

FIORIELLO

(Indicating a battered soapbox)
Won't you sit down, my dear young lady? I know what you've been through -- even though we don't let them know.

(THEA sits. FIORIELLO walks up and down)

THEA

Can we win?

FIORIELLO

We can.

THEA

Somehow I believe you. But then I know, of course, that's not realistic. Lots of times I believe things can win and they don't come out that way.

FIORIELLO

You've got a just cause.

THEA

Oh, I know that, but--

FIORIELLO

And you've got me. Believe in your cause and believe in me. This is my issue. As of today, I make it mine. For two reasons. Because I believe in your cause, and to be perfectly frank with you, because it will help me. An issue like this is just what I need. Maybe it will send me to the Congress of the United States of America. You think I'm talking a lot of nonsense, don't you? I'm the candidate from the Fourteenth District.

THEA

Well, if we can help, I'm sure that--

FIORIELLO

You can -- you can. Maybe you can help in more ways than one. You're an Italian girl -- you're beautiful -- you're smart. You can help me. One of the things I'm going to do is organize the Italian-Americans into political clubs.

THEA

I should think it's about time that--

FIORIELLO

When people think of Italians, I want them to think of Michelangelo, Caruso, Garibaldi -- not of Ponzi and the Mafia. Where you from?

THEA

(Rises proudly)
Trieste, an Italian city now being ground under the heel of the imperialistic Austrian invader!

FIORIELLO

(Can't help but smile, sympathetically, at her impassioned fervor)
Well! Dunque siete veramente una Triestina? [So you really are a Trieste girl?]

THEA

Lo potete vedere dal mio accento. [I guess you can tell by my accent.]



FIORIELLO

When I was a kid, before I studied law, I was U.S. Consul
in Fiume.

THEA

Fiume? Why, that's just across from -- !

FIORIELLO

Of course. I've been in Trieste many times.

THEA

Well, then, you know that isn't justice, is it? That's what
I mean when you say we'll win. Trieste didn't win.

FIORIELLO

You must be patient and believe in me.

THEA

I do, don't misunderstand me.

(Laughter offstage)

Look what you've done for us already, Mr. LaGuardia. That's
the first laughter in days.

FIORIELLO

And what you did, facing arrest -- I won't forget that. That
took courage. I admire it.

THEA

Do you really think we can win?

FIORIELLO

I told you we can win this strike.

THEA

But do you know all about this situation?

FIORIELLO

I don't know anything about it, but you're going to tell
me.

THEA

There are so many problems. Are you going to have some time?

FIORIELLO

Of course.

THEA

Right now, I mean.

FIORIELLO

Certainly.

THEA

Could you, perhaps, take me to dinner?

FIORIELLO

(Hesitates, then slowly)

Yes. Of course, I could. That would be fine -- just fine.

THEA

I'll wait for you then.

FIORIELLO

Good.

FIORELLO #2

SENATOR

Congressman, I've often wanted to have a chance to exchange ideas with you. And I do hope such an opportunity develops before long.

FIORELLO

Thank you, Senator.

SENATOR

Right now I come here upon a matter which concerns you and me both, because it concerns our party. I've been told that you're planning to make a speech.

FIORELLO

That is correct.

SENATOR

You've been very active in things in Washington, Congressman LaGuardia, and that's as it should be. But as you undoubtedly know, there's an unwritten law, a piece of cherished etiquette, I might say, that a freshman member does not speak on the floor of the House during his first term.

FIORELLO

Yes, I've heard about that. It seems ridiculous, doesn't it?

SENATOR

You don't believe that tradition has its value, Congressman?

FIORELLO

Not very much, I guess.

SENATOR

But you could be wrong, of course.

FIORELLO

(Casual)

That's possible.

SENATOR

And you could be wrong in this rash support you are proposing to give to the Draft Act.

FIORELLO

(Firm)

Only I'm not. When the Congressman from Milwaukee takes the floor again, I shall take the floor. The pacifists are poisoning the thought of the country. They have to be answered. Breaking rule of etiquette is a small, small price for the House to pay.

SENATOR

Only the House won't pay, my dear LaGuardia -- you will pay.



FIORELLO

That's all right with me. I can't remain quiet any longer. Did you read his speech yesterday? When you boil away all the phony blubber, you find what this genius has been telling us is that we can win this war without men. Let the Allies do the fighting, he says. All we have to do is write a few checks. And look at our allies. France? Senator, you know what a shirt looks like when it's made one trip to the laundry too many?

(Snatches up a shirt from the desk and pulls it on over his head. The material is so threadbare it tears)

That's France. Completely worn out. Who else? England? Ever have a tooth yanked, Senator? The dentist fills the hole with a fake. You have enough of them yanked, you get enough fakes as replacements, and pretty soon you've got a complete set of china choppers.

(Pulls a pair of false teeth from his coat pocket)

They look all right but there's damned little bite in them. And after four years of replacements, that's what the British army is like today -- damned little bite in it. Italy? One pork chop, Senator.

(Snatches up a raw pork chop and brandishes it under the SENATOR'S nose)

That's the daily food ration of the average Italian soldier.

SENATOR

All that may be very true, sir, but the fact remains--

FIORELLO

When you're in a war, Senator, there are no buts. You have only two choices. You can win or you can lose. If we depend on France --

(Tugs at the torn shirt HE is wearing)

-- on England --

(Snatches up false teeth and drops them on desk)

-- on Italy --

(Snatches pork chop and slaps it down on desk)

-- we sure as hell won't win this one!

SENATOR

Now, wait one minute, sir!

FIORELLO

We can't spare that minute, Senator. We can't wait. Because we're in terrible danger. We've got to prepare before it's too late. We've got to get the men -- American men -- to save our American lives!

SENATOR

please, sir--

FIORELLO

And there's only one fair and honest and democratic way to get those men -- a Draft Act!

FIGRELLO

QUE: FIGRELLO:
"YOUR VOTE."

THE NAME'S LA GUARDIA (22)

VAMP - TILL VOCAL (A) (FIO)

1 FIGRELLO & CHORUS 2

START NOW HERE'S AN - OTH - ER NAME.

f - 1 - f (PLAY L.H. ONLY)

This system contains the first three staves of music. The vocal line (top staff) begins with a rest, followed by the lyrics "NOW HERE'S AN - OTH - ER NAME." The trombone part (middle staff) has a dynamic marking of *f*. The piano accompaniment (bottom two staves) starts with a dynamic marking of *f-1-f* and includes the instruction "(PLAY L.H. ONLY)".

3 4 5

VENUS

mf (to f)

mf (to f)

This system contains the next three staves of music. The vocal line (top staff) has lyrics "T. A M M A N". The Venus part (middle staff) has a dynamic marking of *mf (to f)*. The piano accompaniment (bottom two staves) also has a dynamic marking of *mf (to f)*.

6 23 24 (FIO) (SINGS)

GROUP: "TAMMANY!"

WHAT'S THAT? "TAMMANY!" WRONG! THE AN - SWER'S

This system contains the final three staves of music. The vocal line (top staff) has lyrics "WHAT'S THAT? 'TAMMANY!' WRONG! THE AN - SWER'S". A group part is indicated by "GROUP: 'TAMMANY!'". The piano accompaniment (bottom two staves) includes a dynamic marking of *cl.*.



"LA GUARDIA"

25 TYR - AN - NY. 26 TAM - MA - NY SPELLS 27 TYR - AN - NY LIKE 28

BR W.W. STRS mf RAY f

29 R - A - T SPELLS 30 RAT. 31 NOW THERE'S A 32

BR f b

33 (VLS. COL VOCE) 34 35 36

DOU - BLE "M" IN TAM - MA - NY. AND A

VLS. COL VOCE BR b



"LA GUARDIA"

37 (VINS. COL VOCE)

38

39

40

DOU - BLE

"L" IN

GALL.

(FL, BR)

JUST LIKE THE

41

42

43

44

DOU-BLE DEAL-ING,

DOU - BLE CROSS-ING, DOU-BLE TALK-ING, DOU-BLE DYED, DU--

CRESC.

CRESC.

45

46

47

48

-PLI - CI - TY,

OF TAM-MA-NY HALL!

BUT YOU CAN

TUTTI

STRS, WIND

(BR)

(F)



"LA GUARDIA"

49 CHANGE IT ALL. 50 GO USE THE BAL-LOT BOX. 51 AND 52

BR, STRS
f

53 CAST YOUR SPELL COME 54 NEXT E-LEC-TION DAY. THE NAME'S LA-- 55 56

57 -GUAR-DI-A. 58 59 L-A-G-U- 60

BR, STRS
mf



END

61

62

CHOIR 63

"A"

64

trp
w. w.
horn

- A - R - D - I - L - A - G - U -

mf
f
f

To Acc.

65

66

67

68

- A - R - D - I - A

STRS

STRS

BASS

BASS

69

70

Accord.

PLAY

91