1
AND BIRTH CONTROL

ALL
EVERYBODY COME AND TELL HIM GOODBYE

ALL
THE SECOND OF MAY
NINETEEN SEVENTY-TWO
HIS HEART GAVE OUT
HIS FACE TURNED BLUE
HE WAS A MAN WITH A RIGHTEOUS FIRE

WOMAN 2
BUT HE SANG IN THE HIGH SCHOOL CHOIR

ENSEMBLE
WE SING
THE PRAISES OF J. EDGAR HOOVER
THE MAN
THAT CHILD-EREN SHOULD LOVE
MORE POPULAR
THAN PRESIDENTS
MORE POWERFUL
THAN A DICK-TATOR
NOW HE LIVES WITH JESUS IN HEAVEN ABOVE.

(A screen like flies in. It flashes this announcement. "J. Edgar Hoover has died. President Nixon to deliver the eulogy." One player, MAN 2, become Nixon with the familiar outstretched arms with his hand making the V for victory.)

RICHARD NIXON (MAN 2)
J. Edgar Hoover was one of the giants. His long life brimmed over with magnificent achievement. He became a living legend. The greatness of Edgar Hoover will remain inseparable from the greatness of the organization he created, the Federal Bureau of investigation. For nearly half a century, while eight Presidents came and went, the Director stayed at his post.

(HE steps away and is alone.)
The old cocksucker's finally dead.

(THE CAST grab more costume pieces from the boxes. THEY hide MAN 1 behind them. HE pushes through them and sings. As HE introduces the

characters, CAST MEMBERS assume their various roles.)

EDGAR

DO YOU WANT TO HEAR MY SECRETS?
THE SECRETS OF MY SUCCESS
ALL THE CLEVER THINGS I DID OR SAID
EVERYBODY HAS THEIR THEIR SECRETS
AND SOMEDAY YOU'RE GONNA HAVE TO CONFESS
MY TIME'S FINALLY COME
NOW THAT I AM DEAD

THE FIRST OF MY MANY SECRETS
OF COURSE! I DIDN'T GO TO HELL
'CAUSE I'M THE PERFECT BUREAUCRAT!
I LEFT MYSTERIES BEHIND ME
SECRETS I'M DYING TO TELL
BUT THEY'LL NEVER LEAVE THIS ROOM
I'LL MAKE SURE OF THAT!

I LEFT THE WORLD A HERO
MASTER OF EVERYTHING I KNEW
THANKS TO ALL THESE FOLKS WHO GOT ME HERE
EIGHT COMPLIANT PRESIDENTS
ANYTHING I WANTED THEY WOULD DO
BUT IT WAS THE ENEMIES I MADE
YEAR AFTER YEAR
THAT BUILT MY CAREER

So many friends, so many enemies. But only one Mama!
EVERYONE MEET MY MOTHER

MAMA

ANNIE MARIE SCHEITLIN HOOVER

EDGAR

SHE ALWAYS HAD MY INTERESTS AT HEART

MAMA

Now Johnny, have you been eating?

EDGAR

Mother! I'm dead!

DIPPING BACK TO MY DISTANT PAST

BULLIES
HERE COME A COUPLE OF RANDOM SCHOOL MATES

EDGAR
I COULD NEVER TELL THE TWO OF THEM APART

BULLY 1
I'm the one who gave you the black eye.

BULLY 2
I'm the one who gave you the other black eye

EDGAR
THIS IS MITCHELL PALMER
A. MITCHELL PALMER
HE MADE ME FAMOUS AS YOU SOON WILL SEE

PALMER
You've done well for yourself Edgar

EDGAR
THIS IS CLYDE TOLSON

CLYDE
CLYDE ANDERSON TOLSON

EDGAR
MY FRIEND, MY ALTER EGO
HE GOES EVERYWHERE WITH ME

CLYDE
You and me, Vegas? Golf? What d'ya say?

EDGAR
There are some secrets I'll never tell.

NOW LET ME INTRODUCE YOU
TO EMMA GOLDMAN

EMMA
QUEEN OF THE RADICALS

MAN (MEYER)
LOVELY SPAWN OF RUSSIA

EDGAR
THE GIRL OF MY DREAMS

EMMA
Revolution!

EDGAR
DON'TT FORGET THE FILTHY GANGSTER

ALL
MEYER LANSKY

EDGAR
THORN IN MY BACKSIDE.

EMMA
BUT NOT AS TOUGH AS HE SEEMS

LANSKY
Execution!

EMMA
Gonif!

LANSKY
Kurva!

EMMA
Schmendrick!

LANSKY
Kochleffel!

EMMA
Alterkaker!

LANSKY
Yenta!

EMMA
Putz!

EDGAR
You two know each other?

BOTH

Hell, no!

WOMAN 2

`SCUZE ME MISTAH
I CAN TELL
YOU'RE A MAN WITH A WHOLE LOTTA SECRETS
I GOT ONE THAT'LL BLOW THESE PEOPLE AWAY

EDGAR

GO AWAY!

WOMAN 2

And I'm telling you, I'm not going!

EDGAR

Can't you see I'm busy?

ON WITH THE SHOW!

COMPANY

HE WILL REVEAL HIS SECRETS
YOU'LL SEE THE ENEMIES HE DESTROYED
WITH A GOLDEN RULE NO SCHOOL HAS EVER TAUGHT.
HE HAD A LIFE OF LIES AND CORRUPTION.

EDGAR

A LIFE THAT I THOROUGHLY ENJOYED.

COMPANY

HE MAY HAVE HAD A FEW FLAWS

EDGAR

MAYBE BENT A COUPLE LAWS

COMPANY

BUT EVERYTHING THAT HAPPENED HERE
WHEN HE WAS IN CHARGE
OF THE GREAT UNITED STATES OF AMERICA
HAPPENED BECAUSE

EDGAR

I WAS NEVER CAUGHT!

MAN 1

Children! You are our future!

EDGAR

HOLD THAT THOUGHT.

WOMAN 2

Pay attention, this part is catchy!

COMPANY

DON'T GET CAUGHT.

EDGAR

(A huge picture the actor playing
NIXON EDAGAR points to actor now again
playing NIXON.)

LIKE HE DID.

(NIXON shrugs and exits. Song buttons with sounds
of cheering children. Lights fade.)

Scene 2

Edgar's bathroom and home.

Projection: 1905.

EDGAR addresses the audience as HE changes costume and opens a copy of a magazine.

EDGAR

I'm 10, playing in the bathroom and reading my favorite magazine, A Boy's Own Monthly. Just like the boys and all stories in it, I wanted to be a hero and have a boy's adventure and an adventure so big, I'd be on the cover of A Boy's Own Monthly.

(He puts on a towel as a turban and a bigger towel as a gown and prances around.)

This is my flowing hair and this is my gorgeous gown.

(Suddenly MOM enters. A pause. Music changes to LITTLE LORD FAUNTLEROY.)

MAMA

What are you doing? Johnny, what does this mean?

JOHNNY

(To audience.)

Always remember to lock the bathroom door.

(To MAMA)

I...I...I...I WANNA BE LITTLE LORD FAUNTLEROY
THIS IS MY SILK SUIT
AND THIS IS MY CURLY HAIR
Mother, I want that suit!

MAMA

Boys in our station of life don't dress like that. Up on Massachusetts Avenue, they may do that, but not here.

JOHNNY

WHY NOT?
HERE IN MY MAGAZINE
BOY'S MONTHLY

THERE ARE BOY'S IN THAT SUIT!

SCOUT UNIFORMS,
EVEN SAILOR SUITS
BOY'S MONTHLY IS FOR HEROES!

MAMA

All very nice. But no suit!

JOHNNY

I WANT THE SHOES WITH THE BUCKLES,
A BIG FLUFFY COLLAR, A VELVET JACKET.
I WANT MY HAIR IN CURLS!
WHY SHOULD ONLY GIRLS GET CURLS?

MAMA

No!

JOHNNY

I'LL HOLD MY BREATH AND DI-----IE!
JUST LIKE MY SISTER DID!

MOM

Very well, now go to school.

JOHNNY

I got my suit....

MOM

And you must never tell anyone about what you were doing.

(MOM exits. EDGAR puts on the suit, struts around
as scene changes.)

Scene 3

School Days. 1905 - 1910

EDGAR, joyful in his suit, goes to school.

Music up for Mama's Boy. BULLIES enter.)

BULLIES

Mama's boy, mama's boy.

JOHNNY

C'mon fellas...

BULLIES

JOHNNY JOHNNY JOHNNY
COME OUT AND PLAY
JOHNNY, JOHNNY, JOHNNY'S
SO PRETTY TODAY
HEY SQUIRT!

(THEY trip him and HE cries.)

SOMETHIN' ON YOUR SHIRT!
AWW SORRY
DID THAT HURT?
JOHNNY, JOHNNY, JOHNNY
WHAT D'YOU SAY?

JOHNNY

SMOKING
I CAUGHT YOU SMOKING
YOUR MAMA WOULDN'T LIKE THAT
THOUGH SHE ALREADY KNOWS
YOU'RE A BRAT
YOU GOT THE SMELL ON YOU
I'M GONNA TELL ON YOU
UNLESS YOU LEAVE ME ALONE.

BULLIES

JOHNNY PLEASE TELL ME WHY
JOHNNY, JOHNNY, JOHNNY'S
IS ABOUT TO CRY
PIP SQUEAK!

SO SMALL, SO WEAK
JOHNNY, JOHNNY, JOHNNY
YOU CRY, YOU DIE.

(JOHNNY cries.)

JOHNNY

STEALING
I SAW YOU STEALING
YOUR DADDY WOULDN'T LIKE THAT
THOUGH HE ALREADY KNOWS
YOU'RE A RAT
HE'LL BE HELL ON YOU
I'M GONNA TELL ON YOU
UNLESS YOU LEAVE ME ALONE

BULLIES

JOHNNY, JOHNNY, JOHNNY
YOU LITTLE SHIT YOU
JOHNNY, LET ME SEE IF MY
FIST WILL FIT YOU.

(THEY pummel HIM and rip his suit and shoes.)

JOHNNY

SWEARING
LYING
CHEATING
I MAY BE SMALL
BUT I SEE IT ALL
I KNOW WHAT YOU DO
AND YOU'RE A BOY SCOUT, TOO!
I'M TELLING!

See don't get caught. But if you do? Make sure you've got
the goods on those who catch you.

NO, IT WASN'T EASY...

Ow!

TO FIND THE SECRETS OF MY SUCCESS

Ow!

I WAS PUNCHED AND KICKED

Ow!

BUT SOMETHING CLICKED THAT DAY

Ow!

MAYBE I SHOULD PAY MORE ATTENTION

Ow!

MAYBE I SHOULDN'T OVERDRESS
LITTLE DID I KNOW
I WAS ON MY WAY.

(Lights change for the next scene as JOHNNY stays
in place.)

Scene 4

Looking for a Hero. 1910 - 1919.

JOHNNY

(To audience.)

A Boy's Own Monthly said: "find a great man and follow his example and advice and you can become a hero yourself. If you work hard you can have a boy's adventure so great it will last your entire life. But who is my great man? I thought and thought and then it hit me -- Teddy Roosevelt. The rough rider. President Roosevelt brave, heroic, and powerful, but what would he say to me?

(“TEDDY ROOSEVELT, with mustache and monocle, enters. As the same ACTOR plays “T.R.,” “Churchill,” and “Baden-Powell,” HE does quick changes in sight of the audience.)

“T.R.”

Hooper...

JOHNNY

Hoover.

“T.R.”

You just don't measure up. Not fit, not strong, not possible. Go 'way.

(“T.R.” exits.)

JOHNNY

I'll find my great man. Maybe someone who was a boy's own hero himself. I know...my hero might not be an American, he could be Winston Churchill. Already world famous at only 25! soldier, writer, and oh, what an heroic escape in South Africa. And his mother is American. yes.....Winston Churchill. What would he say?

(Music up again. “WINSTON CHURCHILL,” enters wearing a pith helmet and carrying a book.)

“WINSTON CHURCHILL”

Yes, my mother is not just any American, she's a Jerome!
Let me see here.

(Thumbing through the book.)

Harriman.....Havemeyer.....um... Hotchkiss! There is no
Hooper...

JOHNNY

Hoover.

"WINSTON CHURCHILL"

Oh, have it your way, Hoover ...in the Social Register
(Holds up book.)

You're not our kind of American.

(HE exits.)

JOHNNY

I wasn't just dreaming, I was going to be a Boy Scout.
That was it! My hero would be the founder of the Boy
Scouts himself - Lord Baden-Powell. I'd be his very special
Boy Scout a true boy's own hero. He wouldn't fail me!
What would Lord Baden-Powell say?

("BADEN-POWELL," with Boy Scout hat, enters)

"BADEN-POWELL"

Scout Hoover...

JOHNNY

Hooper...ah, shit.

"BADEN-POWELL"

The initiation's tough. Cold showers, long marches, and
nude wresting . . .with me.

JOHNNY

Yes, sir!

("BADEN-POWELL" exits. JOHNNY freezes.)

Scene 5

Graduation Day: George Washington
Law School. 1919.

MOM enters
Sunday, October 11, 2020

MOM

Johnny finally found his hero. After all those years, it was not a minute too soon - his last day at school at his law school graduation. I knew it as as I watched Johnny and the speaker, Attorney-General A. Mitchell Palmer.

(MOM puts on a 'go-to-graduation' hat and takes a seat. JOHNNY unfreezes and puts on a cap and gown.)

JOHNNY

Though he addressed the entire crowd, I knew my hero was speaking only to me.

(COMPANY ENTERS. MEN wear caps and gowns. MOM is dressed for the occasion. WOMAN 2 [who is black] sits apart. Lights up on a stage with patriotic bunting and two large signs. "Congratulations Class of 1919" and "Welcome to Attorney-General A. Mitchell Palmer." PALMER enters and moves to the podium. Music up for GENERAL PALMER'S SPEECH AND MARCH.)

PALMER

You all know I'm an attorney as you will be if you pass the bar -

(HE chuckles)

But look at my title, I am not just an attorney, I am also a general! And this is war.

LIKE A PRAIRIE FIRE THE BLAZE OF REVOLUTION NOW IS
SWEEPING OVEREV'RY INSTITUTION OF LAW AND ORDER

JOHNNY

LAW AND ORDER

PALMER

BLISTERING ITS WAY INTO THE HOMES OF EV'RY
UNSUSPECTING INNOCENT AMERICAN MALE

JOHNNY

AMERICAN MALE!

PALMER

SEEKING TO REPLACE OUR SACRED MARRIAGE VOWS
WITH DEGENERATE AND LIBERTINE LAWS OF THE JUNGLE
BURNING THE FOUNDATIONS OF SOCIETY
WITH ITS POISONOUS AND PUTREFYING PATH.

JOHNNY

PUTREFYING PATH!

PALMER

IT'S OBVIOUSLY HOPELESS TO EXPECT THE HELP OF CONGRESS
TO ELIMINATE SEDITION IN ITS MANY GUISES.

JOHNNY

MANY GUISES

PALMER

AND ALL ITS EVIL FORMS OF PROPAGANDA
AND IT'S CONDESCENDING, ARROGANT CONTEMPT OF THE LAW

JOHNNY

THE LAW!

PALMER

THE ANARCHIST ADMITS TO NO RESPECT FOR OTHERS.
ROBBERY, NOT WAR, IS THE GOAL OF LENIN.
THE REDS ARE ONLY CRIMINALS AND ALIENS.
IT'S AMERICA THAT'S GOT TO STOP THEIR CRIMES!

JOHNNY

THEIR HIDEOUS CRIMES!

PALMER & JOHNNY

(JOHNNY is a measure after Palmer as
in a round.)

I'M HAPPY TO BE STANDING HERE IN FRONT OF YOU
THE CLEAN AND WORTHY GRADUATING CLASS OF NINETEEN
NINETEEN.

JOHNNY
NINETEEN, NINETEEN.

PALMER
YES, NOT ONLY WASHINGTON BUT ALL THE FOUNDING FATHERS
WOULD BE PROUD OF THE MEN HERE TONIGHT.

JOHNNY
ALL THE MEN HERE TONIGHT!

PALMER
WE'LL GET THE TERRORISTS.

ALL
SSSSS

PALMER
THE SOCIALISTS

ALL
SSSSS

PALMER
THE COMMUNISTS

ALL
SSSSS

PALMER
THE ANARCHISTS

ALL
SSSSS

PALMER
THE NATURISTS

ALL
SSSS

PALMER
THE FIRST INTERNATIONALISTS
THE SECOND INTERNATIONALISTS
AND DON'T FORGET THE INTERNATIONAL WORKERS OF THE
WORLD!

The Wobblies!

JOHNNY

We'll get them all!

PALMER

Join me as we jail and deport foreigners and all with foreign ideas. Graduates, I have already arrested thousands and thousands of the scum. And I've only just begun. Join my fight. And one young man, perhaps one of you, can become my very special special assistant.

(HE holds up application forms.)
and undertake a most important mission.

JOHNNY

Me. Yes. Me!

PALMER

WE WILL MARCH AS WE MARCHED BEFORE,
SOLDIERS CAN FIGHT WITH SO MUCH MORE,
RUTHLESS INSTEAD OF TOOTHLESS
... GENERAL PALMER IS GOING TO WAR

PATRIOTS WILL COME FLOCK TO THE CALL
GET PREPARED FOR THIS BLOODY BRAWL.
LEGAL WON'T SAVE THE EAGLE.
GENERAL PALMER SAYS "GIVE IT YOUR ALL."

WHEN ARMAGEDDON COMES
YOU WON'T BE SEDENTARY
WHEN YOU HEAR THE BUGLES
AND FEEL THE DRUMS
AND YOU'LL MARCH MARCH MARCH...

THE CHOICE IS AN EITHER/OR
MY WAY OR THERE'LL BE BLOOD GALORE!
SOLUTION TO REVOLUTION:
...GENERAL PALMER'S MEN WINNING THE WAR.

(COMPANY exits. JOHNNY remains alone on stage.
Lights change.)

Scene 6

To The Department of Justice.

JOHNNY fills in an application form and removes his cap and gown and is in a suit. HE places AN application in an envelope and "mails" it. He moves as if walking across Washington. He holds up a boy's magazine. He speaks to the "kids" in the audience. Music up for A BOY'S OWN HERO.)

JOHNNY

Very soon A Boy's Own Monthly will feature me on its cover .

A BOY'S OWN HERO
IT IS ME THEY'LL SEE.
I'LL BE A BOY'S OWN HERO,
AS THE GUY I'M GONNA BE]

(The TWO BULLIES, as in the Scene 3, enter.)

BULLIES

MAMA'S BOY. MAMA'S BOY.

BULLY 2

It's that fairy, Johnny Hoover. Let's beat the shit out of him.

JOHNNY

GET OUT OF MY HEAD!
I DON'T WANT YOU IN MY STORY!
WHO CARES ABOUT YOU?

(BULLIES exit.)

I'M ON THE ROAD TO GLORY!
JUST LEAVE ME ALONE!
OR ELSE YOU WILL BE SORRY
WHEN YOU DISCOVER
I AM ON THE COVER OF
A BOY'S OWN MONTHLY
I'M ON MY WAY,

TO A GREAT CAREER
OH WHAT WOULD MAMA SAY?

(MOM enters.)

MOM

Johnny. Don't get above yourself. You'll wind up in the
asylum like your father. Huh.

JOHNNY

No. Go away,
I only take advice from a great man ...

(MOM exits.)

A.----- MITCHELL PALMER.
A. ----- MITCHELL PALMER.
B. ----- MITCHELL PALMER.
I LIKE THE LETTER.

(PALMER enters. Sifts through application forms.)

A. ----- MITCHELL PALMER.
B. ----- MITCHELL PALMER
J. ----- EDGAR HOOVER.
MUCH BETTER!

(Johnny is now EDGAR who sticks out his tongue at
MOM and SHE exits.)

THE FIGHTING QUAKER HAS A NEW PROTÉGÉ
A MOVER AND SHAKER CALL ME EDGAR WITH A "J."

(PALMER takes some of the forms and gives a
"thumbs up." CHORUS enters.)

CHORUS

THAT'S MY NAME FOR
A BOY'S OWN HERO]
COME AND JOIN THE FIGHT.
LET'S MAKE ONE THING CLEAR.
OH, YES, A HERO'S ALWAYS RIGHT.

PALMER

We need strong dedicated men.

EDGAR

(Opens letter and reads it.)

He wants to interview me!

I AM THE MAN THAT CRIMINALS
WILL FEAR NOW
YOUR FUTURE IS SAFE
THIS COULD BE MY YEAR
SO EV'RYONE CHEER!
YOUR CHAMPION IS HERE NOW
DEMONSTRATING
THAT THE WORLD IS WAITING

CHORUS

YES, THIS BOY'S OWN HERO.
BUILT WITH NERVES OF STEEL.
WE'LL ALL BE SAFER
WHEN HE TAKES THE WHEEL.

WHY?

DO YOU THINK THIS SHY ORDINARY GUY
STARTED AS A SPECIAL ASSISTANT
TO MITCHELL PALMER?

EDGAR

HE KNOWS WHAT I CAN BE
SOON THEY'LL ALL SEE ME
IN THE NEWSREELS
WEARING A FEDORA,
SMOKING CUBAN CIGARS,
PLAYING GOLF WITH JOSEPH KENNEDY
AND FAMOUS MOVIE STARS.

("JOSEPH KENNEDY, SR." enters.)

"JOSEPH KENNEDY, SR."

Edgar! Come and meet Gloria Swanson!

EDGAR

Thanks, Joe.

(BULLY 2 pops in and then out.)

BULLY 2

We'll still beat the shit out of you.

EDGAR
EVERYBODY WILL BLESS THE DAY
OUR NOBLE HERO COMES
TO CHASE AWAY
THOSE DIRTY RADICALS AND BUMS!

The law is fine in normal times, but these are not normal times! I stand with General Palmer.

I WILL FIND THEM.
I KNOW THEIR TRICKY GAMES.
I CAN SMELL THE GARLIC,
COUNT THE VOWELS IN THEIR NAMES. I'LL WATCH THOSE
PUSHCARTS, PUSHING MARX, GO UP IN FLAMES.

CHORUS
HURRAY!

PALMER
A HUNDRED BOLSHEVIKS HAVE CONFESSED
J. EDGAR HOOVER MAKES THE ARREST!

CHORUS
'CAUSE HE'S A BOY'S OWN HERO
SAY IT ONCE AGAIN.

EDGAR
FOR THOSE BOYS WILL SOON
TURN INTO STRONG YOUNG MEN.

Soldiers! are you ready?

CHORUS
WE MUST BE SURE
THEY ARE CLEAN AND PURE.
EVERYONE SECURE
IN HIS MANHOOD.

SOLOIST 1 (WOMAN 2)
HE'S SO MAGNETIC!

EDGAR
THEY'RE SO ATHLETIC!

CHORUS

THEY'LL HEAR THE CALL.
THEY'LL BE IN HIS THRAWL.
THEY'LL BE BLONDE AND TALL,
AND HE'LL DRESS THEM ALL
IN SNAPPY UNIFORMS.

EDGAR

I love the uniforms.

CHORUS

HE'S GONNA MAKE THEM
THE PROUD LOYAL SONS
OF THIS BOY'S OWN HERO
EVERYTHING A MAN CAN BE
THE DAY IS NEAR
WHEN HE'LL APPEAR...

SOLOIST 2 (WOMAN 2)

(With vocal flourishes)

"OH SAY CAN YOU SEE-----"

(A take from the CHORUS. She's being uppity!)

EDGAR

THAT MAN IS ME.

(THE CHORUS exits.

PALMER steps out of the CHORUS as EDGAR
"arrives" at the Department of Justice.)

PALMER

Next.

Scene 7

Palmer's Office and Edgar's memory. A few minutes later.

EDGAR and PALMER are miming talking as if they've been meeting for a few minutes. MOM and BLACK WOMAN enter in the background.

MOM

(Coming forward)

I tried to stop him from doing this. He wouldn't listen. He was unmoved. But he won't forget what I said to him.

(SHE steps back as BLACK WOMAN comes forward.)

BLACK WOMAN

(More insistently sings SCUSE ME MISTAH fragment.)

'SCUZE ME MISTAH
I'M STILL HERE.
AND I STILL GOT A
INTERESTIN' SECRET
DON'T YOU WANT TO HEAR IT.

EDGAR

No!

(HE is shocked that he said this aloud. HE and PALMER continue to mime the interview. PALMER registers the "no." BLACK WOMAN exits. Music up for IT MAY BE OVER OVER THERE, BUT IT'S NOT OVER OVER HERE.)

PALMER

(All are Interior until noted.)

HE IS AWKWARD
CLUMSY
AND FOOLISH

EDGAR

..COMPLETELY DEDICATED
TO YOUR WORK.

MOM
NOW JOHNNY...

PALMER
ARROGANT, STUBBORN, AND MULISH.

MOM
YOU SHOULD EAT SOMETHING.

EDGAR
COMMUNISTS. ALIENS.

PALMER
NO MORE THAN A CLERK.

MOM
CHICKEN AND DUMPLINGS?

EDGAR
SOCIALISTS. ANARCHISTS.

PALMER
SLIGHTLY RIDICULOUS,

EDGAR
A THREAT TO OUR WAY OF LIFE.

MOM
WHITE MEAT OR DARK?

EDGAR
SOCIAL PERVERTS.

PALMER
BUT ENERGETIC.

EDGAR
HYSTERICAL, NEURASTHENIC WOMEN.

MOM
YOU LOVE MY COOKING.

PALMER
I ADMIT HE'S GOT PASSION.

MOM
YOU SHOULD BE LOOKING
FOR A JOB THAT YOU CAN DO.

EDGAR
RADICALS AND TERRORISTS.

MOM
I'LL BE HERE AT HOME

PALMER
GREAT INSTINCTS!

MOM
WAITING FOR YOU.

EDGAR
BUT MOST OF ALL WE MUST STOP THE UNIONS!

PALMER
I like him!

(From here on, PALMER addresses EDGAR. Bunting
and flags fly in.)

EDGAR
(Pushing MOM out.)
The law is fine in normal times, but these are not normal
times!

IT MAY BE OVER OVER THERE,
BUT IT'S NOT OVER OVER HERE.
THERE MAY BE FREEDOM IN THE AIR,
BUT WE STILL MUST PROTECT OUR REAR.
THERE IS A NEW AND MURKY THREAT.
WE BEST NOT GET TOO COMFY YET.
I SEE ANOTHER VICTORY TO CHEER.
IT'S NOT OVER OVER HERE!

REMEMBER IT WAS ONLY NINETEEN SEVENTEEN
WHEN AMERICA SHOWED THE WORLD ITS STUFF.
ENGLAND AND FRANCE
NEVER HAD A CHANCE.
UNTIL AMERICA PROVED WE COULD PLAY ROUGH.

PALMER
WE ARE TOUGH!

EDGAR

THEY HEARD THE SOUNDS FROM OVERSEAS.
 THE SOUNDS THAT WHISPERED SOFTLY IN THE BREEZE.
 JOHNNY'S GOT A GUN
 GOT A GUN
 GOT A GUN.
 ON YOUR KNEES, DIRTY HUN,
 ON YOUR KNEES!
 DO YOU HEAR THAT INSISTENT DRUMMING?
 THE BRUM DEEDLE DUM TUM TUMMING.
 THE YANKS THE YANKS THE YANKS
 ARE CO-O-MING!

Sir, I didn't serve in the Great War. I think I was saved
 by a higher power to serve you.

PALMER

You do understand. Well said, my boy! You can say it over
 and over.

EDGAR

IT MAY BE OVER OVER THERE,
 BUT IT'S NOT OVER OVER HERE.
 THERE MAY BE FREEDOM IN THE AIR,
 BUT WE STILL MUST PROTECT OUR REAR.
 THERE IS A NEW AND MURKY THREAT,
 WE BEST NOT GET TOO COMFY YET.
 I SEE ANOTHER VICTORY TO CHEER.
 IT'S NOT OVER OVER HERE!

PALMER

We do need strong dedicated men!

EDGAR

AMERICA HAS NEVER EVER LOST A WAR.
 AND, TO BE SURE, IT NEVER WILL.
 BUT WE MUST BE ON OUR GUARD
 EVEN WHEN IT'S HARD.
 WE'VE GOT THE MUSCLE AND THE SKILL!
 SHOOT TO KILL!
 NOW IS NOT THE TIME TO TURN OUR EYES
 AWAY FROM AN ENEMY IN DISGUISE.
 IN THE TENEMENT, DOWN THE BLOCK
 IN THE BUSHES, UNDER A ROCK
 SPEWING FILTH AND POPPYCOCK

AND DIRTY LIES.

PALMER

We must remember that to stop a mob, you must stop its leader.

EDGAR

THE RED WHITE AND BLUE IS WAVING.

PALMER

It is the great leader who turns an inchoate mob into a revolutionary army.

EDGAR

THE JEWS ARE MISBEHAVING.

PALMER

The French Revolution had Robespierre. The Russian has Lenin...

EDGAR

AMERICA NEEDS SAVING!

PALMER

And we have a menace so big, so monstrous

EDGAR

AMERICA, AMERICA...

PALMER

So female!

EDGAR

Emma Goldman! She is Lenin in a frock. And she believes in free love! You want me to find Emma Goldman! I will. I'll go to New York's lower East Side where all the stinking mongrels hang out. I'll deport her and her stately bosom

PALMER

It'll be tough, she's a citizen.

EDGAR

Justice may be blind, but I'm not!

(THEY each put an arm around the other's shoulder. More bunting than ever.)

PALMER & EDGAR

IT MAY BE OVER OVER THERE!
BUT IT'S NOT OVER OVER HERE.
THERE MAY BE FREEDOM IN THE AIR.
BUT WE STILL MUST PROTECT OUR REAR.

EDGAR

THERE IS A NEW AND MURKY THREAT.
WE BEST NOT GET TOO COMFY YET.
I SEE ANOTHER VICTORY TO CHEER!

EDGAR & PALMER

YES, IT'S NOT OVER OVER HERE!

(Lights down.)

Scene 8

Union Square, New York

EMMA addresses the unseen audience as the cheers of the crowd build and build.

VOICE FROM CROWD

Emma Goldman! Speak, Emma, speak!

EMMA

The circus has come to town. The modern day P.T. Barnum, Attorney General A Mitchell Palmer, is looking deport me! I'm an American and the only weapon they'll find on me is my pen; the only army they'll see is the army of the poor; and the only crime is their war on the Constitution. Yes it's a circus and they are the clowns. I'm hiding? I'm hiding in plain sight. Clowns! I won't give up joy, or love. (Music up.) I won't face the music if I can't sing. and I don't want your revolution if I can't dance.

(Music up for I DON'T WANT YOUR REVOLUTION IF I CAN'T DANCE - a dance number. EMMA dances joyously as the exhilaration of liberation overtakes HER.

(The music is multi-ethnic.as the dance is something made up of a kazatska, a czardas, a tarantella, and a tango as well as other ethnic music. As the music changes ethnically, EMMA appeals to each ethnicity - Irish, Italian, Greeks, Jews etc. The dance reveals her leadership of a very wide variety of peoples. Placards, in various languages, fly in in addition to those already there. There may also be some wild cards such as "See the undulations of Carrie de Booze from Canada," "Next week: Tillie Pipick from Peru and Ada Onion from Bermuda," "Klein's on the Square." and profanities in unknown languages and other items of equal or greater stupidity.

(The unseen CROWD cheers more and more loudly and wildly. During a lull in the dance PALMER and EDGAR enter and look on.

(HOOVER approaches EMMA, while PALMER observes from a distance. EDGAR attempts to reach EMMA but is stopped each time by 2 BEEFY LONGSHOREMEN, played by the same actors who play the bullies. THEY dance with EMMA but keep EDGAR at bay.

(EDGAR rushes to grab EMMA. EDGAR rushes to EMMA and grabs her despite the LONGSHOREMEN protecting her as the dance ends.)

EDGAR

(Edgar's voice gets deeper and more macho.)

Emma Goldman, you can't hide from me. Judge Meyer has revoked your bail. You are under arrest.

EMMA

It's not over yet! You'll see!

(EDGAR leads EMMA to what becomes a jail cell, Bars fly down.)

(Suddenly, a MYSTERIOUS BLACK WOMAN enters. SHE is dressed in slave clothing. Song: 'SCUSE ME, MISTAH.)

MYSTERIOUS BLACK WOMAN

(Firmly.)

PARK IT MISTER
SIT IT DOWN BEFORE
THIS SISTER GETS ANY OLDER.
YOU'D BE WISE JUST SHUT UP
AND LISTEN TO ME.

EDGAR

Let me go!

MYSTERIOUS BLACK WOMAN

GET A GRIP
YOU WEENY MAN
I BEEN HERE
LOOKING OVER YOUR SHOULDER.
LOOK INTO MY EYES MISTAH
WHAT DO YOU SEE?

YOUR DADDY'S DADDY'S DADDY

WATCHIN' DARKIES PICKING COTTON
SMELL THE SWEET MAGNOLIA
IN THE TREES
BUT THERE'S TROUBLE IN DIXIE.

BLACK AND WHITE
DON'T MIX TOO GOOD
ON AN OLD MISSISSIPPI PLANTATION.
FUNNY, WHAT CAN FALL
FROM A FAMILY TREE.

EDGAR

I don't know you and I don't want to know you! If you
don't leave me alone I'll call one of my agents!

MYSTERIOUS BLACK WOMAN

YOUR DADDY'S DADDY'S DADDY
SEES A LITTLE GIRL IN PIGTAILS
"AIN'T IT LUCKY
SHE BELONGS TO ME!
WHAT A SWEET LITTLE ANGEL!"

EDGAR

Shut up!

MYSTERIOUS BLACK WOMAN (GRANDMA)

"YOU CAN WORK INSIDE THE HOUSE
IF YOU LEARN TO BE GOOD
TO YOUR MASSA"
I REMEMBER
WHAT HE SAID TO ME

GUESS THAT MAKES US
KINFOLK NOW
YOU CAN ADD IT TO THE LIST
OF YOUR SECRETS
THOUGHT I SHOULD MAKE A CALL

HONEY, YOU DON'T
LOOK LIKE ME AT ALL

FUNNY WHAT CAN FALL FROM A FAMILY TREE

C'mon, give your Granny a kiss.

EDGAR

Noooooooooooooo!

(Pushing GRANDMA out of the way, OTHERS exit.
Music ends. EDGAR returns in a rage as HE menaces
GRANDMA.)

EDGAR

(Music up for HIDE 1. TO GRANDMA)

I'll ignore you, I know how. It's the secret of success.
They thought I was tough and so I am tough.

HIDE!

HIDE!

I WON'T SHOW THE WORLD

WHAT I HAVE TO HIDE

INSIDE.

IF YOU THINK THE MASK I'M WEARING

IS THE INNER ME I'M SHARING

THEN MY JOB IS DONE.

I'VE GOT YOU ON MY SIDE.

AND YOU'LL NEVER KNOW THE CRAP

I HAVE TO HIDE.

HEIGH HO I'M A PRO.

YOU'LL NEVER KNOW

WHO I REALLY AM.

"HELLO MA'AM, NICE DRESS!"

THE MAN YOU THINK YOU'RE SEEING

IS A STEADFAST HUMAN BEING

WITH THE CONFIDENCE THAT CANNOT BE DENIED.

YOU WILL NEVER KNOW

WHAT LURKS

INSIDE MY BRAIN

I'M THE TOUGHEST GUY

YOU EVER SAW.

AND I DON'T EXPLAIN.

I'LL JUST HIDE

BEHIND THE LAW.

IF I SHOW SOME MANLY POWER,

I WILL BLOSSOM LIKE A FLOWER

FOR FOLKS ONLY SEE

WHAT THEY WANT TO SEE.

AND THE TRICK IT SEEMS TO ME

IS TO BE WHAT THEY SEE.

COME CLOSE AND LOOK
IN MY EYES
THE ORDINARY MAN
DOESN'T WANT A CROOK SPOUTING LIES.

HE'LL SEE NOTHING FALSE OR SINISTER
YES, I COULD BE YOUR MINISTER
'CAUSE HONESTY'S THE VERY BEST DISGUISE.

I can do that!

FOR THAT MASK ALL SNUG IN PLACE
WILL TURN INTO MY FACE.
THEN I'LL HAVE A WHITE AND MANLY HIDE.

(EDGAR dances and finds and faces down MYSTERIOUS
BLACK WOMAN and HE forces HER to exit.)

YOU WILL NEVER KNOW
WHAT LURKS
INSIDE MY BRAIN
I'M THE TOUGHEST GUY
YOU EVER SAW.
AND I DON'T EXPLAIN.
I'LL JUST HIDE
BEHIND THE LAW.
IF I SHOW SOME MANLY POWER,
I WILL BLOSSOM LIKE A FLOWER
FOR FOLKS ONLY SEE
WHAT THEY WANT TO SEE.
AND THE TRICK IT SEEMS TO ME
IS TO BE WHAT THEY SEE.

COME CLOSE AND LOOK
IN MY EYES
THE ORDINARY MAN
DOESN'T WANT A CROOK SPOUTING LIES.

HE'LL SEE NOTHING FALSE OR SINISTER
HELL, I COULD BE YOUR MINISTER
'CAUSE HONESTY'S THE VERY BEST DISGUISE.

I will do that!

FOR THAT MASK ALL SNUG IN PLACE

HAS TURNED INTO MY FACE.
AND I HAVE A WHITE AND MANLY HIDE.

I'LL BE LOVED AND RESPECTED
COOL, CALM AND *CONNECTED!*
AND THEN I WILL BE SATISFIED!

(By the end of the song, EDGAR's face and jaw
have become set and HE begins to look a little
like the mature Edgar. HE walks into the next
scene. Lights down.)

Scene 9

New York and Washington.

EMMA, behind bars, looks at EDGAR.
The bars fly up, EMMA is released.

EMMA

I knew it wasn't over! What's Hoover going to do now?

(EMMA becomes MOM as music up for THAT'S OUR BOY.)

MOM

Son, I warned you. Oh, son, I did. What are you going to do now?

(EDGAR picks up phone, lights up on PALMER on phone.)

PALMER

What's wrong with you! I don't care that she made bail. I sent you to capture her. What are you going to do now!?

(MOM and PALMER are joined by MAN 4 and WOMAN 2 (GRANDMA) as a 4 part harmony chorus

MOM

My heart breaks for you.

PALMER

You're in over your head.
You've got to get her

MOM

What'ya gonnna do?

PALMER

Just make it happen.
AND I DON'T CARE HOW

CHORUS

THAT'S OUR BOY

THAT'S OUR BOY

PALMER
YOU NEED TO
FIND HER NOW.

CHORUS
THAT'S OUR BOY

THAT'S OUR BOY

PALMER

Only if you succeed...then

MOM

You'll never find her. Emma's
safely hidden in the Women's
Labor Exchange.

CHORUS

EDGAR

How do you know?

AMERICA
WITHOUT HER

THAT WILL
MAKE YOUR NAME.

MOM

Somehow, I feel very close to her.

(SHE exits.)

EDGAR

(To Palmer.)

I know where she is, the Women's Labor Exchange.

CHORUS

THAT'S OUR BOY
OUR PRIDE AND JOY

THAT'S OUR BOY

PALMER

Good! Good detective work! Get
into the women's exchange
any way you can.
"Find" explosives and arrest
her and then deport her.

THAT'S OUR BOY

THAT'S OUR BOY!

EDGAR

Sir, I will.

THAT'S OUR BOY

I've been compiling
files on radicals -
450,000 of them so far.

THAT'S OUR BOY

PALMER

Terrific, terrific, but the task
at hand is to get her -
she's our number one public enemy.

EDGAR

I promise, I will.
(Hanging up.)
I damn well will.
I goddam well will.
And now my secret weapon.

"Public enemy number one"
I gotta remember that....

(Music buttons as EDGAR joyously marches off.)

Scene 10
Washington

MOM enters with PALMER and CLYDE
TOLSON in the background.

MOM

Johnny doesn't know it, but Palmer is looking elsewhere.

(SHE exits. Lights up on PALMER and CLYDE.)

PALMER

(Looking at resume and then at Clyde.)

Mr. Tolson, your references are glowing. You always rise to the top. The Secretary of War says you are his best Private Secretary. He would be sorry to lose you, but I need you. Mr. Hoover needs to help him rid the country of radicals like Emma Goldman.

CLYDE

It will be a great pleasure, Attorney General Palmer

PALMER

Goldman is so tough that even a Hoover cannot do it alone.

CLYDE

I've been watching and admiring this man from afar. It will be a great honor.

PALMER

I need her gone right now. I've only just begun - there are thousands more, no, tens of thousands, no, hundreds of thousands we must jail and silence!! Hoover compiled the list. Tolson, you're the man for the job. Go to New York. Battle stations!

(PALMER marches off.)

CLYDE

(Somewhat ironically.)

Guess this makes me - reinforcements!

(Music segues into the music for THIS MAN.)

IT'S SUCH A LONG WAY FROM
CEDAR RAPIDS BUSINESS COLLEGE

TO WASHINGTON DC.
 I'M SO...EXCITED. WOW!
 MY NEW EMPLOYER!
 I'VE COME A LONG WAY FROM
 CEDAR RAPIDS BUSINESS COLLEGE
 WHAT'S AHEAD OF ME?
 OH, BOY!
 I DID THIS...HOW?
 I'M NOT A LAWYER!
 BUT I CAN GAIN THE CONFIDENCE OF POWERFUL MEN
 I CAN SEIZE THE DAY.
 AND PLEASE MY WAY TO THE TOP.
 I HAVE WON THEIR HEARTS BEFORE
 AND I CAN DO IT AGAIN.
 EVEN THOUGH THEY SAY MY RESUME IS HOLLOW
 I'LL CLEAN MY SUIT
 I'LL PRACTICE MY SALUTE
 AND I WILL FOLLOW

THIS MAN
 IS WHAT I NEED
 J. EDGAR HOOVER
 A MAN WHO MUST SUCCEED
 I'LL BE THERE
 TO TAKE HIS LEAD
 THIS MAN IS WHAT I NEED!

BUT WAIT!
 WHY SHOULD I GIVE MY ALL TO SOME STRANGE GUY
 I DON'T EVEN KNOW?
 I'M A KAPPA ALPHA
 WE RULE THE WORLD.
 BUT HE WILL PROBABLY BE FAMOUS
 HE WILL BE IN ALL THE PAPERS
 HE'LL BE ON THE RADIO
 HE'LL NEED SOMEONE TO HOLD HIS HAND
 AND GUIDE HIM.
 IT'S ONLY FAIR THAT I BE THERE
 TO STAND BESIDE HIM.

THIS MAN
 JUST MIGHT BE GREAT.
 A STEADY CAPTAIN
 WHO NEEDS A STRONG FIRST MATE.
 I THINK THAT HE MAY BE MY FATE.
 THIS MAN

JUST MIGHT BE GREAT.

(An off-stage CHORUS (FOUR ACTORS) sings)

CLYDE & CHORUS

THIS MAN
IS ON HIS WAY
HE NEEDS A SOUL MATE
TO BUILD A BRAND NEW DAY.

CLYDE

A PARTNERSHIP FOR LIFE
With pay!!!!
THIS MAN IS ON HIS WAY.

THIS MAN
HE HOLDS THE KEY.
I'LL GO TO NIGHT SCHOOL
AND GET THAT LAW DEGREE.
I WAS BLIND BUT NOW I SEE!

CHORUS

THIS MAN
THIS MAN
THIS MAN

CLYDE

WILL MAKE ME ME!

(Lights iris out on Clyde's face.)

Scene 11

Edgar's Hotel Room in NYC.

EDGAR enters with packages.

EDGAR

Now, I unleash my secret weapon and go under cover into the Women's Labor Exchange, and capture Emma. Desperate times call for unorthodox methods.

(Music up for MY SECRET WEAPON.)

MY SECRET WEAPON
YOU MAKE ME
POWERFUL AND STRONG
YOU'RE ESSENTIAL TO MY
LAW ENFORCEMENT GEAR.
MY SECRET WEAPON
NEVER WILL STEER ME WRONG
I'M INVINCIBLE WHEN YOU ARE NEAR.

(HE opens the packages and pulls out a dress and accessories and sings to them.)

MY DRESS
MY WONDERFUL DRESS
I HAVE TO CONFESS
THE SECRET IS YOU'RE MY BEST FRIEND.
MY FROCK
MY DELICATE FROCK
CARESSING MY JOCK.
I KNOW YOU WOULD SHOCK MY MOTHER

WHEN I'M IN MY BEADED SILVER SHEATH
NO ONE CAN EVER KNOW
WHAT'S UNDERNEATH.
THEY CAN STARE
I REALLY DON'T CARE,
YOU'RE WHAT I WEAR
WHEN I WORK THE NIGHT SHIFT.
OH I REALLY CAN FEEL LIKE A MAN
IN MY DRESS.

MY SECRET WEAPON
IT'S MY UNDERCOVER LIFE.
I'D LIVE THERE ALWAYS

IF I COULD.
 WITH MY SECRET WEAPON,
 I CAN BE MY OWN WIFE.
 OH, THE WORLD FEELS GREAT
 WHEN I LOOK GOOD.

IF I'M BORED,
 MY SPIRIT'S RESTORED
 WHEN I HOP IN MY FORD
 AND MOTOR TO LORD AND TAYLOR
 FOR CLOTHES.
 A NEW PAIR OF HOSE,
 A SMART AGENT KNOWS
 HOW TO CREATE ILLUSION.

WHEN I'M WEARING
 SILK IN STYLISH RED,
 AN UGLY DUCKLING CAN
 BECOME A FED.
 IN A GOWN
 THE SUN WILL GO DOWN.
 I'M OUT ON THE TOWN
 THEN I WILL TRAP THOSE BAD BOYS OF CRIME
 EVERY TIME WHENEVER I'M
 IN MY DRESS.

(Dance break as EDGAR gets dressed.)

I'M THE COP NO
 CROOK WILL EVER SEE,
 'CAUSE NO ONE ELSE CAN BE
 AS SECRETIVE AS ME.

(Cakewalk.)

BRING ON THE PRESS!
 THEY NEVER WILL GUESS
 THAT HERE IN THIS DRESS
 IS THE MOST POWERFUL MAN
 IN THE DISTRICT OF COLUMBIA.
 OH I KNOW I CAN GET MY MAN
 IN MY DRESS.

My beautiful dress. Wanna see my dress? Don't you love my
 dress?

YES!

(EDGAR walks into the next scene.)

Scene 12

Outside the Women's Labor
Exchange.

Lights up, BLACK WOMAN enters.
Three RADICALS are hanging out.

BLACK WOMAN

Edgar is busy dolling himself up. He thinks he has successfully buried his grandma's race and his own "interests." I'll let you in on yet another secret, he hasn't. Whenever he sees a black woman, he sees me - Grandma.

(GRANDMA puts on a Russian hat, a great coat, and produces as if out of nowhere a glass of tea. SHE joins a group of RADICALS. EDGAR enters in full drag. HE carries a suspiciously large but perfectly accessorized purse.)

EDGAR

Courage has never looked more stylish!

RADICAL 1

Well look over there ... it's that fed.

RADICAL 2

"She" comes up here from Washington and is not even smart enough to disguise the car -- it has Maryland plates.

(EDGAR walks toward THEM.)

RADICAL 1

He's heading our way!

(RADICAL 1 does a quick count.)

Quick! Act like a barbershop quartet!

(THEY sing IN MARYLAND A cappella.)

"THE BARBERSHOP QUARTET"

THERE IS A POOR OLD LONELY MOTHER IN MARYLAND
WHO HAS SHED SO MANY TEARS FOR HER CHILD.
HE HAS WANDERED FAR
FROM HIS MOTHER'S GUIDING STAR.
HE IS WICKED, FORSAKEN AND WILD.

SO LET US WISH ON ALL THE FAIRIES IN MARYLAND
THAT OUR CHILDREN NEVER GROW UP THAT WAY.
THAT THEIR VIRTUE THE WON'T LOSE
FROM PROSTITUTES AND BOOZE.
THEN THE WHOLE WORLD WILL BE CAREFREE AND GAY.
WE'LL ALL BE GAY.

EDGAR

Funny. Funny. Funny. I know you're really terrorists..
And you won't stop me from going into that women's
exchange.

(Silence. EDGAR pulls a gun from his bra.)

EDGAR

Is Emma in there?

(Still silence.)

Is she in there? I'm only gonna ask...one more time.

"THE QUARTET"

THERE'S A POOR OLD LONELY MOTHER IN MARYLAND...

(EDGAR points the gun at them.)

EDGAR

Shut up ... Bang.

(The RADICALS scatter and run off.)

Fairy indeed. Hah. Now Emma is one cooked goose.

(A POLICEMAN enters.)

Officer, those ruffians were accosting me.

POLICEMAN

Don't worry ma'am, I'm in the mood to break some heads.

(HE exits. We hear shouts and screams.)

EDGAR

This is fun. I could get to like this!

(We go immediately to the next scene.)

Scene 13

The Women's Labor Exchange and Warehouse near Union Square.

EDGAR is alone on stage as the scene changes from the previous one into the interior of the labor exchange.

The scene will involve a large number of quick costume changes. They should be choreographed into the scene and be part of the dance/movie. The build should be both dramatic and bravura in the skill, speed and surprises of the costume changes.

EDGAR

This is fun. This is like a movie. It is a movie and I'm its star! All it needs is music. Hit it!

(Music and lights up on the Exchange, the lights flicker as in a silent movie and a title is projected. THE HEROIC J. EDGAR HOOVER AND THE DANGEROUS REVOLUTIONARY EMMA GOLDMAN: A ONE-REELER.)

(Another WOMAN IN THE LABOR EXCHANGE tries to stop HIM, but HE pushes forward after a struggle.

(EDGAR, looks around, and when no one is watching, pulls out some sticks of dynamite from his purse, places them on the floor, and then pretends to 'find' them.

(EMMA enters and sees the struggle and mouths "Yikes, it's Hoover." A title is projected, "Yikes, it's Hoover." EMMA and EDGAR do a strange pas de deux. EDGAR blows a whistle.

(EMMA tries to run but two KEYSTONE KOPS enter and grab HER. There is a fight and EMMA is subdued.

(EDGAR takes EMMA prisoner. Title is projected.
"Emma Goldman, you are under arrest."

(Next title is projected "The Terrorist Emma
Goldman has her (brief) day in court."

(JUDGE enters, gavels and looks to Hoover who
nods nods "yes"

(The KEYSTONE KOPS hold up a sign "GUILTY."

(JUDGE gavels and mouths "Guilty." Title
"Guilty."

(Title is projected "Deport her to Russia where
she belongs." JUDGE gavels again. EMMA is taken
off by the KOPS.

(The STATUE of LIBERTY [BLACK WOMAN] enters.
EMMA appears in a cutout of a boat. STATUE and
EDGAR wave goodbye to Emma. Title is projected
"Emma Goldman, Russian Jewish anarchist, deported
SS Buford, December 31, 1919." Title is
projected "Happy New Year." EMMA sails off as
EDGAR, triumphant, exits.
STATUE of LIBERTY raises sign "finis." Music
buttons.)

Scene 14

Hotel room in Washington. The day after Emma's deportation. It is January 1, 1920.

EDGAR is holding newspapers scattered around the bed as he packs his bags.

EDGAR

(Singing a very happy tune.)

IT MAY BE OVER OVER THERE,
BUT IT'S NOT OVER OVER HERE

What a wonderful way to start the new year, the new decade and celebrate my birthday! Look...

A THOUSAND BOLSHEVIKS HAVE CONFESSED
AND J. EDGAR HOOVER MAKES THE ARREST!
'CAUSE I'M A BOY'S OWN...

(A knock on the door, EDGAR hustles the newspapers into one of the bags, opens the door and ushers in CLYDE.)

CLYDE

Mr. Hoover, Clyde Tolson reporting for duty.

(CLYDE is so beautiful that EDGAR stares.)

EDGAR

(Catches himself and stops staring.)

Mr. Tolson, I was just about drive back to Washington.

CLYDE

I thought I might ride with you. I had hoped to help you deport Red Emma, but that was your very own personal triumph. Now we need time to decide what we do next.

EDGAR

Yes, next? It will be my pleasure. Have you ever ridden in a Model T. Henry Ford. A great car. A great man.

CLYDE

Haven't ridden in one, yet. Saw that great ad with Babe Ruth diving one.

EDGAR
Babe Ruth - another great man.

CLYDE
Sad about the scandal in the World Series.

(EDGAR claps CLYDE on the back and his hand stays there for a moment too long. EDGAR doesn't know what to do. Music up for HOW 'BOUT THEM SOX.)

EDGAR
(Baffled, panicked.)
HOW 'BOUT THEM SOX!

CLYDE
THE WHITE SOX?

EDGAR
THE BLACK SOX

CLYDE
AND HOW!

EDGAR
THEY'RE ON THE TAKE

CLYDE
WHO'D HAVE GUESSED IT?

EDGAR
THOSE SOX ARE DIRTY NOW

CLYDE
HARD TO BELIEVE IT HAPPENED
IN BASEBALL LIKE THAT

EDGAR
IT WAS THE JEW, ARNOLD ROTHSTEIN.

CLYDE
THE GANGSTER?

EDGAR
THE RAT!

CLYDE

IF YOU WERE AT THE GAME
THEY SAY YOU'D KNOW
JUST LOOK AT HOW THEY BAT AND THROW.

EDGAR

(To HIMSELF.)

HE'S TALKING BASEBALL!
WHAT DO I SAY?
I'M TALKING BASEBALL
A GAME I DON'T PLAY

EDGAR

The throw, the throw. Like this...(pause) Like this? Like this? Like this!?

(EDGAR looks at CLYDE as if asking whether he's thrown the way baseball player's do.)

CLYDE

Not exactly. We've got our work cut out for us. Like this.

EDGAR

(To HIMSELF.)

Everyone is a radical today. Even actors, can you believe it, actors going on strike; the entire city of Seattle walking the picket line...and suffragettes demanding votes for women and dressing so unfashionably...

(Long pause after "unfashionably.")

CLYDE

HOW 'BOUT THEM SOX!

EDGAR

THE WHITE SOX?

CLYDE

NO RED SOX, I MEAN
THE SOX IN BOSTON.
THE BEST TEAM I EVER HAVE SEEN.
THEY TOOK THE SERIES FIVE TIMES SINCE 1903.

CLYDE

YOU BEEN TO FENWAY? IN BOSTON

EDGAR
I GET TICKETS FOR FREE!

CLYDE
I KNEW THE FIRST TIME I SAW BABE RUTH PLAY
I KNEW THAT HE'D GO ALL THE WAY!

EDGAR
(To HIMSELF)
HE'S TALKING BASEBALL
BECAUSE HE CAN
HE KNOWS HIS BASEBALL
OH, WHAT A MAN!

(To CLYDE)
TRADING THE BABE FOR MONEY
THAT WAS BAD
BOY THAT MADE ME SO DAMN MAD.

CLYDE
THAT HARRY FRAZEE WAS CRAZY
HE PAID FIVE HUNDRED K
TO INVEST IN A DUMB BROADWAY PLAY!

EDGAR
(To HIMSELF)
THAT WAS GOOD!
THAT'S ALL I GOT
I'M TALKING BASEBALL
AND LIKING IT A LOT!

CLYDE
Broadway plays! Fruits! Sissies!

EDGAR
Yeah, they're everywhere.

(HE puts his arm around CLYDE)

CLYDE
HOW 'BOUT THEM REDS

EDGAR
THE COMMIES?

CLYDE
CINCINNATI.

EDGAR
I SEE... I HATE THE REDS

CLYDE
CINCINNATI?

EDGAR
NO ,THE COMMIES!

CLYDE
I AGREE. I THINK THE REDS

EDGAR
THE COMMIES?

CLYDE
CINCINNATI!

EDGAR
WHAT A GAME!

CLYDE
OH THEY WERE GOOD

EDGAR
AND GOOD LOOKING!

(To HIMSELF, a take)

BUT THEY OUGHT TO CHANGE THEIR NAME

CLYDE
THEY NEVER CHEAT
OR PLAY WITH DIRTY TRICKS
THEY WOULD HAVE WON
WITHOUT THE FIX!

EDGAR
THEY ARE ALL HEROES TO YOUNG BOYS

CLYDE
THAT'S HOW IT SHOULD BE

EDGAR
BOYS NEED THEIR HEROES

BOTH
JUST LIKE YOU AND ME

EDGAR
We're a team. Just like in baseball.

CLYDE
An honest team. Out in the open.

BOTH
YOU AND ME, EDGAR AND CLYDE
BASEBALL FANS, SIDE BY SIDE!

EDGAR
(TO HIMSELF)
I'M TALKING BASEBALL
I DON'T KNOW BASEBALL
I'M TALKING BASEBALL!

(Pause. To HIMSELF, the music builds.)

BOTH
HOW 'BOUT THEM SOX!

EDGAR
Not a team, brothers!

(A pause)

CLYDE
Brothers?

EDGAR
Are you a fraternity man?

CLYDE
A KA?

EDGAR
Kappa Alpha Order?

CLYDE
The same.

BOTH

Brother!

(THEY do the secret handshake.)

BOTH

"1-2-3 Robert E. Lee. 3-2-1 The South Should have Won"

CLYDE

How did you know I was a KA?

EDGAR

It's in your file.

CLYDE

You investigated me!?

EDGAR

You'd investigate me, if you could.

CLYDE

...Right.

CLYDE

Palmer's raids are losing popularity

EDGAR

Next year, when he leaves office. We'll say he went too far, we tried to cut him off.

CLYDE

Till then, it's our own little secret.

EDGAR

Secrets, of course! I have secrets. You have secrets. But as brothers, we can share secrets. It's in the KA code of honor ... Does-everyone-have-something-to-hide? Of course!

(To audience)

Aha! Kids. It wasn't just that people have secrets. It was to make sure they had secrets. Moral crusades with moral codes most people would break, and we'd know it. Hunts for Radicals and fellow travellers, we could find them all over. We'd know who was cheating on their wife with a girlfriend...

CLYDE

or boyfriend.

(THEY laugh.)

EDGAR

We'd ferret out the secrets and make sure there were plenty of them. Secrets are the secrets of success.

(Music up for HIDE 2. To Clyde.)

We can investigate and find out what anyone has to

HIDE

CLYDE

HIDE?

EDGAR

THE MAN NEVER LIVED
WHO HAS NEVER HAD
TO HIDE
SOME NAUGHTY INDISCRETION
OR EMBARRASSING OBSESSION
THAT THE LADIES IN DUBUQUE CANNOT ABIDE

BOTH

HOW WE LOVE THE CRAPOP THAT PEOPLE HIDE

EDGAR

(To the audience)

SO WHO CAN OBJECT?
THE SOUVENIRS I'LL COLLECT
ARE THE GREAT CAREERS
I PROTECT
THE POWERFUL WILL KNOW ME
YES, EVERYONE WILL OWE ME
YOUR ALLEGIANCE,

(From this point on, THEY egg each other on, it's a contest between them.)

CLYDE

YOUR FIRST BORN

EDGAR

AND YOUR PRIDE.

EV'RY POL AND PRESIDENT WILL
COME TO ME

TO SHAKE MY HAND
AND CHEW THE FAT
YOU MAY BE REPUBLICAN
OR DEMOCRAT.

CLYDE
YOU WILL FIND YOURSELF CONFIDING
ALL THE SECRETS YOU'VE BEEN HIDING
FROM YOUR WIFE
WITH YOUR ANGELIC SMILES.

EDGAR
THE PHOTOGRAPHS ARE IN MY FILES
YOU WANNA PLAY?
DO WHAT I SAY!

BOTH
JUST WALK THIS WAY,
WE'LL HAVE FUN.

CLYDE
DO YOU WANNA SEE MY SHINY BADGE
AND MY GUN

EDGAR
Wanna touch it?
YOU COULD BE HEAD OF STATE
OH YES, DEMOCRACY IS GREAT
BUT YOU'LL NEED MY PERMISSION
IF YOU WANT TO RUN

BOTH
WE MUST BE RESPECTED
IF YOU WANT TO BE ELECTED

EDGAR
Nothing can stop us.

CLYDE
Our very own Bureau of Investigation

EDGAR
No, our Federal Bureau of Investigation.

CLYDE
J. EDGAR HOOVER!

EDGAR
AND HIS BEST FRIEND, CLYDE

BOTH
WILL MAKE AMERICA LEARN TO HIDE.

(Blackout.)

Scene 15

Limbo.

Music up for THAT'S MY(OUR) BOY
(Reprise). PALMER/MEYER, MOM and
SPECIAL (MAN 4) AGENT, BLACK WOMAN
enter and form a 4 part harmony
chorus.

SPECIAL AGENT

Mr. Hoover inspired me and thousands of other boys to join
the bureau and become a G Man - the dream of every red-
blooded all-American boy. And look at my snappy uniform.

CHORUS

THAT'S OUR BOY

PALMER

I gave him his career...

CHORUS

THAT'S OUR BOY

SPECIAL AGENT

Everyone admires G Men.

CHORUS

WATCH HIS POWER GROW

PALMER
He never looked back

THAT'S OUR BOY

MOM
Look at my Johnny
Johnny's so famous.
But he never moved out of my house

THAT'S our BOY.

SOON THE WORLD WILL KNOW

What a Mother's love can do!

CHORUS

AMERICA WITHOUT HIM
WOULDN'T BE THE SAME
THAT'S OUR BOY.

PALMER

And the bureau grew and grew ...

OUR PRIDE AND JOY.

SPECIAL AGENT
And so did the Mafia.

THAT'S OUR BOY

(PALMER becomes MEYER LANSKY.)

MEYER
Permit me to introduce myself. I am Meyer Lansky, self-proclaimed business man and founder of Murder Incorporated. It will take us some years but we'll get the goods on Edgar and use him to our ends. Keep an eye peeled.

CHORUS
THAT'S OUR BOY

MEYER
We're watching him and Clyde.

THAT'S OUR BOY

We can beat him at his own game.

HOLD HIS NAME UP HIGH.

Make him bow to us.

MOM
He always does the right thing.

CHORUS
AMERICA LOVES OUR BOY

THAT'S OUR BOY

AND THE FBI

He's always in the papers and the radio.

ALL WE WANT IS FREEDOM
TO BE SAFE
TO BE SECURE
THAT'S OUR BOY.

MEYER
The higher he gets,

the greater the fall.

OUR PRIDE AND JOY

THAT'S OUR BOY.

(Music buttons.)

Scene 16

The FBI at work and play, 1920 -
1972

During the following montage using
'March of time' arrangement of
That's Our Boy, EDGAR and CLYDE
"play golf," and move in a
motorized golf cart and stop at
each projection.

EDGAR becomes "OLD" EDGAR in this
scene more by how HE acts and
holds himself not by costume
changes and makeup. His voice
matures too.

EDGAR

Our possibilities are endless. We create a crime lab, the
best in the world.

CLYDE

We'll have it down to a science.

CLYDE

We need to be seen.

EDGAR

Go after Gangsters. Dillinger. Bonnie and Clyde...

(Projections of the people in the headlines.
EDGAR or CLYDE takes strokes to punctuate.)

What prohibition didn't give us, the Depression will.

(EDGAR and CLYDE drive the cart as MEYER enters
and cuts them off in his motorized cart.)

MEYER

Gentlemen. Always a pleasure.

CLYDE

What do you want, Lansky? We don't associate with
gangsters.

EDGAR

It'll be okay. What do you want?

MEYER

Just a little understanding among men of the world.

(Song: EVERYTHING IS FINE.)

WE'RE BUILDING A LITTLE SOMETHING IN THE DESERT
A CITY OF SECRETS, SEX AND SIN
FULL OF INNOCENT FUN,
ANYONE WHO IS ANYONE
WILL BE WAITING TO GET IN.

THE KEY TO THIS CITY
IS THE DESERT
IS WRAPPED IN A GREAT BIG SECRET ABOUT YOU.
BUT I CAN GUARANTEE IT
NO ONE WILL SEE IT.
IF YOU CAN KEEP A SECRET TOO.

DON'T SAY IT DON'T SWEAT IT
DON'T WORRY, I GET IT.
I KNOW YOU'RE ONLY BUDDIES
BELIEVE ME I UNDERSTAND
AMERICA'S TOP COP
AND HIS SECOND IN COMMAND.

EDGAR

You don't have anything on us.

CLYDE

He might have some pictures.

MEYER

PICTURES?
YEAH, I TOOK SOME PICTURES
YOU AND YOUR CORN-FED BOYFRIEND
CROSSING THE LINE.
LET'S SAY, VEGAS WILL BE BUILT,
THE BUREAU WILL GO ON.
AMERICA IS SAFE,
EVERYTHING IS FINE.

EDGAR

I can says it's a trick of the photo lab.

MEYER

But would people believe you? A schwartza!

EDGAR

Reasonable men can come to an understanding.

MEYER

Exactly.

CLEAN YOUR MESSES,
AND CLOSE YOUR DOORS.
I'LL LIVE MY LIFE,
AND YOU CAN LIVE YOURS.
KEEP YOUR LIGHT UNDER A BUSHEL,
YOU DON'T WANNA LET IT SHINE.
LAS VEGAS WILL BE BUILT,
THE BUREAU WILL GO ON,
AMERICA IS SAFE,
EVERYTHING IS FINE!

(MEYER exits.)

CLYDE

What do we do now?

EDGAR

Even more. This guy's an amateur. Watch me when I have to rein in FDR.

(MOM enters using a cane.)

MOM

Edgar, are you eating? You're never home.

EDGAR

(As the golf cart stops.)

Clyde and I have gangsters to catch, and many many people to watch.

MOM

Edgar, I don't think I have much time left.

CLYDE

Mrs. Hoover, you look wonderful. You'll outlive us all...

MOM

Do you really think so?

(SHE coughs and SHE drops dead. EDGAR reacts by embracing the body and keening.)

EDGAR

Momma!

(MOM gets up and with that famous floppy hat SHE becomes....)

MOM/ELEANOR

Shut up, I'm Eleanor Roosevelt!

(Calling offstage.)

Franklin, Franklin. Franklin!

(FDR enters in a wheel chair.)

FDR

What is it, Eleanor?

ELEANOR

Hoover follows me everywhere.

FDR

What should I do?

ELEANOR

(sings Part I: IT'S TIME TO FIRE HOOVER.)

IT'S TIME TO FIRE HOOVER
IT'S TIME TO GIVE HIM THE SACK
TIME TO GIVE HIM THE OLD HEAVE-HO
AND NEVER TAKE HIM BACK

IT'S TIME TO FIRE THE SONOVABITCH
HE'S A BULLY AND A BRUTE
THIS COUNTRY WILL BE SO
MUCH BETTER OFF
WHEN YOU FIN'LLY GIVE HIM THE BOOT.

(The golf cart moves next to FDR's wheel chair and EDGAR speaks with FDR.)

EDGAR

Some people were talking about you and Lucy Mercer. Don't worry. I know it can't be true. She's such a fine lady. I've stopped the story cold.

(ELEANOR pushes FDR off.)

CLYDE

We're making enemies.

EDGAR

The more enemies, the more powerful we are.

(Projection: "Pearl Harbor is Bombed." "Victory" is flashed.)

EDGAR

I have to get Truman to suspend habeas corpus. So many to round up and so little time. Harry will see things my way.

(HARRY TRUMAN holding the famous "Dewey Beats Truman" newspaper. Part 2: IT'S TIME TO FIRE HOOVER.)

TRUMAN

Now that I beat Dewey,
OF COURSE, I'LL FIRE HOOVER
S'WHAT I PROMISED TO DO
TIME TO SAY "YOU'VE GONE FAR ENOUGH
AND TAKE YOUR BOYFRIEND TOO"

IT'S TIME TO FIRE EACH SONOVABITCH
THEY'RE MEGALOMANIACS
THIS COUNTRY WON'T STAY THE
LAND OF THE FREE
IF WE FAIL TO GIVE 'EM THE AX.

EDGAR

You won't dare to. I got the goods on you and the corrupt political machine that spawned you. Go fire fucking MacArthur!

TRUMAN

I did! Ike, Hoover's your problem now.

(HE becomes IKE with a big "I like Me" button, who grabs one of Hoover's golf clubs from the cart as it moves off. He begins part 3: IT'S TIME TO FIRE HOOVER.)

IKE

IT'S TIME TO FIRE HOOVER
IT'S TIME TO BREAK HIS SPELL
TIME TO GIVE HIM THE OLD GOLD WATCH
AND LET HIM ROT IN HELL.

(EDGAR and CLYDE confer. IKE becomes JOE MCCARTHY.)

MCCARTHY

There are communists everywhere - even in the army.

EDGAR

Clyde, we have to 'fire' McCarthy. He's out of control, out of our control.

(McCarthy gets the hook as RFK enters with a football, smiles at McCarthy who is exited the same actor returns as JFK who catches the football from RFK.)

JFK

IT'S TIME TO FIRE THE SONOVABITCH
HE'S A DANGER AND A CLOWN.
THIS COUNTRY WILL BE SO
MUCH BETTER OFF
WHEN WE'RE FIN'LLY SHUTTING HIM DOWN.

EDGAR

You must be joking. Who's the clown!

(HE shows them two boxes of files labelled "JFK" and "Marilyn Monroe".)

JFK

Hoover, you bastard!

(EDGAR speaks to RFK just as RFK holds the football.)

SPECIAL AGENT

Gunshot.

EDGAR

The President's been shot.

(The football bounces across the stage. RFK stands and then slowly exits. EDGAR and CLYDE smile and sing CLOSER THAN BROTHERS.)

EDGAR

CLOSER THAN BROTHERS.
TIGHTER THAN TWINS
WORKING TOGETHER
AMERICA WINS.

CLYDE

EV'RY BEAUTIFUL WOMAN
WHO'S SEEN US.
KNOWS IT'S USELESS
TO TRY AND COME BETWEEN US.

SOMETIMES WE ARGUE
BUT WE NEVER FIGHT
I HAVE OPINIONS
BUT YOU'RE ALWAYS RIGHT!
THERE'S A MAN ON THE INSIDE
THAT NO ONE ELSE CAN SEE

BOTH

CLOSER THAN BROTHERS ARE WE.

HOW DO WE DO IT?
IT'S REALLY A SNAP!
NOTHING MUCH TO IT
TAP TAP TAP TAP

(Indicates 'listening in and wiretapping.)
COMMUNISTS WANT TO ENSLAVE US,
POLITICAL HACKS CANNOT SAVE US

(CLYDE tap dances all over the stage and up and off some of the boxes, the tapping should sound like a machine gun. THEY turn around a box that says Commies. Headline is flashed "Huge Federal Government Homo Ring exposed and purged." CLYDE

dances on top of the box very Fred Astaire.
Pictures of the Rosenbergs.)

CLYDE

We can do the same thing to the coons we did to the fags
and we get the Reverend (sarcastic) Martin Luther King.

(Photos of civil rights marches etc., and Martin
Luther King. EDGAR grimaces as THEY turn around a
box which says Martin Luther King.)

EDGAR

(Closing the two boxes of files)

NOW WE DON'T NEED THIS ONE
HOW COULD WE KNOW?
THE PRESIDENT...

SPECIAL AGENT

Gunshot

EDGAR

THE REVEREND...

SPECIAL AGENT

Gunshot.

(Another box "Martin Luther King" closed.)

Pills

(Closes another box "Marilyn Monroe")

CLYDE

MARILYN MONROE...
REPORTERS ARE CROWDING THE LOBBY
THEY ALL WANT TO SPEAK TO BOBBY

SPECIAL AGENT

You guessed it.

(Another box closed, "Robert F. Kennedy")

CLYDE & EDGAR

WE DON'T LEAVE TRACES
OR FOLLOW THE RULES.
THE MEN WHO MAKE THEM

ARE LIARS AND FOOLS.
WE'LL KEEP THIS COUNTRY
SAFE FOR YOU AND ME.
CLOSER THAN BROTHERS ARE WE.

(BLACK WOMAN enters as BLACK PANTHER, Others as 2
HIPPIES.)

CROWD
Black power! Stop the war! End the draft, (etc.)

CLYDE
HIPPIES AND PANTHERS
BELONG IN THE ZOO

(EDGAR signals a POLICEMAN.)

EDGAR
SAVING THIS COUNTRY
THERE'S SO MUCH TO DO

(POLICEMAN shoots HIPPIE 2.)

BOTH
STICKING TOGETHER
THAT IS THE KEY
CLOSER THAN BROTHERS ARE WE

EDGAR
We knew everything about every one.

CLYDE
We know everything!

EDGAR
Nixon is getting more and more reckless.

CLYDE
Cut him off.

EDGAR
Yeah, the Plumbers! Who does he think he is? Me? Without
me, he'll ruin himself in six months.

(Picture of John Lennon, Bob Dylan, Jean Seberg,
Rock Hudson, Liberace, investigated by FBI.)

BOTH

CLOSER THAN BROTHERS
 JOINED AT THE HIP.
 WE RUN THE BUREAU
 LIKE A BATTLE SHIP.
 EVERYONE LIKES TO SEE US.
 WHO WOULDN'T WANT TO BE US?

(Pictures of Edgar and Clyde at the races,
 playing golf, with movie stars, at the Stork
 Club, with Cardinal Spellman, Ethel Merman.)

BOTH

WE TAKE OUR DINNERS
 TOGETHER EACH NIGHT
 TWO MEN OF POWER

EDGAR

HANDSOME

CLYDE

STRAIGHT

EDGAR

WHITE.

BOTH

WALKING TOGETHER,
 WE WILL ALWAYS BE
 CLOSER THAN BROTHERS.
 WE DON'T NEED ANY OTHERS.
 CLOSER THAN BROTHERS ARE WE.

J. EDGAR HOOVER!

AND HIS BEST FRIEND, CLYDE.
 WE MADE AMERICA LEARN TO HIDE.
 WE LIVED OUR LIVES,
 AND THEN WE DIED.

EDGAR

You first!

CLYDE

No, after you!

EDGAR

If you insist.

(Projection: "J. Edgar Hoover 1895 - 1972."
HOOVER exits. Then "Clyde Anderson Tolson 1900 -
1975." HE exits as lights go down.)

Scene 17

Now.

The boxes explode scattering files as the stage seems overtaken by electronics, screens, and code. over the stage and into the audience. Music up THAT'S OUR BOY. SPECIAL AGENT enters.

SPECIAL AGENT

We know more secrets than ever before.

(BLACK WOMAN enters.)

BLACK WOMAN

But that just means people have even more to hide and more places to hide it.

(EMMA GOLDMAN enters.)

EMMA GOLDMAN

For a moment, others may have held the spotlight for a moment or two. But it was I who launched him into the epicenter of power. The others were of the second rank.

(A. MITCHELL PALMER enters and becomes the men whom EMMA names. As they are named, the music becomes what was 'their' music in the show.)

Mitchell Palmer. Ok, A. Mitchell Palmer, Joe McCarthy
Richard Milhous Nixon and even those who came after
(Projections)

Reagan Chaney and

(NIXON puts on an orange wig and the
music stops cold.)

you know who.

But for half a century, 50 years, he the most powerful man
in the most powerful country in the world was J. Edgar
Hoover. He was father to our world

(EDGAR enters and walks down center, THE OTHERS
move up stage and are not lit. Music up for
MAMA'S BOY. the TWO BULLIES move downstage
menacingly. Music up for LITTLE LORD FAUNTLEROY,

MOM enters and looks at EDGAR. Music up for IT MAY BE OVER THERE, BUT IT'S NOT OVER HERE, PALMER enters. Music up for SCUSE ME, MISTAH, GRANDMA enters. EDGAR looks at each in turn.)

EDGAR

(Music up for "HIDE," EDGAR waves it away. Music up for A BOY'S OWN HERO.)

I helped create this world of hiding, fear, blackmail, and the end of privacy. Hatred and bigotry were already there and so easy to employ. Why did I do this? Ambition, of course. Power, of course. Rage, absolutely. But why What is the moral of this story. Simple My secrets never stopped me. I did really good for a little Black gay boy.

(HE smiles the smile of a psychopath as the music builds to a climax and as EDGAR is triumphant as surveillance footage of the audience and the entire world floods the theatre as THE COMPANY sings.)

EDGAR AND COMPANY

FOR MY (HIS) MASK ALL SNUG IN PLACE
HAS BURNED INTO MY (HIS) FACE.
AND I HAVE (HE HAS) A WHITE AND MANLY HIDE.

I AM (HE IS LOVED AND RESPECTED
COOL, CALM AND *CONNECTED!*
AND NOW WE ARE SO SATISFIED!

The play is over.