

SCENE ONE - EXT: THE STREETS OF NEW YORK - DAY

The show begins with the lights in the venue down completely. We can hear the sound of the city. Traffic, people walking by, the sound of construction work. Over this, we gently here Kermit beginning to sing.

KERMIT

It's a Beautiful new day
The skies are shining Breathing
In the Air
As we travel and travel to
The place where all our little dreams
begin
New York
New Yooooooooork...

Suddenly, we hear a crescendo of music and the lights flash bright, filling the theater with a white glow.

The curtain raises, followed by a scrim bearing the name of the show, THE MUPPETS GO BROADWAY, and we are shown a bustling city street, realized with set pieces suspended from fly wires. A backdrop panting adds depth.

It is in this locale that we are treated to our first big number of the show. Throughout this number, we get a feel for a Muppet New York. All of the typical people you'd come across in New York are here portrayed by Muppets. They sing the tune as the various set pieces on the fly wires move in and out, giving the illusion that we're traveling all over the city rather than just staying in one place.

To accentuate this, the music becomes fast and catchy.

ENSEMBLE

New York!
New York!
It's a beautiful new day
Where the rainbows shine and connect
us all
The sun is shining in our faces as we
sing...

New York!
New York!
It's a beautiful new day
Travel up and down, make your dreams
true
Taste the Big Apple, Park in Central
Park...

New York!
 New York!
 It's a beautiful new day
 Our city's full of dreams, cause we
 just come grab-go what we need
 Be a Swedish Chef or a celebrity;
 You can be you can be
 Anythingggggg...

This is all accompanied by flashy, Broadway style choreography to perfectly match the tone of the song. By the song's end, the facade of a beautiful New York theater has been flown in on the fly wire. The crowd of performers that has gathered center stage disperses, revealing our three heroes standing outside the theater.

ENESMBLE

It's a beautiful new day
 The skies are shrinking Breathing
 In the Air
 I have found my dream
 I have dreamed my place
 So it's time to make it come true in...
 New YOOOOOOOOOORK!

As the song ends, everyone goes about their day, starting pass by our trio.

GONZO is trying to get the attention of passers by. KERMIT is standing behind an open guitar case where we can only see his head, looking into the case which we can assume to be empty. FOZZIE is standing next to the case. They are street performers, but they're not finding an audience.

FOZZIE

Hey! Hey miss.

A Muppet woman walking by stops and looks at Fozzie.

FOZZIE

Do you know why you shouldn't tell
 secrets in a cornfield? There's too
 many ears around!

The woman doesn't react at all.

FOZZIE

Guess you've heard that one. But have you heard the one about the two rowboats? It was a real oar-deal!

Again, the woman does not respond.

FOZZIE

Well, how about the two cleaners that were going to go to space? They had to scrub the mission! Wocka wocka!

Once more, the woman does not respond. FOZZIE, meanwhile, is frozen in an arms out pose as if he's just demonstrated the finest comedy that man or Muppet has ever seen.

KERMIT

You have a nice day, ma'am.

The woman walks off.

FOZZIE

I almost had her! She was this close to laughing!

GONZO

At you, not with you.

FOZZIE

That's a laugh!

KERMIT

Alright Gonzo, it's your turn.

Gonzo moves forward, waving and whistling to get the people nearby's attention. When he's got it, he tries to captivate the crowd.

GONZO

Ladies and gentleman, boys and girls, I am going to do something today that is going to blow your very mind! I, the one and only Gonzo the Great, am going to attempt a stunt so dizzyingly dangerous, so terrifying, that one wrong move could spell certain doom!

The crowd oohs and ahs.

GONZO

Step back, everyone! Do not try this

at home.

With a captivated and spellbound audience, GONZO does his death defying stunt. It turns out this stunt is simply him climbing up onto the top of the open guitar case, jumping, and attempting to do a flip that he does not at all land successfully. He pops with a ta-da expression, but the crowd simply disperses, murmuring and unimpressed.

FOZZIE

I thought for sure that would knock
them dead!

The trio sighs. Kermit comes out from behind the guitar case for the very first time, revealing himself to be in an Elvis-like costume. He is carrying with him his trusty banjo. In front of the guitar case, he gives it a few tuning strums and then begins to sing a wonderful Elvis-esque song. He tries to croon, but of course still sounds like his froggy self.

KERMIT

Well, my baby left my lilypad, she got
eaten by a snake, so I'm off to drown
my sorrows at the Heartbreak Lake.

Where I'll be, I'll be so lonely,
baby, I'll be so lonely, and my
troubles'll buzz around like flies...

Uhhh-thank-you-very-much...

This gets the attention of all of those who're passing by. Everyone is ensnared in his voice. When he finishes singing, the crowd applauds and appears to toss some money into the open guitar case. The trio gathers around it and celebrates as someone appears from around the corner.

It is a real live human being, able to walk on this special stage designed for puppeteering via a hidden catwalk built into the false stage.

This man is Ray Pacity (a play on the word rapacity, meaning aggressive greed). He is dressed in a suit and looks like just about the slimiest theater promoter you've ever seen. He speaks with a thick New York accent.

RAY

Say, that was pretty good!

KERMIT

Oh hey, thanks a lot!

RAY

(putting his hand out)

Name's Ray! Ray Pacity. I'm a producer here at this lovely theater you're standing in front of.

GONZO

Oh, we're sorry, Mr. Pacity, we didn't mean to crowd in front of your theater.

RAY

No, no! No need to apologize! You guys actually are in the perfect place at the perfect time. You see, I've got a big musical that'll be premiering tonight, and I've been looking for some actors to fill three critical uncasted parts. I need a good singer, a funny man, and a guy who can do some neato stunts. And it looks like that's exactly what I've got here!

KERMIT

Wow...do you mean it, Mr. Pacity?

RAY

Call me Ray! And of course I mean it. I don't say anything I don't mean. Never! So waddya say? Wanna be a part of a big show? I'll pay 'ya!

The trio look at each other for a moment, processing the offer on the table. They huddle up for a moment, seemingly in an intense discussion. When they break, all three members of the trio hold their hands out.

KERMIT

You've got a deal, Mr. Pacity! I mean...Ray!

SCENE TWO - INT: THE MAIN STAGE OF THE THEATER

After a brief scenic transition, we find ourselves inside Pacity's theater on the grand and beautiful stage. The stage is set for a big production number and we actually get to see this number unfold with the Muppet performers on the stage.

ENSEMBLE

The dancer and the jazz player,
sittin' in a tree. K.I.S.S.I.N.G.

First there was the show, then there
was the club. Next thing you know it,
the two were in love.

LEAD ACTRESS

Beating the pavement on Broadway,
running down the street. Singing sappy
love songs, dancing to a swing beat.
You know what they say, love makes you
feel free. I'll tell you this, friend,
we're as glad as can be!

It's a classic Broadway style number with big choreography
and ever bigger voices. But what's Broadway without its
divas? Yes, this is where we get to Miss Piggy. She is
clearly not the lead of this production, but throughout the
song she does whatever she can to pull the focus to her.

PIGGY

But no one can sing about love quite
like me. No one can handle to Miss
P.I.G. Born to be a star, here I am,
you're very welcome, kiss kiss. You've
never seen a starlet quite like this.

Singing louder than the lead. Forcing her way to the front of
the dancers. And even elbowing the lead actress out of the
center stage position so she can let out a belt. It is during
this belt that the music stops and the performers all begin
grumbling and quickly exiting, clearly annoyed with Piggy.

Piggy seems to be either unaware of the negative response or
she simply doesn't give a hoot.

The trio and Ray come on stage and we immediately see that
Kermit is smitten with Piggy.

RAY

Now Piggy we've talked about this.
You're not our star.

PIGGY

That is where you are wrong, Ray. I am
the star! If you want a successful
show, then you need moi front and
center! On every poster, on every
playbill, my name in dazzling twinkly
lights outside!

RAY

We'll talk about this some other time,

Piggy. For now, I'd like to introduce you to your brand new co-stars! They're going to be joining the show for those bit parts I was telling you about.

PIGGY

What bit parts?

RAY

You know. Those parts!

PIGGY

I have heard of no parts.

RAY

You have, I promise you.

PIGGY

If there is a part, I would know about it. I know about all parts.

RAY

Well then you ought to know about this one.

At this moment, we see two people enter at stage left. It is STATLER and WALDORFF. They are dressed in costumes that make it appear like they're in a production of CATS.

STATLER

Get on with it!

WALDORF

The audience isn't getting any younger!

The trio, Ray, and Piggy all look at the two of them as they pass across the stage and exit on the other side.

RAY

Anyway, I'll show you exactly what they're capable of! Boys, dazzle her!

FOZZIE is up first.

FOZZIE

What did the beach say when the tide came in? Long time no sea!

Piggy doesn't respond.

FOZZIE

Let me tell you about the time I
 adopted a dog from a blacksmith. As
 soon as I got him home, he made a bolt
 for the door! Wocka wocka!

Piggy looks at Fozzie, then to Ray. Ray shrugs.

PIGGY

Next!

GONZO moves up next. Looking around, he looks for something to use.

GONZO

Hey Ray, can you grab me that little
 trampoline over there in the wings?

RAY

Sure thing.

PIGGY

Why is there a little trampoline in
 the wings?

RAY

*(quietly, under his breath, as if
 breaking the fourth wall is a
 crime)*

It's a musical, Piggy just go with it.

RAY hands brings the trampoline out onto the stage and sits it down. GONZO backs up, takes a breath, then makes a running start. He jumps on the trampoline but instead of doing anything cool, the GONZO puppet goes flying across the stage, crashing into the wings with an almighty racket. PIGGY once more looks at Ray; meanwhile, KERMIT and FOZZIE slump in embarrassment.

RAY

Well...just you wait until you hear
 this! Frog, why don't you sing her a
 tune? Piano player, give him
 something!

We hear a piano begin to play as KERMIT moves forward. He is clearly enchanted by PIGGY, and when he begins to sing, he sort of sings to her but ends up cheating out toward the crowd when he gets too nervous to look at her. It is clear though that PIGGY is also smitten, though KERMIT doesn't entirely notice this.

KERMIT

Love me, piggy, love me swine, never
let me go, you have made me want to
shine, and I love you so

Love me, piggy, love me true, all our
dreams come true, for my piggy I love
you, and I'll always do

By the he finishes, some other members of the cast have poked
their heads out from the wings. Everyone applauds him, seeing
a real star.

GONZO

That was amazing, Kermit!

FOZZIE

Yeah, amazing!

RAY

I'll say! What do you think, Piggy?

PIGGY moves closer to Kermit and looks him up and down.

PIGGY

He'll do.

RAY

Alright! That's what we like to hear.
Alrighty boys, you're casted! I'm
gonna go up to my office and fill out
some paperwork and get you three added
to our playbill. Make sure you're
ready for tonight, we're gonna have a
full house!

RAY starts to exit.

GONZO

Wait! Don't you need our names for the
playbill?

RAY

Oh! Uhm, well I heard you say them
outside! Don't worry, I've got 'em.
Gotta go!

RAY hastily exits leaving just the trio and PIGGY on stage.
The trio all hugs and celebrates.

GONZO

Say, we should go have a nice meal to celebrate! What do you say guys?

FOZZIE

We could go to that diner a flew bocks down! They have the best pie in the city.

KERMIT

I'd love to.

(He turns nervously toward Miss Piggy)

Would you like to come, Piggy?

PIGGY

(Thinks for a moment.)

I suppose a star should be well nourished for her big performance.

The trio and PIGGY exit.

SCENE THREE - INT: RAY'S OFFICE

A scenic change takes us now to RAY's office upstairs. He sits at a desk, but he is not alone here. Across from him is SWEETUMS, dressed in a very gangster style suit, putting on a tough-guy act. Standing next to him in leather jackets and bowler hats is PEPE and RIZZO.

RAY

I've got some great news, boss. You know that heist on that big bank downtown? Well, I've got the perfect fall guys for it. Couple'a real fools I found busking on the street.

SWEETUMS

And what makes you think we can convince the police that these three 'fools' were able to pull off a heist of that size?

RAY

Easy peesy. The cops don't want the city to believe that the mob's got such a hold on things, especially since they haven't been able to do anything about us. It'll make the cops look much better if this is some random group of poor desperate

nobodies who were looking for a little bit of cash. They'll believe it because it makes 'em look good.

Here, we see STATLER and WALDORFF return. They once more start at one side of the stage and walk across it, as if it's not a room they're in at all. This time, they're dressed like characters out of THE PHANTOM OF THE OPERA.

STATLER

Oh brother! I've seen Swiss cheese slices with fewer holes in it than this script!

WALDORF

And the cheese would be more satisfying, to boot!

STATLER

But you're lactose intolerant, it'd make you sick.

WALDORF

I know!

They laugh as the others on stage watch them, confused.

SWEETUMS

What was that?

RAY

Just ignore them, they're doing a bit.

SWEETUMS

Oh...oh! Well, you better hope that your plan works Ray. If the fuzz gets a whiff that it was, it's going to be your funeral. Isn't that right, fellas?

PEPE and RIZZO try their best to look menacing and threatening. PEPE lunges back and forth at the chair RAY sits in while RIZZO starts punching the desk for a moment, but stops because it clearly hurts.

RAY

It'll work. Trust me.

SWEETUMS

For you sake, I hope so. Otherwise it's gonna be a real short show!

This takes us into the classic villain song. The song is performed by SWEETUMS, PEPE, AND RIZZO as they dance and perform around the office. The song is comical, but still rather threatening toward RAY who seems to be genuinely unsettled by it.

(sad mandolin intro)

SWEETUMS

When I was just a little boy, I'd stay
with my Grandma Thea, and though she
wasn't very strong, she was the leader
of the whole mafia! She said to me
"Sonny, you see that someday you'll be
grown. And when you're in the
business, there's something you should
know...

(The music picks up)

Never tell, never squeal, if they
arrest you, you never make a deal, be
ruthless, be tough, don't be snitches,
or you might sleep with the fishes!

(Instrumental dance break.
SWEETUMS forces RAY to tango with
him)

So my friend, now you get our deal,
we'll keep your afloat, as long as you
don't squeal, we know you won't
disappoint, or a little accident might
meet your theater joint!

Never tell, never squeal, if they
arrest you, you never make a deal, be
ruthless, be tough, don't be snitches,
or you might sleep with the fishes!

At the end of the song, we go to blackout for another
transition.

SCENE FOUR - INT: A DINER

The new scene transition takes us to the diner where KERMIT, GONZO, FOZZIE, and PIGGY are sitting at a booth, having a meal, and celebrating. GONZO is in the middle of a story.

GONZO

...and after I broke my arm, my family told me I was never allowed to go diving down the stairs ever again. But they never said anything about jumping from the window!

They all laugh and then continue eating. In a moment of surprise, Piggy actually shows some curiosity about someone other than herself.

PIGGY

So you are all performers? I have never heard of you.

GONZO

Well, you wouldn't have. We're not really what you'd call big names.

FOZZIE

But we have been trying! We perform out on the streets for the people every day. Just waiting.

PIGGY

Waiting for what?

KERMIT

To get noticed. That's what we came here for. We've been friends for a long time. We all lived in the same small town and wanted nothing more than to get to New York to become real showmen. It's what we've always wanted.

PIGGY

Me too! I came to New York to be a star.

FOZZIE

It looks like you've made it!

PIGGY

Well, what I really want is to be the

big star. The one on the posters and on the cover of the magazines. But I keep getting stuck behind these people who are not anywhere near as talented or gorgeous as moi.

GONZO

Ah, I'm sure you'll get there someday.

KERMIT

You will, Piggy. You're too wonderful not to.

KERMIT and PIGGY look at each other. FOZZIE and GONZO do as well.

FOZZIE

Hey Kermit, I think Gonzo and I are going to go back to the theater to practice for tonight. Do you wanna come?

GONZO

If you want to stay here for a bit, I think you need the least practice out of all of us.

KERMIT thinks for a moment, looking at PIGGY. PIGGY doesn't say anything, but it's clear she wants to stay.

KERMIT

I'll catch up with you guys. Go on a head.

With that, GONZO and FOZZIE exit. It is just KERMIT and PIGGY now, sitting across from each other.

KERMIT

You were really good in your number earlier. I couldn't take my eyes off you.

PIGGY

I know!

She and KERMIT laugh.

PIGGY

I liked your singing.

KERMIT

Thank you. It's what I love. Always have. I loved it so much I followed it all the way here. I figured if there was anywhere I could make it, then this would be the place.

The diner's owner comes walking out. The owner is ROWLF THE DOG. He comes right up to the booth.

ROWLF

I'm sorry to cut it short, folks, but I've got tickets for that big musical tonight and I've gotta close down early.

KERMIT

Hey, we're in that! You're going to come and see it?

ROWLF

Really? Yeah! I love the theater. I wouldn't miss it. Say, you have anything from it to give me a little sneak preview?

KERMIT and PIGGY look at each other, somewhat unsure. However, KERMIT begins to sing here as some music swells beneath. It's a nice, sweet song that is like a sweet Elvis love song. PIGGY is captivated.

KERMIT

Wise frogs say, only fools jump in,
but I can't help, hopping in love with
you

Like how a fly, always makes me grin,
I can't help, hopping in love with you

Like a tadpole swims, surely to the
shore, darling so it goes, I couldn't
love you more

Take my flipper, take my lilypad too,
for I can't help hopping in love with
you

As the song progresses, KERMIT and PIGGY lean in. It appears they are about to kiss when suddenly, the doors to the diner bust open and cops come rushing in.

They come over and immediately size KERMIT. Outside the doors of the diner, we can see FOZZIE and GONZO outside already in cuffs.

KERMIT

What's going on?

COP

You're under arrest, pal!

PIGGY

That song isn't even in the show, it isn't copyrighted!

COP

Oh he's in much bigger trouble than that. He and his little buddies here robbed a bank downtown. Now they're going away for a long, long time! Come on punk!

The cop leads KERMIT away, leaving ROWLF and PIGGY to look on in shock. The stage goes black. In the darkness we hear a familiar voice again.

STATLER

I can't believe that worked.

WALDORFF

With these writers, anything is possible!

SCENE FIVE - INT: A JAIL CELL

The lights come up on the trio sitting in the jail cell. They are standing by the bars while someone sits asleep on the bench with their back turned to the audience. A guard, played by BOBO THE BEAR, sits by the cell.

FOZZIE

Why don't they believe us? We're innocent!

KERMIT

I don't know, Fozzie. I don't know who would want to see is in jail in the first place.

GONZO

We haven't ever bothered anybody.

FOZZIE

Yeah, all we did was try to make people happy.

KERMIT

We did make people happy. Even if they didn't know it.

FOZZIE

What about the show? Will they make it without us?

GONZO

Ah, who are we kidding? They were always going to make it without us. Everyone will. We're nobodies, and nobody's coming to help us.

FOZZIE

Should we call Ray?

GONZO

We should just leave Mr. Pacity alone.

Just then, the person - er, Muppet - laying behind them on the bench moves, making some noise like they're just waking up. They sit up and face the trio and it's revealed that it's BEAUREGARD.

BEAUREGARD

Did you say Pacity?

KERMIT

(turning, surprised)
Uh...yeah. Ray Pacity.

BEAUREGARD

The mobster?

TRIO

(in unison)
MOBSTER?!

BEAUREGARD

Oh yeah, sure! He's been rumored to be a part of the mob for years now. He runs a phony theater to cover his movements. Why do you think he's able to keep getting shows made when they get terrible reviews and close after a few weeks?

KERMIT

We were employed by a mobster?

GONZO

Employed may be an overstatement, but yeah!

FOZZIE

Do you...do you guys think he's the one who did this?

BEAUREGARD

You guys are in here for that robbery earlier this week right?

GONZO

Yeah.

BEAUREGARD

That was mob work if I've ever seen it. He definitely needed some fall guys. Guess you three fit the bill!

FOZZIE

We can't let him get away with this!

KERMIT

But how would we take him down? We're stuck here.

GONZO

I know what we could do. Fozzie...if you could distract the guard over there with some jokes, I could do some of my karate to break the bars.

KERMIT

Can you break through metal like that, Gonzo?

BEAUREGARD

I bet he can. This set doesn't look all that sturdy.

Once more, across the stage, we see STATLER and WALDORF walk from one end to the other, this time dressed as cops.

STATLER

It doesn't look that pretty either!

WALDORF

All that Disney money went to paying
the frog's appearance fee!

They laugh as they exit.

KERMIT

Well...let's try it. We've got nothing
to lose.

FOZZIE moves over to where the guard is. As he is telling the following jokes, we see GONZO preparing to karate chop the jail cell bars. He eventually succeeds as FOZZIE is still telling his jokes.

FOZZIE

Hey, Mr. Guard. How much does it cost
to swim with sharks? An arm and a leg!
Wocka wocka! Oh and what did one
toilet say to the other? You appear to
be a little flushed! Where do birds
stay when they travel? Somewhere cheep
cheep cheep! Oh and why did the man
bring his watch to the bank? To save
some time!

By the time GONZO is busted through the bars, the guard is laughing at FOZZIE's jokes and distracted. The trio manages to bust through the rest bars and out of the cell. KERMIT stops to look back at SAM.

KERMIT

Aren't you coming?

BEAUREGARD

No, I'm too minor to be in the finale.
You go! Clear your name! Get your pig!

The trio takes off.

SCENE SIX - INT: THE BACKSTAGE OF THE THEATER

We come up after the scene transition to a dressing room where PIGGY is sitting at an ornate vanity getting ready. Suddenly, the trio busts through her door, causing her to scream.

PIGGY

WHAT ARE YOU DOING HERE?

FOZZIE

We came to stop Ray!

PIGGY

Stop him from what?!

GONZO

He framed us, Piggy! He works with the mob!

PIGGY

That is so silly!

STATLER

(from behind the dressing room door)

You're telling us!

KERMIT

Piggy, you gotta believe us. We wouldn't rob a bank! We don't want to be rich. All we want to do is entertain people, remember?

PIGGY

I am ignoring you, you thief! Leave my dressing room immediately!

KERMIT

But Piggy...

PIGGY

Immediately!

The trio hang their head in defeat and dejection and slowly file out of the room. RAY comes in shortly after.

RAY

Are you ready, Piggy?

PIGGY

A star is ready when she says she is ready.

RAY

Well, will that be soon?

PIGGY

It will be when I am finished.

RAY

(annoyed)

And when will that be, Piggy?

PIGGY

When I am even more beautiful than I
am every day.

RAY

Alright, look, Pig. I'm getting real
tired of your little games. I've got
some important people to pay and I
can't do that unless your porky behind
gets on that stage. So get your makeup
done and get into the wings or else my
boys'll fry you into bacon. You got
that?

PIGGY looks on in shock as RAY leaves the room. She looks at
the vanity thinking. Then, she hops up from her chair and
opens the door.

PIGGY

Cast meeting! Cast meeting please!

SCENE SEVEN - INT: THE MAIN STAGE

The music cues up and the lights come up on the stage. The
whole cast of Muppet performers have taken the stage and we
are treated to a reprise of the earlier production number.
The centerpiece is a giant pyramid of Muppet performers
towering above the stage.

However, it is a total mess. The performers seem out of sync,
the singers seem to forget lyrics, and everything looks
unpolished. The trio makes their entrance on stage dressed in
costumes incredibly incongruous with the rest of the costumes
in the show. FOZZIE is in a comedian's tux, GONZO is in his
stuntman uniform, and KERMIT is back in his Elvis costume.

They have clearly been talked to by PIGGY and the cast and
are in on this plan, as evidenced by PIGGY nodding to KERMIT
who then moves to the front of the stage and starts pushing
over some expensive looking props. GONZO begins doing some
stunts that lead to other pieces of the set getting
destroyed.

FOZZIE holds a hand up at the orchestra pit and the band
stops playing their music.

FOZZIE

Enough of that music! We've got a better show for you instead! Say, have you heard the one about the sure fire way to make a robot angry? You just have to push his buttons! Wocka wocka!

We hear the sound of audience laughter, the "crowd" watching the show is laughing.

FOZZIE

You know, I told a bad chemistry joke once. I got no reaction.

The audience laughs again as RAY comes rushing onto the stage.

RAY

What on earth are you doing?! You're ruining my show! You're supposed to be in jail!

KERMIT

Well we got out, Mr. Pacity! Or should I say Mr. Mobster!!

The imaginary audience gasps.

KERMIT

That's right folks. Ray Pacity is a mob man and this very show is a cover up for his shady deals. He tried to frame us for a robbery that HE and his men committed earlier this week!

RAY

(stepping up to KERMIT)

And what are YOU going to do about it? No one's going to believe a nobody frog.

PIGGY

He is not nobody! And it isn't just him. We all know what you are!

RAY

No one's going to listen to you either. You're ALL nobodies, and I am Ray Pacity. Your word is as good as useless next to mine.

COP

(coming onto the stage from the wings)

That's where you're wrong punk. We've heard the whole story and we've already picked up your friends. You're going down.

More cops come on with SWEETUMS, PEPE, and RIZZO in cuffs.

SWEETUMS

Wait! I'll talk, I promise!

RAY, panicking, tries to run away. Just then, a spotlight hits GONZO up in the rafters of the theater (a puppet on wires). He makes a leap and comes barreling toward the stage. He hits RAY which knocks him into the pyramid of Muppets which collapsed and falls right on top of him. The cops rush over and fish RAY out, placing him in cuffs.

They walk the four criminals off in their cuffs as the cast of the play all cheers. PIGGY rushes over to hug Kermit, and then the trio does as well, their names cleared.

PIGGY

You did it!

KERMIT

No, we did it! We couldn't have done it without all of you! We're just sorry that you're all out of a show now.

Just then, SCOOTER comes onto the stage.

SCOOTER

Maybe not! Name's Scooter, and I'm producing a real musical a few theaters down. I haven't done any casting just yet, and I think that these guys may be perfect. Piggy, you're a star. How would you like to be my leading lady?

PIGGY

I would accept nothing less!

SCOOTER

And you.

(points to GONZO)

That was an amazing stunt you did.

What do you say you become our stunt guy for the show? You can design all sorts of cool stuff for the cast to do.

GONZO

It'd be an honor, sir!

SCOOTER

And you.

(points to FOZZIE)

How'd you feel about coming to work with the script writers to add some jokes? Maybe you can go on before the show and tell some for the audience too.

FOZZIE

I'll knock 'em dead! Wocka wocka!

KERMIT

Wow guys! That's amazing!

GONZO

What about you though Kermit? Scooter, do you have anything for him?

Just then, Dr. Teeth and the Electric Mayhem walk on stage.

DR. TEETH

I think we've got that covered.

JANICE

We're like totally starting our own record label and we'd like totally love to sign the frog. We heard him singing outside this morning but that sleazy gangster guy got to him before we could.

FLOYD

What do you say?

KERMIT

Well...I accept!

Everyone cheers! PIGGY comes up and hugs KERMIT.

PIGGY

I'm so proud of you...Kermie.

Finally, at long last, KERMIT and PIGGY get to share a kiss. As the kiss ends, the music begins to swell. STATLER and WALDORFF appear, this time dressed in their classic attire.

STATLER

Oh lord, we're about to get another
song, aren't we?

WALDORF

Put us out of our misery!

KERMIT performs another Elvis coded love song for PIGGY, this time with the whole cast of the show joining in.

KERMIT AND COMPANY

Goodness gracious

Feel the temperature rising

Higher an' higher

It's burning through to my froggy soul

Pig, pig, pig, pig

You gonna set me on fire

My brain is flaming

I don't know which way to go, yeah

Your kisses lift me higher

Like the sweet song of a choir

You're the rainbow in my sky

With sizzling pork,

Ooh-ooh-ooh, I feel my temperature rising

Help me, I'm flaming

I must be a 109

Sizzling, sizzling, sizzling

And nothing can cool me, yeah

I just might turn into smoke but I feel fine

'Cause your kisses lift me higher
Like a sweet song of a choir
And you're the rainbow in my sky
With sizzling pork
You're just my hunk, a hunk of sizzling pork (ah)
Just a hunk, a hunk of sizzling pork (ah)
Just a hunk, a hunk of sizzling pork (ah)
Just a hunk, a hunk of sizzling pork (ah)
Just a hunk, a hunk of sizzling pork (ah)

At the end of the song, the music transitions into an instrumental reprise of the opening number as the Muppet actors all take their bows. The curtain comes down, covering the stage. STATLER and WALDORF come out in front of the curtain, however.

STATLER

Thank goodness that's over.

WALDORF

You said it!

There is a pause.

WALDORF

You have anything else to do?

STATLER

Nope.

WALDORF

Wanna crash their next show?

STATLER

Might as well!

The duo laugh as a smaller curtain closes around their box, formally ending the show.