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*Dramatic Publishing*



# GOOD MORNING ATHENS

Book, music and lyrics

by

SEAN KEOGH

Original dramaturgy

by

WILLIAM MISSOURI DOWNS

This excerpt contains strong  
language and sexual content.



**Dramatic Publishing**

Woodstock, Illinois • England • Australia • New Zealand

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Book, music and lyrics by SEAN KEOGH

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Eric Ramsey, Jack Chapman, Harry Woods, Gregg Henry,  
The Kennedy Center American College Theatre Festival  
and the incredibly perfect original cast.

This play is for  
Raoul  
Natalie  
and Bill.

\* \* \* \* \*

#### IMPORTANT BILLING AND CREDIT REQUIREMENTS

All producers of GOOD MORNING ATHENS *must* give credit to the Author/Composer of the Musical in all programs distributed in connection with performances of the Musical and in all instances in which the title of the Musical appears for purposes of advertising, publicizing or otherwise exploiting the Musical and/or a production. The name of the Author/Composer *must* also appear on a separate line, on which no other name appears, immediately following the title, and *must* appear in size of type not less than fifty percent the size of the title type. Biographical information on the Author/Composer, if included in the playbook, may be used in all programs. *In all programs this notice must appear:*

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*Good Morning Athens* was first presented with the title *Lysistrata: A Rock Musical* on November 19, 2003, by the University of Wyoming College of Arts and Sciences Department of Theatre and Dance with the following cast:

### **THE WOMEN**

LYSISTRATA . . . . . Lindsay Cozzens  
MEDEA . . . . . Heather Kaloust  
CASSANDRA . . . . . Stephanie Lovell  
CLIO . . . . . Cheyenne Christian  
SAPPHO. . . . . Erica Edd  
THALIA . . . . . A. Ryan Jones  
MELPOMENE. . . . . Carly Schaub  
MOIRAI . . . . . Devin Sanchez  
CAMERA OPERATOR. . . . . Mboligikpelani Nako  
BOOM MIKE HOLDER . . . . . Madeline Whiton

### **THE MEN**

TANTALOS . . . . . Jason Boat  
JASON . . . . . Sean Keogh  
MAKAREUS. . . . . Ian Wallace  
HERODOTUS . . . . . Jonathan L. Schroeder  
ARISTOPHANES . . . . . Jonas Dickson  
ACHILLES . . . . . Thomas Stoppel  
TEIRESIAS . . . . . Jean Nardoto  
PATROKLOS . . . . . Paul Ankenman  
CAMERA OPERATOR. . . . . Chris Lang  
BOOM MIKE HOLDER . . . . . Jonathan Sell

Director . . . . . William Missouri Downs  
Musical Direction and Orchestrations . . . . . Sean Keogh

Dramaturgy . . . . . William Missouri Downs  
 Assistant Director . . . . . Dana Formby  
 Stage Manager. . . . . Erin Butler  
 Assistant Stage Managers. . . . . Mariah Everman &  
    Sarah Simerson  
 Pre-recorded Music . . . . . Sean Keogh  
 Production Design. . . . . Mike Earl  
 Costume Design . . . . . Duana Hutchinson  
 Lighting Design . . . . . Larry Hazlett  
 Sound Design. . . . . Dan Peterson  
 Choreographer. . . . . Ana-Paula Höfling & Carly Schaub

The revised version of *Lysistrata: A Rock Musical* was retitled *Good Morning Athens* and was first presented at the KCACTF Region VII finals at the University of Idaho on February 21, 2004, and again at the KCACTF national conference at the Terrace Theatre at The Kennedy Center in Washington, D.C., on April 14 and 15, 2004, with the following cast:

### **THE WOMEN**

LYSISTRATA . . . . . Lindsay Cozzens  
 MEDEA . . . . . Heather Kaloust  
 CASSANDRA . . . . . Stephanie Lovell  
 CLIO . . . . . Cheyenne Christian  
 SAPPHO. . . . . Erica Edd  
 THALIA . . . . . A. Ryan Jones  
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HERODOTUS . . . . .	Jonathan L. Schroeder
ARISTOPHANES . . . . .	Jonas Dickson
ACHILLES . . . . .	Al Rich
TEIRESIAS . . . . .	Jean Nardoto
PATROKLOS . . . . .	Paul Ankenman
CAMERA OPERATOR . . . . .	Chris Lang
BOOM MIKE HOLDER . . . . .	Jonathan Sell

\* \* \* \*

“Beware the leader who bangs the drum of war in order to whip the citizenry into a patriotic fervor, for patriotism is indeed a double-edged sword. It both emboldens the blood, just as it narrows the mind.”

— *Julius Caesar*

\* \* \* \*

NOTE: This musical contains strong language.

## **MUSICAL NUMBERS**

### **ACT ONE**

Prime Time Prologue . . . . .	Aristophanes
Opening (The Vow) . . . . .	Herodotus, Makareus & Cassandra
The Vow . . . . .	Lysistrata & Women
Good Morning Athens . . . . .	Medea & Aristophanes
Good Morning Athens (Tag 1) . . . . .	Aristophanes
Brand New Me . . . . .	Lysistrata & Women

Brand New Me (Tag) . . . . .	Lysistrata & Women
Strike. . . . .	Lysistrata & Women
Good Morning Athens (Tag 2). . . . .	Medea
I Need a Bed 1, 2, 3 . . . . .	Clio & Herodotus
A Lady Like Medea / Fantasy Man / Medea in the Sky	
	Achilles & Jason
Love Me More / Fantasy Man (Reprise) . . .	Lysistrata & Medea
I Don't Know . . . . .	Makareus & Cassandra
I'm Having a Really Great Day . . . . .	Tantalos, Jason & Men
*I Don't Know (Reprise 1) . . . . .	Cassandra & Makareus

## ACT TWO

Dildo Lullaby . . . . . Lysistrata & Women  
Good Morning Athens (Reprise). . . . . Aristophanes & Women  
After . . . . . Clio, Lysistrata, Medea & Women  
Hey Ladies . . Teiresias, Herodotus, Patroklos, Aristophanes & Men  
My Way. . . . . Sappho, Thalia, Melpomene, Moirai & Company  
\*The Old Days . . . . . Herodotus & Jason  
Unrequited Love Song. . . . . Lysistrata & Cassandra  
Rendezvous 1-8. . . . . Company  
I Don't Know (Reprise 2). . . . . Makareus, Cassandra  
Lament . . . . . Jason & Medea  
I'm Having a Really Great Day (Reprise) . . . . Jason & Tantalos  
Finale. . . . . Lysistrata, Tantalos, Jason, Medea, Cassandra,  
Clio, Makareus & Herodotus  
Curtain Call . . . . . Company

\*These songs were cut from the original production. See the optional scenes pages 145-152.



# **GOOD MORNING ATHENS**

A Musical in Two Acts

For 10m., 10w.

(A chorus of any size may be added.)

## **CHARACTERS**

### **THE WOMEN**

LYSISTRATA

MEDEA

CASSANDRA

CLIO

SAPPHO

THALIA

MELPOMENE

MOIRAI

CAMERA OPERATOR

BOOM MIKE HOLDER

### **THE MEN**

TANTALOS

JASON

MAKAREUS

HERODOTUS

ARISTOPHANES

ACHILLES

TEIRESIAS

PATROKLOS

CAMERA OPERATOR

BOOM MIKE HOLDER

**SCENE TWO**

*(The set of “Good Morning Athens.” MEDEA and ARISTOPHANES enter. THE CAMERA CREWS film them. Upstage, a group of fans [the SOLDIERS and the WOMEN] is screaming for MEDEA and ARISTOPHANES.)*

**[MUSIC UP: GOOD MORNING ATHENS]**

MEDEA. Welcome, ladies and gentlemen, to the premier morning talk show of Ancient Greece! Its me, your host-ess, Medea.

ARISTOPHANES. And I’m Aristophanes.

MEDEA. And this is “Good Morning Athens.”

MEDEA & ARISTOPHANES.

**WHEN YOU'VE GOT TIME TO KILL  
AN HOUR OR A DAY  
WE'RE ALWAYS THERE FOR YOU  
A REMOTE-CONTROL AWAY  
WAY MORE CONSISTENT THAN YOUR FRIENDS  
MORE CHARMING THAN YOUR SPOUSE  
WE'RE ALL THAT'S LEFT OF BROADCAST  
NEWS  
CELEBRITIES AND MICKEY MOUSE  
GOOD MORNING ATHENS  
GOOD MORNING ATHENS AND HELLO**

ARISTOPHANES. We've got a great line-up for you this morning on the new Apollo Airwaves.

MEDEA. We'll be talking to Babylon's hottest couple, Pyramis and Thisbe later on.

ARISTOPHANES. And we have a very special musical guest. Straight from the underworld, Orpheus, ladies and gentlemen!

*(ARISTOPHANES and MEDEA dance like Fred and Ginger.)*

MEDEA.

**LET US SHOW YOU WHAT CAR TO DRIVE**

ARISTOPHANES.

**DIAMOND TO BUY FOR YOUR CONCUBINE**

MEDEA & ARISTOPHANES.

**WE'LL LET YOU KNOW WHAT'S REALLY COOL**

MEDEA.

**AND WHAT'S OLD SCHOOL**

MEDEA & ARISTOPHANES.

**WHEN YOU'VE GOT TIME TO KILL  
AN HOUR OR A DAY  
WE'RE ALWAYS THERE FOR YOU  
A REMOTE-CONTROL AWAY  
WE CAN BABY-SIT YOUR KIDS  
YOUR KIDS WILL BE SO PROUD  
IF YOU'RE THE KIND OF MOM OR DAD  
WHO ALWAYS SAYS TV'S ALLOWED  
GOOD MORNING ATHENS  
GOOD MORNING ATHENS AND  
HELLO GOOD TIMES YEAH  
GOOD MORNING ATHENS  
GOOD MORNING ATHENS AND HELLO**

MEDEA. Hey, Aristophanes! What's playing at the theatre this week?

ARISTOPHANES. Thanks for reminding me, Medea. My new play, *The Frogs*, is opening at the theatre of Dionysus.

MEDEA. Ooh! What's it about?

ARISTOPHANES. I don't want to give anything away, but it's very funny.

MEDEA. I love funny! (*MEDEA and ARISTOPHANES laugh too loudly.*)

**YOU TOO CAN HAVE A TV LIFE—WHAT A  
BALL!**

**BUT IF YOU HAVEN'T GOT FRIENDS LIKE THE  
FRIENDS ON "FRIENDS,"  
THEN YOU HAVEN'T GOT FRIENDS AT ALL**

ARISTOPHANES & CHORUS.

**YOU KNOW YOU HAVEN'T GOT FRIENDS AT  
ALL!**

MEDEA. We'll be right back after this message from Her-  
mes' Hard Cola—

ARISTOPHANES. —“It gives your feet wings!”—

MEDEA. —with a live report from the front lines! Don't  
go away!

ARISTOPHANES. Stay tuned! We'll be right back!

MEDEA & ARISTOPHANES.

**GOOD MORNING ATHENS**

**GOOD MORNING ATHENS AND**

**HELLO MICKEY MOUSE**

**GOOD MORNING ATHENS**

**GOOD MORNING ATHENS AND HELLO**

**[MUSIC OUT: GOOD MORNING ATHENS]**

*(MEDEA and ARISTOPHANES pose for the cameras.)*

CAMERA OPERATOR. And we're off!

MEDEA. Anybody want a shot?

ARISTOPHANES. Makeup!

*(Upstage, the fans cheer exuberantly. ARISTOPHANES  
flashes them his tits. MOIRAI runs from the crowd and  
jumps on him. She is pulled away by the CAMERA  
CREW.)*

MEDEA. All right! All right! Everybody! (*MEDEA taxis-whistles. There is silence.*) Shut the fuck up!

(*The fans are devastated. JASON enters.*)

JASON. Soldiers! Fall in!

(*Saluting wildly, HERODOTUS, MAKAREUS, TEIRESIAS, ACHILLES and PATROKLOS fall in.*)

JASON. At ease, boys. Down to business. This is your first assignment, and it's being nationally televised. You've all been briefed?

HERODOTUS, MAKAREUS, TEIRESIAS, ACHILLES & PATROKLOS. Sir, yes sir!

JASON. You've received sufficient training?

HERODOTUS, MAKAREUS, TEIRESIAS, ACHILLES & PATROKLOS. Sir, yes sir!

JASON. I don't expect any screw-ups. Smile a lot. It's a cakewalk, ladies.

HERODOTUS, MAKAREUS, TEIRESIAS, ACHILLES & PATROKLOS. Sir, yes sir!

JASON. As soon as taping is complete, you are to report to your next shift. Assignments are as follows. (*JASON reads from his clipboard.*) Soldier oh-four-four-alpha-nine.

MAKAREUS. Sir, yes sir!

JASON. Sleep duty. Get your rest for your country.

MAKAREUS. Sir, yes sir!

JASON. Soldier five-two-oh-alpha-alpha.

HERODOTUS. Sir, yes sir!

JASON. Sleep duty. Get your rest for your country.

HERODOTUS. Sir, yes sir!

JASON. Zero-zero-zero-zed-zero.

PATROKLOS. Sir, yes sir!

JASON. Sleep duty. Get your rest for your country.

PATROKLOS. Sir, yes sir!

JASON. Soldier two-oh-six-alpha-seven.

TEIRESIAS. Sir, yes sir!

JASON. South perimeter. Twenty-two hundred to oh-six hundred hours.

TEIRESIAS. Sir, yes sir!

JASON. Soldier six-nine-three-alpha-six.

ACHILLES. Yes sir!

JASON. East perimeter, twenty-two hundred hours to oh-six hundred hours.

ACHILLES (*flexes his incredible muscles*). Yes sir!

JASON. What's your name, soldier?

ACHILLES. Achilles, sir.

JASON. Achilles. I will need a personal assistant tonight for some personal work. I'm taking you off guard duty. Go get cleaned up.

ACHILLES. Sir, yes sir!

JASON. Soldier oh-four-four-alpha-nine. (*Beat. Impatiently.*) Soldier oh-four-four-alpha-nine!

MAKAREUS. Oh! Me! Yes sir!

JASON. East perimeter, twenty-two hundred hours to oh-six hundred hours.

MAKAREUS (*flexes his incredibly puny muscles*). I've had a really rough day. I got married an hour ago and I was wondering if I could maybe—

JASON. Soldiers don't complain without punishment.

MAKAREUS. I'm not complaining, sir. I stayed up all night, and I haven't slept. I just got married—

JASON (*like a Viet Nam flashback*). I met my ex-wife in Nam. Viet Kong attacking on all sides. Damn gooks wouldn't give up the golden fleece. Crawling through the jungle on my belly, insides hanging out... The sorceress Medea saved my life that day. Foolishly, I believed her when she said she loved me. And then, she burned the Corinthian royal family, including my late fiancée, and sliced our children into bits over the edge of her getaway boat! And then she has the nerve to run off in Neptune's chariot to Mount Olympus to live with the gods while I'm left here dealing with the press, the police, and the paparazzi! If I ever see Medea again, face to face, I'll wring her neck, I'll eat her alive, I'll—

MAKAREUS. What does that have to do with anything?

JASON (*snapping out of it*). Women can be useful, but they'll suck you dry. You're lucky you're still a virgin. Keep it in your pants.

MAKAREUS. Sir, yes sir! Now can I have the night off?

JASON. My orders are not to be questioned.

MAKAREUS. Put Achilles back on patrol and let me go. Come on, man. I don't want to stay up all night so you can get laid.

JASON. What did you say to me?

MAKAREUS. Wait a minute, I didn't mean it to sound like that—

JASON. Take the same post tomorrow night, in addition to your daytime duties.

MAKAREUS. But, sir—

JASON. That's all!

MAKAREUS. But—

JASON. I said, that's all!!



CAMERA OPERATOR. And we're on in five...four...three...

JASON. The show is starting! To your posts, men! Remember your choreography! No screw-ups!

MEDEA. We're back. Our first story comes from the Peloponesian front where the Athenian army has been posted for nearly nine years. Thousands of recent draft-ees have been detached to supplement the troops. Aristophanes has that story.

ARISTOPHANES. Here I go! Off to the front!

**[MUSIC UP: "GOOD MORNING ATHENS" - TAG 1]**

*(ARISTOPHANES and a TELEVISION CREW dance across the stage and arrive at a replica of the army front, built inside the television studio.)*

ARISTOPHANES.

**GOOD MORNING ATHENS GOOD MORNING  
ATHENS AND—**

**[MUSIC OUT: "GOOD MORNING ATHENS" - TAG 1]**

*(At the replica, TANTALOS is eating a pear. Throughout the following, the SOLDIERS wage war in the background.)*

ARISTOPHANES *(shouting)*. —Hello, General Tantalos! I'm here, Medea, at GBC's sound-stage fifty-seven, where a stunning war front replica has been constructed. It's a beautiful day here on the front lines. General, tell us about the war efforts here.

TANTALOS (*shouting*). Tremendulous effort! Tremendulous work! Right over that hill, we've got some of the strongest, toughest, all-Greek patriots you've ever seen fighting this war. It won't be long before Paris and his Spartan terrorists are locked away, Zeus be willing. (*To the SOLDIERS.*) Can you keep it down back there? (*There is a huge explosion. All the SOLDIERS scream and die. There is silence.*) Oh. That's so much better. (*To the dead SOLDIERS.*) Thank you.

ARISTOPHANES. Have any of the attempts to locate Paris been successful? How about the Princess Helen?

TANTALOS. Well, not yet, per se. They know these hills and caves a lot better than we do, so it's easy for them to hide like the cowardly villains they are. But don't worry, it's only a matter of time. We've got a team of crack specialists at the Delphi Oracle working right now to determine the precise location of Paris so that we know precisely where he is.

ARISTOPHANES. Is this actually the Trojan War, then? I thought it was the Peloponesian War.

TANTALOS. Whatever. (*Beat.*)

ARISTOPHANES. There it is. Back to you, Medea.

MEDEA. Thanks, Aristophanes. Don't go away, General. I'd like to ask for your response on the new women's peace movement that's been sweeping the nation?

TANTALOS. What? What peace movement?

MEDEA. We've got the woman behind it all on our show today, ladies and gentlemen, and she's agreed to let us give her and some of her friends a make-over! We'll see the results in just a few seconds.

TANTALOS. The rules of morality dictate that for our democratic empire to expand, we must be prepared to go to war for any reason.

MEDEA. Let's see what the woman calling the shots has to say about that. Ladies and gentlemen, put your hands together for Lysistrata and the women of Athens!!

*(LYSISTRATA and the WOMEN enter. An APPLAUSE sign flashes.)*

LYSISTRATA. Hi, Medea! It's so good to be here.

MEDEA. Welcome to our show. You look fabulous! Doesn't she look fabulous, everybody? *(APPLAUSE sign flashes.)*

TANTALOS. Hi, honey.

LYSISTRATA. Hi, sweetie.

MEDEA. Isn't that sweet? Athens' perfect couple! *(APPLAUSE sign flashes.)*

TANTALOS. You started a peace movement? Lizzy! What were you thinking?

LYSISTRATA. Well, you know, it's just that some of the girls and me, we were kinda talking and—

TANTALOS. Did you ever think about what this would do to me? To my career?

LYSISTRATA. But we think it's really important to—

TANTALOS. I make a living continuing these wars, and a damn good living too.

LYSISTRATA. Don't you think there's more to consider than a good—

TANTALOS. Don't be a silly girl, Lizzy.

LYSISTRATA. I'm not a silly girl! Shut up and listen to me!

WOMEN (*ad-lib*). Mmmmm, girl! That's right, you tell him!

TANTALOS. Soldiers! Tent-hut!

*(The SOLDIERS fall in behind TANTALOS.)*

LYSISTRATA. I don't want you to be a general anymore.

I miss you. We all miss our men.

WOMEN. Yeah.

LYSISTRATA. You're always hearing of soldiers who won't ever come home again. What if that were you?

Me wanting the war to end, that's just my way of saying I love—

TANTALOS (*to the CAMERA CREW*). Must be that time of the month again.

LYSISTRATA. Shut up and stop being a retard! This is an ultimatum. It's me or your job.

TANTALOS. You can't win a war sitting on your ass, Liz.

**[MUSIC UP: BRAND NEW ME]**

LYSISTRATA. Maybe not, but I bet I can win a war lying on my back!

**I WOKE UP THIS MORNING ON WOBBLY LEGS  
STUMBLED DOWN TO THE KITCHEN  
FOR SOME GREASY BACON AND EGGS  
AND I THOUGHT "YOU ARE WHAT YOU EAT"  
NOW ISN'T THAT SWEET?  
SO I THREW THAT SHIT AWAY  
BECAUSE I AIN'T NO PIECE OF MEAT!  
BUT I AM A HUMAN BEING  
SO DON'T YOU THINK THAT YOU CAN  
TREAT ME ANY WORSE THAN I DESERVE**

TANTALOS. But, baby, I do right by you, don't I?

LYSISTRATA. When you're here. If you're here.

TANTALOS. Lizzy, I'm just looking after your best interests for you.

LYSISTRATA. No need, Tantalos. I'm looking after myself from now on.

**ONE! TWO! THREE! FOUR!**

WOMEN.

**WE DON'T WANT NO STUPID WAR!**

LYSISTRATA.

**FIVE! SIX! SEVEN! EIGHT!**

WOMEN.

**SAY YES TO LOVE AND NO TO HATE!**

LYSISTRATA.

**NINE! TEN! ELEVEN! TWELVE!**

WOMEN.

**PEACE IS HEAVEN! WAR IS HELL!**

LYSISTRATA.

**SO WHAT ARE WE HERE FIGHTING FOR?**

WOMEN.

**BRING HOME THE MEN AND END THE WAR!**

LYSISTRATA

**I FOUND A BRAND NEW LOW-CAL DIET TO TRY  
GUARANTEED TO BRING MEN TO THEIR  
KNEES FOR MY THIGHS**

AND IT ACCOMPANIES MY SLING-BACK  
HIGH-HEELED SHOES  
SO THAT WHEN YOU SEE ME WALK  
YOU'LL THINK I'M REAL BAD NEWS  
I BOUGHT A SHINY SHINY CELL PHONE FITS  
THE PALM OF MY HAND  
AND IT'S BEEN RINGING OFF THE HOOK  
'CAUSE I'M A GIRL IN DEMAND  
BUT IF EVERY CALLER THINKS THAT WHAT  
THEY SEE  
IS WHAT THEY'LL GET I HAVE TO LAUGH

WOMEN.

BECAUSE YOU AIN'T SEEN NOTHING YET

LYSISTRATA.

I'M ON A WHIRLWIND SPREE OF GOOD OLD  
SCHOOL-GIRLISH GLEE  
WHEN I SEE A MAN SQUIRM I'M THE HOOK  
HE'S THE WORM  
I'M WAY TOO MUCH TO HANDLE YOU'RE THE  
MOTH, I'M THE CANDLE  
AND IF YOU THINK I NEED A MAN SO I CAN  
BURN

WOMEN.

YOU'VE GOT A LOT TO LEARN

LYSISTRATA.

I'M ALWAYS LEFT AT HOME USED TO BEING  
ALONE  
AND I DON'T GET WHAT I NEED  
MY TOP'S BEEN BLOWN THIS CHICA HAS  
FLOWN

**WAIT AND SEE I'VE FOUND THAT THE WAY  
TO GUARANTEE YOUR LOVE IS WITH A BRAND  
NEW ME**

**WOMEN.**

**BRAND NEW ME**

**LYSISTRATA.**

**IT TOOK WORK BUT I'VE CHANGED  
I'VE ARRANGED TO BE A BRAND NEW ME**

**WOMEN.**

**BRAND NEW ME**

**LYSISTRATA.**

**SOMEONE FRESH SOMEONE NEW  
IT'S TRUE I AM A BRAND NEW ME**

**SAPPHO.**

**SO HERE'S THE SCORE...I'M GIVING YOU THIS  
AS A BREAKDOWN  
'CAUSE THE FAIRER SEX IS MAKING UP A  
SHAKEDOWN  
WE'RE GONNA SHIFT GONNA VARY GONNA  
START SOME HARI-KARI  
YOU CAN STAY OR YOU CAN GO. GO AHEAD  
BABY GET UP AND GO  
BABY ROLL BABY CRAWL BACK TO YOUR  
HOLE  
WE'RE SPEAKIN' 'BOUT POWER**

**WOMEN.**

**PUSSY POWER! PUSSY POWER!**

SAPPHO.

**AND THE PUSSY'S GONNA TAKE CONTROL**

WOMEN.

**WE'VE BEEN WORKING HARD TO GET HERE**

LYSISTRATA.

**SO GIVE US CREDIT 'CAUSE IT'S DUE**

WOMEN.

**GIVE CREDIT WHERE CREDIT IS DUE**

LYSISTRATA.

**I'VE LEARNED TO STAND THE HARD WAY  
AND I CAN'T BE ANY LESS THAN TRUE TO YOU**

WOMEN.

**BUT YOU GOT TO DO RIGHT BY ME TOO**

LYSISTRATA.

**IT'S TIME TO MAKE YOUR CHOICE ABOUT  
WHAT LIES AHEAD  
WE COULD END UP DIVORCED OR WE COULD  
END UP IN BED  
IF WE ARE PLAYING STRIP CHESS, I'VE JUST  
TAKEN MY TURN  
YOU'RE IN CHECK-MATE**

WOMEN.

**AND BOY YOU'VE GOT A LOT TO LEARN**



LYSISTRATA.

**I'M ALWAYS LAYING AROUND WITH MY FEET  
ON THE GROUND  
AND MY HEART STUCK IN THE STARS  
BUT IT'S NEVER TOO LATE—WE SHOULD  
NEGOTIATE  
WAIT AND SEE I'VE FOUND THAT THE WAY  
TO GUARANTEE YOUR LOVE**

WOMEN.

**YOUR LOVE IS MINE OR ELSE YOU'RE  
THROUGH**

LYSISTRATA.

**IS WITH A BRAND NEW ME**

WOMEN.

**BRAND NEW ME**

LYSISTRATA.

**IT TOOK WORK BUT I'VE CHANGED  
I'VE ARRANGED TO BE A BRAND NEW ME**

WOMEN.

**BRAND NEW ME**

LYSISTRATA.

**SOMEONE FRESH SOMEONE NEW  
IT'S TRUE I AM A BRAND NEW ME**

WOMEN.

**BRAND NEW ME**

LYSISTRATA.

**WHETHER WITH YOU OR ALONE ON MY OWN  
I'LL BE A BRAND NEW ME**

WOMEN.

**BRAND NEW ME**

LYSISTRATA.

**EVERYTHING GOES MY WAY TODAY I AM  
FREE  
I HOPE YOU WILL BE JOINING ME  
BUT FIRST YOU NEED TO FIND A WAY  
TO MAKE YOURSELF A BETTER BRAND NEW  
YOU  
TO GO WITH ME AND MY BRAND NEW ME!**

**[MUSIC OUT: BRAND NEW ME]**

MEDEA. We'll be right back, after this message from the  
makers of Hermes' Hard Cola.

LYSISTRATA. To the Acropolis!

**[MUSIC UP: BRAND NEW ME - TAG]**

LYSISTRATA (*cont'd*).

**HEY THERE, LADIES, JOIN THE STRIKE!**

WOMEN.

**TELL YOUR MAN TO TAKE A HIKE**

LYSISTRATA.

**WE CAN'T TAKE IT ANYMORE**

WOMEN.

**THE TIME IS NOW TO BOYCOTT WAR!  
WE DEMAND PEACE! WE DEMAND LOVE!  
WE DEMAND FREEDOM! WE DEMAND LOVE!  
PEACE! LOVE! PEACE! LOVE!**

*(A CAMERA CREW follows the WOMEN as they march off. MEDEA remains.)*

**[MUSIC OUT: BRAND NEW ME - TAG]**

TANTALOS. Oh yeah? Jason!

*(JASON enters.)*

JASON. Yes sir!

TANTALOS. Flatten the rear battalion! Shore up the star-board flanks! Move along out! Bring it up the rear!

JASON. Ten hut! About face! Hup! Two! Three! Four!

*(A CAMERA CREW follows TANTALOS and the SOLDIERS as they march off.)*

MEDEA. Jason! Wait!

JASON. What do you want, Medea?

MEDEA. I was wondering if you could give me an insider's perspective.

JASON. On what?

MEDEA. For starters, what is it like to see women taking control away from the misogynistic patriarchy while undermining societally constructed gender-based role models? *(Beat.)* How's it feel to see all the broads wearing

the pants for a change? Imagine it. Not just me. All women, everywhere.

JASON. Excuse me, princess.

MEDEA. You could have been a great man.

JASON. I am a great man.

MEDEA. Look at you, with your little papers and your high-tech toys and your cutesy little getup. Who's designing uniforms this season, sailor?

JASON. One of these days, Medea, you're gonna get exactly what's coming to you! I only hope I'm there to see it for myself.

*(JASON exits. MEDEA's CAMERA CREW enter.)*

MEDEA. You can't get away that easy! I'll be one step behind you until the day I die. You hear me?