

Side 1
Pg 1 of 2

ENID

(sarcastic)

Oh my god, like, practically twins!

Start
→

EMMETT

(coming to rescue)

We're just going around the circle...tell us something about yourself.

ELLE

Me? Okay. So I'm a Gemini with a double Capricorn moon and I have a Bachelors degree from UCLA where I was Sig Ep Sweetheart, president of Delta Nu Sorority and founded the charity Shop for a Cause.

EMMETT

(encouragingly, a good section leader)

Huh.

ELLE

Oh! And just last week at Fred Segal, I talked Beyonce out of buying a truly heinous cable-knit tube top. Whoever said tangerine is the new pink is seriously disturbed.

EMMETT

I did not know that.

Stunned, awkward silence.

ELLE

Anyone know where I can find Criminal Law 101 with Professor Callahan? And Warner Huntington III?

EMMETT

Well, we're all heading there, so I'm sure someone would be happy to —

But the STUDENTS have gotten up quickly and left.

EMMETT

...show you?

(he sighs and points the way)

It's in Hauser. Over there, second building on the left.

ELLE

Thanks.

EMMETT watches as ELLE slings BRUISER back over her shoulder.

EMMETT

But I don't think dogs are exactly allowed in class.

ELLE

(smiles a bit)

Oh, Bruiser's not a dog. Bruiser's family. I'll just drop him off at my room. He'd be happier there anyway: Bruiser loves *Days of Our Lives*. I'll see you later then.

AS ELLE exits, STUDENTS RETURN, singing as they get in line to receive their syllabi from EMMETT. WARNER and VIVIENNE enter the line.

AARON

PADAMADAN

ENID

WARNER,
VIVIENNE &
ALL STUDENTS

I WON AN AULBRIGHT
AND A RHODES

I WRITE FINANCIAL
SOFTWARE CODES

WHY BOTHER WITH
FALSE MODESTY
HARVARD'S THE PERFECT
PLACE FOR ME.

IN MY
COUNTRY
MY WORD
WAS LAW.
BUT THEN
I FLEE.

I DID THE PEACE CORPS OVERSEAS
INOCULATING REFUGEES IN
FAMILY CLINICS THAT I BUILT
MYSELF FROM MUD AND TREES

HARVARD'S
THE PERFECT
PLACE FOR ME.

WARNER, VIVIENNE, ALL STUDENTS

HARVARD'S THE PERFECT
PLACE FOR...

ELLE re-enters at the end of the line and spots WARNER at the front.

ELLE

Warner!

ELLE weaves through the singing students to reach him.

STUDENTS

ELLE

AH-AH-AH-AH-AH-AH

AH-AH-AH-AH-AH-AH

AH-AH-AH-AH-AH-AH

HARVARD'S THE PERFECT PLACE FOR ME.

Excuse Me.

Pardon Me.

Coming through.

STUDENTS

PRETTY IMPRESSIVE. GOOD TO KNOW.
WELCOME TO HARVARD.

GUARD

Wyndham! You got some visitors!

CALLAHAN exits, leaving BROOKE with ELLE, EMMETT, WARNER, VIVIENNE and ENID.

EMMETT

Hi, Ms. Wyndham. I'm Emmett Forest. I'm co-counsel with Stidwell, Zyskowski, Fox and Callahan. These four interns are the cream of the crop at Harvard Law and we're here to "whip up" your legal defense.

BROOKE is silent, unimpressed.

Incidentally, my mom's a big fan of your DVDs. Credits you with her nutcracker butt. Her words.

Again nothing.

Anywho, we'd love to discuss your case and go over a few choices. We want to free you as soon as possible, so you can bring your message back to your fans.

BROOKE

That's all I want... This should be easy.

EMMETT

Great. Callahan briefed me on your meeting and there is a significant amount of evidence against you. To free you, the jury will need to hear an alibi.

BROOKE

Not gonna happen.

EMMETT

Even though it could save you?

BROOKE

Yep. Put me on the stand and I'll be forced to lie.

Go to next page

VIVIENNE takes over and sweeps in before Elle can speak.

WARNER

Okay Ms. Wyndham, if we can't hear an alibi, you should accept a plea bargain.

BROOKE

And admit to something I didn't do?

VIVIENNE

But with a plea bargain, you'd be out in a couple of years. That sounds reasonable, right?

BROOKE

Reasonable to do time for my husband's killer? Not really.

EMMETT
Side 2
Pg 2 of 4

~~WARNER
So what, who cares?
ELLE
Wh-~~

continue

CALLAHAN

Emmett, let me be very clear. This is your chance, and I gave you simple instructions – Lead this legal team and get me an alibi. You’re zero for two.

CALLAHAN and EMMETT approach the remaining interns.

Everyone, field trip’s over. Let’s go. Back to work.

(turning to Emmett and Elle)

Except you two. I’d rather not see ratty corduroy or legally blonde again today.

EMMETT and ELLE are left alone.

ELLE

Emmett, I’m sorry -

EMMETT

- I don’t need you to be sorry. I need you to tell me the alibi.

ELLE

I can’t because I gave Brooke my word. Having an alibi isn’t the only way to win this case.

EMMETT

No, but it sure would help.

ELLE

Work with me. We’ll free Brooke the right way. The noble way.

EMMETT

This isn’t a Lifetime Original Movie, Elle. I’m not interested in nobility right now, I’m more interested in saving Brooke’s life.

ELLE

No you’re not. You’re more interested in impressing Callahan.

EMMETT

Well, he IS my boss. And if I impress him he’ll make me associate.

ELLE

And jeopardize your client’s trust and our integrity?

EMMETT

Well, when you put it that way.

ELLE

Exactly, you butthead. My word means something, I know yours does too.

EMMETT

No one's called me a butthead since third grade.

ELLE

Maybe not to your face. C'mon, let's get out of here.

13a - Off To Department Store!

EMMETT

Why do you always have to be right?

(ELLE takes EMMETT and leads him by the hand.)

ELLE

I don't have to be... when I'm with you, I just am. Hey, if you want to impress Callahan, I can help.

EMMETT

Okay. How?

ELLE

Listen, I love your scruffy vibe, but "Casual Friday" is so not in Callahan's vocabulary, and you have to dress the part if you want to get ahead.

EMMETT

Elle, didn't your mother ever teach you about not judging a book by its cover?

ELLE

She did. And books with tattered covers stay on the shelf.

EMMETT

Thanks a lot.

ELLE

Emmett, this isn't a perfect world. Think people haven't judged me my whole life? Think it wasn't a good idea to make navy my new pink?

EMMETT

No, that was a good idea.

ELLE

I know.

EMMETT

Where are we going exactly?

EMMETT
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You trust me, don't you?

ELLE

EMMETT

Of course.

ELLE

Then don't stop now.

END

111 **Accel.**

GOD! _____

GREEK CHORUS:

I am start-ing to like this place! _____ Oh myg...

ENID: _____ **VIVIENNE:** _____

Oh mygod! _____ OHmyGOD. Ohmyg...

ABRON: _____ **WARNER:** _____

god. _____ Ohmygod! _____ Ho-lycrap! _____ Ohmyg...

D/F# Em7

CALLAHAN: "Excellent work today, Ms. Woods. I assume you're applying for my internship. Do you have a resume?"

ELLE: "I'm one step ahead of you. Here you go and thanks in advance for your consideration."

ELLE exits

CALLAHAN (smells resume): "Dear God, it's scented!

3 months ago I would've recycled this. Make sure to put it on file."

115 **Tempo I°** 116 117 118 (to 123) 123 **EMMETT:**

Guess she got a

START

(PLAY if no drs) (PLAY if no drs)

Bb/D D/F#

V.S.

124

125

126

127

p Chip On Her Shoul - der. — May - be some wise man told — her: — "With the

E♭/G *A♭6* *B♭/D* *Cm*

128

129

130

131

chance we've been giv - en, — We got - ta be driv - en as hell". — She was

E♭/G *A♭* *B♭2* *f* *E♭sus* *E♭*

132

A tempo

133

134

135

some - thing to see there; — I'm just hap - py I — could be — there! First big

E/G♯ *A2* *F♯2/A♯* *G♯2/B♯* *C♯m* *Fill*

136

137

138

139

test and she aced it! — She's so close she can taste — it! She got a

F/A *B♭2* *G2/B* *A2/C♯* *Dm*

40 141 142 143

Chip On Her Shoul - der... Guess you ne - ver can tell...

Gm⁷ /A /B^b E^b² Gm/D B^b C7sus4 *f*

144 145 146 147

mp D/F# G D/A *cresc.* G/B A/C# G/D *mf* Em11 D/F# G *cresc.* D^Δ7/A G/B A/C#

8^{vb}

148 149 150 EMMETT: 151

f With lit - tle Miss Woods, com - ma Elle!

loco B^b/D C7/E B^b/F Gm7 B^b/A B^b2 C7sus4 *gliss.*

V.S.

152

P/M/S:

153

154

155

f Elle Woods! Woods com - ma Elle!

EMMETT:

GREEK CHORUS:

Got-ta Chip on her Shoul -

f F F/A B \flat B \flat /D E \flat^2 B \flat /D B \flat C7sus4

156

157

158

159

Elle Woods! Woods com - ma Elle!

EMMETT:

No you

GREEK CHORUS:

der! Got-ta Chip on her Shoul -

F F/A B \flat B \flat /D E \flat^2 B \flat /D B \flat C7sus4

60

161 162 163

Elle Woods! Woods com - ma Elle!

ne-ver can tell!

der! Got a Chip on her Shoul -

F F/A B \flat B \flat /D E \flat 2 B \flat /D B \flat C7sus4

164 165 166 167

ff Lit - tle Miss Woods com - ma Elle!

Lit - tle Miss Woods com - ma Elle!

der! *ff* Lit - tle Miss Woods com - ma Elle! **END**

E \flat B \flat Maj7/C B \flat F/A Gm7 B \flat 6/F F F add 2

100

A tempo

ELLE:

101

102

Here you'll be - come — what you're sup - posed to be! — You — think you can't — but you can!

EMMETT:

Here you'll be come — what you're sup - posed to be! — You — think you can't — but you can!

START

Here you'll be - come — what you're sup - posed to be! — You — think you can't — but you can!

Gadd9

Dadd9

Gadd9

A/C#

103

104

105

Think — of the guy — you want most — to — be! —

Think — of the guy — you want most — to — be! —

Think — of the guy — you want most — to — be! —

D

A/C#

D

Gadd9

F#m11

Bm

poco

Subito *p* but no rit.

106 107 108

Not quite the guy I'd a chose to be. But when she's stand - ing so close

sub. p Em D/F#

109 110 111 ELLE:

Here's your

to me, I think I like her plan!

G⁶ G[#]m⁷(b⁵) D/A F[#]/A[#] Bm

V.S.

113

chance

to

make

it!

So

EMMETT:

Your

chance

to

make

it...

CHORUS:

Ah...

Your

chance

to

make

it...

mf Em⁷

114

take

it

like...

115

A

So

take

it

like...

So

take

it

like

a

fp

G/A

17. #14-TAKE IT LIKE A MAN

P/V
116

Rock

117

118

119

man!_____

A man!_____

A man!

(opt.)

A "man"?

(opt.)

A "man"....

man!

Ah - men!_____

A man!_____

Ah - men!_____

A man!

ff

B

B/A

E2/G#

E2

B

B/A

E2/G#

E2

120

121

122

123

A man!_____

(opt.)

A "man"!....

A Man!_____

Ah - men!_____

A man!_____

END

Segue

B

B/A

E2/G#

E2

101 B

EMMETT:

101 C

Colla voce (in 1)

101 D

START

What a - bout love? I ne - ver men - tioned love. The tim - ing's bad, I

Musical notation for the first system. The vocal line (treble clef) contains the lyrics "What a - bout love? I ne - ver men - tioned love. The tim - ing's bad, I". The piano accompaniment (treble and bass clefs) shows chords F/Bb and Csus4. The key signature has one flat (Bb) and the time signature is 4/4.

101 E

101 F A tempo (in 2)

know. But per - haps if I'd made it more

Musical notation for the second system. The vocal line (treble clef) contains the lyrics "know. But per - haps if I'd made it more". The piano accompaniment (treble and bass clefs) shows chords Dm and F/A. The key signature has one flat (Bb) and the time signature is 3/4.

VS.

101 G $\text{♩} = \text{♩}$. In 1

101 H 101 I 101 J 101 K

clear that you be-long right here, you would-n't have to go. —

F/B \flat B \flat Maj 9 C add 2 Dm9

101 L

101 M

101 N

101 O

Slight rit.

ELLE:

Back to the sun, —

Cause you'd know that I'm so much in love... —

Dm E \flat Maj7 *mf* E \flat

107

A tempo, with determination

108

109

110

— Back to the shore, — Back to what I —

A \flat Maj7 Gm/B \flat

112 113 114

— was be - fore. Lie on the beach,—

I should have told you be - fore

Cm Eb2/G

116 117 118

— dream with in — reach, don't stray —

AbΔ7 Bb6

119 120 121 122 **Stronger**

— be-yond. Some girls fight

We both know you're worth so much more...

Cm Eb/G Gb /Db /Bb

123

hard, some face the trial, some girls are

B A#m/C#

127

just meant to smile.

EMMETT:

Is it too

D#m F#m/A#

151

late? Can I just say how much I

B add 2 BMaj9 C# add 9

(no rubato or rit.)

155 156 157 **ELLE:** 158

It's not up to me.

want you to stay?

D#m F# add 2 / A#

159 160 161 162 163 164

Just let me be _____ Le gal ly _____ Blonde. _____

EMMETT:

I need you to stay.

E² B² F#

165 166 167 **Colla voce** 168 169 170

It's not up to me: Just let me be _____ Le gal ly _____

END

8^{va}

D#m¹¹ EΔ7b5 BΔ7b5