

(LUZ enters.)

LUZ

When I was a girl my fun was eating son of a bitch stew with the boys on the trail. I wasn't a Four H girl learning the mysteries of canning. I was roping chickens, rabbits, anything that moved till they let me rope calves. By the time I was fourteen I was catching wild mustangs and breaking them in...which I still can do.

(To LESLIE:)

Your spoiled little Eastern filly sure needs some breaking in.

(Referring to Leslie:)

You don't carry the blood of Texas. Vashti's the only one of you who belongs on a ranch. She knows what a rancher needs, knows the way he likes his steak, knows the music he likes. She learned to play the fiddle for Jordan. Play it. Play Old Dunny. He loves that one. Go on, girl, play it!

JETT

Ain't I blest. A lot of you know, I came from a poor family. My father had to work since he was eight. He was uneducated but he taught me what it is to have values; the need for hard work, vision, and a love for this land. That's what got me where I am.

When I started in '31, I po-boyed my first well down. Twenty one years later, I'm drillin' in my new frontier Alaska. And tonight, I'm standin' in front of you the owner of the biggest hotel in Texas, my Hotel Conquistador. A true American story.

But we're here, folks, to talk about The Blue Lacy Society.

(To AUDIENCE:)

A Blue Lacy's a dog, a Texas original, and the name of my Society.

MUSIC 28: THE DOG IS GONNA BARK

This dog's watchin' every American who's forgotten what it means to be an American, every politician raisin' our taxes, every union bustin' up American business, every Park's Department takin' your land and makin' it theirs. We're protecting the values Paw taught me. I pray you and I have the strength to protect this land.

Bawley

Day came when Ma couldn't teach me anything new. I wanted to go to Europe, study with Leschinsky in Vienna. Ma gave me that too. The Maestro wanted nothing to do with you if you couldn't play a pair of Czerny études with perfect control. I made damn sure I could.

I was told to come home. I caught the boat from Le Havre so I could be in Paris for New Year's Eve. New Year's Eve of 1899. I met Claude Debussy at the Café de Flore that night. I gave him the last of my allowance. We made cocktails out of three liquors: yellow, green, and red. They stayed in layers in the glass.

BAWLEY

Whole family was at the train station when I got in. A big rumpus. The whole family. You thought I wanted to run a faro wheel or marry a Mexican.

BAWLEY

Takes a lot of courage to say no to the patriarch. Your son's got more courage than I ever had.

JUANA

I don't know what he knows anymore. He walks to this tree every morning. He doesn't speak. He still sings. But only one song.

(POLO doesn't respond. JORDY looks up at the tree.)

JORDY

[REDACTED]

JUANA

It's an anacua.

JORDY

[REDACTED]

JUANA

You call them trash trees. You don't plant them. But this tree does everything. The little berries fall down and feed the chickens, the leaves give you the coolest place to sit and, when they have flowers, it looks like a cloud and smells beautiful. When the teacher calls us trash, I say I'm an anacua. I can make food for my children. I can—

JORDY

[REDACTED]
[REDACTED]
[REDACTED]

JUANA

It's okay. There's a song a girl I know sings all the time. "*La vida no vale nada*" Life isn't worth anything. I don't think like that. Cause I'm going to make my moves. I'm gonna be a teacher.

MUSIC 22: THERE IS A CHILD

[REDACTED]
[REDACTED]

JUANA

I only want to teach in Mexican schools.

ANGEL

He's gonna put me in the red chair next to his chair and tell me how your mother say he have beautiful eye lashes, how your mother find me crying as a baby, then a story about everyone in his family which is five hundred people for four hundred years!

~~He his stories.~~

~~JUANA~~

~~to be a woman~~

~~Juana~~

~~ANGEL~~

~~So you can keep the~~

~~JUANA~~

ANGEL

He looks at the clock on the wall when he talks. He only stops when it's too late for Analita to go out and walk with me.

(To JORDY:)

I won't get to see her alone before I go to camp, Army camp, to fight, to die for your country. I may never see her again! You'd let that happen to a friend? To your good friend. *Tu amigo major.*

~~JORDY~~
~~and wanting to be a part of the family. You're going to see more of her than you ever saw of~~

ANGEL

No one here knows love!

LESLIE

Penny.

(HE looks up, not understanding what she means.)

For your thoughts.

LESLIE

No talking. No lovemaking. Why'd you bring me?

LESLIE

I can't. I can't get in the car, go back, get in a tub and wash the sand off me, put on the right clothes for whatever we've left undone at home. I can't go back to being a hostess for things I don't believe in.

(SHE looks at him for a response.)

[REDACTED]

SICK

LESLIE

I can't go back to being Reata's wife. When I said yes, I said yes to being yours.

[REDACTED]

SICK

LESLIE

You're as self-preserving as that cactus. Nothing changes you.

LESLIE

Twenty-seven years and all I know about you is what you need: Your land. Your ranch. Besides being your wife, I don't know what I am to you.

LESLIE

I'm closing down the cemetery in Benedict—

[REDACTED]

SICK

LESLIE

In one that buries Mexicans. Angel's family drives three hours when they want to go to his grave. I'm going to get the top lawyer in the county. Lew Morley's going to find something illegal they're doing. Fudging their taxes, something's going to close them down. After that, I'm pouring the oil money into new equipment for Jordy's clinic, and for Juana's school.

28
Giant

4a. Did Spring Come to Texas (Reprise)

(Bick)
(10/1/12)

Music and Lyrics by
Michael John LaChiusa

(cue) Leslie: Till morning.

Piano

1 **Rubato** ♩ = 100

Bick

5 **Gently** ♩ = 105

8 **Più mosso**

Bick:

Pno.

mp *legato*

Bick

11

ma-gine. Wait-ed for the wo-man I'd make my wife. Ho-pin' I'd find her some-how.

Pno.

4a. Did Spring Come to Texas Reprise
(10/1/12)

16

Bick

Wait-ed for that wo-man all my life.

Pno.

mf *molto cres.*

19

Bick

Bick: I'm gettin' married.

Pno.

f *no rit.*

30
Giant

5. No Time For Surprises

(Luz)
(11/6/12)

Music and Lyrics by
Michael John LaChiusa

(cue:) LUZ:
I'll come East. (She hangs up.)

Moderato $\text{♩} = 110$

Luz: **Safety** (vocal last x) 2

Luz: Reata and Hake Ranch was gonna be one. Or-ders to get done. Don't for-get the flo - ur.

Piano *under dialogue mp*

Luz 3

Don't you dare sit down. Not the time for feel in' Don't for-get the cof fee.

Pno. *mp*

(cue) Luz: I've got a round-up
in two weeks and boys to feed.
Safety

Luz 6

Don't for-get the wi re. No time for sur pri - ses.

Pno. *p*

8. Outside Your Window
(10/10/12)

23

Jett

That there is proof — of true sur - vi - vin'.

Pno.

25

Jett

Out side your win - dow, Looks a dark — 'n trou - ble day. But ya'd

Pno.

fp

27

Jett

ne ver know the sun — is jus' a step be - yond the gray.

Pno.

mf

29

Jett

Out side your win - dow, See a strang - er pass - in' by: — Are ya quick to

Pno.

fp *mf*

48

8. Outside Your Window
(10/10/12)

31

Jett

judge on his looks a - lone? Would ya be the

Pno. *mp*

33

Jett

one throw-in' that firs' stone. All I know is

Pno.

Leslie: No.

35

Jett

this: Some things can't be known 'til they git known.

Pno. *p*

22. There is a Child

204

Juana 71
and see the world is his. I'll teach my

Pno. *mf*

74

Juana
lit - tle ones how to move and jump. I'll teach my lit - tle ones not to feel de -

Pno. *mf*

77

Juana
feat. If we take the best of where we come from and the best of what we are, we'll have

Pno. *f*

80

Juana *più mosso* ♩ = 100
some-thing that no - one can beat. There is a

Pno. *mf*

22. There is a Child

83

Juana

child who'll find his place. He won't have to hide or lie a - bout his

Pno.

mp

86

Juana

race. I'll teach that child how beau - ti - ful the fu - ture ought to be. And

Pno.

89

Juana

then one day, my child will say:

Pno.

molto cresc.

va