

LIBRETTO VOCAL BOOK

GROUNDHOG DAY THE MUSICAL

Book by
Danny Rubin

Music & Lyrics by
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Based on the Columbia Pictures Motion Picture and the story by Danny Rubin



MUSIC THEATRE
INTERNATIONAL

WAIT!

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(Last Revised – January 2024)

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Cast of Characters

Phil Conners

Rita Hanson

Larry

Ned Ryerson / Healer

Nancy Taylor

Mrs. Lancaster

Chubby Man / Priest

Mr. Cleveland / Elder

Mrs. Cleveland / Piano Teacher / Scientologist

Freddie / Psychiatric Pharmacologist

Debbie

Ralph

Gus / Bartender Billy

Doris / AA Person

Buster

Sheriff

Deputy

Lady Storm Chaser / Naturopath

Storm Chaser / Elder / Old Jenson

Joelle / Nurse

**Ensemble (Director, Townspeople, Clock Radio Voices,
Jeff, Groundhog Guy, Ticket Man)**

#0 – Phanphare for the Common Groundhog

(We see PHIL CONNORS in a TV studio, against a green screen.)

DIRECTOR (O.S.)

Okay, Phil, one more time.

PHIL

Really?

DIRECTOR (O.S.)

“Hoping for an early spring.”

PHIL

Fine.

DIRECTOR (O.S.)

Here we go. Three, two,—

PHIL

Hoping for an early spring? Well, tomorrow is Groundhog Day, and the good folks in Punxsutawney are already gathering in a snowy field waiting for the dawn. Why? Because they’re morons.

DIRECTOR (O.S.)

Cut!

(Another take.)

PHIL

Will he see his shadow? Won’t he see his shadow? Civilization once again hangs in the balance.

DIRECTOR (O.S.)

Cut.

(PHIL in front of green screen, making inappropriate hand gestures.)

PHIL

As you know we’ve been following this blizzard thing—

DIRECTOR (O.S.)

Damn it, Phil.

PHIL

This blizzard thing. Come on!

DIRECTOR (O.S.)

Let's move on to the tag, please.

(Another take.)

PHIL

(over the top smarmy)

I'm Phil Connors and that's good weather.

(Another take.)

(italian accent)

And that's a good a weather!

(Another take.)

(like Oprah)

That's good weatheeeeeeeeeer! You get a groundhog! You get a groundhog!

DIRECTOR (O.S.)

Okay, we're done here.

PHIL

I'm just warming up.

DIRECTOR (O.S.)

Bye.

PHIL

I'll do it again.

DIRECTOR (O.S.)

You can quit stalling.

PHIL

I'm not.

DIRECTOR (O.S.)

Have fun in Punxsutawney.

PHIL

What? I can't hear you.

DIRECTOR (O.S.)

Phil—

PHIL

Hello? Is this on?

DIRECTOR (O.S.)

For heaven's sake. It's one night.

PHIL

That's what you say every year.

DIRECTOR (O.S.)

Phil, just get in the van.

PHIL

The van? You mean the limo, right?

DIRECTOR (O.S.)

Uh, no. You're riding in the van.

PHIL

With the cameraman?

LARRY (O.S.)

Hey!

PHIL

Great.

(PHIL reluctantly takes off his mic.)

PHIL

Now I'm riding in "a van."

DIRECTOR (O.S.)

See you tomorrow.

PHIL

It just better be a big van.

(TV studio disappears.)

(The stage is dark and filled with mist. The Elders and Townspeople gather for the festivities.)

#1 – Opening

ELDERS

I WAS BORN	MMM...
IN A PUNXSUTAWNEY DAWN	MMM...
AT SUNRISE ON A SUNLESS DAY	MMM...
AND I LEARNT ME A SAYIN'	MMM...
THAT FOLKS 'ROUND HERE ALWAYS SAY:	MMM...

TOWNSPEOPLE

TOWNSPEOPLE

YOU CAN CURSE, CAST SPELLS OR CRY
 OFFER YOUR PRAYERS TO THE UNFEELING SKY
 THE SPRING WILL ARRIVE WHEN THE WINTER IS DONE
 AND IF IT'S NOT TOMORROW
 THEN TOMORROW, OR TOMORROW
 THERE WILL BE SUN.
 TOMORROW SPRING WILL COME, AND THEN
 THERE WILL BE BLUE SKIES, MY FRIEND
 BRIGHT EYES AND LAUGHTER
 TOMORROW THERE WILL BE SUN
 BUT IF NOT TOMORROW,
 PERHAPS THE DAY AFTER.

FRED & DEBBIE

OH IF I COULD I'D WILL THESE CLOUDS	MMM...
AWAY MY LOVE	

TOWNSPEOPLE

MRS. LANCASTER & CHUBBY MAN

I'D WAVE MY HAND, REVEAL THE STARS

NANCY, DEPUTY, RALPH

OH IF I COULD I'D HOLD THE TIDE AT BAY

MY LOVE

ALL SWEETVOICES

BUT CLOUDS WILL COME

AND TIDES WILL TURN

TOWNSPEOPLE

MMM...

TOWNSPEOPLE

MMM...

OOOH...

OOOH...

TOWNSPEOPLE

AND ALL I HAVE TO OFFER IS
TOMORROW SPRING WILL COME AND THEN
THERE WILL BE BLUE SKIES MY FRIEND
BRIGHT EYES AND LAUGHTER
TOMORROW THERE WILL BE SUN
BUT IF NOT TOMORROW
PERHAPS THE DAY AAAAAAAAAAAAAA -

—Day One Wakeup and Journey—

(A clock radio sounds its wakeup alarm. Lights up on a bedroom set, bed, window, bedside table with the clock radio and a phone. Lying in bed is PHIL.)

#2 – Day One - Small Town USA

CLOCK RADIO

WHO IS THAT? WHO IS THAT?
EMERGING FROM HIS BURROW?
WHO CAN SEE TODAY
WHAT WE WON'T SEE UNTIL TOMORROW?
SHAMAN OF THE SHADOWS!

DJ 1

Springer of the spring. Come on!

DJ 1 & DJ 2

Is it a squirrel? Is it a beaver?

DJ 2

Kind of both but not quite either!

DJ 1

That's right, woodchuck chuckers!
It's—

DJ 1 & DJ 2

Groundhog Day!

(Improv Groundhog Noises)

(Phil starts to get dressed.)

DJ 1

We're here live from Gobbler's Knob talking about everything. Weather,

DJ 2

Predictions,

CLOCK RADIO

SPRINGER OF THE SPRING

IS IT A SQUIRREL? IS IT A BEAVER?

KIND-A BOTH, BUT NOT QUITE EITHER!

ALL THE METEROLOGISTS THE

WORLD HAS EVER KNOWN

DJ 1

Temperature,

DJ 2

The weather,

DJ 1

It's just nuts!

(Phone rings)

DJ 2

Totally wacky.

SFX wacky sounds.

DJ 1

But that's our town on February second.

(Phone rings)

DJ 2

I mean what could be crazier than Groundhogs in February?

(Phone rings)

(PHIL answers phone)

PHIL

(into phone)

Thank you. Yeah, happy Groundhog Day.

DJ 1

Nothing! But we love it.

DJ 2

Love it! I loves me some groundhog!

DJ 1

By the way, that's a great hat you're wearing.

DJ 2

Thanks! I made it myself!

(Hat squeak.)

PHIL

LUMPY BED, UGLY CURTAINS
POINTLESS ERECTION.

DJ 1

Now, is that supposed to be a hollow log?

DJ 2

On my head!

DJ 1

I hope it's warm enough.

DJ 2

Yes, it's very important to wear a warm hat.

DJ 1

You know there's talk of a blizzard.

DJ 2

Well, it's cold enough.

DJ 1

How cold would you say it is?

PHIL

DRIED FLOWERS, DAMP TOWELS, NO RECEPTION

DJ 2

Oh, I'm no good at science.

DJ 1

Or English, or math.

DJ 2

Besides, it's not how cold it is, it's how cold you feel.

DJ 1

You know, you lose up to 80 percent of your body heat through your head.

DJ 2

True fact. I learned that in High School.

PHIL

SMALL TOWNS,
TINY MINDS,
BIG MOUTHS,
SMALL IDEAS.

DJ 1

That's the value of a good
education.

DJ 2

Punxsutawney High!

DJ 1 & DJ 2

Go-o-o Chucks!

PHIL

SHALLOW TALK,
DEEP SNOW
COLD FRONTS,
BIG REARS.

DJ 1

Ha. That was a good time.

DJ 2

I'm still hungover.

DJ 1

Let's change the subject.

DJ 2

Good.

PHIL

Now, how cold was it last year?

DJ 2

In Degrees?

DJ 1

I heard they don't even use degrees in Europe.

DJ 2

That's a good point.

DJ 1

Great point!

DJ 2

A lot of mysteries out there.

PHIL

ONE BAR,

ONE STORE,

ONE CLOCK.

ONE DINER,

ONE BANK,

ONE COP.

DJ 1

Yeah, stuff we just don't understand no matter how much we read.

DJ 2

The great mysteries of the universe.

DJ 1

Mysterious things. But right now the question on everyone's lips –

DJ 2

Chapped lips!

DJ 1

– do you think Phil will see his shadow? What's your prediction?

PHIL

I MEAN, WHAT'S NOT TO LIKE
IN A QUAIN T LITTLE PLACE LIKE THIS?
WHO DOESN'T DIG A CROCHETED
PILLOWCASE LIKE THIS?

WATERCOLORS OF BUCOLIC VISTAS
PAINTED BY OCTOGENARIAN SPINSTERS
AND ALL OF THE PEOPLE JUST GETTING TOGETHER
FOR RELENTLESS ANALYSIS OF THE WEATHER
THEIR DUMB SUPERSTITIONS AND VACUOUS CHAT

I'M SURE THERE WAS A PACK OF XANAX IN THIS JACKET

PHIL

YOU COULDN'T PAY ME TO STAY HERE
ONE MORE NIGHT

TOWNSPEOPLE

YOU –

PHIL

SWEAR THAT THERE IS NO CHECK
YOU COULD WRITE THAT MIGHT

PHIL

TEMPT ME TO STAY
AND WAKE UP IN THE MORNING IN—

TOWNSPEOPLE

OOH—

TOWNSPEOPLE

PUNXSUTAWNEY!
BA-DA-BUP
BUP BA-DA-DUP BA-DUP!

PHIL

THERE'S NOTHING MORE DEPRESSING THAN
SMALL TOWN, U.S.A.
AND SMALL DON'T COME MUCH SMALLER THAN
PUNXSUTAWNEY ON GROUNDHOG DAY.

(PHIL, now dressed, exits his room. The CHUBBY MAN greets him.)

CHUBBY MAN

Good morning! Off to see the groundhog?

PHIL

Why, is there anything else? Maybe a tractor pull? Cow tipping contest?

CHUBBY MAN

I don't think so. Hey, think it'll be an early spring?

PHIL

I'm predicting March twenty-first.

CHUBBY MAN

Good guess. I think that actually is the first day of spring.

PHIL

I THINK I'M GOING TO LOSE IT ALL TOGETHER IF ONE
MORE PERSON TALKS ABOUT THE WEATHER IF ONE
MORE PERSON TALKS ABOUT THE WEATHER IF ONE
MORE PERSON TALKS ABOUT THE —

(PHIL continues to the PARLOR.)

MRS. LANCASTER

Oh, Mr. Connors! Looks like a storm coming, don't you think?

PHIL

You don't say.

MRS. LANCASTER

How about this weather! Did you sleep well?

PHIL

I slept alone.

MRS. LANCASTER

Aww. Would you like some coffee?

PHIL

Do you have any cappuccino, or espresso?

MRS. LANCASTER

Oh, I don't—

PHIL

—speak Italian. This is fine.

MRS. LANCASTER

I hope you like it. Sometimes it goes a little rogue.

(She bangs the coffee pot.)

(Two guests, MR. CLEVELAND and MRS. CLEVELAND enter.)

MRS. CLEVELAND

Good morning!

MRS. LANCASTER

Oh, hi!

MR. CLEVELAND

I heard there's talk of a blizzard.

PHIL

God.

(MRS. CLEVELAND sneezes.)

MRS. CLEVELAND

We're all going to turn into popsicles!

PHIL

Relax. All this warm air from the south is mixing with the cold air from the north, pushing off the Alleghenies and landing in Altoona.

MR. CLEVELAND

We're from Cleveland.

PHIL

(Turning to leave)

And that's a wrap.

MRS. LANCASTER

Oh Mr. Connors, will you be staying an extra night?

PHIL

Chance of departure... one hundred percent.

MR. CLEVELAND

Have a great day!

(PHIL exits the B and B and enters THE TOWN.)

TOWNSPEOPLE

BA-DA-BUPBUP BA-DA-DUP BA-DUP!

PHIL

THERE'S NOTHING MORE DEPRESSING
THAN SMALL TOWN U.S.A.
AND SMALL DON'T COME
MUCH SMALLER THAN -

TOWNSPEOPLE

PUNXSUTAWNEY,
PENNSYLVANIA,
U.S.A.
AH-

PHIL & TOWNSPEOPLE

PUNXSUTAWNEY ON GROUNDHOG DAY!

DEBBIE

Hey, it's Phil Connors, from—

FRED & DEBBIE

Good Weather with Phil Connors!

PHIL

Thanks for watching.

DEBBIE

Get a picture!

FRED

Sheriff?

SHERIFF

You bet.

(FRED hands the camera to the Sheriff.)

(PHIL squeezes in with Fred and Debbie.)

PHIL

I'VE NOT A BAD WORD TO SAY,
ABOUT SMALL TOWNS PER SE
THEY'RE NICE FOR AN HOUR OR,
AT A STRETCH, HALF A DAY

AND THEY'RE PERFECT FOR A STOP-OFF ON YOUR WAY,
ON YOUR WAY TO SOMEWHERE ELSE
PRETTY MUCH ANYWHERE ELSE

AND I'VE NO QUALM AT ALL
WITH YOUR SMALL TOWN PEOPLE
I ADMIRE THEIR BALLS GETTING OUT OF BED AT ALL
TO FACE ANOTHER DAY IN A SHIT-HOLE THIS SMALL
ALL HAYSTACKS AND HORSES
WHERE THERE SHOULD BE GOLF COURSES.

AND—

(PHIL continues his journey to the Knob.)

(PHIL)

ONE BAR, ONE STORE, ONE CLOCK...

(The SHERIFF returns the camera. His loose holster falls and he picks it up.)

SHERIFF

Damn holster!

PHIL

ONE DINER, ONE BANK, ONE COP

(OLD JENSON approaches Phil and begs for money.)

OLD JENSON

Change, Mister?

PHIL

Not today, buddy.

TOWNSPEOPLE

Phil! Phil! Phil! Phil! Phil! Phil! Phil!

(Enter NED RYERSON)

NED RYERSON

Phil? Phil Connors?

PHIL

Thanks for watching.

NED RYERSON

Don't tell me you don't remember me cause I sure as heckfire remember you.

PHIL

I'm sort of in a hurry.

NED RYERSON

Ned Ryerson! Needlenose Ned. Ned the Head. Come on, buddy. Case Western High, Ohio? I see those wheels turning. Click click. Click click...

PHIL

Ned Ryerson?

NED RYERSON

Bing!

PHIL

From high school.

NED RYERSON

Bing!

PHIL

And now...

NED RYERSON

I sell insurance Phil.

PHIL

Insurance.

NED RYERSON

Bing! What do you need, old friend?

SINGLE? BLANKET? WHOLE TERM?

PHIL

Gotta go.

NED RYERSON

You've heard our jingle, of course.

PHIL

Jingle?

NED RYERSON

DEATH WILL COME TO EV'RYONE
YOU GOTTA LOVE LIFE,
YOU GOTTA LOVE LIFE,
GOTTA LOVE LIFE...
INSURANCE!

PHIL

Bye now.

NED RYERSON

God! It is so good to see you! What are you doing for dinner?

PHIL

Something else.

(The GROUNDHOG GUY passes, his homemade sun on a stick resting on his shoulder. He turns abruptly and unknowingly smashes Phil in the face with the sun.)

NED RYERSON

Whoa! I've got a policy for that!

PHIL

HOW CAN THEY BEAR IT TO LIVE IN A PLACE LIKE THIS?
SEPARATE FROM THE WHOLE HUMAN RACE LIKE THIS
ONE LITTLE STORE SELLING PLAID SHIRTS AND RAKES,
AND IT'S HUNTIN' AND FISHIN'
AND HALF-POUNDER STEAKS
AND IF I HAVE A HOPE OF A BETTER CAREER THAN THIS
THIS IS THE LAST TIME I'M BROADCASTING HERE, JESUS

I HAVE BEEN FORECASTING TOO MANY YEARS
TO BE TALKING TO HICKS ABOUT MAGICAL BEAVERS
WHEN I'M DONE, GONNA CALL UP THE STATION
AND TELL THEM I'M THROUGH WITH THIS CRAP
AND NEVER AGAIN WILL I WAKE IN THE MORNING IN...

TOWNSPEOPLE

PUNXSUTAWNEY IS A LITTLE TOWN
WITH A HEART AS BIG AS ANY TOWN
AS ANY SMALL TOWN IN THE U.S.A.
AND THERE IS NO TOWN GREATER
THAN PUNXSUTAWNEY ON GROUNDHOG DAY

PHIL

TOMORROW I'LL WAKE AND I'LL CALL UP
THE STATION AND TELL THEM I'M NOT
COMING BACK

AND NEVER AGAIN WILL I WAKE
IN THE MORNING IN

NEVER AGAIN WILL I WAKE IN THE
MORNING IN
PUNXSUTAWNEY!

THERE'S NOTHING MORE
DEPRESSING THAN SMALL TOWN U.S.A.
AND THERE IS NO SMALLER
THAN PUNXSUTAWNEY
ON GROUNDHOG

TOWNSPEOPLE

AH—

AH—

EV'RY MORNING I WAKE TO THE
DAWNING OF

AH

PUNXSUTAWNEY!
IS A LITTLE TOWN WITH A HEART AS BIG
AS ANY TOWN

AS ANY SMALL TOWN IN THE U.S.A.
THERE IS NO TOWN GREATER
THAN PUNXSUTAWNEY
A HEART AS BIG AS ANY TOWN

PHIL

THERE'S NOTHING MORE DEPRESSING
THAN SMALL TOWN U.S.A. AND
THERE IS NO TOWN SMALLER
THAN—

TOWNSPEOPLE

AS ANY SMALL TOWN
IN THE U.S.A.
THERE IS NO TOWN GREATER
THAN—

PHIL & TOWNSPEOPLE

PUNXSUTAWNEY ON
PUNXSUTAWNEY ON
PUNXSUTAWNEY ON GROUNDHOG

PHIL

Just kill me now.

PHIL & TOWNSPEOPLE

DAY!

—Gobbler's Knob, Day 1—

(Gobbler's Knob.)

(PHIL enters the excited crowd. RITA stands with LARRY who holds a tv camera.)

#3 – Day One - Punxsutawney Phil**TOWNSPEOPLE**

Phil! Phil! Phil! Phil! Yay!

RITA

Phil! Phil! Over here. No one told me it was so much fun, all the beachballs, and funny hats, dancing to stay warm, I'm—

PHIL

Larry, let's start with a tight closeup.

LARRY

How tight?

PHIL

I don't want to see any of this.

RITA

How was the B and B? You're in their best room.

PHIL

Who are you again?

RITA

Sorry. I'm Rita. We actually worked together on the flood story.

PHIL

Oh, great. They didn't even send me a real producer.

RITA

I'm a real producer. Well, Associate Producer.

PHIL

See?

RITA

Either way if there's anything you need that you don't—

(NANCY walks past Phil.)

PHIL

Oh.

NANCY

Sorry.

PHIL

Now that's what I'm talking about. Hi!

RITA

Hey, Stud.

PHIL

What?

RITA

Anything that you need, just ask.

PHIL

Really? Anything?

RITA

Work related, Phil.

(Clock-tower chimes)

LARRY

Here we go.

(Airhorn.)

RITA

Okay. It's groundhog time.

PHIL

Fine. Larry. On me in three...

LARRY

Okay. We're on in five.

PHIL

What? Hey... Rhonda?

RITA

"Rita."

LARRY

Four.

PHIL

Two.

LARRY

Three.

PHIL

He always does this.

LARRY

Two.

PHIL

Once a year, the eyes of the nation turn to this tiny hamlet in western Pennsylvania to watch a master at work. The master? Punxsutawney Phil, the world's most famous weatherman, a groundhog who, as legend has it, can predict the coming of an early spring. So, what's it going to be this year? Will he see his shadow? Won't he see his shadow? Is it snowplows or sunscreen? The real question we have to ask ourselves today is, "Does Phil feel lucky?"

BUSTER

EVERY YEAR FOR A HUNDRED YEARS
WE'VE BENT OUR HEADS AND LENT OUR EARS TO LISTEN
TO HIS FAMED PROGNOSTICATION

(All cheer)

(BUSTER)

LUCKY FOR YOU I SPEAK WITH EASE
BOTH ENGERLISH AND GROUNDHOG-ESE
PLEASE STAND-BY FOR IMMINENT TRANSLATION

ELDERS

THIS BROWN LOG CONTAIN-ETH
ONE GROUNDHOG THE FAMOUS
PHILLIP OF PUNXSUTAWNEY
THE GIFTED SNIFFER OF FUTURE MORNINGS

(BUSTER pulls the real groundhog from the stump. TOWNSPEOPLE cheer!)

BUSTER

Punxsutawney Phil, seer of seers, prognosticator of prognosticators, has declared in Groundhog-ese that he did indeed see his shadow! Six more weeks of winter!

TOWNSPEOPLE

Awwwwwww! Yaaaaaay!

ALL

WHO IS THAT? [PHIL! WHO IS THAT?]
EMERGING FROM HIS BURROW?
WHO CAN SEE TODAY
WHAT WE WON'T SEE UNTIL TOMORROW?
SHAMAN OF THE SHADOWS, SPRINGER OF THE SPRING,
IS IT A SQUIRREL? IS IT A BEAVER?

BUSTER

KINDA BOTH, BUT NOT QUITE EITHER!

ALL

ALL THE METEOROLOGISTS
THE WORLD HAS EVER KNOWN
CANNOT MATCH THIS LITTLE GUY'S UNCANNY SKILL
WE CAN GUESS, BUT WE WON'T KNOW
IF WE SHOULD DRESS FOR SUN OR SNOW
UNTIL WE HEAR IT FROM OL' PUNXSUTAWNEY PHIL!

PHIL

This is one time that television really fails to capture the true excitement of a large squirrel predicting the weather. From Punxsutawney, this is Phil Connors. So long.

RITA

Really, Phil? Want to try it again without the sarcasm?

PHIL

You kidding? I nailed it. That's a wrap. I'll meet you at the diner.

LARRY

He's always like this.

PHIL

Hey, have the van ready.

(PHIL comes face to face with the Groundhog.)

PHIL

What are you looking at?

TOWNSPEOPLE

ALL THE METEOROLOGISTS
THE WORLD HAS EVER KNOWN
CANNOT MATCH THIS LITTLE GUY'S UNCANNY SKILL
WE CAN GUESS BUT WE WON'T KNOW
IF WE SHOULD DRESS FOR SUN OR SNOW
UNTIL WE HEAR IT FROM OL' PUNXSUTAWNEY PHIL

(Lights down on Gobbler's Knob.)

—Diner, Day 1—

(Lights up on the Diner. PHIL sits at a table with his coffee. RITA enters.)

PHIL

There you are.

RITA

Hey.

PHIL

Where's Larry?

RITA

He's loading the van.

PHIL

Still? How long does that take?

RITA

I suppose you could give him a hand.

PHIL

No, no, I respect the union too much. Check, please.

RITA

Hey –

PHIL

What?

RITA

I just got here.

PHIL

So? We'll get yours to go.

RITA

Settle down. I want to try the sticky buns.

PHIL

What about what I want?

(The SHERIFF and his DEPUTY enter the diner.)

SHERIFF

Could I have everyone's attention.

DEPUTY

Listen up for the Sheriff!

SHERIFF

Well, folks, it looks like they closed down the highway.

PHIL

What?

RITA

Why?

MRS. LANCASTER

What's going on?

DEPUTY

It's that "blizzard thing."

PHIL

Wait. No.

RITA

I'd better call the station.

(RITA and everyone else pull out their cell phones, realize that there's no signal, and return the phones.)

PHIL

No. Don't listen to them.

FRED

Still no signal.

DORIS

I'll put on more coffee.

DEBBIE

So, everything's shut down?

SHERIFF

Well—

JEFF

What about the one-nineteen?

SHERIFF

That's closed.

PHIL

No.

BUSTER

Three-ten?

SHERIFF

Closed.

DEBBIE

How about the Colonel Drake Highway?

SHERIFF

I'm telling you, it's all around us.

DEPUTY

Like a blizzard doughnut.

JEFF

(handing Sheriff coffee)

Here you go, Pop.

SHERIFF

Thanks, son.

PHIL

Wait. Sheriff. There is no blizzard thing.

SHERIFF

Hey, don't you watch the weather?

PHIL

Hey, I make the weather!

RITA

Phil, let me take care of this.

FRED

Sheriff! That's Phil Connors from—

FRED & DEBBIE

Good Weather with Phil Connors!

PHIL

Thanks for watching. All this warm air from the south is mixing with the cold air from the north, pushing off the Alleghenies and landing in Altoona.

SHERIFF

Not this time.

FRED

So we got the whole day off!

DEBBIE

Snowball fight!

(JEFF drops a tray which clatters to the floor.)

JEFF

Jeepers, Debbie.

SHERIFF

Well, we'll let you folks know if anything changes.

(The SHERIFF moves to the door.)

PHIL

Wait. Sheriff—Sheriff, I can't be stuck here. Isn't there a fast lane, for emergencies, or celebrities?

DEPUTY

Which one are you?

PHIL

Both. I'm a celebrity in an emergency. Phil Connors.

SHERIFF

Phil—

DEPUTY

Like the groundhog.

BUSTER

Punxsutawney Phil!

DEPUTY

Look out for your shadow, pal.

(Laughter all over.)

PHIL

What is wrong with you god damned people!

(PHIL exits with determination into the blizzard.)

CROWD

Heeeey—

RITA

(to crowd)

Sorry! Sorry.

PHIL (O.S.)

Larry! Start the van!

#4—Day One - Blizzard

(We see PHIL attempt to leave town only to be thwarted by the blizzard doughnut.)

—Hotel Bar, Day 1—

(LIGHTS UP on HOTEL BAR)

(RITA sits at the bar rubbing her cold toes. BUSTER is peering at his caged groundhog.)

BUSTER

Isn't he cute? Look at those teeth. Look at em! See there, Billy? He's smiling at me! And yet, there's a hint of sadness. I guess we're off to the Banquet. Anyone else?

RITA

Maybe when my toes thaw out.

BUSTER

That's what the dancing is for!

BARTENDER BILLY

See you, Buster.

(BUSTER exits.)

(PHIL enters, freezing, covered with snow)

RITA

Phil! We were getting ready to send out a search party. My god, what were you doing out there? You're freezing. Come and sit down.

PHIL

The roads are closed.

RITA

I know but thanks for checking.

PHIL

All of them. The one-nineteen. The three-ten. The Colonel Drake Highway.

(She rubs his shoulders and back.)

RITA

You need to warm up.

PHIL

Oh, yeah. That's good. Thanks, Rhoda.

RITA

Rita.

PHIL

Rita, Rhonda, Rhoda. Your room's upstairs, right?

RITA

I already rebooked you at the bed and breakfast.

PHIL

You know, calling it a bed and breakfast doesn't mean it's not sleeping at some old lady's house. Could we go back to the rubbing thing? That was good for me.

RITA

How 'bout we keep things professional.

PHIL

I could pay you. Kidding. But seriously, we're not working now. It's a snow day!

RITA

Oh, you're looking for a little winter fling?

PHIL

What do you think?

RITA

Yeah. I think Larry's available.

PHIL

Look, kid, you'll never have –

RITA

"Kid"?

PHIL

It's an expression.

RITA

I'm thirty-six.

PHIL

Just saying you'll never have an opportunity even half as good –

RITA

Can't you ever just have a, a normal—?

PHIL

Right. Got it. Never mind.

RITA

Oh, sit down, Phil. We can have a drink together.

PHIL

That's clearly pointless. You know, you're doing a terrible job of keeping the talent happy.

(PHIL encounters STORM CHASER and LADY STORM CHASER.)

LADY STORM CHASER

Greetings, greetings!

STORM CHASER

Happy Groundhog—

PHIL

Shut up. Hey—have the van outside my room at 7 A.M.

RITA

You're going to miss the groundhog dinner.

PHIL

Forget it. I had groundhog for lunch.

(PHIL leaves the Bar.)

(RITA pulls out her journal, begins writing.)

#5 – Day One - Diary

RITA

FEBRUARY SECOND:
FIRST REMOTE BROADCAST.
G-H-D IN PUNX. P.A.

RITA

UNEXPECTED WEATHER SEEMS WE'RE
STAYING HERE FOR ANOTHER NIGHT
WHICH IS KIND OF FINE – IT'S A SWEET
TOWN AND PEOPLE ARE KIND AND –
THE BARTENDER'S KIND OF HOT

TOWNSPEOPLE

TOMORROW SPRING WILL COME
AND THEN
THERE WILL BE BLUE SKIES
MY FRIEND

BARTENDER BILLY

Drink, Miss?

RITA

What?

BARTENDER BILLY

Cocktail?

RITA

Sure. Why not. I'll have a sweet vermouth on the rocks. With a kiss. Twist. Twist,
please.

(She mouths "fuck.")

RITA

HOPEFULLY TOMORROW
THE ROADS WILL BE CLEARED
AND WE CAN GO HOME
WORKING WITH PHIL CONNORS
THEY ALL TOLD ME
HE WOULD BE AN ASSHOLE
AND HE IS.
LUCKILY HE'S FUNNY. ISH.
THINKS HE'S TOO GOOD FOR THIS.

TOWNSPEOPLE

TOMORROW
THERE WILL BE SUN
AND IF NOT TOMORROW
PERHAPS THE DAY AAAAAAAAAA –

TOWNSPEOPLE

TOMORROW SPRING WILL COME,
AND THEN THERE WILL BE BLUE SKIES MY FRIEND
BRIGHT EYES AND LAUGHTER
TOMORROW THERE WILL BE SUN
AND IF NOT TOMORROW
PERHAPS THE DAY AAAAAAAAAA...

—Day 2 Wakeup And Journey—

(A clock radio sounds its wakeup alarm.)

(Lights up on the bedroom set. Lying in bed is PHIL, everything exactly as before.)

#6 – Day Two - Small Town USA**CLOCK RADIO**

WHO IS THAT,
WHO IS THAT EMERGING FROM HIS BURROW,
WHO CAN SEE TODAY
WHAT WE WON'T SEE UNTIL TOMORROW?
SHAMAN OF THE SHADOWS!
SPRINGER OF THE SPRING!...

DJ 1

Springer of the spring. Come on!

DJ 1 & DJ 2

Is it a squirrel? Is it a beaver?

DJ 1

Kinda both

DJ 1 & DJ 2

but not quite either!

DJ 1

That's right woodchuck chuckers it's...

DJ 1 & DJ 2

Groundhog Day!

(Improv Groundhog Noises)

PHIL

IDIOTS. YOU'RE PLAYING YESTERDAY'S TAPE.

(PHIL starts to get dressed.)

DJ 1

We're here live from Gobbler's Knob talking about everything. Weather,

DJ 2

Predictions,

DJ 1

Temperature,

DJ 2

The weather,

DJ 1

It's just nuts!

PHIL

THERE'S NOTHING MORE DEPRESSING THAN—

(Phone rings.)

DJ 2

Totally wacky.

SFX wacky sounds.

DJ 1

But that's our town on February second.

DJ 2

I mean what could be crazier than Groundhogs in February?

DJ 1

By the way, that's a great hat you're wearing.

(PHIL answers the phone.)

PHIL

(into phone)

Hello? Yeah, I didn't set a wake-up call. Happy Groundhog D— How many days is this holiday?

DJ 2

Thanks! I made it myself!

DJ 1

Really nice hat. Oh, I hope it's warm enough. You know, there's talk of a blizzard. How cold would you say it is?

DJ 2

Oh, I'm no good at science.

DJ 1

You know, you lose up to 80 percent of your body heat through your head.

PHIL

BLAH BLAH BLAH BLAH BLAH BLAH BLAH BLAH
YOU'RE SO FIRED

DJ 2

True fact. I learned that in high school.

DJ 1

That's the value of a good education.

DJ 2

Punxsutawney High!

DJ 1 & DJ 2

Go Chucks!

PHIL

Go Chucks!

DJ 1

Ha, that was a good time.

DJ 2

I'm still hung over!

PHIL

GOD DAMNED AMATEURS.

DJ 1

But right now the question on everyone's lips.

PHIL

Chapped lips!

DJ 2

Chapped lips!

DJ 1

Do you think Phil will see his shadow?

PHIL

Yes, he did.

DJ 1

What's your prediction?

PHIL

I predict your unemployment!

DJ 2

I predict a whole day of celebration! Cause they love it!

PHIL

THERE'S NOTHING MORE DEPRESSING
THAN SMALL TOWNS, TINY MINDS

(Hat squeak.)

I'LL TELL LARRY TO TAKE THE 210
VIA BEYER AND KEYSTONE LAKE
IF WE HURRY I'LL BE DRINKING DECENT COFFEE BY NINE
OR EVEN HALF PAST EIGHT
AND NEVER AGAIN WILL I WAKE IN THE MORNING IN
PUUUUUU –

TOWNSPEOPLE

PUNXSUTAWNEY! BA-BA-BA-BA-BA-

PHIL

BA-BA-BA-BA-BA-

(PHIL)

SUCK MY BALLS, I'M OUT.

TOWNSPEOPLE

PUNXSUTAWNEY, PENNSYLVANIA U.S.A.

AAAAAAAAAAAAAH—

(PHIL, now dressed, exits his room. Exactly as before the CHUBBY MAN greets him.)

CHUBBY MAN

Good morning! Off to see the groundhog?

PHIL

Excuse me?

CHUBBY MAN

Off to see the groundhog?

PHIL

Didn't we do this yesterday?

CHUBBY MAN

I don't know what you're talking about.

PHIL

Don't mess with me pork-chop. What day is this?

CHUBBY MAN

It's February 2nd! Groundhog Day!

PHIL

No, that was yesterday.

CHUBBY MAN

Okay.

PHIL

I THINK I'M GONNA LOSE IT ALL TOGETHER
IF, I THINK I'M GONNA LOSE IT ALL TOGETHER

(PHIL continues to the PARLOR.)

MRS. LANCASTER

Oh, Mr. Connors! Looks like a storm coming, don't you think?

PHIL

Weird.

MRS. LANCASTER

Did you sleep well?

PHIL

Probably not.

MRS. LANCASTER

Would you like some coffee?

PHIL

Yes please.

MRS. LANCASTER

I hope you like it. Sometimes it goes a little rogue.

(She bangs the pot.)

PHIL

What?

(The CLEVELANDS enter.)

MRS. CLEVELAND

Good morning!

MRS. LANCASTER

Oh, hi!

MR. CLEVELAND

I heard there's talk of a blizzard.

(MRS. CLEVELAND sneezes)

MRS. CLEVELAND

We're all going to turn into popsicles!

PHIL

Do you ever have *déjà vu*?

MRS. LANCASTER

I don't think so. But I could check with the kitchen.

PHIL

You know, could you hold my bag for me?

MRS. LANCASTER

Of course. Will you be staying an extra night, Mr. Connors?

PHIL

Chance of departure, eighty percent.

MR. CLEVELAND

Have a great day!

(PHIL exits the B and B and enters THE TOWN.)

DEBBIE

Hey, it's Phil Connors, from

FRED & DEBBIE

Good Weather with Phil Connors!

DEBBIE

Get a picture!

FRED

Sheriff?

SHERIFF

You bet.

(FRED hands the camera to the SHERIFF. PHIL squeezes in with Fred and Debbie.)

PHIL

OKAY,
ONE: I'M STILL SLEEPING AND THIS—
I'M JUST DREAMING IT
TWO: IT'S A PRANK AND EVERYONE'S IN ON IT.
THREE: IT'S A FLASHBACK FROM WHEN I WAS TWENTY—
AND ATE MAGIC MUSHROOMS
AND THOUGHT I WAS AQUAMAN

(SHERIFF takes picture and returns the camera. PHIL continues his journey to the Knob.)

FOUR: IT'S SOME KIND OF REALITY SHOW
ABOUT FORECASTERS, BAD BED AND BREAKFASTS
AND SNOW

(The SHERIFF'S holster falls and he picks it up.)

SHERIFF

Damn holster!

PHIL

FIVE: I'VE HAD A STROKE AND LOST MY MEMORY
OF THE YEAR SINCE LAST GROUNDHOG DAY.

(OLD JENSON begs PHIL for money)

OLD JENSON

Change, Mister.

PHIL

COME ON PHIL WAKE UP,
GET IT TOGETHER
IT MUST BE THE WEATHER
IT MUST BE THE STRESS
I JUST NEED A MOMENT
I JUST NEED A REST I JUST...

TOWNSPEOPLE

PUNXSUTAWNEY!
BA-DA-BUP BUP BA-DA-DUP BA DUP!
(PHIL! PHIL! PHIL!...)

(Enter NED RYERSON)

NED

Phil?

PHIL

Oh, crap.

NED

Phil Connors? Don't tell me you don't remember me, because I sure as heckfire remember you.

PHIL

Ned Ryerson?

NED

Bing! First shot right out of the box! How's it going, old buddy?

PHIL

Actually, I'm not feeling so great.

NED

It's funny you should mention your health. You will never guess what I do now.

PHIL

Insurance?

NED

Bing again! You are sharp as a tack today!

PHIL

I gotta go.

NED

Of course, sharp tack today, Alzheimer's Care Unit tomorrow, and that's expensive. Am I right or am I right? Right? Right?

PHIL

Bye, Ned.

NED RYERSON

You've heard our jingle, of course.

PHIL

Jingle?

NED RYERSON

DEATH WILL COME TO EVERYONE
YOU GOTTA LOVE LIFE,
YOU GOTTA LOVE LIFE,
YOU GOTTA LOVE LIFE...
INSURANCE!

PHIL

I'm leaving.

NED

God! It is so good to see you! What are you doing for dinner?

PHIL

Busy!

NED

After dinner?

PHIL

Busy!

(The GROUNDHOG GUY enters, his sun on a stick resting on his shoulder. He turns abruptly and unknowingly smashes PHIL in the face with the sun.)

NED RYERSON

Whoa! I've got a policy for that!

TOWNSPEOPLE

PUNXSUTAWNEY IS A LITTLE TOWN
WITH A HEART AS BIG AS ANY TOWN,
AS ANY SMALL TOWN IN THE USA
AND THERE IS NO TOWN GREATER
THAN PUNXSUTAWNEY
ON GROUNDHOG,
GROUNDHOG,
GROUNDHOG

#7—Day Two - Punxsutawney Phil

—Gobbler's Knob, Day 2—

(PHIL enters the excited crowd. RITA stands with LARRY who holds a tv camera.)

TOWNSPEOPLE

Phil! Phil! Phil! Phil! Yay!

RITA

Phil! Phil! Over here. No one told me it was so much fun, all the beachballs, and funny hats, dancing to stay warm, I'm—

PHIL

You're Rita.

RITA

You remembered. How nice.

PHIL

Larry,

LARRY

Yeah.

PHIL

Quick. I need a good, hard slap in the face.

LARRY

Slap? Oh, I don't normally...

PHIL

Fine. Whatever. Rita.

RITA

No, I'm not going to—

PHIL

Hit me!

(Without hesitation she slaps him. Hard.)

RITA

Was that good?

PHIL

Very professional.

RITA

Thank you. Is something wrong?

PHIL

Yes. Everything's wrong.

RITA

Can you be more specific?

PHIL

It's just... Very, very –

RITA

Look, just get through the...

(NANCY walks past PHIL.)

PHIL

Oh.

NANCY

Sorry.

PHIL

Now that's what I'm – Hi there.

RITA

Hey Hasselhoff, let's just get through the segment and we'll sort it out later, okay?

PHIL

Sure.

RITA

You with me?

(The clock-tower chimes.)

LARRY

Here we go.

RITA

Okay, it's groundhog time.

(Airhorn blast and a cheer as the Elders in their top hats take the stage.)

PHIL

Hey — do I get paid per broadcast?

RITA

What?

PHIL

Fine. Larry. On me in three...

LARRY

Okay, we're on in five —

PHIL

What? Rita... ?

LARRY

Four.

PHIL

Two.

LARRY

Three.

PHIL

He always does this.

LARRY

Two.

PHIL

It's Groundhog Day. Again. That must mean we're on the Knob, on Gobbler's Knob, here, waiting for the famous forecast, Phil's forecast, brought to you by the world's most groundhog weatherman, Punxsutawney Phil, who's about to tell us how much more winter we can expect.

TOWNSPEOPLE

ALL THE METEOROLOGISTS
THE WORLD HAS EVER KNOWN
CANNOT MATCH THIS LITTLE GUY'S UNCANNY SKILL
WE CAN GUESS BUT WE WON'T KNOW
IF WE SHOULD DRESS FOR SUN OR SNOW
UNTIL WE HEAR IT FROM OL' PUNXSUTAWNEY PHIL!

—Diner, Day 2—

(Lights up on the Diner.)

(PHIL sits at a table with his coffee. RITA enters.)

RITA

Phil.

PHIL

There you are.

RITA

Hey.

PHIL

Where's Larry?

RITA

He's loading the van.

PHIL

That's right. And I could help.

RITA

You could help.

PHIL

But I didn't. So I better not. That could mess with the space-time continuum.

RITA

Are you drunk or something?

PHIL

No. Drunk is more fun. Can we go now?

RITA

I just got here. Let my toes warm up. Besides, I heard the sticky buns are terrific.

PHIL

What's with you and the sticky buns?

(The SHERIFF and his DEPUTY enter the diner.)

SHERIFF

Could I have everyone's attention.

PHIL

No.

DEPUTY

Listen up for the Sheriff!

PHIL

No.

SHERIFF

Well, folks, looks like they closed down the highway.

RITA

Why?

MRS. LANCASTER

What's going on?

DEPUTY

It's that blizzard thing.

RITA

I'd better call the station.

(RITA and everyone else pull out their cell phones, realize that there's no signal, and return the phones.)

FRED

Still no signal.

DORIS

I'll put on more coffee.

DEBBIE

Everything's shut down?

SHERIFF

Well—

JEFF

What about the one-nineteen?

SHERIFF

That's closed.

BUSTER

Three-ten?

SHERIFF

Closed.

DEBBIE

How about the Colonel Drake Highway?

SHERIFF

I'm telling you, it's all around us.

DEPUTY

Like a blizzard doughnut.

JEFF

(handing Sheriff coffee)

Here you go, Pop.

SHERIFF

Thanks, son.

RITA

(to Phil)

I thought it was hitting Altoona.

PHIL

It was. Remember? All this warm air from the south is mixing with the cold air from the north, pushing off the Alleghenies—

SHERIFF

Not this time.

PHIL

Listen, buddy—

RITA

Phil, let me take care of this.

FRED

Sheriff! That's Phil Connors from

FRED & DEBBIE

Good Weather with Phil Connors!

PHIL

Thanks for watching.

FRED

So we got the whole day off?

DEBBIE

Snowball fight!

(JEFF drops a tray which clatters to the floor.)

JEFF

Jeepers, Debbie.

SHERIFF

Well, we'll let you folks know if anything changes.

RITA

Where are you going?

PHIL

Back to bed.

RITA

Should I call someone?

PHIL

With what? A Dixie cup?

(PHIL pushes past the SHERIFF and wanders in a daze out the door.)

RITA

Maybe I can help. Phil?

SHERIFF

Phil.

DEPUTY

Like the groundhog.

BUSTER

Punxutanwney Phil!

(Everyone laughs.)

DEPUTY

Look out for your shadow, pal.

#8 – Day Two - Diary

—Rita's Diary #3—

RITA

FEBRUARY SECOND
 FIRST REMOTE BROADCAST
 GHD IN PUNX PA
 THEY ALL TOLD ME HE WOULD BE AN ASSHOLE

TOWNSPEOPLE

TOMORROW SPRING WILL COME
 AND THEN THERE WILL BE BLUE SKIES MY FRIEND
 BRIGHT EYES AND LAUGHTER
 TOMORROW THERE WILL BE SUN
 AND IF NOT TOMORROW
 PERHAPS THE DAY AAAAAAAAAA –

—Day Three Wakeup—

(The clock radio sounds its wakeup alarm.)

(Lights up on the bedroom set, all as before.)

(Lying in bed is PHIL.)

#9 – Day Three

CLOCK RADIO

WHO IS THAT,
 WHO IS THAT EMERGING FROM HIS BURROW,
 WHO CAN SEE TODAY
 WHAT WE WON'T SEE UNTIL TOMORROW?
 SHAMAN OF THE SHADOWS! ...

DJ 1

SPRINGER OF THE SPRING.

Come on!

DJ 1 & DJ 2

IS IT A SQUIRREL, IS IT A BEAVER

DJ 1

Kinda both

DJ 1 & DJ 2

but not quite either!

DJ 1

That's right woodchuck chuckers it's ...

DJ 1 & DJ 2

Groundhog Day!

(Improv Groundhog Noises)

PHIL

No, no, no!

(A panicked PHIL struggles to get out of bed, tripping and falling, stumbling into his clothes.)

DJ 1

We're here live from Gobbler's Knob talking about everything. Weather,

DJ 2

Predictions,

DJ 1

Temperature,

DJ 2

The weather,

PHIL

Don't ring! Don't ring! Don't—

DJ 1

It's just nuts!

(Phone rings)

DJ 2

Totally wacky.

(Phone rings)

SFX wacky sounds.

(Phone keeps ringing. PHIL throws on his clothes quickly.)

DJ 1

But that's our town on February second. By the way, that's a great hat you're wearing.

DJ 2

Thanks! I made it myself!

DJ 1

You know, there's talk of a blizzard.

DJ 2

Well, it's cold enough.

DJ 1

You know, you lose up to 80 percent of your body heat through your head.

DJ 1 & DJ 2

Go Chucks!

DJ 1

Ha, that was a good time.

DJ 2

I'm still hung over.

DJ 1

But right now the question on everyone's lips.

DJ 2

Chapped lips!

DJ 1

Do you think Phil will see his shadow? What's your prediction?

DJ 2

I predict a whole day of celebration!

DJ 1

I guess we'll just have to wait for Punxsutawney Phil, so stay tuned!

TOWNSPEOPLE

AAH – PUNXSUTAWNEY!

BA-DA-BUP BUP, BA-DA-DUP BA-DUP

BA-DA-BUP BUP, BA-DA-DUP BA-DUP

(PHIL grabs his shoes and hurries out the door. The CHUBBY MAN passes.)

CHUBBY MAN

Good morning!

PHIL

Ehh!

CHUBBY MAN

Off to see the –

PHIL

Bzzt!

CHUBBY MAN

Hey – think it'll –

PHIL

Aaahh!

(PHIL continues to the Parlor.)

MRS. LANCASTER

Oh, Mr. Connors! Looks like a storm coming –

PHIL

Stop it!

MRS. LANCASTER

Oh. Did you sleep well?

PHIL

No!

MRS. LANCASTER

Well, how about some coffee?

PHIL

I don't want any coffee.

(MRS. LANCASTER bangs the pot.)

(The CLEVELANDS enter.)

(PHIL struggles into his shoes as he hops toward the door.)

MRS. CLEVELAND

Good morning!

MRS. LANCASTER

Oh, hi!

MR. CLEVELAND

I heard there's talk of a blizzard.

(MRS. CLEVELAND sneezes.)

MRS. CLEVELAND

We're all going to turn into popsicles!

PHIL

Get me out of here!

MRS. LANCASTER

Oh, Mr. Connors, will you be staying—?

(PHIL rushes out of the B and B and into THE TOWN.)

DEBBIE

Hey, it's Phil Connors from...

PHIL

Leave me alone!

FRED

What a dick.

(PHIL continues toward the knob. The SHERIFF drops his holster.)

SHERIFF

Damn holster!

PHIL

Again with the gun.

(He encounters OLD JENSON, who begs for money.)

OLD JENSON

Change, Mister?

PHIL

I said no!

(Enter NED RYERSON)

NED RYERSON

Phil? Phil Connors?

PHIL

Ambulance!

NED RYERSON

Wait. Phil? Don't tell me you don't remember me cause I sure as heckfire remember you.

PHIL

I need some tests done. I need—

NED RYERSON

Ned Ryerson! Needlenose Ned. Ned the Head. Come on, buddy. Case Western High, Ohio?

PHIL

What's happening to me?

NED RYERSON

DEATH WILL COME TO EVERYONE
YOU GOTTA LOVE LIFE,
YOU GOTTA LOVE LIFE,
YOU GOTTA LOVE LIFE...
INSURANCE!

(The GROUNDHOG GUY enters, turns abruptly, and unknowingly smashes PHIL in the face with the sun.)

PHIL

AAAH! God damn it!!

NED RYERSON

Whoa! I've got a policy for that!

CROWD

Phil! Phil! Phil! Phil!

Phil! Phil! Phil! Phil!

Phil! Phil! Phil! Phil!

PHIL

Help me!!

(PHIL finds himself on an examination table.)

PHIL

Hello? Can anyone help me?

#10 – Stuck

(A succession of EXPERTS enter and attend to PHIL.)

HEALER

I HAVE A DEGREE

PHIL

That's nice

HEALER

IN ALTERNATIVE THERAPY

PHIL

Ok.

HEALER

TOOK AN ONLINE COURSE FOR A WEEK OR TWO

PHIL

Maybe we should –

HEALER

I THINK WE SHOULD BEGIN WITH A NICE BIT OF REIKI

PHIL

Reiki?

HEALER

UNBLOCK YOUR CHI

PHIL

What's Chi?

HEALER

IT'S DOO BE DOO BE TRA LA LA,
IT'S HOLISTIC THERAPY

PHIL

WHAT DOES THAT MEAN?

HEALER

IT'S ENERGY. VIBRATIONS AND SOMETHING MAGNETS
AND DO BE DIDDLY POM POM POM, NOW PISS.

PHIL

What?

HEALER

PISS.

PHIL

I just—

HEALER

PISS INTO THIS.

PHIL

I don't want—

HEALER

I'LL ANALYZE YOUR ISOTOPES
AND SOMETHING SOMETHING QUANTUM QUANTUM

PHIL

I'M STUCK I'M JUST —

NATUROPATH

I THINK YOU'RE ALLERGIC TO GLUTEN,

PHIL

STUCK, I'M... IT'S LIKE,
I FEEL LIKE I'M TRAPPED IN A LOOP,
LIKE I'M UNSTUCK IN TIME

NATUROPATH

WELL I THINK CUTTING OUT GLUTEN

PHIL

I'M...

NATUROPATH

IS THE SMARTEST SOLUTION

PHIL

FINE

NATUROPATH

THAT OR A DIET OF SOUP

PHIL

Soup?

NATUROPATH

MADE OF MONKEY FORESKIN.

PHIL

I THINK I'VE LOST MY MIND,

NATUROPATH

HOW ABOUT

PHIL

I CAN'T SEEM TO FIND MY WAY OUT OF...

NATUROPATH

AN ENEMA!

PHIL

What?

NATUROPATH

WOULD YOU LIKE AN ENEMA?

PHIL

EXISTENTIALLY, I'M—

NATUROPATH

SOME ESSENTIAL OILS.

PHIL

ESSENTIALLY, I'M—

NATUROPATH

ORGANIC TEAS.

PHIL

WHO NEEDS ENEMAS WITH FRIENDS LIKE — ?

NATUROPATH & HEALER

I DON'T EVEN KNOW IF I BELIEVE WHAT I'M SAYING
THIS GUY IS CLEARLY NUTS,
BUT HE IS DESPERATE AND HE'S PAYING
STATISTICALLY, HE MIGHT AS WELL BE SITTING HOME
AND PRAYING FOR ALL THE GOOD THAT I CAN DO,
I DON'T HAVE A FRICKIN CLUE WHAT I'M DOING
THOUGH THERE ARE THINGS
THAT WE JUST DON'T KNOW
IT DOESN'T MEAN YOU SHOULDN'T GIVE
GIVING AN ANSWER A GO

NATUROPATH

NOW OPEN YOUR BUTTOCKS A WEE BIT

PHIL

I'M NOT SURE HOW THIS WILL HELP

NATUROPATH & HEALER

I JUST WANT TO GET TO THE BOTTOM OF IT

PHIL

I'M STUCK I'M JUST STUCK

PSYCHIATRIC PHARMACOLOGIST

I HAVE A PHD

PHIL

Finally.

PSYCHIATRIC PHARMACOLOGIST

IN PSYCHIATRIC PHARMACOLOGY,

PHIL

Right.

PSYCHIATRIC PHARMACOLOGIST

I SPECIALIZE IN MENTAL ILLNESS—

PHIL

OH GOOD

PSYCHIATRIC PHARMACOLOGIST

IN COWS

PHIL

WHAT?

PSYCHIATRIC PHARMACOLOGIST

LET'S TREAT YOUR DEPRESSION
WITH A COURSE OF FLUOXITAL

PHIL

I'M NOT DEPRESSED

PSYCHIATRIC PHARMACOLOGIST

YOU'RE NOT?

PHIL

NO

PSYCHIATRIC PHARMACOLOGIST

YOU MUST BE DELUSIONAL
SO TAKE SOME ACEPROMAZINE
AND A COUPLE OF CLOCAPRAMINE
AND QUIETLY I'D ADVISE YA TO TRY THIS TRANQUILIZER
ALTHOUGH MAYBE YOU SHOULD JUST TAKE HALF,

PHIL

Okay.

PSYCHIATRIC PHARMACOLOGIST

IT SAYS WHOLE ONES FOR COWS

PHIL

I'm not a...

PSYCHIATRIC PHARMACOLOGIST

AND HALF FOR CALFS.

NATUROPATH, HEALER, & PSYCHIATRIC PHARMACOLOGIST

I DON'T EVEN KNOW IF I BELIEVE WHAT I'M SAYIN'

PHIL

I'm—

NATUROPATH, HEALER, & PSYCHIATRIC PHARMACOLOGIST

THIS GUY IS CLEARLY NUTS,
BUT HE IS DESP'RATE AND HE'S PAYIN'

PHIL

— stuck.

NATUROPATH, HEALER, & PSYCHIATRIC PHARMACOLOGIST

STATISTIC'LY, HE MIGHT AS WELL
BE SITTIN' HOME AND PRAYIN'
FOR ALL THE GOOD THAT I CAN DO,
I DON'T HAVE A FRICKIN' CLUE—

SCIENTOLOGIST

IN MY MEDICINE CUPBOARD
THERE'S A BUNCH OF L. RON HUBBARD.

AA PERSON

THERE ARE ONLY TWELVE STEPS
AND THEY SHOULDN'T TAKE LONG

NATUROPATH

WE JUST NEED A SAMPLE
OF YOUR STOOL AND YOUR SEMEN

PRIEST

YOU HAVE SATAN WITHIN YOU
WE MUST EXORCISE YOUR DEMONS

PSYCHIATRIC PHARMACOLOGIST

TAKE THIS PILL

SCIENTOLOGIST

READ THIS BOOK

NATUROPATH

EAT YOUR VEG'TABLES UNCOOKED

HEALER

IT'S YOUR KARMA!

NATUROPATH

IT'S JUST TOXINS!

PSYCHIATRIC PHARMACOLOGIST

IT'S FOR CONSTIPATED OXENS

ALL EXPERTS

WELL THAT OUGHT TO LOOSEN YOU UP.

PHIL

I AM STUCK!
OKAY... ONE: I'M STILL SLEEPING
AND THIS I'M JUST DREAMING IT
TWO: IT'S A PRANK
AND EVERYONE'S IN ON IT
THREE: IT'S A FLASHBACK
FROM WHEN I WAS TWENTY
AND ATE MAGIC MUSHROOMS
AND THOUGHT I WAS AQUAMAN
FOUR: IT'S SOME KIND OF REALITY SHOW
FIVE: IT'S AMNESIA
SIX: IT'S A STROKE
I THINK I AM LOSING MY

EXPERTS

I DON'T EVEN KNOW IF I BELIEVE WHAT
I'M SAYING, THIS GUY IS CLEARLY NUTS,
BUT HE IS DESPERATE AND HE'S PAYING
STATISTICALLY, HE MIGHT AS WELL BE
SITTING HOME AND PRAYING FOR ALL
THE GOOD THAT I CAN DO,
I DON'T HAVE A FRICKIN CLUE WHAT
I'M DOING THOUGH THERE ARE THINGS
THAT WE JUST DON'T KNOW IT DOESN'T
MEAN YOU SHOULDN'T GIVE GIVING AN
ANSWER A GO
YOU JUST HAVE TO OPEN YOUR MIND
THAT'LL BE 500 BUCKS

PHIL

What the...

PRIEST

A CHECK IS FINE.

PHIL

Fine.

HEALER

KARMA

AA PERSON

TOXINS

NATUROPATH

ENEMA

PSYCHIATRIC PHARMACOLOGIST

OXEN

PRIEST

JESUS

SCIENTOLOGIST

XENU

*(Lights up on Dive Bar.)***GUS & RALPH**

AL-CO-HOL!

*(GUS, RALPH, and PHIL sit on barstools. Plunky Country Blues plays in the background.)***#11 – Nobody Cares****GUS**

Six more weeks of winter.

RALPH

Yep.

(Beat)

That's a long time.

*(The men drink and ponder.)***GUS**

Now, did you actually SEE the groundhog see his shadow?

RALPH

Well, his eyes were open.

GUS

Yeah. But you know how you can look at something but your mind is somewhere else?

RALPH

So, you think he was daydreaming?

GUS

Or you know, kind of planning out his schedule.

(The men drink and ponder.)

(GUS)

Did you know that in Punxsutawney they got only one word for “snow?”

(Beat)

RALPH

What is it?

(PHIL chugs the rest of his drink.)

GUS

Hey, take it easy buddy.

RALPH

Whatever happened, it can't be that bad.

PHIL

Really? How would you like it if you were stuck in one place and every day was exactly the same and nothing that you did made any difference?

(GUS and RALPH look up from their drinks.)

GUS

I WAKE UP HUNGOVER,
I GO TO BED SMASHED,
LIKE AN ALCOHOLIC HAMSTER
ON ONE OF THOSE LITTLE WHEELY THINGS
EV'RY EVENING, THE SAME
EV'RY MORNING, THE PAIN
I START DRINKIN' AT TEN
AND BY NOON I'M NOT FEELIN' THINGS
NOBODY CARES WHAT I'M TALKING ABOUT

RALPH

OOH—

(BURP)

—OH SHIT, I JUST GONE THROWN UP IN MY MOUTH

GUS

SWALLOW IT MAN, JUST SWALLOW IT
Y'OPINIONS OR Y'VOMIT

(GUS)

EITHER WAY THEY DON'T WANT IT

GUS

AND I THINK I HAD A POINT THERE
 BUT THE POINT IS, IT DON'T MATTER
 COS IT'S POINTLESS HAVING POINTS
 ANYWAY NOBODY CARES WHAT I SAY
 NOBODY CARES WHAT I DO
 WHAT'S THE POINT OF BOTHERING
 IF NO ONE ELSE IS BOTHERED
 I WAS BORN IN THIS TOWN
 AND I'M GONNA DIE HERE TOO.

RALPH

WHAT IS YOUR POINT?
 WHAT IS YOUR
 POINTLESS HAVING POINTS ANYWAY
 NOBODY CARES WHAT I SAY
 NOBODY CARES WHAT I DO
 NO ONE ELSE IS BOTHERED
 BORN IN THIS TOWN
 AND I'M GONNA DIE HERE TOO.

GUS & RALPH

I WAKE WITH A HEADACHE I TAKE A PISS
 I OFTEN MISS I OFTEN GIT A LITTLE BIT
 ON THE FLOOR

RALPH

I EAT A PIECE OF –

GUS & RALPH

TOAST THAT I FOUND TOASTED IN THE TOASTER
 THEN I GOES TO GET MY JACKET
 BY THE RACK BY THE BACK DOOR.

RALPH

AND THEN I GET INTO MY –

GUS & RALPH

TRUCK AND DRIVE A BLOCK TO RALPHIE'S SHOP
 IT'S ALWAYS SHUT, HE PICKS ME UP (I PICK HIM UP)
 AND DRIVE US UP TO RUNNING ROCK
 AND SHOOT SOME CANS AND CRACK SOME CANS
 AND SHOOT THE BREEZE ABOUT THE WEATHER
 OR A SPORTS TEAM OR A CAR.
 AND AFTER THAT, THE BAR.

RALPH

Gus? I think we should call it a night.

GUS

Yeah, yeah. I can barely walk. I'll get the truck. Where's my keys?

PHIL

How do I make it stop? No matter what I do, every day is today. Even tomorrow.

GUS

Tomorrow is today?

PHIL

It will be tomorrow.

RALPH

Then today is already tomorrow.

GUS

Other way around.

RALPH

So when's yesterday?

GUS

It's today, Ralph.

RALPH

Oh. So if yesterday is today then there is no tomorrow tomorrow.

PHIL

Exactly. There's no tomorrow tomorrow.

GUS

See!

(Begin percussion, upbeat.)

PHIL

With no tomorrow we could eat anything and never get fat.

GUS

Yeah.

RALPH

Like flapjacks!

PHIL

We could drink anything.

GUS

Wait—

PHIL

And never get hung-over.

RALPH

Go on.

PHIL

No cholesterol. No lectures. No limits. No rules. We could do whatever we want.

GUS & RALPH

We could do whatever we want!

(They get into a truck.)

PHIL

I'm driving.

GUS, RALPH, & PHIL

I WAKE WITH A HEADACHE, I TAKE A PISS
 I OFTEN MISS, I OFTEN GIT A LITTLE BIT ON THE FLOOR
 I SOMETIMES TRY TO CLEAN THE MESS
 I MAKES FROM MY MISTAKES
 BUT FOR WHOSE SAKE AM I MAKING ALL THIS
 EFFING EFFORT FOR?
 I WAKE UP EACH—

GUS, RALPH, PHIL, & TOWNSPEOPLE

—MORNING TO THE SAME DAMN DAY!
 THERE SEEMS TO BE JACK SHIT THAT I CAN DO OR SAY!
 I GOT NO VOICE, I GOT NO VOTE,
 I GOT NO WAY TO CHANGE A GODDAMN THING.

(Distant wail of police siren.)

GUS

I THINK THAT'S THE PIGS!

PHIL

WHO GIVES A FIG?

ALL

NOBODY CARES WHAT I DO
NOBODY CARES IF I'M ALIVE
UTTERLY UN-INFLUENTIAL
NO REGRETS AND NO POTENTIAL
EVE'Y TURN INCONSEQUENTIAL

PHIL

FUCK IT DUDE, LET'S DRIVE

ALL

NOBODY CARES WHAT I SAY

PHIL, GUS, & RALPH

NOBODY CARES
ABOUT MY LIFE

TOWNSPEOPLE

NOBODY GIVES A FLYING F' -

ALL

UTTERLY UN-INSTRUMENTAL
NO INSURANCE, NO INTENT,

RALPH

WELL ACTUALLY, I'VE GOT DENTAL.

GUS

OKAY, WELL, THAT'S NICE.

You sure we won't get in trouble?

PHIL

Who cares? Don't you guys get it? I'm free! Tomorrow nobody's going to remember anything.

RALPH

I don't even remember getting in the truck.

(Police light appears, a siren wails.)

PHIL

For the first time there's no one telling me what to do.

GUS

Uh, Mister?

PHIL

Clean your room. Do your homework. Get a job. No, a better job.

GUS

Uuuuh—

RALPH

Hey, Mister?

PHIL

Never cut in line. Never skip a payment. Never drive on the railroad tracks.

(Railroad tracks. A Train is heading towards them.)

GUS & RALPH

(as if on tracks)

AAAAAAAAAAAAAAh.

(The train whistles its warning.)

GUS

Uh, Mister... ?

(Car going too fast. Train honking.)

TOWNSPEOPLE

AND I'M NOT SURE WHAT THE POINT IS
BUT THE POINT IS, IT DON'T MATTER

PHIL

Yeah, I see it.

TOWNSPEOPLE

POINT IS IT DON'T MATTER

PHIL

I think he's going to swerve first.

TOWNSPEOPLE

'CAUSE—

ALL

NOBODY CARES WHAT I DO
NOBODY CARES IF I'M ALIVE
UTTERLY UN-INFLUENTIAL
NO REGRETS AND NO POTENTIAL
EVERY TURN INCONSEQUENTIAL

(Police car chase sequence)

TOWNSPEOPLE

AND I'M NOT SURE WHAT THE POINT IS
BUT THE POINT IS IT DON'T MATTER
NOT SURE WHAT THE POINT IS
POINT IS IT DON'T MATTER, 'CAUSE

PHIL, GUS, & RALPH

NOBODY CARES WHAT I DO
NOBODY CARES IF I'M ALIVE

ENSEMBLE

NOBODY CARES WHAT I DO

NOBODY GIVES A FLYIN' F' —

ALL

UTTERLY UNINFLUENTIAL
NO REGRETS AND NO POTENTIAL
EVERY TURN INCONSEQUENTIAL

PHIL, GUS, & RALPH

Ahhhhhhhhhhhhhhhhhhhh!

PHIL

UTTERLY REPERCUSSION-FREE

GUS

THOUGH ARGUABLY, NOT FOR THAT TREE

RALPH

I THINK I POOPED MY DUNGAREE!

ALL

NO CONSEQUENCE AT ALL!

DEPUTY

(through bullhorn)

Step out of the truck, place your hands on your head.

PHIL

I'll handle this. Yes, hi, we'll have three cheeseburgers, three large fries... ?

SHERIFF

What?

RALPH

And some flapjacks!

SHERIFF

Let's go, buddy.

PHIL

Fine. Hey, what about them?

SHERIFF

Goodnight Gus. Goodnight Ralph.

GUS & RALPH

Uncle Jack.

SHERIFF

Goodnight, Wilbur.

DEPUTY

See you tomorrow!

RALPH

Actually there is no tomorrow tomorrow.

GUS

Yeah. There wasn't one today.

PHIL

Sorry about the truck, guys.

SHERIFF

Easy, there, buddy.

PHIL

Ow! These things are tight.

SHERIFF

Come on. I've got a nice little cell for you.

(THEY exit. Sound of a cell door slamming shut.)

—Phil—Andery—**#12 – Strut (Philandering)**

(Radio alarm sounds.)

(Lights up on PHIL'S bed.)

CLOCK RADIO

WHO IS THAT?
 (WHO IS THAT?)
 EMERGING FROM
 EMERGING FROM
 –MERGING FROM
 MERGING, MERGING, MERGING, MERGING
 MER MER MER MER, MER MER MER MER,
 MER MER MER MER, MER MER MER MER

PHIL

Yeah... I can do whatever I want!

TOWNSPEOPLE

WHO IS THAT?
 WHO CAN SEE?

(PHIL leaps to his feet and there follows a set piece sequence in which he jauntily gets dressed.)

(He enters the hallway and encounters the CHUBBY MAN.)

CHUBBY MAN

Good morning!

PHIL

Yes it is!

CHUBBY MAN

Going to see the—

PHIL

Yes I am!

CHUBBY MAN

Hey, do you think it'll be—

PHIL

No it won't! Have a long winter, Chubby.

(Lights up on the PARLOR.)

PHIL

Good morning Mrs. Lancaster.

MRS. LANCASTER

Oh, Mr. Connors. Looks like a storm—

PHIL

Did you see those storm clouds?

MRS. LANCASTER

—don't you think? Uh, did you—

PHIL

Slept like a baby.

MRS. LANCASTER

—sleep well? Would you like—

PHIL

Coffee would be wonderful.

(The CLEVELANDS enter.)

MRS. LANCASTER

—some coffee?

MRS. CLEVELAND

Good morning!

MRS. LANCASTER

Hi!

MR. CLEVELAND

I heard there's talk—

PHIL

There's a blizzard on the way.

MR. CLEVELAND

—of a blizzard.

PHIL

Popsicles!

MRS. LANCASTER

Will you be—

PHIL

Chance of departure—

MRS. LANCASTER

—staying an extra—

PHIL

—zero percent!

(to MR.CLEVELAND)

And you have a great day!

(PHIL leaves B and B and enters THE TOWN. He begins strutting as "the town" passes by.)

CLOCK RADIO (ENHANCED)

WHO IS THAT?

MEN

EMERGING FROM HIS BURROW

DEBBIE

Hey! It's Phil Connors, from—

FRED & DEBBIE

Good Weather with Phil Connors!

PHIL

Hi! I'm Phil.

FRED

Hi! I'm Fred Kleiser.

PHIL

Freddie.

FRED

This is Debbie.

PHIL

Debbie.

(PHIL kisses DEBBIE on the lips for a long time.)

TOWNSPEOPLE

WHO CAN SEE?

IS IT A BEAVER?

FRED

I'm such a fan. Happy Groundhog Day.

(PHIL comes out of the kiss.)

PHIL

Happy Groundhog Day.

FRED

What a nice guy.

DEBBIE

Yeah.

(PHIL "draws" his finger as if it's a gun and shoots at the SHERIFF'S holster.)

(SHERIFF drops his holster.)

SHERIFF

Damn holster!

TOWNSPEOPLE

WHO IS THAT?

(OLD JENSON begs.)

OLD JENSON

Change, Mister?

(PHIL gives him the finger.)

PHIL

BOOM!

TOWNSPEOPLE

PHIL! PHIL! PHIL! PHIL! PHIL!

(NED RYERSON enters.)

NED RYERSON

Phil? Phil Connors?

PHIL

Ned Ryerson?

NED RYERSON

Bing!

(PHIL punches NED.)

(NED scrambles to recover his fallen wallet.)

(The GROUNDHOG GUY turns around as usual. PHIL ducks and avoids being struck by the sun.)

(Sounds from the Knob.)

TOWNSPEOPLE GROUP A

PUNXSUTAWNEY,

TOWNSPEOPLE GROUP B

PENNSYLVANIA,

TOWNSPEOPLE

U.S.A. AND THERE IS NO TOWN
GREATER THAN PUNXSUTAWNEY
ON GROUNDHOG DAY!

(On Gobbler's Knob, PHIL approaches RITA and LARRY.)

RITA

Phil? Phil! Over here. No one told me it was so much fun, all the beachballs, and funny hats, dancing to stay warm, I'm—

(PHIL wanders off.)

What's he doing?

(PHIL approaches NANCY.)

PHIL

Hi.

NANCY

Hi!

PHIL

What's your name?

NANCY

Uh, Nancy. Nancy Taylor.

PHIL

What High school did you go to?

NANCY

What?

PHIL

What High school?

NANCY

Lincoln High. Can I help you with—

PHIL

Who was your English teacher?

NANCY

I'm sorry?

PHIL

English teacher?

NANCY

Mrs. Walsh.

PHIL

Right. Nancy Taylor. Lincoln High School. Mrs. Walsh. Thank you.

NANCY

Hey!

(PHIL returns to RITA.)

RITA

Hey, can we do this now?

PHIL

Not today.

LARRY

Phil, where you going?

TOWNSPEOPLE

THERE IS NO TOWN GREATER
THAN PUNXSUTAWNEY...

(Transition/rewind. PHIL enters the scene as usual)

RITA

Phil? Phil! Over here. No one told me it was so much fun, all the beachballs, and funny hats, dancing to stay warm, I'm—

(PHIL keeps walking past.)

(RITA)

Hey, where's he going?

(PHIL approaches NANCY, "recognizes" her.)

PHIL

Nancy? Nancy Taylor?

NANCY

Uh—

PHIL

Phil Connors!

NANCY

Phil... ?

TOWNSPEOPLE

BA DAP

BA DA DUP BA DAP

PHIL

Lincoln High School. Mrs. Walsh's English class.

NANCY

Wow.

PHIL

Wow.

NANCY

You and I were the same year?

TOWNSPEOPLE

BA DAP

BA DA DUP BA DAP

PHIL

Yeah, well I transferred from Canada. So you subtract.

NANCY

Right. I was never good at math.

PHIL

I remember. Wow. You look amazing!

NANCY

Phil Connors!

PHIL

Listen I have to do this report—

TOWNSPEOPLE

BA DAP

BA DA DUP BA DUP

NANCY

You're a reporter?

PHIL

Yeah, with the New York *Times*.

TOWNSPEOPLE

BA DAP

BA DA DUP BA DAP

BA DA BOW

NANCY

Wow!

PHIL

But maybe after we could—

NANCY

Yes! Definitely!

TOWNSPEOPLE

BA-DAT DA-DOH (BA-DAT DA-DOH)

PHIL

So, you'll wait right here?

NANCY

I will!

TOWNSPEOPLE

BA-DAT DA-DOH
BA-DA-DA-DA-DOH
DA-DOH

(PHIL returns to RITA.)

RITA

Hey, can we do this now?

PHIL

Wait your turn.

TOWNSPEOPLE

BA-DAT DA-DOH
BA-DAT DA-DOH
BA-DAT DA-DOH
BA-BA-BA-BA PUNXSUTAWNEY!
IT'S A LITTLE TOWN
WITH A HEART AS BIG AS ANY
THERE IS NO TOWN GREATER THAN
PUNXSUTAWNEY ON GROUNDHOG...

*(PHIL joins an excited NANCY and the two of them disappear behind
Phil's hotel room door.)*

NANCY (O.S.)

Oh, Phil! Oh, Phil! Oh, Phil!

PHIL (O.S.)

Oh, Mandy!

NANCY (O.S.)

Nancy.

PHIL (O.S.)

If you say so.

NANCY (O.S.)

Hey, is this some kind of one night stand? Phil?

PHIL (O.S.)

Ask me again tomorrow.

NANCY (O.S.)

What?

PHIL (O.S.)

Let's get married!

NANCY (O.S.)

Oh, Phil!

PHIL (O.S.)

Yes!

NANCY (O.S.)

Oh, Phil!

PHIL (O.S.)

Yes!

NANCY (O.S.)

Oh, Phil!!!

PHIL (O.S.)

All right. Good. See you round.

(INSTRUMENTAL TRANSITION)

(New Day, Punxsutawney. PHIL sits on a park bench.)

PHIL

A gust of wind.

(We hear the wind gusting.)

PHIL

A dog barks.

(A dog barks.)

(PHIL)

“Hey, Wilbur.” Hey, Wilbur. “Hey, Jack.”

(SHERIFF enters, waves to the DEPUTY who enters.)

“Hey, Wilbur.”

SHERIFF

Hey, Wilbur.

PHIL

“Hey, Jack.”

DEPUTY

Hey, Jack. Got the payroll back here.

SHERIFF

I’ll open up.

(PHIL stands)

(Choir sings “ooh” underneath scene)

PHIL

Car.

(We hear a car driving past.)

Clock.

(A clock-tower chimes.)

(DEPUTY carries in the payroll. SHERIFF fiddles with his keys, the DEPUTY sets down the payroll and exits. The SHERIFF’S gun falls from the holster and he bends to pick it up.)

Three, two, one.

SHERIFF

Damn holster!

(PHIL grabs the money unseen by the SHERIFF and walks off.)

TOWNSPEOPLE

PHILLIP OF PUNXSUTAWNEY

SHERIFF

Wilbur? Wilbur?

TOWNSPEOPLE

AH...

—New Day—

(RITA on the Knob, delivering Phil's broadcast, LARRY points the camera.)

LARRY

FIVE, FOUR, THREE, TWO...

RITA

So. Yeah. He saw his shadow, and a long winter it will be. And that's the way it is, February second in Punxsutawney, Pennsylvania. Standing in for Phil Connors, who is, uh, on assignment.

(We see PHIL spending the stolen money on women, drink and drugs.)

—Date With Rita—

(The busy DINER.)

(PHIL is seated at the diner, dressed in all his pimpish finery. He drinks from a pot of coffee in front of a counter loaded with sticky buns.)

(RITA enters, spots PHIL and comes over.)

RITA

There you are.

PHIL

Hi, Rita.

RITA

I'm Ri—Oh.

PHIL

Phil. We met on the flood story. Have a seat.

RITA

Are you okay? I mean, you missed the—what are you wearing?

PHIL

What are YOU wearing? You should get into the festive spirit.

RITA

So, what, did you oversleep or something? I left a wake-up call—

PHIL

You did that? The gift that keeps giving.

RITA

Well?

PHIL

Well, what?

RITA

Not coming to work.

PHIL

It's just a thing I do with new producers. A little hazing.

RITA

Seriously?

PHIL

If you want I could get you on camera more. I mean, I know people.

RITA

You put me in a very awkward—

PHIL

I bet you were great. Sticky bun?

RITA

No, thank you.

PHIL

Here, I'll split 'em with you.

RITA

I'm fine.

PHIL

(to Doris)

More coffee, please.

PHIL

(to Rita)

Hey, did you hear they closed down the highway?

RITA

I'm on it. I've rebooked the rooms just in case.

PHIL

It's kind of romantic, don't you think?

RITA

Romantic?

PHIL

Yeah, don't you think? A charming country village, blanketed with snow. Two lonely people marooned together.

PHIL

I'm not lonely.

PHIL

One lonely people ...Oh, come on. Aren't you even curious?

RITA

No.

PHIL

We're both here, me dressed in all my finery, you in your practical attire.

RITA

I'll pass.

PHIL

Really? What high school did you go to?

RITA

What?

PHIL

High school? Your English teacher was?

RITA

Why?

PHIL

Never mind. You'll come around.

RITA

You know, they warned me about you, Phil.

PHIL

Huh. They didn't say anything about you.

RITA

You're incredible.

PHIL

Thank you.

RITA

You don't show up to your job and, and the food, and the coffee, and dressed like a pet store—

PHIL

You know, Rita, you need to loosen up a little.

RITA

Wait, you're telling me how to—

PHIL

You got a love life?

RITA

What?

PHIL

Have you got a love life?

RITA

You can stop right now.

PHIL

So you do?

RITA

No, not that it's –

PHIL

No? So you don't really like sex.

RITA

Yes, of course, but –

PHIL

Great!

RITA

Oh no, no, no, Phil, not in a thousand – MILLION –

PHIL

Oh God, don't tell me you're "waiting for love."

RITA

I'm not waiting ...But if ...It's not ...I prefer to meet someone who –

(PHIL gets up to leave.)

PHIL

You seem confused. Tell you what, Kid –

RITA

Kid?

PHIL

I'm just going to take these –

RITA

I'm thirty-six.

(PHIL takes the entire tray of sticky buns.)

PHIL

—and you can chew on that—

(PHIL tosses single bun onto RITA'S plate)

—and I'll check in with you tomorrow.

RITA

What is wrong with you?

PHIL

Enjoy the sticky bun.

RITA

I don't want a sticky bun.

PHIL

Yes you do.

(PHIL exits.)

RITA

What an asshole!

TOWNSPEOPLE

Heeeey.

RITA

I'm sorry!

#13 – One Day

RITA

I WAS BROUGHT UP IN TAFFETA DRESSES
AND TAUGHT TO BE PRETTY AND PRECIOUS
AND SPENDING MY PLAYTIMES

(RITA)

WITH PLASTIC PRINCESSES
WHO ALL HAD THESE BODIES!
JUST UTTERLY LUDICROUS MINUSCULE WAISTS
AND HUGE BOOBS, AND IT'S ALL NIPPLE-LESS
AND NO PUBES AND NO CREASES I MEAN, JESUS,
IT'S PRETTY CONFUSING ESPECIALLY AT SIX.
IN THAT FAIRY-TALE WORLD
ALL THE GIRLS END UP "HAPPY EVER AFTER"
WOOING THEIR KNIGHTS IN SHINING ARMOR
BUT SOME NIGHTS DOWN THE TRACK
YOU CAN BET THEY'LL BE TRAPPED
SPENDING NIGHTS IN, SHINING ARMOR
WHILE THEIR KNIGHTS SPEND THEIR NIGHTS AT A BAR
OR AT A BALL WITH SOME HARLOT
I'M NOT BITTER IT'S JUST BETTER
THAT I DON'T FALL FOR ALL THAT ROMANTIC BULLSHIT
NOW THAT I'M OLDER ALTHOUGH I DON'T MIND
THE THOUGHT OF BEING TOSSED OVER A SHOULDER
AND TROTTED OFF TO SOME MANSION
BY A SOME RUGGEDLY HANDSOME MAN IN A FIREMAN
HELMET AND HAVE HIM JUST USE ME FOR SEX
AS I SAY, IT'S A LITTLE COMPLEX.

(The diner disappears and RITA remains in her head, eventually sitting at the Hotel bar.)

ONE DAY, SOME DAY, MY PRINCE MAY COME
BUT IT DOESN'T SEEM LIKELY
AND EVEN IF HE CAME AND HE LIKED ME
IT'S LIKELY HE'D BE NOT QUITE MY TYPE
SOME DAY, THEY SAY HE'LL COME RIDING UP
ON THE BACK OF A HORSE, BUT, OF COURSE,
I'M ALLERGIC TO HORSES
HOW WILL I TELL HIM?
HE'LL JUST HAVE TO SELL HIM.

—Hotel Bar 1—

(RITA sits at the bar rubbing her cold toes. BUSTER is peering at his caged groundhog.)

BUSTER

Isn't he cute? Look at those teeth. Look at em! See there, Billy? He's smiling at me!
And yet there's a hint of sadness.

(PHIL enters.)

PHIL

Rita—

RITA

Hey, there you are.

BUSTER

I guess we're off to the banquet.

BARTENDER BILLY

See you, Buster.

(BUSTER takes the cage and exits through the bar.)

RITA

What have you been up to all day?

PHIL

Just weather stuff.

RITA

Isn't this town great? I'm actually kind of glad we got a free day. Did you see the weather museum?

PHIL

Sure.

RITA

The ice sculpture, the chili cookoff, the little carnival ride—

PHIL

Oh, yeah. Hey, can I buy you a drink?

RITA

Sure.

PHIL

I'll have a Jim Beam, straight up.

BARTENDER BILLY

For you, Miss?

RITA

Sweet vermouth on the rocks with a twist, please.

PHIL

With a twist.

(A rewind)

—Hotel Bar 2—

(RITA sits at the bar rubbing her cold toes. BUSTER is peering at his caged groundhog.)

BUSTER

Isn't he cute? Look at those teeth. Look at em! See there, Billy? He's smiling at me!
And yet—

(PHIL enters.)

PHIL

Rita—

RITA

Hey, there you are.

BUSTER

I guess we're off to the banquet.

BARTENDER BILLY

See you, Buster.

(BUSTER takes the cage and exits through the bar.)

PHIL

Isn't this place great? The weather museum, the ice sculpture, the chili cookoff, the little carnival ride—

RITA

I know!

PHIL

Kind of glad we got a free day.

RITA

I was just thinking that.

PHIL

Wow, no kidding. Hey, can I buy you a drink?

RITA

Sure.

PHIL

I'll have a sweet vermouth, rocks with a twist, please.

BARTENDER BILLY

For you, Miss?

RITA

The same. That's my favorite drink.

PHIL

Mine, too! It always makes me think of Rome, the way the sun hits the buildings. A toast?

RITA

What shall we drink to?

PHIL

How about, to us.

(RITA is unimpressed.)

RITA

I don't think so. How about "to the Groundhog."

PHIL

Really?

RITA

Punxsutawney Phil!

PHIL

Sure. To the Groundhog.

(PHIL sips his drink – awful.)

Oh dear Lord!

(A rewind)

—Hotel Bar 3—

(RITA sits at the bar rubbing her cold toes. BUSTER is peering at his caged groundhog.)

BUSTER

Isn't he cute? Look at those teeth. Look at em! See there, Billy? He's smiling at me!

PHIL

Rita!

(PHIL enters.)

RITA

Hey, there you are.

BUSTER

I guess we're off to the banquet.

PHIL & BARTENDER BILLY

See you, Buster!

(BUSTER takes the cage and exits through the bar.)

PHIL

What a fun town! Can I buy you a drink?

RITA

Sure.

PHIL

I'll have a sweet vermouth, rocks with a twist, please.

BARTENDER BILLY

For you, Miss?

RITA

The same. That's my favorite drink.

PHIL

Huh! Mine, too. It always makes me think of Barthelona. I'm just glad we got a free day.

RITA

You know I was just thinking that!

PHIL

Wow. No kidding. A toast?

RITA

What shall we drink to?

PHIL

How about, to the Groundhog!

RITA

To the Groundhog!

(Both laughing.)

PHIL

(Laughing with her.)

Punxsutawney Phil!

RITA

(simultaneous)

Punxsutawney Phil!

PHIL

That's my name, too. What a sexy laugh you have. Why don't we take this upstairs?

RITA

I WENT TO SCHOOL WITH A GIRL I REMEMBER HER WELL,
SHE WAS PRETTY SMART AND PRETTY AS HELL
HER FOLKS HAD A FARM BUT SHE WOULDN'T STAY,
OF COURSE. SHE WANTED PRINCE CHARMING
SO SHE WENT TO L.A. OF COURSE.
MANAGED TO SEDUCE A FAMOUS ACTOR
OR PRODUCER, SHACKED UP IN A HOUSE IN THE HILLS
WITH A CAT AND A JUICER
AND A FANCY CAR AND A TENNIS COURT
BUT THE GUY WASN'T QUITE THE CATCH
SHE THOUGHT SHE'D CAUGHT
HE TREATS HER LIKE TRASH AND THEN –
YOU KNOW THE DRILL – TAKES HIS CAT AND HIS CASH
AND FINDS SOME YOUNGER GIRL
SO SHE'S LEFT WITH THIS STUPID CORVETTE
AND AN EMPTY SWIMMING POOL
WHICH SHE FILLS WITH REGRET.
SMART GIRL, BUT KINDA OF DUMB
AND I'D RATHER BE LONELY THAN SIT ON MY FANNY
WAITING FOR MY PRINCE TO COME

(PHIL and the bar disappear.)

ONE DAY, SOME DAY HE'LL COME SWEEPING IN
AND SWEEP ME OFF OF MY FEET
AND SPEND THE NEXT FOUR DECADES
WANTING TO CHEAT ON ME
GETTING LESS HANDSOME
AND FIGHTING HIS DRAGONS.

—Restaurant 1—

(PHIL and RITA are seated at a table for two. Phil pours Rita the last of the champagne.)

RITA

Oh, a gentleman.

PHIL

That's me. All over.

RITA

You were saying?

PHIL

Just that I feel people place too much emphasis on success. "Success." What is that?

RITA

That's so true.

PHIL

I wish we could all live in the mountains at high altitude.

RITA

I'm already a million miles from where I started in college.

PHIL

You weren't in broadcasting or journalism?

RITA

Believe it or not, I studied eighteenth century French poetry.

PHIL

What a waste of time!

RITA

You're such a dick.

PHIL

I mean for someone else, that would be an incredible waste of—

RITA

Just stop talking!

PHIL

Gah, so close.

(A rewind.)

—Restaurant 2—

(PHIL and RITA are seated at a table for two. Phil pours Rita the last of the champagne.)

RITA

Oh, a gentleman.

PHIL

That's me, all over.

RITA

You were saying?

PHIL

Just that I feel people place too much emphasis on success. "Success." "Success." I mean, what is that anyway?

RITA

That's so true.

PHIL

I wish we could all live in the mountains at high altitude.

RITA

I'm already a million miles from where I started in college.

PHIL

You weren't in broadcasting or journalism?

RITA

Believe it or not, I studied eighteenth century French poetry.

PHIL

*“La fille que j’aimera
sera comme bon vin
qui se bonifiera
un peu chaque matin.”*

RITA

You speak French.

PHIL

Oui. Voulez-vous faire un soixante-neuf avec moi?

RITA

“Soixante...” Ew!

PHIL

Really?

RITA

Just—

PHIL

Or missionary is good.

RITA

Stop already.

PHIL

You can be on top.

RITA

Oh, grow up.

(RITA gets up and storms out of the restaurant.)

(A rewind.)

—Restaurant 3—

(PHIL and RITA are seated at a table for two. Phil pours Rita the last of the champagne.)

RITA

Oh, a gentleman.

PHIL

That's me, all over.

RITA

You were saying?

PHIL

People place too much emphasis on... Blah, blah, yadda yadda yadda. Never mind. Can we just skip ahead?

RITA

What?

PHIL

Just tell me. What do you like in a guy?

RITA

Phil—

PHIL

Hypothetically. I'm interested. What are you looking for?

RITA

I'm not looking.

PHIL

But if you were.

RITA

I don't have an image. I'm just going to know it when I see it.

PHIL

You've never thought about it.

RITA

Well, sure, I've thought about it.

PHIL

See? One thing.

RITA

Good sense of humor?

(PHIL laughs.)

PHIL

Huh? What else?

RITA

Modest.

PHIL

Yes. That's a great quality. For me modesty is second only to humility. My humility is legend!

RITA

HE'D KNOW WHAT TO WEAR,
HE'D HAVE A FULL HEAD OF HAIR
AND HIS EYES WOULD BE BROWN, OR BLUE, OR GREEN
WELL, I DON'T CARE
AND HIS BODY WOULD BE TONED
WITH THOSE PECS LIKE YOU GET AT THE GYM.
BUT HE WON'T SPEND ALL HIS TIME AT THE GYM.
AND HE'LL LOVE READING BOOKS,
HE'LL BE AN EXCELLENT COOK HE'LL BE GOOD-LOOKING
BUT NOT TOO AWARE OF HIS LOOKS
HE'LL BE TENDER BUT TOUGH,
AND SMART, BUT NOT SMUG
AND ATTENTIVE BUT NOT FAWNING
AND HE'LL SMELL GOOD IN THE MORNING
AND HE'LL DANCE...

PHIL

This is a guy we're talking about, right?

RITA

... AND LIKE HIKING AND BAKING AND BIKING
I'M NOT PICKY I JUST ASK THAT HE LIKES ME,
AND I LIKE HIM. AND I'D RATHER BE ALONE
IF THE ONLY OTHER OPTION IS SUCCUMB
AND SETTLE DOWN WITH SOME
CONDESCENDING CLOWN
WITH A GREAT RATING FROM SOME DATING SERVICE
SOME SELF-PROFESSING MR. PERFECT
ANOTHER NARCISSISTIC LEGEND
MADE A MILLION OUT OF HEDGE FUNDS
ANOTHER SEXUALLY INEFFECTUAL
SELF-OBSESSING METROSEXUAL
PSEUDO-INTELLECTUAL
GETTING DRUNK AND EXISTENTIAL
EV'RY TIME THE STEELERS LOSE A GAME,
THANKS, BUT PERHAPS SOME OTHER DAY.

PHIL

On it.

(PHIL exits. The restaurant disappears.)

RITA

ONE DAY, SOME DAY, MY PRINCE MAY COME
BUT I WON'T HOLD MY BREATH
THERE'S ONLY DIVORCEES AND WEIRDOS LEFT
AND WEIRD IS FINE, BUT NOT ALL THE TIME
ONE DAY, SOME DAY, MY PRINCE WILL COME
SO THE FAIRY TALES SAID THIRTY YEARS LATER
IT'S STILL IN MY HEAD, THAT IF I SCREW A FROG
I WILL WAKE IN A FOUR-POSTER BED.

—Snowball Fight 1—

(RITA stands outside in the snow. PHIL runs over to her.)

PHIL

Come on. Over here. This is the perfect spot.

(A snowball hits him in the face.)

(PHIL)

What? An assassin!

RITA

Snowball fight!

PHIL

I'll protect you, Your Majesty.

RITA

They're just kids.

PHIL

I shall die for you! You shall not take her! Find cover, my lady!

RITA

Nice arm.

PHIL

Thanks!

RITA

Hey, watch this.

PHIL

Oooh!

RITA

Got him!

PHIL

Right in the noggin!

RITA

I haven't done this since I was little.

PHIL

Me, either. God, I love kids.

RITA

So do I.

PHIL

No kidding.

RITA

Yeah. No kidding. You're just full of surprises. What a perfect day. You couldn't have planned for a more perfect day.

PHIL

No. That would be a lot of work.

(Clock-tower chimes. It starts to snow.)

PHIL

Wait—

RITA

Oh, wow.

PHIL

It's like, we're sharing a moment.

RITA

It's really, really nice.

PHIL

It's perfect. You're perfect. Rita. I love you.

RITA

You what?

PHIL

I love you, Rita.

RITA

You love me?

PHIL

Yes. Isn't it obvious? Plus, I just said it.

RITA

We don't even know each other.

PHIL

But I know you. Rita, you're everything I want.

(PHIL leans in for a kiss.)

RITA

What are you doing?

PHIL

This is meant to be.

RITA

I don't know what ... Stop!

(RITA slaps him.)

RITA

Grow up, Phil.

PHIL

Wait. Rita.

Could you tell me where this went wrong?

(A rewind.)

—Snowball Fight 2—

(RITA stands outside in the snow. PHIL runs over to her.)

PHIL

Here. This is the perfect spot.

(PHIL is hit in the face with a snowball.)

(PHIL)

Ow. Hey, look! An assassin!

PHIL & RITA

Snowball fight!

PHIL

I'll protect you, Your Majesty. I shall die for you! I haven't done this since I was a kid. You? Got him! God, I love kids. Aren't you going to throw any? I bet you'll get him right in the noggin. What's the matter?

RITA

Something's weird.

PHIL

No, no, this is fun. Isn't this fun? Come on, let's play in the snow! It'll be perfect, just like a snow globe on a wedding cake!

RITA

What's with you?

PHIL

I'm just having the best day of my life! Wait—

(Clock-tower chimes. It starts to snow.)

Isn't it perfect? Every detail! It's a perfect love!

RITA

It's what?

PHIL

Can't you feel it?

RITA

It's not love, Phil.

PHIL

Why not?

RITA

Because you don't just fall in love in one day.

PHIL

Of course you do! It happens all the time. One day it's nothing and the next it's nothing but love.

RITA

Goodnight.

PHIL

No.

RITA

Let's go.

PHIL

Let's dance!

RITA

Stop it!

(HE goes to grab her. RITA pushes him and walks away.)

PHIL

No, wait. I can nail this!

(She returns to slap him again.)

PHIL

Not the face.

(SHE knees him in the groin.)

Thank you.

(SHE then slaps him in the face.)

Ow!

(RITA exits.)

See you tomorrow!

(JOELLE appears as a memory.)

PHIL

THERE WAS A DAY WITH A GIRL
I REMEMBER IT WELL HER NAME WAS
JANINE, OR JANE-ANN, OR JOELLE
WE DRANK PIÑA COLADAS,
WATCHED THE SUN SETTING
OVER THE BAY

WE MADE LOVE IN THE SAND,
AND WHEN WE WERE THROUGH
WE WENT BACK TO HER ROOM
AND WATCHED GHOSTBUSTERS II

SMOKED HALF A JOINT
AND ATE HALF A POUND OF PÂTÉ

WHY COULDN'T THAT BE MY ONE DAY?

JOELLE

THERE WAS A DAY
WITH A GIRL
IT'S JOELLE

WATCHED THE SUN SETTING
OVER THE BAY

WE MADE LOVE IN THE SAND
WHEN WE WERE THROUGH
BACK TO MY ROOM
GHOSTBUSTERS II

SMOKED HALF A JOINT

IT WAS WAY TOO MUCH PÂTÉ

(Now the TOWNSPEOPLE start to appear)

CHUBBY MAN

ONE DAY, SOME DAY,
I'LL CUT DOWN ON FRIED CHICKEN TAKE-AWAY.
MY DOCTOR SAID ONE DAY
MY HEART WILL STOP TICKIN',
UNLESS I CUT DOWN ON THAT CHICKEN,
I WILL DO IT, ONE DAY.

RALPH

ONE DAY I'LL STOP DRINKING SO MUCH

NANCY

I'LL STOP DATING MEN WHO ARE TWENTY YEARS OLDER

SHERIFF

I'LL GET A NEW SAFETY CLIP FOR MY HOLSTER
IT OPENS TOO QUICK
I'LL DO IT NEXT WEEK

MRS. LANCASTER

ONE DAY, I'LL GET A NEW COFFEE MAKER

FRED

SOME DAY I WILL BUY HER A RING

NED

ONE DAY DEATH WILL COME TO EV'RYONE!

DORIS

ONE DAY I'LL LEARN HOW TO SING!

RITA (TOWNSPEOPLE)

ONE DAY, (ONE)
SOME DAY, (DAY)
MY PRINCE WILL COME
BUT IT DOESN'T SEEM LIKELY.
(ONE DAY)

Phil, you brought me candy!

ONE DAY, (ONE)
SOME DAY, (DAY)
I'LL WAKE IN THE ARMS
OF AN ACTUAL MAN
WHO WILL LOVE ME FOR ALL (ONE)
THAT I AM (DAY)
WITH ALL THAT HE IS

LARRY

OK, PHIL, WE'RE ON IN 5, 4, 3, 2,
OK, PHIL, WE'RE ON IN 5, 4, 3, 2,
OK, PHIL, WE'RE ON IN 5, 4, 3, 2,

2...

LARRY**PHIL**

What do you know. It's Groundhog Day.

PHIL

THESE ENDLESS FIRST DATES
THAT START WITH HER HATING ME
IT DOESN'T SEEM LIKELY
THAT I'M GONNA GET HER TO LIKE ME

I brought you candies...

CAN I GET IN YOUR PANTIES NOW?

[Slap!]

ONE DAY,
IT'S NOT ENOUGH
I'VE HAD ENOUGH
I'M NOT ENOUGH!
I'M NOT YOUR FICTIONAL MAN
I'M JUST ME
I CAN'T BE ANY MORE THAN I AM
THIS IS ALL THAT THERE IS!

ALL

ONE DAY! ONE DAY!
ONE DAY! ONE DAY!
ONE DAY! ONE DAY!

ALL

TOMORROW SPRING WILL COME
AND THEN THERE WILL BE BLUE SKIES, MY FRIEND
BRIGHT EYES AND LAUGHTER

ALL

TOMORROW, THERE WILL BE SUN.

AND IF NOT TOMORROW

PERHAPS THE DAY AAAAAAAAAA—

ELDERS

YOU CAN CURSE, CAST SPELLS OR CRY
OFFER YOUR PRAYERS
TO THE UNFEELING SKY
THE SPRING WILL ARRIVE
WHEN THE WINTER IS DONE

ENSEMBLE

AND IF IT'S NOT TOMORROW, THEN TOMORROW,
AND TOMORROW, AND TOMORROW,
AND TOMORROW, AND TOMORROW...

RITA

ONE DAY...
ONE DAY...

(Massive crescendo. Blackout. Beat.)

(A clock radio sounds its wakeup alarm.)

(Lights up on a bedroom set, bed, window, bedside table with the clock radio and a phone. Lying in bed is PHIL.)

CLOCK RADIO

WHO IS THAT EMERGING FROM HIS—

(PHIL sits up, grabs the radio and smashes it.)

END OF ACT ONE

ACT TWO

(Gobbler's Knob, the crowd celebrating.)

#14 – Entr'acte / Playing Nancy**NANCY**

WELL, HERE I AM AGAIN THE PRETTY BUT NAIVE ONE,
THE PERKY-BREASTED, GIGGLY, ONE-NIGHT-STAND
IS IT MY DESTINY TO BE A BRIEF DIVERSION,
JUST A DETOUR ON THE JOURNEY OF SOME MAN?
I'M NOT REALLY ONE FOR ASKING
I'LL PLAY WHATEVER ROLE I'M CAST IN
WILL SMILE WITH PERFECT TEETH
AND GRIMACE UNDERNEATH
I LEARNED BACK IN MY TEENS: THERE'S NO POINT
IN PROTESTING IF YOU LOOK GOOD IN TIGHT JEANS
THAT'S WHAT THEY'LL WANT YOU DRESSED IN
ONCE YOU'RE KNOWN FOR LOW-CUT TOPS
IT'S PRETTY HARD TO STOP
IT ISN'T EASY TO BREAK FREE OF PLAYING NANCY

I DON'T REALLY REMEMBER,
BUT I GUESS I CHOSE TO BE HERE
I WASN'T QUITE AWARE
THAT I WAS PUT HERE TO BE STARED AT
BUT THIS WORLD I CHOSE TO LIVE IN
IS MOSTLY RUN BY MEN
SO YOU TAKE WHAT YOU ARE GIVEN
JUST TO FEEL THE LOVE AGAIN.
SO THROUGHOUT THE ENDLESS WEEK
AND ALL THROUGH THE WEEKEND
YOU WILL FIND ME HERE PLAYING NANCY

AND LOOK, I KNOW THIS PERSON FITS ME
I'M PRETTY GOOD AT BEING PRETTY
AND I'M GRATEFUL – I MEAN TO SAY – THERE ARE WORSE
ROLES YOU COULD PLAY
AND I'D RATHER BE UP DANCING
THAN SAT AGAINST THE WALL

(NANCY)

IT'S BETTER TO BE LEERED AT
THAN NOT DESIRED AT ALL
WHO AM I TO DREAM OF BETTER?
TO DREAM THAT ONE DAY I WILL BE SOMETHING MORE
THAN JUST COLLATERAL IN SOMEONE ELSE'S BATTLE
I WILL BE SOMETHING MORE THAN NANCY

BUSTER

Six more weeks of winter!

TOWNSPEOPLE

Awwwwwww! Yaaaaaay!

#15 – Punxsutawney Phil-Gun

(PHIL steps out to face the camera.)

PHIL

There you have it. Punxsutawney Phil has seen his shadow – for the last time. Now, let's watch Phil embrace the darkness. That's it for me. Live from Punxsutawney. Goodbye, Phil.

(PHIL brings the mic to RITA.)

RITA

Phil, we can't use that.

PHIL

Bye, Rita.

RITA

What?

PHIL

We had a beautiful day together once.

RITA

What are you doing?

PHIL

That's a wrap.

(PHIL pulls a gun out of his jacket pocket and fires a warning shot into the air.)

RITA

Phil!

BUSTER

He's got a gun!

(The SHERIFF tries to draw his own gun, realizes his gun is missing.)

SHERIFF

That's my gun!

(Festivity stutters to a halt and the crowd panics.)

(Someone SHRIEKS!)

PHIL

Give it to me!

BUSTER

No!

PHIL

Give it to me!

(More SCREAMS!)

RITA

Phil!

(PHIL grabs the Groundhog and shoots it.)

(PHIL puts the gun against his own temple and pulls the trigger.)

(Blackout.)

(The noise is deafening, and then everything is quiet. A beat of silence. Another beat. Another.)

(The radio sounds its wakeup alarm.)

(SONG ON RADIO: PUNXSUTAWNEY PHIL)

CLOCK RADIO

WHO IS THAT, WHO IS THAT
EMERGING FROM HIS BURROW,
WHO CAN SEE TODAY
WHAT WE WON'T SEE UNTIL TOMORROW?
SHAMAN OF THE SHADOWS!
SPRINGER OF THE SPRING!

(Bedroom. PHIL sits up in bed.)

PHIL

Really?

CLOCK RADIO

IS IT A SQUIRREL?
IS IT A BEAVER?
KINDA BOTH BUT NOT QUITE EITHER.

#16 – Hope

PHIL

THERE WILL BE MORNINGS
YOU'LL BE UTTERLY DEFEATED BY YOUR LACES,
DAYS WHEN EVERY LOOK LOOKS CONDESCENDING,
EMPTY SMILES IN EMPTY FACES
THE SAME OLD PLACES THIS STUNNING STASIS
JUST LET YOUR SPIRIT SLIP AWAY
LET ALL YOUR TROUBLES CRUMBLE AND DECAY
THERE'S MORE THAN ONE WAY OUT
IF AT THE END OF THE DAY
YOU'RE AT THE END OF YOUR ROPE.

—Suicide 1—

(A truck screeches and hits something.)

GROUNDHOG GUY

Hey – lookout!

VOICE 1

Stop!

VOICE 2

God!

VOICE 3

Don't!

VOICE 4

No!

(PHIL sits up in his bed.)

PHIL

TOWNSPEOPLE

NEVER GIVE UP HOPE

NEVER LET YOURSELF BE DEFEATED.

IF YOU TRIED IT ONCE,

YOU CAN TRY AGAIN

A NEW DAY WILL FOLLOW

THERE'S ALWAYS TOMORROW

NEVER LISTEN TO THE UNBELIEVERS

NEVER GIVE UP HOPE

YOU'LL TAKE YOUR FALLS

YOU'LL HIT YOUR WALLS

DON'T GIVE INTO SORROW

THERE'S ALWAYS TOMORROW

—Suicide 2—

(PHIL carries a toaster to his electrocution.)

PHIL

AN EVERLASTING FARCICAL DISASTER,

YOU PLAY YOUR PART, YOU MARCH THE MARCH,

YOU DON'T COMPLAIN

YOU FIND YOUR WAY ANOTHER DAY

SURROUNDED BY A CAST OF HALF-WIT BASTARDS,

GRINNING MASKS AMIDST THE GREY

AND YET YOU STAY SANE, AND THROUGH THE PAIN,

THE FROZEN PANE OF GLASS

YOU STRAIN TO CAST YOUR GAZE UPON

THE PATH YOU HAVE TO TREAD

AND IN YOUR HEAD THAT LEADEN DREAD

(PHIL)

THE FUCKING ROADS HAVE ALL BEEN TROD
AND THERE'S NO WAY AND THERE'S NO GOD AND,
GOD, OH GOD THIS GODDAMN WEATHER
WILL LAST FOREVER

TOWNSPEOPLE

BUT YOU MUST NEVER NEVER NEVER ...

(Lights flicker at the B and B.)

(PHIL sits up in his bed.)

PHIL

NEVER GIVE UP HOPE.
NEVER LET THE ODDS OVERWHELM YOU
WHEN THE GAME GETS HARD
DON'T THROW IN YOUR CARDS
A NEW DAY WILL FOLLOW

TOWNSPEOPLE

THERE'S ALWAYS TOMORROW

PHIL

I'VE DONE EVERYTHING I CAN,
I'VE DONE MY BEST AND I—
I TRIED SO HARD TO FIND A WAY OUT OF THIS MESS
BUT I— BUT I'M SO TIRED.
I SWEAR TO YOU I TRIED
AND SOMETIMES I JUST WANNA GIVE UP,
JUST GIVE UP AND STAY HERE AND LIVE
BUT I KNOW THERE'S NO POINT IN DENYING
THAT I WILL KEEP TRYING
I'M A LOT OF THINGS,
BUT I'M NOT A QUITTER.

—Suicide 3—

(PHIL climbs a high ladder.)

I'LL NEVER GIVE UP, NEVER GIVE UP, NEVER GIVE UP,
NEVER GIVE UP, NEVER GIVE UP, NEVER GIVE,
NEVER GIVE UP, NEVER GIVE UP, NEVER GIVE UP,
NEVER GIVE UP, NEVER GIVE UP, NEVER GIVE UP,

(PHIL)

NEVER GIVE UP, NEVER GIVE UP, NEVER GIVE UP,
 NEVER GIVE UP, NEVER GIVE UP, NEVER GIVE UP,
 NEVER GIVE UP, NEVER GIVE UP, NEVER GIVE UP,
 NEVER GIVE UP

TOWNSPEOPLE

NEVER GIVE UP HOPE

(PHIL'S body drops from above.)

(PHIL sits up in his bed.)

PHIL

NEVER GIVE UP, NEVER GIVE UP,
 NEVER GIVE UP, NEVER GIVE
 NEVER GIVE UP HOPE
 NEVER LET YOURSELF BE DEFEATED
 YOU TRY IT ONCE, YOU TRY IT AGAIN
 YOU'LL NEVER FOLLOW

TOWNSPEOPLE

NEVER GIVE UP, NEVER GIVE UP,
 NEVER GIVE UP HOPE
 NEVER LET YOURSELF BE DEFEATED
 IF YOU TRIED IT ONCE,
 YOU CAN TRY AGAIN
 A NEW DAY WILL FOLLOW

TOWNSPEOPLE

NEVER GIVE UP HOPE
 NEVER LISTEN TO THE UNBELIEVERS
 IF IT ISN'T TODAY HAVE A LITTLE FAITH
 THERE'S ALWAYS TOMORROW

(Hospital. RITA and LARRY stand in front of a body lying under a sheet.)

RITA

Did he say anything to you, Larry?

LARRY

No, he seemed fine yesterday in the van. I mean, fine, not nice or anything. I mean, he could be nice. I saw him pet a dog once.

RITA

I didn't really know him, but he always seemed so confident to me. Like he could do anything.

LARRY

Poor guy. He didn't even like this holiday. Now it's going to be on his tombstone.

(The ORDERLY pushes the gurney away.)

TOWNSPEOPLE

NEVER GIVE UP HOPE
NEVER GIVE UP HOPE
NEVER GIVE UP HOPE
NEVER GIVE UP HOPE

(PHIL enters, fully dressed.)

PHIL

HOLD ON TO YOUR FAITH
YOU’LL FIND ANOTHER WAY
AFTER ACID AND GAS AND GUNS AND RAZORS
AND ROPE YOU MAY WANNA LIVE,
BUT BABY DON’T GIVE UP HOPE.

—I’m A God—

(Diner. PHIL is seated at the counter.)

(RITA enters, spots PHIL and comes over.)

RITA

Phil? There you are. I’m Rita. I’m producing this—are you okay? What are you doing?

PHIL

Nothing.

RITA

Nothing?

PHIL

Just thinking.

RITA

So, what, did you oversleep or something? I left a wakeup call. What’s going on with you?

PHIL

You won’t believe me.

RITA

Well, give me a chance.

PHIL

All right. I am a god.

RITA

You're God?

PHIL

Not THE God. Just A God. And this, apparently, is my dominion.

RITA

Okay.

PHIL

Hey, I didn't choose this life, but it's finally starting to make sense. I'm all knowing. I'm immortal.

RITA

Immortal. You can't be killed.

PHIL

No. I mean, yeah, technically I can, but then I'm resurrected. Just like you know who.

RITA

Oh brother.

PHIL

See? You don't believe me. But I forgive you.

RITA

Very cute.

PHIL

The thing is I know what I am—a god, or maybe an alien with superpowers. I just don't know what I'm supposed to do.

RITA

Tell you what. Why don't you and I go find Larry, get in the van, and go back to Pittsburgh.

PHIL

We can't go back to Pittsburgh.

RITA

Why not?

PHIL

They closed down the highway.

RITA

No they didn't.

(The SHERIFF and his DEPUTY enter.)

SHERIFF

Could I have everyone's attention.

DEPUTY

Listen up for the Sheriff!

SHERIFF

Well, folks, it looks like they closed down the highway.

RITA

Why?

MRS. LANCASTER

What's going on?

DEPUTY & PHIL

It's that blizzard thing!

(Everyone else in the room pulls out their cell phones. They all realize that there is no signal and replace their phones.)

FRED & PHIL

Still no signal.

DORIS & PHIL

I'll put on more coffee.

DEBBIE & PHIL

So, everything's shut down?

SHERIFF & PHIL

Well—

JEFF & PHIL

What about the one-nineteen?

SHERIFF & PHIL

That's closed.

BUSTER & PHIL

Three-Ten?

SHERIFF & PHIL

Closed.

DEBBIE & PHIL

How about the Colonel Drake Highway?

RITA

Okay, stop it.

SHERIFF & PHIL

I'm telling you, it's all around us.

DEPUTY & PHIL

Like a blizzard doughnut.

RITA

How did you do that?

JEFF

(handing SHERIFF coffee)

Here you go, Pop.

SHERIFF

Thanks, son.

RITA

Is this some kind of trick?

PHIL

Yes! It's a trick. But maybe the real God uses tricks, too. Maybe he's not omnipotent. He's just been around so long he knows everything.

RITA

Well, you don't—

FRED

So we've got the whole day off.

(PHIL takes JEFF'S tray so that it won't be knocked over.)

DEBBIE

Snowball fight!

JEFF

Debbie ...!

(to PHIL)

Hey.

(PHIL hands the tray back to Jeff.)

PHIL

You're welcome.

RITA

You don't know everything.

DORIS

Here's some coffee.

PHIL

Her name is Doris.

RITA

It's on her name tag.

PHIL

She's worked here since she was fourteen, and she dreams of being a singer but she can't really sing.

DORIS

How do you know that?

RITA

(to DORIS)

You've never met?

DORIS

No. How does he know about me?

RITA

He must have overheard something.

PHIL

That's Freddie Kleiser, that's Debbie Johnson, —

DEBBIE

Hey, it's Forecaster Phil!

PHIL

Thanks for watching. They met on Groundhog Day four years ago.

DEBBIE

Wow.

FRED

He's good.

PHIL

Debbie's waiting for a proposal but Fred keeps chickening out.

DEBBIE

What?

FRED

Well ever since your sister got a diamond –

DEBBIE

I don't want a diamond.

PHIL

She really does, Fred. That's Jeff. He's very clumsy, he's gay, and he always bets against the Eagles.

SHERIFF

What?

JEFF

Wait –

SHERIFF

Jeff?

JEFF

Pop, I was going to tell you.

SHERIFF

Against the Eagles?

DEBBIE

(to FRED)

You think I'm that shallow?

DORIS

I don't sing that bad.

(The diner erupts into mini squabbles.)

RITA

I don't know what you're trying to do here.

PHIL

I'm not trying to do anything.

(PHIL exits and RITA hurries after Phil.)

#17 – *I'm Not Trying (Scene Change)*

(Outside.)

RITA

Wait! Slow down. Phil? Stop. Please.

PHIL

Just leave me alone.

RITA

But Phil, what happened in there?

PHIL

It doesn't matter. Nothing makes any difference.

RITA

You've got to explain. I mean, you can't know everything about everybody. You don't know anything about me. You don't. I know you don't.

(A beat.)

#18 – *Everything About You*

PHIL

YOU LIKE BOATS, BUT YOU DON'T LIKE DEEP WATER
AND YOU ARE AFRAID OF CLOWNS,

(PHIL)

AND THE END OF THE WORLD
AND YOU LIKE FILMS, BUT AS A RULE
YOU THINK THEY SHOULD BE 10 MINUTES SHORTER
AND WHEN YOU WERE 19 YOU KISSED A GIRL AND
DIDN'T PARTICULARLY LIKE IT.

RITA

Phil, you could be talking about almost anyone.

PHIL

AND YOU LOVE THE THIGHS
OF PERFECTLY ROASTED CHICKEN.

RITA

Who doesn't?

PHIL

AND YOU SLEPT WITH THE LIGHT ON
UNTIL YOU WERE TWELVE BECAUSE YOU THOUGHT JESUS
WAS GOING TO APPEAR FROM THE DARK
AND GET ANGRY WITH YOU
FOR NOT HELPING YOUR MOM WITH HER MOM
OR WALKING YOUR DOG.
WHO YOU NAMED STEPHEN, BECAUSE ...
WELL, ACTUALLY YOU NEVER DID TELL ME WHY.
APART FROM THAT I KNOW EVERYTHING ABOUT YOU.

RITA

How are you doing this?

PHIL

I KNOW EVERYTHING—

RITA

I don't understand.

PHIL

I've seen it all before. More times than I can count. I wake up every day, right here in Punxsutanwny, and it's always February 2nd, and there's nothing I can do about it.

(Beat. She looks at him.)

PHIL

I can't stop it. It just keeps going and going. And this is everything I'll ever have. Just this. I'll never see the sun again. Never grow a beard. Or see the ocean. Eat Chinese food. Drink a good cup of coffee. I'll never get a raise. Or have a birthday. Just this one dark freezing —

(RITA gives him a hug.)

(PHIL breaks off the hug.)

Sorry. This is my — You can't help me.

RITA

Have I ever tried? I mean, in any of your other February 2nds. Have we ever done this before?

PHIL

No. This is a first.

RITA

Maybe I should spend the rest of the day with you. As an objective witness. Have I ever done that?

PHIL

Not willingly.

RITA

Would you like me to? We could get fudge. Don't gods like fudge?

PHIL

I bet the fat ones do.

#19 – If I Had My Time Again

RITA

SOME TIMES, IT'S LIKE I'M STUMBLING FORWARD
HUSTLED FORWARD, JOSTLED FROM BEHIND BY TIME
AND SOME TIMES IT'S LIKE I'M BEING DRAGGED,
YET ALWAYS LAGGING,

(RITA)

TRYING TO KEEP IN TIME WITH TIME

BUT IF I COULD
STOP THE CLOCK FOR JUST ONE DAY...
IF I COULD FREEZE A MOMENT
FOR A MOMENT,
A REST BEFORE THE MEASURE'S OVER,
HOLD THE BEAT FOR JUST ONE DAY...

IF I COULD WIND IT BACK
AND START AFRESH,
JUST A DAY TO CATCH MY BREATH,
TO MAKE MISTAKES
AND SET THEM RIGHT,
DELAY THE COMING
OF THE NIGHT.

IF I HAD MY TIME AGAIN
I WOULD DO IT ALL THE SAME,
THEY SAY, BUT THAT'S INSANE
WOULDN'T YOU WANT TO MAKE
A COUPLE OF CHANGES?

REGRETS?
I'D NOT EVEN HAVE A FEW
IF I COULD DO THIS THING
THAT YOU SAY YOU CAN DO

TOWNSPEOPLE

AAAAAH

RITA

I ALWAYS DREAMT OF
LEARNING HOW TO
DANCE

IT'S SO EXCITING

PHIL

SOME DAYS I GOT OUT
WITHOUT PANTS

I'VE SLEPT WITH NINETY

TOWNSPEOPLE

BA BA BA BA
BA BA BA-AO

BA BA BA BA
BA BA BA-AO

BA BA BA BA
BA BA BA-AO

RITA	PHIL	TOWNSPEOPLE
A NEW BEGINNING		BA BA BA BA
	PERCENT OF WOMEN	BA BA BA-AO
EV'RY MORNING		BA BA BA BA
	IN PUNXSUTAWNEY	BA BA BA-AO
		BA BA BA BA
TO HAVE TIME TO STRIVE		BA BA BA-AO
FOR MORE	BETWEEN EIGHTEEN AND	BA BA BA BA
	EIGHTY FOUR,	BA BA BA-AO
	AND ONE DUDE WHEN I	
	WAS BORED	
IF I HAD MY TIME AGAIN		
I'D TAKE THE PATH		
LESS TRODDEN		
AVOID THE CRAP		
I TROD IN		
READ A LOT OF BOOKS		BA BA BA BA
	I'VE STOLEN EIGHTEEN	BA BA BA-AO
AND I WOULD	MILLION BUCKS	BA BA BA BA
WORRY LESS ABOUT		BA BA BA-AO
MY LOOKS	AND I GUESS I'D DO IT	BA BA BA BA
	AGAIN	BA BA BA-AO
AND I WOULD BE A LOT		OOH
MORE ZEN		

RITA	PHIL
	WHEN
AND I WOULD PUNCH	
A LOT OF MEN	I
IF I HAD	HAVE
MY TIME AGAIN	MY TIME AGAIN

RITA

IF I HAD MY TIME AGAIN
 I WOULD DO IT ALL THE SAME,
 THEY CLAIM, BUT THAT'S RIDICULOUS
 SURELY YOU'D WANT TO MAKE A COUPLED OF FIXES?

ALL THOSE BOXES LEFT UNCHECKED,
 ALL THE DREAMS YOU LEFT NEGLECTED:
 YOU'D GO BACK AND PUT IT RIGHT

RITA	PHIL	TOWNSPEOPLE
I'VE ALWAYS FANCIED		AH—BA BA BA BA
LEARNING HOW TO CLIMB		BA BA BA-AO
	I ONCE MASTURBATED	BA BA BA BA
	SEVEN TIMES,	BA BA BA-AO
I'D STUDY MATH,		BA BA BA BA
	IN THE BATH,	BA BA BA-AO
AND SEARCH FOR		BA BA BA BA
MEANING	IN ONE EVENING	BA BA BA-AO
AND I'D RUN UP HILLS!		BA BA BA BA
	IT WASN'T FUN, BUT STILL,	BA BA BA-AO
AND LEARN TO PAINT		BA BA BA BA
	A MAN MY AGE	BA BA BA-AO
JUST TO KNOW I	IT'S NICE TO KNOW I	BA BA BA BA
CAN	CAN, IT'S NICE TO KNOW	BA BA BA BA-AO AH
IF I HAD MY TIME AGAIN	I CAN	IF I HAD MY TIME AGAIN

RITA
 I'D SAMPLE ALL THE SAMPLES,
 LOOK AT THINGS FROM DIFFERENT ANGLES.
 I WOULD NOT DO IT ALL THE SAME
 IF I HAD MY TIME AGAIN

Over there,

PHIL

Yeah?

RITA

—the duck pond? First time I ever went skinny dipping.

PHIL

Wait, it's frozen solid.

RITA

Yeah, I didn't like it. And over there I learned to drive an 18 wheeler.

PHIL

Really?

RITA

PHIL

Yeah. Right there, through that store window.

RITA

It feels like you're showing me around your home town.

PHIL

Want to see the high school?

RITA

You didn't go to school here.

PHIL

I sat in on a couple of classes. Chemistry, girls' hockey – go Chucks!

RITA

You sure you don't like it here, maybe just a little bit?

PHIL

It's the only place I've got.

TICKET MAN

Tickets!

RITA

A Tilt-A-Whirl!

PHIL

Really?

RITA

Come on!

RITA

It'll be fun! Don't be such a slug!

PHIL

I'm not a slug.

RITA & TOWNSPEOPLE

IF I HAD MY TIME AGAIN

RITA

THE THINGS I'D HANDLE BETTER...

I WOULD SEND MY UNSENT LETTERS

RITA

PHIL

TOWNSPEOPLE

IF I
HAD
MY TIME
AGAIN

I HAVE STARTED SEVEN
HUNDRED FIGHTS
AND IF YOU KNEW THE
ENDLESS NIGHTS
THAT I HAVE WASTED
GETTING WASTED,
CONTEMPLATING
DIFF'RENT WAYS TO
SUICIDE

BA BA BA BA
BA BA BA-AO
BA BA BA BA
BA BA BA-AO
BA BA BA BA
BA BA BA-AO
BA BA BA BA

I WOULD WRITE AND I
WOULD RIDE

AND I HAVE TRIED EV'RY
FOOD AND EV'RY DRINK
AND EV'RY CHEAT
AND EV'RY CHOICE A
THOUSAND TIMES
AND I DAILY EAT ABOUT
A DOZEN DONUTS AND I
DON'T KNOW WHY
AND I DON'T KNOW
WHY

BA BA BA-AO
BA BA BA BA
BA BA BA-AO
BA BA BA BA
BA BA BA-AO
BA BA BA BA
BA BA BA-AO OOH

AND I WOULD LEARN
PIANO

AND I WOULD MAKE A
LOT OF FRIENDS

IF I HAD MY TIME
IF I HAD MY TIME AGAIN
I'D OPEN ALL THE DOORS
I NEVER LOOKED BEHIND
BEFORE, AND OH, THE
THINGS I'D TASTE, THE
THINGS I'D TRY!

IF I HAD MY TIME AGAIN
AND I'VE OPENED ALL
THE DOORS YOU NEVER
LOOKED BEHIND BEFORE,
AND I
OH I WAS COMPLETELY
DEAD INSIDE

WHOA!
IF I HAD MY TIME AGAIN
BA BA BA BA
BA BA BA-AO
BA BA BA BA
BA BA BA-AO
BA BA BA BA
BA BA BA-AO

AND THE MISERY I COULD
PREVENT

RITA

AND I WOULD MAKE A
LOT OF FRIENDS, IF I HAD
MY TIME
AGAIN

PHIL

BUT TODAY I'M, LIKE,
EIGHTY-FIVE PERCENT

AGAIN, I HAVE HAD IT,
I HAVE HAD MY TIME
AGAIN

TOWNSPEOPLE

BA BA BA BA
BA BA BA-AO
AH

BA BA BA BA
BA BA BA-AO
BA BA, IF I HAD MY TIME
AGAIN

—Late Night With Rita—

(PHIL'S bedroom.)

(RITA is looking at a Farmer's Almanac.)

RITA

Okay. How about wheat production?

PHIL

Four hundred thirty seven thousand bushells.

RITA

Right again.

(RITA yawns.)

RITA

And the full moon—

PHIL

August thirteenth.

RITA

You really memorized the whole almanac.

PHIL

Well. It's the only book in the room.

RITA

Hey, don't let me fall asleep. I want to watch you disappear.

PHIL

I don't think it works like that.

RITA

It doesn't?

PHIL

No, I think you just wake up back in your room, like nothing happened.

RITA

Cool. That means I don't have to walk home.

PHIL

You still don't believe me, do you?

RITA

Well, if it is really happening, then I think you're the lucky one. Every day you get to try new things. It's the rest of us who are stuck.

PHIL

Well, you always have a really good day. Except when I mess it up for you.

RITA

Today you messed it up pretty good.

PHIL

Yeah, I did, didn't I? This was the best day I can remember. I thought I'd never feel good again. How did you do that?

RITA

I'm a Producer.

(RITA falls asleep.)

PHIL

Associate Producer.

#20 – *Everything About You (Reprise)***(PHIL)**

AND YOU LIKE VOLTAIRE
 AND THE WIND IN THE WILLOWS
 AND WHEN YOU SMILE, YOU GET THIS LITTLE CREASE ON
 YOUR NOSE AND I KNOW THAT YOU THINK
 THAT I'M SHALLOW, BUT IF YOU KNEW JUST HOW DEEP
 MY SHALLOVNESS GOES YOU'D BE SHOCKED
 AND YOUR TOES GO NUMB
 COS YOU WEAR INAPPROPRIATE SOCKS
 I KNOW EVERYTHING...

RITA

Did you say something?

PHIL

Shhh. Goodnight, Rita.

#21 – *Getting the Hang of This***—Phil—Osophy—**

(A clock radio sounds its wakeup alarm.)

(Lights up on Phil's bedroom. PHIL is alone in the room, and is now almost finished getting dressed. PHIL exits to the hallway.)

TOWNSPEOPLE

PUNXSUTAWNEY OOOHH
 AAAHH
 BA DA BA BA DA DA

CHUBBY MAN

Good morning!

PHIL

Hey, Tubby. Uh, Chubby. Jonathan.

CHUBBY MAN

Have we met?

PHIL

I'm Phil.

CHUBBY MAN

Like the groundhog!

PHIL

Sure. Have a great day. And you're not a porkchop.

CHUBBY MAN

Back atcha.

(PHIL continues to the Parlor.)

MRS. LANCASTER

Oh, Mr. Connors! Looks like a storm coming, don't you think?

PHIL

That's very perceptive. You know, I'm a weatherman.

MRS. LANCASTER

I know. Would you like some coffee?

PHIL

Yes, please.

(The CLEVELANDS enter.)

MRS. CLEVELAND

Good morning!

MRS. LANCASTER

Oh, hi!

PHIL

You know, there's a blizzard headed this way?

MR. CLEVELAND

I heard that too.

MRS. CLEVELAND

We're all going to turn into

MRS. CLEVELAND & PHIL

Popsicles! Jinx!

PHIL

You know, Mrs. Lancaster, this coffee is—remarkably drinkable!

MRS. LANCASTER

Why, thank you! Oh, will you be staying an extra night, Mr. Connors?

PHIL

You guys have a great day!

(PHIL exits.)

MRS. LANCASTER

He sure has a spring in his step.

MRS. CLEVELAND

Yeah.

MRS. LANCASTER

And yet there's a hint of sadness.

(The Town.)

DEBBIE

Hey, it's Phil Connors, from

FRED & DEBBIE

Good Weather with Phil Connors!

PHIL

Hi guys. Want to get a picture?

FRED

Sure. Sheriff?

SHERIFF

You bet.

(PHIL squeezes in and the SHERIFF snaps the picture.)

PHIL

Everybody smile. Have fun today.

(to Sheriff)

Oh, you should really get this fixed.

SHERIFF

Thank you.

(The SHERIFF exits and OLD JENSON approaches Phil.)

OLD JENSON

Change, Mister?

(PHIL instinctively brushes past him, then hesitates.)

PHIL

Hey, wait. Here.

(PHIL takes out his wallet, gives Jenson a bill, then gives him the whole wallet.)

PHIL

Keep it.

(JENSON examines his surprise gift.)

(PHIL takes a deep breath, inhaling the morning.)

I may be getting the hang of this.

TOWNSPEOPLE

PHIL! PHIL! PHIL!

(Enter NED RYERSON)

NED RYERSON

Phil? Phil Connors?

PHIL

Ned Ryerson?

NED RYERSON

Bing!

(PHIL slugs Ned.)

Ow. Just like high school.

(PHIL realizes he has slugged Ned.)

PHIL

Oh. Ned. Sorry. Bad habit. Let me help.

NED RYERSON

(cheerfully)

No harm no foul.

(Ned's wallet has fallen out and PHIL collects it. The accordion of photographs tumbles out.)

PHIL

Wow. This is your family?

NED RYERSON

Yeah, there's Jamey, Joey, Jack, Jasper, and little Mary.

PHIL

Nice.

NED RYERSON

And there's my beloved.

PHIL

Ned, she's hot.

NED

It's true. It's true. She was. She passed.

PHIL

Oh.

NED

Yeah.

PHIL

I'm so sorry. Listen, I was going to grab some coffee. Wanna walk with me?

NED

Great! It's so good to see you!

PHIL

You too, Ned.

(PHIL casually moves Ned aside so the Groundhog's sun misses him.)

Sorry about the nose.

NED

Ah! I've got a policy for that. On that topic, how are you fixed for auto... dental... flood—

TOWNSPEOPLE

THERE IS NO TOWN GREATER
THERE IS NO TOWN GREATER
THAN PUNXUSTAWNEY ON GROUNDHOG DAY

#22 – Piano Lessons / Jenson

(The Knob.)

(PHIL enters carrying coffees and donuts.)

RITA

Phil! Phil! Over here! No one told me it was so much fun, all the beachballs, and funny hats, dancing to stay warm, I'm—

PHIL

Rita. Good to see you again.

RITA

You remembered! How nice.

PHIL

Sticky bun?

RITA

Thank you.

PHIL

Larry? Danish, Croissant, Donut.

LARRY

Donuts? Like, yeah!

PHIL

Larry, donuts. Got it. You know, we never talk.

LARRY

Sometimes I think you forget I'm here.

RITA

Phil! You ready?

PHIL

Almost. No, Larry, come here, I need your opinion on something.

(grabbing the camera.)

I'll get that. So I was talking to Buster, the head honcho—

(NANCY walks by. She and LARRY collide.)

LARRY

Oh!

NANCY

Sorry!

LARRY

I'm so—

NANCY

No, I wasn't looking—

LARRY

I didn't see you.

(THEIR eyes meet.)

PHIL

Hey, Romeo—I was talking to Buster and he thinks we'd get the best shot right about here.

(NANCY smiles and exits.)

RITA

Do we have time?

PHIL

Larry, what do you think?

LARRY

Me, oh, uh, yeah. Let's do it.

PHIL

Look at you, Larry. You're clearly too handsome for behind the camera.

LARRY

I get that a lot.

(The clock-tower chimes. Airhorn.)

PHIL

All right, count it off.

LARRY

Okay. Ready in five, four, three, two...

BUSTER

EVERY YEAR FOR A HUNDRED YEARS
WE'VE BENT OUR HEADS AND LENT OUR EARS TO LISTEN
TO HIS FAMED PROGNOSTICATION

(All cheer)

BUSTER LUCKY FOR YOU I SPEAK WITH EASE
BOTH ENGLISH AND GROUNDHOG-ESE
PLEASE STAND-BY FOR IMMINENT TRANSLATION

(Blackout.)

—Piano, Old Jenson—

(A simple piano lesson plays, inaccurately.)

(Piano teacher's house. Phil sits at the piano next to the Piano Teacher.)

PIANO TEACHER

Is this your first lesson, Mr. —

PHIL

Connors.

PIANO TEACHER

Mr. Connors?

PHIL

Uh huh.

PIANO TEACHER

You're doing fine. All it takes is repetition.

PHIL

Thanks.

PIANO TEACHER

Repetition. Repetition.

PHIL

Good.

PIANO TEACHER

Repetition. That's the key.

PHIL

I will try to remember that.

(The piano music continues.)

(Lights up on OLD JENSON on a bench. PHIL passes him.)

PHIL

Hey. Hey, Old guy. Come on inside—you're going to freeze out here. Hello? Hey—can you hear me? Mister?

(PHIL feels for a pulse, then realizes the man is dead.)

Jesus! Hey! Help! Somebody! Okay. Okay. Look, don't worry, pal. I got this.

—Piano Beat 2—

(A simple piano lesson plays, slightly improved.)

(Piano teacher's house. PHIL sits at the piano next to the PIANO TEACHER.)

PIANO TEACHER

This is your first lesson, Mister—?

PHIL

Connors. Not technically.

PIANO TEACHER

You've been at it for two hours. Sure you don't want a glass of water?

PHIL

No, I want to get this right.

PIANO TEACHER

Get it right? That could take some time. People spend years on their technique.

PHIL

That's fine. I'm not going anywhere. Go ahead if you need a break.

PIANO TEACHER

Maybe just a short one.

PHIL

Hi.

(Hospital. The NURSE approaches Phil.)

NURSE

You brought in Mister Jenson?

PHIL

"Jenson." Okay. Yeah. How is he?

NURSE

I'm afraid he just passed away. Are you a relative?

PHIL

Where is he?

NURSE

Sir—

PHIL

I'd like to see his chart. There must be an underlying problem.

NURSE

Sir. You did your best. It was just his time. People die.

PHIL

Wrong. Not on my watch.

—Piano Beat 3—

(A skillful piano lesson plays.)

(Piano teacher's house. PHIL sits at the piano next to the PIANO TEACHER and a vase of flowers.)

PIANO TEACHER

Thanks again for the beautiful flowers.

PHIL

I just really appreciate the lesson.

PIANO TEACHER

That's excellent form, Mister –

PHIL

Connors.

PIANO TEACHER

Mister Connors . Lovely positioning. Whoever taught you really knows their stuff.

#23 – *Night Will Come*

NED RYERSON

ON AND ON AND ON YOU STUMBLE ON
TOWARDS THE EVENING SUN
SHE WAITS FOR YOU WITH OPEN ARMS
YOU STARE RIGHT THROUGH HER

(OLD JENSON is sitting on a Park Bench.)

ON AND ON YOU FALL TOWARDS HER
COLD EMBRACE IN SHADOWED DOOR-WAY,
OFFERS NOTHING, STILL SHE DRAWS YOU EVER TO HER
ON AND ON AND ON YOU STUMBLE ON
TOWARDS THE SINKING SUN
TURN A BLIND-EYE, FIGHT OR RUN
REST ASSURED, THE NIGHT WILL COME.

PHIL

Hey, Old Guy. I brought you some soup.

(PHIL sits down next to him, carrying a thermos. He unscrews it and hands it to Old Jenson, who gratefully sips the hot soup. On Park bench, Phil tries to hold Old Jenson up as he slips into death.)

Stay with me, fella. Come on, man. No, no, I need you to live!

NED RYERSON

ON AND ON YOU GRASP AND GUESS
AND SEARCH FOR PATTERNS IN THE MESS

(NED RYERSON)

OF WHAT HAS BEEN AND WHAT IS LEFT
 TO YET ENDURE
 THE JESTER SHRUGS AND PLAYS HIS PART
 THE FEARFUL SEE ONLY DARK
 THE PIOUS WITH THEIR HOPE-FILLED HEARTS
 SING HALLELUJAH
 ON AND ON AND ON YOU STUMBLE ON
 TOWARDS THE COOLING SUN
 TURN A BLIND-EYE, FIGHT OR RUN
 REST ASSURED, THE NIGHT WILL COME.

(OLD JENSON dies. PHIL attempts CPR.)

PHIL

Come on, you stubborn old man! Breathe for me! Breathe! Breathe for me! Come on!

NED RYERSON

ALL THE LOVE AND ALL THE GOLD
 ALL YOU'VE BUILT AND ALL YOU'VE SOLD
 ALL THE POWER YOU MAY HOLD
 YOU WON'T EVADE HER

(PHIL finally gives up resuscitating Old Jenson. PHIL covers him.)

(He sits down next to him and cries.)

ALL THE STEEL, ALL THE BRICKS
 ALL THE MATH AND MAGIC TRICKS ALL THE CARROTS,
 ALL THE STICKS WILL NOT DISSUADE HER

(Phil wipes his tears.)

ON AND ON AND ON YOU STUMBLE ON
 TOWARDS THE FADING SUN
 TURN A BLIND-EYE, FIGHT OR RUN REST ASSURED,
 THE NIGHT WILL COME.
 REST ASSURED, THE NIGHT WILL COME.
 AS FOR THAT
 THE REST IS JUST A TEST OF YOUR ENDURANCE
 YOU GOTTA LOVE LIFE
 YOU GOTTA LOVE LIFE
 YOU GOTTA LOVE LIFE —

—Gobbler’s Knob, Final Day—

BUSTER

Six more weeks of winter!

TOWNSPEOPLE

Awwwww. Yaaaaaaay!

(PHIL delivers his report to camera.)

PHIL

February 2nd. Punxsutawney. Dawn. I’m feeling pretty good today. Excited, really. Six weeks of winter, at twenty four hours a day, seventy heartbeats a minute—more if you’re a marmot. That’s over four million heartbeats, ticking through this winter like a twelve hour clock, bounded yet infinite, leaping from beat to beat at the ratio one point six one eight, or Phi, every day an infinity of things to do, and change, and try, spiraling like a hurricane or the ovaries of an angelfish, or the same twelve notes repeating and recombining since even musical frequencies are based on Fibonacci ratios. *(beat)* And that’s good weather.

LARRY

Got it.

(PHIL brings Rita the microphone.)

RITA

Well!

LARRY

Wow, Phil!

RITA

Very interesting.

PHIL

Thanks, guys.

RITA

Fibonacci?

PHIL

I know—

RITA

I mean, it was—

PHIL

Kind of a flawed analogy, but I'm working on it.

RITA

No, good, just not what I expected. Hey, maybe want to grab a cup of coffee or something before we head back in the van?

PHIL

Oh.

(A clock-tower chimes.)

Uh—I'm not sure I have time.

RITA

No big deal.

PHIL

No, but thank you for asking. That makes me very happy. Maybe another time?

RITA

Sure.

PHIL

Good. See you later.

RITA

Wait. Where you going?

PHIL

I just have some errands to run.

RITA

Errands? Here?

PHIL

Why wait? *Ou sont les neiges d'antan?* Am I right?

RITA

You know French poetry?

#24 – *Philanthropy*

—Philanthropy—

PHIL

FIVE, FOUR, THREE, TWO...

(PHIL exits, in a hurry.)

TOWNSPEOPLE

ONE 2 3 4 5 6 SE-VEN 8

9 10 11 12

1 2 3 4 5 6 SE-VEN 8

9 10 11 12

1 2 3 4 5 6 SE-VEN 8

9 10 11 12

1 2 3 4

5 6 7 8

9 8 7 6

5 4 3 2

1 2 3 4

5 4 3 2

(PHIL performs timely acts of kindness and compassion around town.)

—Bench Scene—

(RITA is seated on a park bench writing in her journal.)

RITA

FEBRUARY SECOND:
FIRST REMOTE BROADCAST
G.H.D. IN PUNX. P.A.
WORKING WITH PHIL CONNORS...

(PHIL enters carrying a bundled set of numbered cups.)

(HE is very out of breath.)

RITA

Hey. There you are.

(PHIL is trying to speak.)

What is it? Here, sit down.

(PHIL hands her the chili.)

Chili? For me? You brought me chili? From the cookoff? Are you okay?

PHIL

I just can't seem to retain cardio fitness.

RITA

I read that if you do a little exercise every day —

PHIL

Yeah, you'd think.

RITA

Hey, I guess you heard about the blizzard.

PHIL

Yeah, yeah. The roads are all closed.

RITA

You know, I was looking for you. I thought I'd lost my weatherman.

PHIL

No way. I'm not going anywhere.

(Clock-tower chimes.)

See ya.

RITA

Now what?

(PHIL hurries away.)

PHIL

Busy day. Careful with number four and number seven. Spicy!

RITA

Phil? Thanks for lunch.

(HE exits.)

—Running Errands, Afternoon Bits—

TOWNSPEOPLE

5! 4! 3! 2!

1, 1, 1, 1!

(PHIL continues to perform more timely acts of kindness and compassion around town.)

PUNXSUTAWNEY IS A LITTLE TOWN
WITH A HEART AS BIG AS ANY TOWN
PUNXSUTAWNEY IS A LITTLE TOWN
WITH A HEART AS BIG AS ANY TOWN IN THE U.S.A.
AND THERE IS NO TOWN GREATER THAN
PUNXSUTAWNEY ON GROUNDHOG GROUNDHOG
GROUNDHOG

(PHIL encourages DORIS with her singing.)

DORIS

GROUNDHOG, GROUNDHOG, GROUNDHOG DAY!

TOWNSPEOPLE

GROUNDHOG DAY!

—Bar Scene, Final Day—

(RITA sits at the bar rubbing her cold toes. BUSTER is peering at his caged groundhog.)

BUSTER

Isn't he cute? Look at those teeth. Look at em! See there, Billy? He's smiling at me! Okay. I guess we're off to the Banquet. Anyone else?

RITA

Maybe when my toes thaw out.

BUSTER

That's what the dancing is for!

BARTENDER BILLY

See you, Buster.

(BUSTER exits.)

(STORM CHASER and LADY STORM CHASER enter, passing by Rita toward the Banquet.)

LADY STORM CHASER

Greetings! Greetings!

STORM CHASER

Didn't you get his number?

LADY STORM CHASER

No. He just changed the tire and left.

STORM CHASER

Weathermen don't change tires.

LADY STORM CHASER

Well, this one did.

(FRED and DEBBIE enter.)

FRED

What's in the envelope?

DEBBIE

I don't know.

BARTENDER BILLY

Hey, Debbie.

DEBBIE

Billy, Billy, look. I'm engaged!

(She holds up her glove, showing off a huge ring.)

BARTENDER BILLY

Wow! Is that a diamond?

FRED

No, that's just a doorknob.

DEBBIE

Yeah, it's a doorknob—to my heart.

BARTENDER BILLY

Congratulations!

FRED

So, what's in the envelope?

(FRED takes the envelope and opens it.)

DEBBIE

(to Bartender Billy)

It's a wedding gift from Forecaster Phil himself!

FRED

He's like my best bud!

RITA

Wait. Phil Connors?

FRED

Oh, no way.

DEBBIE

What?

FRED

No way!

DEBBIE

No way!

FRED & DEBBIE

Wrestlemania!

FRED

How'd he know?

DEBBIE

What do you mean? He's Forecaster Phil.

FRED & DEBBIE

Bye!

(FRED and DEBBIE exit to banquet.)

(LARRY enters with MRS. LANCASTER. She is holding a package.)

LARRY

Hey, Rita.

RITA

Larry. Have you seen—

MRS. LANCASTER

Rita? You're Rita? Perfect. He told me you'd be at the bar.

RITA

I'm sorry?

MRS. LANCASTER

I'm Mabel Lancaster. Here. He asked me to bring this over to you. He's so nice. He fixed my coffee machine!

(Hands Rita the package.)

RITA

You mean Phil Connors?

LARRY

Hey, Rita. Check it out. Phil helped me pick out this suit for the gala.

(Showing off his tacky tux.)

It's so me.

RITA

Where is he?

BARTENDER BILLY

You mean Phil Connors? I think he's already inside.

RITA

He is?

MRS. LANCASTER

Well, let's get this party started!

LARRY

Let's go!

(ALL exit but Rita and Bartender Billy.)

(RITA opens her box. She pulls out a big fur-lined boot.)

RITA

Incredible.

(Lights down.)

—Groundhog Gala—

(Lights up on Ballroom.)

(A band rocks out to an R and B version of "Punxsutawney Phil." The Piano Teacher stands at the microphone, really belting it out. The piano accompaniment by the unseen player is killer.)

#25 – Boots / Punxsatawney Rock**PIANO TEACHER**

WHO IS THAT –

GUESTS

WHO IS THAT?

PIANO TEACHER

– EMERGING FROM HIS BURROW?

WHO CAN SEE TODAY WHAT WE WON'T –

PIANO TEACHER & TOWNSPEOPLE

SEE UNTIL TOMORROW?

PIANO TEACHER

SHAMAN OF THE SHADOWS

SPRINGER OF THE SPRING

IS IT A...

CHUBBY MAN

SQUIRREL?

PIANO TEACHER

IS IT A...

MRS. LANCASTER

BEAVER?

PIANO TEACHER

KINDA BOTH BUT NOT QUITE EITHER!

WE CAN GUESS BUT WE DON'T KNOW

IF WE SHOULD DRESS FOR SUN OR SNOW

UNTIL WE'VE HEARD FROM OLD PHIL

FROM PUNXSUTAWNEY PHIL!

(Crazy piano lead. It's PHIL!)

(Music ends to cheers and applause.)

PIANO TEACHER

Phil Connors! Phil Connors, everybody! He tuned my piano!

BUSTER

Okay! Wait, Phil, don't go anywhere. Time for the bachelor auction! Now, who wants to buy a dance with channel five weatherman Phil Connors!

DORIS

Five dollars!

BUSTER

Whoa! The bidding has begun at five dollars!

NANCY

Seven fifty.

DEBBIE

Ten dollars!

DORIS

Fifteen dollars!

JEFF

Twenty dollars!

NANCY

Twenty-six!

JEFF

Thirty!

DEBBIE

Thirty-six!

MRS. LANCASTER

Forty!

BUSTER

Mabel!

NANCY

Forty-five!

BUSTER

I hear forty-five dollars. Any more?

RITA

Three hundred and thirty-nine dollars and eighty-eight cents!

TOWNSPEOPLE

Whoaah!

(The CROWD parts to reveal RITA holding a wad of cash. She is wearing her new boots.)

BUSTER

Now, Miss, you do understand you aren't actually buying this person. Phil Connors, one of your fans is waiting for a dance.

(leading chant)

Phil! —

BUSTER & TOWNSPEOPLE

—Phil! Phil! Phil! Phil! Phil! Phil! Phil! Phil!

#26 — *Seeing You*

PHIL

DROVE OUT OF TOWN, TOOK A RIGHT
ONTO A NORTHBOUND HIGHWAY
WAS IT REALLY ONLY YESTERDAY?
IF I HAD KNOWN WHAT NOW I KNOW
MAYBE I

TOWNSPEOPLE

OOH

PHIL

WOULD HAVE TAKEN A MOMENT
MAYBE LOOKED OVER MY SHOULDER
MAYBE SHED A TEAR
NOW I'M HERE
A STORM BLEW IN, OVERWHELMED ME
SOME TIME LATE THIS MORNING

PHIL & TOWNSPEOPLE

THINK I IGNORED THE WARNINGS

PHIL

I'VE SPENT A LIFE TIME SEEKING SIGNS
READING LINES

TOWNSPEOPLE

AH

PHIL

TRYING TO FORECAST THE FUTURE
ALWAYS STAYING A DAY AHEAD

TOWNSPEOPLE

AH

PHIL

WELL

PHIL & TOWNSPEOPLE

THAT WAS THE IDEA

PHIL

BUT I'M HERE.

PHIL & TOWNSPEOPLE

I THOUGHT I'D SEEN IT ALL,

TOWNSPEOPLE

BEFORE

PHIL

WAS SURE BY NOW I KNEW THIS PLACE

PHIL & TOWNSPEOPLE

I SWEAR THAT I KNEW EV'RY HAIR

PHIL

EACH LINE UPON YOUR FACE

PHIL & TOWNSPEOPLE

I THOUGHT THE ONLY WAY TO BETTER

PHIL

DAYS WAS THROUGH TOMORROW
BUT I KNOW NOW THAT I KNOW
YES I KNOW NOW THAT I KNOW NOTHING
BUT I'M HERE
AND I'M FINE
AND I'M SEEING YOU
FOR THE FIRST TIME
I'M ALRIGHT
AND I'M SEEING YOU
FOR THE FIRST TIME

(PHIL and RITA meet on the dance floor and begin to dance together.)

(LARRY greets Nancy and asks her to dance.)

(PHIL and RITA stroll together outside onto a patio.)

PHIL

And this is the observation deck. Soak in the view. Eighteen wheeler, parked over there. Public toilets.

RITA

Sweet.

PHIL

Guy vomiting.

RITA

No he isn't.

PHIL

Yeah, right there.

RITA

Awwwwwwwwww.

DRUNK GUY (O.S.)

Yaaaaaay!

RITA

It's very romantic.

PHIL

Well, I want you to get your money's worth.

(It starts to lightly snow.)

RITA

Oh, wait. It's really really nice.

PHIL

It is beautiful. Though not entirely unexpected. With this low pressure system in the south the westerlies are going to take a dip along the Alleghenies bringing –

(On impulse she kisses him.)

RITA

Sorry. That was –

PHIL

Entirely unexpected.

RITA

Oh, god. Four hundred dollar dance and a kiss. All in one night. What's come over me?

PHIL

Yeah, slow down.

RITA

We hardly know each other.

PHIL

What do you mean? We did the flood story.

RITA

True. I like today better.

PHIL

Me, too.

RITA & PHIL

I THOUGHT I'D SEEN IT ALL BEFORE
I THOUGHT I KNEW EVERYTHING THERE WAS TO KNOW

RITA

ABOUT MEN LIKE YOU

PHIL

AND I WAS SURE

RITA, PHIL, FRED, & DEBBIE

I THOUGHT THE ONLY WAY TO BETTER

RITA & PHIL

DAYS WAS THROUGH TOMORROW

ALL

BUT I KNOW NOW THAT I KNOW
YES, I KNOW NOW THAT I KNOW

(Snow starts to fall heavily. PHIL and RITA exit.)

THAT I'M HERE
AND I'M FINE
AND I'M SEEING YOU
FOR THE FIRST TIME
I'M ALRIGHT
AND I'M SEEING YOU
AAH

—Waking Up, February 3rd—

(Lights up on a bedroom set, bed, window, bedside table with the clock radio and a phone.)

(Lying in bed is PHIL.)

(It is strangely silent.)

(PHIL sits up. Looks at the radio and the phone. Nothing.)

(PHIL notices and lifts Rita's boot from the floor.)

#27 — *Finale*

(From the bathroom RITA enters.)

RITA

Oh, you're awake. It's still early. Did you look out the window? It must've snowed all night. It's really pretty. Don't you love it when it's all quiet? Hey, I never thanked you for the boots. Good move. What? You're staring at me.

PHIL

You're still here.

RITA

Did you not want me to stay? I thought of leaving but that felt a little dickish.

PHIL

You're really here.

RITA

Yeah, I'm here, Phil.

PHIL

It's impossible. It really happened.

(Beep beep of the Van.)

Larry! It's Larry. He's never here. Hey, Larry!

(PHIL throws the window open.)

LARRY

Phil! They've cleared the roads so we can head out whenever you want. Hey, have you seen Rita? I looked all over.

PHIL

Yeah. She's right here.

LARRY

In there?

PHIL

I am also surprised.

LARRY

Well, I'm not sure I approve, Phil. To be honest that's kind of unprofessional.

PHIL

(turning to Rita)

Larry says the roads are clear. We can leave. We can just go. That's amazing.

RITA

I guess. I mean, do we have to? I was thinking it might be nice to spend the day together. Or are we through here?

PHIL

Through? We haven't even started.

(PHIL hurriedly and playfully starts throwing shoes and a coat on RITA.)

Come on. There's something I've got to see.

RITA

I'm—

PHIL

Outside. Let's go.

RITA

Where are we going?

PHIL

Hurry up. You're such a slow-poke.

RITA

Me?

PHIL

Yeah, quit dragging your feet?

RITA

I'm not!

PHIL

Come on! Shake a leg!

RITA

Wow.

(PHIL grabs her hand and tugs her excitedly outside where the sun is rising over the town.)

PHIL

Look at that sun!

(PHIL and RITA sit together on a park bench to watch the sunrise.)

(Lights down)

THE END

#28 – *Bows*

TOWNSPEOPLE

TOMORROW THERE WILL BE SUN
AND IF NOT TOMORROW,
PERHAPS THE DAY AFTER
AND TOMORROW, AND TOMORROW,
AND TOMORROW, AND TOMORROW,
AND TOMORROW THERE WILL BE SUN!

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Phanfare For the Common 0 Groundhog / Video Drums

TACET

Opening 1

Prelude / Tomorrow (There Will Be Sun)

TOWNSPEOPLE:

$\text{♩} = 70$ 1 5 2 5c 5d

1-5 5a-5b Mm

Gentle Folk ($\text{♩} = 60$)

6 7 8 9

Mm

10 **ELDERS:** 11 12

I was born in a Punx - su - taw - ney

TOWNSPEOPLE:

Mm Mm

Mm Mm

13 14 15

dawn, at sun - rise on a sun - less day. And I

Mm

Mm

ELDERS: **18** **6 VOICES:**

16 17

learnt me a say - in' that folks round here al - ways say: You can

TOWNSPEOPLE:

Mm You can

Mm You can

19 20 21

curse, cast spells or cry, of - fer your pray'rs to the un - feel - ing

curse... cry your prayers

curse... cry your prayers

22 sky, The spring will ar - rive when the win - ter is done. 23 24

sky Spring will ar - rive when the win - ter is done. And if it's not to -
 spring ar - rive win - ter's

sky spring ar - rive win - ter's done. And if it's not to -

GROUP A:

25 mor-row, then to-mor-row, or to - mor-row, there will be sun. 26 27

GROUP B: **GP. A:** **ALL:**

T:
B1:
B2:

28 To - mor - row spring will 29 30 *n.b.*

SOP & BARI:
ALTO:

TENOR: *n.b.*

mor - row spring will

mor - row spring will

#1 - Opening Prelude / Tomorrow (There Will Be Sun)

31 32 33

come_____ and then There will be blue skies_____ my

come_____ and then There will be blue skies_____ my

34 35 36

friend, Bright eyes and laugh - ter. To -

friend, Bright eyes and laugh - ter. To -

37 38 *n.b.* 39

mor - row there will be_____ sun._____

mor - row there will be_____ sun._____

40 41 42

But if not to - mor - row,_____ per - haps the day

But if not to - mor - row,_____ per - haps the day

#1 – Opening Prelude / Tomorrow (There Will Be Sun)

FRED & DEBBIE: 45

af - ter. Oh, if I could I'd

af - ter. Mmm

Mmm

**MRS LANCASTER
& CHUBBY:**

will these clouds a - way, my love. I'd

49 2 2 50 2 51

wave my hand, re - veal the stars.

mmm

mmm

NANCY, DEPUTY, RALPH:

52 53 2 2 54 2

Oh if I could I'd hold the tide at

SOP:
ALTO:

Ooh

TEN:

Ooh

BAR:

Ooh

ALL SWEETVOICES:

55 56 57

bay, my love. But clouds will come and

Ooh
Ooh
Ooh
Ooh

58 59 60

tides will turn To -

All I have to of - fer is To -

All I have to of - fer is To -

Tides will turn and all I have to of - fer is To -

All I have to of - fer is To -

All I have to of - fer is To -

61 ALL SWEETVOICES:

mor - row spring will come and

S, A:
mor - row spring will

T:
B:
mor - row spring will

64 then There will be blue skies, my friend, Bright eyes and

65 come, There will be bright eyes and

66 come, There will be bright eyes and

Musical score for measures 67-69. The score consists of three staves in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "laugh - ter. To - mor -". Measure 67 contains the first two notes of each line. Measure 68 contains the next two notes, with a fermata over the second note of the third staff. Measure 69 contains the final note of each line, also with a fermata.

Musical score for measures 70-72. The score consists of three staves in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "row there will be sun. But if not to -". Measure 70 contains the first two notes of each line. Measure 71 contains the next two notes, with a slur and a '2' indicating a second ending. Measure 72 contains the final note of each line. A note in measure 72 has a fermata. The instruction "(vocals cross-fade into SFX)" is written below the third staff in measure 72.

#1 – Opening Prelude / Tomorrow (There Will Be Sun)

73 mor - row, per - haps the day af...
74
75

mor - row, per - haps the day af...
mor - row, per - haps the day af...

2 78
76-77

ATTACCA # 2:
"Day One-Small Town USA"

Day One-Small Town USA 2

(RADIO pre-record)
alarm clock goes off - 4 beeps

Who is that? (Who is that?) E - mer - ging from his bur - row?

Who can see to - day what we won't see un - til to - mor - row? Sha - man of the sha - dows,

DJ 1: *Springer of the spring. Come on!* DJ 1 & 2: *Is it a squirrel? Is it a beaver?* DJ 2: *Kind of both but not quite either!*

Spring - er of the spring, Is it a squir - rel!? Is it a bea - ver!? Kind - a both, but not quite ei - ther!

All the met - er - ol - og - ists the world has ev - er known

DJ 1: *We're here live from Gobbler's Knob, talking about everything! Weather,*

DJ 2: *Predictions,*
DJ 1: *Temperature,*

1 Purposeful, swung (♩=85) 4

DJ 2: *The weather,*
DJ 1: *It's just nuts!*

DJ 2: *Totally wacky!*
DJ 1: *But that's our town on February second.*

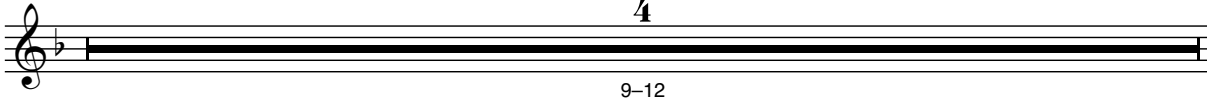
Phone rings 4 Phone rings

DJ 1: I mean what could be crazier than Groundhogs in February?...

PHIL (into phone): Thank you.
Yeah, happy Groundhog Day.

Phone rings

4

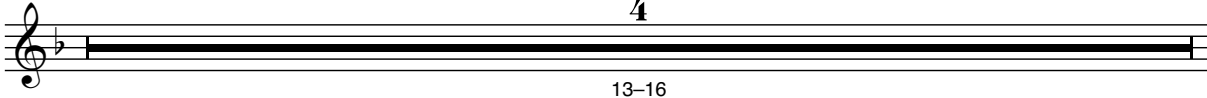


9-12

DJ 1: Nothing! But we love it.
DJ 2: Love it! I loves me some groundhog!

DJ 1: By the way, that's a great hat you're wearing.
DJ 2: Thanks! I made it myself!

4



13-16

17

PHIL:



Lum - py bed,

ug - ly cur- tains,

point-less e - rec- tion.

DJ 2: On my head!
DJ 1: I hope it's warm enough.
DJ 2: Yes, it's very important to wear a warm hat.

DJ 1: You know there's talk of a blizzard.
DJ 2: Well, it's cold enough.
DJ 1: How cold would you say it is?

4



21-24

DJ 2: Oh, I'm no good
at science.
DJ 1: Or English or math.

PHIL:



Dried flowers,

damp towels,

no re - cep- tion.

DJ 2: Besides, it's not how cold it is, it's how cold you feel.
DJ 1: You know, you lose up to 80 percent of your body heat through your head.

DJ 2: True fact.
I learned that in high school.

4



29-32

DJ 1: That's the value of a good education. DJ 2: Punxsutawney High!

DJ 1 & 2:
Go-o-o Chucks!

33

PHIL:



Small towns,

ti - ny minds,

big mouths,

small i - deas...

DJ 1: Ha. That was a good time. DJ 2: I'm still hungover.

PHIL:

38 39 40 41

Shal-low talk, deep snow, cold fronts, big rears.

42 DJ 1: Let's change the subject. DJ 2: Good. DJ 1: Now, how cold was it last year? DJ 2: In degrees?

42-45

DJ 1: I heard they don't even use degrees in Europe. DJ 2: That's a good point. DJ 1: Great point! DJ 2: A lot of mysteries out there.

46-49

DJ 1: Yeah, stuff we just don't understand no matter how much we read. DJ 2: The great mysteries of the universe.

50 PHIL:

51 52 53

One bar, one store, one clock.

DJ 1: Mysterious things. But right now the question on everyone's lips-

54 55 56 57

One di-ner, one bank, one cop.

DJ 2: Chapped lips!

DJ 1: -do you think Phil will see his shadow? What's your prediction?

PHIL:

58-59 60 61

I mean,

62

63 64

What's not to like in a quaint lit-tle place like this? Who does-n't dig a cro-cheted

65 3 3 66 3 3 67 3 3 68 3 3
 — pil - low case like this? Wa - ter - co - lors of bu - co - lic vi - stas_ paint - ed by oct - o - ge -

69 3 3 70 71 3 3
 - na - ri - an spin - sters and all of the peo - ple just get - ting to - ge - ther for

72 3 3 73 3 74 75 3 3
 re - lent - less a - na - ly - sis of the wea - ther. Their dumb su - per - sti - tions and va - cu - ous chat

76 3 3 77 3 3 78 3 3 79
 I'm sure there was a pack of Xa - nax in this jack - et.

80 PHIL:
 3 3 81 3 82 3 3
 You could - n't pay me to stay here one more night. Swear that there is no

SA:
 T:
 B:
 You

83 3 3 84 3 3 85 3 3
 check you could write that might tempt me to stay and wake up in the mor - ning in

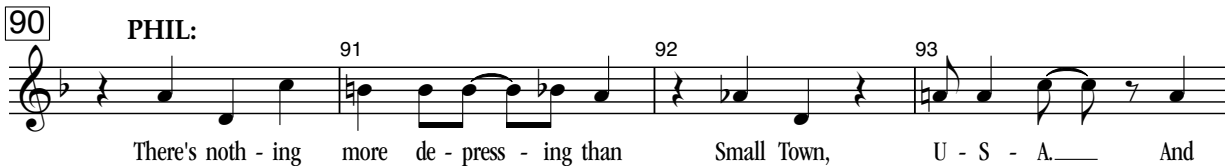
Ooh

TOWNSPEOPLE: *str.* *swung*

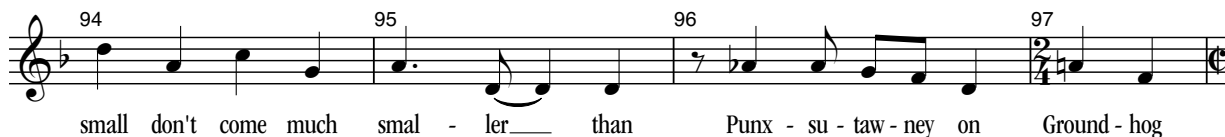


Punx - su - taw - ney! Ba - da - bup bup ba - da - dup ba - dup!

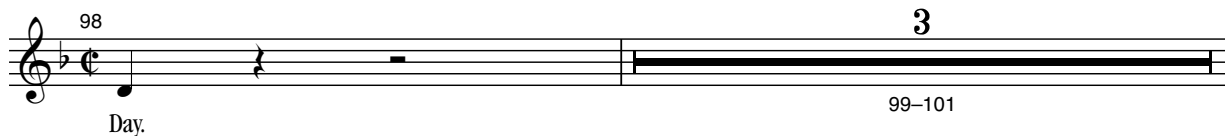
PHIL:



There's noth - ing more de - press - ing than Small Town, U - S - A. And



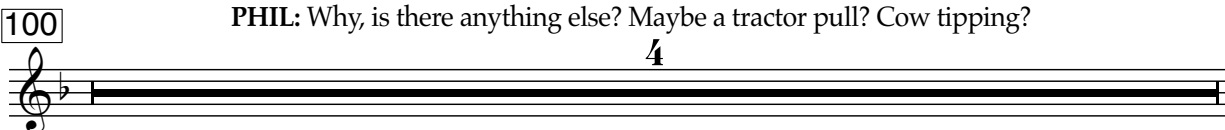
small don't come much smal - ler than Punx - su - taw - ney on Ground - hog



Day. **3**
99-101

CHUBBY MAN: Good morning! Off to see the groundhog?

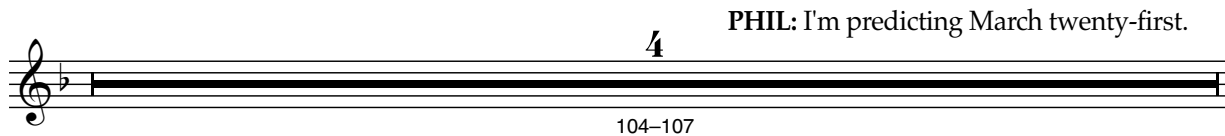
PHIL: Why, is there anything else? Maybe a tractor pull? Cow tipping?



4

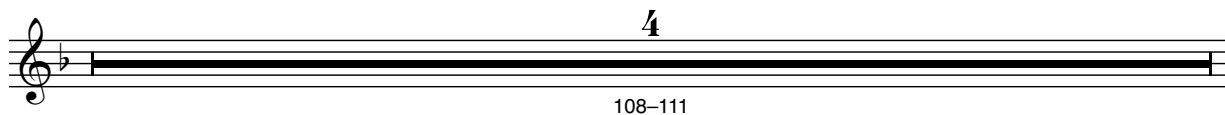
CHUBBY MAN: I don't think so. Hey, think it'll be an early spring?

PHIL: I'm predicting March twenty-first.



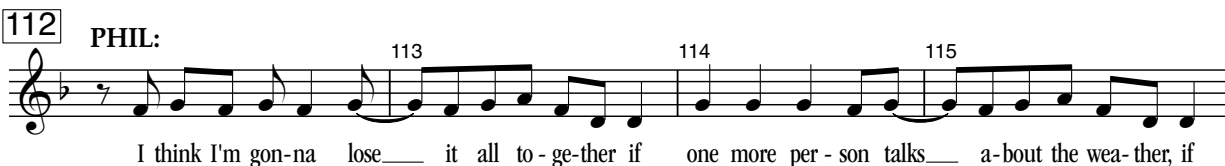
4
104-107

CHUBBY MAN: Good guess. I think that actually is the first day of spring.



4
108-111

PHIL:



I think I'm gon-na lose it all to - ge - ther if one more per - son talks a - bout the wea - ther, if

MRS. LANCASTER:
Oh, Mr. Connors!

116 117 118 119

one more per - son talks a - bout the wea - ther, if one more per - son talks a - bout the...

MRS. L: Looks like a storm coming, don't you think?

PHIL: You don't say.

MRS. L: How about this weather! Did you sleep well?

PHIL: I slept alone.

120

4

120-123

MRS. L: Aww. Would you like some coffee?

PHIL: Do you have any cappucino, or espresso?

4

124-127

MRS. L: Oh, I don't -

PHIL: - speak Italian. This is fine.

MRS. L: I hope you like it. Sometimes it goes a little rogue.

MRS. CLEVELAND: Good morning!

MRS. L: Oh, hi!

5

128-132

MR. CLEVELAND: I heard there's talk of a blizzard.

PHIL: God.

MRS. CLEVELAND: We're all going to turn into popsicles!

PHIL: Relax. All this warm air from the south is mixing...

4

133-136

PHIL: ...with the cold air from the north, pushing off the Alleghenies and landing in Altoona.

MR. CLEVELAND: We're from Cleveland.

5

137-141

PHIL: And that's a wrap.

MRS. LANCASTER:
Oh Mr. Connors, will you be staying an extra night?

PHIL: Chance of departure...
One hundred percent.

MR. C: Have a great day! **[GO]**

2

142-143

2

144-145

146

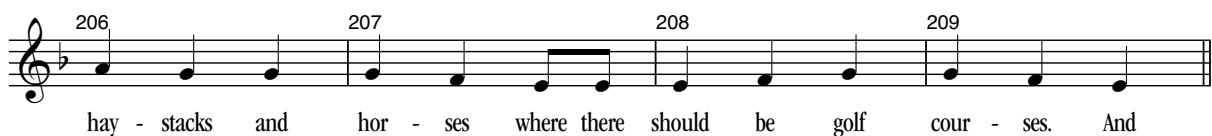
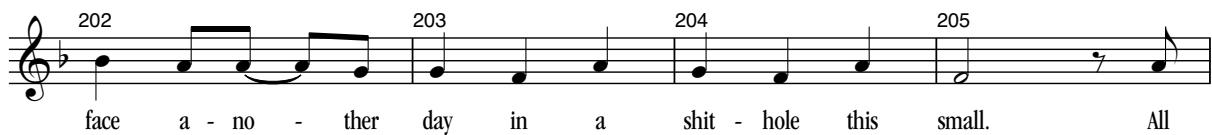
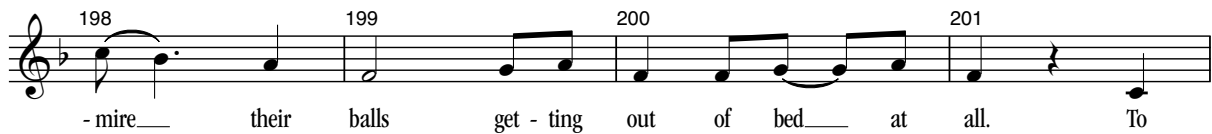
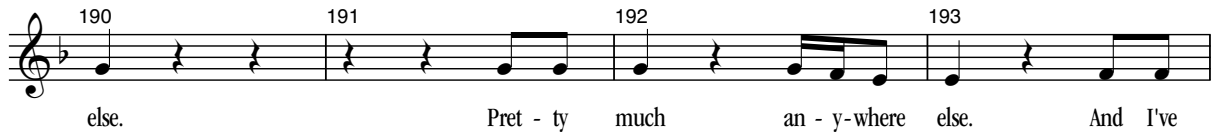
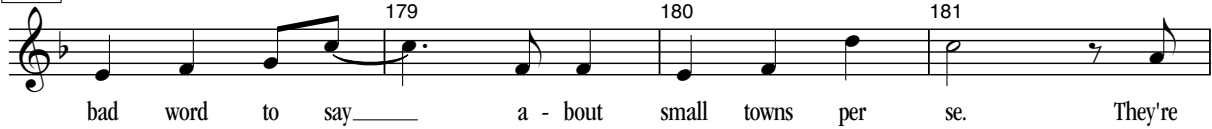
159

170

FRED & DEBBIE: Good Weather with Phil Connors!
PHIL: Thanks for watching.

DEBBIE: Get a picture!
FRED: Sheriff?
SHERIFF: You bet.

178



Sheriff gun drop

210 *swing* SHERIFF: Damn holster!

211 212 213

One bar, one store, one clock...

JENSON: Change, mister?
PHIL: Not today, buddy.

213a 213b 213c 213d

One di - ner one bank, one cop.

ENS:

214 215 216

Phil! Phil! Phil! Phil! Phil! Phil! Phil!

NED: Phil? Phil Connors?
PHIL: Thanks for watching.
NED: Don't tell me you don't remember me cause I sure as heckfire remember you.

218

5

PHIL: I'm sort of in a hurry.
NED: Ned Ryerson!

NED: Needlenose Ned. Ned the Head.
Come on buddy. Case Western High, Ohio?
I see those wheels turning.

2 3

223-224 225-226a

NED: Click click. Click click...
PHIL: Ned Ryerson?

NED: Bing!
PHIL: From high school.
NED: Bing!

2 2

227-228 229-230

PHIL: And now...
NED: I sell insurance Phil.

PHIL: Insurance.
NED: Bing! What do you need, old friend? [ON]

3 233a

231-233

PHIL: Gotta go.
 NED: You've heard our
 jingle, of course.
 PHIL: Jingle? [GO]

NED:

234 235 235a 235d 235e

Sin-gle? Blan-ket Whole term? Death will come to ev - 'ry - one. You

rit. A tempo

235f 235g 235h

got - ta love life, you got - ta love life, you got - ta love life in - su - rance!

Original tempo (♩=85)

235i 235j

PHIL: Bye now.
 NED: God! It is so good to see you! What are you doing for dinner?
 PHIL: Something else. NED: Whoa! I've got a policy for that!

4 2 236

235k-235n 235o-235p

237 PHIL:

238 239 240 241 242 243 244 245 246


How can they bear it to live in a place like this? Se - pa - rate from the whole hu - man race like this.




One lit - tle store sel - ling plaid shirts and rakes, and it's hun - tin' and fish - in', and

half - poun - der steaks. And if I _____ have a hope of a bet - ter ca - reer _____ than this,

247  248  249 
 this is the last time I'm broad-cast - ing here, Je - sus. I have been fore - cast - ing

250  251  252 
 too ma - ny years to be talk - ing to hicks_ a - bout ma - gi - cal bea - vers.

253 
 When I'm done, gon - na call up the sta - tion and tell them I'm through with this

256  257  258 
 crap. And ne - ver a - gain will I wake in the mor - ning in

259 **L'istesso, straight**
SOP/TEN: 
 Punx - su - taw - ney is a lit - tle town_ with a heart as big as
ALTO/BARI: 
 Punx - su - taw - ney is a lit - tle town_ with a heart as big as

263  264  265  266 
 a - ny town, as a - ny small town in the U. S. A. And
 a - ny town, as a - ny small town in the U. S. A. And

SOP/TEN:

267 268 269

there is no town grea - ter than Punx - su - taw - ney on Ground - hog

ALTO/BARI:

there is no town grea - ter than Punx - su - taw - ney on Ground - hog

PHIL:

270 271 280 281

To - mor - row I'll wake and I'll call up the sta - tion and

SOP:
ALTO:

Day Ah

TEN:

Day Ah

BAR:

Day Ah

282 3 3 283 3 3 284 3 3 285 3 3

tell them I'm not com-ing back. And ne-ver a - gain will I wake in the mor-ning in

Ah

Ah

Ah

PHIL:

286 287 288 3 3 289 3 3

Nev-er-a-gain will I wake in the mor-ning in.

Ev-'ry mor-ning I wake to the dawn-ing of.

GROUP A:

GROUP B:

SOP:
ALTO:

TEN:
BARI:

+GP. A:

Ah

Ah

Ah

Ah

290

PHIL: 291 292 293

Punx - su - taw - ney.

ST:
AB: *str.*

Punx - su - taw - ney is a lit - tle town_ with a heart as big as

294

295 296 297

There's no - thing more de - press - ing than Small town U. S. A. And

a - ny town... as a - ny small town in the U. S. A.

298 299 *swung* 300 301

there is no town smal - ler_ than Punx - su - taw - ney on Ground-hog

There is no town great - er_ than Punx - su - taw - ney, a heart as big as

302 303 304 305

There's no - thing more de - press - ing than Small town U. S. A. And

str.

a - ny town... as a - ny small town in the U. S. A.

swung

306 307 308 309

there is no town smal - ler___ than Punx - su - taw - ney on Punx - su - taw - ney on

There is no town grea - ter___ than Punx - su - taw - ney on Punx - su - taw - ney on

Detailed description: This block contains two staves of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains four measures of music, numbered 306, 307, 308, and 309. The lyrics are: 'there is no town smal - ler___ than Punx - su - taw - ney on Punx - su - taw - ney on'. The bottom staff is in bass clef with the same key signature. It also contains four measures of music corresponding to the top staff. The lyrics are: 'There is no town grea - ter___ than Punx - su - taw - ney on Punx - su - taw - ney on'. The word 'swung' is written above the first measure of the top staff.

PHIL: Just kill me now.

310 311 312

Punx - su - taw - ney on Ground - hog___ Day!

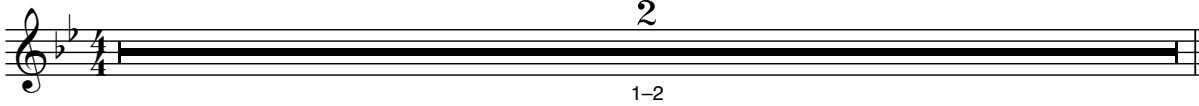
Punx - su - taw - ney on Ground - hog___ Day!

Detailed description: This block contains two staves of musical notation. The top staff is in treble clef with a key signature of two sharps. It contains three measures of music, numbered 310, 311, and 312. The lyrics are: 'Punx - su - taw - ney on Ground - hog___ Day!'. The bottom staff is in bass clef with the same key signature. It also contains three measures of music corresponding to the top staff. The lyrics are: 'Punx - su - taw - ney on Ground - hog___ Day!'. The music ends with a double bar line.

Day One-Punxatawney Phil

3

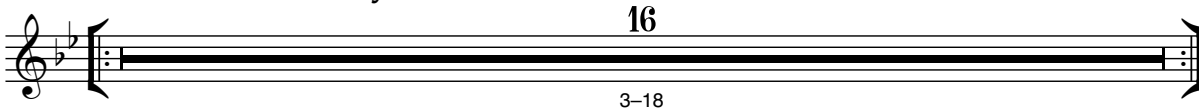
Jolly Polka (♩=124)



RITA: Phil? Phil! Over here.
No one told me it was so much fun, all the beachballs,
and funny hats, dancing to stay warm. I'm—
PHIL: Larry, let's start with a tight closeup.
LARRY: How tight?
PHIL: I don't want to see any of this.
RITA: How was the B and B? You're in their best room.
PHIL: Who are you again?
RITA: Sorry. I'm Rita. We actually worked together
on the flood story.
PHIL: Oh, great.
They didn't even send me a real producer.
RITA: I'm a real producer. Well, Associate Producer.
PHIL: See?

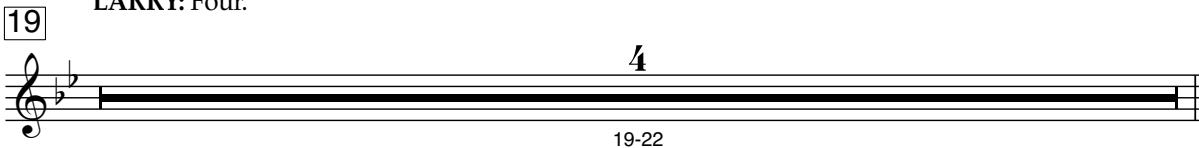
RITA: Either way, if there's anything you need
that you don't—
PHIL: Oh.
NANCY: Sorry.
PHIL: Now that's what I'm talking about. Hi!
RITA: Hey, stud.
PHIL: What?
RITA: Anything that you need, just ask.
PHIL: Really? Anything?
RITA: Work related, Phil. (*clock chime*)
LARRY: Here we go. (*airhorn*)
RITA: Okay. It's groundhog time. **[JUMP to m19]**

(VAMP-Out Any Bar)



PHIL: Fine. Larry. On me in three...
LARRY: Okay. We're on in five.
PHIL: What? Hey... Rhonda?
RITA: "Rita."
LARRY: Four.

PHIL: Two.
LARRY: Three.
PHIL: He always does this.
LARRY: Two.



PHIL: Once a year, the eyes of the nation turn to this tiny hamlet in western Pennsylvania to watch a master at work. The master? Punxsutawney Phil, the world's most famous weatherman, the groundhog who, as legend has it, can predict the coming of an early Spring. So what's it going to be this year. Will he see his shadow? Won't he see his shadow? Is it snow plows or sunscreen? The real question we have to ask ourselves today is, "Does Phil feel lucky?"

16

23-38

39 BUSTER:

E - ve - ry year for a hun - dred years We've bent our heads and lent our ears To

lis - ten to his famed prog - nos - ti - ca - tion. *(Big crowd cheer)*

Luck - y for you I speak with ease Both Eng - lish and Ground - hog - ese; *(Small cheer)*

Please stand by for im - mi - nent trans - la - tion.

47 This brown log, con - tai - neth

This brown log

3 ELDERS
+ 3 others:

This brown log

("guh")

one ground - hog. The fa - mous

one ground - hog.

one ground - hog.

Phi - lip of Punx - su - taw ney.

Phi - lip of Punx - su - taw The gif - ted

Phi - lip of Punx - su - taw - ney.

poco rit.

Snif - fer of fu - ture morn - ings. (*Big crowd cheer*)

sniff - er of fu - ture morn - ings.

Sniff - er of fu - ture morn - ings.

BUSTER: Punxsutawney Phil, seer of seers, prognosticator of prognosticators, has declared in Groundhog-ese that he did indeed see his shadow! Six more weeks of winter!

TOWSNPEOPLE: Awwwwwww. **[GO]**

5

55-59

TOWNSPEOPLE: 63

Group A

60 Yyyyy! Who is that? 64 e - mer - ging from his bur - row?

Group B

Phil! Who is that? ...mer - ging from his bur - row?

(ALL:) **ST:**
AB:

65 Who can see to - day_ what we won't see un - til to - mor - row? 66 67 Sha-man of the sha-dows,

BUSTER:

68 Spring-er of the spring, 69 Is it a squir- rel!? Is it a bea-ver!? 70 Kind - a both, but not quite ei - ther!

ALL:

71 All the me-teo-ro-lo-gists 72 The world has e-ver known_ 73 can-not match this lit-tle guy's un-can-ny

Altos and Bar2 in lower octave

74 skill. 75 We can guess, but we won't know if 76 we should dress for sun or snow un - til we

77 hear it from ol' Punx - su - taw - ney 77a Phil!

PHIL: This is one time that television really fails to capture the true excitement of a large squirrel predicting the weather. From Punxsutawney, this is Phil Connors. So long.

RITA: Really, Phil? Want to try it again without the sarcasm?

PHIL: You kidding? I nailed it. That's a wrap. I'll meet you at the diner.

LARRY: He's always like this. **PHIL:** Hey, have the van ready.

84 *[Phil comes face to face with the Groundhog Guy]* **PHIL:** What are you looking at?

100 **ENS:**

All the me-teo-rol-o-gists the world has ev-er known can-not match this lit-tle guys_ un-can-ny

skill. We can guess, but we won't know if we should dress for sun or snow un - til we

hear it from ol' Punx - su - taw - ney Phil! _____

Day One-Blizzard

4

TACET

Day One-Diary

5

RITA: You're going to miss the groundhog dinner.

PHIL: Forget it. I had Groundhog for lunch. [START]

(♩=120) VAMP

RITA: 2

Feb-ru - a - ry se- cond: First re- mote broad- cast. G - h - D in__ Punx. P. A._

Un - ex - pec - ted wea - ther; Seems we're stay - ing here_ for a - no - ther

TOWNSPEOPLE:

To - mor - row spring_ will

To - mor - row spring_ will

night. Which is kind of fine. It's a sweet town

come and then There will be blue skies,

come and then There will be blue skies,

BARTENDER BILLY:
Drink, miss?

— and peo-ple are kind and the bar - ten-der's kind of hot.

my friend...

my friend...

RITA: What?

BT BILLY: Cocktail?

RITA: Sure. Why not? I'll have a sweet vermouth on the rocks.

With a kiss. Twist. Twist, please.

17

4

17-20

22

RITA:

Hope - ful - ly to - mor - row the roads

TOWNSPEOPLE:

To - mor - row there will be

To - mor - row there will be

24 3 25 26 27

___ will be cleared and we can go home. Work-ing with Phil

sun.

sun.

28 29 30 31

Con-nors: They all told me he would be an ass - hole... And he

And if not to - mor - row.

ENS Grp. A:

And if not to - mor - row.

And if not to - mor - row.

ENS Grp. B:

And if not to - mor - row.

32 33 34

is. Luc - ki - ly he's fun - ny, ish.

ALLENS:

Per - haps the day af...
Per - haps the day af...

35 36 37

Thinks he's too good__ for this.

6 VOICES:

To -

SA:

To -

TB:

To -

38 **L'istesso** (♩.=60)

(These bars are vocally identical to #1: "Opening," m61-end)

Musical score for measures 39-41. The score consists of three staves: a vocal line, a vocal line with a comma indicating a breath mark, and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 6/8. Measure numbers 39, 40, and 41 are indicated above the vocal lines. The lyrics are: "mor - row spring will come and then There will be" for the first line, "mor - row spring will come," for the second line, and "mor - row spring will come," for the third line.

Musical score for measures 42-45. The score consists of three staves: a vocal line, a vocal line with a comma indicating a breath mark, and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 6/8. Measure numbers 42, 43, 44, and 45 are indicated above the vocal lines. The lyrics are: "blue skies, my friend, Bright eyes and laugh - ter. To -" for the first line, "There will be bright eyes and laugh - ter. To -" for the second line, and "There will be bright eyes and laugh - ter. To -" for the third line.

46 47 48 48a 48b

mor - row there will be sun. But if not to - mor - row,
mor - row there'll be sun. But if not to - mor - row,
mor - row there'll be sun. But if not to - mor - row,

49 L'istesso (♩=120)

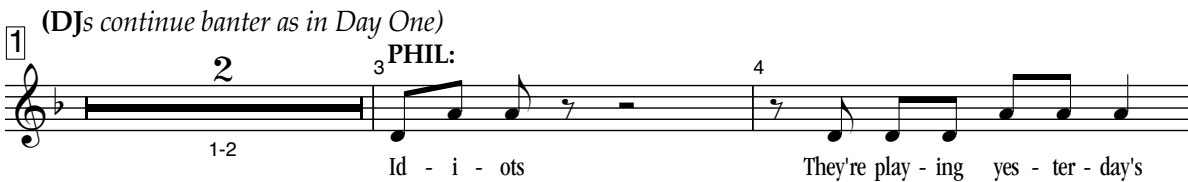
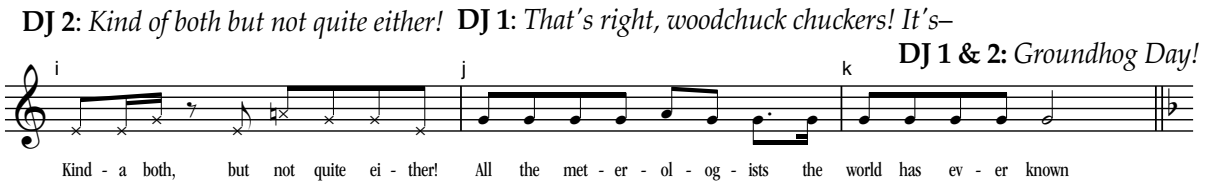
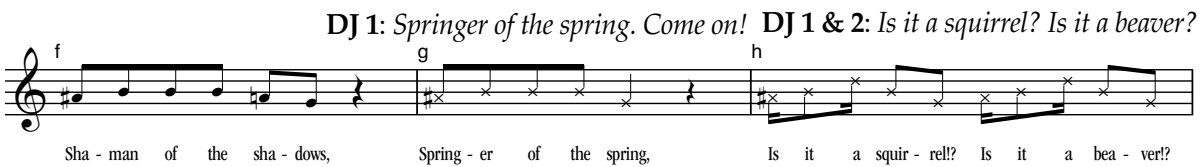
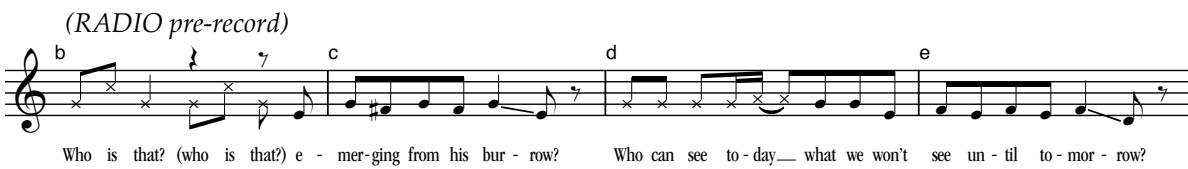
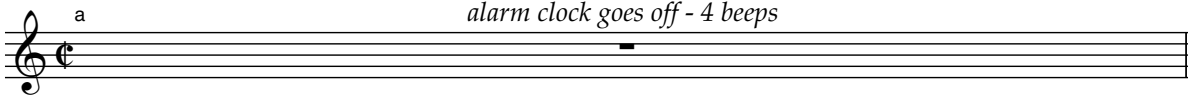
48c 50 51

per - haps the day a...
per - haps the day a...
per - haps the day a...

The image shows a musical score for three staves, numbered 52 through 56. The music is in a key with two sharps (F# and C#) and a common time signature. The first staff has a treble clef and a single note on the second line (D4) in each of the first four measures, with a slur underneath. The second staff has a treble clef and a pair of notes (C4 and D4) in each of the first four measures, with a slur underneath. The third staff has a treble clef and a pair of notes (C4 and D4) in each of the first four measures, with a slur underneath. All three staves end with a final measure containing a single note on the second line (D4) with a fermata above it.

Attacca # 6:
"Day Two–Small Town"

Day Two-Small Town USA 6



PHIL: (into phone) Hello? Yeah, I didn't set a wake-up call.
Happy Groundhog D- How many days is this holiday?

Musical notation for Phil's first line, starting with a treble clef and a key signature of one flat. A large number '12' is centered above the staff, and '9-20' is centered below it.

Musical notation for Phil's second line, starting with a treble clef and a key signature of one flat. Measures 21-24 are numbered above the staff. The lyrics 'Blah blah blah blah blah blah_ blah blah. You're so fired._' are written below the notes.

Musical notation for Phil's third line, starting with a treble clef and a key signature of one flat. A large number '25' is in a box at the beginning, and a large number '4' is centered above the staff. The lyrics 'PHIL (with DJs): Go Chucks!' are written above the staff, and '25-28' is centered below it.

Musical notation for Phil's fourth line, starting with a treble clef and a key signature of one flat. Measures 29-32 are numbered above the staff. The lyrics 'God damn am - a - teurs!' are written below the notes. Above the staff, DJ dialogue reads: 'DJ 1: ...everyone's lips... PHIL: "Chapped lips." DJ 2: Chapped lips!'

DJ 1: ...Do you think Phil will see his shadow?
PHIL: Yes he did.

DJ 1: What's your prediction?
PHIL: I predict your unemployment.

Musical notation for Phil's fifth line, starting with a treble clef and a key signature of one flat. A large number '4' is centered above the staff, and '33-36' is centered below it.

Musical notation for Phil's sixth line, starting with a treble clef and a key signature of one flat. Measures 37-42 are numbered above the staff. The lyrics 'There's noth-ing more de-pres-sing than small towns... ti-ny minds.' are written below the notes. A box containing the number '39' is placed above the staff.

Musical notation for Phil's seventh line, starting with a treble clef and a key signature of one flat. Measures 43-46 are numbered above the staff. The lyrics 'I'll tell Lar - ry to take the 2 - 10 vi - a Bey - er and Key-stone Lake' are written below the notes. A box containing the number '43' is at the beginning.

47 48 49 50

If we hur-ry I'll be drink-ing dec-ent cof-fee by nine, or ev-en half past eight.

51 52 53

And nev-er ag-ain will I wake in the morn-ing in Punx_____

54 (PHIL:)

55 56 57 57a

Ba-da-bup bup ba Suck my balls! I'm out!

TOWNSPEOPLE:

ST: *str.*

AB: *str.*

58 *swung*

Punx - su - taw - ney! Ba-da-bup bup ba - dup!

58 (TOWNSPEOPLE:)

59 60 61 62 63

Punx - su-taw-ney, Penn - syl - va-ni- a, U. S. A. Ah_____

CHUBBY MAN: Good morning! Off to see the groundhog?

PHIL: Excuse me?

CHUBBY MAN: Off to see the groundhog?

PHIL: Didn't we do this yesterday?

CHUBBY MAN: I don't know what you're talking about.

PHIL: Don't mess with me, pork-chop. What day is this?

CHUBBY MAN: It's February 2nd! Groundhog Day!

PHIL: No, that was yesterday.

CHUBBY MAN: Okay.

64

12

76 PHIL:

I think I'm gon - na lose___ it all to - ge - ther if.. I think I'm gon - na lose_

___ it all to - ge - ther.

2
79a-79b

MRS. LANCASTER: Oh, Mr Connors! Looks like a storm coming, don't you think?

PHIL: Weird...

80

4

MRS. LANCASTER: Did you sleep well?

PHIL: Probably not.

PHIL: Yes please.

MRS. LANCASTER: Would you like some coffee?

MRS. LANCASTER: I hope you like it.

4

MRS. LANCASTER: Sometimes it goes a little rogue.

84-87

PHIL: What?

MRS. L: Oh, hi.

MR. CLEVELAND: Good Morning!

MR. CLEVELAND: I heard there's talk of a blizzard.

4

88-91

MRS. CLEVELAND: We're all going to turn into popsicles!

MRS. LANCASTER: I don't think so. But I could check with the kitchen.

PHIL: Do you ever have deja vu?

PHIL: You know, could you hold my bag for me?

91b 91c 91d 91e

MRS. LANCASTER: Of course. Will **[GO]** you be staying an extra night, Mr Connors?

PHIL: Chance of departure, 80 per cent.

MR. CLEVELAND: Have a great day! **[GO ON]**

92

2

92-93

2

94-95

99 12 111

99-100

DEBBIE: Hey, it's Phil Connors, from
FRED & DEBBIE: Good weather with Phil Connors!

113 4

DEBBIE: Get a picture! **FRED:** Sheriff? **SHERIFF:** You bet. **PHIL:**

117 117a 117b PHIL: 3

0 - kay,

118

One: I'm still sleep-ing and this-I'm just dream-ing it. Two: it's a prank and ev-'ry-one's in on it.

Three: it's a flash-back from when I was twen-ty and ate ma-gic mush-rooms and thought I was A-qua-man.

Four: it's some kind of re - a - li - ty show a-bout fore - cas - ters, bad bed and break

SHERIFF:
GUN DROP Damn holster!

130 131 132 133

- fasts and snow. Five: I've had a stroke and lost my mem-'ry of the year since last Ground-hog

JENSON: Change, mister?

134 135 **PHIL:** 136

Day. Come on, Phil, wake up. Get it to - ge - ther. It

137 138 139 140 141

must be the wea-ther, it must be the stress. I just..need a mo-ment, I just need a rest I just..

LOCALS:
(except NED)

Punx - su - taw - ney! Ba-da - bup bup ba - da - dup ba - dup!

(RECORDED):

Phil! Phil! Phil! Phil! Phil! Phil! Phil!

NED: Phil?

PHIL: Oh, crap.

NED: Phil Connors? Don't tell me you don't

remember me, because I sure as heck-fire remember you.

142 145

Phil Connors? Don't tell me you don't remember me, because I sure as heck-fire remember you.

142-144

PHIL: Ned Ryerson?

NED: BING! First shot right out of the box! How's it going, old buddy?

PHIL: Actually, I'm not feeling so great.

NED: It's funny you should mention your health. PHIL: Insurance?

You will never guess what I do now.

NED: Bing again! You are sharp as a tack today!

PHIL: I gotta go. NED: Of course, sharp as a tack today, Alzheimer's Care Unit tomorrow,

NED: ...and that's expensive.
Am I right or am I right? Right right
PHIL: Bye, Ned.

NED: You've heard our jingle, of course.

PHIL: Jingle? **[GO]**

$\text{♩} = c.126$

NED:

rit.

A tempo

169 Primo Tempo ($\text{♩} = 85$)

PHIL: I'm leaving.

NED: God! It is so good to see you!

What are you doing for dinner?

PHIL: Busy!

NED: After dinner?

PHIL: Busy! (PHIL gets smashed in the face)

NED: Whoa! I've got a policy for that!

171-174 175a-175b

176 TOWNSPEOPLE:
ST: 177 178 179 180 181

Punx - su - taw - ney is a lit-tle town_ with a heart as big as a - ny town, as a - ny small

AB:

Punx - su - taw - ney is a lit-tle town_ with a heart as big as a - ny town, as a - ny small

182 183 184 185

town in the U. S. A. And there is no town grea - ter than

town in the U. S. A. And there is no town grea - ter than

186 187 188

Punx - su - taw - ney on Ground - hog, Ground - hog, Ground - hog.

Punx - su - taw - ney on Ground - hog, Ground - hog, Ground - hog.

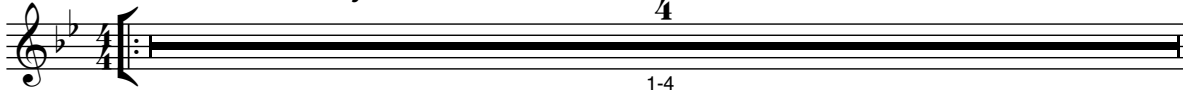
ATTACCA #7:
"Day 2-Punx Phil"

Day Two- Punxsutawney Phil

7

Jolly Polka (♩=124)

1 VAMP-Out Any Bar



TOWNSPEOPLE: Phil! Phil! Phil! etc.

RITA: Phil? Phil! Over here. No one told me it was so much fun, all the beachballs and funny hats, dancing to stay warm. I'm-

PHIL: You're Rita.

RITA: You remembered. How nice.

PHIL: Larry,

LARRY: Yeah.

PHIL: Quick. I need a good, hard slap in the face.

LARRY: Slap? Oh, I don't normally...

PHIL: Fine. Whatever. Rita.

RITA: No, I'm not going to-

PHIL: Hit me! (*Rita slaps Phil*)

RITA: Was that good?

PHIL: Very professional.

RITA: Thank you. Is something wrong?

PHIL: Yes. Everything's wrong.

RITA: Can you be more specific?

PHIL: It's just... very, very

RITA: Look just get through the...

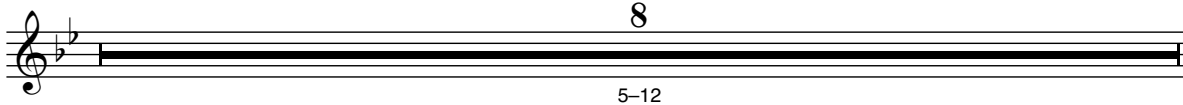
PHIL: Oh.

NANCY: Sorry.

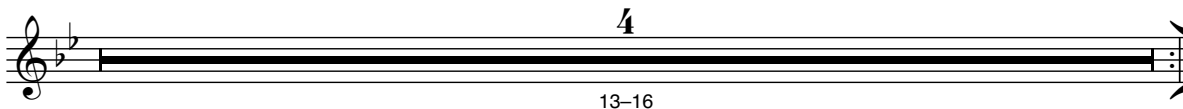
PHIL: Now that's what I'm -- hi there.

RITA: Hey Hasselhoff, let's just get through the segment and we'll sort it out later, okay?

PHIL: Sure.

RITA: You with me? (*chime*)

LARRY: Here we go.

RITA: Okay, it's groundhog time. (*airhorn*)PHIL: Hey-do I get paid per broadcast? **[JUMP TO m17]**

RITA: What?

PHIL: Fine. Larry. On me in three...

LARRY: Okay, we're on in 5,

PHIL: What? Rita...?

LARRY: Four.

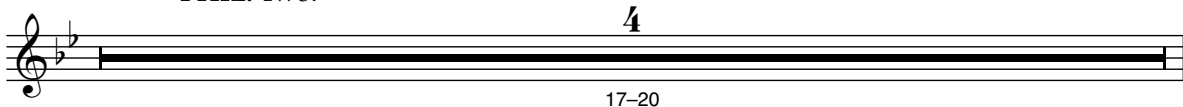
PHIL: Two.

LARRY: Three.

PHIL: He always does this.

LARRY: Two.

17



PHIL: It's Groundhog Day. Again. That must mean we're on the Knob, ...

29

PHIL: ...on Gobbler's Knob, here, waiting for the famous forecast, Phil's forecast, brought to you by the world's most groundhog weatherman, Punxsutawney Phil, who's about to tell us how much more winter we can expect.

31

39 TOWNSPEOPLE:

47

Day 2-Diary

8

RITA: Where are you going?
 PHIL: Back to bed.
 RITA: Should I call someone?
 PHIL: With what, a Dixie cup?
 RITA: Maybe I can help. Phil? **[START]**

SHERIFF: Phil.
 DEPUTY: Like the groundhog!
 BUSTER: Punxsutawney Phil! (*everyone laughs*)
 DEPUTY: Look out for your shadow, pal!
 (*Hearty laughter*)

VAMP-Vocals Last Time

(♩=120)

RITA:

1 Feb - ru - a - ry 2 se - cond: 3 First re - mote broad - cast. 4 G - h - D in__ Punx. P. A.

5 They all told me he would be an ass - hole.

TOWNSPEOPLE:

16 mor - row 17 spring__ will come_____ and 18 then 19 there will be

20 blue skies, my friend, 21 bright eyes and laugh - 22 ter. 23 To -

To -

24 mor - row there will be sun And if not to - mor - row

29 Per - haps the day af... 30 31

32 33 34 35 accel.

ATTACCA #9:
"Day Three"

36 37 38

Day Three

9

alarm clock goes off—4 beeps

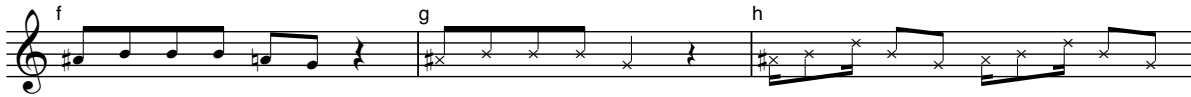


(RADIO pre-record)



Who is that? (who is that?) e - mer-ging from his bur - row? Who can see to - day_ what we won't see un - til to - mor - row?

DJ 1: Springer of the spring. Come on! DJ 1 & 2: Is it a squirrel? Is it a beaver?



Sha - man of the sha - dows, Spring - er of the spring, Is it a squir - rel? Is it a bea - ver?

DJ 2: Kind of both but not quite either!

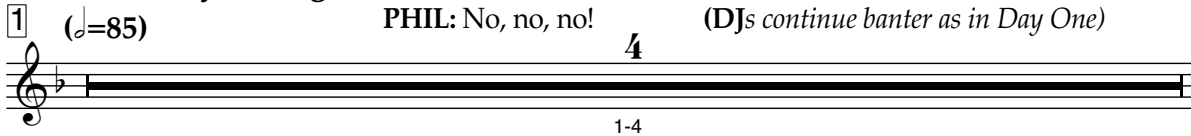
DJ 1 & 2: Groundhog Day!

DJ 1: That's right, woodchuck chuckers! It's—



Kind - a both, but not quite ei - ther! All the met - er - ol - og - ists the world has ev er known

Insistently, swung



1-4

PHIL: Don't ring! Don't ring! Don't—



5-7

16

8-23

TOWNSPEOPLE:

S/A/T1:

T2/B:

24 25 26 27

Aah Punx - su - taw - ney.

28 29 29a 29b

Ba - da - bup bup ba - da - dup ba - dup! Ba - da - bup bup ba - da - dup ba - dup!

CHUBBY MAN: Good morning!

PHIL: Ehh!

CHUBBY MAN: Off to see the-

PHIL: Bzzt!

CHUBBY MAN: Hey-think it'll-

PHIL: Aaah!

30 8

30-33

MRS. L: Oh Mr. Connors. Looks like a storm coming!

PHIL: Stop it!

MRS. L: Oh. Did you sleep well?

PHIL: No!

MRS. L: Well, how about some coffee?

PHIL: I don't want any coffee!

38 5

38-42

MRS. CLEVELAND: Good Morning! MRS. L: Oh, hi.

MR. CLEVELAND: I heard there's talk of a blizzard.

MRS. CLEVELAND: We're all going to turn into popsicles! **[GO]**

42 2 44 45

42-43

PHIL: Get me out of here!
MRS. LANCASTER: Oh, Mr. Connors will you be staying--?

50

12 62

50-58

DEBBIE: Hey! It's Phil Connors from...!
PHIL: Leave me alone. **FRED:** What a dick.

63

2 2

63-64 65-66

SHERIFF: Damn holster! **PHIL:** Again with the gun!

2 2

67-68 69-70

JENSON: Change, mister? **PHIL:** I said no!

71

3

71-73

TOWNSPEOPLE:

NED: Phil? Phil Connors?

73a 73b 73c

Phil! Phil! Phil! Phil!

PHIL: Ambulance!
NED: Wait. Phil? Don't tell me you don't remember me cause I sure as heckfire remember you.

74

3

74-76

PHIL: I need tests done. I need--
NED: Ned Ryerson! Needlenose Ned. Ned the Head. Come on, buddy.
 Case Western High, Ohio?

5

77-81

PHIL: What's happening to me????

3

Musical staff for Phil's first line, measure 82-84. The staff is empty, indicating a rest or a specific musical instruction.

82a

NED:

Musical staff for Ned's first line, measures 82b-82d. The staff contains a melody with lyrics: "Death will come to ev - 'ry - one. You got-ta love life, you got-ta love life, you got-ta love life in-".

83

CROWD:

Musical staff for the crowd, measures 84-86. The staff contains a melody with lyrics: "Phil! Phil! Phil! Phil! Phil! Phil! Phil! Phil!".

(NED:)

PHIL: Aaaah! God damn it!!

Musical staff for Ned's second line, measure 84-86. The staff contains a melody with lyrics: "-su- rance!".

NED: Whoah! I've got a policy for that!

PHIL: Help me!!

Musical staff for Ned's third line, measures 87-90. The staff contains a melody with lyrics: "Phil! Phil! Phil! Phil!".

8

Musical staff for Phil's second line, measure 91-98. The staff is empty, indicating a rest or a specific musical instruction.

Stuck

10

PHIL: Hello?
Can anyone help me?

*Bell tone as the HEALER
appears stage left*

HEALER: **PHIL:** Okay.

I have a de - gree. in al - ter - na - tive the - ra - py.

PHIL:

That's nice.

HEALER: **PHIL:** Maybe we should-

Took an on - line course for a week or two. I think we should be - gin with a nice

PHIL: Reiki?

— bit of Rei - ki. Un - block your chi. It's doo - be - doo - be tra - la - la. It's

(PHIL:)

What's chi?

ho - lis - tic the - ra - py. It's e - ner - gy, vi - bra - tions and some - thing mag - nets, and

(PHIL:)

What does that mean?

13 doo-be di-dd-ly pom pom pom. Now piss. Piss. Piss in - to this. I'll

(PHIL:)

What? I just... I just want...

HEALER:

16 a - na - lyze your i - so - topes and some - thing some - thing quan - tum quan - tum.

NATUROPATH: 19

18 I think you're al - ler - gic to glu - ten.

PHIL:

I'm stuck, I'm just... stuck. I'm... It's like I

21 Well I think cut-ting out glu - ten is the

22 feel like I'm trapped in a loop. Like I'm un-stuck in time... I'm

23

NATUROPATH:

24 smart-est so - lu - tion. 25 That or a diet__ of soup. 26 Made of mon-key fore skin.

PHIL:

fine. Soup? I

27

28 How a-bout 29 an e - ne- ma? Would you like an

think I've lost my mind. I can't seem to find my way out of.. What?

30 e - ne- ma? 31 Some es-sen- tial oils__ 32 or - ga - nic teas.

ex - i - sten- tial - ly I'm... es - sen- tial - ly I'm...

HEALER & NATUROPATH: 35

33 I don't e - ven 34 know if I be- lieve what I'm say -

Who needs e - ne- mas with friends like...

36 37

- in'. This guy is clear - ly nuts but he is des - p'rate and he's

**HEALER:
NATUROPATH:**

38 39 40

pay - in'. Sta - tis - tic - 'ly he might as well be sit - tin' home and pray - in'. For all the

41 42

good that I can do. I don't have a fric - kin' clue what I'm do -

43 (BOTH:) 44 45

- in'. Though there are things that we just don't know. It does n't mean you should - n't give giv - ing an

NATUROPATH:

46 47 48 *(Healer doesn't sing "I")*

an - swer a - go. Now o - pen your but - tocks a wee bit. I

PHIL:

I'm not sure how this will help...

**HEALER:
NATUROPATH:**

**PSYCHIATRIC
PHARMACOLOGIST:**

49 50 51 52

just want to get to the bot - tom of it. I have a P. h.

I'm stuck, I'm just stuck.

53

PHIL: Finally.

PHIL: Right.



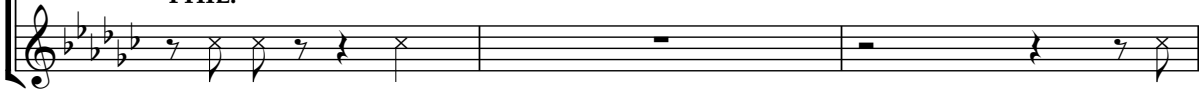
D. in psy - chi - at - ric phar - ma - co - lo - gy. I spe - cia - lise in men - tal ill - ness...

PSYCHIATRIC
PHARMACOLOGIST:



in cows. Let's treat your de - pres - sion with a course of Flu - ox - i - tal.

PHIL:



Oh good. What? I'm



You're not? you must be de - lu - sion - al. So



not de - pressed. (No.)

61

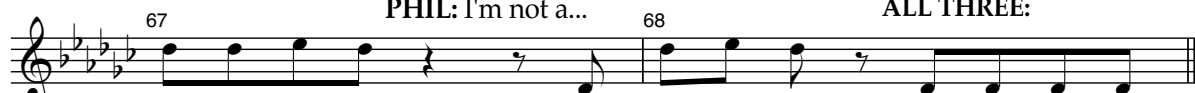


take some A - ce - pro - ma - zine and a cou - ple of Clo - cap - ra - mine. And qui - et - ly I'd ad - vise ya to



try this tran - qui - li - zer. Al - though may - be you should just take half. It says

PHIL: Ok.



whole ones for cows, and half for calfs. I don't e - ven

PHIL: I'm not a...

ALL THREE:

69 **HEALER:** **PHIL: I'm**
NATURO & PHARM: 70 71

know if I be-lieve what I'm say - in'. This guy is clear-ly nuts but he is des-p'rate and he's

PHIL: Stuck.

72 73 74
 pay - in'. Sta - tis - tic - 'ly he might as well be sit - tin' home and pray - in'. For all the

SCIENTOLOGIST:

75 76
 good that I can do. I don't have a fric - kin' clue. In my me -

77 **AA PERSON:**

78 79
 - di - cine cup-board there's a bunch of L. Ron Hub-bard. There are on - ly twelve steps; and they

NATUROPATH: **PRIEST:**

80 81 82
 should-n't take long. We just need a sam - ple of your stool and your se - men. You have

PSY. PHARM.:

83 84
 Sa - tan with - in you; we must ex - or - cise your de - mons. Take this pill.

85 **SCIENTOLOGIST:** **NATUROPATH:** **HEALER:** **NATUROPATH:** **PSY. PHARM.:**

86 87
 Read this book. Eat your veg - 'ta - bles un-cooked. It's your kar - ma! It's just tox - ins! It's for

SCIENT.: C-C₆
 NATURO.: C-D₆
 HEALER: D₆-G₆
 PHARM.: D₆-E₆
 AA: G₆-D₆
 PRIEST: C-D₆

ALL EXPERTS:

88 con - sti - pa - ted ox - ens. Well that ought to loo - sen you up._____

89

90

PHIL:
 I am

HEALER/PHARM./PRIEST:
 NATUROPATH/SCIENT./AA:

91

92

93

94

I don't e-ven know if I be-lieve what I'm say - in'. This guy is clear-ly

stuck!_____ O- kay... One: I'm still sleep - ing and this-I'm just dream-ing it.

95

96

97

nuts but he is des-p'rate and he's pay- in'. Sta - tis - tic - 'ly he might as well be sit - tin' home and

Two: it's a prank and ev - 'ry - one's in on it. Three: it's a flash - back from

**HEALER/PRIEST:
NATURO./PHARM.:
SCIENT./AA:**

**NATURO. temporarily
moves to top part*

98 pray-in'. For all the good that I can do. I don't have a fric-kin' clue what I'm do-
99
100 when I was twen-ty and ate ma-gic mush-rooms and thought I was A-qua-man.

**HEALER/PHARM./AA:
NATURO./SCIENT./PRIEST:**

101 -in'. Though there are things that we just don't know. It does n't mean you should-n't give giv-ing an
102
103 Four: it's some kind of re-a-li-ty show. Five: it's am-ne-si-a.

NATURO.: B \flat -C \flat -D \flat
SCIENT.: B \flat -G \flat -B \flat
PRIEST/HEALER: D \flat -D \flat -G \flat
PHARM.: B \flat -C \flat -D \flat
AA: B \flat -C \flat -B \flat

104 an-swer a-go. You just have to o-pen your mind. that'll be
105
106 Six: it's a stroke. I think I am los-sing my..

PHARM:
AA/NATURO.:
SCIENT:
HEALER/PRIEST:

PHIL: What the.. **PRIEST:**

PHIL: Fine.

107
five - hun - dred bucks.

108
A check is fine.

109 110 111 112 113 114

SCIENT.:
Xe-nu

PRIEST:
Je-sus

PHARM.:
NATURO.: Ox-en
E-ne-ma

AA:
HEALER: To-xins
Kar-ma

GUS & RALPH:
Al-co-hol!

APPLAUSE SEGUE # 11:

Nobody Cares

11

GUS: Six more weeks of winter.
 RALPH: Yep. That's a long time.
 GUS: Now, did you actually SEE the groundhog see his shadow?
 RALPH: Well, his eyes were open.
 GUS: Yeah. But you know how you can look at something but your mind is somewhere else?
 RALPH: So, you think he was daydreaming?
 GUS: Or you know, kind of planning out his schedule.
 Did you know that in Punxsutawney they got only one word for "snow"?
 RALPH: What is it?
 GUS: Hey, take it easy buddy.
 RALPH: Whatever happened, it can't be that bad.
 PHIL: Really? How would you like it if you were stuck in one place and every day was exactly the same and nothing that you did made any difference? **[to m29]**

Freely, con ubriachezza

29 GUS: 30 $\text{♩} = c.108$ 31 32 or: "them"

I wake up hung - o - ver, I go to bed smashed, Like an al - co - ho - lic ham - ster on one of those li - ttle

33 34 35

whee - ly things. Ev - 'ry eve - ning, the same. Ev - 'ry mor - ning, the pain. I start

36 37 38 39

drin - kin' at ten. And by noon I'm not feel - in' things No - bo - dy cares what I'm talk - ing a - bout.

RALPH:

Ooh _____ (burp)

GUS:

swa - llow it man, just swa-llow it Y'o-

oh shit, I just gone thrown up in my mouth.

-pi-nions or y'vo-mit Ei-ther way__they don't want it And I think I had a point there But the

RALPH:

What's your point_____

GUS:

point is, it don't ma - tter__ Cos it's point - less ha - ving points a - ny - way__

what is your point - less ha - ving points a - ny - way__

GUS:

No - bo - dy cares__ what I say No - bo - dy cares

RALPH:

No - bo - dy cares__ what I say

53 54 55

— what I do — What's the point of bo-the-ring — If no one else is bo-thered I was

No-bo-dy cares what I do — No one else is bo-thered...

56 57 58 GUS:

born in this town — and I'm gon-na die — here too. I

RALPH:

...born in this town — and I'm gon-na die — here too. I

59 60 61 62

wake With a head-ache I take a piss I of-ten miss I of-ten git A li-ttle bit On the floor — I eat a piece of

wake With a head-ache I take a piss I of-ten miss I of-ten git A li-ttle bit On the floor —

63 64 65

toast That I found toas-ted In the toas-ter Then I goes To get my ja-cket By the rack by the back door.

toast That I found toas-ted In the toas-ter Then I goes To get my ja-cket By the rack by the back door.

#11 – Nobody Cares

66 67 68

— And then I get in-to my truck And drive a block to Ral-phia's shop It's al-ways shut, I pick 'im

— truck And drives a block to Ral-phia's shop It's al-ways shut, he picks me

69 70

up And drive us up To Run-ning Rock— And shoot some cans And crack some

up And drive us up To Run-ning Rock— And shoot some cans And crack some

71 72

cans And shoot the breeze A - bout the wea - ther Or a sports team Or a car...

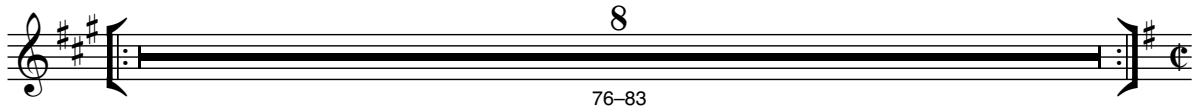
cans And shoot the breeze A - bout the wea - ther Or a sports team Or a car...

73 74 75

— And af - ter that, the bar.

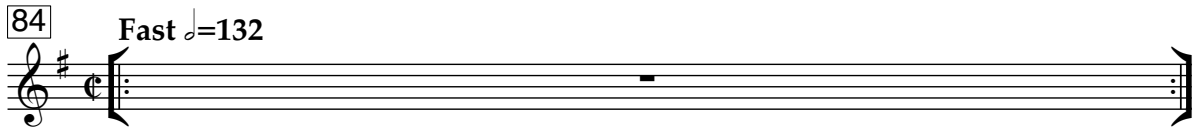
— And af - ter that, the bar.

#11 – Nobody Cares

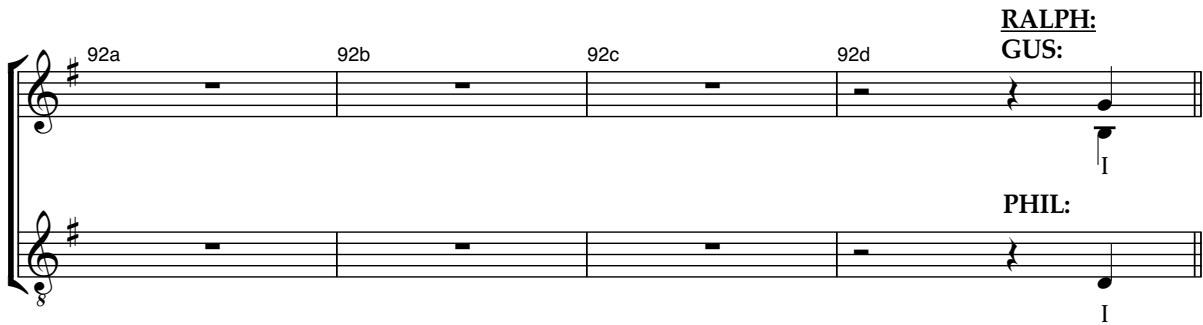
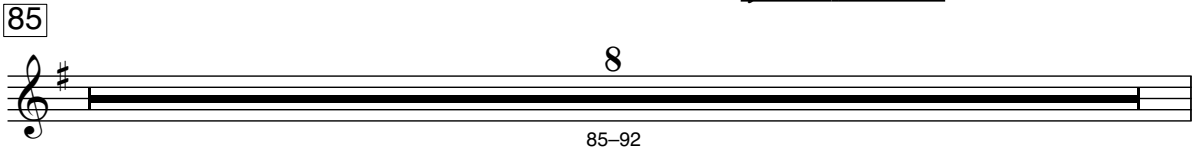


RALPH: Gus? I think we should call it a night.
GUS: Yeah, yeah. can barely walk. I'll get the truck. Where's my keys?
PHIL: How do I make it stop? No matter what I do, every day is today. Even tomorrow.
GUS: Tomorrow is today?
PHIL: It will be tomorrow.
RALPH: Then today is already tomorrow.
GUS: Other way around.
RALPH: So when's yesterday?
GUS: It's today, Ralph.
RALPH: Oh. So if yesterday is today then there is no tomorrow tomorrow.

PHIL: Exactly. There's no tomorrow **[JUMP to m84, drum groove starts]** tomorrow.
GUS: See!



PHIL: With no tomorrow we could eat anything and never get fat.
GUS: Yeah.
RALPH: Like flapjacks!
PHIL: We could drink anything.
GUS: Wait—
PHIL: And never get hung-over.
RALPH: Go on.
PHIL: No cholesterol. No lectures. No limits. No rules. We could do whatever we want.
GUS & RALPH: We could do whatever we want! **[JUMP TO m85]**



93

wake with a___ head - ache, I take a piss,___ I of - ten miss, I of - ten get a lit - tle

wake with a___ head - ache, I take a piss,___ I of - ten miss, I of - ten get a lit - tle

bit on the floor.____ I some-times try___ to clean___ the mess_ I makes from my mis-takes

bit on the floor.____ I some-times try to clean___ the mess_ I makes from my mis-takes

___ but for whose sake am I mak - ing all this eff - fing eff - ort for?___ I wake up___ each

___ but for whose sake am I mak - ing all this eff - fing eff - ort for?___ I wake up___ each

RALPH (stems up):

GUS (stems up):

PHIL (stems down):

109

mor-ning to the same damn day! There seems to be jack shit that I can

ENS. WOMEN:

Mor-ning... same damn day! Shit that I can

ENS. MEN:

Mor-ning... same damn day! Shit that I can

114

do or say! I got no voice, I got no vote, I got no

do or say! Voice, I got no vote, I got no

do or say! Voice, I got no vote, I got no

[*police siren*]

119 120 121 122 123
way to change a god-damn thing. I think that's the pigs!
GUS:

CRUNCH sfx

PHIL: 124

RALPH:
GUS/PHIL: 126

125 127 128

Who gives a fig? No - bo - dy cares what I
No - bo - dy cares what I
No - bo - dy cares what I

129

do. No - bo - dy cares if I'm a - live. Ut - ter - ly un - in - flu - en - tial,

do. No - bo - dy cares if I'm a - live.

do. No - bo - dy cares if I'm a - live.

Detailed description: This block contains the first system of music, measures 129 through 134. It consists of three staves. The top staff is the vocal line, starting with a box around the measure number '129'. The lyrics are: 'do. No - bo - dy cares if I'm a - live. Ut - ter - ly un - in - flu - en - tial,'. The middle staff is a vocal line with lyrics: 'do. No - bo - dy cares if I'm a - live.'. The bottom staff is a piano accompaniment line with lyrics: 'do. No - bo - dy cares if I'm a - live.'. The music is in G major and 4/4 time.

135 136 137 138 PHIL: 139

no re - grets_ and no po - ten - tial, ev - 'ry turn in - con - se - quen - tial. Fuck it dude, let's

No re - grets_ and no po - ten - tial, ev - 'ry turn in - con - se - quen - tial.

No re - grets_ and no po - ten - tial, ev - 'ry turn in - con - se - quen - tial.

Detailed description: This block contains the second system of music, measures 135 through 139. It consists of three staves. The top staff is the vocal line, with lyrics: 'no re - grets_ and no po - ten - tial, ev - 'ry turn in - con - se - quen - tial. Fuck it dude, let's'. The middle staff is a vocal line with lyrics: 'No re - grets_ and no po - ten - tial, ev - 'ry turn in - con - se - quen - tial.'. The bottom staff is a piano accompaniment line with lyrics: 'No re - grets_ and no po - ten - tial, ev - 'ry turn in - con - se - quen - tial.'. The music is in G major and 4/4 time. Measure 139 is marked 'PHIL:'.

#11 - Nobody Cares

141

140 drive. No - bo - dy cares what I

fp — doppler —

142 143 144

145

146 say. No - bo - dy cares a - bout my life.

147 148

say. No - bo - dy gives a fly - ing

say. No - bo - dy gives a fly - ing

#11 - Nobody Cares

RALPH:

149 150 151 152

Ut - ter - ly un - in - stru - men - tal. No in - su - rance, no in - tent. Well

fut - ter - ly un - in - stru - men - tal. No in - su - rance, no in - tent.

T1: **T2/B:** **T:** **B:**

fut - ter - ly un - in - stru - men - tal. No in - su - rance, no in - tent.

GUS:

153 154 155 156

ac - tual - ly, I've got den - tal. O - kay, well, that's nice.

GUS: You sure we won't get in trouble?

PHIL: Who cares? Don't you guys get it? I'm free! Tomorrow's nobody's going to remember anything.

RALPH: I don't even remember getting into the truck. [*Police siren*]

PHIL: For the first time there's no one telling me what to do.

GUS: Uh, Mister?

PHIL: Clean your room. Do your homework. Get a job. No, a better job.

GUS: Uuuuh-

RALPH: Hey, Mister?

PHIL: Never cut in line. Never skip a payment. Never drive on the railroad tracks. [**JUMP to m173**]

157

16

157-172

GUS & RALPH: AAAAAAAAAAAAAAhhhh!!!

173

2 175 175a 175b ENSEMBLE:

173-174

And I'm

And I'm

176

GUS: Uh, Mister...? PHIL: Yeah, I see it.

177 178 179

Not sure what the point___ is, but the point is, it don't mat - ter

Not sure what the point___ is, but the point is, it don't mat - ter

PHIL: I think he's going to swerve first.

180 181 182 183

point is, it don't mat - ter 'cause...

point is, it don't mat - ter 'cause...

184 **RALPH:**
GUS/PHIL:

No - bo - dy cares what I

ENSEMBLE:

No - bo - dy cares what I

188 **189** **190** **191**

do. No - bo - dy cares if I'm a - live.

192 193 194

Ut - ter - ly un - in - flu - en - tial, no re - grets and

live. No re - grets and

live. No re - grets and

195 196 197

no po - ten - tial, ev - 'ry turn in - con - se - quen - tial.

no po - ten - tial, ev - 'ry turn in - con - se - quen - tial.

no po - ten - tial, ev - 'ry turn in - con - se - quen - tial.

198

8

198-205

56

206-237h

238

ENSEMBLE (Sop/Alt):

239 240
And I'm Not sure what the point__

ENSEMBLE (Ten/Bar):

And I'm Not sure what the point__

241 242 243 244
__ is, but the point is, it don't

__ is, but the point is, it don't
CRASH!

245 246 247 248 249
mat-ter Not sure what the point__ is.

mat-ter Not sure what the point__ is.

250 251 251a 252b
"s" point is, it don't mat-ter 'cause...

point is, it don't mat-ter 'cause...

252 **RALPH:**
GUS/PHIL:

No - bo - dy cares what I

ENSEMBLE:

No - bo - dy cares what I

256

do. No - bo - dy cares if I'm a - live. Ut - ter - ly un -

do. No - bo - dy gives a fly - ing fut - ter - ly un -

do. No - bo - dy gives a fly - ing fut - ter - ly un -

261 262 263 264 265

- in - flu - en - tial, no re - grets and no po - ten - tial, ev - 'ry turn in - con - se - quen - tial...

- in - flu - en - tial, No re - grets and no po - ten - tial, ev - 'ry turn in - con - se - quen - tial...

- in - flu - en - tial, No re - grets and no po - ten - tial, ev - 'ry turn in - con - se - quen - tial...

266 Screech **Crash** **PHIL:** **GUS:**

267 268 269

Ut - ter - ly re - per - cus - sion free. Though

RALPH:

270 271 272 273

ar - gua - bly not for that tree. I think I pooped my dun - ga - ree.

ALL:
(except Deputy/Sheriff)

274 275 276 277

No con - se - quence at all.

Strut (Philandering)

12

SHERIFF: Easy there, buddy.
PHIL: Ow! these things are tight.
SHERIFF: Come on. I've got a nice little cell for you.
(THEY exit, and a cell door slams shut.)

alarm clock – 4 beeps

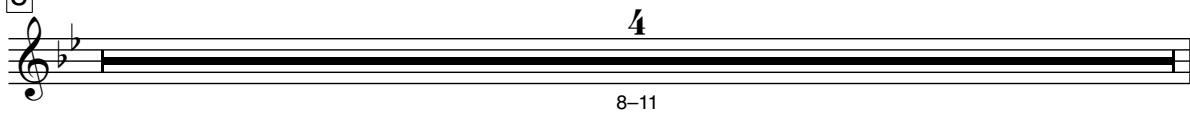


(On track) Who is that? (who is that?) e - mer - ging from e - mer - ging from mer - ging from

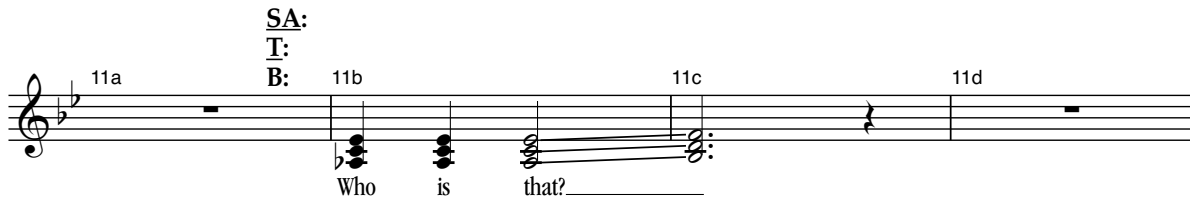


mer - ging mer - ging mer - ging mer - ging mer - mer mer - mer mer - mer mer - mer mer - mer mer - mer mer - mer

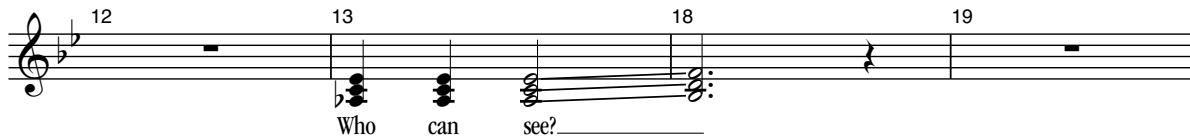
8 **Funk swing** **PHIL:** Yeah... I can do whatever I want!



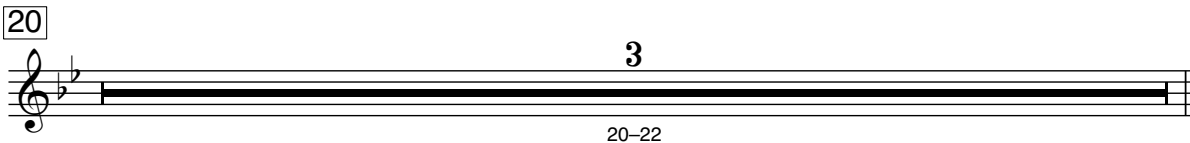
4
8-11



SA:
T:
B: 11a 11b 11c 11d
Who is that?



12 13 18 19
Who can see?



20 3
20-22

CHUBBY MAN: Good morning!

PHIL: Yes it is!

CHUBBY MAN: Off to see the-

PHIL: Yes I am!

CHUBBY MAN: Hey, do you think it'll be-

SAT:

B (except CHUBBY):

23

24 25 26

Ba-dat da-doh ba - dat da - doh_ Ba-dat da-doh ba - dat da-doh da - yum

26a

4

PHIL: Good morning, Mrs Lancaster.

MRS. LANCASTER: Oh, Mr. Connors. Looks like a storm-

PHIL: Did you see those storm clouds?

MRS. LANCASTER: -don't you think? Uh, did you-

PHIL: Slept like a baby.

MRS. LANCASTER: -sleep well? Would you like-

29

30-32

MRS. LANCASTER: -some coffee?

MRS. CLEVELAND: Good morning!

MRS. LANCASTER: Hi!

MR. CLEVELAND: I heard there's talk-

PHIL: There's a blizzard on the way.

33-36

MR. CLEVELAND: -of a blizzard.

PHIL: Popsicles!

37-40

PHIL: And you have a great day!

MRS. LANCASTER: Will you be-

PHIL: Chance of departure-

MRS. LANCASTER: -staying an extra-

PHIL: -zero percent!

41-44

45 46 SA: 47 T: 48 B: 49

Who is that? _____

50 MEN: 51 52

e - mer - ging from his bur - row.

DEBBIE: Hey! It's Phil Connors, from
FRED & DEBBIE: *Good Weather*
with Phil Connors!
PHIL: Hi! I'm Phil.
FRED: I'm Fred Kleiser.
PHIL: Freddie.
FRED: This is Debbie.
PHIL: Debbie.

53 2 55 56 ALL (except FRED/DEBBIE):

53-54 SA: T: B: Who can see? _____

57 3 58-60

FRED: I'm such a fan.
 Happy Groundhog Day.

Men (low octave):
T1:
T2:
B: 62 3 63 64

(Phil kisses Debbie) *(Phil finishes kissing Debbie)*

61 62 63 64

Is it a bea - ver?

PHIL: Happy Groundhog Day.
FRED: What a nice guy.
DEBBIE: Yeah.

4 65-68

(gun drop) **SHERIFF:** Damn holster! **ALL VOICES:**

69 72

Who is that?

JENSON: Change, Mister? *(gives Jenson the finger)*

PHIL: **ENS.:**

73 77 78 79

3

74-76 Boom! Phil! Phil! Phil! Phil!

NED: Phil? Phil Connors?
PHIL: Ned Ryerson? **NED:** Bing!

80 6

81-86

GROUP A LADIES:

87 88 89 90

Punx - su - taw - ney, U. S. A. And

GROUP A MEN:

Punx - su - taw - ney, U. S. A. And

GROUP B LADIES:

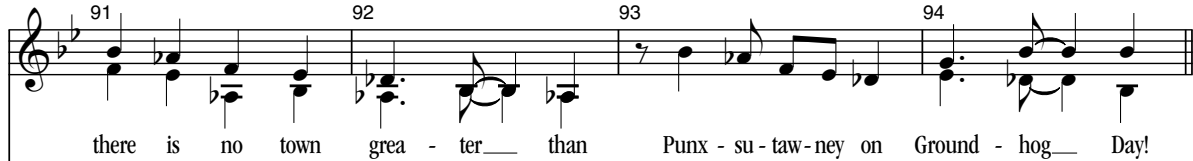
Penn - syl - va - ni - a, U. S. A. And

GROUP B MEN:

Penn - syl - va - ni - a, U. S. A. And

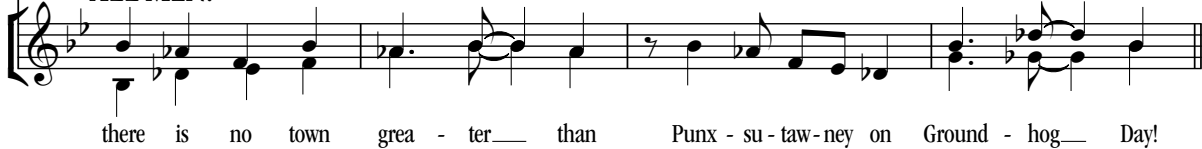
ALL LADIES:

91 92 93 94



there is no town grea - ter than Punx - su - taw - ney on Ground - hog Day!

ALL MEN:



there is no town grea - ter than Punx - su - taw - ney on Ground - hog Day!

RITA: Phil? Phil! Over here. No one told me it was so much fun,
all the beachballs, and funny hats, dancing to stay warm. I'm- What's he doing?

95



6

95-100

PHIL: Hi.

NANCY: Hi.

PHIL: What's your name?

NANCY: Uh, Nancy. Nancy Taylor.

101



4

101-104

PHIL: What high school did you go to?

NANCY: What?

PHIL: What high school?




4

105-108

NANCY: Lincoln High. Can I help you with-

PHIL: Who was your English teacher?

NANCY: I'm sorry?

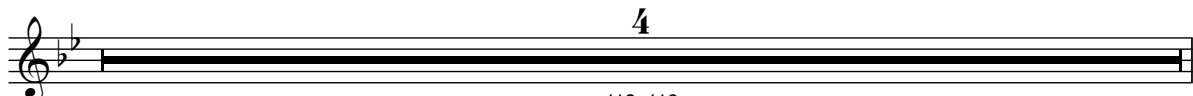


4

109-112

PHIL: English teacher?

NANCY: Mrs Walsh.



4

113-116

PHIL: Right. Nancy Taylor. Lincoln High School. Mrs. Walsh. Thank you.

NANCY: Hey!

RITA: Hey, can we do this now?

PHIL: Not today.

LARRY: Phil, where are you going?

Musical notation for measures 116a-116b and 117-118, featuring a treble clef, a key signature of one flat, and a 2-measure rest.

119 LADIES:

There is no town grea - ter than Punx - su - taw - ney...

MEN:

There is no town grea - ter than Punx - su - taw - ney...

RITA: Phil? Phil! Over here. No one told me it was so much fun, all the beachballs, and funny hats, dancing to stay warm. I'm— Hey, where's he going?

123

Musical notation for measures 123-128, featuring a treble clef, a key signature of one flat, and a 6-measure rest.

PHIL: Nancy? Nancy Taylor?

NANCY: Uh—

PHIL: Phil Connors!

NANCY: Phil...?

129 **S/A/B:**
T: mp

Ba dap ba da dup Ba dap

PHIL: Lincoln High School. Mrs Walsh's english class.

NANCY: Wow.

PHIL: Wow.

NANCY: You and I were the same year?

Ba dap ba da dup Ba dap

PHIL: Yeah, well I transferred from Canada. So you subtract.
NANCY: Right. I was never good at math.
PHIL: I remember. You look amazing!

137

4

137-140

NANCY: Phil Connors!
PHIL: Listen, I have to do this report-

141 142 143 144

Ba dap ba da dup Ba dap Ba dap

NANCY: You're a reporter?
PHIL: Yeah with the *New York Times*.

145 146 147 148

Ba dap ba da dup Ba dap Ba da

NANCY: Wow! **NANCY:** Yes! Definitely!
PHIL: But maybe after we could-

149

bow

2 3

PHIL: So you'll wait right here?
NANCY: I will!

153 154 155 156

Ba-dat da-doh Ba-dat da-doh ba - da-da-da-doh da - doh

ba - dat da - doh_ ba - da-da-da-doh da - doh

RITA: Hey, can we do this now?

PHIL: Wait your turn.

Musical score for Rita and Phil, measures 157-159. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: Ba - dat da - doh ba - dat da - doh Ba - dat da - doh.

Musical score for Group A and Group B, measures 160-164. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: Ba - ba - ba - ba Punx - su - taw - ney. It's a lit - tle town with a heart as big as a - ny. *n.b.*

165 166 167 168

There is no town grea - ter than

town. Punx - su - taw - ney on Ground - hog

169 170 171 172

173

28

173-200

VAMP

201 202 203

2

203-204

#12 - Strut (Philandering)

SHERIFF: I'll open up.

207 ♩=85 PHIL: Car. ↓ PHIL: Clock. ↓

208 209

Ooh Ooh

Ooh Ooh

PHIL: 210 SHERIFF: Damn holster. 211 SHERIFF: Wilbur? Wilbur? 212

Three, two, one...

Phil - lip of Punx - su - taw - ney.

Phil - lip of Punx - su - taw - ney.

LARRY:

213 214 214a

Five, four, three, two...

Ah

Ah

Funk Swing (♩=85)

215

40

RITA: What an asshole!
 EVERYONE: Heeey.
 RITA: I'm sorry.
 (RITA sits down) [GO]

One Day

Conversational

1 RITA: 2 3
 I was brought up in taf - fe - ta dress - es. And taught to be pret - ty and

4 5 6 7
 pre - cious spen - ding my play - times with pla - stic prin - ces - ses Who all had those bo - dies! Just ut - ter - ly

8 9
 lu - di - crous min - is - cule waists and huge boobs, and it's

10 11 12
 all nip - ple - less and no pubes And no creas - es I mean, Je - sus, It's pret - ty con -

13 14 15
 -fus - ing E - spec' - ly at six. In that fai - ry - tale

16 17 4 18 19
 world all the girls end up hap - py ev - er af - ter, Woo - ing their knights in shin - ing ar - mor. But some

20 21 22 23
 nights down the track You can bet they'll be trapped Spend - ing nights in, shin - ing ar - mor. While their

A tempo

24

knights spend their nights at a bar— Or at a ball with some har - lot I'm not bit - ter It's just

27

rall.

bet - ter that I don't fall for all that Ro - man - tic bull - shit now that I'm ol - der. Al-though I

30

don't mind the thought of being tossed o - ver a shoul - der, and trot - ted

32

off to some man - sion by some rug - ged - ly hand - some Man in a fire - man hel - met And

34

♩ = 60

have him just use me for sex As I say, It's a lit - tle com - plex.

Deliberate

39

One day, — some day, — my

41

prince may come, but it does - n't seem like - ly. And ev - en if he came and he

44

liked — me, it's like - ly he'd be not quite my type. —

47

Some day, they say, he'll come riding up on the
back of a horse, but of course, I'm allergic to horses.

53

How will I tell him? He'll just have to sell him.

BUSTER: Isn't he cute? Look at those teeth. Look at em! See there, Billy? He's smiling at me! And yet there's a hint of sadness.

PHIL: Rita-

RITA: Hey, there you are.

BUSTER: I guess we're off to the banquet.

BARTENDER BILLY: See you, Buster.

RITA: What have you been up to all day?

PHIL: Just weather stuff.

RITA: Isn't this town great? I'm actually kind of glad we got a free day. Did you see the weather museum?

PHIL: Sure.

RITA: The ice sculpture, the chili cookoff, the little carnival ride-

PHIL: Oh, yeah. Hey, can I buy you a drink?

RITA: Sure.

PHIL: I'll have a Jim Beam, straight up.

BARTENDER BILLY: For you, Miss?

RITA: Sweet vermouth on the rocks with a twist, please.

PHIL: (*memorizing*) With a twist. **[JUMP to m 71]**

55 $\text{♩} = 60$ HOTEL BAR 1-Jump to m71 on cue (end of bar)

40

71

3

BUSTER: Isn't he cute? Look at those teeth. Look at em! See there, Billy? He's smiling at me! And yet-

PHIL: Rita-

RITA: Hey, there you are.

BUSTER: I guess we're off to the banquet.

BT BILLY: See you, Buster.

PHIL: Isn't this place great? The weather museum. The ice sculpture. The chili cookoff, the little carnival ride.

RITA: I know!

PHIL: Kind of glad we got a free day.

RITA: I was just thinking that.

PHIL: Wow, no kidding. Hey, can I buy you a drink?

RITA: Sure.

PHIL: I'll have a sweet vermouth, rocks with a twist, please.

BARTENDER: For you, Miss?

RITA: The same. That's my favorite drink.

PHIL: Mine, too! It always makes me think of Rome, the way the sun hits the buildings. A toast?

RITA: What shall we drink to?

PHIL: How about, to us.

RITA: I don't think so. How about "to the groundhog"?

PHIL: Really?

RITA: Punxsutawney Phil!

PHIL: Sure. To the Groundhog. (PHIL *spits drink*) Oh dear Lord! **[JUMP to m88]**

HOTEL BAR 2-Jump to m88 on cue (end of bar)

88

BUSTER: Isn't he cute? Look at those teeth. Look at em! See there, Billy? He's smiling at me!

PHIL: Rita!

RITA: Hey, there you are.

BUSTER: I guess we're off to the banquet.

PHIL & BARTENDER: See you, Buster!

PHIL: What a fun town! Can I buy you a drink?

RITA: Sure.

PHIL: I'll have a sweet vermouthe, rocks with a twist, please.

BARTENDER: For you, Miss?

RITA: The same. That's my favorite drink.

PHIL: Huh! Mine, too. It always makes me think of Barthelona. I'm just glad we got a free day.

RITA: You know, I was just thinking that!

PHIL: Wow. No kidding. A toast?

RITA: What shall we drink to?

PHIL: How about, to the Groundhog!

RITA: To the Groundhog!

PHIL & RITA: Punxsutawney Phil!

PHIL: That's my name, too. What a sexy laugh you have. Why don't we take this upstairs?

[JUMP to m103z]

HOTEL BAR 3-Jump to m104 on cue (end of bar)

89

15 25

89-103 103a-103y

103z rit. 104 RITA: 105 Conversational, with momentum 106

I went to school with a girl, I re - mem - ber her well. She was
 pret - ty smart and pret - ty as hell. Her folks had a farm but she would - n't -
 stay of course. She wan - ted Prince Char - ming so she went to L. A. of course. Ma - naged to se -
 -duce a fa - mous ac - tor or pro - du - cer, shack - ed up in a house in the hills with a

107 108 109 110 111 112 4

113 Rhythmically 114 115

116 117 118



cat and a jui - cer... And a fan - cy car — and a ten - nis court. But the guy


119 120



— was - n't quite the catch she thought she'd caught. He

121 Heavier groove, more laid back

122 123




treats her like trash, and then, you know the drill, takes his cat and his cash and finds

124 125 126



some youn - ger girl. So she's left with this stu - pid Cor - vette, and an

127 128 129



emp - ty swim - ming pool — which she fills with re - gret. Smart girl, but kind - a

130 131 132



dumb. And I'd ra - ther be lone - ly than sit on my fan - ny,

133 134 **rall.** **135** A tempo



wait - ing for my prince to come. — One day,

136 137 138



some day — he'll come — sweep - ing in — and sweep me off my feet. And

139 140 141

spend the next four dec-ades want-ing to cheat on me, get-ting less hand-some and

142 143

fight-ing his dra-gons.

RITA: Oh, a gentleman.
 PHIL: That's me. All over.
 RITA: You were saying?
 PHIL: Just that I feel people place too much emphasis on success. "Success." What is that?
 RITA: That's so true.
 PHIL: I wish we could all live in the mountains at high altitude.
 RITA: I'm already a million miles from where I started in college.
 PHIL: You weren't in broadcasting or journalism?
 RITA: Believe it or not, I studied eighteenth-century French poetry.
 PHIL: What a waste of time!
 RITA: You're such a dick.
 PHIL: I mean, for someone else, that would be an incredible waste of—
 RITA: Just stop talking!
 PHIL: Gah, so close! **[JUMP to m167]**

144 RESTAURANT 1—Jump to m167 on cue

16

144-159

VAMP—out any bar

8

167

4

RITA: Oh, a gentleman.
 PHIL: That's me, all over.
 RITA: You were saying?
 PHIL: Just that I feel people place too much emphasis on success. "Success." "Success."
 I mean what is that, anyway?
 RITA: That's so true.
 PHIL: I wish we could all live in the mountains at high altitude.
 RITA: I'm already a million miles from where I started in college.
 PHIL: You weren't in broadcasting or journalism?
 RITA: Believe it or not, I studied eighteenth-century French poetry.
 PHIL: "*La fille que j'aimera sera comme bon vin qui se bonifiera un peu chaque matin.*"
 RITA: You speak French.
 PHIL: *Oui. Voulez-vous faire un soixante-neuf avec moi?*
 RITA: "*Soixante...*" Ew!
 PHIL: Really?
 RITA: Just—
 PHIL: Or missionary is good.
 RITA: Stop already.
 PHIL: You can be on top.
 RITA: Grow up, Phil.

[RITA storms out – JUMP to m192]

RESTAURANT 2—Jump to m192 on cue

168

16

VAMP—out any bar

8

184–191

RITA: Oh, a gentleman.	RITA: I'm not looking.
PHIL: That's me, all over.	PHIL: But if you were.
RITA: You were saying?	RITA: I don't have an image. I'm just going to
PHIL: People place too much emphasis on... Blah, blah, yadda yadda yadda.	know it when I see it.
Never mind. Can we just skip ahead?	PHIL: You've never thought about it.
RITA: What?	RITA: Well, sure, I've thought about it.
PHIL: Just tell me. What do you like in a guy?	PHIL: See? One thing.
RITA: Phil—	RITA: Good sense of humor?
PHIL: Hypothetically. I'm interested.	PHIL: Huh? What else?
What are you looking for?	ROTA: Modest.
	PHIL: Yes! That's a great quality. For me modesty is second only to humility. My humility is legend!

192

3

193

RESTAURANT 3

16

193–208

209 RITA: 210 211

He'd know what to wear, he'd have a full head of hair, and his

212 213 214

eyes will be brown, or blue, or green, well I don't care. And his bo-dy would be toned with those

215 216 3 217

pecs like you get at the gym. But he won't spend all his time at the gym. And he'll

218 219 220

love read - ing books. He'll be an ex - cel - lent cook. He'll be good - look - ing but not too a - ware

221 222 223

— of his looks. He'll be ten - der but tough and smart, but not smug, and at -

PHIL: This is a guy we're talking about, right?

224 225 226a

-ten - tive but not fawn - ing and he'll smell good in the mor - ning and he'll dance...

227 228 229

...and like hik - ing and bak - ing and bik - ing. I'm not pic - ky I just ask that he

230 231 232

likes me and I like him. And I'd ra - ther be a - lone if the on - ly o - ther op - tion is suc -

233 234 4 3

cumb and set - tle down with some con - de - scen - ding clown with a great

235

236 6

ra - ting from some da - ting ser - vice. Some self - pro - fess - ing mis - ter per - fect. A - no - ther

237 3 238 239

nar - cis - sis - tic le - gend made a mil - lion out of hedge funds. A - no - ther sex - u - al - ly in - ef - fec - tual,

240 241

self - ob - ses - sing met - ro - sex - ual, pseu - do - in - tel - lec - tual get - ting

242 243

drunk and ex - i - sten - tial ev - 'ry time the Steel - ers lose a

PHIL: On it!

244 245 246

game. Thanks, but per - haps some oth - er day.

247

248 249 250

One day, — some day, — my prince may come, but I won't hold my breath. — There's

251 252 253 254

on - ly di - vor - cees and weir - dos left. And weird is fine, but not all the time. —

255

256 257 258

One day, some day, my... prince will come, so the fai - ry - tales said,

259 260 261 262

thir - ty years la - ter it's still in my head, that if I screw a frog I will wake in a four po - ster

PHIL: Come on. Over here. This is the perfect spot.
(Scene continues)

263 **SNOWBALL FIGHT 1-Vamp**

6
264-269

bed.

11 21
270-280 280a-280u

RITA: You love me?

PHIL: Yes. Isn't it obvious? Plus, I just said it.

RITA: We don't even know each other.

PHIL: But I know you. Rita, you're everything I want.

RITA: What are you doing?

PHIL: This is meant to be.

RITA: I don't know what... Stop! (RITA slaps him.)

[STOP MUSIC ON SLAP]

RITA: Grow up, Phil.

281 **PHIL:** Wait. Rita. Could you tell me where this went wrong?

[RESTART AT m281]

2

283 **SNOWBALL FIGHT 2**

4
283-286

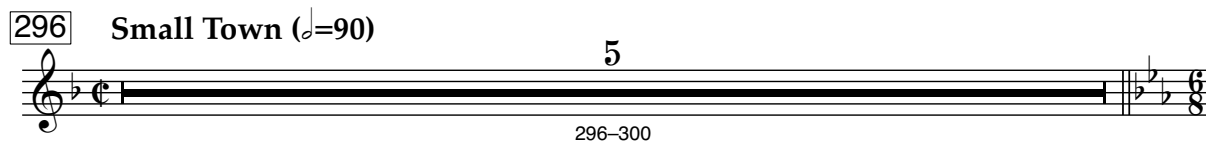
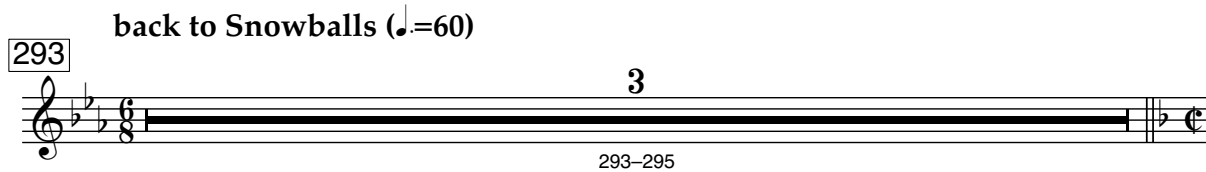
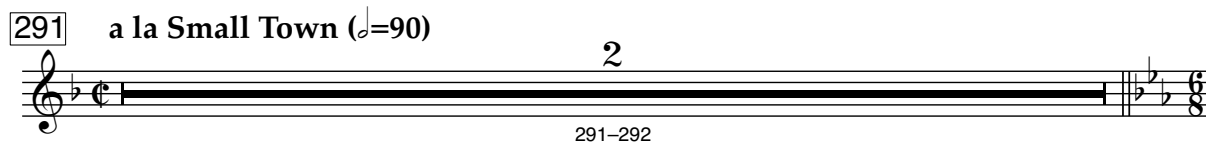
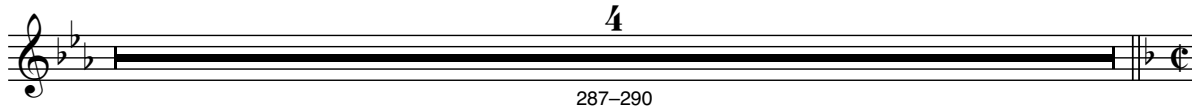
PHIL: Here. This is the perfect spot.
(*PHIL is hit in the face with a snowball*)

PHIL: Ow. Hey, look! An assassin!

RITA & PHIL: Snowball fight!

PHIL: I'll protect you, Your Majesty. I shall die for you! I haven't done this since I was a kid. You? Got him! God, I love kids. Aren't you going to throw any? I bet you'll get him right in the noggin. What's the matter?

RITA: Something's weird.



PHIL: No, no, this is fun. Isn't this fun? Come on, let's play in the snow!
 It'll be perfect, just like a snow globe on a wedding cake!
RITA: What's with you?
PHIL: I'm just having the best day of my life! Wait. Isn't it perfect? Every detail.
 It's a perfect love!
RITA: It's what?
PHIL: Can't you feel it?
RITA: It's not love, Phil.
PHIL: Why not?
RITA: Because you don't just fall in love in one day.
PHIL: Of course you do! It happens all the time. One day it's nothing and
 the next it's nothing but love.

303 **Small Town** (♩=90) 4

303-306

5

307-311

312 **VAMP-Out any half bar & Q stop** 4

312a-312d

RITA: Goodnight.
PHIL: No.
RITA: Let go.
PHIL: Let's dance.
RITA: Stop it!
PHIL: No, wait. I can nail this. **[jump to m312j]**

PHIL: Not the face.
(RITA knees him in the groin)
PHIL: Thank you.
(RITA slaps him)
PHIL: Ow!
PHIL: See you tomorrow!
[GO ON]

3 312h 312j

312e-312g

313

JOELLE:

314 315 316 317

There was a day — with a girl... —

PHIL:

There was a day with a girl, I re-mem-ber it well, Her name was Ja-nine, (or Jane

318 319 320

It's Jo-elle.

Ann, or Jo-elle). We drank pi - ña co - la - das, watched the sun set-ting o - ver the

321 322 323

watched the sun set - ting o - ver the bay... We made love in the sand...

bay... We made love in the sand, and

324 325 326

— when we were through... back to my room... Ghost Bus - ters

when we were through We went back to her room and watched Ghost Bus - ters II,

327 328 329 *backphrased*

Il... smoked half a joint... It was way too much pâ-
smoked half a joint_ and ate half a pound of pâ - té.

Detailed description: This block contains musical notation for measures 327, 328, and 329. The melody is written on a single staff in a key with one flat (B-flat). Measure 327 starts with a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 328 continues with a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 329 begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, and a quarter note Bb4. The lyrics are: "Il... smoked half a joint... It was way too much pâ-".

329a 330 331 CHUBBY MAN: 332

- té... One day, some day I'll

PHIL:

Why could-n't that be my one day.

Detailed description: This block contains musical notation for measures 329a, 330, 331, and 332. Measure 329a shows a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 330 is a whole rest. Measure 331 is the start of a new section labeled "CHUBBY MAN:" and contains a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 332 continues with a quarter note C5, a quarter note Bb4, and a quarter note A4. The lyrics are: "- té... One day, some day I'll". Below this, a section for "PHIL:" is shown with a whole rest in measure 330, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4 in measure 331, and a whole note C5 in measure 332. The lyrics are: "Why could-n't that be my one day."

333 334 335 336

cut down on fried chi-cken take - a - way. My do-ctor said one day my heart will stop ti- ckin', un-

4 VOICES:

one day one day

Detailed description: This block contains musical notation for measures 333, 334, 335, and 336. Measure 333 starts with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. Measure 334 continues with a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. Measure 335 begins with a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, and a quarter note A4. Measure 336 continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The lyrics are: "cut down on fried chi-cken take - a - way. My do-ctor said one day my heart will stop ti- ckin', un-". Below this, a section for "4 VOICES:" is shown with a whole rest in measure 333, followed by a quarter note G4 in measure 334, a quarter note A4 in measure 335, and a quarter note Bb4 in measure 336. The lyrics are: "one day one day".

337 338 339 340 **NANCY:**

-less I cut down on that chi-cken I will do it one day. I'll

RALPH:

One day I'll stop drin-king so much,

(Same 4:)

One day _____

341 342 343 344 **SHERIFF:**

stop da-ting men who are twen-ty years__ ol-der, I'll get a new safe-ty clip for my hol-ster. It

4 MEN:

One day _____

345 346 347 348 **MRS. LANCASTER:**

o-pens too quick, I'll do it next week. One day I'll get a new cof-fee ma-ker,

SOP/ALTO:

One day _____

TEN/BAR:

One day _____

FRED: 349 350 **NED:** 351 352

Some day I will buy her a ring, - One day death will come to ev - 'ry - one.

Some day _____ Day _____ ev' ry one,

Some day _____ Day _____

DORIS: 353 354 **PHIL:** 356 357

One day I'll learn how to sing! - These end-less first dates, that start with her ha-

one day. _____ One day, some day, my

RITA:

S/A/T&B:

one day. _____ One day _____

357 358 359

- ting me, it just doe-sn't seem like - ly, that I'm gon - na get her to
prince may come, but it doe-sn't seem like - ly,

One

PHIL: I bought you candies...

RITA: Phil, you bought me candy. **(PHIL:)**

360 361 362

like me. Can I get in your pant - ies now...
day

363 364 365

One day. It's not e-nough. I've had e-nough I'm not e-nough, I'm not your

RITA:

One day, some day, I'll wake in the arms_ of an

ENS:

One day

366 367 368

fic - tio - nal man, I'm just me, I can't be a - ny more than I am.

ac - tu - al man, who will love me for all than I am, with

One day

Detailed description: This block contains the first system of a musical score. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains three measures: measure 366 with lyrics 'fic - tio - nal man, I'm just me, I can't be a - ny more than I am.', measure 367 with lyrics 'ac - tu - al man, who will love me for all than I am, with', and measure 368 with lyrics 'One day'. The middle staff is a piano accompaniment line in treble clef, mirroring the vocal line. The bottom staff is a piano accompaniment line in bass clef, showing chords and a melodic line. The lyrics are placed below the corresponding staves.

369 370

This is all that there is.

all that he is.

LARRY:
O K Phil, we're on in

Detailed description: This block contains the second system of a musical score. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains two measures: measure 369 with lyrics 'This is all that there is.' and measure 370 with lyrics 'all that he is.'. The middle staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The lyrics are placed below the corresponding staves. The name 'LARRY:' is written above the bottom staff in measure 370.

Driving (tempo bumps to ♩=60)

371 S/A: 372 373 374

One day, one day,

T/B:

One day, one day,

(LARRY:)

5 4 3 2 0 K Phil, we're on in

375 376 377 378

one day, one day,

one day, one day,

5 4 3 2 0 K Phil, we're on in

379 one day, 380 one day, 381 one day,

5 4 3

PHIL: Whaddya know.
It's Groundhog Day.

382 To - 383 To - 384 To -

2 2

385 mor - row Spring will come, and then there will be

386 *n.b.* 387 388

mor - row Spring will come, and then there will be

389 390 391 392

blue skies, my friend, bright eyes and laugh - ter. To
 blue skies, my friend, bright eyes and laugh - ter. To

*Phil gets hit by
 the sun on the stick*

↓

393 394 395 396

mor - row there will be sun. And if not to -
 mor - row there will be sun. And if not to -

n.b. (measures 394-395) *n.b.* (measures 395-396)

7 VOICES:

You can curse, cast spells or cry, Of - fer your pray'rs to the un - feel - ing

397 mor - row, _____ 398 per - haps the day

mor - row, _____ per - haps the day

sky, The spring will ar - rive _____ when the win - ter is

399 ENS to end (catch breaths as needed):

400 401

aft... _____

aft... _____

4 MEN:

done. And if it's not to - mor-row, then to-mor-row, and to - mor-row, and to-mor-row, and to -

402 403 404

5 VOICES:

and to - mor-row, and to-mor-row, and to-

mor-row, and to-mor-row, and to - mor-row, and to-mor-row, and to - mor-row, and to-mor-row, and to-

RITA:

One day. _____

405 406 407

mor-row, and to-mor-row, and to - mor-row, and to-mor-row, and to - mor-row, and to-mor-"rah"... _____

mor-row, and to-mor-row, and to - mor-row, and to-mor-row, and to - mor-row, and to-mor-"rah"... _____

One day. _____

Musical score for four staves, measures 408-412. The music is in G major (one sharp) and 4/4 time. Measures 408-411 feature a series of chords with a fermata over the final chord in measure 411. Measure 412 contains a whole note chord with a fermata.

Go after one breath

♩=120

A single musical staff in G major and 4/4 time, containing a long rest for 4 measures. The number '4' is written above the staff.

413-416

End of ACT I

Entr-acte/Playing Nancy 14

Lively Polka (♩=135)

1 11
1-11

12 16
12-27

Slowly, colla voce

28 NANCY: 29 30 31
Well here I am a-gain._____ The pret-ty but na - ive one. The per-ky-breast-ed, gig-gly one-night

32 33 34
stand._____ Is it my des - ti - ny to be__ a brief di - ver-sion? Just a

35 36 37
de - tour on the jour - ney of some man?_____ I'm not real - ly one for as-

38 Bit faster (♩=77)

39 40
- king. I'll play what-e - ver role I'm cast in. Will smile with per-fect teeth__ and gri-mace un-der-neath.

41 42 43 44

I learned back in my teens there's no point in pro - tes - ting. If you look good in tight jeans, that's what they'll want you

45 46 47

dressed in. Once you're known for low - cut tops, it's pret - ty hard to stop. It is - n't ea - sy to break

48 49 50 51

free of play - ing Nan - cy. I don't real - ly re - mem

52

53 54

ber. I guess I chose to be here. I was - n't quite a - ware that I was put here to be stared

55 56 57

at. But this world I chose to live in is most - ly run by men. So you take what you are

58 59 60

gi - ven just to feel the love a - gain. So through - out the end - less week, and all through the week - end,

61 62 63

you will find me here, play - ing Nan - cy.

64 65

And look, I know this per - son fits

66

67 68

me; I'm pret-ty good at be-ing pret-ty. And I'm grate-ful, I mean to say: there are worse roles you could

69 70 71

play. And I'd ra-ther be up dan - cing than sat a - gainst the wall. It's bet-ter to be leered

72 73 74

at than not de-sired at all. Who am I to dream of bet-ter? To dream that one day

75 76 77

I will be Some-thing more than just col -

78 79 80

- la - te - ral in some - one el - se's bat - tle. I will be

BUSTER: Six more weeks of winter!

[GO ON]

81 82 83 84

some-thing more than Nan - cy.

Poco rit.

VAMP

ATTACCA # 15: "Punx Phil-Gun"

Punxsutawney Phil-Gun 15

TACET

Hope

16

(Four alarm clock buzzes)

PHIL: Really? (PHIL puts his head in his hands)

2
A-B

1 PHIL: 2 3 4

There will be mor - nings you'll be ut - ter - ly de - feat - ed by your -

5 3
6-8

la - ces.

9 10 11 12

Days when ev - 'ry look looks con - des - cen - ding... Emp - ty smiles in emp - ty

13 14 15 16

fa - ces. The same old pla - ces. This stun - ning sta - sis.

17

Just let your spi - rit slip a - way. Let all your trou -

PHIL:

- bles crum - ble and de - cay. There's more than one way

out, if at the end of the day, you're at the end of your rope...

GROUNDHOG GUY: Hey-look out!

Ne - ver give up hope.

GERARD: TAYLOR: JOSEPH:

Stop! God! No!

33

PHIL:

Ne - ver let your-self be de - fea - ted. If you tried it once

37 38 39 40

— you can try a - gain. — A new day will fol - low, there's al - ways to - mo - row —

LADIES:
Ne - ver give up hope...

MEN:
Ne - ver give up hope...

Detailed description: This block contains the first system of the musical score. It features a vocal line with lyrics and piano accompaniment. The vocal line starts at measure 37 with a treble clef and a key signature of one sharp (F#). It includes triplet markings over measures 38, 39, and 40. The piano accompaniment consists of two staves, both with treble clefs and one sharp, providing harmonic support for the vocal line.

41 42 43 44

Ne - ver lis - ten to the un - be - lie - vers. You'll take — your

Detailed description: This block contains the second system of the musical score. It features a vocal line with lyrics and piano accompaniment. The vocal line starts at measure 41 with a treble clef and a key signature of one sharp. It includes measure numbers 42, 43, and 44. The piano accompaniment consists of two staves, both with treble clefs and one sharp, providing harmonic support for the vocal line.

45 falls, you'll hit your walls. Don't give in to sor-row,

46

47 3 3

48

LADIES:

there's al-ways to - mor - row.

MEN:

there's al-ways to - mor - row.

49 (PHIL:) *front phrased*

50 51 3 52

An e-ver - las-ting far - ci-cal dis-as - ter, you play your part, you march the march, you don't com

(PHIL:)

53 54 55 56

plain. You find your way a - no-ther day. Sur-

57 58 59 60

roun - ded by___ a cast___ of half - wit bas - tards, grin - ning masks___ ad - mist the grey

61 62 63 64

And yet you stay sane,___ and through the pain, the fro - zen

65 66 67 68

pane of glass_ you strain___ to cast_ your gaze___ u - pon_ the path___ you have_ to tread.

69 70 71 72

___ And in___ your head___ that lead - en dread___ the fuc - king roads___ have all___ been trod.

73 74 75 76

___ And there's no way and there's no God___ and God, oh God this god - damn

77 78 79

wea - ther will last for - e - ver,

LADIES:

but you must ne - ver, ne - ver,

MEN:

but you must ne - ver, ne - ver,

Electrocution (PHIL:) *ad lib.*

80 81 82 83

Ne - ver give up

ne - ver

ne - ver

84

85 86 87

Hope. Ne - ver let the odds o - ver - whelm you. When the game gets hard

(PHIL:)

88 89 90 91

don't throw in your cards. A new day will fol - low, I've done ev-

LADIES:

MEN:

There's al-ways to - mor - row...

There's al-ways to - mor - row...

92

- 'ry- thing I can. I've done my best and I I tried so

(PHIL:)

hard to find a way out of this mess, but I... But I'm so

tired. I swear to you I tried.

(PHIL:)

And some-times I just wan - na

give up, just give up and... stay here and live. But I know there's no point in de-ny

- ing that I will keep try-ing. I'm a lot of things, but I'm not a quit-ter. I'll

112 113 114 115

ne-ver give up, ne-ver give up, ne-ver give up, ne-ver give up, ne-ver give up, ne-ver give,

116

117 118 119

ne-ver give up, ne-ver give up, ne-ver give up, ne-ver give up, ne-ver give up, ne-ver

120 121 122 123

give up, ne-ver give up, ne-ver give up, ne-ver give up, ne-ver give up, ne-ver give up,

124 125 126 127

ne-ver give up, ne-ver give up, ne-ver give up, ne-ver give up, ne-ver give up,

128

S1/S2: A: S1: S2: A

T1: T2/B: T1: T2: B

Ne - ver give up hope. _____

Ne - ver give up hope. _____

Dummy HIT SITS UP

PHIL:

131a 131b 131c 131d

Ne-ver give up, ne-ver give up, ne-ver give up, ne-ver give up, ne-ver give _____

ALL:

Nev-er give up, nev-er give up, Nev-er give up hope,

Nev-er give up, nev-er give up, Nev-er give up hope,

132

133 134 135

ne-ver give up hope, _____ Nev-er let your-self be de-feat-ed, _____

Ne-ver let your-self be de-fea-ted. If you tried it once,

Ne-ver let your-self be de-fea-ted. If you tried it once,

136 You try it once, you try it a - gain. 137

you can try a - gain. A new day will

you can try a - gain. A new day will

138 You'll nev - er fol - low. 139

LADIES A:

fol - low... Ne - ver give up hope.

MEN A:

fol - low... Ne - ver give up hope.

LADIES B:

fol - low...

MEN B:

fol - low...

140

Musical score for measures 140-142. The score consists of five staves. The first staff is a vocal line with a whole rest in measure 140 and a whole note in measure 141. The second and third staves are piano accompaniment with chords and a melodic line. The fourth and fifth staves are vocal lines with lyrics: "Ne - ver lis - ten to the un - be - lie - vers." Measure 142 contains a whole rest in the first staff and a whole note in the fifth staff.

TUTTI:

Musical score for measures 143-147. The score consists of two staves. The first staff is a vocal line with lyrics: "If it is - n't to - day ___ have a lit - tle faith. ___ There's al - ways to - mor - row. ___". The second staff is piano accompaniment with chords and a melodic line. Measure 145 has a fermata over the final note. Measure 146 has a triplet of eighth notes. Measure 147 has a fermata over the final note.

RITA: Did he say anything to you, Larry? **LARRY:** No, he seemed fine yesterday in the van. I mean, fine, not nice or anything. I mean, he could be nice. I saw him pet a dog once.

148

RITA: I didn't really know him, but he always seemed so confident to me. Like he could do anything.

LARRY: Poor guy. He didn't even like this holiday. Now it's going to be on his tombstone.

172 173 174 175

Ne - ver give up hope.

Ne - ver give up hope.

176 177 178 179 *poco rit.* PHIL:

Hold on___ to your faith,

180 181 182 183

— you'll find a - no - ther way. Af - ter a - cid and

184 185 186 187

gas and guns and ra - zors and rope. You may wan - na live, but ba - by don't give up...

188 *ad lib.*

Hope.

189-190

I'm Not Trying (Scene Change)

17

TACET

Everything About You

18

(RITA: ...I know you don't.) **[GO]**

Calmly, colla voce

PHIL:

You like boats, but you don't like deep

wa - ter. And you're a - fraid of clowns_ and the end of the world. And you like

films, but as a rule you think they should be ten min-utes shor - ter. And when you were

nine - teen you kissed a girl, and did - n't par - ti - cu - lar - ly

RITA: Phil, you could be talking
about almost anyone.

RITA: Who doesn't?

after "about almost..."

like it. And you love the thighs of per-fect-ly roas-ted chic-ken. And you slept with the light

10 11

— on un-til you were twelve be-cause you thought Je-sus was going to ap-pear from the dark and get

12 13

an-gry with you_ for not hel-ping your mom with her mom. Or wal-king your dog who you named

14 15

Ste-ven, be- cause... Well, act-u-al-ly you ne-ver did tell me why. A-part from that,

RITA: How are you doing this?

RITA: I don't understand. [GO ON]

16 17 18

I know ev-'ry-thing_ a-bout you. I know ev-'ry- thing..

PHIL: I've seen it all before. More times than I can count.

19 I wake up every day, right here in Punxsutawney, and it's always February 2nd,

20 3

and there's nothing I can do about it. I can't stop it. It just keeps going and going. And this is everything I'll ever have. Just this. I'll never see the sun again.

24 4

Never grow a beard. Or see the ocean. Eat Chinese food. Drink a good cup of coffee. I'll never get a raise.

5

Or have a birthday. Just this one, dark freezing...

3

If I Had My Time Again 19

RITA: Maybe I should spend the rest of the day with you. As an objective witness. Have I ever done that?

PHIL: Not willingly.

RITA: Would you like me to? We could get fudge. Don't gods like fudge?

PHIL: I bet the fat ones do. **[GO]**

2 Moderato (♩=123)

8 RITA:

6-7 Some times, — it's like I'm stum-bling for - ward,

10 hust - led for - ward, 11 jost - led from be - hind by time. 12 13 (And)

14 Some times. 15 It's like I'm be - ing dragged, yet 16 al - ways lag - ging trying to keep in 17

18 time with time. 19 20 21 But if I could

22

22 stop the clock for just one day... 23 24 If I could 25

26 27 28 29

freeze a mo-ment for a mo-ment, (a) rest be-fore the meas-ure's o-ver,

30 31 32 33

Hold the beat for just one day... If I could

34 35 36

wind it back and start a-fresh. Just a day to

37 38 39

catch my breath... to make mis-takes and set them right, de-

42 Fast 4 (♩=185)

40 41 43

-lay the co-ming of the night.

44 (RITA:) 45 46 47

If I had my time a-gain I would do it all the same,

48 49 50 51

they say, but that's in-sane. Would-n't you want to make a cou-ple of chan-ges?

52 53 54 55

Re-grets? I'd not e-ven have a few if I could

56 57 58 59 60

do this thing that you say you can do.

ENSEMBLE (in Octaves):

Ah

ENSEMBLE (in Octaves):

Ah

61 (RITA:)

62 63 64

I al-ways dreamt of lear-ning how_ to dance.

PHIL:

Some days I go out with-out

SA/T/B:
(at pitch)

Ba ba ba ba ba ba - ao Ba ba ba ba ba ba - ao

65 66 67 68

It's so ex - ci - ting, a new be - gin - ning,

pants. I've slept with nine - ty per-cent of

Ba ba ba ba ba ba - ao Ba ba ba ba ba ba - ao

This block contains the first system of a musical score. It features three staves in treble clef with a key signature of three sharps (F#, C#, G#). The first staff contains the vocal melody with lyrics. The second staff contains a vocal line with lyrics. The third staff contains a piano accompaniment consisting of chords and eighth notes.

69 70 71 72

ev - 'ry mor - ning. To have the time to strive for

wo - men in Punx - su - taw - ney _____

Ba ba ba ba ba ba - ao Ba ba ba ba ba ba - ao

This block contains the second system of the musical score, continuing from the first. It features three staves in treble clef with a key signature of three sharps. The first staff contains the vocal melody with lyrics. The second staff contains a vocal line with lyrics. The third staff contains a piano accompaniment consisting of chords and eighth notes.

73 74 75 76

more.

ad lib.

be - tween eigh - teen and eigh - ty four, and one dude when I was

Ba ba ba ba ba ba ba - ao

77 (RITA:)

78 79 80

If I had my time a - gain,___

(PHIL:)

bored.

(RITA:)

81 82 83 84

I'd take the path___ less trod - den, a - void___ the crap___ I trod in,

85 (RITA:) 86 87 88

Read a lot of books And I would wor-ry

(PHIL:)

I've sto - len eight-teen mil-lion bucks

(ENS:)
(Same breakdown as before)

Ba ba ba ba ba ba ba - ao Ba ba ba ba ba ba ba - ao

89 90 91 92

less a - bout my looks. And I would be a lot more

And I guess I'd do it a - gain

Ba ba ba ba ba ba ba - ao Ooh

(RITA:)

93 94 95 96

Zen and I would punch a lot of men If I had my time a-gain.

(PHIL:)

When I have my time a-gain.

97 (RITA:) 98 99 100

If I had my time a - gain I would do it all the same,

101 102 103 3 104

they claim, but that's ri - di - cu - lous. Sure - ly you'd want to make a cou - ple of fix - es?

105 106 107 108 109

All those box - es left un - checked, all the dreams you left ne - glec

110 111 112 113

- ted: you'd go back and put it right.

ENS:
Ah

114 RITA: 115 116 117

I've al - ways fan - cied lear - ning how to climb.

PHIL:

I once mas - tur - ba - ted se - ven times,

SA/T/B:
(at pitch)

Ba ba ba ba ba ba - ao Ba ba ba ba ba ba ba - ao

118 119 120 121

I'd stu-dy math,___ and search for mean - ing.

_____ in the bath,_____ in one

Ba ba ba ba ba ba ba - ao Ba ba ba ba ba ba ba - ao

Detailed description: This block contains the first system of a musical score. It consists of three staves. The top staff is the vocal line, starting at measure 118 and ending at 121. The lyrics are "I'd stu-dy math,___ and search for mean - ing." The middle staff is a piano accompaniment line with a long melodic line that spans across measures 118 and 119, and then continues in measure 120. The bottom staff is a piano accompaniment line with a rhythmic pattern of eighth notes and chords. The lyrics "Ba ba ba ba ba ba ba - ao Ba ba ba ba ba ba ba - ao" are written below this staff.

122 123 124 125

And I'd run up hills!___ And learn to paint.___

eve - ning. It was-n't fun, but still, a man_ my

Ba ba ba ba ba ba ba - ao Ba ba ba ba ba ba ba - ao

Detailed description: This block contains the second system of a musical score. It consists of three staves. The top staff is the vocal line, starting at measure 122 and ending at 125. The lyrics are "And I'd run up hills!___ And learn to paint.___". The middle staff is a piano accompaniment line with a melodic line that spans across measures 122 and 123, and then continues in measure 124. The bottom staff is a piano accompaniment line with a rhythmic pattern of eighth notes and chords. The lyrics "eve - ning. It was-n't fun, but still, a man_ my" are written below this staff. The lyrics "Ba ba ba ba ba ba ba - ao Ba ba ba ba ba ba ba - ao" are written below the bottom staff.

126 127 128 129

Just to know I can. _____

age; it's nice to know. I can. It's nice to know I can.

Ba ba ba ba ba ba - ao ah. _____

130 131 132 133

If I had my time a - gain, _____

If I had my time a - gain, _____

134 (RITA:) 135 136 137

I'd sam - ple all _____ the sam - ples, look at things from diff - rent an - gles.

138 139 140 141

I would not do it all _____ the same _____ if I had _____ my _____ time a - gain.

#19 - If I Had My Time Again

PHIL: Over there,
 RITA: Yeah?
 PHIL: -the duck pond? First time I ever went skinny dipping.
 RITA: Wait, it's frozen solid.
 PHIL: Yeah, I didn't like it. And over there I learned to drive an 18 wheeler.

142

8

142-149

RITA: Really?
 PHIL: Yeah. Right through that store window.
 RITA: It feels like you're showing me around your home town.
 PHIL: Want to see the high school?
 RITA: You didn't go to school here.

8

150-157

PHIL: Well, I sat in on a couple of classes. Chemistry, girls' hockey-go Chucks!
 RITA: You sure you don't like it here, maybe just a little bit?
 PHIL: It's the only place I've got.
 TICKET MAN: Tickets!
 RITA: A Tilt-A-Whirl.
 PHIL: Really?
 RITA: Come on! (*If necessary: It'll be fun! Don't be such a slug!* PHIL: I'm not a slug.)

8

158-165

8

166-173

174

12

174-185

20

186-205

206

RITA:

207 208 209

If I had my time a - gain, —

ENS:

If I had my time a - gain, —

210 (RITA:) 211 212 213

The things I'd han - dle bet - ter... I would send my un - sent let - ters.

214

215 **RITA:** 216

If I _____ had my_

PHIL:

I have star - ted se - ven hun - dred fights. And if you knew the end - less nights

ENS:

Ba ba ba ba ba ba - ao Ba ba ba ba

223 224 225 5

And I _____ would _____ bring joy to oth - er peo - ple's lives...
 cheat and ev - 'ry choice a thou-sand times. And I
 ba ba ba - ao Ba ba ba ba ba ba ba ba - ao

backphr.

226 227 228 229

And I would learn pi - a - no.
 dai - ly eat a - bout a doz - en do - nuts and I don't know why. And I don't know why.
 Ba ba ba ba ba ba ba - ao Ooh

230 RITA: 231 232 233 234

And I would make a lot of friends. if I had my time.
 ENS:
 Whoa!

235

RITA: 236 237 238

If I had my time a - gain, —

PHIL:

I had my time a - gain. — And I've —

SA/T/B: **SA/T1:**
T2:
B:

If I had my time a - gain, —

239 240 241 242

I'd o - pen all the doors. I ne - ver looked be - hind — be - fore, — and

— o - pened all the doors. you ne - ver looked be - hind — be - fore, — and

243 244 245 246

oh, the things I'd taste, the things I'd try!

I, — oh I, — I was com - plete - ly dead in -

SA/T/B:

Ba ba ba ba ba ba - ao Ba ba ba ba ba ba ba - ao

247 248 249 250

And the mi-se - ry I could pre-vent.

- side. But to-day I'm, like, eigh - ty - five per-cent.

Ba ba ba ba ba ba - ao Ba ba ba ba ba ba ba - ao

251 252 253 254 255

And I would make a lot of friends. If I had my time A -

S/A/T/B:

ah

256 257 258 259

- gain. _____

A - gain, _____ I have had _____ it, I have had _____ my time a - gain.

S:
A/T1:
B/T2:

Ba ba ba ba ba ba - o ba ba, if I had my time a - gain.

Detailed description: This block contains the first system of a musical score. It features three staves. The top staff is a vocal line with a treble clef and a key signature of three sharps (F#, C#, G#). It contains four measures with notes marked 256, 257, 258, and 259, all connected by a long slur. The lyrics below are "- gain. _____". The middle staff is another vocal line with a treble clef and the same key signature. It contains four measures of music with lyrics "A - gain, _____ I have had _____ it, I have had _____ my time a - gain." The bottom staff is a piano accompaniment line with a treble clef and the same key signature. It contains four measures of music with lyrics "Ba ba ba ba ba ba - o ba ba, if I had my time a - gain." The piano part includes some grace notes and rests.

260 261 262

Detailed description: This block contains the second system of the musical score. It features three staves. The top staff is a vocal line with a treble clef and a key signature of three sharps. It contains three measures with notes marked 260, 261, and 262, all connected by a long slur. The lyrics below are "_____". The middle staff is another vocal line with a treble clef and the same key signature. It contains three measures of music with lyrics "_____". The bottom staff is a piano accompaniment line with a treble clef and the same key signature. It contains three measures of music with lyrics "_____". The piano part includes some grace notes and rests.

Everything About You (Reprise)

20

PHIL: Yeah, I did, didn't I?
This was the best day I can remember.
I thought I'd never feel good again.
How did you do that?
RITA: I'm a producer.
PHIL: Associate producer. **[GO]**

Calmly, colla voce

PHIL:

And you like Vol - taire and The Wind In The
Wil - lows. And when you smile you get this lit - tle crease on your nose... And I
know that you think I am shal - low. But if you knew just how deep my shal - low - ness goes you'd be
shocked. And your toes go numb 'cause you wear in - ap - pro - pri - ate socks. I know ev - 'ry - thing...

RITA: Did you say something?

PHIL: Shhh. Good night, Rita. **[GO]**

12 13

13-18

ATTACCA # 21:
"Getting the Hang"

Getting the Hang of This 21

Swung 8ths

$\text{♩} = 85$

8
1-8

S/A:
mf

9 10 11 12

Punx - su - taw - ney

T/B:
mf

Punx - su - taw - ney

13 14 15 16

Ooh

Ooh

17 18 19 20

Aah

Aah

21 Ba da ba ba da da

22

23

24

33

4

33-34

CHUBBY MAN: Good morning!

PHIL: Hey, Tubby. Uh, Chubby. Jonathan.

CHUBBY MAN: Have we met?

PHIL: I'm Phil.

CHUBBY MAN: Like the groundhog!

PHIL: Sure. Have a great day. And you're not a porkchop.

CHUBBY MAN: Back atcha!

20

37-56

MRS. LANCASTER: Oh, Mr. Connors! Looks like a storm coming, don't you think?

PHIL: That's very perceptive. You know, I'm a weatherman.

MRS. LANCASTER: I know. Would you like some coffee?

PHIL: Yes, please.

MRS. CLEVELAND: Good morning!

MRS. LANCASTER: Oh, hi!

PHIL: You know there's a blizzard headed this way?

MR. CLEVELAND: I heard that too.

MRS. CLEVELAND: We're all going to turn into-


MRS. C. & PHIL: -popsicles! Jinx!

PHIL: You know, Mrs Lancaster, this coffee is-remarkably drinkable.

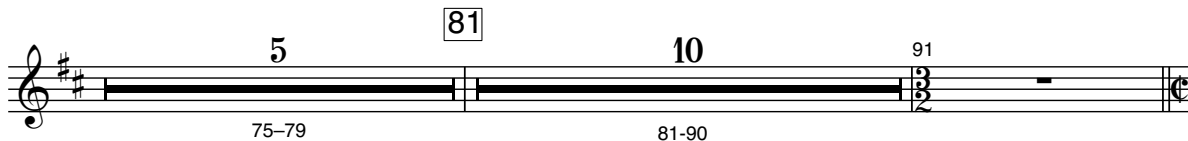
MRS. LANCASTER: Why, thank you! Oh, will you be staying an extra night, Mr. Connors?

10

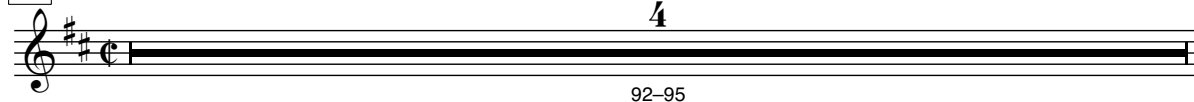
PHIL: You guys have a great day!
 MRS. LANCASTER: He sure has a spring in his step.
 MRS. CLEVELAND: Yeah.

71 

MRS. LANCASTER: Yet there's a hint of sadness. [GO]



DEBBIE: Hey, it's Phil Connors, from
 FRED & DEBBIE: Good Weather with Phil Connors!

92 


92-95

PHIL: Hi guys. Want to get a picture? FRED: Sure. Sheriff? SHERIFF: You bet.




96-99

PHIL: Everybody smile. Have fun today. Oh, you should really get this fixed.
 SHERIFF: Thank you.



100-105

106 JENSON: Change, mister?



106-109

PHIL: Hey, wait. Here. Keep it. I may be getting the hang of this.

3
110-112
115
Phil! Phil!

NED: Phil? Phil Connors? **PHIL:** Ned Ryerson. **NED:** Bing. **[STOP ON PUNCH]**

116
Phil!
3
117-119

4
120-123
8
124-131

NED: Ow. Just like high school.

PHIL: Oh. Ned. Sorry. Bad habit.

Let me help. **[START]**

132
11
133-143

NED: No harm no foul.

PHIL: Wow. This is your family?

NED: Yeah, there's Jamey, Joey, Jack, Jasper, and little Mary.

PHIL: Nice.

NED: And there's my beloved.

PHIL: Ned, she's hot.

NED: It's true. It's true. She was. **[OUT]**

2
144-145
2
146-147
148

NED: She passed.

PHIL: Oh.

NED: Yeah.

PHIL: I'm so sorry. Listen... **[RESTART]**

PHIL: ... I was going to grab some coffee.

Wanna walk with me?

144a 145 146

146-148

NED: Great! It's so good to see you!

PHIL: You too, Ned. Sorry about the nose.

NED: Ah! I've got a policy for that. On that topic, how are you fixed for auto... dental... flood...

5

149-153

2 156 ENS: 157 158 159

154-155

There is no town great - er,

2

There is no town great - er,

160 161 162 163

S1/S2/A:

There is no town great - er, Than

T1/T2/B:

There is no town great - er, Than

slight separation

164 165 166 167

Punx - su - taw - ney on Ground - hog Day. _____

Punx - su - taw - ney on Ground - hog Day. _____

The image shows a musical score for two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music, numbered 164, 165, 166, and 167. The lyrics 'Punx - su - taw - ney on Ground - hog Day.' are written below the staff. The bottom staff is also in treble clef with the same key signature. It contains the same four measures of music and lyrics. The word 'Day.' is followed by a horizontal line. Above the first two staves, the text 'slight separation' is written in italics.

ATTACCA # 22

Piano Lessons/Jenson

22

Jolly Polka

Musical notation for measures 1-16 and 17-20. Measure 16 is marked with a box containing '16'. Measure 17 is marked with a box containing '17'. Measure 20 is marked with a '4' above it. The notation includes a treble clef, a key signature of two flats, and a 4/4 time signature.

21 BUSTER:

Musical notation for measures 21 and 22. Measure 21 is marked with a box containing '21'. Measure 22 is marked with '22' above it. The lyrics are: "E - ve - ry year for a hun - dred years We've bent our heads and lent our ears__ To

Musical notation for measures 23, 24, and 25. Measure 23 is marked with '23' above it. Measure 24 is marked with '24' above it. Measure 25 is marked with '25' above it. The lyrics are: "lis - ten__ to his famed prog - nos - ti - ca - tion. Luck - y for you I speak with ease__ Both

Musical notation for measures 26, 27, and 28. Measure 26 is marked with '26' above it. Measure 27 is marked with '27' above it. Measure 28 is marked with '28' above it. The lyrics are: "Eng - lish and Ground - hog - ese; Please stand by for im - mi - nent__ trans - la - tion.

29

Musical notation for measures 29-69. Measure 29 is marked with a box containing '29'. Measure 41 is marked with '41' above it. The notation includes a treble clef, a key signature of two flats, and a 4/4 time signature.

SEGUE AS ONE to #23: "Night Will Come"

Night Will Come

23

Slightly somber (♩=c.66-70)

72 NED:

→ 70-71 On and on_ and on_ you stum-ble on_ to-wards the eve-ning sun_ She

74 75 76

waits for you with o - pen arms. You stare right through her. On and on_ you fall_ to-wards her,

77 78 79

cold em-brace in sha-dowed door-way. Of-fers no-thing, still she draws you e-ver to her.

80

80 81

On and on_ and on_ you stum - ble on_ to-wards the sin - king sun_

82 83

Turn a blind - eye, fight_ or run_ Rest as - sured_ the night will_

PHIL: Hey old guy. I bought you some soup. Stay with me, fella.
Come on, man. No, no! I need you to live.

84

84 3 85-87

come.

88

88 89 90

On and on_ you grasp and guess and search_ for pat-terns in the mess of what has been and what is left to

91 92 93

yet en - dure_ The jes - ter shrugs and plays his part, the fear - ful see on - ly dark. The

94 pi - ous with their hope - filled hearts_ sing Hal - le - lu - jah. 95

96 On and on_ and on_ you stum - ble on_ to-wards the cool - ing sun._ 97

98 Turn a blind - eye, fight_ or run._ Rest as - sured_ the night will_ 99

PHIL: Come on, you stubborn old man! Breathe for me! Breathe!
Breathe for me! Come on!

100 come. 101-103 **3**

104 All the love_ and all_ the gold, All you've built and all you've sold, All the pow - er you_ may hold. You 105 106

107 won't e - vade_ her._ All the steel, all the bricks, all the math and ma-gic tricks. 108 109

110 All the car - rots, all the sticks,_ will not dis - suade_ her. 111

112 On and on_ and on_ you stum - ble on_ to-wards the fad - ing sun._ 113

114 Turn a blind - eye, fight_ or run._ Rest as - sured_ the night will_ 115

116 117 118 119

come. Rest as - sured the night will_ come.

120 121 122

As for that, the rest_ is just a test_ of your en - du - rance. You got - ta love life, you got - ta love life. You

123 124 rit. 125

got - ta love life... (pause for applause)

BUSTER: Six more weeks of winter!
CROWD: Aww. Yay! **[GO ON]**

126

4

126-129

PHIL: February 2nd. Punxsutawney. Dawn. I'm feeling pretty good today. Excited, really. Six weeks of winter, at twenty four hours a day, seventy heartbeats a minute—more if you're a marmot. That's over four million heartbeats, ticking through this winter like a twelve-hour clock, bounded yet infinite, leaping from beat to beat at the ratio one point six one eight, or Phi, every day an infinity of things to do, and change, and try, spiraling like a hurricane or the ovaries of an angelfish, or the same twelve notes repeating and recombining since even musical frequencies are based on Fibonacci ratios.

And that's good weather. **[MUSIC ENDS]**

13

130-142

Philanthropy

PHIL: *Où sont les neiges d'antant?* Am I right?

RITA: You know French poetry? [START]

PHIL: **ENSEMBLE:**
C (see appendix for breakdown)

A B C D
 Five, four three two... One 2 3 4 5 6 se - ven 8,
 E F G H
 9 10 11 12 1 2 3 4 5 6 se - ven 8, 9 10 11 12
 I J K L M
 1 2 3 4 5 6 se - ven 8, 9 10 11 12 1 2 3 4 5 6 7 8
 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 5-6
 9 8 7 6 5 4 3 2 1 2 3 4 5 4 3 2 5-6
 8 9-16
 9 17-25
 26 MRS. C - SNEEZING/HANKY 8 26-33

SHERIFF - GUN

Musical notation for 'SHERIFF - GUN' in G major, 4/4 time. It consists of two measures. The first measure is 7 measures long (34-40) and the second is 8 measures long (42-49). There is a double bar line at measure 41. The key signature changes to A major for the second measure.

HOT DOG & MR. C

Musical notation for 'HOT DOG & MR. C' in A major, 4/4 time. It consists of two measures. The first measure is 10 measures long (50-59) and the second is 6 measures long (60-65).

MRS. LANCASTER / UMBRELLA

Musical notation for 'MRS. LANCASTER / UMBRELLA' in G major, 4/4 time. It consists of one measure that is 6 measures long (66-71).

Big Band Swing

SNOWBALLS

Musical notation for 'Big Band Swing' and 'SNOWBALLS' in G major, 4/4 time. It consists of one measure that is 8 measures long (72-79).

Philanthropic Fugue

Musical notation for 'Philanthropic Fugue' in G major, 4/4 time. It consists of one measure that is 13 measures long.

DELIVERY ROOM

Musical notation for 'DELIVERY ROOM' in A major, 4/4 time. It consists of three measures. The first is 9 measures long (102-110), the second is 2 measures long (112-113), and the third is 2 measures long (114). There is a double bar line at measure 111. The key signature changes to A major for the second measure.

115

Musical notation for measure 115 in A major, 4/4 time. It consists of one measure that is 12 measures long.

3

RITA:

Musical notation for measure 127-129 and 'RITA:'. It consists of two measures. The first is 3 measures long (127-129) and the second is 3 measures long (130). The key signature changes to A major for the second measure. The lyrics 'Feb - ru - a - ry sec -' are written below the notes.

131

132 133 134

- ond First re - mote broad - cast

135 136 137 138

G H D in Punx P. A.

3 142

139-141 Work - ing with Phil

143

3 144-146

Con - nors.

4 147-150

RITA: Hey. There you are. What is it? Here, sit down. Chili? For me?
You brought me chilli? From the cookoff? Are you okay?

PHIL: I just can't seem to retain cardio fitness.

RITA: I read that if you do a little exercise every day-

PHIL: Yeah, you'd think.

RITA: Hey, I guess you heard about the blizzard.

PHIL: Yeah, yeah. The roads are all closed.

151 **RITA:** You know, I was looking for you. I thought I'd lost my weatherman.

16 151-166

6 173 VAMP 2

167-172 174-175

176 12

176-187

188 8

188-195

196 **ENS:** 197 198 199

5! 4!

200 201 202

3! 2!

203 204 205

1, 1, 1, 1,

206 **SOP/ALTO:** 207 208 209

Punx - su - taw - ney!

TENOR:

Punx - su - taw - ney Is a lit - tle town__

BARI 1: **+ BARI 2:**

Punx - su - taw - ney Is a lit - tle town__

S1:
S2/A:

210 211 212 213 214

a - ny town...
— with a heart — as big — as a - ny town...
— with a heart — as big — as a - ny town...
a - ny town...
— with a heart — as big — as a - ny town...
— with a heart — as big — as a - ny town...

Detailed description: This block contains the musical notation for the first system of the score. It features three staves. The top staff is for Soprano 1 (S1) and Soprano 2/Alto (S2/A). The middle staff is for Soprano 2/Alto (S2/A). The bottom staff is for Soprano 2/Alto (S2/A). The music is in 3/4 time and G major. Measures 210-214 are shown. The lyrics are: 'a - ny town... with a heart as big as a - ny town... with a heart as big as a - ny town... a - ny town... with a heart as big as a - ny town... with a heart as big as a - ny town...'. There are various musical markings such as slurs, accents, and dynamic markings.

SOP:
ALTO:

215

216 217 218 219

Punx - su - taw - ney is a lit - tle town — with a heart
TENOR:
Punx - su - taw - ney is a lit - tle town — with a heart
BARI:
Punx - su - taw - ney is a lit - tle town — with a heart

Detailed description: This block contains the musical notation for the second system of the score. It features three staves. The top staff is for Soprano (SOP) and Alto (ALTO). The middle staff is for Tenor (TENOR). The bottom staff is for Baritone (BARI). The music is in 3/4 time and G major. Measure 215 is boxed. Measures 216-219 are shown. The lyrics are: 'Punx - su - taw - ney is a lit - tle town — with a heart Punx - su - taw - ney is a lit - tle town — with a heart Punx - su - taw - ney is a lit - tle town — with a heart'. There are various musical markings such as slurs, accents, and dynamic markings.

220 221 222 223 224 225

— as big — as a - ny town — in the U. S. A. — And

— as big — as a - ny town — in the U. S. A. — And

— as big — as a - ny town — in the U. S. A. — And

226 227 228 229 230 231

there is no town grea - ter — than Punx - su - taw - ney on

there is no town grea - ter — than Punx - su - taw - ney on

there is no town grea - ter — than Punx - su - taw - ney on

Colla voce

232 233 234 235 236

Ground-hog Ground-hog Ground-hog

Ground-hog Ground-hog Ground-hog

Ground-hog Ground-hog Ground-hog

DORIS: 4th/5th time ad lib.

Ground-hog, ground-hog, ground-hog..

S1:
S2:
A: 238

237 239 243a 244 245

Ground - hog day!

TEN 1:

Ground - hog day!

TEN 2:
BARI:

Ground - hog day!

(DORIS:) Doris riff ad lib...

Day! _____

Musical score for measures 246-251. The score consists of three staves in treble clef with a key signature of one sharp (F#). Measures 246-250 are marked with measure numbers above the notes. The notes are: 246 (G4, A4), 247 (A4, B4), 248 (B4, C5), 249 (C5, D5), and 250 (D5, E5). Measure 251 contains a whole rest. The notes are beamed together in pairs across the staves.

Musical score for the TAG section and measures 252-261. The score is on a single treble clef staff with a key signature of one sharp (F#). The word "TAG" is enclosed in a box above the staff. Measure 252 is marked with a "2" above it, and measure 254 is marked with a "254" in a box above it. Measure 253 is marked with an "8" above it. The measures are grouped into two sections: 252-253 and 254-261. The notes are represented by thick black bars.

Boots / Punxsutawney Rock

25

Gently (♩=110)

RITA: Oh, incredible.

Musical notation for Rita's part, measures 1-3 and 4-6. The notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure is a whole note chord with a '3' above it and '1-3' below it. The second measure is a whole rest. The third measure is a whole note chord with a '3' above it and '4-6' below it. The fourth measure is a whole rest. The fifth measure is a whole note chord with a '3' above it and '4-6' below it. The sixth measure is a whole rest.

7 Funky Rock, L'istesso

Musical notation for Funky Rock, L'istesso, measures 7-9. The notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure is a whole note chord with a '3' above it and '7-9' below it. The second measure is a whole rest. The third measure is a whole rest.

10

GUESTS:

Musical notation for Guests' part, measures 11 and 12. The notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure is a whole rest with an 'x' above it. The second measure is a whole rest with an 'x' above it. The third measure is a whole rest with an 'x' above it. The fourth measure is a whole rest. The fifth measure is a whole rest. The sixth measure is a whole rest.

Who is that?

PIANO TEACHER:

Musical notation for Piano Teacher's part, measures 11 and 12. The notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure is a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure is a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The third measure is a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The fourth measure is a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The fifth measure is a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The sixth measure is a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

Who is that

e - mer-ging from his bur - row?

Who can see to - day_ what we won't

S/A/T/B:

Musical notation for S/A/T/B part, measures 13, 14, and 15. The notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure is a whole note chord with a '3' above it and '13' below it. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest. The fifth measure is a whole rest. The sixth measure is a whole rest.

see un - til to - mor - row?_

PIANO TEACHER:

Musical notation for Piano Teacher's part, measures 13, 14, and 15. The notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure is a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure is a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The third measure is a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The fourth measure is a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The fifth measure is a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The sixth measure is a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

see un - til to - mor - row?_

Sha-man of the sha - dows,

spring-er of the Spring. Is it a...

CHUBBY: MRS. L.:
 16 17 18
 squir- rel? bea- ver?

PIANO TEACHER:
 Is it a... Kind-a both, ___ but not quite ei- ther! We can guess but we won't know if we should

19 20 21
 dress for sun or snow ___ un - til we've heard it from old Phil. ___ From Punx-su - taw - ney

22 **Phil's Piano Solo**
 Phil! 2 23-24

12 25-36

Seeing You

RITA: Three hundred and thirty nine dollars and eighty eight cents.
BUSTER: Now, miss, you do understand you aren't actually buying this man?
 Phil Connors, one of your fans is waiting for a dance.
Crowd chants 9 "Phils" then light change [CHORD]

Simply (♩=90)

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of several staves for vocal lines and accompaniment.

- PHIL:** (Measures 2-12)

2 3 4
 1-2 Drove out of town, took a right___ on to a north-bound high -
 5 6-7 8 9
 - way.____ Was it real - ly on - ly yes - ter - day?_
 10 11 12
 If I___ had known what now I know may-be I _____
- (PHIL:)** (Measures 13-16)

13 14 15 16
 ___ would have ta-ken a mo - ment, - May-be looked o - ver my shoul-der, -
- S/A:** (Measures 13-16)

Ooh _____
- T:** (Measures 13-16)

Ooh _____
- B:** (Measures 13-16)

Ooh _____
- (PHIL:)** (Measures 17-20)

17 18 19 20
 May - be shed_ a tear... Now I'm___ here.____

21

A storm_ blew in,___ o - ver - whelmed___ me some time late this morn - ing_

23 2 24-25 26 (PHIL:) 27 > 28
Think I ig-nored the war - nings._____

2 S/A: >
Think I ig-nored the war - nings._____

2 T:
B:
Think I ig-nored the war - nings._____

(PHIL): 29 30
I've spent a life - time seek - ing signs,___ read - ing lines,_____

(PHIL): 31 32 33 34
Try'ng to fore - cast_ the fu - ture. Al-ways stay'ng a day_ a - head.

S/A:
Ah_____ Ah,_____

T:
B:
Ah_____ Ah,_____

35 36 37 38

Well, that was the i - dea, But I'm here.

that was the i - dea,

that was the i - dea,

Detailed description: This block contains the musical notation for measures 35 through 38. It features three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The lyrics are: "Well, that was the i - dea, But I'm here." The middle staff is a vocal line with lyrics: "that was the i - dea,". The bottom staff is a piano accompaniment with lyrics: "that was the i - dea,". The piano part consists of chords and rhythmic patterns.

39 (PHIL):

40 41

I thought I'd seen it all, was sure by now I knew this place I swear that I knew ev - 'ry hair,

S/A: *non cresc.*

I thought I'd seen it all be - fore. I swear that I knew ev - 'ry hair.

T: *non cresc.*

B:

I thought I'd seen it all be - fore. I swear that I knew ev - 'ry hair.

Detailed description: This block contains the musical notation for measures 39 through 41. It features three staves. The top staff is the vocal line for Phil, starting with a treble clef and a key signature of one flat. The lyrics are: "I thought I'd seen it all, was sure by now I knew this place I swear that I knew ev - 'ry hair,". The middle staff is for Soprano/Alto (S/A) with lyrics: "I thought I'd seen it all be - fore. I swear that I knew ev - 'ry hair." and includes the instruction "non cresc.". The bottom staff is for Tenor (T) and Bass (B) with lyrics: "I thought I'd seen it all be - fore. I swear that I knew ev - 'ry hair." and includes the instruction "non cresc.". The piano accompaniment consists of chords and rhythmic patterns.

42 — each line up-on your face. I thought the on - ly way to bet-ter days was through to-mor-row.

43

44

sim. I thought the on - ly way to bet - ter...

poco

sim. I thought the on - ly way to bet - ter...

poco

45 (PHIL): (♩=80)

46 But I know now that I know. (Yes) I know now that I know no-thing. But I'm

47

48

49

50 here And I'm fine And I'm see-ing you For the first time. I'm al-right

51

52

53

54

55 — And I'm see-ing you. For the first time.

56

57

58

59

60

14

60-73

PHIL: And this is the observation deck. Soak in the view.
 Eighteen-wheeler, parked over there. Public toilets.
RITA: Sweet.

PHIL: Guy vomiting.
RITA: No he isn't.
PHIL: Yeah, right there.
RITA: Awwwww.
DRUNK GUY (VO): Yaaaay.
RITA: It's very romantic.
PHIL: Well, I want you to get your money's worth.

74 10

74-83

RITA: Oh, wait. It's really, really nice.
PHIL: It is beautiful. Though not entirely unexpected.
 With this low pressure system in the south the westerlies are
 going to take a dip along the Alleghenies bringing- (*she kisses him*)

4 92 8

92-100

RITA: Sorry. That was...
PHIL: Entirely unexpected.
RITA: Oh, god. Four hundred dollar dance and a kiss. All in one night. What's come over me?
PHIL: Yeah, slow down.
RITA: We hardly know each other.
PHIL: What do you mean? We did the flood story.
RITA: True. I like today better.
PHIL: Me too.

9

100-108

109 **RITA:**

I thought I'd seen it all be - fore. I thought I knew

PHIL:

I thought I'd seen it all be - fore. I thought I knew

(RITA:)

111 ev - 'ry - thing there was to know 112 a - bout men like you.

(PHIL:)

ev - 'ry - thing there was to know. And I was

(RITA:)

113 I thought the on - ly way to bet - ter days was through to - mor - row. 114

(PHIL:)

sure the on - ly way to bet - ter days was through to - mor - row.

DEBBIE:

I thought the on - ly way to bet - ter.

FRED:

I thought the on - ly way to bet - ter.

(RITA:) 115 116 117 118

But I know_ now that I know_ Yes I know_ now that I know_ that I'm

(PHIL:) 115 116 117 118

But I know_ now that I know_ Yes I know_ now that I know_ that I'm

SOP 1:

I know_ I know_ I know_ now that I'm

ALTO: S2: A: *light glottal accent*

I know_ I know_ I know_ now I know_ I'm

B1/T1: add Ten1:

I know_ I know_ I know_ now that I'm

B2/T2: T2: B2:

I know_ I know_ I know_ now I know_ I'm

119 (RITA:)

120 121 122

here And I'm fine And I'm see-ing you For the first time.

(PHIL:)

here And I'm fine And I'm see-ing you For the first time.

SOP 1:

here. I'm fine I'm see-ing you for the first time.

SOP 2:

ALTO:

here. I'm fine I'm see-ing you for the first time.

TEN 1:

here. I'm fine I'm see-ing you for the first time.

TEN 2:

BAR 2:

here. I'm fine I'm see-ing you for the first time.

(RITA:)

123 124 125 126

I'm al - right And I'm see - ing you.

(PHIL:)

I'm al - right And I'm see - ing you.

all right I'm see - ing you.

I'm all right And I'm see - ing you.

all right I'm see - ing you.

I'm all right And I'm see - ing you.

127 **rall.** 130

3

127-129

136 Majestic (♩=70)

ALL SOP: 137 **SOP 2 TOP:** 138 **SOP 1 TOP:** 139

Aah

ALL ALTO:

Aah

ALL TEN.: **TEN 1 TOP:**

Aah

ALL BAR.: **BAR 1 TOP:**

Aah

SOP 2 TOP: 140 **a2** 141 **SOP 1 TOP:** 142 143 144 *molto*

molto

TEN 1 TOP: **TEN 2 Top (floated):** *molto*

molto

SEGUE # 27:
"Finale"

Finale

27

TACET

Bows

28

53
1-53

COMPANY:

54 55 56 57
To - mor - row,
To - mor - row,

58 3 59 60

there will be sun.

there will be sun.

Detailed description: This system contains two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It features a triplet of eighth notes in measure 58, followed by a half note in measure 59, and a whole note in measure 60. The lyrics 'there will be sun.' are written below the staff. The bottom staff is in bass clef with the same key signature. It features a triplet of eighth notes in measure 58, followed by a half note in measure 59, and a whole note in measure 60. The lyrics 'there will be sun.' are written below the staff.

61 62 63

And if not to - mor - row,

And if not to - mor - row,

Detailed description: This system contains two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It features a whole note in measure 61, a quarter note in measure 62, and a half note in measure 63. The lyrics 'And if not to - mor - row,' are written below the staff. The bottom staff is in bass clef with the same key signature. It features a whole note in measure 61, a quarter note in measure 62, and a half note in measure 63. The lyrics 'And if not to - mor - row,' are written below the staff.

64 65 66

per - haps the day

per - haps the day

Detailed description: This system contains two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It features a whole note in measure 64, a quarter rest in measure 65, and a half note in measure 66. The lyrics 'per - haps the day' are written below the staff. The bottom staff is in bass clef with the same key signature. It features a whole note in measure 64, a quarter rest in measure 65, and a half note in measure 66. The lyrics 'per - haps the day' are written below the staff.

GROUP B: **S/T/B:**
A:

67 68 69

and to - mor - row, and to - mor - row, and to -

GROUP A:

af -

S/B:
A:
T (jump UP to G):

70 71 72

mor - row, and to - mor - row, and to - mor - row,

COMPANY:

73 74 75

There will be

- ter. There will be

Musical score for two staves, measures 76-79. The music is in treble clef with a key signature of one sharp (F#). The melody consists of quarter notes: G4 (76), A4 (77), B4 (78), and C5 (79). A slur covers the first four notes. The lyrics "sun!" are written below the first staff. The piece ends with a double bar line at the end of measure 79.

Exit Music

29

TACET

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