Acting Edition

Amélie

Book by
Craig Lucas

Music by
Daniel Messé

Lyrics by
Nathan Tysen
and Daniel Messé

Based on the motion picture *Amélie* written by
Jean-Pierre Jeunet
and Guillaume Laurant

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AMÉLIE received its world premiere in September 2015, produced by Berkeley Repertory Theatre (Tony Taccone, Artistic Director; Susan Medak, Managing Director). The production was directed by Pam MacKinnon, with scenic and costume design by David Zinn, lighting design by Jane Cox, sound design by Kai Harada, and projection design by Peter Nigrini. The stage manager was Bonnie Panson. The cast was as follows:

YOUNG AMÉLIE . . . . . Savvy Crawford
AMÉLIE . . . . . Samantha Barks
NINO . . . . . Adam Chanler-Berat
RAPHAEL / BRETODEAU . . . . . John Hickok
AMANDINE / PHILOMENE . . . . . Alison Cimmet
HIPOLITO . . . . . Randy Blair
JOSEPH . . . . . Paul Whitty
COLLIGNON / DUFAYEL . . . . . Tony Sheldon
BLIND BEGGAR / GNOME . . . . . David Andino
LUCIEN . . . . . Perry Sherman
SUZANNE . . . . . Maria-Christina Oliveras
GINA . . . . . Carla Duren
GEORGETTE . . . . . Alyse Alan Louis

AMÉLIE was presented in December 2016 by Center Theatre Group (Michael Ritchie, Artistic Director; Stephen D. Rountree, Managing Director; Douglas C. Baker, Producing Director).

AMÉLIE was originally produced on Broadway by Aaron Harnick, David Broser, Triptyk Studios, Spencer B. Ross, Harbor Entertainment, Berkeley Repertory Theatre, Center Theatre Group, Simone Genatt Haft, Marc Routh, Saltaire Investment Group, the John Gore Organization, David Mirvish, Terry Schnuck, and Jujamcyn Theaters. The production premiered on April 3, 2017 at the Walter Kerr Theatre in New York City. The production was directed by Pam MacKinnon, with scenic and costume design by David Zinn, lighting design by Jane Cox and Mark Barton, sound design by Kai Harada, and projection design by Peter Nigrini. The stage manager was Cherie B. Tay. The cast was as follows:

YOUNG AMÉLIE . . . . . Savvy Crawford
AMÉLIE . . . . . Phillipa Soo
NINO . . . . . Adam Chanler-Berat
RAPHAEL / BRETODEAU . . . . . Manoel Felciano
AMANDINE / PHILOMENE . . . . . Alison Cimmet
HIPOLITO . . . . . Randy Blair
JOSEPH . . . . . Paul Whitty
COLLIGNON / DUFAYEL . . . . . Tony Sheldon
BLIND BEGGAR / GNOME . . . . . David Andino
LUCIEN . . . . . Heath Calvert
SUZANNE . . . . . Harriett D. Foy
GINA . . . . . Maria-Christina Oliveras
GEORGETTE . . . . . Alyse Alan Louis

AMÉLIE had its UK premiere at the Watermill Theatre on April 11, 2019. The production was directed by Michael Fentiman, with design by Madeleine Girling, lighting design by Elliot Griggs, sound design by Tom Marshall, and choreography by Tom Jackson Greaves. The stage manager was Kerrie Driscoll. The cast was as follows:

AMÉLIE . . . . . Audrey Brisson
NINO . . . . . .Chris Jared
RAPHAEL / BRETODEAU . . . . . Jez Unwin
AMANDINE / PHILOMENE . . . . . Rachel Dawson
HIPOLITO / ELTON JOHN . . . . . Caolan McCarthy
JOSEPH / FLUFFY . . . . . .Samuel Morgan-Grahame
COLLIGNON / DUFAYEL . . . . . .Johnson Willis
BLIND BEGGAR . . . . . Josh Sneesby
LUCIEN / MYSTERIOUS MAN . . . . . .Oliver Grant
SUZANNE . . . . . Kate Robson-Stuart
GINA . . . . . Sioned Saunders
GEORGETTE / SYLVIE . . . . . Faoileann Cunningham

CHARACTERS

YOUNG AMÉLIE POULAIN – A puppet operated by Amélie (see Authors' Notes).

RAPHAEL POULAIN – Amélie's father, a clinical Army physician; orderly, sees the worst in things; finds his daughter incomprehensible.

AMANDINE POULAIN – Amélie's mother, a neurotic teacher, sees eye to eye with her husband.

GOLDFISH – Young Amélie's best friend.

TOURIST

AMÉLIE POULAIN – Early twenties; still imaginative, still sees the best in things, still independent, but her independence might be growing into a more permanent state of isolation.

BLIND BEGGAR – Dyspeptic.

SUZANNE SACRIPANT – Owner of Two Windmills Café, one leg shorter than the other.

GINA WELLS – Waitress at Two Windmills; a young widow.

GEORGETTE CORNUEL – Hypochondriacal tobacconist at Two Windmills.

PHILOMENE DE NOIRPOIS – Airline hostess; a habitué of Two Windmills, frequently away.

HIPOLITO JEUNET – Unpublished writer; habitué of Two Windmills.

JOSEPH COTTARD – Gina's misogynistic ex-lover, a plumber; habitué of Two Windmills.

LUCIEN VILLEPARISIS – Childlike employee of the local grocery.

COLLIGNON – Local grocer.

NINO QUINCAMPOIX – A loner and artist; unconventional good looks; independent, private.

COLLIGNON'S MOTHER

COLLIGNON'S FATHER

JULIEN DUFAYEL – Elderly recluse with degenerative bone disease.

DOMINIQUE BRETODEAU – Middle-aged man with regrets.

ELTON JOHN – Superstar.

GARDEN GNOME – Cast in plaster, knee-high, heavy.

SYLVIE LEGRANDIN – Sex shop worker.

ADRIEN WELLS – Gina's dead husband.

MYSTERIOUS MAN

PARISIANS, PEDDLERS, CUSTOMERS AT THE TWO WINDMILLS CAFÉ, CUSTOMERS AT THE SEX SHOP, NEWS ANCHORS, REPORTERS, ETC.

SETTING

Amélie takes place in 1970s and 1990s Paris and her surroundings as well as in the mind and imagination of Amélie Poulain. The entire ensemble narrates time.

AUTHORS' NOTES

Young Amélie is portrayed by a puppet with an affectless gaze. Since Young Amélie's parents fail to demonstrate love for their child, she does not know what it is, and the puppet is charged with conveying this fact. It is up to the adult Amélie to learn how to connect and then how to love by listening to and observing others, slowly assembling the knowledge her parents failed to grant her.

A collective decision was made for the original Broadway production to avoid French accents. The authors have, over time, come to prefer that every effort be made to perform a proper French accent. (No Pepé Le Pew, please.)

MUSICAL NUMBERS

ACT ONE

The Flight of the Blue Fly
World's Best Papa
World's Best Friend
World's Best Mama
Post Mortem
The Sound of Going Round in Circles
The Commute Home
When the Booth Goes Bright
The Bottle Drops
Three Figs
The Hand of Destiny
The Girl With the Glass
How to Tell Time
Tour de France
Goodbye, Amélie

ACT TWO

Half Asleep
Backyard
Sister's Pickle
Halfway
Window Seat
Thin Air
There's No Place Like Gnome
Times Are Hard for Dreamers
Writing on the Wall
Blue Arrow Suite
The Late Nino Quincampoix
A Better Haircut
Stay
Halfway (Reprise)
Where Do We Go From Here?

ACT ONE

A Metro Station in Paris

[MUSIC NO. 01 "THE FLIGHT OF THE BLUE FLY"]

NINO.

SEPTEMBER THIRD NINETEEN SEVENTY-FIVE
THE MOMENT A BLUE FLY TAKES FLIGHT

NINO & COLLIGNON.

IT PASSES A FRUIT STAND AND LANDS ON A FIG
AS THE NEW OWNER'S TAKING A BITE

HIPOLITO.

ONE BLOCK AWAY AT AN OUTDOOR CAFÉ
AS THE WIND MAKES THE TABLECLOTH DANCE

LUCIEN & GEORGETTE.

EVEN BEFORE THE FLY LANDS ON A GIRL

GEORGETTE.

THE GIRL'S GETTING SICK IN ADVANCE

GEORGETTE, NINO, LUCIEN & COLLIGNON.

OH OH OH OH

JOSEPH.

DOWN ON THE STREET A MAN HOLDS A RECEIPT
HE'S RETURNING A RING TO A STORE

JOSEPH & BRETODEAU.

WHILE FOUR FLIGHTS ABOVE HIM A BOY FILLS A BOX

BRETODEAU.

WITH HIS FAV'RITE GLASS MARBLE
AN OLD DIE-CAST CAR
AND A COMIC AND COINS FROM THE WAR

JOSEPH & BRETODEAU.
ADDS A WATCH FROM HIS FATHER
AND CLOSES THE LID
JOSEPH.
HIDES THE BOX IN A HOLE IN THE WALL
BRETODEAU.
WHERE I'VE HIDDEN IT
TEN THOUSAND TIMES BEFORE
ENSEMBLE.
OH OH OH OH
BRETODEAU.
WHERE YOU'LL NEVER FIND IT
ENSEMBLE.
OH OH OH OH O-OH
O-OH OH
SUZANNE & NINO.
HIGH ON THE BREEZE NEAR A FLYING TRAPEZE
THE FLY MEETS A GIRL IN MIDAIR
AND FOR ONE SHINING MOMENT
IT FEELS LIKE THERE'S NO ONE ELSE THERE
NINO.
THE GIRL THINKS SHE SEES THE FLY SMILING
SUZANNE.
IS THAT FLY ACTU'LLY SMILING?
(Realizes she is falling.) Oh merde!
ENSEMBLE.
OH OH OH OH!
GINA.
A GIRL LEAVES HER BOYFRIEND
NINO.
A BOY FINDS A PHOTO
ENSEMBLE.
OH OH OH OH O-OH
BLIND BEGGAR.
A MAN AT THE DOCTOR
IS TOLD HE'LL GO BLIND

ENSEMBLE.

OH OH OH OH

HIPOLITO.

A PROMISING POET RHYMES "PURPLE" WITH –
Merde!

ENSEMBLE.

OH OH OH OH O-OH

DUFAYEL.

A MAN STARTS A PAINTING THEN LEAVES IT BEHIND

ENSEMBLE.

O-OH EV'RYONE IS FALLING
AS THE FLY COMES INTO VIEW
AND EV'RYONE'S CONNECTED
THOUGH THEY MAY NOT KNOW IT'S TRUE
THEY FORM A TRAIL OF BREADCRUMBS
BUT WHAT ARE THEY LEADING TO?

*(**AMÉLIE** is revealed and walks forward to skip a stone.)*

OH OH OH OH
OH OH OH OH OH

*(**AMÉLIE** puts raspberries on her fingers inside her pocket.)*

OH EV'RYONE IS FALLING
AS THEIR LIVES PLAY OUT UNPLANNED
AND EV'RYONE'S CONNECTED
THOUGH THEY MAY NOT UNDERSTAND
THAT FALLING FEELS LIKE FLYING
FALLING FEELS LIKE FLYING
FALLING FEELS LIKE FLYING
FALLING FEELS LIKE FLYING
FALLING FEELS LIKE FLYING

AMÉLIE.

TILL THE MOMENT THAT YOU LAND
On September 3, 1975, at 6:28 p.m. and thirty-two seconds, a blue bottle fly capable of 14,670 wingbeats a minute landed on Rue St. Vincent, Montmartre. At

the same moment, a sperm with one X chromosome, belonging to Raphael Poulain, made a dash for an egg in his wife Amandine. Nine months later... *(Mimes the screaming of a mother propelling a child from herself.)* ...Moi.

[MUSIC NO. 02 "WORLD'S BEST PAPA"]

(She gobbles raspberries off her fingers.)

NARRATOR (NINO). Amélie is now six years old.

*(A puppet of her younger self [***YOUNG AMÉLIE***] appears.* **AMÉLIE** *operates the puppet.* **RAPHAEL** *enters. He is in an Army doctor lab coat.)*

This is her father, a retired Army doctor. Note that such tight lips indicate a hard heart.

Amélie's Childhood Home

ALL MEN. *(Except* **RAPHAEL.***)*
RAPHAEL POULAIN LIKES GIVING SALUTES
BLIND BEGGAR & HIPOLITO.
IN HIS ARMY DOCTOR UNIFORM
HIPOLITO.
ALWAYS LIKED THE IDEA OF A DAUGHTER
RAPHAEL.
BUT NOT SO SURE NOW THAT I'VE GOT ONE
BLIND BEGGAR.
LIKES TO SWIM, BUT DISLIKES WET SWIMMING SUITS
JOSEPH.
LIKES TO CLEAN AND ORGANIZE HIS TOOLS
HIPOLITO.
HE LIKES HIS DAUGHTER IN THEORY
BLIND BEGGAR, JOSEPH & HIPOLITO.
BUT DOESN'T REALLY LIKE IT WHEN HE
RAPHAEL.
HAS TO TOUCH HER

NARRATOR (NINO). Amélie wished her father would hold her in his arms now and then, but the only physical contact was during her monthly examination…

*(***RAPHAEL** *dons rubber gloves and apprehensively moves closer to* **YOUNG AMÉLIE.***)*

RAPHAEL. Put that down please and look into the light, don't move.

AMÉLIE.
WORLD'S BEST PAPA
I USED TO SEE IT
ON HIS COFFEE CUP
IT WAS NOT JUST A PHRASE
EV'RY THIRTY-ONE DAYS
HE PROVIDED A MONTHLY CHECK-UP

HELD MY HAND
INSIDE OF HIS

ALTHOUGH THERE WAS THE GLOVE
EV'RY TIME HE CAME NEAR
I WAS SURE HE COULD HEAR
MY HEART FILLING UP FULL OF LOVE

*(***RAPHAEL** *uses his gloved hand to move* **YOUNG AMÉLIE***'s hand out of the way.)*

(We hear **YOUNG AMÉLIE***'s normal heartbeat.)*

ENSEMBLE.

BA-BUM BA-BUM BA-BUM

*(***RAPHAEL** *puts the stethoscope on* **YOUNG AMÉLIE***'s chest. Her heart races wildly.)*

ENSEMBLE 1. *(Excitement!)*

BAAAAAAHH
AAAAAAAAH
AAAAAAAAH
AAAAAAAAH!

ENSEMBLE 2.

BUB-BA-BUB-BA-BUB-BA
BUB-BA-BUB-BA-BUB-BA
BUB-BA-BUB-BA-BUB-BA
BUB-BA-BUB-BA-BUB-BA!

*(***RAPHAEL** *jumps away from his daughter. We hear* **YOUNG AMÉLIE***'s normal heartbeat.)*

ENSEMBLE.

BA-BUM BA-BUM BA-BUM

*(***RAPHAEL** *listens once more through the stethoscope and the heartbeat goes wild.)*

ENSEMBLE 1. *(Even more excitement!)*

BAAAAAAHH
AAAAAAAAH
AAAAAAAAH
AAAAAAAAH!

ENSEMBLE 2.

BUB-BA-BUB-BA-BUB-BA
BUB-BA-BUB-BA-BUB-BA
BUB-BA-BUB-BA-BUB-BA
BUB-BA-BUB-BA-BUB-BA!

RAPHAEL. Amandine!

*(***AMANDINE** *enters.)*

GINA, GEORGETTE & SUZANNE.

AMANDINE POULAIN LIKES THE FLAVOR OF STAMPS

GEORGETTE.

HAS A NERVOUS TWITCH AROUND HER EYE

SUZANNE.

SHE LIKES A BATH AT BEDTIME

AMANDINE.

BUT DISLIKES WHEN MY FINGERS WRINKLE

RAPHAEL.

OUR DAUGHTER'S HEART IS RACING

AMANDINE. Mon Dieu.

RAPHAEL.

I FEAR IT MIGHT BE BROKEN

AMANDINE. She's broken!

RAPHAEL.

I WORRY THAT HER HEART CANNOT
HANDLE ANY STIMULATION

AMANDINE. What do we do?

RAPHAEL.

WE CUT ALL RECREATION AND TEACH HER AT HOME

RAPHAEL & AMANDINE.

WE CAN KEEP HER HEARTBEAT STABLE
YOUR SCHOOL IS THE KITCHEN TABLE

RAPHAEL. NOW

AMANDINE. NO NEED TO TAKE THE SCHOOL BUS

RAPHAEL.

JUST LEAVE IT TO THE TWO OF US

AMANDINE.

NO GERMS OR BOYS OR BULLIES PLUS

*(***RAPHAEL** *places a* **GOLDFISH** *in a bowl in front of* **YOUNG AMÉLIE**.*)*

RAPHAEL & AMANDINE.

SAY HELLO TO YOUR NEW CLASSMATE

[MUSIC NO. 03 "WORLD'S BEST FRIEND"]

NARRATOR (HIPOLITO). Slung between a neurotic and an iceberg, the world Amélie creates is her only shelter.

*(***AMANDINE** *takes some chalk and begins to teach.)*

AMANDINE. We begin with Geometry. In Ancient Greece the philosopher Zeno proved that no two objects could ever touch. To reach a point, one most always reach a halfway point, and from there the next halfway point. And on and on and so.

AMÉLIE.

WORLD'S BEST FRIEND
THE KIND YOU ONLY FIND IN FAIRY TALES
I HAD HANDS
HE HAD FINS
LIKE IDENTICAL TWINS
WELL EXCEPT FOR THE GILLS AND THE SCALES

*(***AMANDINE** *takes out a paper boat as part of* **YOUNG AMÉLIE***'s class.)*

AMANDINE. Amélie, pay attention! I'm not doing this for my health. You have to learn to concentrate. I'm not doing this for my own enjoyment, but for you. Take this boat…while seemingly, the waves guide its journey to shore, it still maintains distance from its destination. No matter how close dry land may seem the boat is always at sea.

(She crushes the paper boat.)

Halfway there but never reaching. This is of course the same for all human beings. Listen, it is a statistical fact that ninety percent of children who don't listen to their mothers, commit murder during adulthood.

NARRATOR (JOSEPH). Unfortunately, because of her neurotic mother, Amélie's only friend turned depressive and suicidal.

(The **GOLDFISH** *jumps out of the bowl and begins flopping around on the floor.)*

(Chaos ensues. **YOUNG AMÉLIE** *screams.)*

ENSEMBLE.

AH AH AH AH AH AH AH

AMÉLIE. AHHHHHHHHHH!

AMANDINE. Raphael!

RAPHAEL. Getthefishgetthefishgetthefishgetthefish!

AMANDINE. Her heart!

*(***AMANDINE** *and* **RAPHAEL** *get the fish back in the bowl.)*

(Screams.) Enough!

NARRATOR (JOSEPH). They make a decision…

RAPHAEL. The fish has to go.

Nearby Canal

*(**YOUNG AMÉLIE**, flanked by her parents, stands by a canal with the **GOLDFISH**.)*

NARRATOR (GINA). That afternoon at a nearby canal…

AMANDINE. Learn to let go, child.

YOUNG AMÉLIE. Au revoir.

*(She dumps the **GOLDFISH** into the canal.)*

GOLDFISH.

AU REVOIR

YOUNG AMÉLIE.

AU REVOIR

GOLDFISH.

AU REVOIR

YOUNG AMÉLIE.

AU REVOIR

YOUNG AMÉLIE & GOLDFISH.

AU REVOIR

[MUSIC NO. 04 "WORLD'S BEST MAMA"]

AMANDINE. Remember each of us permanently stuck. Alone. *Forever.*

Notre-Dame Cathedral

AMÉLIE.
WORLD'S BEST MAMA
AMANDINE. All of life is a lesson.
AMÉLIE.
SHE MAY NOT KNOW WHAT TO SAY
AMANDINE.
WE'LL BE SPENDING THE DAY AT NOTRE-DAME
AMÉLIE.
WORLD'S BEST MAMA
AMANDINE.
BE QUIET.
AMÉLIE.
WORLD'S BEST MAMA
AMANDINE. Sit down.
AMÉLIE.
WORLD'S BEST –
AMANDINE.
NOW PRAY.
ENSEMBLE.
AHH AHH AHH A-AH AAH
A-AHH A-AHH A-AHH
AMANDINE.
A LITTLE HELP DOWN HERE?
YOU KNOW I'M REALLY NOT THAT STRONG
AND IT'S VERY CLEAR
THAT MY DAUGHTER'S BEEN A LIFELONG PROBLEM
EV'RY NIGHT THERE'S ALWAYS SOMETHING WRONG

AMANDINE.	**ENSEMBLE.**
SO I COULD USE A SON	A SON!
TO MAKE EV'RYTHING RIGHT	
(To **YOUNG AMÉLIE**.*)*	
SING ALONG!	AH

AMANDINE & YOUNG AMÉLIE.
WE COULD USE A SON

AMANDINE.
HE WOULD BE MY PRIDE AND JOY

ENSEMBLE.
AHH AHH AHH A-AH

AMANDINE & YOUNG AMÉLIE.
WE COULD USE A SON

AMANDINE.
I'D BE MUCH BETTER OFF WITH A BOY

ENSEMBLE.
AAH AH AAH AH AAH AH AAH AH
AHHHH!

NARRATOR (PRIEST). Three minutes later, heaven sends, alas, not a baby boy, but Marguerite *["Edouard" if male]*, a tourist from Quebec bent on ending her *[his]* life.

(The **TOURIST***, high above, about to commit suicide.)*

TOURIST.
AU REVOIR
AU REVOIR
AU REVOIR
AU REVOIR

AMANDINE.
WE'LL COME BACK AGAIN NEXT SUNDAY
IT NEVER HURTS TO GIVE THESE THINGS A TRY
LET'S HOPE THAT SOMEONE IS UP THERE...

TOURIST & AMANDINE.
AU REVOIIIIIR!

AMÉLIE. Falling at a velocity of 76.77 feet per second, at 52.34 miles per hour with a terminal velocity of 57.9 meters per second, a large woman *[man]* from Quebec collides with the body of Amandine Poulain...

(The **TOURIST** *plummets to the ground, flattening* **AMANDINE***.)*

Squish.

Amélie's Childhood Home and Nearby Canal

[MUSIC NO. 05 "POST MORTEM"]

JOSEPH.

A SERVICE WAS HELD
THE NEXT SUNDAY AT NINE
ON A MILD YET OVERCAST DAY

GEORGETTE.

THREE NEIGHBORS WERE THERE

GINA & GEORGETTE.

PLUS A COUSIN FROM TEN MILES AWAY

BLIND BEGGAR, GINA, JOSEPH, HIPOLITO & GEORGETTE.

AND WITH HER FATHER TAKING THE URN IN HIS HAND

BLIND BEGGAR & GEORGETTE.

AND A GLASS OF WINE ALL TO HERSELF

ENSEMBLE.

OH OH O-O-O-OH

AMÉLIE.

MAMAN WAS INTERRED ON THE SHELF

*(***RAPHAEL** *carries a garden gnome and an urn with Maman's ashes. He removes the head of the gnome, pours the ashes inside the gnome, and places the gnome in the garden.)*

YOUNG AMÉLIE. Salut Papa, what's that?

RAPHAEL. A mausoleum for Maman's ashes.

YOUNG AMÉLIE. A gnome?

RAPHAEL. Maman hated it, so I'll always think of her when I see it.

ALL.

OH OH OH OOOH
ELEVEN YEARS LATER AND ALL THAT SHE KNEW
WAS THAT TIMES FOR DREAMERS WERE HARD
WITH PAPA GROWING DISTANT
AND A GARDEN GNOME KEEPING GUARD
AND SO SHE PACKED UP HER BAGGAGE

AND ALL OF HER BAGS
AND SOME CASH SHE HAD SAVED IN A DRAWER
AND OH OH OH OH OH OH

RAPHAEL.

SHE CARRIED IT STRAIGHT OUT THE DOOR

ENSEMBLE.

OH OH OH OH

AMÉLIE. Au revoir, Papa!

ENSEMBLE.

OH OH OH OH O-OH
OH OH OH OH
OH OH OH OH
O-OH EV'RYONE IS FALLING
AS THEIR LIVES COME INTO VIEW
AND EV'RYONE'S CONNECTED
THOUGH THEY MAY NOT KNOW IT'S TRUE
THEY FORM A TRAIL OF BREADCRUMBS
BUT WHAT ARE THEY LEADING TO?

WAIT, THERE'S MORE!

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