

"WONDERFUL TOWN"

A New Musical Comedy

Book by

JOSEPH FIELDS and JEROME CHODOROV

Music by

LEONARD BERNSTEIN

Lyrics by

BETTY COMDEN and ADOLPH GREEN

WONDERFUL TOWN

Book ©1953 by Joseph Fields, Jerome Chodorov, Betty Comden
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LIST OF SCENES

ACT ONE

Scene 1: Christopher Street
Scene 2: The Studio
Scene 3: The Street
Scene 4: Baker's Office
Scene 5: The Street
Scene 6: The Backyard
Scene 7: The Navy Yard --
Scene 8: The Backyard

ACT TWO

Scene 1: The Jail
Scene 2: The Street
Scene 3: The Studio
Scene 4: The Street in Front of the Vortex
Scene 5: The Vortex

CAST OF CHARACTERS

(As they speak)

GUIDE
HEMIT
APPOPOLOUS
HELEN
WRECK
VIOLET
VALENTI
EILEEN
RUTH
A STRANGE MAN
DRUNKS
ROBERT BAKER
ASSOCIATE EDITORS
MRS. WADE
FRANK LIPPENCOTT
CHEF
WAITER
DELIVERY BOY
CHICK CLARK
SHORE PATROLMAN
FIRST CADET
POLICEMEN
RUTH'S ESCORT
GREENWICH VILLAGERS

MUSICAL NUMBERS

ACT ONE

- Overture
- ✓ On Christopher Street (Opening)
- ✓ Ohio
- ✓ Conquering New York
- ✓ A sure Way to Lose A Man (One Hundred Easy Ways)
- ✓ What a Waste
- ✓ Ruth's Story Vignettes
- ✓ A Little Bit in Love
- ✓ Pass the Football
- ✓ It's Nice (Conversation Piece)
- ✓ A Quiet Girl
- ✓ Conga

Entr'acte

ACT TWO

- ✓ My Darlin' Eileen
- ✓ Swing
- ✓ Ohio
- ✓ It's Love
- ✓ Wrong Note Rag
- ✓ V. J. Rag

Overture

Swing

Ohio

Eileen

It's Love

Wrong Note Rag

Swing ----

ACT I

Scene 1

Wrong Note Rag ----

On Music ---- CURTAIN UP.

(GUIDE and TOURISTS enter R - X C)

GUIDE

Come along -

On your left

Washington Square

Right in the heart of Greenwich Village

TOURISTS

My, what trees

Smell that air

Painters and pigeons in Washington Square

GUIDE

On your right

Waverly Place

Bit of Paree in Greenwich Village

TOURISTS

My, what charm

My, what grace

Poets and peasants on Waverly Place

GUIDE

Ever since eighteen-seventy, Greenwich Village has been the Bohemian cradle of painters, writers, actors, etc., who've gone on to fame and fortune. Today in nineteen-thirty-five, who knows what future greats live in these twisting alleys.

Come along!

(X far L)

(When Trav. opens)

(Stage in freeze - FREY breaking canvas
over HEIM'S head RC)

GUIDE

Here you see

Christopher Street

Typical spot in Greenwich Village

TOURISTS

Ain't it quaint
Ain't it sweet
Pleasant and peaceful on Christopher Street

(Freeze breaks - FREY breaks canvas over
judge's head)

VILLAGER (WILKES)

Here comes another judge!
(2ND JUDGE enters - judges paintings - awards
1st Prize to ashcan - FREY hits him with
another canvas - Freeze)

GUIDE

Here is home
Christopher Street
Right in the heart of Greenwich Village.

VILLAGERS

Life is calm
Life is sweet
Pleasant and peaceful on Christopher Street
(Freeze - APPOPOLOUS LC - LONIGAN)

GUIDE

Here's a famous Village type
Mr. Appopolous - modern painter
Better known on this beat
As the lovable landlord of Christopher Street
(Freeze breaks)

APPOPOLOUS

(To Lonigan)
Throw that Violet woman out of my building!

LONIGAN

What's the beef now, Appopolous?

APPOPOLOUS

I'm very broadminded, Lonigan, but when a woman gives rhumba
lessons all night, she's gotta have at least a phonograph!
(LONIGAN enters building. WRECK exits from
building carrying birdcage with canary -
X's C.)
(Freeze - WRECK kissing HELEN CS)

GUIDE

Here's a guy known as The Wreck
Football professional out of season
Unemployed throughout the heat
Living on nothing on Christopher Street.
(Freeze breaks - WRECK kisses HELEN)

HELEN

Hi - Where you goin' with Dicky Bird?

WRECK (X RC)

Takin' him down to Benny's to see what I can get on him -

HELEN

Oh no, Wreck! You can't hock Dicky!

WRECK

Take your choice -- we either hock him or have him on toast --

(Exits DR)

(VIOLET enters from building, followed
by LONIGAN - step DS)

VIOLET (Ad Lib)

Let go of me - ya' big phoney!

(Freeze - VIOLET drops valise on sidewalk -
leans down, pointing angry finger at Lonigan.
She carries large pink doll)

GUIDE

Here is yet another type
Everyone knows the famous Violet
Nicest gal you'd ever meet
Steadily working on Christopher Street
(Freeze breaks)

VIOLET (To Lonigan)

Don't shove me, ya' big phoney!

LONIGAN

On your way, Violet.

(VIOLET X's R - LONIGAN pushing her on)

VIOLET

You're a public servant - I pay your salary!

(Exit R - LONIGAN follows)

So just you show a little respect!

ALL

Life is gay

Life is sweet

Interesting people on Christopher Street

(Dance section)

Such interesting people live on Christopher Street!

RADICAL -

(Enter L - carry sign "Meeting - Union Square")
Down with Wall Street! Down with Wall Street!
(Freeze C - fist in the air)

GUIDE

Such interesting people live on Christopher Street!

YOGI (Enter R - XL with sign "PEACE")
 Love thy neighbor! Love thy neighbor!
 (Freeze LC)

TOURISTS
 Such interesting people live on Christopher Street!
 (Two modern DANCERS enter R - X L)

MODERN DANCERS
 And one - and two - and three - and four -
 And one - and two - and three - and four -
 (Dance section)
 (Dance)

TOURISTS
 Such interesting people live on Christopher Street
 Look! Look!
 Poets! Actors! Dancers! Writers!

Here we live
 Here we love
 This is the place for self-expression
 Life is mad
 Life is sweet
 Greenwich Village - Greenwich Village - Wheeee!
 (Dance -
 (Fight scene - Ad Lib: Oooh, oooh, oooh -
 ending in embrace - aaah!
 (Love scene - Ad Libs: Aaah, aaah, aaah, e
 ending in smack - oooh! -
 How do you do
 How do you do?

(Can can section)
 (Duck walk)
 Such interesting people live on Christopher Street
 (Roll-over)
 (Repeat)
 (Symphony orchestra)
 Here we live
 Here we love
 This is the place for self-expression
 Life is mad
 Life is sweet
Interesting people living on Christopher Street
 (Builds to pitch - ends in freeze with FREY
 hitting JUDGE over head with painting)
 (GUIDE leads TOURISTS R - freeze US hold)

GUIDE

Come along
 follow me
 Now we will see MacDougal Alley
 Patchen Place
 Minnetta Lane (WILKES & LINVILLE take
 Bank Street pictures from wall)
 Church Street
 John Street
 And Jane.

(GUIDE and TOURISTS exit on "Bank Street")

VALENTI

(Enters on "Church Street" DR - XL)

Skeet - skat - skattle-ee-o-lo---

APPOPOLOUS

Hey, Mister Valenti - my most desirable studio is about to become available, and I'm going to give you first chance at it.

VALENTI

Down there?

(Pointing to bars)

When I go back to living in caves - I'll see ya, Cornball.

(Exits L)

(SCREAM off R.)

(KID runs on R - XL - is tripped by APPOPOLOUS - drops typewriter case - runs off L)

EILEEN (Enter DR)

Stop him, somebody! He grabbed it right out of my hand.

(X C - to Appopulous - look off R)

Ruth -

(RUTH enters DR with two valises)

RUTH

(Enters R - carrying two valises - S C
 to Appopulous - set valises down)

Oh, you've got it! Thank goodness! Thank you, sir. Thank you very much.

APPOPOLOUS

(Pull typewriter back)

You're welcome, young lady.

RUTH

(Holding out for case)

Well?

APPOPOLOUS

Only how do I know this property belongs to you? Can you identify yourself?

Identify myself? RUTH

APPOPOLOUS
Yes, have you got a driver's license?

RUTH
To operate a typewriter?

EILEEN
Now you give that to my sister!

APPOPOLOUS
How do I know it's hers?

RUTH
The letters "W" is missing.

APPOPOLOUS
Now we're getting somewhere.
(Opens case)

RUTH
It fell off after I wrote my thesis on Walt Whitman.

APPOPOLOUS (Close case)
She's right. Here's your property. The incident is closed.
Case dismissed.

RUTH
Who are you, Felix Frankfurter?

APPOPOLOUS (Laughs)
You can tell they're out-of-towners. They don't know me!

EILEEN
We don't know anybody. We just got in from Columbus today.

RUTH
Please, Eileen - they're not interested.

HELEN
Columbus? That's the worst town I ever played in.

EILEEN (Steps in)

Are you an actress?
(HELEN nods)

That's what I came to New York for - to break into the theatre -

WRECK (X back of Helen L)
Well, you certainly got the face and build for it --

APPOPOLOUS (Step in to Ruth)
And you, young lady, are you artistic like your sister?

RUTH

No. I haven't (got) the face and build for it.

EILEEN

Don't listen to her. She's a very good writer - and very original.

RUTH

Yes. I'm the only author who never uses a "W."

(EILEEN picks up valise, XL) (RUTH picks up case and valise)

Come on Eileen - It's getting late, and we've got to find a place.

(X'ing L)

APPOPOLOUS (Laughing)

Remarkable!

(X R of her)

You're looking for a place, and I got just the place! Step in -- I'll show it to you personally!

RUTH

What floor is it on?

APPOPOLOUS

What floor?

(X to Ruth - takes case from her)

Let me show you the place before you start raising a lot of objections!

EILEEN

Let's look at it anyway, Ruth. What can we lose?

APPOPOLOUS

Of course! What can you lose?

RUTH

I don't know, Eileen --

APPOPOLOUS

What do you gotta know?

(He opens door)

Step in.

(EILEEN steps through. RUTH follows)

A Chinese opium den it isn't, and a white slaver I ain't!

(APPOPOLOUS steps in - closes door behind him)

(4)

VILLAGERS

There they go
Down the stairs
Now they will live
In Greenwich Village

1-1-8

VILLAGERS (Cont'd)

Life is mad
Life is sweet
Interesting people living on
Christopher Street
(THEY shake heads wild!y over their heads -
go off L and R)

Two tin cans with brush plants on fireplace
Backed-chair DR
Stool in front of fireplace L
Beds RC & L wall

1-2-9

ACT I

Scene 2

THE STUDIO.

RUTH'S bag L of Bed R - EILEEN'S DS
of bed R.

APPOPOLOUS

Isn't it just what you've been dreaming about?

RUTH

It's very nice, only --

APPOPOLOUS

Note the imitation fireplace -

(Step to bed L - patting it)

the big comfortable daybeds --

(RUTH X's to bed - APPOPOLOUS takes her hand
away - points to window UC - pushes RUTH UC)

Look! Life passes up and down -

(KOLE, PAGE and BECKET X at window)

in front of you like a regular parade!

RUTH

Well, really...

APPOPOLOUS (XDL)

Let me point out a few salient features -- in here you have
a model kitchenette - complete in every detail.

(RUTH XDL to door - APPOPOLOUS closes it
quickly)

(He Xs UL to bathroom door. SHE follows UC)

And over here is a luxurious bathroom --

(RUTH steps L to look - APPOPOLOUS closes
door quickly)

RUTH

They're awfully small.

(EILEEN sits R bed)

APPOPOLOUS

In those two rooms you won't entertain.

(X front of Ruth to painting UR)

You see that landscape? That's from my blue-green period.

RUTH

You mean you painted that?

APPOPOLOUS

Yes, of course. This studio is merely a hobby - a sanctuary for struggling young artists - and since you are both in the arts, I'm gonna let you have this studio for the giveaway price of sixty-five dollars a month.

RUTH

Sixty-five dollars for this?

EILEEN

Couldn't we stay here tonight, and then if we like it --
(RUTH shakes head "no")

APPOPOLOUS

I'll do better than that. You can have the place for a month - on trial - at absolutely no cost to you!

RUTH (X to R bed)

Oh, we couldn't let you do that - could we, Eileen?
(EILEEN rise)

APPOPOLOUS

And then, if you're not one hundred percent satisfied, I'll give you back your first month's rent!

EILEEN (X L to bed with suitcase)

Please, Ruth - I've got to get to bed.

(Sits on bed L)

(RUTH takes out bills from bag - counts:)

RUTH

Twenty, forty, sixty, sixty-one, sixty-two -
(Room quivers. APPOPOLOUS grabs money from Ruth's hand)

APPOPOLOUS

That's enough!

(Stepping R to door)

EILEEN

My God!

RUTH

What - what was that?

APPOPOLOUS (Turning at door)

What was what?

RUTH

That noise - the whole room shook!

APPOPOLOUS (Chuckles)

That just goes to show you how you'll get used to it. I didn't even notice it.

EILEEN

Get used to it?

APPOPOLOUS

You won't even be conscious of it. A little blasting - the new subway --

(He points to the floor)

RUTH (X to R bed)

You mean they're blasting right underneath us?

APPOPOLOUS

What are you worrying about? Those engineers know how much dynamite to use.

EILEEN

You mean it goes on all the time?

APPOPOLOUS

No - no -- they knock off at midnight and they don't start again until six o'clock in the morning.

(X to door - turn)

Goodnight -- Sleep tight!

(EXPLOSION)

RUTH

Yes, Eileen - sleep tight, my darling -- and you were in such a hell of a hurry to get to bed!

EILEEN (X to L bed - turn for line)

Ruth, what are we going to do?

RUTH

We're gonna do thirty days.

(EILEEN exits to bathroom with suitcase -
RUTH follows UL - looks in - steps back -
double-takes)

Thank God, we took a bath before we left Columbus!

(X R - put suitcase on bed R - open it -
take hat out and put it on mantelpiece
of fireplace)

(WOMAN WITH DOG pass at window, dog stops
and pulls D and looks through bars. RUTH
continues to unpack dress, pajamas, slippers)
(RUTH, seeing dog: - steps US to window,
shakes fist at dog)

Oh, you get away from there!

(WOMAN AND DOG exit L in street. Examines
hat to see if it is soiled. RUTH finishes
unpacking. Sits on bed R.)

EILEEN

(Enters -- dressed in pajamas from bathroom -
X to bed L., starts to comb hair)

I wonder what Billy Honnecker thinks now.

RUTH

He's probably at the country club this minute with Annie Wilkinson, drinking himself to death.

EILEEN

He can have her.

RUTH

Don't you suppose he knows that.

EILEEN

And she can have him too - with my compliments.

RUTH

That's the advantage of not leaving any men behind - you don't have to worry about what becomes of them.

EILEEN

Oh, it's different with you. Boys never meant anything in your life.

RUTH

(X to door UL - with slippers, dress and pajamas)

Not after they got a load of you they didn't.

(Exits into bathroom)

(Door opens UR - FLETCHER enters - Xs to chair at fireplace)

FLETCHER

(To EILEEN - who is sitting on bed L)

Hello. Hot, isn't it?

(Pulls chair DC - sits - offers Eileen cigarette)

EILEEN (Rise)

I think you're making a mistake. What apartment do you want?

FLETCHER

Is Violet home?

EILEEN

No. No Violet lives here.

FLETCHER

It's all right. Marty sent me.

EILEEN

I don't know any Marty. You'll have to get out of here!

FLETCHER

Aw, don't be like that. I'm a good fella.

EILEEN
I don't care what you are! Will you please go!

FLETCHER
Are you sure Violet Shelton doesn't live here?

EILEEN
If you don't get out of here, I'm going to call the police!
(X UR to door)

FLETCHER
Ha! They won't arrest me - I'm a fireman!

EILEEN
All right - you asked for it - now you're going to get it!
(Shouting out the door R)
Help - somebody - help!
(RUTH enters from bathroom UL)

RUTH
Oh - how do you do?

FLETCHER
Hello -

EILEEN
(Turning at door)
Don't "how do you do" him, Ruth! He's nobody!
(X to L of Ruth)
He just walked in and he won't go away. Make him go 'way,
Ruth!

RUTH
(Pause - then step in)
Now you go 'way. And stop bothering my sister.

FLETCHER
No.
(Noise in the hall - WRECK dashes in R -
in his shorts)

WRECK (X C)
What's the trouble, girls?

EILEEN
This man walked in and he won't go 'way!

WRECK (X to Fletcher - who rises)
What's the idea of crashing in on these girls?

FLETCHER
Now don't get yourself excited. It was just a mistake.

WRECK
You bet it was a mistake! Now get movin'!

FLETCHER (X slowly R)
Okay.
(To girls)
Good evening -
(Look straight at the Wreck)
You're the hairiest Madam I ever saw!
(WRECK XR - As FLETCHER exits)

EILEEN (X to R bed)
Oh, thank you -- Mr.--

WRECK
Loomis - but call me the Wreck.

RUTH
The Wreck?

WRECK
That's what they called me at Trenton Tech. I would have made all-American, only I turned professional. Well, girls -- if anyone busts in on you again, just holler. "I'm a ramblin' wreck from Trenton Tech - and a helluva engineer -- "
(Singing - he exits R)

EILEEN (Sits R bed)
Ruth, I'm scared!

RUTH
It's all right, darling -- go to bed --
(Push EILEEN L - who Xs bed L and sits.
RUTH X U to fireplace - bumps hips)
Aw, the hell with it! Let it spread!
(RUTH switches off light) (She X's DS -
does a take)

Didn't I just put out the light?
(She X US, pushes button again. Then, she
pushes the button a third time)

EILEEN
There's a lamp post right in front of the window. Pull down the shade.

RUTH (Step DS)
There isn't any shade.

EILEEN
No shade? We're practically sleeping on the street!

RUTH
(Put suitcase under bed - take spread off)
Just wait till I get that Appopolous!

RUTH (Cont'd)

(Patting bed - sits)

Boy! What Bernarr McFadden would give for this bed!

EILEEN

Let's go to sleep.

RUTH

Maybe we can forget.

(Kicks her feet in the air - pulls sheets out at bottom of bed. Puts them back, kicks foot out again - sheet rides up past her feet again. Finally - grabs bedclothes, stuffs them under her feet - sinks back wearily)

EILEEN

Goodnight --

RUTH

Goodnight --

(KID passes by windows - from L to R - running a stick against bars. GIRLS sit up terrified)

EILEEN

What was that?

RUTH

It sounded like a machine gun!

(KID passes window from R to L - runs stick against bars again, shouts)

KID

Hey, Wallyo - wait for me!

EILEEN

Gee, Ruth -- what I got us into.

RUTH

Oh, go to sleep!

(GIRLS settle back wearily)
(Drunks are heard singing "Come to Me My Melancholy Baby" - enter at street from L)
(GIRLS sit up)

EILEEN

(Covering herself - shouts to window)

You go 'way from there, you drunken bums!

(DRUNKS stoop down, appear at window - one tall one on his knees)

1st DRUNK

Ah! A dame!

1-2-16

RUTH

You go 'way from there or we'll call the police!

1st DRUNK

Another dame! Look, Pete! There's two broads - one for you too!

(Wiggling his fingers happily at Ruth)

EILEEN

Ruth - close the window!

RUTH

Me close the window!

1st DRUNK

No - the hell with her --

(To Eileen)

you close it!

EILEEN

Ruth, please!

2nd DRUNK

Don't you do it, Ruth!

1st DRUNK

Leave me in! I'll close it!

(LONIGAN appears from R)

LONIGAN

What's goin' on here? Come on! Break it up!

(DRUNKS rise - exit L - ad lib off)

(LONIGAN stoops D - looks in window)

Oh - I get it!

RUTH

I'm awfully glad you came, Officer.

LONIGAN

Yeah - I'll bet you are.

RUTH

We just moved in today.

LONIGAN

Well, if you're smart, you'll move out tomorrow. I don't go for this stuff on my beat. I'm warning you.

(LONIGAN exits L)

EILEEN

Oh, Ruth!

RUTH

(Rise, X to her)

Now, Eileen, everything's going to be all right.

1-2-17

EILEEN

It's awful!

RUTH

Never mind, Eileen -- try and sleep.

EILEEN

I can't sleep.

RUTH

Try, darling - make your mind a blank.

EILEEN

I did, but I keep thinking of Ohio.

(RUTH puts arm around EILEEN)

RUTH

Oh, Eileen - Me too.

BOTH

(Seated on bed L. E R)

Why, oh why, oh why, oh -

Why did I ever leave Ohio?

Why did I wander to find what lies yonder

When life was so cozy at home?

Wond'ring while I wander

Why did I fly

Why did I roam

Oh, why oh, why oh

Did I leave Ohio?

Maybe I'd better go home

Maybe I'd better go home.

RUTH: O H I O

RUTH

(Rise, X C)

Now listen, Eileen

Ohio was stifling

We just couldn't wait to get out of the place

With Mom saying - Ruth, what no date for this evening?

EILEEN

And Pop with, "Eileen do be home, dear, by ten" -

BOTH

Ugh!

RUTH

The gossip neighbors

(EILEEN rises, XC)

And everyone yapping who's going with who --

EILEEN

And dating those drips that I've known since I'm four

RUTH
The Kiwanis Club Dance

EILEEN
On the basketball floor

RUTH
Cousin Maude with her lectures on sin --

BOTH (RUTH XR a step)
What a bore!

EILEEN
Hazel Black

RUTH
Cousin Min

EILEEN
Ezra Nye

RUTH
Hannah Finn

EILEEN
Hopeless

RUTH
Babbity

EILEEN
Stuffy

RUTH
Provincial

BOTH
Thank heavens we're free!
(EXPLOSION) (THEY grab each other C.)
Why, oh why, oh why, oh -
(RUTH uses "crying voice")
Why did we ever leave Ohio?

MUSIC
(GIRLS X to bed R - sit on edge)
(Why did we wander to find what lies yonder?)
(Arms around Eileen)
(When life was so cozy at home?)

BOTH
Wond'ring while we wander
Why did we fly
Why did we roam
Oh, why oh, why oh

1-2-19

BOTH (Cont'd)

Did we leave Ohio

Maybe we'd better go home

RUTH: O H I O

(On "home" THEY sink back to sleep)

Maybe we'd better go home.

(BUGLE NOISE - ALARM CLOCK)

(6)

RUTH (Rise from bed)

Come on, Eileen - Up and at 'em - Let's get an early start.

(Xing L to bathroom)

We're going to take this town.

(Goes "ouch" at kink in her back - stumbles on. EILEEN yawns and stretches arms from bed)

Get up, Eileen!

(When Traveler closed)

(GIRLS X - one from R - other from L - in pajamas)

(Dance cue - GIRLS dressed, turn, rise arms overhead)

(After Trav. opens - PEOPLE break U.S. from freeze)

(Numerous x-overs on the street, giving way to Ruth's entrance from U L)

(SECRETARY is revealed at typewriter - RUTH arrives with manuscripts - to see Editor - is turned down. WRITER arrives, makes pass at secretary, is passed through. RUTH tries again, is denied entrance. ANOTHER WRITER arrives, kisses secretary - is passed through. RUTH tries once more - to no avail. WRITER carries SECRETARY off in his arms)

(Street x-overs. Give way to mob waiting for subway door to open UC. RUTH and PASSENGERS bolt for seats in subway)

(MEN grab off all seats in subway. RUTH and other WOMEN are left standing. EILEEN arrives from R. RUTH gets off subway, waves to EILEEN who enters. MALE PASSENGERS fight to give her their seats - a carnation, some peanuts, a magazine. Subway halts - SHE gets out - is followed by MEN L - who do fast turns)

(Street x-overs. EILEEN arrives at PRODUCER'S OFFICE - takes her place in a line-up)

(Producer, LOBER, looks over girls' legs, picks EILEEN from the group, ushers her C. into his office. SHE auditions lines, but HE pays more attention to making a pass. Chases her around desks - ASSISTANT, who has been typing, L. joins in chase. EILEEN escapes - PRODUCER leaps into Assistant's arms by mistake)

(Street x-overs. RUTH from R, EILEEN from L. meet DC - backs to the audience. Crowd marches towards them - shout - 1st "NO!")

(Wave after wave of people march DS - shouting "NO!" On 4th "NO!")

(RUTH and EILEEN X US - return D - face each other. CROWD focuses attention on them, shouts:)

ALL
MAYBE YOU'D BETTER GO HOME!!!

(Crowd people shake heads "yes" twice, then once - RUTH and EILEEN bob heads to each other, shrug shoulders, first RUTH, then EILEEN - lower heads on each other's shoulders - as crowd resumes x-overs on street)

(When Traveller is closed -)

1-3-21

(When Traveller closed)

OPEN SHOW TRAVELLER

ACT I

Scene 3

THE STREET.

ESKIMO PIE MAN (GALJOUR)

(Shouts once OS - enters from R X L)

Eskimo Pies - Eskimo Pies - Eskimo Pies -

(RUTH enters from house with milk bottles
in a sack)

RUTH

Hey, Eskimo Pies! Will you take five milk bottles? You can
cash them in on the corner!

ESKIMO PIE MAN

I got no time for milk bottles!

(Exit DL)

EILEEN

(Enter DR with bag of breakfast food
and mss.)

Be careful, Ruth - they're valuable!

RUTH

Oh hello, Eileen - What have you got in the bag?

EILEEN

Food.

RUTH

Food? Let's see! Where'd you get it?

(Sits R stoop)

EILEEN (Sits R of Ruth)

At the food show. I saw people coming out with big bags of
samples. So I went in, and I met the nicest boy - he was
the floor manager --

RUTH

Oh - the floor manager -

EILEEN

He loaded me up! We've got enough junk here for a week.

RUTH

(Taking out small boxes of cereal)

"Pep-O," "Rough-O," "Vita-Bran," "Nature's Broom" -- We're
going to have breakfast all day long.

EILEEN

It's good for you - it's roughage.

RUTH

I'd like to vary it with a little smoothage - like a steak!
(Puts stuff back in bag)
(VALENTI enters DR, Xs L)

VALENTI

Skeet - skat - skattle-o-do -

EILEEN

Oh, hello, Mr. Valenti!

VALENTI (Passing her)

Hi yah, gate! I got my eye on you! Solid.
(Exiting DL)

Skeet- skat - skattle-e-o-do -

RUTH

Who was that?

EILEEN

That's Speedy Valenti! He runs that advanced night club - the Villager Vortex. He's a very interesting boy. He had a cow and he studied dairy farming at Rutgers and then got into the night club business.

RUTH

Naturally.

EILEEN

I auditioned for him this morning.

RUTH

You did? How'd he like it?

EILEEN

He said I should get myself a reputation and he'd give me a trial.

(HELEN and WRECK enter DR)

HELEN

Oh, girls! Can we see you a minute?

RUTH (Rise X to her)

Sure, Mrs. Loomis - what is it?

HELEN

Well, this is awfully embarrassing - I don't know how to tell you -

WRECK (X back of Helen to R of Ruth)

It's like this - Helen got a wire that her old lady is coming on, which kind of straight-arms me into the alley.

RUTH

Haven't you room?

WRECK (His hands on Helen's shoulders)

You see, Helen's mother doesn't know about me.

EILEEN (Rise X to L of Ruth)

You mean she doesn't know that you're married?

WRECK

Well you might go a little deeper than that. She doesn't even know we're engaged.

(RUTH looks at Eileen)

HELEN

So, while Mother's in town we thought you wouldn't mind putting the Wreck up in your kitchen?

EILEEN

What?

RUTH

You mean sleep in our kitchen?

HELEN

You'd feel a lot safer with the Wreck around. And he's awful handy. He can clean up and he irons swell.

WRECK

But no washing -- that's woman's work.

EILEEN

Well, maybe we could do it for one night, but --

RUTH

Wait a minute -- !

HELEN (X R)

Oh, thank you, girls. You don't know how much --

(Exiting R)

you're helping us out!

RUTH

But, look - we haven't --

WRECK (Xing R)

Gee, that's swell!

(Exiting R)

I'll get my stuff together right away!

RUTH (To Eileen)

Something tells me you weren't quite ready to leave Columbus.

EILEEN
(Guiltily, making light of it. X L to door)
Coming in?

RUTH
No. I'm taking these stories down to the Manhatter -
(Holding up envelope with mss.)
and I'm going to camp beside the water cooler till that editor
talks to me.
(Start R)
See you later --

EILEEN (XRC)
I won't be here later. I've got a date.

RUTH
With whom?

EILEEN
Frank Lippencott.

RUTH
Who's Frank Lippencott?

EILEEN
Didn't I tell you about the boy who manages the Walgreen
Drugstore on 44th Street?

RUTH
No -

EILEEN
He hasn't let me pay a single lunch check since I've been
going there. Today I had a pimento sandwich, a tomato
surprise, and a giant double malt -
(Turns front)
- with marble cake.

RUTH
That's right, dear -- keep your strength up. You're eating
for two now.

EILEEN
I want you to meet him, so when you're in the neighborhood,
you can have your lunches there too.

RUTH
Gee, since I've been in New York, I only met one man, and he
said, "Why the hell don't you look where you're going?"
(EILEEN X L) (Pause - then RUTH X to R
and US of Eileen)
Maybe it's just as well. Every time I meet one I gum it up.
I'm the world's leading expert on discouraging men. I ought
to write a book about it ...

RUTH (Cont'd)

(Step D - front)
 Girls, are you constantly bothered by the cloying attentions
 of the male sex? Well, here's the solution for you. Get Ruth
 Sherwood's new best-seller - "One Hundred Easy Ways to Lose a
 Man" --

(EILEEN laughs - exits into house)
 Chapter one --

(XDC)

Now the first way to lose a man
 You've met a charming fellow and you're out for a spin
 The motor fails and he just wears a helpless grin --
 Don't bat your eyes and say, "What a romantic spot we're

in"
 Just get out, crawl under the car, tell him it's the
 gasket

And fix it in two seconds flat with a bobby-pin
 That's a good way to lose a man --

He takes you to the baseball game

You sit knee to knee

He says, "The next man up at bat will bunt you'll see"

Don't say, "Oooh, what's a bunt? This game's too hard
 for little me"

Just say, "Bunt? Are you nuts?!! With one out and two
 men on base,
 and a left handed batter coming up, you'll walk right into
 a triple
 play just like it happened in the fifth game of the World
 Series in 1923.

That's a sure way to lose a man.

A sure sure sure sure way to lose a man

A splendid way to lose a man

Just throw your knowledge in his face

He'll never try for second base

Ninety-eight ways to go

The third way to lose a man

The life-guard at the beach that all the girlies adore

Swims bravely out to save you through the ocean's roar

Don't say "Oh thanks, I would have drowned in just one
 second more" --

Just push his head under water and yell,

"Last one in is a rotten egg" and race him back to shore!

That's a swell way to lose a man

You've found your perfect mate and it's been love from
 the start

He whispers "You're the one to who I give my heart"

Don't say, "I love you too, my dear, let's never never
 part"

RUTH (Cont'd)

Just say "I'm afraid you've made a grammatic^{al} error -
it's not

'To who I give my heart,' it's 'To whom I give my heart' --
You see, with the use of the preposition 'to', 'who'
becomes

(Xing L)

The indirect object, making the use of 'whom' imperative
which

(Waving "goodbye" far L)

I can easily show you by drawing a simple chart" --
That's a fine way to lose a man.

A fine fine fine fine way to lose a man

A dandy way to lose a man

Just be more well-informed than he

You'll never hear 'O Promise Me' -

Just show him where his grammar errs

Then mark your towels "hers" and "hers"

Yes, girls, you too can lose your man

If you will use Ruth Sherwood's plan

One hundred easy ways to lose a man

(Exits DR)

ACT I

Scene 4

BAKER'S OFFICE (Stage R)

AT RISE: BAKER seated behind desk -
L of RUTH - who is seated in chair -
and has been talking for quite some
time.

RUTH

---So you see, Mr. Baker, I worked on the Columbus Globe a
couple of years - society page, sports, everything - and did
a lot of writing on the side - but I'm afraid my stuff was
a little too sophisticated for Columbus - so I took the big
plunge and came to New York --

BAKER

Yes, I know -- I did it myself but this is a mighty tough town
-- maybe you should have come here gradually - by way of
Cleveland first --

RUTH

Yes. They're awfully short of writers in Cleveland --

BAKER

Well, at least a few people in Ohio know you --

RUTH

That's why I left --

BAKER (Laughs)

Look, Miss Sherwood, I'd like to help you but I'm so swamped
now -- if you just leave your stories here, somebody will read
them.

RUTH (Puts envelope down)

Are you sure? I get them back so fast that unless I take the
subway, they beat me home!

BAKER

We read them, all right --

(He takes eye-glasses from breast pocket)

I had 20-20 vision when I left Duluth.

RUTH

Duluth? Maybe you should've come here gradually -- and
stopped at St. Paul --

BAKER

Huh?

-- 95 ways to go - RUTH

What? BAKER

RUTH
Oh, dear - Mr. Baker, please - would you mind if I went out
that door and came back in and started all over again?

BAKER (Laughs)
Forget it!

RUTH
And I was so anxious to make a good impression!

BAKER
Well, you made a strong one.
(ASSOCIATE EDITORS, LINVILLE & GALJOUR
enter R with pile of mss. - put them on
Baker's desk)

1st EDITOR (LINVILLE)
Light summer reading, Bob!

BAKER
Oh no, not any more!
(To Ruth)
See what I mean? Every one of those authors is convinced
he's an undiscovered genius!

RUTH
(Looks at pile of mss. - then up to Bob)
Well, what do you advise me to do?

BAKER (From desk)
Go home!
Go west!
Go back where you came from!
Oh, why did you ever leave Ohio?

RUTH (Rise - XDR a step)
Because I think I have talent!

BAKER (Step D from behind desk)
A million kids just like you
Come to town every day
With stars in their eyes
They're going to conquer the city
They're going to grab off the Pulitzer Prize
But it's a terrible pity
Because they're in for a bitter surprise
And their stories all follow one line
(Pointing with his arm to 1st Editor)

BAKER (Cont'd)

Like his
 (Pointing to 2nd Editor)
 Like his
 (To himself with both hands)
 Like mine
 (Xing to Ruth)
 Born in Duluth
 Natural writer
 Published at seven ... genius type
 Wrote the school play
 Wrote the school paper
 Suma cum laude ... all of that tripe
 Came to New York
 Got on the staff here
 This was my chance to be heard
 Well since then I haven't written a word

BAKER & EDITORS

(Strumming guitars - imaginary)
 What a waste
 What a waste
 What a waste of money and time
 (RUTH turns and exits DR. BAKER X to
 desk - sit on it)

1st EDITOR (LINVILLE)

Man from Detroit
 Wonderful Artist
 Went to Picasso ... Pablo said "Wow!"
 Settled in France
 Bought him a baret
 Lived in Montmartre
 Really learned how
 Came to New York - had an exhibit
 Art critics made a big fuss
 Now he paints those tooth-paste ads on the bus!

EDITORS and BAKER

(Strumming imaginary guitars)
 What a waste
 What a waste
 What a waste of money and time
 (BAKER X C)

2nd EDITOR (GALJOUR)

Girl from Mobile
 Versatile actress
 Tragic or comic
 Any old play
 Suffered and starved
 Met Stanislavsky
 He said the world would
 Cheer her some day

1-4-30

2nd EDITOR (Cont'd)

Came to New York
Repertoire ready
Chekhov's and Shakespeare's and Wilde's
Now they watch her flipping flapjacks at Child's

EDITORS & BAKER

(Strumming Jew's harps)

What a waste
What a waste
What a waste of money and time

BAKER

Kids from Cape Cod
Fisherman's family
Marvelous singer - big baritone
Rented his boat
Paid for his lessons
Starved for his studies
Down to the bone
Came to New York
Aimed at the opera
Sing "Rigoletto" his wish
At the Fulton Market now he yells "Fish!"

EDITORS

What a waste

BAKER

Ah - fish!

EDITORS

What a waste
What a waste of money and time.

BAKER

(Looking off R)

Go home! Go west!

(EDITORS exit R)

Go home!

(BAKER X US to desk - put on glasses, pick up envelope. He sits down at desk, takes manuscripts from envelope, starts to read)

- (9) For Whom the Lion Roars - by Ruth Sherwood. It was a fine day for a lion hunt. - Yes, it was a good clean day for an African lion hunt - a good clean day - for a fine clean kill. Sandra

(RUTH enter L with rifle)

Mallory stalked into the clearing with the elephant gun.

(HARRY MALLORY enters L - pointing gun DS)

Just behind Sandra was Harry Mallory, her husband -

(REXFORD enters L - X behind to R of Sandra)

---And Randolph Rexford, the guide. Nearby they could hear the fine clean roar of the lion.

(LION ROAR)

REXFORD (Pointing DS)

There he is - right in front of you, Mr. Mallory. -- No, I would not shoot now, Mr. Mallory -- That is not the clean right way.

(ROAR)

No, not yet -- Wait until you see his eyes. That will be the fine clean way to bag the Simba.

(ROAR)

No - not yet -

(ROAR)

Not yet, Mr. Mallory -

(ROAR)

(MALLORY dashes off L - screaming)

SANDRA

(Holding up cigarette to her mouth - her hand trembling)

My cigarette has gone out. He ran - Harry the brave hunter!

REXFORD

Your hand is trembling, Mrs. Mallory -

(HER hand trembles wildly - HE grabs hold, helping HER light cigarette with his cigarette lighter)

SANDRA

It is nothing.

BAKER (Reading)

"He gripped her hard. It was the clean fine grip. She remembered Harry's grip - like clean fine oatmeal. Suddenly Sandra Mallory felt the beat beat beat of Africa --"

(DRUMS heard nearby)

SANDRA

(Wiggling sensuously to the beat of drums - sexily to Rexford)

Rexford - why do you hate me?

REXFORD

I have my job - Mrs. Mallory, and Mr. Mallory is your husband.

(ROAR)

(SANDRA Xs far L - looks OS) - "and..."

SANDRA (Turning to Rexford)

Mr. Mallory was my husband.

(She drops gun and cigarette)(Stepping forward)

REXFORD (Stepping forward)

Mrs. Mallory --

SANDRA (Stepping forward)

Rexford --

REXFORD

Sandra -- (Stepping forward - seething passion)

SANDRA

Randolph (Throwing her arms about his neck)
(HE bends her backwards in a kiss) (BLACKOUT)

BAKER (Simultaneously)

NO!

(Picking up next mss. - reads)
"Twentieth Century Blues" - "It was squalid in that
(Running sentences together without a breath)
one room flat in Williamsburg without the windows
(Gathering momentum)
with the gray peeling plaster and the sound of rats scurrying
inside the walls and the scratching phonograph across the hall
screaming, Gee I'd like to see you lookin' swell, baby
diamond -
(Finally - a breath)
bracelets Woolworth doesn't sell baby and Danny coming in --
(DANNY enters on "gray plaster" - rubs
stomach)
gray and drawn like the gray plaster coming in clutching his
guts with the gray rats inside his walls too yeah the gray rat
pains of hunger yeah the twentieth century hunger yeah --"
(ESSIE enters on "hunger" - pregnant)

ESSIE

Danny - when we gonna get married?

DANNY

(Wipes nose on arm - steps towards her -
raising arm in anger)
When - when - when -- Always nagging!

ESSIE

They're talking -- the neighbors are talking -- Mama looks at
me funny like.

DANNY (Turn front)

Take money, dream boat, to get married. The green stuff with
the pictures of Lincoln --

ESSIE

(Putting her hand to his shoulder)
Lincoln should see me now. Remember how swell life was gonna
be -- we was gonna have everything -- diamonds - yachts --
shoes!

DANNY (Turning L to her)

Baby --

ESSIE
What's there left, Danny --- what's left?

DANNY (Stepping in - arms open)
Baby --

ESSIE (Stepping in)
Danny --

DANNY (Stepping in)
Baby --

ESSIE
(Clutching him in an embrace)
Danny! (On Baker's NO!)-----BLACKOUT

BAKER (Simultaneously)
NO!

(Picking up third mss. - starts to read)
"Exit Laughing - Everyone agreed that Tracy Faraday was marvelous. Everyone agreed that this was her greatest acting triumph. Everyone agreed that her breath-taking performance in "Kiss Me, Herman"

(Party guests - TRENT and BABE in front -
enter L. in darkness, take freeze positions)

Trent Babe Kole Rice
Wilkes Galjour

-- was the climax of a great career.
(PARTY GUESTS discovered in freeze)
Everyone agreed that the plush opening night party at the Astor Hotel was a memorable occasion.

(GUESTS break freeze - WILKES slapping Trent's back - ad libbing about Tracy's smash success - hitting fellow to her L - then TRENT - then to her right. All the while, TRENT intently kisses Babe)

WOMAN GUEST (WILKES)
(Looking off L)
Here comes Tracy now!

ALL GUESTS
Tracy!
(TRACY enter L with cigarette holder dangling from her mouth)

BAKER (Reading)
"Everyone agreed that perhaps Tracy drank a bit too much.
(TRACY staggers -)

TRACY

Where's that silly old husband of mine?

(WOMAN GUEST, RICE, points)

(TRACY staggers R to Trent - taps him on shoulder. He is still kissing Babe)

Oh, Trent --

(TRENT looks up from kiss)

-- Have you got a match?

TRENT (PAPELL)

Tracy - I'm leaving -- I have found someone who needs me - appreciates me --

TRACY

You can't!

TRENT

(Xing, arms around Babe - to L exit)

You are not a woman, Tracy. You are a billboard.

TRACY (After him)

No, no, Trent - I'll be different - I will - Don't go!

(HE pushes HER off - exits L with BABE)

BAKER (Reading)

"Everyone agreed that Tracy was a hypochondriac. Otherwise, why did she always carry a bottle of iodine?"

(TRACY, throughout speech, is rummaging through purse, pulls out red bottle of iodine - downs contents)

TRACY

Everybody! On with the party! *(Dances, then falls)*
(She falls to the floor - feet fly up then hit ground)

MALE GUEST (KOLE)

(Reach for her)

Tracy!

WOMAN GUEST (WILKES) -

(Pulling him back)

Ah - she's just passing out!

TRACY (Sitting up from the floor)

Yes. Everyone agreed - I'm just passing out -- EXIT LAUGHING!

Ha - Ha - Ha - Ha!

(She laughs wildly - falls back dead)

GUESTS

What a waste

What a waste

What a waste of money and time _____ CLOSE SHOW TRAV.

BLACKOUT

ACT IScene 5

THE STREET.

AT RISE: PAGE & STAIGER X from L to R US. MRS. WADE & HELEN come on R - X DS to house.

MRS. WADE

(Xing to steps - HELEN walks DS of her, holding her arm)
Whatever possessed you to move into a dreadful neighborhood like this, Helen? How do you ever expect to meet a nice young man down here?

HELEN

(Reaching bottom of steps)
Oh, Mother, please! Let me live my own life!

MRS. WADE

(Climbing steps - turning from top before exiting into house)
Life! You're just a child! You don't know what life is!
(Exits into house - HELEN following)
(VALENTI enters L - followed by two BOP GIRLS. FRANK LIPPENCOTT enters R - X to window US of Valenti and kids. He carries a box of candy)

VALENTI (To Girls)

Skeet - skat - skattle-e-o-do -- Don't bother me, kids.
(Exiting R)
Wait until you grow up!
(EILEEN enters L with music roll)

EILEEN (X to L of Frank)

Oh, hello, Frank!

FRANK

Hello, Eileen!

(Step in)
I just came down during my lunch hour - I've been thinking about you all morning.

EILEEN

You have?

FRANK

I brought you some chocolate covered charries we're running. We're featuring them all this week during our annual one cent sale.

EILEEN (Taking candy from him)
You're sweet.

FRANK (Xing R)
Well, I've got to get back to the drugstore - its 'andemonium down there.

EILEEN (Xing R to him)
Don't forget - we expect you for dinner tonight. I want you to meet my sister - she's in your neighborhood a lot.

FRANK
Oh - I'll be here all right.

EILEEN
Thanks for the chocolate covered cherries.

FRANK (Exits R)
'Bye, Eileen -

EILEEN
'Bye, Frank!
(She watches him off - turns humming L - sings:)

Mm...Mmm...
I'm a little bit in love
Never felt this way before
Mm...Mmm...
Just a little bit in love
Or perhaps a little bit more

When he
Looks at me
Everything's hazy and all out of focus
When he
Touches me
I'm in the spell of a strange hocus-pocus
It's so
I don't know
I'm so
I don't know
I don't know -- but I know
If it's love
Then it's lovely!

Mm...Mmm...
It's so nice to be alive
When you meet someone who bewitches you
Will he be my all
Or did I just fall
A little bit
A little bit in love

(WOMAN with Gypsy Tea Room sign X US
from L to R. BOB BAKER enters R X L to
grill window - looks in. EILEEN pulls
ribbon off candy box - Xing US to steps)

EILEEN (To Baker)

Well?

BAKER (Looking up from window)

I was just looking for the young lady who lives in there --
my name's Baker - Robert Baker --

EILEEN

Did Marty send you?

BAKER

I beg your pardon -

EILEEN

I hate to ruin your afternoon, Mr. Baker, but Violet doesn't
live here any more.

BAKER

Violet?

EILEEN

You might tell Marty and all the boys. It'll save them a
trip.

BAKER

I'm afraid you've got me confused with somebody else.

EILEEN

I have?

BAKER

Yes. I'm looking for Ruth Sherwood -- She lives here,
doesn't she?

EILEEN

Who -- are you, Mr. Baker?

BAKER

I'm an associate editor of the Manhatter.

EILEEN

Oh, oh, I'm terribly sorry! Ruth'll be furious -- I'm her
sister, Eileen -

BAKER

How do you do, Miss Sherwood?

EILEEN

Ruth isn't in right now -- but I'm sure she'll be right back.
Won't you come in and wait?

1-5-38

No, thanks. I'll drop by later. BAKER (X D R)

You're sure, now? EILEEN

Oh, yes -- BAKER

Because I know Ruth must be terribly anxious to see you -- EILEEN (X to him)

Well? BAKER

How about a nice, cool drink? EILEEN

Not now - thanks, Miss Sherwood -- BAKER

Oh - Eileen! EILEEN

Eileen - BAKER

Mr. Baker -- I mean, Robert -- EILEEN
(Step in)

I have a wonderful idea! Why don't you come back and take
pot luck with us?

Well, I don't know -- BAKER

Oh, please! I'm making a special dish tonight! EILEEN

Okay - what time? BAKER

Any time after seven! EILEEN

Swell, Eileen -- see you later. BAKER
(Exits R)

'Bye, Bob! EILEEN
(Watches him off - hum, turning L.) (Step L)

1-5-39

EILEEN (Cont'd)

Mm...Mm...
I'm a little bit in love
Never felt this way before
(X to steps)

(LONIGAN enters L - Xs slowly D R)
Oh hello, Officer!

LONIGAN

Yeah.
(THE WRECK enters R, Xs UL to house. He
is carrying a rolled up Army mattress)

WRECK

I borrowed a mattress, Eileen. That floor in your place is
awful hard!

(WRECK disappears into house. LONIGAN
looks warily to EILEEN - who turns front
startled puts R hand to her mouth) BLACKOUT

CLOSE SHOW TRAV.

OPEN SHOW TRAV.

1-6-40

ACT I

Scene 6

THE BACKYARD.

AT RISE: WRECK ironing RC - basket
of wash at his feet, singing:
WAITER sitting UL.

WRECK

"I'm a rambling Wreck --
From Trenton Tech --
And a helluva engineer --"
(WAITER UL in front of Nino's sign, joined
by ITALIAN CHEF)

CHEF

E arrivato la padrone - E meglio cominciare a lavorare.
(Takes chair DS in one, sits)

WAITER

Peccato. Si sta cosi bene qui fuore.

CHEF

Be. Così e la vita.
(RUTH enters from house UR - WRECK is singing
"Rambling Wreck from Trenton Tech" -- as he
irons)

RUTH

Any mail?
(X to R of Wreck)

WRECK

Yeah - one of your stories came back.

RUTH

From the Manhatter?

WRECK :

No -- Colliers.
(RUTH picks up manuscript in envelope
at window sill - X C - changing address)
Hot, ain't it?

RUTH (X U LC)

Yah. I feel as if I'm living in my own little world - mailing
these to myself.
(Seated on bench)

WRECK

Hey, which way do you want these pleats turned?

Source #6

Sound cue #6
Toward Mecca. *cue #6*
RUTH
(WRECK X to window sill - answer phone)

WRECK
The Sherwood residence -- who do you want? -- Eleanor? You mean Eileen -- she's not in -- This is the butler -- Who the hell are you?

Wreck!

End sound cue #6 (track)
RUTH
(WAITER and CHEF exit L3)
(X UR, take phone. WRECK X back of her and DS to ironing board)
Hello?... Who is this please?... Chick Clark? Oh yes, Mr. Clark -- This is her sister - Ruth... No, she's not in right now...any minute now...I'll tell her... 'Bye.
(Hangs up - makes note on pad at window sill)

WRECK
That Eileen does all right for herself. And the funny part of it is, she's a good girl.

RUTH (Step in)
When did you find that out?

WRECK
No - you sense those things. I never made a pass at you, but I could swear you're all right.

RUTH
That's the story of my life.
(Exit U R to alley - with mss.)
(HELEN enters DR)

HELEN
Hi -

WRECK
Hy'ah, Sugar Foot! Do you miss me, honey?

HELEN
Of course I miss you. Now I have to do all the housework.
(Looking at laundry)
Huh! You never ironed that good for me!

WRECK
Now look, honey -- I
(MRS. WADE appears UL - X R in street.
HELEN ducks DS behind ironing board, her rear facing the audience)

MRS. WADE (Looking at Wreck)
Well, I never!

WRECK
What are you lookin' at, you old bat?

MRS. WADE
How dare you!
(Exiting UR)

WRECK
Didn't you ever see a man in shorts before?

HELEN
(Turns front - sits on stage)
Wreck! That was Mom!

WRECK
You mean that old wagon was your mother?

HELEN
You've got to get out of here!

WRECK
Where am I gonna sleep?

HELEN
If we could scrape up a few dollars you could stay at the "Y"
till Mother leaves.

WRECK
We're tryin' to dig up a coupla bucks and your mother's got
a mattress-full!

HELEN
If only we had somethin' left to hock.

WRECK
Hey - wait a minute!
(Xing up into house - from the door,
he says:)
If anyone comes, whistle "Dixie."
(HELEN steps L, jumps at noise. WRECK
returns from house, Xs C to Helen with
Appopolous' blue-green painting)

HELEN
That's one of Appopolous' - they won't lend you a dime on it!

WRECK
This fancy frame might be good for a coupla bucks. Take it
over to Benny's and see what you can get on it!
(HELEN exits DL with heavy picture.
DELIVERY KID enters UL from street with
basket of vegetables)

KID - ENC
Hey, Wreck - getting ready for the football season?

WRECK

Oh, I keep in shape!

KID -

(Centering the "ball" from UL - a head of cabbage)

Hey - signals?

WRECK

45 - 26 - 7 - hip!

(WRECK catches ball)

CHEF

(Enter in front of Nino's - to kid)

E tu che diavolo fai con quel cavalo?

KID (To Wreck)

Pass.

(WRECK passes to KID - who passes to WAITER, who catches cabbage in his stomach)

CHEF

Che pazzerela!

(Waving an angry hand at KID, who passes him basket with vegetables, CHEF exits L)

KID (Taking seat in one L)

Well - you certainly look in good shape for the football season?

WRECK

Yeah - for all the good it does me!

(Hits head - X to ironing board. To Kid)

Look at me now

(Front)

Four years of college

Famous professors

Tutoring me

Scholarship kid

Everything paid for

Food and vacations

(ITALIANS enter DL - watch)

All of it free

(X L from ironing board)

Day that I left

Everyone gathered

Their cheering still rings in my ears

Rah Wreck rah

Rah Wreck rah

Rah Wreck

Wreck rah

Rah Wreck Wreck

W-e-c, r-e-k, r-e-q

WRECK (Cont'd)

(X D S)

Wreck, we love you!
 Cause I could pass a football
 Like nothin' you have ever seen
 (CROWD cheers Ad Lib. WRECK X DC - jumps
 over ironing board - ends up DR)

(From D R)

Couldn't spell a lick
 Couldn't do Arithmetic
 One and one made three
 Thought that dog was c-a-t
 But I could pass a football
 Like nothing you have ever seen

(X D C on bridge music)

Couldn't write my name
 Couldn't translate "je vous aime"
 Never learned to read
 Mother Goose or Andre Gide
 But I could pass a football
 Like nothing you have ever seen

(Scrimmages twice D L)

Couldn't figure riddles
 Puzzles made me pout

(9Shrugs)

Where the hell was Moses when the lights went out
 I couldn't even tell Red from green
 Get those verbs through my bean

(X C - makes "secret" with U S hand)

But I was buddies with the Dean
 Like nothing you have ever seen

(On Music Bridge X D R)

Passed without a fuss
 English Lit and Calculus
 Never had to cram
 Even passed the bar exam
 Because I passed that football
 Like nothing you have ever seen
 (Music Bridge: WRECK backs up DR, catches
 "ball," does handstand UL handing ball to
 KID on chair. Walks jauntily D C)

Then there was the week
 Albert Einstein came to speak
 Relativity

Guess who introduced him? Me!
 'Cause I could pass a football

(X D L)

Like nothing you have ever seen

(From D L)

Had no table manners
 Used ta dunk my roll

WRECK (Cont'd)

Always drunk the water from the fingerbowl
 Though I would not get up for any she
 The Prexy's mom - age ninety-three
 Got up and gave her seat to me
 (X U to ironing board - front)
 Like nothing you did ever see
 (D R C - big hand gesture)
 In our Hall of Fame
 There's a statue with my name
 There we stand, by heck
 Lincoln, Washington and Wreck
 'Cause I could pass that football
 Like nothing you have ever seen!

(On start of dance section
 KID clears ironing board into house -
 KIRCHENER clears iron)

(WRECK sets up opposing team - L - L side into
 Xs back R with KID - starts in with studio
 ball - is tackled by strong gal -
 MARGARET CUDDY. Diagram below of
 first scrimmage line:)

(Second scrimmage - This time WRECK
 tries it around R end - is hit over
 the head by HERMIT with LOVE sign)
 or
 seat "Peace"

(Third scrimmage - ball is passed by
 WRECK who watches ball circle overhead -
 crowd follows it also - WRECK finally
 catches ball, starts in - is tackled by
 opposing line - and pike up ensues.
 WRECK sticks his head up from under the
 pile - "passes ball")

"Cause I could pass that football.
 (CROWD pulls away - forms C. WRECK
 staggers UC - collapses in their arms)

(At the end of number - CROWD exits, as
 per diagram below)

(On crowd exit)

(HELEN enters with pawn ticket - X C
 to WRECK)

HELEN

Two bucks - here's the ticket.

EILEEN (Enters from studio)
Gee, Wreck - the laundry looks swell.

HELEN
Too bad he's leaving, isn't it?

EILEEN (Step D)
Oh, is he?

HELEN
Yes, and it's about time, too.
(RUTH enters UR from alley)

WRECK
Stop racin' your motor! I told her there was nothing to it!

RUTH (X D C)
Nothing to what?

EILEEN
Ruth, do you know what she had the nerve to insinuate?

RUTH
Was it something with sex in it?

WRECK
Why, if I thought about Eileen in that way - May God strike
me dead on this spot! BOOM!
(WRECK raises hand in prayer on
"strike me dead")
(After "boom" he looks at ruth,
guiltily)

RUTH (Looking up)
He's everywhere all right.

HELEN (XR)
Come on, Wreck.
(Exits up stairs R - WRECK follows.
VIOLET enters from house)

VIOLET
Hello, Girls -

RUTH (From LC)
Hello -

VIOLET (X C of girls)
I'm Violet. I used to live in this fleabag before you girls
got it.

EILEEN (From R of Violet)
Oh, so you're Violet -

Sound cue #4
cue #4
#79

VIOLET (To Ruth)
Say, have I had any callers the last coupla weeks -- since
you kids moved in?

RUTH
One or two.

VIOLET
I thought so.
(Front)
A lot of my friends don't know I moved yet. In case they come
around --
(To Eileen)
-- would you mind giving out my new cards.
(She takes thick pack of calling cards
from purse - hands them to Eileen. She
Xs L)
Thanks loads. So long.
(Exits L)

RUTH
The spiritual type.
(X L and pull chair LC and sit. EILEEN
carry cards to window sill)

EILEEN (Looking at note-pad)
Oh, did Chick Clark call?
(X to Ruth)

RUTH
Yes. Who's he?

EILEEN
He's a newspaperman. I met him in an elevator. We got to
talking and I told him about you. He seemed very interested
in you.

RUTH
So interested in me, I'll bet he can't wait to get you alone.

EILEEN (Step L)
What've we got for dinner, Ruth?

RUTH
What do you think? Spaghetti and meat balls.

EILEEN
Haven't we polished that off yet? We've had it all week!

RUTH
It closes tonight.

EILEEN
Well, we simply can't give that to Bob.

RUTH

Bob? I can't keep up with you. Who's Bob?

EILEEN

You know, Bob Baker, from the Manhatter.

(X C few steps)

Don't play dumb.

RUTH (Rise, X to her)

Mr. Baker! No!

(Turn EILEEN around)

Where did you meet him?

EILEEN

He dropped by to see you, and naturally I asked him to dinner.

RUTH

Naturally!

(Grabs EILEEN, kisses her)

Oh, darling! You are terrific! I'd never have the nerve!

EILEEN

Well, for goodness sake, why not? He's just a boy --

RUTH (X R towards studio)

How can we fix this dump up a little?

(Up steps - closing kitchen door)

Eileen - Promise me you won't take him in there!

EILEEN

Of course not. We'll eat in the garden - al fresco.

RUTH (Stepping down from studio)

Ah -

EILEEN

Oh dear - I just remembered, I asked Frank over tonight.

RUTH

Who?

EILEEN

You know -- Walgreens --

RUTH

Oh no!

(X to Eileen)

How can you mix a soda jerk with an editor?

EILEEN

He's not a jerk! He's the manager!

RUTH

Okay - okay -- Gee, if a man like Mr. Baker comes to see me personally - he must really be interested!

EILEEN
Of course, he's interested.

RUTH (X to L of Eileen)
~~And we can't even offer him a cocktail.~~

EILEEN
We could tell him it's too hot to drink --

RUTH
But cold enough for spaghetti.

EILEEN (X L)
Hmmm - smell that Chicken Cacciatori at Nino's. Maybe I ought to have a little talk with Mr. Nino.

RUTH
Do you know him too?

EILEEN (XL)
No, but I will -- he's our neighbor, isn't he?
(Exits L. RUTH X L - see Eileen off.
CHICK CLARK enters from street L)

CHICK
Hello.
(Coming down stairs - consulting matchbook)
I'm lookin' for a party named Sherwood --
(X to Ruth)
-- Eleanor Sherwood.

RUTH
You mean Eileen. You must be Mr. Clark?

CHICK
Yeah. Who are you?

RUTH
I'm her sister.

CHICK
Her sister? She's a blonde, good-looking kid, ain't she?

RUTH
Yes, she's a blonde, good-looking kid.

CHICK (X R C - loosening his collar)
Wow, it's absolute murder down here, ain't it?
(Staring overhead)
What is this - an abandoned mine shaft?

RUTH (Step in)
Are you planning to be with us long, Mr. Clark?

CHICK

Eileen asked me to take pot luck with her.

FRANK (Offstage)

Hello? Anyone home?

(CHICK X U C - sit on bench)

(FRANK, appearing at window in studio)

Oh, hello, the front door was open - Is Eileen home?

RUTH

You're Mr. Lippencott, aren't you? Come in.

(She motions to steps. Door opens - LIPPENCOTT appears, carrying bottle of red wine. Trips down stairs. Recovers himself. Pulls out comb and combs hair. Then Xs LC to Ruth)

FRANK

Gee, I'm sorry. I didn't know there was any --
(Shakes hands with RUTH)

RUTH

Oh, that's all right. Everybody does that.

FRANK

I guess you're Eileen's sister. I can see a family resemblance, all right.

(CHICK lights cigarette)

RUTH

Why, I'm very flattered.

FRANK

Of course, you're a different type.

RUTH (X to back of chair D L)

Yes, I see what you mean ... Eileen'll be back in a minute --
(Glancing to Cafe)

She's just fixing dinner.

(Looking at Chick)

Oh, I want you to meet Mr. Clark --

(Frank X US to Chick, to shake hands.)

CHICK ignores his hand)

CHICK

There ain't too much oxygen down here as it is.

RUTH (X to L C)

Mr. Lippencott is with Walgreens.

CHICK

Yeah? I buy all my clothes there.

FRANK (Turn away L a step)

No, it's a drugstore.

CHICK
What's in the bottle?

FRANK (To Chick)
A very fine California Burgundy-type wine.
(Step DS to Ruth)
I thought it would go good with the spaghetti.
(Hand her wine)
It's a special we're running this week.

RUTH
So's our spaghetti. *smirk*

FRANK
Huh?

RUTH
Has this heat affected your business?

FRANK
Why we pray for heat waves.

CHICK
Oh you do, eh?

FRANK (Step R)
Our fountain turnover is double. I'm lucky to get away at all.

RUTH
Oh, we're the lucky ones.

(CHICK rises - steps DS, as EILEEN enters L)

EILEEN (Entering L - X to Frank)
Oh, Frank - I'm terribly sorry I wasn't here to greet you!
(To Ruth)
Ruth, what do you think?

RUTH
What?

EILEEN
Mr. Nino's in Italy. He won't be back till Labor Day.
(X to Chick)
Oh, hello, Mr. Clark.

CHICK
Hy'ah, gorgeous!

EILEEN
Oh, Ruth, this is that newspaper gentleman I was telling you
about who was so interested in you.

CHICK

That's right. I gave the city editor a big pitch already --
 (Standing a bit behind Eileen -- and to
 her R - possibly pinching her rear.
 Talking over her shoulder)

You won't believe this baby, but I've been turnin' you over in
 my mind all afternoon.

FRANK

(Uneasily look away - to Ruth)
 Gee, this is great. I always wanted to live in the Village in
 a place like this.

RUTH

What stopped you?

FRANK

Well, in my position at the drugstore you've got to keep up
 appearances.

RUTH

I see. Where the Liggetts speak only to the Walgreens and
 the Walgreens speak only to God.

(CHICK grabs EILEEN'S hand. She pulls away)

EILEEN

I'd better set the table.

(X R)

Where shall we dine --

(At door)

inside or outside?

CHICK

Which is this?

(BOB BAKER appears from street UL - waves
 envelope with mss.)

BAKER

Hello!

EILEEN

(X to R of him. RUTH X to L of him.
 FRANK breaks L)

Oh, hello, Bob!

(CHICK X R to UR of Eileen)

RUTH

Hello, Mr. Baker! Sorry I wasn't in when you called.

BAKER

That's all right --

RUTH

I'd like you to meet Mr. Clark -- Mr. Lippencott. -- This is
 Mr. Baker --

FRANK

Pleased to meet you.

(Holds out his hand - which BAKER X'S DL to and shakes)

CHICK (X to R of Eileen)

What the hell is this, a block party?

RUTH

You're quite a card, aren't you, Mr. Clark?

(Xing R - she puts wine on windowsill)

Mr. Lippencott brought you some wine, dear.

EILEEN

Oh, how sweet! Shall we sit down?

(BAKER picks up chair UL and drops script on bench - brings it down for EILEEN who sits. RUTH waits--CHICK picks up chair L - brings it down beside Eileen's. RUTH steps in - CHICK sits. BAKER steps DS - FRANK motions for him to sit - Apres vous, Gaston - then Baker to Frank. EILEEN moves over - makes room for Baker on her chair)

Oh, Bob -

(RUTH X U to tree, pick up chair - carry it DS to R of Chick Clark)

12) Well, here we are! All together!

(Vamp. MUSIC - 2nd Vamp)

Well...

(ALL ad lib loudly - suddenly stop - EILEEN giggles)

FRANK

I'm sorry.

(MUSIC) _____ VAMP

FRANK

At the bottom of the vanilla --

(He starts to cough - stands up, points to his back. BAKER rises, slaps his back. He stops coughing - settles back in chair)

It's nothing!

(He takes out comb - combs his hair) _____ VAMP

EILEEN

Mm...Mmm... It's so nice to sit around...

(To Frank)

And chat...

Nice people, nice talk

(CHICK wipes face)

A balmy summer night

A bottle of wine

Nice talk ... nice people

Nice feeling ... nice talk

EILEEN (Cont'd)

The combination's right
 And everything's fine
 (EILEEN rises, FRANK rises, faces her)
 Nice talk ... nice people
 It's friendly ... it's gay
 To sit around this way
 What more do you need
 Just talk ... and people
 For that can suffice
 (EILEEN sits, FRANK sits)
 When both the talk and people are so nice
 (MUSIC - VAMP)

FRANK

(Settling back in chair - laughing)
 Ha ha...Funny thing happened at the counter today -- Man comes in...Sort of tall like...Nice looking refined type ...Red bow tie...and all. Well sir, he orders a banana split...That's our jumbo special...28 cents...Three scoops -- chocolate, strawberry, vanilla...choice of cherry or carmel sauce...chopped nuts...whipped cream... Well sir, he eats the whole thing...I look at his plate and I'll be hornswoggled if he doesn't leave the whole banana -- doesn't touch it...not a bite...Don't you see? ...If he doesn't like bananas, what does he order a banana split for?...He coulda had a sundae...19 cents... Three scoops...Chocolate...Strawberry...Vanilla---
 (MUSIC - VAMP)

RUTH

I was re-reading Moby Dick the other day and -- Oh, I haven't read it since -- I'm sure none of us has -- It's worth picking up again -- It's about this whale --
 (MUSIC - VAMP)

CHICK

Boy, it's hot! Reminds me of that time in Panama...I was down there on a story...I was in this, well, dive...And there was this broad there...

(EILEEN looks at Ruth on "broad")
 What was her name?...Marquita?...Maroota?...Ahh, what's the difference what her name was...That dame was built like a brick...

(ALL jump up, step DS - except CHICK, who watches astounded - rises slowly)

ALL (EILEEN sings coloratura)

Nice people, nice talk
 A balmy summer night
 A bottle of wine
 Nice talk, nice people
 Nice feeling, nice talk
 (CHICK X R)

ALL (Cont'd)

The combination's right
And everything's fine
Nice talk, nice people
It's friendly, it's gay
To sit around this way
What more do you need
Just talk and people
For that can suffice
When both the talk and people are so nice --
It's nice

RUTH (X R, get bottle)

Let's have a drink, shall we?

EILEEN (To Frank)

Do we need ice?

FRANK

No, this wine should be served at the temperature of the room.

CHICK

Then you'd better cook it a couple hours.
(Take chair to UR - sit)

APPOPOLOUS (Entering from stairs UL)

Congratulate me, young ladies!

(Xing quickly to the studio. Exiting inside)

Today is the big day! I'm entering my painting in the WPA Art Contest!

BAKER

(Stepping L--FRANK stepping ULC)

Ruth, who's that?

RUTH

Our landlord - Rasputin.

APPOPOLOUS

(Entering from studio - X RC)

What kind of a funny game is going on here? Where is it?
Who took it?

RUTH

What?

(Puts bottle on windowsill)

APPOPOLOUS (X to Eileen)

You know everybody who goes into your apartment.

RUTH

We don't know half of them.

APPOPOLOUS

Please, I know you girls are hard up. Tell me what you did with it and there'll be no questions asked.

EILEEN

You don't think we stole it?

APPOPOLOUS (X to Eileen DS)

If you didn't --

(Turn to Ruth)

-- who did?

RUTH

Maybe it was the same gang that swiped the Mona Lisa.

APPOPOLOUS (Exiting DR)

You won't be so humorous when I come back with a cop!

RUTH (X to Baker DL)

I hope you don't take any of that seriously, Mr. Baker.

BAKER

Of course not.

FRANK

(Step in RC to Eileen)

Do you think he's really going to call the police?

EILEEN

The police won't pay any attention to him -- he's always calling them!

CHICK

(XDS between Frank and Eileen)

Well, let's crack that bottle before the wagon gets here!

EILEEN

I'll open it and get some glasses.

(Turn L to Frank)

Do you want to help me, Frank?

CHICK (Stepping in)

I'll help ya' Eleanor --

(Turning to Frank)

You stay out here and hand them a few laughs.

(EILEEN starts in to house, CHICK follows)

FRANK

Oh, is that so?

(Trips up steps - into house)

RUTH (X to Baker)

If you'd like to make your get-a-way now, Mr. Baker, I'll understand.

BAKER

No, I'm enjoying it.

RUTH

Did you get a chance to read those stories?

BAKER

I certainly did!

(WRECK and HELEN appear in street from UR)

RUTH

Well, what did you think?

WRECK (Coming D stairs)

Oh, I'm sorry, Ruth - didn't know you had company.

HELEN

Can we come in?

RUTH

Yes, please do.

(X R to kitchen)

Two more glasses, Eileen.

(Step back C)

WRECK (Stepping forward to Ruth)

I talked it over with Helen, and she wants to apologize.

RUTH

That's not necessary -- Mr. Baker -- This is Mr. Loomis - and his intended.

(THEY shake hands)

Mr. Loomis is in training.

BAKER

Oh...

(FRANK enters from studio with tray and four glasses)

FRANK (From top of steps)

This wine was...

(Stepping carefully D steps - Xing to Baker far L)

made by a Frenchman in California.

(EILEEN comes through studio door, carrying two glasses)

EILEEN

Oh, hello there --

(She hands glass to RUTH. CHICK follows through studio door, carrying his own glass. FRANK passes tray to Wreck and Helen, moves upstage with tray)

With a magnificent bouquet!

1-6-58

RUTH
Drink up everyone - it's later than you think!
(FRANK moves back DC)
Here's to us and Burgundy, California! BOOM!
(THEY all have raised glasses in toast.
On explosion - FRANK spills his wine
all over his new yellow suit)

FRANK
Gee - what was that?
(HELEN moves wire chair US. EILEEN and
RUTH drop glasses on bench US - EILEEN
taking FRANK'S glass - THEY wipe wine off
his suit with hands)

EILEEN
Oh, Frank - I'm terribly sorry!
(CHICK puts his glass on windowsill)

FRANK
What -- what happened?
RUTH (X to L of Frank)
The new subway --
(Wiping off wine)

FRANK
Does red wine stain?
EILEEN (Xing R of him)
Not if you rub salt on it.
(Wiping off wine)

CHICK
You better get a bagful.

FRANK
I just got this suit. It's brand new!

CHICK
Ah, you can't even notice it!
(He starts to laugh - THEY all join in -
hysterically - FRANK stands in the center
stricken. HELEN sinks to the floor in her
laughter)

FRANK
(Backing to stairs - he starts up them -
speaking from first level)
Well, if you think it's so funny, I'll go!
(Exits in street UR - EILEEN X US to bottom
of steps)

EILEEN (From base of steps)
Frank - don't go! Wait!

EILEEN (Cont'd)
(Turning to the others)
Oh, dear - he's really angry.

MRS. WADE (Offstage R)
Helen - are you in there?

HELEN (Hands glass to WRECK)
Yes, Mother --

RUTH
Won't you come in, Mrs. Wade?

MRS. WADE (Entering R)
Most certainly not. Helen, I want you to come out of there immediately!

(WRECK puts Helen's and his wine glasses UC
on bench - X DS)

HELEN (X to her)
But, Mother...

MRS. WADE
I will not have you associating with those depraved women
and their consort!

RUTH & EILEEN
What?

WRECK
Who's a consort?

HELEN (X to Mother DR)
Please, Mother -- !

MRS. WADE
Not another word. You come right along with me. Don't you
dare talk to my Helen again. You're not fit to associate
with decent people!

(Exit with HELEN D.R. - HELEN first, then
MRS. WADE)

WRECK (X to R of Ruth - turn)
I'm gonna wait till Mother's Day --
(Making fist - front)
and sock her!
(Exit DR)

EILEEN (X to LC)
Bob, I don't know what you must think of us, but really, it
isn't so....

BAKER
I'm sure it isn't.

1-6-60

RUTH

Well you must admit - for a place with a bad location and no neon sign, we're doing a hell of a business.

EILEEN (X C)

Dinner, anyone?

BAKER

Fine!

EILEEN (X R to studio door)

I'd better heat the entree.

CHICK (Following close behind)

We'll warm it up together, Eleanor!

(EILEEN looks back at him - then exits
into kitchen)

RUTH

Funny - I'm not a bit hungry.

BAKER (Turn L - step US)

I'm starving. And I smell something delicious!

RUTH

Trade Winds.

EILEEN'S VOICE (Off R)

Mr. Clark - please! Not while I'm trying to cook!
(RUTH X U L C)

BAKER

(Puts glass down on bench. Move chair D.S.)

(Picks up script from bench)

While we have a minute, before anything else happens, I'd like
to talk to you about your stories --

RUTH (X L and sit R of him)

Oh, do, please! You mean you actually read them yourself?

BAKER

I certainly did -- You have a lot of talent - Miss Sherwood --

RUTH

Do you really think so?

BAKER

Yes, I do --

(RUTH turns away R - tearfully)

What's the matter?

RUTH

Nothing --

BAKER

You're crying --

RUTH (Turning back to him)

It's just an allergy I have to good news --

BAKER

You really should have more faith in yourself --

RUTH

Thanks - I'm beginning to --

BAKER

--And once you get on the right track, you're going to do some good work.

RUTH

Right track?

BAKER

Look, Ruth -- have you ever gone on a safara in the African veldt?

RUTH

No.

BAKER

And have you ever lived in a cold water tenement?

RUTH

No.

BAKER

Then why do you write that stuff? Write about something you know - something you've actually experienced.
(Hands her manuscript)

RUTH

I write the things I feel! I put myself in every one of those characters!

BAKER

Then you must be hopelessly repressed.

RUTH

That's a terrible thing to say!

(BAKER rises - X C. RUTH sits forward -
talking to him)

I'm the most normal person you'll ever meet!

BAKER (Turns to her)

That's a sure sign.

(X D R)

All inhibited people think they're normal.

RUTH (Rise - X to him)
Oh? So now I'm inhibited!

BAKER (Turn to her)
I'm afraid so -- if you claim you're really those frustrated heroines.
(Step R)

RUTH
Repressed! Inhibited! Frustrated! What else am I?

BAKER (Turn to her)
Don't take it personally --

RUTH
How else can I take it?

BAKER
I'm just trying to help you --

RUTH
What are you, an editor or a psychoanalyst?

BAKER
I should've known better -- you can't take it -- You'll never get anywhere till you learn humility --

RUTH
When did you learn yours?
(Runs into studio UR quickly. BAKER watches her off)

BAKER (Step DS)
All right! Goodbye!
You've taught me my lesson!
Get mixed up with a genius from Ohio!
It happens over and over
I pick the sharp intellectual kind
Why couldn't this time be different
Why couldn't she - only be
(Sit chair DL)
Another kind - A different kind of girl

I love a quiet girl
I love a gentle girl
Warm as sunlight
Soft, soft as snow

Her smile, a tender smile
Her voice, a velvet voice
Sweet as music
Soft, soft as snow

BAKER (Cont'd)

(Rise, X LC)
 When she is near me
 The world's in repose
 We need no words
 She sees...She knows

But where is my quiet girl
 (Step R)
 Where is my gentle girl
 Where is the special girl
 Who is soft soft as snow

Somewhere
 Somewhere
 My quiet girl

(MUSIC BRIDGE: One Chorus, hummed by male
 singers, concealed in the shed UR)

(BAKER X US - to steps - at first level, he
 turns - looks to kitchen)

Ruth!

(From street ULC)
 When she is near me
 The world's in repose
 We need no words
 She sees - She knows

But where is my quiet girl
 Where is my gentle girl
 Where is the special girl
 Who is soft, soft as snow...
 Somewhere
 Somewhere

(Exits UL - RUTH enters from kitchen -
 sees him off)

My quiet girl
 (RUTH steps D)

RUTH (Humming - X DRC)

(I know a quiet girl)
 (Sings)

I know a quiet girl
 Hoping - waiting -
 But he'll never know

(She turns US - steps U toward bench)

(MUSIC BRIDGE:)

(I know a quiet girl)

(I know a gentle girl)

CRASH DISHES

(RUTH turns suddenly - looks toward kitchen -
 her reverie broken)

EILEEN (O.R.)

Now look what you made me do!

(Entering R from studio, CHICK follows)

The spaghetti - it's all over the kitchen floor! Really, Mr. Clark!

(RUTH X DL, sits)

CHICK

You're so darn jumpy ---!

(X to stairs)

Okay, I'll run down to the corner and get some sandwiches and beer! Be right back!

(Exits to street U.R.)

EILEEN (Xing to Ruth)

Where's Bob?

RUTH

Gone.

EILEEN

Isn't he coming back?

(X and sit chair L of Ruth)

RUTH

If he does he's crazy after the way I treated him.

EILEEN

Gee, Ruth - what happened?

RUTH

I'd rather not discuss it -- I'm too frustrated _____ BOOM!

(Looking below at subway)

Go on! Blow us up and get it over with!

EILEEN

Gee, Ruth - if you start to feel that way, who's going to hold me up?

RUTH

Oh, I'm not worried about you - not while there's a man alive.

EILEEN

After all - men are only an escape. _____ PHONE

(EILEEN rise, X R to phone on windowsill)

RUTH

Comes another escape --

EILEEN (To phone)

Sherwood residence -- Miss Ruth Sherwood?

RUTH (Rise, X R)

For me?

EILEEN

Who's calling please?... What? Wait a minute...Just a second!
(To Ruth)

Ruth, it's Chick Clark's paper - Mr. Bains of the city room
wants to talk to you --

(EILEEN hands phone to RUTH - X's US of
her - stands to Ruth's L)

RUTH (To phone)

Hello?... Yes...yes, Mr. Bains. This is she - her - she.
Thank you, Mr. Bains. That's wonderful! Yes, yes, of course.

(To Eileen)

Paper and pencil quick. Take this down!

(EILEEN reaches over for pad and pencil
from window)

EILEEN

What is it? What happened?

RUTH

Yes, Mr. Bains - I'm ready! Sands -- Street -- Brooklyn --
I understand...Yes, right away, Mr. Bains! Thank you - thank
you very much.

(She hangs up - looks up excitedly)

I can't believe it!

EILEEN

What did he say? What did he want?

RUTH (X L)

He's giving me a chance to show what I can do - an assignment
over in Brooklyn!

EILEEN

Brooklyn? What happened there?

RUTH (X C)

A Brazilian training ship just came in -- like Annapolis --
only these fellows are all young coffee millionaires.

(Pacing C)

I'm going aboard to get a human interest story.

EILEEN

Coffee millionaires! Well, you're not going over there with
a run in your stocking! Take it off!

(THEY sit US on bench. BOTH remove stockings -
exchange them - conversation continues
throughout)

RUTH

What a break! Isn't it wonderful! I'll show him!

1-6-65

EILEEN
Who's calling please?... What? Wait a minute...Just a second!
(To Ruth)
Ruth, it's Chick Clark's paper - Mr. Bains of the city room
wants to talk to you --
(EILEEN hands phone to RUTH - X's US of
her - stands to Ruth's L)

RUTH (To phone)
Hello?... Yes...yes, Mr. Bains. This is she - her - she.
Thank you, Mr. Bains. That's wonderful! Yes, yes, of course.
(To Eileen)
Paper and pencil quick. Take this down!
(EILEEN reaches over for pad and pencil
from window)

EILEEN
What is it? What happened?

RUTH
Yes, Mr. Bains - I'm ready! Sands -- Street -- Brooklyn --
I understand...Yes, right away, Mr. Bains! Thank you - thank
you very much.
(She hangs up - looks up excitedly)
I can't believe it!

EILEEN
What did he say? What did he want?

RUTH (X L)
He's giving me a chance to show what I can do - an assignment
over in Brooklyn!

EILEEN
Brooklyn? What happened there?

RUTH (X C)
A Brazilian training ship just came in -- like Annapolis --
only these fellows are all young coffee millionaires.
(Pacing C)
I'm going aboard to get a human interest story.

EILEEN
Coffee millionaires! Well, you're not going over there with
a run in your stocking! Take it off!

(THEY sit US on bench. RUTH removes stockings -
exchange them - conversation continues
throughout)

RUTH
What a break! Isn't it wonderful! I'll show him!

1-6-66

Who? EILEEN

RUTH
Never mind! Inhibited, huh?

EILEEN
What?

RUTH
I'll get a job on my own! Who does he think he is?
(Finished with stocking - she jumps up, front)
Have you got any money?

EILEEN
Who - me?

RUTH
How am I going to get over there?

EILEEN
The milk bottles!
(RUTH ad libs: Where are they? EILEEN answers, pointing to steps. RUTH X DS of steps, picks up bottles. EILEEN ad libs: Don't forget your hat and bag. RUTH picks up hat and bag in front of tree UR)

RUTH (Climbing stairs)
Wish me luck!
(EILEEN follows)

EILEEN (From first level)
Good luck!
(RUTH exits noisily U in street L. EILEEN turns back - picks up tray with wine glasses - exits into studio. WAITER enters with gallon glass jug of cheap wine. CHEF enters with two bottles in straw and funnel)

CHEF
Il vino?

WAITER
Porta qui le bottiglie. Eco!
(Pulls two straw bottles from behind back)

(CHEF picks up chair from DL - pulls it US.
WAITER pours from cheap bottle into straw one. When first bottle is full, CHEF takes funnel and puts it into second bottle)

CHICK
(Entering from street UR - carrying package
from grocery store - he looks at Italians
in front of restaurant - Xs R. EILEEN comes
out of studio)

Dinner for two - comin' right up!

EILEEN
(Takes sandwiches)
Oh, how nice...

CHICK
Let's go in the kitchen - it's stiflin' out here!
(CHEF and WAITER exit L with bottles)

EILEEN (Xing to bench)
Oh, this is much pleasanter!
(CHICK sits R of her - makes a pass at her
shoulder which she shrugs off. She puts
bag with food between them)
It was awfully sweet of you to get Ruth a chance.
(Opening wrapper, pulling out sandwich)

CHICK
A pleasure!
(He pats her hand - puts arm around her.
SHE hands him sandwich in hand which has
been groping around her back. HE puts
sandwich on bench - arms around her again)
-- and the next thing, we're gonna get your career straightened
out.

EILEEN
(Struggling. Rises)
Please!
(X R)
You'll have to excuse me, Mr. Clark!

CHICK
Excuse ya! After all the trouble I went to get rid of that
eagle-eyed sister of yours.

EILEEN
What? That call Ruth got was from the editor, wasn't it?

CHICK (Rise)
What are you worryin' about? I'm handling it --

EILEEN
It was you! You sent Ruth on a wild goose chase...!

CHICK
I'll give her a coupla bucks for her trouble --

1-6-68

EILEEN (Xing DR - back to him)
She was so excited...how am I ever going to tell her? You get out of here!

CHICK
Now that's a lousy attitude to take! _____ PHONE
(EILEEN X U to phone)
Let it ring!

EILEEN
(Picks up phone on windowsill - puts sandwich down)
Hello?...Oh, Mr. Baker -- hello, Bob!

CHICK
(Step in to phone - speak into it)
Call back later!

EILEEN (To Chick)
How dare you!
(Into phone)
Oh, just somebody who's leaving --
(To CHICK who is embracing her)
Now stop this nonsense!
(CHICK X C. EILEEN, into phone)
--Ruth? No, she's gone to Brooklyn --
(To Chick - hand over phone)
Skunk!
(Into phone, elegantly)
Oh, you don't have to apologize -- we never got to dinner anyway. Me? I guess I'll wait for Ruth -- I always feel silly eating alone --

CHICK (Center)
Alone! How about me and them baloney sandwiches!

EILEEN (Into phone)
Why, Bob, how nice! I'd love to have dinner with you --
(Claring at Chick)
Yes, I'll be waiting --
(Hangs up. Picks sandwich from windowsill)

CHICK
That's the worst double-cross I ever got! A fine little sneak you turned out to be!
(EILEEN starts to eat sandwich. CHICK grabs it from her hand, as she is taking a bite)

(CHICK Xs to bench, picks up empty bag, stuffs Eileen's sandwich into it)
I ain't fattenin' you up for someone else! _____ BLACKOUT

1-7-69

ACT ONE

Scene 7

THE NAVY YARD.

AT RISE: SHORE PATROLMAN walking
from L to R - turns, Xs L. RUTH
enters L - Xs far R, passing Shore
Patrolman.

SHORE PATROLMAN
Just a minute, Miss! Where's your pass?

RUTH (Step in)
Oh, it's all right -- Press -- I'm a reporter --

SHORE PATROLMAN
You gotta have a pass.

RUTH
I just want to interview those Brazilian cadets.

SHORE PATROLMAN
Look -- I'm tryin' to tell you - a pass --

RUTH
Well, where can I get one?

SHORE PATROLMAN
You can't -- Commandant's office is closed. Tomorrow.

RUTH
Oh, please - my job depends on it!

SHORE PATROLMAN
So does mine.
(BRAZILIAN CADET enters DR - steps in)

1st CADET
Hello -

RUTH (To Shore Patrolman)
Is that one of them?
(SHORE PATROLMAN nods. SHE steps to Cadet)
Excuse me, Admiral. I'm from the press, and I'd like to ask
you a few questions --
(CADET shrugs his shoulders - blankly)

SHORE PATROLMAN
That means he don't understand.

RUTH
Thanks. I know that much Portuguese myself.

(Seven more CADETS enter R - AD LIB loudly.
Step towards C., enveloping Ruth in their
midst. Diagram:)

(SHORE PATROLMAN exits DL)

RUTH (Cont'd)
Ah! Any of you Admirals speak English?

2nd CADET (DORIAN)
S1! English! -

RUTH
What do you think of America?

2nd CADET
American dance - Conga!

RUTH
No, no! Conga's a Brazilian dance!

1st CADET
No - Cubano!

2nd CADET
Conga American dance! You show Conga!

RUTH
Then will you tell me?

ALL (Ad Lib)
S1! S1!

RUTH
It's like this. One, two, three, kick. One, two, three, kick.
(She shuffles from side to side in Conga
step - THEY follow clumsily. SHE ad libs:
That's fine! You've got it! That's right!
But they don't quite stop. MUSIC:)
What do you think of the USA ... NRA ...TVA
What do you think of our Mother's Day
What do you think of the...

ADMIRALS
Conga!
(Diagram:)

RUTH
What do you think of our native squaws
Charles G. Dawes
Warden Lawes
What's your opinion of Santa Claus
What do you think of the...

1-7-71

ADMIRALS

Conga!
(Dance - Diagram:)

RUTH

Good neighbors...Good neighbors
Remember our policy
Good neighbors... I'll help you
If you'll just help me ---

ADMIRALS

Conga!
(Dance: Diagram:)

RUTH

What's your opinion of Harold Teen
Mitzi Green
Dizzy Dean
Who do you love on the silver screen
What do you think of the...

ADMIRALS

Conga!
(Dance: Diagram:)

RUTH

What do you think of our rhythm bands
Monkey glands
Hot dog stands
What do you think of Stokowski's hands
What do you think of the...

ADMIRALS

Conga!
(Dance: Diagram:)

RUTH

Good neighbors...Good neighbors
Remember our policy
Good neighbors... I'll help you
If you'll just help me...

ADMIRALS

Conga!
(Dance: Diagram:)
(They circle--end up with RUTH far L--
holding them off at R arms length)

RUTH

What's your opinion of women's clothes
Major Bowes
Steinbeck's prose
How do you feel about Broadway Rose
What do you think of the ...

ADMIRALS

Conga!

(Dance: Diagram:)

RUTH

What do you think of our rocks and rills
(RUTH follows ADMIRALS US - in a duck walk,
Mothersills sea sick pills
(dancing almost on her knees)
How do you feel about Helen Wills
What do you think of the...

ADMIRALS

Conga!

(Dance: Diagram:)

RUTH

Good neighbors... Good neighbors
Remember our policy
Good neighbors ... I'll help you
If you'll just help me

ADMIRALS (DC)

(SING SERENADE - strumming on imaginary guitars)
(Diagram:)

RUTH

Stop!

(From improvised seat on Weslow and Lobers
backs.
What do you think of our double malts
(RUTH adjusts hat askew)
Family vaults
Epsom Salts
Wouldn't you guys like to learn to waltz
I know ... You just want to Conga!
(Dance: Diagram:)

(On Exit)

(St Finish of Music)

1-8-73

ACT I

Scene 8

THE BACK YARD.

RUTH enters, immediately after rise -
in street U.L., followed by ADMIRALS:

RUTH (From 1st level)
Good night! Au revoir! Auf wiedersehn! Goodbye!
(After each farewell, protests from ADMIRALS,
Conga! Noi Noi Conga!)
(RUTH stepping DC stage - X to EILEEN who
enters from studio)
Eileen. Eileen!

EILEEN
What's going on?

RUTH (From D RC)
The Fleet's in!

EILEEN (To Admirals)
How do you do?

RUTH
Listen, Emily Post... How do you say, "Get the hell out of
here" in Portugese?

EILEEN
Why - What's the matter?

RUTH
Suppose you take 'em outside and walk 'em around! I'm sick
of having kids whistle at me.

EILEEN
You -- mean they don't understand any English at all?

RUTH
Yes -- three words -- American dance -- Conga!
(CADET - LAYTON dances wildly DL - is pushed
back by FELLOW ADMIRALS. Diagram:)

CADET (LAYTON)
Conga! Da-da-da-da-da-da!

RUTH
(Step US, put hat and bag on box near tree)
Listen boys --
(X DS and step in to Admirals C)

RUTH (Cont'd)

Go! Leave! Goodbye!

(She waves. ADMIRALS return wave --
mutter happily "Goo-bye")
(RUTH turns back to Eileen - shrugs -
steps back to her)

EILEEN

What did you bring them here for?

RUTH

Bring them! They've been on my tail ever since I left the
Brooklyn Navy Yard.

EILEEN

What do they want anyway?

RUTH

What do you think they want?

EILEEN

Oh my God! We've got to get them out of here! Make them go,
Ruth!

RUTH

Suppose you take a crack at it.

EILEEN (X C to boys)

Look, boys - Go back to your boat. Boat!
(She salutes. ADMIRALS snap to attention,
salute in return)

RUTH

Admiral Sherwood, I presume.
(THEY drop salute)

EILEEN

Boys - go way - please!
(Supplicating - her arms extended - THEY
take it wrongly - howl and step forward
after her. EILEEN shrieks, X back to Ruth)

RUTH

That's fine.

EILEEN

Gee, they can't be that dumb.

RUTH

They're not that dumb.

EILEEN

What are we going to do?

RUTH

I've tried everything. I guess Eileen we'll just have to stand here grinning at each other.

(She turns to Admirals - grins broadly,
ADMIRALS all grin back. SHE motions helplessly, steps back in to Eileen)

EILEEN (Stepping L - then US to bench)

Look -- boys -- sick! Very sick!

(Sits on bench - leans all the way back - on "bed")

Bed! Bed!

(CADETS rush in at her - EILEEN jumps up, shrieks, makes a dash for Ruth, swings behind her for protection. Diagram:)

RUTH

For God's sake, don't let 'em get any wrong ideas!

EILEEN

You brought them here! The least you can do is help me get rid of them!

(ADMIRALS step DL - DORIAN flips coin.
LOBER wins toss - they jump up and cheer.
During this scene:)

What are they tossing for?

RUTH

I don't know, but I've got a hunch it's not me!

(LOBER steps in to girls C. Takes off his hat - bends low, addresses them:)

1st CADET (LOBER) (Bowling)

Senoria, eu tive e grande prazer de a ganhar esta noite.

RUTH

Isn't it a romantic language?

EILEEN (Stepping in)

No understando - no spikee Portuguese --

1st CADET

American dance - Conga!

(He turns EILEEN - takes her by the wrist - dances her R and DS - other ADMIRALS join in. RUTH dances backwards - in front of Eileen)
(Diagram:)

Eileen, we've got to get them out of here.
 (ADMIRALS with EILEEN about L.C.)
 (ADMIRALS stand rooted - X themselves -) _____ BOOM!

EILEEN

Run - Earthquake!
 (EILEEN runs UL - to doorway, hides against it, to see if Admirals disperse. ADMIRALS make for the stairway. WAITERS and CHEF enter from Nino's L. FREY, ANDERSON, KIRCHNER. STAIGER and WILKES enter U in street. ADMIRALS stop, turn, laugh, ad lib: Oo la la. XDC)
 (Diagram:)

(EILEEN step DS)

RUTH

What a performance! Helen Hayes couldn't have done better.
 (EILEEN X DL of Ruth)
 Listen, I've got an idea. Lead 'em out through the alley and lose them on the street!

EILEEN

Okay, but tell Bob I'll be right back.

RUTH

Bob?

EILEEN

Yes - I'm having dinner with him.
 (To Admirals)
 Come on, boys -- Conga!
 (BOYS make line, EILEEN exits into alley US - BOYS follow. RUTH steps DL - tearfully, her mind on Baker)
 (Diagram:)

(FREY leads WAITERS in Conga - from L to R. BAKER enters from street UL, Xs D steps. Looks strangely at Chef and two Waiters in Conga line. Moves DL to Ruth. CHEF and WAITERS X back L. Beat Conga time)

1-8-77

BAKER

Ruth - what's going on?

RUTH

(Starts on seeing Baker - starts to Conga by herself)

Oh - a few friends dropped in - we're losing our inhibitions!

(She grabs piece of celery from waiter, KIRCHNER, puts it between her teeth, starts to Conga wildly. She starts her own line - with CHEF, and WAITERS following - THEY exit DR - just before exiting - there is a loud WHOOP - followed by long Conga line - converging upon them, DR, with EILEEN in the lead, ADMIRALS, then VILLAGERS)
(Diagram:)

(EILEEN motions to Baker to wait for her)

(MRS. WADE comes on R with LONIGAN and DENNIS. Whistles are blown by LONIGAN. Meanwhile RUTH has been hoisted up in the air DL by ADMIRALS. DENNIS makes a grab for EILEEN, picks her up - SHE turns in the air, kicks LONIGAN in the stomach. He and DENNIS drag HER off R. MRS. WADE has made for the stairs - stands on the 1st landing, motioning wildly, ad libbing: RUTH gets down from her perch - starts to run across R after Eileen. Is grabbed by one of the Admirals, carried, slid back L, and overhead by the Admirals. BAKER runs DR - exiting after Eileen)

(On RUTH'S being picked up again by the ADMIRALS: _____

CLOSE HOUSE
CURTAIN

Entr'Acte

WHAT A WASTE

OHIO

CONGA

A QUIET GIRL

SELF-EXPRESSION

ACT II

Scene 1

Start Entr'Acte ----- HOUSE CURTAIN UP

End Entr'Acte -

Eileen Music ----- OPEN SHOW TRAVELLER

AT RISE: Two COPS, PAPELL UR, LIN-
VILLE UL, pacing U and L stage.

The WRECK and HELEN enter L. WRECK
is carrying a dress of Eileen's.

COP (PAPELL)

Hey, what are you doing in here?

HELEN

Good morning...

WRECK

Can we see Miss Sherwood, please?

COP

What do you think this is, the Barbizon Plaza? Miss Who?

HELEN

Eileen Sherwood.

COP

Eileen? Why didn't you say so?

(Step R - call off)

Oh, Eileen.

EILEEN (O.R.)

Yes? What is it, Dennis?

(Entering R - sees Wreck and Helen.

She is carrying malted milk)

Oh, hello, Wreck - Helen --

WRECK

Hi, Eileen!

HELEN

The Wreck ironed this dress especially. He thought you'd
want to look fresh in court.

EILEEN (Taking dress)

Oh, thanks, Wreck. That's awfully sweet of you.

(To Papell)

Dennis --

..Yeah, Eileen -

COP (PAPELL)

EILEEN (Hands dress to him)
Dennis, would you mind hanging this up in my cell?

COP

Sure, Eileen.

(Exits R - holding dress carefully over
arm. 2nd COP enters R., FREY)

2nd COP (FREY)

Oh, Eileen --

EILEEN

Yes, Dan --

2nd COP

There's a man on the phone - wants to talk to you - says
it's important.

EILEEN

Who is it, Dan?

2nd COP

Chick Clark - says he knows you.

EILEEN

You tell Mr. Clark I'm not in to him and hang up on him if he
ever calls again!

2nd COP

Leave it to me, Eileen.

(He pats her upstage shoulder - exits DR)

HELEN (To Wreck)

And we were worried about her?

EILEEN

Oh, I'm fine. How are you two getting along?

WRECK

Pretty good. If everything works out alright we'll be leavin'
on our honeymoon next week.

EILEEN

Congratulations! Are you getting married?

HELEN

We decided not to wait for the football season.

WRECK

Yeah. Ya see, Helen went to the doctor --

Wreck!

HELEN (Turns to him)

WRECK

Anyway, the decision was taken out of our hands.

HELEN

Yes, we've got a plan and Appopolous is puttin' up all the dough.

(X L with WRECK)

EILEEN

Appopolous!

HELEN (Start L)

Yes, as soon as I collect my dowry, he'll get his back rent.

EILEEN

Good luck. I hope you'll be very happy.

WRECK

Well, we've been happy so far - I don't see why marriage should change it.

(THEY exit L)

EILEEN (X R)

And to think I was always afraid of being arrested!

3rd COP (LINVILLE)

Ah, that Lonigan's a bum sport -- Just because you kicked him!

4th COP (ANDERSON)

(Entering DL - X LC)

Eileen, there's a girl outside - claims she's your sister --

EILEEN

Ruth? Send her in please!

(4th COP motions O.S. - exits DS of Ruth)

RUTH

(Enter L - X to L of Eileen - embrace)

Eileen! Oh, you poor kid!

EILEEN

What happened?

(LINVILLE exits D.L.)

RUTH

What do you mean, what happened?

(Puts suitcase down R of bench L)

This!

EILEEN

Oh...Oh, yes --- this!

RUTH

(X to bench - takes things out of bag)
I've been all over New York, trying to raise your bail --
(Puts things back in bag)
--Maybe I'd better send a wire to Dad.

EILEEN (Sitting beside Ruth)

Gee, don't do that! He'll ask a lot of foolish questions --

RUTH

Well, we've got to do something --

EILEEN

I'm all right! Everybody's very sweet to me here!

1st COP (PAPELL) Enter DR)

Enone, Eileen.

EILEEN

Who is it, Dennis?

1st COP

A Mr. Lippencott.

(EILEEN rises, Xs to him)

He'd like to know when he can call on you.

EILEEN

Tell him - any time before five.

RUTH (Rises, Xs to L of Eileen)

Tell me, Eileen, how many do you keep in help here?

EILEEN

Huh?

RUTH

I just love the way you've done this place.

(X to bench L and pick up bag)

Well, I've got to get to work!

EILEEN

Where?

RUTH

The Village Vortex - Your old pal Speedy Valenti gave me a job.

EILEEN

Doing what?

RUTH

Well - it pays -

4th COP (ANDERSON)

(Enter - X to R of Eileen)

Eileen, there's a gentleman to see you.

(Hands EILEEN a business card)

EILEEN (Reading)

Cor Bob Baker -- why it's Bob. Send him in please.

RUTH (Turning L to go)

I'd better go.

BAKER

(Entering DL - X to Eileen, take her arm)

How are you, Eileen?

(One step to Ruth)

Oh, hello, Ruth --

RUTH

Hello.

BAKER

What happened to you, Ruth? I looked for you after the patrol wagon left --

RUTH (D.D.S.L.)

I went for a walk -- had a lot of things to think over --

BAKER (X to R of her)

You do look a little tired --

RUTH

I am. I didn't sleep all night --

(X in front of Baker to Eileen)

--worrying about you -- So I sat at that typewriter and wrote the story about the Brazilian Admirals. It's a darn good story - I know it is! I took your advice -- a slice of my own life -- and I sent it to Chick's city editor -- Mr. Bains -- But they didn't print it, so I guess it wasn't so good after all --

BAKER

Want me to read it?

RUTH

If you feel up to it -

(Step to Eileen)

Sorry to eat and run, darling - but I've got to get to work!

(Kiss her)

BAKER (X to J. of Ruth)

Did you get a job? What are you doing?

RUTH

Oh, it's in the advertising game.

2-1-6

RUTH (Cont'd)

(Look at wrist watch)
Cocktail time, already. Well, I've got to fly. 'Bye, dear -
lovely party -- such fun! Do ask me again!

(Exits DL)
(BAKER X DL)

EILEEN

Poor Ruth - I didn't have the heart to tell her -- there
isn't any Mr. Bains--

BAKER

What?

EILEEN

It was all a big lie! That Chick Clark's an utter snake! Oh,
if I could only get out of here, I'd --

BAKER

Look. I'm going to get you out. I just tried to pay your
fine, but they haven't set it yet --

EILEEN

Why not?

BAKER

I don't know.

(X DL)

Washington wants them to hold you here.

EILEEN

Washington --- D.C.?

BAKER

Something about Pan-American relations.

EILEEN

Oh, my God!

BAKER

But don't worry -- I'm working on this.

4th COP (ANDERSON)

(Entering L - making a butler's announcement)
Frank Lippencott ...

EILEEN

Send him in, Pat.

BAKER

I'm going over to see the Brazilian Consul right now.

(Exiting D.L.)

(FRANK enters DL - BAKER walks DE of him -
but they collide - FRANK carries small
box with electric fan)

FRANK

Oops! Sorry --

(BAKER exits L irritatedly. FRANK combs
his hair quickly - X to Eileen C)

Gee, this is the first time I was ever in a police station.

EILEEN

It's my first time, too.

LIPPENCOTT

I brought you an electric fan we're running -- I thought it
would cool off your cell.

(Holds box out to her)

EILEEN

Isn't that thoughtful!

LIPPENCOTT

It's given away free with every purchase over five dollars.

EILEEN

Thanks.

FRANK (Opening box)

Somebody forgot it.

EILEEN

You're sweet.

FRANK

(Removing small rubber fan from box)

You'd be surprised at the breeze that little thing gives off --

(He spins blade, holds it up to Eileen's
face)

-- Everybody in the store's got a cold.

(He hands her fan - in box)

(4th COP enters L)

EILEEN (To Cop)

Pat - would you mind putting these things in my cell.

(She gets suitcase, hands it to Anderson)

4th COP (Xing R)

Yes - sure.

EILEEN

Thank you.

(4th COP exits DR)

FRANK

Eileen --

(Step in)

I want to ask you something -- it's the most important decision
I ever made in my life --

EILEEN (X to Bench R)

Frank, you're a very sweet boy, and I'm fond of you, but I'm really not thinking of getting married.

(Sits)

FRANK (Step to her)

No, neither am I.

EILEEN

You're not?

FRANK

No.

EILEEN

Then what are you thinking of?

FRANK

Listen --

(Sits L of her on bench R)

Eileen - I suddenly realize I've been wasting my life --

EILEEN

What are you talking about?

FRANK

You know - Life - the way you girls live it -- free to follow your natural bent whatever it is --

EILEEN

What's all that got to do with me?

FRANK

Don't you see? We'd have our freedom and we'd have each other.

(EILEEN rises -- back up R - aghast)

I thought we could have a sort of ideal relationship, like Helen and the Wreck --

EILEEN (Calling Linville L)

Timothy!

FRANK (Rising)

Gee, Eileen, it was only an ideal!

EILEEN

Show this gentleman out - and don't ever let him in here again!

(FRANK Xs L quickly - as he passes Cop -
COP stamps his foot menacingly - FRANK
quickness speed, exits)

5th COP (GALJOUR)

(Enters DR)

Eileen! Did you see the paper?

No.

EILEEN

Look! You're in it!

5th COP

(Enter R)

1st COP (PAPELL)

Diagram:
Cops -

Eileen's in the papers.

5th COP

A big story! Your picture and everything!

EILEEN

Oh, for goodness sakes!

4th COP (ANDERSON)

(Entered with others from R.)

Hey! That's me! Not bad, huh?

1st COP (PAPELL)

That jerk Lonigan has his back to the camera! He'll fry!

2nd COP (FREY)

Look, Lonigan.

(LONIGAN enters from DL)

4th COP

You're famous, Eileen!

EILEEN

Do you think so? I wonder if Mr. Valenti saw it?

(To Lonigan)

Oh, John, it's on your beat -- would you do me a great favor?
Would you take this over to the Village Vortex and show it
to Speedy Valenti personally?

3rd COP (LINVILLE)

He'd better!

LONIGAN

Sure, Eileen - I'll serve it on him!

3rd COP

Atta boy, John.

(To Eileen)

Oh, Eileen, you brought a breath of the old country into the
station house.

4th COP

Sure and I been feelin' twice as Irish since you came into
our lives.

4th COP (Cont'd)

Take it from me
In Dublin's fair city
There's none half so pretty
As pretty Eileen

Diagram:

Take it from me
The Mayor of Shannon
Would shoot off a cannon
And crown ye the queen

ALL (EILEEN turns U - faces them)

Darlin' Eileen
(Still facing them)
Darlin' Eileen
Fairest colleen that ever I've seen
And it's oh I wish I were back in the land of the green
With my darlin' Eileen

GALJOUR

I've seen them all
There's Bridget and Sheila

KOLE

There's Kate and Delilah
And Moll and Maureen

ROBINSON

I've seen them all
Not one can compete with...

ANDERSON

Or share the same street with
(ANDERSON spins EILEEN)
My darlin' Eileen

ALL

Darlin' Eileen ... Darlin' Eileen
Fairest colleen
That ever I've seen
And it's oh I wish I were back
In the land of the green
With my darlin' Eileen
(Dance: Diagram:)

EILEEN (Moves C)

Listen my lads
I've something to tell you
I hope won't impel you to cry and to keen

parents
 EILEEN (Cont'd)
 Mother's a Swede and Father's a Scot ...
 (Looking R) (Looking L)
 And so Irish I'm not -- And I never have been

ALL (Crowd her D.S.)
 Hush you, Eileen! Hush you, Eileen!
 Fairest colleen that ever I've seen
 Don't you hand us none of that blarney...
 (Leaning back)
 You come from Kilarney
 You're Irish, Eileen!

(Dance: Diagram:)

(Dance ends - with COPS lined up - EILEEN
 passes from L to R in front of line. THEY
 remove hats - SHE ends up at R end of line)

COPS
 Eileen: _____ BLACKOUT

ACT II

Scene 2

THE STREET.

AT RISE: MRS. WADE sitting RC,
posing; APPOPOLOUS painting her
picture LC.

(WESLOW and STAIGER enter L, X R)

MRS. WADE

May I look?

APPOPOLOUS

No - it's still an embryo. Let it kick and breathe first...
As a model you will be immortalized like Van Gogh's herring!

(The WRECK and HELEN enter DR. HELEN
pushes him in. HE wears Navy blue suit,
carries hat. SHE motions to his head -
HE puts hat on, starts to step in L.
HELEN grabs him, motions to glasses. HE
puts bone glasses on. HELEN exits D.R.
WRECK Xs L C then U L of Appopolous.
Looks over his shoulder at canvas, whose
back faces audience)

WRECK

Bravo! Magnificent! You've captured the inner soul of this
lovely lady!

APPOPOLOUS

Thank you, Mr. Loomis.

(MRS. WADE looks at Wreck)

That's indeed a compliment coming from a great collector like
you!

WRECK (X DS)

Not at all!

APPOPOLOUS

May I present you? Mr. Loomis - Mrs. Wade --

MRS. WADE

Pleased to meet you.

WRECK (Removing his hat)

I'm delighted.

(X to UL of Appopolous)

Maestro, I'd like to add this to my collection -- is it for
sale?

APPOPOLOUS

Sorry! I'm presenting this to Mrs. Wade!
(HELEN enters DR)

HELEN

Hello, Mother --

MRS. WADE (Secing her)

Oh, Helen -- Come here a moment! I want you to meet someone!
This is my daughter, Helen -- Mr. Loomis.

WRECK

Daughter? You're spoofing!
(X DS)

You look more like sisters!

HELEN (X to him)

I'm very pleased to meet you, Mr. Loomis --
(X U to look at picture)

WRECK

Likewise, I'm sure! Well, this is delightful! May I invite
you all to tea at the Purple Cow?

MRS. WADE

Oh -

APPOPOLOUS

Fine! You young people go along, and we'll join you in a
minute.

(WRECK smiles, offers his arm to HELEN.
She takes it)

HELEN

(DS of Wreck. Exiting with HIM L)
Do you get down to the Village very often, Mr. Loomis?

MRS. WADE

(Rise, X to L of Appopolous)
Who is he?

APPOPOLOUS

He comes from a very aristocratic family from Trenton Tech.
(APPOPOLOUS and MRS. WADE exit L.)
(LONIGAN Xs from R to L)
(DORIAN and PAGE X from L to R)
(RUTH enters with MAN with sign. DORIAN and
PAGE pass them R - RUTH and MAN turn on
electric signs reading "VORTEX" across their
chests)
(GALJOUR Xs from L to R, reading book)

I feel like a damn fool!

RUTH (To Man)

It's a living.

MAN

(RICE and WILKES X from R to L. RUTH and MAN turn on signs)

(To Rice)

You ever been there?

VILLAGER (WILKES)

Yeah, last night.

2nd VILLAGER (RICE)

I'm really a writer, you know.

RUTH (To Man with sign)

MAN

I'm really an architect - but they haven't built anything since the Empire State Building.

(LAYTON and BERKE enter L, X R. RUTH and MAN switch signs on and off)

RUTH

(US and ahead of Man - X LC. Spotting someone off L)

Oh, this is awful!

MAN (Step to her)

What's the matter?

RUTH

Here comes someone I know! Please, don't light up!

MAN

Sure! Don't worry about it.

(RUTH turns, faces Man, simulates fixing his tie. BAKER enters L, Xs R. After he has passed RUTH, she and MAN turn and stroll off L. BAKER recognizes Ruth, turns L)

BAKER

Ruth!

RUTH

(From US position of Man. X to Baker from behind Man)

Oh, hello there!

(Hastily she folds her arms across the electric sign)

BAKER

Well -- this is a surprise -- going out?

VALENTI

(X to Ruth)

No socializing on my time. (PAPELL and PAGE and ANDERSON enter R)

Here's a pitch. You take (RICE and WILKES enter L)
Sheridan Square. (FREY and STAIGER enter R)

(Hands flyer to MAN who exits L. X to

L of Ruth, hand her flyer)

Here's your spiel - come on, get a mob around you. Make
with the pitch. Get hep.

(VALENTI exits L. FREY X LC)

RUTH

Yes, sir - hep.

(Reading from flyer)

Step up - step up -

(LINVILLE and GALJOUR X R to L)

Get hep - get hep -

(Diagram:)

Step up! Step up!

(LINVILLE and GALJOUR X R to L)

Get hep! Get hep!

Come on down to the Village Vortex

Home of the new jazz rage...Swing!

Rock and roll to the beat beat beat

Of Speedy Valenti and his krazy kats!

(LOBER X to L of her then to DL)

Swing! Dig the rhythm!

Swing! Dig the message!

The jive is jumpin' and the music goes around and around

Whoa-ho...!

(SEROY and DORIAN X to UR)

Goes around and around

Cat, make it solid!

(WESLOW and DELANEY X from R to L)

You gotta get your seafood, Mama, your favorite dish
is fish

It's your favorite dish

(PAPELL and STAIGER exit DR)

Don't be a square

Rock right out of that rockin' chair;

Truck on down and let down your hair;

Breathe that barrel house air!

(ELIOT and BEAM X from R to C than X RC)

The Village Vortex!

Swing! Dig the rhythm!

Swing! Dig the message!

2-2-15

RUTH

Yes, we are - to the opera. Mr. Stevens, I'd like you to meet Mr. Baker. Mr. Stevens is in Washington with the Reconstruction Finance Corporation.

(THEY shake)

BAKER (To Ruth)

I read your piece about the Brazilian Navy. Now that's the idea! It's fine!

(MAN with sign steps R - away from Ruth and Baker)

RUTH

Really?

(Happily she uncovers electric sign by mistake, covers it quickly with her hands)

No repressions? No inhibitions?

BAKER

No - just good clean fun. I gave it to the boss to read - I'm sure he'll go for it --

RUTH

Oh, thank you, Bob - that's wonderful of you.

(VALENTI enters R. ANDERSON and LINVILLE enter L, X R)

MAN (X to Ruth)

Hey, Ruth, we're going to be late for the opera.

RUTH

Just a minute, please - this is important!

~~MAN~~

So is this! More important!

(Points to Valenti)

VALENTI (Step in)

What's going on here? Get on the ball!

(JOHNSON and KOLE enter R. MAN snaps light on)

Well? What's with you, sister - run out of juice?

RUTH

(Lights up - smiles feebly at Baker)

Well, it's a healthy job. Keeps me out in the air!

BAKER

Good girl.

(X and exiting R - stops and smiles back to her - then exits)

VALENTI

(X

VALENTI
 (X to Ruth)
 No socializing on my time. (PAPELL and PAGE and ANDERSON
 (X to Man) enter R)
 Here's a pitch. You take (RICE and WILKES enter L)
 Sheridan Square. (FREY and STAIGER enter R)
 (Hands flyer to MAN who exits L. X to
 L of Ruth, hand her flyer)
 Here's your spiel - come on, get a mob around you. Make
 with the pitch. Get hep.
 (VALENTI exits L. FREY X LC)

RUTH

Yes, sir - hep.
 (Reading from flyer)
 Step up - step up -
 (LINVILLE and GALJOUR X R to L)
 Get hep - get hep -
 (Diagram:)

Step up! Step up!
 (LINVILLE and GALJOUR X R to L)
 Get hep! Get hep!
 Come on down to the Village Vortex
 Home of the new jazz rage...Swing!
 Rock and roll to the beat beat beat
 Of Speedy Valenti and his crazy kats!
 (LOBER X to L of her then to DL)
 Swing! Dig the rhythm!
 Swing! Dig the message!
 The jive is jumpin' and the music goes around and around
 Whoa-ho...!
 (SEROY and DORIAN X to UR)
 Goes around and around
 Cat, make it solid!
 (WESLOW and DELANEY X from R to L)
 You gotta get your seafood, Mama, your favorite dish
 is fish
 It's your favorite dish
 (PAPELL and STAIGER exit DR)
 Don't be a square
 Rock right out of that rockin' chair;
 Truck on down and let down your hair;
 Breathe that barrel house air!
 (ELIOT and BEAM X from R to C than X RC)
 The Villa Vortex!
 Swing! Dig the rhythm!
 Swing! Dig the message!

RUTH (Cont'd)

The jive is jumpin' and the music goes rouna and around
Get full of foory-a-ka-sa-ke
Get full of the sound of swing
The solid, jivy, groovy sound of swing!
(Diagram:)

VILLAGERS

Swing! Dig the rhythm!
Swing! Dig the message!
The jive is jumpin' and the music goes round and around
Whoa-ho

RUTH

Oh!

VILLAGERS

Cat, make it solid!
Cat, make it groovy!
You gotta get your seafood, Mama;
Your favorite dish is fish

RUTH

Oh!

VILLAGERS

Don't be square
Rock right out of that rockin' chair
(Beam truck to R of Ruth then US)
Truck on down and let down your hair
Breathe that barrel house air
You gotta get with the whoa-ho-de-ho!

RUTH

Whoa-ho-de-ho

VILLAGERS

The gut-gut-bucket

RUTH

The gut-gut-bucket

VILLAGERS

Skid-dle-ee-oh-day!

RUTH

Skid-dle-ee-oh-day!

VILLAGERS

Heedle heedle heedle

RUTH

Heedle heedle heedle

VILLAGERS

Well, all right then, cats!

RUTH

Well, all right then, cats!

VILLAGERS

Yes, yes, baby I know!

RUTH

Well yes yes baby I know!
(Patter in a sort of trance)

That's old man Mose

Kicked the bucket

The old oaken bucket that hung in the well

Well, well, well, baby, I know...

No no; was it red?

No no no! Was it green green...

Green is the color of my true love's hair

Hair-breadth Harry with the floy floy doy

Floy doy, floy doy, floy doy, hoy!

Hoy dre(h)eamt hoy dwe(h)elt in ma(h)rble halls

Well that ends well, well, well

Baby I know..No, no,

Was it green

No no no

Was it red sails in the sunset callin' me me me

You good for nothin'

Mi-mi mi-mi

Me Tarzan, you Jane

Swingin' in the trees

Swingin' in the trees

Swingin' in the trees

VILLAGERS

Swing - swing - swing - swing - swing - swing

Swing - Chu-chu-chu chu-chu-chu chu-chu-chu-chu

Swing - Chu-chu-chu chu-chu-chu chu-chu-chu-chu

Swing - Chu-chu-chu chu-chu-chu chu-chu-chu-chu

RUTH (From R)

Floy-doy floy-doy floy-doy hoy!

VILLAGERS

Sh-sh-sh

RUTH

Gesundheit

VILLAGERS

Thanks

You're welcome RUTH

Whoa! VILLAGERS
(X R)

Come on, Jackson, you're getting hep
Come on, Jackson, you're getting hep
Come on, Jackson, you're getting hep

I want my favorite dish RUTH

Fish VILLAGERS

Gesundheit RUTH

Thanks VILLAGERS

It's nothing! RUTH

VILLAGERS
(Cluck in clock time, in the manner of a
pendulum on an old alarm clock, four times -
move forwards - Diagram:)

Solid, groovy, jivy sound of swing

Ah - do LAYTON

Solid, Jackson ELIOT

Seafood, Mama SEROY

DELANEY
(BANSHEE CRY)
(Diagram:)

VILLAGERS

Go go go - yah
 Swing - oh swing it
 Swing - oh swing it
 (Diagram)

(On dance cue:)

(VILLAGERS backing out L - RUTH following:)

RUTH (Ad Lib)

Green green - No
 Floy-doy, floy-doy, no
 Bucket-no
 My favorite dish - fish

VILLAGERS (O.S.)

Gesundheit

RUTH

Thank you

VILLAGERS

You're welcome

RUTH
 (& VILLAGERS)

(Turns L - her hands before her, mesmerized.
 Walks off L in a trance)
 Swing - Swing - Swing - Swing -
 (She disappears DL) _____ CLOSE SHOW TRAV.

ACT II

Scene 3

THE STUDIO.

AT RISE: Stage empty. Through window UC, woman's legs pass by, then man's legs. Woman stops, half turns, man comes back and joins her. They stand - then go off together.

(During this scene - APPOPOLOUS enters carrying blue-green painting, steps on bed R - looks about for something to stand on - picks up manuscripts off typewriter next to bed - and slips one under each foot. He hangs painting, jumps down - takes valise from under Ruth's bed, puts it on top of bed, takes typewriter from chair next to bed, puts it on bed, Xs to mantle - gets books and candlesticks off and puts them on bed)

(RUTH enters from bathroom UL in her slip, screams)

RUTH

Wh! What are you doing with my things?
(She takes robe from bathroom, slips it on - Xs to bed L, sits)

APPOPOLOUS

(X to clothes rack UR - take two pieces of clothing, toss them on bed)
You're being dispossessed! I only hope your sister has sense enough to give the wrong address!

RUTH

Yes, imagine what bad publicity could do to this dump!

APPOPOLOUS (Pointing to painting)

I found my masterpiece in Benny's. For the frame, two dollars - for my painting - nothing!

(RUTH rises)

At six o'clock your current occupancy terminates!

(Knock on door. APPOPOLOUS X L)

Remember! If you're not out by the stroke of six, you'll find your belongings in the street!

(Exits to kitchen D.L.) (Knock on the door)

RUTH (Sits bed L)

Come in.

(BAKER enters R)

h, Bob -

2-3-22

BAKER

Oh...Hello, Ruth -
(X to her then U.C.)

RUTH

What's the matter?

BAKER

All I can say is, he wouldn't know a good story if he read one.

RUTH

Who?

BAKER

(X to window)
His Highness - king of the editors - pompous ass.
(APPOPOLOUS sticks head in from kitchen door DL)

APPOPOLOUS

Fifteen minutes!
(Disappears again)

BAKER

What was that?

RUTH

Bulova Watch Time.

BAKER

(X and sit L of Ruth on bed L)
I'm sorry, Ruth. He just didn't like it.

RUTH

Well, maybe it wasn't any good.

BAKER

It's just one man's opinion.

RUTH

That's enough.

BAKER

(Rise, step R)
I still think it's a hell of a good story and I'm going to tell him so!

RUTH

Please, Bob - don't get into any trouble on my account.

BAKER

This has nothing to do with you. It's a matter of principle.
Either I know my business or I don't!

RUTH

I see.

(EILEEN enters from street with LONIGAN.
Xs to Ruth. THEY embrace)

EILEEN

Ruth!

RUTH (Embracing her)

Eileen! Darling - you're out! How did it happen?
(BAKER X R)

EILEEN

Bob fixed everything. Thanks, Bob.
(CHICK CLARK appears from R at window UC)

CHICK

Hello, kids.

EILEEN (X U to window LC)

Chick Clark! You get away from there, you big snake!

CHICK

Now wait a minute, Eileen! Gimme a chance ---!

EILEEN

You had enough chances!

RUTH

What are you talking about?

EILEEN

Ruth, when I tell you what he did ---!

CHICK

Wait! The city editor's read your Brazilian story and he thinks it's the absolute nuts!

RUTH (X to R of window)

He does?

EILEEN

Don't believe him, Ruth! He's the biggest liar!

CHICK

Go ahead - call him up! Mr. Wilson! You know the number!

RUTH

Wilson? I thought his name was Bains?

EILEEN

You see, Ruth - he's lying again.

(To Lonigan)

John - will you do me a great favor and chase him away from there.

LONIGAN

Glad to!

(Exits R)

CHICK

Now wait a minute, Eileen - you're gonna louse it up! Tell her to call Mr. Wilson - the city editor - I keep tellin' her all the time!

(CHICK runs off L - LONIGAN stops at window)

LONIGAN

Oh, Eileen - If anything else happens - here's a police whistle.

EILEEN (Taking whistle)

Thanks, John --

(LONIGAN exits L)

RUTH

Next week you'll have your own hook and ladder.

APPOPOLOUS

(Sticking head through kitchen)

Five minutes!

EILEEN

What's that about?

RUTH

We're being dispossessed.

BAKER

Where are you going?

RUTH (Hands EILEEN suitcase)

I don't know - home, I guess.

EILEEN (X to L of Ruth)

We can't. What would people say?

RUTH

"Did you hear the dirt about those Sherwood girls. On account of them, we almost lost the Naval Base in Brazil."

(EILEEN X UL)

BAKER (X to L of Ruth)

It's ridiculous. You can't go home now.

RUTH

But, Bob --

BAKER

I haven't time to argue about it.
(Looks at his watch)

BAKER (Cont'd)

I've got to get up to the office before his highness leaves.
He wants to see me - and I want to see him a damn sight more.

(X R to door)

Now I want you to promise me you'll wait right here till I
get back.

(EILEEN sits I. bed)

RUTH

You'd better hurry, or you may find us out in the street.

BAKER

Half an hour. Top.

(Exits)

MUSIC UNDERSCORE

EILEEN

Isn't he nice?

RUTH (Sits bed R)

Um -- You like him a lot, don't you, Eileen?

EILEEN

You know, Ruth - he's the first boy I've ever met who really
seemed to care what happened to me - how I got along and
everything.

RUTH

Yes, I know. I guess it doesn't make any difference now
anyway --

EILEEN

What?

RUTH (Close to tears)

I said we're going home - so it doesn't matter about Bob.

EILEEN

(Rise - X to L of Ruth, kneel, arm around her)

Gee, Ruth - I never dreamed. You mean you like him too?

RUTH

Strange as it may seem --

EILEEN

Well, why didn't you say anything?

RUTH

What was there to say?

EILEEN

After all - you're my sister.

RUTH

That's the side of you that makes everything else seem worthwhile.

EILEEN (Sits on bed)

Gee, Ruth - I'm sorry we ever came here.
(Puts her head on Ruth's shoulder)

BOTH

Why oh why oh why - oh
Why did we ever leave Ohio?
Why did we wander to find what lies yonder
When life was so cozy at home

Wond'ring while we wander
Why did we fly
Why did we roam
Oh, why oh why oh
Did we leave Ohio
Maybe we'd better go home

Ruth:
(O H I O)

(APPOPOLOUS enters L, X R)

APPOPOLOUS (Xing R)

Time's up. Your occupancy is officially terminated.

RUTH

We're not ready yet.
(VALENTI enters R - Xs C between Ruth and Eileen)

VALENTI

Skeet - skat - skattle-ee-o-do!
(He carries newspaper)
Where is she? I know it! I said it! I meant it! You hit me
in my weak spot --
(Slaps newspaper)
Right on the front page!

EILEEN

Oh, Mr. Valenti! How did you like it?

RUTH

(Take newspaper - reading tabloid headline)
Like what? "Beautiful Blonde Bombshell Sinks Brazilian Navy."
Oh, my - now we can't go home!
(X and sit bed R.)

VALENTI (To Eileen)

You're in the groove, babe! I'm gonna put you in my saloon
for an audition tonight. If you make good, I'll sign you.

EILEEN

Oh, Mr. Valenti! Speedy! That's wonderful!
(X to Ruth)

EILEEN (Cont'd)

Ruth - it's a job! My first break in the theatre.
(THEY embrace)

APPOPOLOUS (Step in)

Girls, I'm gonna extend your time until six o'clock tomorrow morning. Make good and you can be with me for life!
(Exits R)

VALENTI (To Eileen)

Get over there right away!

EILEEN

Yes, yes.
(To Ruth)
Only what about Bob?

RUTH

(X U to mantlepicee - to note pad and pencil)
We'll leave a note on the door.

EILEEN

What'll I wear, (Mr. Valenti)?

VALENTI

I'll lend you a dress. I lend your sister one too --
(RUTH looks up - ad libs protest -
"But no...")
---and without the lights. Now get over there.
(X to door R)
What are you gonna sing, Babe?

EILEEN

Ruth, remember the song we always used to do at the Kiwanis Club? The Wrong Note Rag?

RUTH

Oh, yes - do that one.

VALENTI

It's an oldie - but you'll never know it when I back you up with the licorice stick.

RUTH

The what?

VALENTI

My clarinet.
(Illustrates clarinet with hands)
Then for an encore.
(Step in)
Tell me, kid - did you ever take 'em off?

2-3-28

EILEEN

What?

VALENTI

You know strip?

RUTH

My sister doesn't strip.

VALENTI

Too bad. We're always looking for new faces _____ BLACKOUT

ACT IIScene 4

THE STREET IN FRONT OF THE VORTEX.

AT RISE: HELEN and WRECK enter R,
followed by MRS. WADE and APPOLOUS.

HELEN (X to C)

That was a lovely dinner, Mr. Loomis!

APPOLOUS (X to C)

Yes, he's certainly a fine host -- everything out of season!

WRECK

Why not? You only live once!

APPOLOUS

Only the champagne I didn't expect!

MRS. WADE

It's good, though! Hit the spot!

(HELEN X LC. ANDERSON and WILKES enter R,
X L)

WRECK

There! You see, Maestro?

HELEN

Come on! Let's get a good table!

WRECK

Yeah.

(THEY exit D.L. MRS. WADE X LC)

APPOLOUS (X to R of her)

One moment, Ella -- They make a lovely couple, don't they?

MRS. WADE

Yes! Do you think his intentions are serious?

APPOLOUS

I'll vouch for it.

(KOLE, JOHNSON, PAGE enter R, XL)

MRS. WADE

Did you notice he was holding Helen's hand under the table.
My, I'd love to see my Helen settled down!

APPOLOUS

(Offers his arm - THEY X L)

Don't worry, Ella - she'll be settled down and you'll be a
grandmother before you expect it!

(Exit D.L.)

(BECKET and SEROY enter R, X L)
(EILEEN and RUTH enter DR, X RC)
(RUTH carries leather make-up case)

EILEEN

Oh, dear - I'm so frightened!

RUTH

Now look, Eileen -- you're not afraid of anything - I know you better than that!

EILEEN

You do?

(CHICK CLARK runs on L)

CHICK

Hey, kids! I gotta talk to you!

EILEEN

Chick Clark, for the last time, stop annoying us!

CHICK

I tell ya! I got it all fixed!

EILEEN

All right! You asked for it - now you're going to get it!
(She puts whistle, attached to her wrist, to her lips - blows several times)

CHICK

What are you doin'? Ya crazy!

(LONIGAN dashes on L. CHICK exits running R.
EILEEN points in Chick's direction - LONIGAN follows him off R.)

RUTH

Eileen, are you sure you're doing the right thing?

EILEEN

Some day I'll tell you the truth about Mr. Chick Clark!

(Clutches her stomach)

Oh, gee - I'm all upset again! I feel nauseous!

RUTH

You do? Well, look -- walk up and down in the air -- and breathe deeply -- That's right. I'll take your case and get you some black coffee.

(Exits DL)

(DELANEY and WESLOW X R to L)

(BERKE and HEIM X R to L)

EILEEN

Oh, thanks, Ruth --

(BAKER enters DR with piece of paper)

BAKER

Eileen - I found your note - this is wonderful news!
(X to her - shake hands)

EILEEN

Thanks, Bob --

BAKER

Now, no more of that nonsense about going home --

EILEEN

Oh, no. No.
(Looks down)

BAKER

And I'll get something for Ruth -- just as soon as I land a job myself.

EILEEN

Job! What happened?

BAKER

Well, I left the Manhatter - uh - a difference of opinion --

EILEEN

Oh, Bob - I'm awfully sorry -- But I think it's wonderful that you feel that way about Ruth!

BAKER

Well, I'm very fond of her --

EILEEN

Fond? It must be more than that if you got fired on her account.

(Turn L - one step L)

BAKER

I left on a matter of principle!

EILEEN

Principle! Don't play dumb!

BAKER

Dumb?

EILEEN

Well, you must be if you don't know what's going on in your own mind!

BAKER

Will you please tell me what's going on in my mind?

EILEEN

I suppose you don't know why you fought with your editor

EILEEN (Cont'd)
about Ruth's story - or why you're picking a fight with me
right now! Poor Bob - you're in love and you don't even know
it!

It's love! It's love!

BAKER
Come on now - Let's drop it

EILEEN
It's love! It's love!
And nothing can stop it.

BAKER
You're a silly girl -- It's a sign of youth

EILEEN (Shakes head)
You're a silly boy -- You're in love with Ruth
It's love! It's love!
Come on now - Just try it

BAKER (Tentatively)
It's love! It's love!

EILEEN
Don't try to deny it
I know the signs
I know it when I see it
So just face it
Just say it

BAKER
It's love
(EILEEN backs L a step)

It's love
(Another step U and L)
(BAKER sings - BIG)

It's love!
(EILEEN exits L)
Maybe - It's love! It's love!
Well who would have thought it
If this is love
Then why have I fought it?
What a way to feel
I could touch the sky
What a way to feel
I'm a different guy!

It's love, at last
I've someone to cheer for
It's love, at last
I've learned what we're here for
I've heard it said

BAKER (Cont'd)

"You'll know it when you see it"
Well, I see it ... I know it ...
It's love!

(Diagram:)

(VILLAGERS enter L & R. Form a row R.
S.L.)

VILLAGERS & BAKER

It's love, it's love
Well who would have thought it
If this is love
Then why have I fought it
(LONIGAN enters R - watches)
What a way to feel
I could touch the sky
What a way to feel
I have found my guy

(LONIGAN joins in with song)

It's love at last
I've someone to cheer for
It's love at last
I've learned what we're here for

(VILLAGERS back off L. - BAKER sings:)

I've heard it said
(BAKER solo)
"You'll know it when you see it"
Well, I see it ... I know it ...
It's love!

(BAKER and LONIGAN finish together)

(BAKER turns, looks at Lonigan, shrugs his
shoulders happily, exits DL. LONIGAN follows)

(VALENTI enters in 1 DL - back to audience -
plays clarinet)

(When almost open)

(8 bars later)

ACT II

Scene 5

THE VORTEX.

VALENTI enter in 1 DL - back to audience - plays clarinet.

AT RISE: APPOPOLOUS, MRS. WADE, HELEN and the WRECK at table R.

Ballet: Diagrams:

(End of Ballet)

Valenti

(X DC of platform - having shaken hands with WRECK, exchanging a few cordial words. Much ad lib between customers)

Settle down! Settle down!

CHAMPAGNE POP

(WRECK has opened bottle of champagne. Rises with bottle and glass)

WRECK

Folks, here's a toast to my future mother-in-law.

PATRON (GALJOUR from balcony)

Sit down you bum! On with the show, Speedy!

(WRECK starts to remove his coat and glasses, shakes an angry fist at patron)

HELEN (To Wreck)

Please, Mr. Loomis --

(WRECK subsides)

VALENTI

Cat and Gates! You've read about her, you've talked about her! Now here she is in person, fresh from a cellar in Christopher Street - Miss Eileen Sherwood!

(RUTH and EILEEN enter DL - X to steps - RUTH is pushing EILEEN - fixing her hair - last minute)

VALENTI (Cont'd)

Give the little girl a great big hand.

(He leads applause)

(EILEEN climbs steps - RUTH sits bottom step L)

CHICK (Enter R - X L)

Hey, Ruth - I gotta square myself with you.

RUTH

Go away - my sister's going to sing.

EILEEN

You get out of here, Chick Clark.

FRANK (Stepping in from R.)

Is he annoying you, Miss Sherwood?

CHICK

(Pushing Frank R. LONIGAN catches him R)

Go on back to your drugstore!

CHICK (Step to Ruth)

No! Look, Ruth! I got your press card, signed by the city editor! You start Monday!

RUTH

Is it true?

CHICK

It's official - I tell ya!

LONIGAN (X to Chick)

All right you - come on.

(Takes Chick's arm)

CHICK

Ruth, tell this clown I'm okay!

RUTH

No, no, Officer - he's all right!

EILEEN

Yes, John - you can let him go now.

LONIGAN (Disgustedly)

Ah.

RUTH (X to R of Eileen)

Oh, thanks, Chick! Eileen, I can't believe it! Look, it's a press card--I've got a job - I can go to work.

(THEY embrace platform LC)

EILEEN

Ruth, that's wonderful!

VALENTI

What is this - a night club or an employment agency?

AD LIBS (DEL and WARREN)

Come on! Sing it! Let's hear her sing!

VALENTI

Come on - what are you cryin' for?

EILEEN

I'm happy!

RUTH

We're both happy!

VALENTI

Well, I ain't! And the customers ain't! Sing or blow!

RUTH (X L)

She'll sing! Go on, Eileen --

EILEEN

I can't -- I can't just stop crying and start singing!

RUTH

Of course, you can!

EILEEN

Do it with me, Ruth, please!

RUTH

In front of all those people!

VALENTI

Come on! Come on!

EILEEN

Ruth! Please!

RUTH

Should I, Mr. Valenti?

VALENTI

Sure! Do something - do anything!

RUTH

All right! Play the band - the "Wrong Note Rag"!
(RUTH and EILEEN stand UC - RUTH explains
the routine, shifts from L to R of Eileen)

VALENTI

Folks, something new has been added. Another glorious voice joins us. The Wrong Note Rag - Hit it, boys!

(23)

RUTH & EILEEN

Oh there's a new sensation that is goin' aroun'
Goin' around ... Goin' around ... Goin' around ...
A simple little ditty that is sweepin' the town
Sweepin' the town ... Swee...eePIN' the town
Doo..Doo..Doo
Doo..Doo..Doo...Doo...Doo...Doo (etc.)
They call it the wrong note rag!

It's got a little twist that really drives ya insane
Drives ya insane, drives ya insane, drives ya insane
Because you'll find you never get it out of your brain
Out of your brain ... Ou..Out of your brain!
Doo...Doo...Doo... (etc.)
They call it the Wrong Note Rag!

(Music - RUTH and EILEEN step DS to apron)
(Diagram:)

ALL

Bunny Hug!
Turkey Trot!
Gimme the Wrong Note Rag!

GIRLS

Please play that lovely wrong note
Because that wrong note
Just makes me
Doo..Doo Da..Doo, Doo...Doo..Da...Doo, Doodoo!

That note is such a strong note
It makes me

EILEEN

Rick-ricky-tick rick-ricky-tick tacky

RUTH

Wick-wicky-wick wick-wick-wick-wacky

Don't play that right polite note
Because that right note
Just makes me
Blah-blah-bla-blah, blah-blah-bla-blah blah blah!

RUTH (Cont'd)

Give me that new and blue note
And sister
Watch my dust
Watch my smoke
Doin' the Wrong Note Rag!
(Dance: Diagram:)

(EILEEN, L of Ruth, DRG, shuffles off R.
RUTH does a dance turn LC. THEY go off in
opposite directions, EILEEN R, RUTH L -
waving arms)

(Dance: Diagram:)

(End of Number: COMPANY turns small circle -
ends up facing audience - "YEAH")

(VALENTI X DR of Ruth and Eileen - raises hands
overhead to stop applause. Patrons of Vortex
applaud also - after audience has begun)

VALENTI

Well, that drove 'em out of Ohio. What are you gonna do for
an encore?

EILEEN

Encore? Did I get one?

RUTH

Of course you did! You were terrific! Go on!

VALENTI

What's it gonna be?

(EILEEN whispers - "It's Love" - X U to plat-
form, gets on chair UR)
(RUTH X to step L, sit)

For an encore our little premier donna is gonna get nice and
mellow...Keep it low, folks.

EILEEN

It's love! It's love!
Well who would have thought it
(BAKER enters DL - looks about - sees Ruth,
Xs to talk to her. She turns - shushes him.
Turns back to watch Eileen)

EILEEN (Cont'd)

If this is love
 Then why have I fought it?
 (RUTH shushes Baker - rises - BAKER takes
 Ruth's hand - kisses her)
 What a way to feel
 I could touch the sky
 (RUTH breaks from kiss - shushes BAKER once
 more. Then turns back to him - big clinch)
 What a way to feel
 I have found my guy

BAKER

It's love at last
 I've someone to cheer for

RUTH

It's love at last
 I've learned what we're here for

VILLAGERS

I've heard it said
 "You'll know it when you see it"
 (VILLAGERS turn backs to audience, face
 Eileen U.S.)
 (RUTH holds Baker's hands -)

Well, I see it... I know it ..
 (RUTH and BAKER settle in chairs at
 table DL. Lean far forward, holding
 hands)

HOUSE
 CURTAIN DOWN

It's love!

LIGHTS UP

BOWS

1st Call - All PRINCIPALS CURTAIN UP
 DOWN

2nd Call - PRINCIPALS (except
 three leads) CURTAIN UP

EILEEN & BAKER
 RUTH CURTAIN DOWN

3rd Call - EILEEN, RUTH, BAKER CURTAIN UP
 " DOWN

4th Call - RUTH CURTAIN UP
 " DOWN

HOUSELIGHTS
 UP