

# Welcome Back, Billy Best!

## *A Roaring Parable of the Twenties*

The story of the prodigal son in a twenties setting for unison/two part voices  
with duo piano accompaniment (Based on Luke 15)

by Joe Cox and Jody W. Lindh

### Cast of Characters

William Randolph Best — The father  
Billy — The younger son (a playboy)  
Bertram — The older son (hard working, very serious, conscientious)  
Preacher — A street-corner evangelist  
Billy's secretary  
Torch Singer  
Chief Editor  
Newspaper Kid (boy or girl)  
Pantomime: Car Salesperson  
Tailors / Seamstresses  
Stockbroker  
Gamblers  
Head Waiter / Waitress  
Reporters  
Editors  
Photographers  
Party crowd (flappers and dudes)  
Salvation Army Band (optional)

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Performance time is approximately 26 minutes.

#### Also available:

Full Score (CGC35)

Demonstration CD (CGCD22)

Accompaniment CD (CGCD23)

Preview Kit [includes score and demo CD] (CGK13)

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## SCENE TWO

As music for Song 1 begins, the lights come up on a busy newsroom of a large metropolitan newspaper. Set background: city skyscrapers. Optional SFX: press room typing, teletype, presses running, phones ringing. If desired, each group (reporters, editors, photographers) may enter just prior to their vocal entrance.

# 1. Extra! Extra! Read All About It!

Chorus: Reporters, Editors, Photographers, Secretaries, Mr. Best

Joe Cox and Jody W. Lindh

With Precision (♩=130)

**2** *mf* Reporters:

News-print and dic-ta-phones, tick-er tape and tel- e-phones, got to make that  
6 dead - line! Slan-ders and scan-dals, we'll find all the an - gles, we'll

9 **Editors:**  
stay up past our bed - time! We check each quo - ta - tion, we  
12 check punc - tu - a - tion, we dot our I's — and cross our T's! And  
15 when there's a scoop, we work till we're pooped, we're the Best Times — from A to  
18 **All: f**  
Z! Ex - tra! Ex - tra! Read all a - bout it!  
21 In - ter - views, book re - views! Ex - tra! Ex - tra!  
24 Read all a - bout it! If it seems we're ring - ing our own  
27 chime, \_\_\_\_\_ just read our sto - ries and head - lines, just

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BERTRAM

We are very proud of you, Father. It is wonderful what you have accomplished.

BILLY

(to Bertram) Come on, kiddo — this is the berries!

MR. BEST

Bertram, William: today I'm taking some very major steps to ensure your financial security.

BILLY

(excitedly, but cool) Hey, Pops, that's SWELL!

BERTRAM

Father, I so very much appreciate all you've done for me. (*Raising hand in Boy Scouts salute fashion*) I promise that I will work even harder to make the William Randolph Best Publishing Company and The Best Times the finest newspaper in the world! (*He quickly gathers up his papers & briefcase*) (*proudly*) You just see!

MR. BEST

Why, Bertram, my son ... (*patting his son on the back*) ... that's what I like about you!

BERTRAM

Thank you, Father. Thank you ever so much!

(*Bertram exits excitedly. Billy lingers behind to be alone with Mr. Best.*)

BILLY

Say, Pops, I've just been thinkin' ... it's really great what you've done for us boys ...

MR. BEST

Yes, well, I'm very proud of my sons!

BILLY

Well, uh, Pops — I just had a thought!

MR. BEST

What is it, William?

### 3. I Want My Money Now

Billy Best and Mr. Best

Freely (♩=92) Joe Cox and Jody W. Lindh

123 Billy Best: 3 3

Lis - ten, Pops, there's no doubt that you real - ly

127 3 3

are the best. — You're really swell! Lis - ten, Pops, there's some-thing I got - ta get

The musical score is written on two staves in 4/4 time. The first staff starts at measure 123 and ends at measure 126. The second staff starts at measure 127 and ends at measure 130. The melody is in a major key with a flat in the key signature (B-flat). There are triplets and a double bar line in the first staff. The lyrics are written below the notes.

At the beginning of the song, the cast hurries onto stage to begin the song and dance (Charleston). If more time is needed to get cast members on stage, the piano introduction may be extended by using the accompaniment from measures 35- 40 which may be played prior to measure 1. At the end of the song, the applause is interrupted by the sudden entry of the Newspaper Kid.

## 6. Get Up and Dance!

Chorus

Joe Cox and Jody W. Lindh

Charleston Tempo (♩ = 200!)

273 **All: *f***

Come on, my ba - by, I'm \_\_\_ get-tin' ant - sy, spiff up your coat and put -

— on your fan - cy pants, get \_\_\_ up and dance!

284 (*loud stage whisper*)

Hot - sy tot - sy! Don't be a square from Ak - ron, O - hi - o,

287

step out with me, and you \_\_\_ can be my ro - mance, get \_\_\_ up and

291

dance! \_\_\_\_\_ We may be in for quite a

295

scan - dal, \_\_\_\_\_ but it ain't noth - in' we can't

299

han - dle! \_\_\_\_\_ That's it, my hon - ey, now \_\_\_ we are swing - in',

303

let's spend our mon - ey, liv - in' to sing and dance! \_\_\_\_\_

307

Get up, get up, it's time \_\_\_ to get up! Get up, get up, it's time -

\* Residents of Akron, Ohio: if desired, choose another 2-syllable city in Ohio! Ohio must be used to retain the rhyme scheme: "Ohio" / "my ro" - (mance).

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