

DAVID MERRICK

presents

CARNIVAL

Music and Lyrics

by

Bob Merrill

Book

by

Michael Stewart

Based on Material

by

Helen Deutsch

Directed and Choreographed

by

Gower Champion

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**CARNIVAL**

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CAST OF CHARACTERS

(In Order of Their Appearance)

JACQUOT

FOUR ROUSTABOUTS

B. F. SCHLEGEL

THE INCOMPARABLE ROSALIE

MARCO THE MAGNIFICENT

PRINCESS OLGA

GLADYS ZUWICKI

GLORIA ZUWICKI

JUGGLERS

GRETA SCHLEGEL

LILI

GROBERT

PAUL BERTHALET

FIRST CARD GIRL

DR. GLASS

Also:

HAREM GIRLS, STRONG-MAN, AERIALIST,  
CLOWNS, DWARF, WARDROBE WOMEN,  
GYPSIES, etc.

## SYNOPSIS OF SCENES

### ACT I

Scene 1: The Carnival Area  
DIRECT FROM VIENNA.....ROSALIE, SCHLEGEL, AND  
MARCHERS  
A VERY NICE MAN.....LILI  
Scene 2: The Puppet Booth  
FAIRYLAND.....PUPPETS  
I'VE GOT TO FIND A REASON.....PAUL  
MIRA.....LILI  
REPRISE: DIRECT FROM VIENNA.....MARCHERS  
A SWORD AND A ROSE AND A CAPE.....MARCO AND ROUSTABOUTS  
Scene 3: Inside Schlegel's Office  
HUMMING.....ROSALIE AND SCHLEGEL  
Scene 4: The Carnival Area  
YES, MY HEART.....LILI AND CARNIVAL PEOPLE  
EVERYBODY LIKES YOU.....PAUL  
Scene 5: Interior of Main Tent  
MAGIC MAGIC.....MARCO, ROSALIE AND LILI  
TANZ MIT MIR.....BLUEBIRD GIRLS  
Scene 6: Carnival Area At Night  
CARNIVAL BALLET.....LILI AND CARNIVAL PEOPLE  
REPRISE: MIRA.....LILI  
LOVE MAKES THE WORLD GO ROUND.....LILI THEN PUPPETS

### ACT II

Scene 1: The Sideshow  
YUM TICKY.....LILI AND PUPPETS  
WE'RE RICH.....LILI AND PUPPETS  
REPRISE:  
LOVE MAKES THE WORLD GO ROUND.....LILI AND PUPPETS  
BEAUTIFUL CANDY.....LILI, PUPPETS AND  
CARNIVAL PEOPLE  
HER FACE.....PAUL  
Scene 2: The Trailer Camp  
GRAND IMPERIAL CIRQUE DE PARIS.....JACQUOT & CARNIVAL PEOPLE  
BALLET.....LILI, MARCO, AND CARNIVAL  
PEOPLE  
I HATE HIM  
(REPRISE: HER FACE).....LILI AND PAUL  
Scene 3: Outside Main Tent  
REPRISE: GRAND IMPERIAL  
CIRQUE DE PARIS.....CARNIVAL PEOPLE  
ALWAYS ALWAYS YOU.....MARCO AND ROSALIE  
REPRISE: ALWAYS ALWAYS YOU.....ROSALIE  
Scene 4: The Carnival Area  
SHE'S MY LOVE.....PAUL



## "CARNIVAL" -- MUSICAL NUMBERS

### ACT I

1. CARNIVAL OPENING --  
"DIRECT FROM VIENNA".....Rosalie, Chorus and  
Schlegel
2. "VERY NICE MAN".....Lili
3. NICE MAN TAG.....Orchestra
4. CARNIVAL THEME -- "FAIRYLAND".....Carrot Top
5. "I'VE GOT TO FIND A REASON".....Paul
6. BEFORE MIRA.....Orchestra
- 6A. "MIRA".....Lili
7. RETURN PARADE.....Orchestra
8. "A SWORD AND A ROSE AND A CAPE".....Marco & Roustabouts
- 8A. SWORD INCIDENTAL.....Orchestra
- 8B. SWORD PLAYOFF.....Orchestra
- 8C. SCENE CHANGE.....Orchestra
9. "HUMMING".....Rosalie & Schlegel
- 9A. SCENE CHANGE.....Orchestra
10. "YES, MY HEART".....Lili & Men
11. HEART PLAYOFF.....Orchestra
12. "EVERYBODY LIKES YOU".....Paul
13. JUGGLER'S ROUTINE.....Orchestra
14. "MAGIC MAGIC".....Rosalie, Marco & Lili
15. "CARNIVAL BALLET".....Girls, Orchestra,  
& Lili
16. "GOLDEN DELICIOUS".....Lili, Horrible Henry  
& Carrot Top
- CARNIVAL THEME ("LOVE MAKES THE WORLD GO 'ROUND")
17. THEME REPRISE -- TAG.....Lili
18. FINALE ACT I.....Orchestra

### ACT II

19. OPENING ACT II -- PART ONE.....Marguerite, Renardo,  
Horrible Henry,  
Carrot Top, Lili
20. OPENING ACT II -- PART TWO.....Lili, Carrot Top  
& Horrible Henry
21. OPENING ACT II -- PART THREE.....Lili & Puppets
22. OPENING ACT II -- PART FOUR  
("BEAUTIFUL CANDY").....Lili, Puppets & Chorus
23. CANDY TAG.....Chorus
24. MAGIC UNDERScore.....Orchestra
25. "HER FACE".....Paul
26. "CIRQUE DE PARIS BALLET".....Jacquot
27. PARIS PLAYOFF.....Orchestra
28. "I HATE HIM".....Lili & Paul
29. PARIS REPRISE.....Chorus
30. "ALWAYS, ALWAYS YOU".....Rosalie & Marco
31. "ALWAYS YOU" REPRISE.....Rosalie
32. "SHE'S MY LOVE".....Paul
33. MARCO'S EXIT.....Orchestra
34. FINALE ULTIMO.....Orchestra
35. BOWS.....Orchestra
36. EXIT MUSIC.....Orchestra



NOTE:

There is a convention in the show that the ROUSTABOUTS who set up the carnival in the PROLOGUE also make all the shifts during the course of the play thus allowing the action to flow without pause from scene to scene.

ACT ONE

Scene 1

- PROLOGUE -

An empty meadow, just before dawn.

1 CARNIVAL OPENING -- "DIRECT FROM VIENNA"

JACQUOT, concertina in hand, wanders on U.L., looks around the grounds, wanders D.L., sits by well on April, begins to play:

LOVE MAKES THE WORLD GO ROUND  
LOVE MAKES THE WORLD GO ROUND  
SOMEBODY SOON WILL LOVE YOU  
IF NO ONE LOVES YOU NOW.

A mandolin joins the melody, and SCHLEGEL enters U.L., looking over grounds. A ROUSTABOUT follows with tent poles, dropping them by tree. GROBERT, carrying a crate, lumbers to apron D.R. 4 MEN bring on tent center pole to U.R. 2 MEN bring on a screen frame and begin planting it L.

MAN with dog wanders in to the well. MAN with trumpet case enters to L.C. The tent center pole is raised, the flags hamper comes on, a ladder is brought on to the screen frame, and a poster is hung on it.

GIRLS with luggage and wardrobe hamper enter.

THESE PEOPLE all check in with SCHLEGEL, who directs where equipment and PEOPLE are to go. Flags are taken from hamper, and a line is run off to raise them. OLGA enters.



THREE MEN raise the flags, and the GROBERT wagon comes on to D.L. MORE GIRLS with luggage and GRETA enter. MARCO enters, gives coat to SCHLEGEL, takes OLGA D.R. The tent hamper has been brought on and MEN are raising the tent. The base for the "Leap For Life" is brought on, with juggler's equipment on it. PEOPLE and equipment are busy as the donkey cart comes on D.R.

SCHLEGEL, seeing the cart, begins shouting:

SCHLEGEL

(As donkey comes on, music above this)

.....The Parade! It's time for the parade! Everybody get ready for the parade. Where's Rosalie?

(Under music sting as ROSALIE enters)

Start the parade, Rosalie! Raise that golden voice in song! Let them know that Schlegel's Grand Imperial Cirque de Paris has come to town!

ROSALIE

(Leaning on donkey, very bored)

DIRECT FROM VIENNA FOR SEVEN DAYS ONLY,

(She is joined by OTHERS as

SCHLEGEL scurries about getting the ragged ENSEMBLE in order)

AT POPULAR PRICES, THESE WONDERS OF WONDERS

WHOSE DAZZLE AND DARING AND FABULOUS FEATS

HAVE ASTOUNDED THE CAPITALS OF EUROPE

AND CONFOUNDED THE ORIENT AS WELL

SCHLEGEL

No, no! Sing for them, my children! Sing for humanity! Sing, or I'll dock you two weeks' pay!

ALL

WE'LL QUICKEN YOUR PULSE WITH A THOUSAND DELIGHTS

A FANTASIA OF MYSTIC ARABIAN NIGHTS

BOTH YOUR EYES WILL GO ROUND

AT THE SIGHTS THAT ASTOUNDED

AND DAZZLED THE CAPITALS OF EUROPE

AND CONFOUNDED THE ORIENT AS WELL.

MEN

(SCHLEGEL indicating OLGA, who is

D.R. flirting with MARCO as

ROSALIE climbs aboard cart)

MEN (Cont'd)

FROM OUT OF THE EAST YOU'LL WATCH A JEW'LL  
WHO FLED A HAREM IN ISTANBUL  
(X C. to MAN WITH DOG)  
AND FROM THE BALLET HERE'S ROVER  
WHO STUDIED FOR YEARS WITH THE GREAT PAVLOV-ER

ALL

DIRECT FROM VIENNA FOR SEVEN DAYS ONLY  
AT POPULAR PRICES, THESE WONDERS OF WONDERS  
WHOSE DAZZLE AND DARING AND FABULOUS FEATS  
HAVE ASTOUNDED THE CAPITALS OF EUROPE  
AND CONFOUNDED THE ORIENT AS WELL!  
COME ON, MORTGAGE YOUR HOUSE, OR SELL YOUR COW!  
ZURICH, LEIPZIG, COLOGNE, BERLIN AND NOW....

WOMEN

LA, LA, LA, LA, LA,  
LA, LA, LA, LA, LA,  
ETC.

MEN

DIRECT FROM VIENNA  
FOR SEVEN DAYS ONLY  
AT POPULAR PRICES  
THESE WONDERS OF WONDERS

ALL

WHOSE DAZZLE AND DARING AND FABULOUS FEATS  
HAVE ASTOUNDED THE CAPITALS OF EUROPE  
A THOUSAND SENSATIONS, NO IF, AND, OR BUT,  
WITHOUT EXPURGATIONS, NOT ONE SINGLE CUT,  
FOR YOU TO INSPECT,  
AND WE'RE COMING DIRECT FROM VIENNA!

(Music continues under following)

SCHLEGEL

(As PARADE starts off and donkey  
cart circles around GROBERT wagon  
to right)

All right everybody, on your toes! Full of life!

(To SIAMESE TWINS, who go off  
on tricicle under sign that  
says "WORLD-FAMOUS SIAMESE  
TWINS")

....That's it, girls...stick together!

(To STILT MAN)

Taller, taller....think straight!

(To JUGGLERS)

....And don't drop those. They cost money!

ROSALIE

(Suddenly spotting MARCO with  
OLGA. A shriek)

Marco!

MARCO

Now Rosalie, darling....



ROSALIE

Don't you Rosalie darling me! Stop this thing!

(Donkey stops)

....I warned you Marco, the next time I found you with that Hungarian snake grabber, I'd....

SCHLEGEL

Later, Rosalie....after the parade....

ROSALIE

And don't think you've heard the end of this! You know where I'm going when I get to town? The post office! And I don't have to remind you what will be waiting for me! Another letter from Zurich Switzerland....Start this thing!

(Donkey starts)

SCHLEGEL

(To OLGA)

You....march, or I'll sell you to the gypsies!

ROSALIE

(As THEY exit, hitting OLGA with balloon while she babbles in angry Hungarian)

I've had enough of you, do you hear....You keep your hands off Marco....etc.

(OLGA jabs snake at ROSALIE, who shrieks as she exits)

SCHLEGEL

(Calling after them)

Remember, you're with Schlegel's Grand Imperial Cirque de Paris....

(Sees the Dog)

....That goes for you too!

(Whereupon Dog goes up on hind legs and walks off)

You! Set up the souvenir wagon. And someone start putting up those booths. Quickly! Quickly! Remember, this is a B.F. Schlegel production!

(As he exits)

It's no use....I work....I try....where does it get me....

(He exits into tent. ROUSTABOUTS set ladder D.R. Music segues to carnival theme as LILI slowly enters U.R. with suitcase and purse, hesitates, then crosses to ROUSTABOUT)

LILI

(Music fades out as LILI speaks)

Excuse me, sir. I'm looking for Mr. Rodet....



ROUSTABOUT

Rodet?

LILI

Mr. Gustave Rodet. He works for the Carnival.

ROUSTABOUT

(Looking down at her dusty face)

No Rodet I know of. But I only been here a couple of weeks....

(Indicating GROBERT)

....Better ask him.

LILI

Yes, sir. Thank you, sir. Thank you....

(She lugs her suitcase down to where GROBERT has begun opening his wagon)

....Good morning sir, I'm looking for....

GROBERT

Not now, child! Can't you see I'm busy?

LILI

But....but he said....

GROBERT

I am not interested in what he said! Carnival isn't open yet. Come back at six.

(Impatiently)

....Oh all right, what is it? What do you want?

LILI

(Showing him her scrap of paper)

Mr. Rodet, sir. Mr. Gustave R. Rodet. He sells souvenirs for the Carnival. And he's expecting me, sir. I wrote him a letter nearly two weeks ago....

GROBERT

Did you indeed? Well for your information I'm in charge of the souvenirs for this carnival! Have been for over a month....

LILI

But it says right here, Mr. Gustave....

GROBERT

What is the matter with you, child! Do I have to explain everything? Rodet's dead! Now run along....

(And he starts taking out more kewpie dolls, canes, cushions, etc., as LILI slowly folds her paper and puts it back in her purse)

LILI

(Very softly)  
That's too bad. I'm....I'm very sorry.

GROBERT

You knew him?

LILI

No.

(Explaining)  
....My father knew him.  
(A spark of hope)  
And Mr. Rodet's wife?

GROBERT

Took the children and moved to her brother's in Marseilles.  
Tell your father the brother's name is Pastin....In  
Marseilles.

LILI

My father is dead too.  
(GROBERT looks at her)  
....He always said his friend Mr. Rodet would help me if  
I needed him....so when he died and there was nobody, I  
wrote Mr. Rodet and came here. I....I thought maybe he  
could give me a job.

2 "VERY NICE MAN"

GROBERT

Give you a job?

LILI

Oh, but I didn't expect to be paid or anything. I just  
wanted to have some place to stay and something to do....

I CAN WORK VERY HARD, SIR!  
YOU SHOULD SEE HOW I CAN WORK!  
AND I'M VERY WILLING,  
AND TIDY,  
AND VERY, VERY STRONG!  
I THOUGHT MAYBE.....OH PLEASE, SIR!  
PLEASE, SIR....

GROBERT

(Who has looked at her through this)  
....Well now, perhaps I could use a helper. A man gets  
lonely working by himself.  
(He looks again)  
Let me give it some thought....

LILI

I know I could help you, sir. You see I like selling  
things to people. Especially beautiful things like these...

LILI (Cont'd)

And when someone likes their work they try twice as hard  
and sell twice as much....

(Eagerly)

.....I know I could help you, sir....

(As she handles the merchandise  
while GROBERT becomes more and  
more intrigued)

DID YOU EVER IN YOUR LIFE SEE SUCH  
A LOT OF WONDERFUL THINGS  
EV'RY SHELF IS STACKED  
SO JAM PACKED, THAT YOU  
HAVE TO HANG THE REST ON STRINGS  
WHAT A VERY NICE SAUCER  
WHAT A VERY NICE VASE  
HERE'S A COVER WOULD SURELY CURE A  
SHABBY BUREAU  
THIS IS SURE A VERY NICE PLACE

YOU'RE A VERY NICE PERSON  
WITH A VERY GOOD HEART  
AND WITH ONE OF THOSE HONEST  
KINDLY FACES  
IT'S A VERY NICE FEELING TO BELONG  
IN A PLACE  
WORKING HARD AS YOU CAN,  
FOR A VERY NICE MAN, WITH A VERY  
NICE FACE

WHERE IS THERE ANOTHER PLACE  
WITH SUCH A MARVELOUS STOCK  
KEWPIES WITH BOWS,  
BEAUTIFUL CLOTHES  
A FRYING PAN THAT'S A CLOCK

IT SEEMED THE END OF THE WORLD  
TO MEET WITH SUCH A BITTER DISAPPOINTMENT  
AND NOT A FRIEND IN THE WORLD  
BUT IN THE NICK OF TIME,  
AN ANGEL OUT OF THE BLUE  
SAID LET ME GIVE IT SOME THOUGHT  
I MIGHT HAVE A JOB FOR YOU

WHAT VERY NICE DOILIES  
MADE OF VERY NICE LACE  
HOW IN HEAVEN WAS THIS ONE  
SLIPPED IN  
STITCHED UP, SNIPPED IN  
STILL IT'S RIPPED IN A VERY  
NICE PLACE

WHAT A VERY NICE PICTURE  
IN A VERY NICE FRAME  
THEY'RE SO REAL YOU CAN



LILI (Cont'd)

ALMOST SMELL THOSE ROSES  
WHAT A VERY NICE FEELING  
TO BELONG IN A PLACE  
TO BE YOUNG AND STRONG  
AND HAVE AMBITION  
I COULD RISE TO HIGH POSITION  
IT'S A VERY NICE PLACE  
YOU'RE A VERY NICE MAN  
WITH A VERY NICE FACE!

3

NICE MAN TAG

GROBERT

(At end of song)

Well now, why don't I join you inside where it's nice and cozy....and we can talk the whole thing over!

(He joins LILI in wagon)

....I'm a very nice man, with a very nice face!

(He looks cautiously to each side, then pulls string shutting front opening of wagon. We begin to hear sounds from inside as MARCO starts across stage calling, "Grobert! I want to talk to you, Grobert!" He hears VOICES from inside, stops to listen)

LILI'S VOICE

....Please, no! Please, sir....I beg you, sir.... Please let me go....No, no please....

GROBERT'S VOICE

....Now there's nothing to be nervous about! I just want us to get to know each other! Here now, stop that! If we're going to work together we might as well....

(The door opens and a frightened LILI stumbles out with GROBERT after. He sees MARCO)

GROBERT

....Marco! Now I don't want you to pay any attention to this! Just a little trouble with my helper! You know how they are these days. Lazy....stupid....

MARCO

Uncooperative.

GROBERT

Exactly!

(To LILI)

....You. Out!

LILI

But my suitcase....my hat....

GROBERT

I'll get them! I don't want any more china broken!

LILI

(Desperately, to MARCO, as  
GROBERT hurries into wagon)

But I didn't break it on purpose! I just backed up against  
the pitcher when...when he....

(MARCO looks down at the miser-  
able upturned face beside him.  
Gently he wipes the tears away  
with his thumbs)

MARCO

Your face is dirty, little mouse!

(LILI mops her eyes with the  
back of her wrist)

....Come on, smile! An old fool like Grobert is nothing  
for you to cry about.

LILI

But he....he said that I....

MARCO

Shhh....Here, look!

(And holding up his lighted  
cigarette, he moves his hands  
and it disappears. LILI gapes  
like a child)

....Know where it is?

(She shakes her head)

Right behind your ear.

(Her hand goes to her ear)

....The other one.

(And he reaches behind her ear  
and takes out the lighted cig-  
arette)

LILI

(Not at all certain)

It's a trick....

MARCO

(Mock wonder)

How did you know?

LILI

I just guessed.

(She looks at him)

....What's your name?

MARCO

Marco. Marco the Magnificent!

LILI

Marco the Magnificent....

(She loves him already)

....It suits you..

GROBERT

(Returning with LILI's things)

Here you are! Hat, purse, suitcase! Now out!

MARCO

Now, Grobert....is that any way to say goodbye to a lady?

(He hands LILI her suitcase with  
a courtly bow)

....Mademoiselle.

LILI

(Taking it)

Thank you.

(Taking purse)

Thank you.

(Taking hat)

Thank you.

MARCO

My pleasure, Milady! And remember, anytime you're in the neighborhood...don't hesitate to call.

(To GROBERT)

....Now about this note you left under my door, Grobert.

GROBERT

It's your bill from last month, Marco!

MARCO

Well, we know what to do about that!

(He touches cigarette to it, it  
flames and disappears. Note:  
Flash paper. MARCO tips his  
hat to LILI and exits left)

GROBERT

(When MARCO has gone)

Magic! And with my money! You....this is all your fault!  
Coming in here and turning everything upside-down. Get out  
before I lose my temper! Do you hear me....Out!

LILI

Yes, sir....I'm going, sir....Yes, sir....

4 CARNIVAL THEME -- "FAIRYLAND"

(She starts upstage, stops, turns  
back and starts after MARCO. Music  
comes up and she stops in front of his  
poster, stares up at it as lights fade)



ACT ONEScene 2

Lights immediately flash up on  
Puppet Booth right. At rise  
CARROT TOP is singing an inane  
little song at the top of his voice  
as SCHLEGEL listens impatiently.

CARROT TOP

BOYS AND GIRLS  
TAKE MY HAND  
AND WE'LL FLY  
TO FAIRYLAND!  
HERE WE GO  
DON'T SAY NO  
WE'RE OFF TO SEE THE FAIRIES!  
(A very one-dimensional MOTHER  
GOOSE, then JACKIE HORNER  
pops up and joins them)  
MOTHER GOOSE WILL MEET US THERE  
SO WILL JACKIE HORNER  
BOYS AND GIRLS  
TAKE MY HAND  
WE'RE OFF TO FAIRYLAND!  
BOYS AND GIRLS  
TAKE MY HAND  
AND WE'LL FLY  
TO FAIRYLAND!  
HERE WE GO,  
DON'T SAY NO,  
WE'RE OFF TO THE LAND OF FAIRIES....

SCHLEGEL

(Who has grown increasingly  
irritated)  
....No, no, no! It's as bad as the old act! No heart!  
No imagination!  
(As MOTHER GOOSE and the JACKIE  
HORNER sink out of sight)  
Even the children wouldn't watch it! It won't do!

CARROT TOP

(Sassily)  
It won't do!

SCHLEGEL

Who said it won't do?

CARROT TOP

You said it won't do!

SCHLEGEL

Be careful, little boy, or you're liable to find yourself fired!

CARROT TOP

Oh please don't fire us, sir! Not on Christmas Eve with the snow falling, and the wind howling, and the volcano erupting....

SCHLEGEL

Enough! Not another word!

CARROT TOP

Then how about some more music?

BOYS AND GIRLS,  
TAKE MY HAND....

JACQUOT

(Pushing him down)

Please, Mr. Schlegel....Paul didn't mean it....It was just a joke....

SCHLEGEL

I am in no mood for such jokes! Paul, come out here at once! Do you hear me, Paul? At once!

PAUL

(Coming out from behind Booth.

He limps)

What do you want, Mr. Schlegel. I haven't much time.

SCHLEGEL

Then I will make myself brief. I took you in when no one else would have you. I thought people would pay to see Paul Berthalet....the great dancer....the war hero...even behind a puppet booth! But this act is so bad I would have to pay them to come! Either you get a new act....And fast, Mr. Paul....Or I get myself some new puppeteers! Is that clear?

PAUL

Perfectly, Mr. Schlegel. Help me take down the booth, Jacquot!

JACQUOT

But Paul....Where will we go?!

PAUL

Any place but with this fifth-rate sideshow! Take it down!

SCHLEGEL

(Stung)

A sideshow is it! You were always too good for us, weren't you Paul? Never could forget you once danced in real theatres. Well, that was prior to the war, my dear. You won't be dancing in those theatres again....

(PAUL starts for him, JACQUOT

shouts, 'Paul, stop!')

....Very well, Mr. Paul. You will be out of my carnival by nine o'clock tonight.

JACQUOT

(As SCHLEGEL goes)

Mr. Schlegel, please....He didn't mean it....It was just a....

(He's gone)

....Now don't you worry, Paul. It'll be all right. I'll apologize as soon as he calms down....

PAUL

Take this, Jacquot.

JACQUOT

Why, Paul? We'll only have to set it up again for the show tonight....

PAUL

There isn't going to be any show tonight. Take it!

JACQUOT

But there's always been a show! Every night as long as I can remember! Paul, we can't leave the carnival! We can't!

5 "I'VE GOT TO FIND A REASON"

PAUL

LOOK, MY FRIEND

DO WHAT'S BEST FOR YOU!

DO WHAT'S BEST FOR YOU....

LOOK, MY FRIEND

I'M OUT OF STEP WITH THE REST OF YOU!

IS THIS THE ANSWER TO YOUR PRAYER?

THAT'S FINE!

YOUR PRAYER, NOT MINE!

YOUR LIFE, NOT MINE!

THE PHONEY AND FAKE,

WITH NOTHING TO TAKE OR BRING TO THE WORLD....

YET CLING TO THE WORLD FOR LIFE.

LOOK, MY FRIEND

I'M OUT OF STEP WITH THE REST OF YOU!



PAUL (Cont'd)

I'VE GOT TO FIND A REASON  
FOR LIVING ON THIS EARTH.  
I'VE GOT TO FIND A REASON  
FOR TAKING THE SPACE I TAKE,  
BREATHING THE AIR I BREATHE.  
THERE'S MORE TO THIS,  
THERE'S MORE TO ME....  
SOMETHING IN ME THAT NEEDS TO  
DO MORE THAN SUCK THE BREATH FROM LIFE  
LIKE MOSS AND LEAVES  
AND WEEDS DO.  
HOLDING UP MY HEAD,  
HOLDING DOWN A PLACE.  
BEING WORTH A NAME TO GO WITH MY FACE....

I'VE GOT TO FIND A REASON  
FOR LIVING ON THIS EARTH!  
SOMETHING TO WANT, SOMETHING TO BE  
SOMEHOW TO SAY  
I AM  
ME....

JACQUOT

(As music continues)

....The puppets. They could be a reason, Paul. If you  
tried....if you cared....you could be a great puppeteer!

PAUL

It's not what I want, Jacquot.

JACQUOT

What you want is gone, Paul! It can never come back.  
With the puppets we can be....

PAUL

The puppets are not enough! I don't want to spend my life  
crawling along the back roads of every second-rate country  
in Europe making dolls dance!

(Turning to JACQUOT)

THERE'S MORE TO THIS,  
THERE'S MORE TO ME....  
SOMETHING IN ME THAT NEEDS TO  
DO MORE THAN SUCK THE BREATH FROM LIFE  
LIKE MOSS AND LEAVES  
AND WEEDS DO!  
HOLDING UP MY HEAD,  
HOLDING DOWN A PLACE.  
BEING WORTH A NAME TO GO WITH MY FACE....

I'VE GOT TO FIND A REASON  
FOR LIVING ON THIS EARTH!  
SOMETHING TO WANT, SOMETHING TO BE

PAUL (Cont'd)

SOMEHOW TO SAY  
I AM  
ME!

(He rips the curtain down  
from the Booth)  
....Take this, Jacquot!

JACQUOT

Paul, be reasonable! What will we do if we leave? Where will we go?

PAUL

What difference does it make? As long as we get out of here....

(Suddenly coming face-to-face with  
LILI who has come on through above)  
....What do you want!

LILI

Nothing, sir. I was just looking for Mr. Marco, sir.  
Mr. Marco the Magnificent....

PAUL

How does he do it, Jacquot? In every town we play another scrubby little wretch comes along looking for Marco the Magnificent! What did he do....promise to marry you?

LILI

Oh no, sir! He just did some tricks.

PAUL

I'll bet he did.

LILI

You'll never believe it, sir! First he held up his hand and it was empty....then he reached behind my ear and there was a cigarette in it! It was just beautiful....

PAUL

Do you hear that, Jacquot? That's the public you want to spend your life playing for! Dim-witted little bumpkins who think a cheap cigarette trick is magic!

(Viciously, to LILI)

....Go home, you! If you know what's good for you, go home!

LILI

(As PAUL starts off with part  
of Booth)  
It wasn't a cheap trick....It was magic!

JACQUOT

Of course it was, Miss....  
(To PAUL, as he exits)  
....It was!

JACQUOT (Cont'd)

(Then back to LILI)

He just doesn't know because he didn't see it.

(Leading her left)

....But he is right about one thing. You shouldn't be here. Your family might be worried. I can hear them right now saying, 'Oh my goodness, where is she? She should have been home hours ago!' Now if you hurry, you can be back in town in five minutes.

LILI

But I don't come from this town.

JACQUOT

Oh, you don't....

LILI

(With some pride)

I come from Mira.

6 BEFORE MIRA

JACQUOT

Mira?

LILI

Mira! You know....

(Explaining)

....Near Werpe.

JACQUOT

Oh, of course!

(He doesn't know what she's talking about)

....Mira. Near Werpe.

LILI

It's right here on my watch!

(As she fishes it out)

This was my father's own watch, you know. He was a watch-maker. They let me keep it when everything else was sold. Here it is, on the back....

JACQUOT

(Reading)

Made in Mira. Near Werpe.

LILI

(As music comes up)

Now you see why I can't just turn around and go back! Not after coming all this way! Do you have any idea what it took to get here!



LILI (Cont'd)

(When JACQUOT shakes his head)  
I CAME ON TWO BUSES AND A TRAIN!  
CAN YOU IMAGINE THAT? CAN YOU IMAGINE THAT?  
TWO BUSES AND A TRAIN!

JACQUOT

Two buses. And a train....

LILI

Two buses....yellow. And a train....  
(Reverently)  
....Red.

(Through above PAUL has been taking  
down the sign above the Puppet Booth.  
Somewhere in the course of following  
he stops and begins to listen)

6A "MIRA"

WOULD YOU BELIEVE  
WOULD YOU BELIEVE  
THIS IS THE FIRST TIME I'VE TRAVELED?  
I CAME FROM A TOWN  
THE KIND OF TOWN WHERE YOU LIVE IN A HOUSE  
'TIL THE HOUSE FALLS DOWN,  
BUT IF IT STANDS UP, YOU STAY THERE.  
IT'S FUNNY, BUT THAT'S THEIR WAY THERE.

I CAME FROM THE TOWN OF MIRA,  
BEYOND THE BRIDGES OR ST. CLAIR.  
I GUESS YOU NEVER HEARD OF MIRA,  
IT'S AWF'LY SMALL, BUT STILL IT'S THERE.  
THEY HAVE THE VERY GREENEST TREES  
AND SKIES AS BRIGHT AS FLAME,  
BUT WHAT I LIKED BEST IN MIRA....  
IS EV'RYBODY KNEW MY NAME!

CAN YOU IMAGINE THAT? CAN YOU IMAGINE THAT?  
EV'RYBODY KNEW MY NAME.

(Through the above, JACQUOT has  
walked to the little bench, and,  
sitting on it quietly, listens)  
A ROOM THAT'S STRANGE IS NEVER COZY,  
A PLACE THAT'S STRANGE IS NEVER SWEET.  
I WANT TO HAVE A CHAIR THAT KNOWS ME,  
AND WALK A STREET THAT KNOWS MY FEET.  
I'M VERY FAR FROM MIRA NOW  
AND THERE'S NO TURNING BACK.  
I HAVE TO FIND A PLACE, I'VE GOT TO FIND A PLACE.  
WHERE EV'RYTHING CAN BE THE SAME....

LILI (Cont'd)  
A STREET THAT I CAN KNOW,  
AND PLACES I CAN GO,  
WHERE EV'RYBODY KNOWS MY NAME.

CAN YOU IMAGINE THAT? CAN YOU IMAGINE THAT?  
EV'RYBODY KNEW MY NAME!

(At end of the song PAUL has come  
quietly down from the ladder. Far  
in the distance we hear the sound  
of the PARADE coming back from town)

7 RETURN PARADE

PAUL  
....Look you. Go home. Go back to your Mira. Whatever  
you're looking for, you won't find it here.

LILI  
(Hearing only faint sound  
of horn far in distance)  
What's that?

PAUL  
Nothing! Noise! Listen to what I tell you....Go home!

LILI  
It's not noise....It's music! It's a parade!  
(MARCO crosses left)  
....Mr. Marco! Mr. Marco, I've been looking for you!

MARCO  
Well if it isn't the little mouse! I thought you'd gone  
back home.

PAUL  
She's on her way, Marco. Leave her alone.

MARCO  
But she came to me, Paul. Probably like all the rest of  
them....

(He moves hands through air,  
takes out a card -- hands it  
to dazzled LILI)  
....She loves me.

PAUL  
I said leave her alone! She's not like the others!

MARCO  
Why, Paul? What's she to you?

PAUL

(After a moment's hesitation)

Nothing. Jacquot, take down the booth...

JACQUOT

But Paul....

PAUL

(As he exits right)

I want to be out of here by tonight!

(At this point the PARADE  
starts in from left)

SCHLEGEL

(As the weary PARADE comes back)

....That's it, my children! Pep! Spirit! Vitality! Make  
me proud of you! March for Schlegel, my darlings! Thrill  
me with your gusto!....

(STRONG-MAN hands SCHLEGEL his  
dumbbells)

It is no use! I work, I try, where does it get me....

(Sees GRETA)

....You--what are you standing around for? Take this!

(He hands her the dumbbells,  
starts right)

You're young, healthy, up, down, up....

MARCO

(As SCHLEGEL starts right)

....Good afternoon, friends, and welcome back from what  
I'm certain was a most delightful promenade! Where's  
Rosalie?

GLADYS ZUWICKI

At the post-office like she said, Marco.

(Getting unhooked)

....Oooh, it's good to be single again!

MARCO

So Rosalie's at the post-office. And here I am with lunch  
waiting in my trailer. Well I suppose there's nothing to  
do but invite the Princess!

SCHLEGEL

(Coming between them)

Oh no, I don't want any more trouble! Come on, your  
highness, back to your trailer or I'll break your snake!

MARCO

(As SCHLEGEL pushes OLGA off)

Very well, Schlegel, then I shall just have to invite some-  
one else!

(He sees LILI)



MARCO (Cont'd)

....Someone more 'simpatico' if you know what I mean.

(He begins to circle her)

Someone who'll appreciate a bit of cheese....a glass of wine....some cold chicken.

LILI

Chicken?

MARCO

Oh yes. Definitely chicken. A nice plump tender young bird.

(Suddenly)

....Senorita!

LILI

That's Spanish! He spoke Spanish!

MARCO

Senorita, my humble hacienda lies but a few pesos down the road!

8 "A SWORD AND A ROSE AND A CAPE"

Will you dine there with the man men call Don Marco de Jimenez y Garcia de Aguas Calientes y Juarez!!!!

(The FOUR ROUSTABOUTS who have  
come on through above cheer and  
whistle)

....Pay no attention to those louts, milady. They don't understand men like me.

FIRST ROUSTABOUT

Oh but we do, Don Marco! She don't, but we do!

MARCO

(Overriding him)

Dine there with me, fair damsel, and by your very presence make my simple home....a royal palace!

FIRST ROUSTABOUT

Oh he's beautiful. The man is just beautiful!

MARCO

(Striking a match)

Milady! My token....

(He blows on it, it turns into  
a blue carnation)

LILI

Oh my!

MARCO

Wear it always and bring back those golden days when Don  
Marco de Jimenez....

SECOND ROUSTABOUT

....y Garcia....

THIRD ROUSTABOUT

....y Aguas Calientes....

FIRST ROUSTABOUT

And don't forget Juarez!

MARCO

....Roamed the land with naught to protect him but a  
sword....and a rose....and a cape!

(Music up and MARCO sings)

IN ME YOU SEE THE RELIC  
OF A LONG-LAMENTED AGE  
WHEN MASCULINE BEHAVIOUR  
WROTE A GRAND ROMANTIC PAGE  
WITH EVERY MAN A LOVER  
LIKE A HERO ON A STAGE  
WITH A SWORD  
AND A ROSE  
AND A CAPE

WHERE ARE THE GREAT ROMANTICS  
WHO WOULD LANGUISH FOR A ROSE  
WHO FOUGHT A DUEL WITH ONE HAND  
WHILE THE OTHER HAND WROTE PROSE  
WHO SCALED MILADY'S BALCONY AND SWUNG UPON HER DRAPE  
WITH A SWORD AND A ROSE AND A CAPE

THEY HAVE FLOWN, HAVE FLOWN LIKE ASHES  
AH, THEY REAPPEAR IN FLASHES

ROUSTABOUTS

BUT THEY FIND THEMSELVES  
CONTRARY TO THE MODE

MARCO

THESE ARISTOCRATS AND Highbrows  
MEET WITH SUCH ASTONISHED EYEBROWS

ROUSTABOUTS

THEY INEVITABLY WITHER AND CORRODE

MARCO

WHERE ARE THE FLAMING FRENCHMEN  
AND THE SEETHING VIENNESE  
IN SPAIN TODAY THEY'LL HUG A HORSE  
AND LET A MISTRESS FREEZE  
AND NOW THE MALE ITALIAN

MARCO (Cont'd)  
JUST GETS PASSIONATE FOR CHEESE  
AH, THE SWORD AND THE ROSE AND THE CAPE

AND SO, IF WHEN I LOOK AT YOU  
I FLUTTER LIKE A MOTHS

ROUSTABOUTS  
AH AH AH AH AH AH AH

MARCO  
IT'S JUST THAT I AM OF THE BREED  
AND WOVEN FROM THE CLOTH

ROUSTABOUTS  
AH AH AH AH AH AH AH

MARCO  
OF MEN WHO LIVED TO FIGHT A DUEL  
OR PLIGHT A LOVER'S TROTH

ROUSTABOUTS  
MEN WHO WOULD TWINE HER HAIR  
AND PEEL MILADY'S GRAPE  
LEAP FROM HER BALCONY IN GLORIOUS ESCAPE  
PLAY ON HER HARPSICHORD AND PERPETRATE A RAPE

MARCO  
Perpetrate a rape?

ROUSTABOUTS  
WITH A SWORD  
AND A ROSE  
AND A CAPE.

8A / SWORD INCIDENTAL

(A dance in which MARCO and ROUSTABOUTS  
show off for LILI in true Three Musketeers  
style.

At end of dance, ROUSTABOUTS push on  
MARCO's Trailer, open door, LILI enters,  
then MARCO turns left to straighten his  
clothes, hair, etc. As he does ROUSTABOUTS  
quickly enter trailer and are sitting along-  
side LILI as a surprised MARCO enters....)

FIRST ROUSTABOUT  
All right, Mr. Marco....We're ready for our chicken.

8B / SWORD PLAYOFF

(MARCO sighs wearily in resignation, and  
Trailer starts off. Direct segue to next scene)



ACT ONE

Scene 3

Direct segue from last scene as  
GRETA sits near pump eating lollipop  
and ROSALIE enters from left. She  
is carrying a white envelope.

ROSALIE

....Marco? Marco!

(Waving letter)

I have a little surprise for you, Mr. Magnificent! Marco!....

(To GRETA)

....Greta, have you seen Mr. Marco?

(GRETA shakes her head yes)

Is he in the tent?

(No)

....In the trailer?

(Yes. Somewhere through this

ROSALIE begins to join her on  
her shakes)

Alone?

(No)

....With a....friend?

(Yes)

A nice....gentleman friend?

(No)

....That doesn't leave much else, does it!

(Starting to MARCO's Trailer  
as GRETA runs off)

Why that miserable....

SCHLEGEL

(Who has come out through above)

Rosalie darling! How good to see you! Come into my office  
and have a cup of coffee!

ROSALIE

I don't want any coffee, it might make me nervous!

SCHLEGEL

(As he turns her from Trailer to Booth)

Now Rosalie, don't tell me you believe what that child told  
you! Any fool could see she was drunk!

(Music up as Booth turns around  
and SCHLEGEL leads her inside)

ROSALIE

(By this time in the Booth)  
You're wasting your time, Schlegel! I know Marco's in that  
trailer and I know who he's with! That double-dealing,  
cobra-loving, asp-kissing Olga!

SCHLEGEL

(As he goes to safe, twirls dials,  
takes out bottle)  
Now Rosalie, don't make a scene! I beg you not to make a  
scene....

ROSALIE

What have I got to make a scene about! This just helps me  
make up my mind, that's all. You see this? It's a proposal!  
Of marriage! From a Doctor! Dr. W. G. Glass of Zurich,  
Switzerland! He saw me perform three years ago and he's  
written me once a week ever since! And I've been putting  
him off because I thought Marco would change....Change! When  
he's seventy he'll be combing his hair over a bald spot,  
walking out to pinch the girls, and then he'll come home to  
me and he'll be humming. That's to let me know he's had  
another little "adventure." Two hundred and sixty-three times  
I've heard it! That same damn self-satisfied hummmmmmmmm!

9 "HUMMING"

HERE'S TO THE SON OF A BEE, TRA LA  
OH, WHAT HE'S DOING TO ME, TRA LA  
DRAINING THE BLOOD FROM EACH VEIN

SCHLEGEL

AH HA

ROSALIE

TORTURE AND ANGUISH AND PAIN

SCHLEGEL

EH HEH

ROSALIE

WHY DON'T I HAVE ANY BRAIN  
HEH HEH

BOTH

HERE'S TO THE SON OF A BEE

ROSALIE

HE'LL BE HUMMING! WHEN I WALK INTO THAT TRAILER  
HE'LL BE HUMMING  
HE'LL GRIN A LITTLE GRIN FORCE A LITTLE LAUGHTER  
NONCHALANT AND CASUAL AS A BRIDE THE MORNING AFTER

ROSALIE (Cont'd)  
 MY INNOCENT, MY SAINT, MY DARLING BABY BOY  
 BATTING HIS EYELASHES LIKE AN AGING FAUNTLEROY  
 I MET HIM WHEN I WAS SEVENTEEN  
 SO TRUSTING, SO TEMPTING, SO....SEVENTEEN  
 HALF WOMAN, HALF CHILD, SOMEWHERE BETWEEN  
 THE COWARD HE DEFLOWERED ME AND FLED

SCHLEGEL  
 HERE'S TO THE MISERABLE DOG!

ROSALIE  
 TRA LA

SCHLEGEL  
 AND TO HIS RAVEN BLACK CURLS

ROSALIE  
 TRA LA  
 I ONLY LIVE FOR THE DAY  
 TRA LA  
 THAT HAIR WILL BE THINNING AND GRAY  
 TRA LA  
 OR BETTER THAN THAT, A TOUPEE!

BOTH  
 HA HA  
 HERE'S TO THE MISERABLE DOG

ROSALIE  
 HE IS HUMMING!  
 I KNOW WHAT HE'S DOING NOW, HE'S HUMMING  
 STRIKING MATCHES IN THE AIR TO GET RID OF HER PERFUME  
 SMOOTHING PILLOWS, CLEANING ASHTRAYS  
 LOOKING ALL AROUND THE ROOM

DID SHE SPILL A LITTLE POWDER?  
 DID SHE LOSE ONE OF HER COMBS?  
 GAD, HE'S CHANGED ME FROM A WOMAN  
 TO A GODDAM SHERLOCK HOLMES!

I'M TIRED OF BEING DECLASSE  
 HE LIES AND HE CHEATS AND THAT'S NOT FAIR PLAY  
 YOU DON'T TREAT A MISTRESS  
 QUITE THAT WAY  
 THE DIRTY RAT, HE TREATS ME LIKE A WIFE

SCHLEGEL  
 HERE'S TO THE TREACHEROUS HEEL

ROSALIE  
 TRA LA

SCHLEGEL  
 AND TO THE THROB IN HIS HEART



ROSALIE

TRA LA  
WAIT FOR A FEW YEARS TO PASS,  
TRA LA  
HE'LL KEEP HIS TEETH IN A GLASS,  
TRA LA  
AND THAT THROB IN HIS HEART WILL BE GAS

BOTH

HA HA!  
HERE'S TO THE TREACHEROUS HEEL

ROSALIE

HE'LL BE HUMMING. WHEN I WALK INTO THAT TRAILER  
HE'LL BE HUMMING!  
ADMIRING HIS CHIN IN THE MIRROR ON THE SHELF  
SMUG AND SATISFIED, THROWING KISSES AT HIMSELF  
THEN TONIGHT, I'D SAY AT MIDNIGHT  
WITH A LOUD IMPASSIONED CLUCK  
HE'LL BE AFTER ME AND GROANING  
LIKE A STRANGULATED DUCK  
I'LL SEE HIM COMING  
I'LL WALK OUT AND SLAM THE DOOR AND THAT WILL KILL HIM  
WHAT'S GOOD FOR THE GANDER IS GOOD FOR THE GOOSE  
I'LL GET A LITTLE TIGHT, AND I'LL BE A LITTLE LOOSE  
I WON'T GET HOME TILL MORNING AND I'LL GIVE HIM NO EXCUSE

BUT I'LL BE HUMMING!  
WHEN I WALK INTO THAT TRAILER I'LL BE HUMMING  
I'LL HAVE HIM GOING CRAZY WHILE I'M HUMMING

HA HA HA

SCHLEGEL

HA HA HA

ROSALIE

HA HA HA

SCHLEGEL

HA HA HA

ROSALIE

I'LL BE HUMMING!

(During applause, MARCO has come on  
from right. He goes into Booth)

MARCO

....Schlegel, I want you to do me a favor! A friend of mine  
needs a job and I wondered if you could....

ROSALIE

What friend, Marco.

MARCO

Rosalie! I thought you were still in town.

SCHLEGEL

Now children, no quarrels....think of the show....

ROSALIE

I got back, dear! What friend?

MARCO

A child, Rosalie. A pitiful little orphan. No more than eleven or twelve. Hadn't eaten in days. I found her freezing outside my trailer....

ROSALIE

In August?

SCHLEGEL

She was freezing with hunger.

ROSALIE

You keep out of this! All right lover, continue. She was eleven or twelve and freezing so you invited her into the trailer and warmed her up!

MARCO

I offered to find her a job, Rosalie! However, if it upsets you....

ROSALIE

Upsets me? Not a bit! As a matter of fact, it suits me fine! Go on, give her a job. There's lots of things she can do. You can shoot her out of a cannon!

SCHLEGEL

I don't understand anything anymore. Where is she?

MARCO

Waiting outside. A poor starved mite....

ROSALIE

Selling matches in the snow!

(As SCHLEGEL goes and set begins turning)

....Go on Schlegel, give all of Mr. Marco's friends jobs! It'll keep him from being lonely when I answer a certain letter by return post and I take off for Zurich, Switzerland....Zurich! Z-U-R-....

9A / SCENE CHANGE

(By now set has begun to turn.  
A snarl of disgust)

ICHHH!

(Direct segue to next scene)

ACT ONE

Scene 4

Direct segue as Booth turns round,  
and we are again in the Carnival  
Area. LILI stands D.R., SCHLEGEL  
comes to her.

SCHLEGEL

....You!

LILI

Me?

SCHLEGEL

Who else is you? Have you ever been in a show before?

LILI

No, sir, but....

SCHLEGEL

It don't make no difference. If you're a friend of Marco's,  
that's experience enough. Now you start first as an  
apprentice for six months, during which time you receive  
meals and lodging. Then another six months as a junior  
subordinate under the same generous terms. Then finally  
you are hired as a full-fledged sub-assistant, at a salary  
to be mutually agreed upon by myself, should that occasion  
ever arise!

LILI

But I have the job?

MARCO

....Of course you have the job!

(As he comes down from Booth)

When Marco the Magnificent requests anything in this  
carnival, it's Mr. Schlegel's greatest pleasure to see  
that it's done....

SCHLEGEL

I live only for these moments!

(As he exits)

....All right you, report to the girls' trailer where you  
will get your costume! We'll work out the charges later on.



MARCO

(Turning back to LILI)

....The fact is, little mouse, I had to get you that job!  
The life of an artist is a lonely one...and when he  
chances to meet someone who understands....how can he let  
her go?

LILI

Oh Mr. Marco, I don't know how to thank you....

MARCO

Never fear, little mouse, we shall find a way.

LILI

There must be something I can do! I can cook and clean...

MARCO

That won't be necessary. Just your presence, cherie, is  
thanks enough.

(He kisses her hand)

....'Til later, little mouse.

(He exits. LILI is ecstatic)

LILI

(To herself)

....I have the job!

10 "YES, MY HEART"

(As music comes up)

I AM DIZZY, I AM WHIRLING!

I FEEL LIKE MY HAIR IS CURLING

ALL AROUND MY HEAD!

LIKE A LUCKY BIRD LANDED ON MY HEAD!

I MUST PINCH MYSELF TO SEE

IF THIS HAS HAPPENED AND TO ME

IT'S LIKE A LUCKY BIRD LANDED ON MY HEAD!

(X to just left of center)

ORDINARILY I'M MEEK

BUT I COULD RAISE A FUSS AND SHRIEK

SEE THAT CLOUD....I JUST MIGHT

JUMP RIGHT UP....TAKE A BITE

BUT FOR A WHILE I WILL STAND COMPLETELY STILL

MY HEART'S TRYING TO TELL ME SOMETHING

(Back to C.S.)

YES, MY HEART, BEGIN

SPEAK OR POUND OR SPIN

TELL ME SOMETHING, TELL ME SOMETHING

YES, MY HEART! IT'S WONDERFUL!

YES, MY HEART! THIS IS OUR CHANCE

FOR A WHILE I WILL STAND COMPLETELY STILL  
THEN I'LL HAVE TO LAUGH AND SING AND DANCE.

LILI (Cont'd)

(To ROUSTABOUT, who is L. of her)  
Hello. My name's Lili Daurier. I'm going to work here  
now for the carnival!

ROUSTABOUT

Good for you!

LILI

Thank you!

MY HEART'S TRYING TO TELL ME SOMETHING  
YES, MY HEART, BEGIN, SPEAK OR POUND OR SPIN....

(To ANOTHER ROUSTABOUT,  
who has crossed D.R.)

I got the job. I'm going to have a costume and everything!

ROUSTABOUT II

Brava!

LILI

YES, MY HEART! IT'S WONDERFUL!  
YES, MY HEART! THIS IS OUR CHANCE!  
FOR A WHILE I WILL STAND COMPLETELY STILL  
THEN I'LL HAVE TO LAUGH AND SING AND DANCE!

(By now the stage is filled with  
CARNIVAL PEOPLE, who begin screw-  
ing bulbs into the string of  
lights that eventually will be  
hoisted up over the Midway.

NOTE: Bulbs light up as they  
are screwed in.

Through course of song, they  
become infected by her happiness  
and finally join her. Somewhere  
through this, JACQUOT comes on  
down left carrying the Puppet Box)

I GET OFF A BUS  
BRAND NEW TOWN, BRAND NEW PLACE  
SUDDENLY GOOD LUCK KISSES ME ON THE FACE  
LIKE SOMEONE TOOK MY SHOULDERS  
AND POINTED ME THIS WAY!  
A PLACE TO WORK, OH WHAT A PLACE TO WORK  
NEAR A GREAT MAGICIAN  
A MAGICIAN WHO MAKES FLOWERS OUT OF AIR!

SEE THAT STAR  
I JUST MIGHT  
FLY UP THERE AND SHINE AS BRIGHT

MEN

BUT FOR A WHILE I WILL  
STAND COMPLETELY STILL

FOR A WHILE I WILL

LILI

MY HEART'S TRYING TO TELL ME  
SOMETHING  
YES, MY HEART BEGIN

SPEAK OR POUND OR SPIN

TELL ME  
SOMETHING

TELL ME SOMETHING  
YES, MY HEART

IT'S WONDERFUL

YES MY HEART

THIS IS OUR CHANCE

ORDINARILY I'M MEEK  
BUT I COULD RAISE A FUSS AND SHRIEK  
SEE THAT CLOUD? I JUST MIGHT  
JUMP RIGHT UP, TAKE A BITE! SO  
FOR A WHILE I WILL

STAND COMPLETELY STILL

THEN I'LL HAVE TO  
LAUGH AND SING AND DANCE

MEN

STAND COMPLETELY STILL  
AH-----

BEGIN, BEGIN

TELL ME

SOMETHING, TELL ME SOME-  
THING

TELL ME SOMETHING. AH---

YES, MY HEART

WONDERFUL

YES

THIS IS OUR, THIS IS OUR  
CHANCE

AH-----

AH-----

AH-----

AH-----

FOR A WHILE I WILL

STAND COMPLETELY STILL

LAUGH AND SING AND DANCE.

11 / HEART PLAYOFF

(As music continues, the CROWD  
goes about their business, LILI  
starts off, suddenly comes face  
to face with PAUL down right.  
For a moment they stare at each  
other, then she runs off.  
Direct segue to next scene)



ACT ONE

Scene 5

Direct segue from last scene.

JACQUOT

Mr. Schlegel gave her a job, Paul.

PAUL

That'll be convenient for Marco.

JACQUOT

Paul, she's just a kid! What could she have to do with Marco?

PAUL

Open your eyes, Jacquot! Can't you see what she is? A cheap little tramp chasing after that aging stallion just like all the rest of them!

JACQUOT

She isn't Paul! She couldn't be....

PAUL

I don't want to talk about it, Jacquot! It's late. Let's go.

(He stops)

....Where are your things?

JACQUOT

I....I haven't packed them, Paul. Don't be angry with me. I'm not going with you.

PAUL

What are you talking about, Jacquot! Of course you're coming with me!

JACQUOT

I've been with the carnival all my life, Paul! I can't leave....

(PAUL starts off)

....You would understand, Paul, if only you had seen it as it was! When we really played Paris! With three tents... and more clowns than you could count....and a beautiful girl who danced on a wire a hundred feet above a sea of flame....

PAUL

(Savagely)

That's over, Jacquot! It won't come back!

JACQUOT

It could come back Paul! I know it could! All we need is one act that people talked about and Paris would hear of it!

(Going to basket)

....Just this morning I found the puppets you made last Spring! Remember, Paul? Henry and Marguerite and Renardo! They're different! People would like them as much as they do Carrot Top! Then Schlegel might move us to the main tent....

PAUL

Stop it, Jacquot! See this place for what it is! The bottom of the barrel! A hiding place for all the misfits of the world! Leave it, Jacquot! Come with me! Some place else....some place new....

JACQUOT

Paul, Paul, do you really think it will be different for you some place else!

(PAUL stops)

....That in some new town you'll be Paul Berthalet the dancer again?

(Softly)

Because you won't, Paul. No matter where you go. Not ever again.

/ 12 / "EVERYBODY LIKES YOU"

(And JACQUOT turns and slowly exits U.L. PAUL walks over to the basket and picks up the puppet of CARROT TOP. He sits on the bench, puts the puppet on his arm. The music comes up)

PAUL

WHO CAN I BE  
 NOW THAT I CAN'T BE ME ANYMORE  
 SHALL I BE THE SUNNY SMILING FELLOW  
 WHO WON'T ROCK THE BOAT  
 'CAUSE HE MIGHT SPLASH THE OCEAN  
 BUT SIT THERE AND CHEERFULLY TWITTER  
 'CAUSE SOMEONE MIGHT SAY  
 SEE THAT MAN OVER THERE  
 HE'S BITTER  
 WHEN WILL I LEARN  
 TO BE LIKE YOU?

PAUL (Cont'd)

EVERYBODY LIKES YOU  
 EVERYBODY LIKES YOU  
 YOU'RE A LUCKY FELLOW  
 YOU'RE A LUCKY FELLOW  
 THE SECRET IS YOUR SMILE,  
 I OUGHT TO HAVE A SMILE,  
 THAT SMILE TAKES QUITE A KNACK.

I THINK I NEED A SMILE,  
 AND WHO CARES IF IT'S REAL  
 OR PAINTED WITH SHELLAC.

A SMILE FULL OF THEATRICALS  
 FOR EASILY AGREEING.  
 TWO EYES WITH ACROBATICS  
 TO SEE THE WAY THEY'RE SEEING.

LET'S TURN ABOUT,  
 YOU SAY THE WORDS FOR ME.  
 'CAUSE EVERYBODY LIKES YOU,  
 EVERYBODY LIKES YOU,  
 AND NO-ONE LIKES ME.

(As he starts back off  
 into Carnival Area)

No-one....

(Lights slowly fade)



ACT ONEScene 613 / JUGGLER'S ROUTINE

Immediately up on Interior of Main Tent. It is night and the show is in full swing. TWO JUGGLERS open the show, center stage, with their act. HAWKERS, simultaneously, are going up and down aisles, selling wares.

INSERT-CARD GIRL left holds up sign saying LES FRERES ALONZO. CARD GIRL right (LILI) has same sign only upside down.

(IMPORTANT NOTE: Let JUGGLERS do whatever tricks they have in their repertoire, the following is only what was done in New York)

JUGGLERS ACTHAWKERS

1. Changing hat & cigarette, one to the other, while continuing to juggle, one stepping quickly behind the other.

2. One climbs on the other's shoulder. Finally assuming a standing position, then jumps down, and runs around behind the other and catches the Indian clubs.

3. Drum roll: One juggler continues to juggle. The second one stands far behind him, assumes running stance, starts, jumps frog-leap fashion over the

1ST VENDOR

....Get your souvenirs! Get your imported Oriental fans courtesy of B.F. Schlegel's Grand Imperial Cirque de Paris. Each and every one absolutely free! Souvenirs! Etc.

2ND VENDOR

....Get your souvenirs of the Grand Imperial Cirque de Paris! Take one of these thrilling mementoes back to the kiddies! Get your souvenirs! Etc.

3RD VENDOR

....Take home one of these magnificent souvenirs of B.F. Schlegel's Grand Imperial Cirque de Paris! Souvenirs of the greatest circus this

shoulders and head of the juggling one, who continues to juggle, and the jumper then catches the Indian clubs.

3RD VENDOR (Cont'd)  
side of Omsk. Souvenirs!  
Etc.

4. Applause. They take bows, run off.

4TH VENDOR  
....Get your souvenirs!  
Souvenirs of the greatest circus on earth! Get your souvenir fans and hat!  
Genuine Schlegel souvenirs!  
Etc.

(JUGGLERS take their bows, TWO CARD GIRLS turns signs, as SCHLEGEL in ring-master's costume, makes the announcement)

SCHLEGEL  
....And now Ladies and Gentlemen, we take great pleasure in presenting the star attraction of Schlegel's Grand Imperial Cirque de Paris....assisted by the Incomparable Rosalie....The one and only....Marco the Magnificent!

14 / "MAGIC MAGIC"

(And MARCO and ROSALIE come out.  
As Music plays MAGIC MAGIC. They parade around the stage)

MARCO & ROSALIE

MAGIC, MAGIC  
ALL OF LIFE IS MAGIC  
LIFE IS A SURPRISE  
CONSTANTLY BEFORE YOUR EYES!  
IN TRUE FOCUS  
THE WORLD IS HOCUS POCUS!  
HOW CAN LIFE BE TRAGIC IF THERE'S MAGIC  
IN YOUR LIFE!

|                                                          |                                                                                     |
|----------------------------------------------------------|-------------------------------------------------------------------------------------|
| ROSALIE                                                  | MARCO                                                                               |
| VOLUNTEERS, VOLUNTEERS!                                  | May I have a lady in the audience, please? Now, another lady....And a gentleman.... |
| WILL A LADY AND A GENT                                   |                                                                                     |
| PLEASE CONSENT TO VOLUNTEER?                             |                                                                                     |
| WE WILL DAZE YOU, BAFFLE AND AMAZE YOU                   |                                                                                     |
| DARLINGS, DARLINGS, DARLINGS, LEND A HAND AND VOLUNTEER! |                                                                                     |

(VOLUNTEERS come up from audience)

MARCO  
THANK YOU, THANK YOU, THANK YOU  
YOU'RE SO KIND TO VOLUNTEER!



MARCO (Cont'd)

(To 1ST VOLUNTEER, A LADY)

I CAN PROVE YOUR EYES DECEIVE YOU  
PLEASE MAM'SELLE, MAY I RELIEVE YOU  
OF THE BURDEN OF THAT VERY HEAVY HAT.  
THOUGH IT'S ELEGANT AND GRAND  
I CAN HARDLY UNDERSTAND,  
WHY YOU CARRY AN AQUARIUM IN THAT!

(And he removes her hat, lifts out  
a bowl of goldfish. LILI, who has  
not taken her eyes off him, is  
astonished)

LILI

(Crossing C.)

LITTLE FISHES, LITTLE FISHES  
IT'S A BOWL OF LITTLE FISHES!  
WHERE'D HE HAVE THEM HIDING AT?  
HE JUST GAVE A LITTLE PAT  
AND FROM UNDERNEATH HER HAT COME LITTLE FISHES!

ROSALIE & MARCO

(As they signal their irritation.  
MARCO signals LILI to get out,  
she crosses S.R.)

MAGIC, MAGIC  
ALL OF LIFE IS MAGIC!  
LIFE IS A SURPRISE  
CONSTANTLY BEFORE YOUR EYES!  
IN TRUE FOCUS  
THE WORLD IS HOCUS POCUS!  
HOW CAN LIFE BE TRAGIC IF THERE'S MAGIC  
IN YOUR LIFE!

MARCO

(To 2ND VOLUNTEER, a MAN)

HERE'S A MAN I MUST ADMIRE.  
WHAT IMPECCABLE ATTIRE!  
HIS CRAVAT ITALIAN SILK, AND OF THE BEST.  
NEED WE EVEN TO INQUIRE....  
HE'S A NOBLEMAN OR SQUIRE!  
BUT A GENTLEMAN SHOULD NOT EXPOSE HIS CHEST!

(And without removing his jacket,  
MARCO pulls off the 2nd VOLUNTEER's  
shirt)

LILI

(At the top of her voice. Full  
to the audience)

HIS SHIRT! HE TOOK HIS SHIRT!  
AND IT DIDN'T EVEN HURT!  
IT WASN'T LIKE HE RIPPED IT OFF....



LILI (Cont'd)  
JUST WENT LIKE THAT AND FLIPPED IT OFF,  
HE LEFT THE MAN HIS TIE, BUT TOOK HIS SHIRT!

MARCO & ROSALIE

(Furious)  
MAGIC, MAGIC!  
ALL OF LIFE IS MAGIC!  
LIFE IS A SURPRISE  
CONSTANTLY BEFORE YOUR EYES!  
IN TRUE FOCUS,  
THE WORLD IS HOCUS POCUS!  
HOW CAN LIFE BE TRAGIC IF THERE'S MAGIC  
IN YOUR LIFE!

MARCO

(Crossing to ROSALIE)  
AND WHEN I MEET A LADY WHO'S A MYST'RY,  
ONE WHO WON'T COMMUNICATE OR CHAT  
TO HELP ME ASCERTAIN HER HIST'RY,  
I DISCLOSE HER HABITAT!

(He pulls at ROSALIE's skirt and  
removes a pair of frilly under-  
garments)

LILI

DID YOU SEE THAT!

MARCO & ROSALIE

(As LILI backs up under ROSALIE's  
glare)  
MAGIC, MAGIC!  
ALL OF LIFE IS MAGIC!  
CONSTANTLY BEFORE YOUR EYES!  
IN TRUE FOCUS,  
THE WORLD IS HOCUS POCUS!  
HOW CAN LIFE BE TRAGIC IF THERE'S MAGIC  
IN YOUR LIFE!

MARCO

(To 3RD VOLUNTEER, a LADY, as  
LILI crosses to them)  
AH, MADAME, MY KNEES GROW WEAK!  
HOW DELECTABLE AND CHIC!  
I AM DEVASTATED BY YOUR WEDDING RING!  
BUT, MADAME, IS IT NOT GAUCHE,  
THAT YOU CARRY A BRIOCHE,  
AND A HALF A MILE OF SAUSAGE,  
ON A STRING!

LILI

(As MARCO pulls above mentioned items from 3rd VOLUNTEER's pocket-book)

HE FOUND SAUSAGES AND SAUSAGES  
I NEVER, I JUST NEVER, HAVE SEEN  
ANYTHING AS CLEVER IN MY LIFE!  
FIRST HE TOOK OUT A BRIOCHE,  
THEN A SAUSAGE....

(MARCO takes the sign out of LILI's hand, shoves it in front of her face.  
ROSALIE turns to the ORCHESTRA LEADER)

ROSALIE

"Play"!

(ORCHESTRA plays drum roll; ONE MAN brings out large upright box, ANOTHER MAN brings out cloth which MARCO puts over ROSALIE then ties round her. He starts making magical passes as LILI begins peeping into box. MARCO notices her, finally shouts, "Lili!" She jumps back, box opens, dummy of ROSALIE falls out, fireworks go off, snakes and flags pop out. The trick is ruined. ROSALIE, still under wraps is carried off shouting, "Marco, what's happened!" as MARCO furiously drags the dummy by the legs off the other side of the stage. SCHLEGEL has come out through this)

SCHLEGEL

(Furiously, to LILI)

....You, get out of my carnival! You're fired, do you hear! Dismissed! Take off that costume you incompetent little bungler!

(LILI slowly turns and starts off as SCHLEGEL signals the orchestra)

....And now before we go onto the glorious Midway I would like some gentlemen to join us in a gay polka as we present direct from the Club Lido in Dusseldorf....The Bluebird Girls!

15 / CARNIVAL BALLET

(And on prance the FOUR BLUEBIRD GIRLS singing their opening number which leads to audience participation and finally develops into the CARNIVAL BALLET described in the next scene)

BLUEBIRD GIRLS  
(As DRUNKEN TOWNSMEN come from  
audience to join them)

KOMMEN, KOMMEN

TANZ, TANZ

TANZ MIT MIR

ICH BIN EINE VOGLEIN

ICH WERDE DICH BEHEXEN

MIT MEINEN TANZEN

KOMMEN, KOMMEN

ZIZZY, ZING ZING

TANZ MIT MIR

ICH BIN EIN ZUSSES SPERLING

SPERLING, SPERLING, SPERLING

WOLLEN SIE EIN SPERLING SEIN

ZIZZY, ZIZZY, ZING

KOMMEN, KOMMEN

TANZ, TANZ, TANZ MIT MIR

TANZ MIT MIR, TANZ MIT MIR

ICH BIN EINES VOGLEIN

ICH WERDE DICH BEHEXEN

MIT MEINEN TANZEN

KOMMEN--KOMMEN

ZIZZY, ZING, ZING

TANZ MIT MIR!



THE CARNIVAL BALLET

While BLUEBIRD GIRLS are singing, ROUSTABOUTS are striking stools and magic. SCHLEGEL is trying to get a stunned LILI off-stage. DRUNKEN TOWNSMEN begin spilling onto stage from the audience. The Tent interior disappears, revealing the Carnival area, including Grobert's Wagon and the Puppet Booth. It is evening. An AERIALIST performs on the leap ladder which stretches up into the flies. SCHLEGEL is the barker. OLGA dances on the stage. THE TOWNSMEN dance with struggling BLUEBIRD GIRLS. They watch the performing dog, watch OLGA, dance with her snake as JUGGLERS toss clubs and the AERIALIST ascends the ladder. All are whipped in a wildness which changes suddenly into a freeze as LILI walks dazedly past them stopping to gaze upwards as the AERIALIST comes spinning slowly down suspended by one foot. LILI exits as music increases in intensity, wildness returns, and PUPPET BOOTH, covered with a cloth for the night is brought onstage right. The wildness winds down as one by one Carnival people wander slowly offstage, leaving the dead end of a Carnival night. Through last of this, LILI, now in her original costume, comes back down left. SCHLEGEL comes off his podium, orders a ROUSTABOUT to turn off lights, turns off another himself, then notices LILI. He looks at her long and disgustedly, then turns off another set of lights and exits through his booth door.

(Direct Segue to next scene)

ACT ONEScene 7

Direct segue from last scene.  
 SCHLEGEL is gone. LILI is alone.  
 The stage is empty. She stands on  
 her suitcase as music comes softly  
 up playing "MIRA".

LILI

THEY HAVE THE VERY GREENEST TREES,  
 AND SKIES AS BRIGHT AS FLAME,  
 BUT WHAT I LIKE THE BEST IN MIRA,  
 IS EV'RYBODY KNEW MY NAME....

(And slowly, as if in a trance,  
 she picks up her suitcase and  
 starts off up center. She stops  
 as she comes to the Leap For Life  
 ladder. She looks high up into  
 the sky to where it stretches then  
 she slowly puts down her suitcase  
 and walks to the ladder. She stops  
 once more, carefully removes her  
 father's watch, then slowly she  
 begins to climb the ladder. Rung  
 over rung. Higher and high she  
 climbs. Suddenly she is stopped  
 by a high sharp whistle)

VOICE

(Whistle)

(LILI freezes)

....Hey, Lili! Lili! I'm calling you, Lili!  
 (A softer yoo-hoo whistle. LILI  
 stands motionless, listening.  
 The VOICE continues without  
 interruption, the speaker does  
 not dare to let LILI's attention  
 waver)

....Yes, I mean you! I'm over here! No, not there! Here!  
 (LILI looks toward the Puppet Booth.  
 A soft light has come up on it.  
 We begin to make out one of the  
 puppets)

That's right! Over here! It's me....Carrot Top!  
 (As LILI gazes at him)

CARROT TOP (Cont'd)

....I want to speak to you, Lili. So please come down from that old ladder. It doesn't go anywhere anyhow. Come on down, Lili....come on, come....

(And LILI begins slowly to descend,  
CARROT TOP talking all the while)

....That's it! Down you go! Slowly now....but not too slowly, that wouldn't do at all! First one foot, then the other! Hold on tight! And don't look down, whatever you do! Just keep going, Lili, keep going! One foot, then the other, then the first foot again then all the way down off the ladder....right onto the ground! Good! Now don't forget your purse, and your watch. Pick it up Lili, dear. Never mind the suitcases, just walk over here. And not too slowly because I have things to tell you. And I don't mind saying I'm a very interesting fellow. Quickly, now! I'm frightfully impatient, you know. Right foot, left foot....come on, you can do better than that....right, left, right, left....now step up close!

(And LILI finally reaches the  
Puppet Booth. CARROT TOP leans  
against side of prescenum)

Well!

(Then casual)

What's new Lili? How've you been, Lili?

(Continued, as LILI just stares  
at him)

Not so good, huh. Lost your job, I hear. Best thing that could've happened, if you ask me! What's that in your hand, a locket?

(LILI raises her hand to show  
him watch)

Ah, it's a watch! Does it run? Let me hear....

(And LILI holds watch to CARROT  
TOP's ear. For a moment both heads  
are together. As they are, HORRIBLE  
HENRY pops on from left)

HORRIBLE HENRY

....Are you two kissing?

CARROT TOP

Don't be ridiculous! I was just listening to Lili's watch. What are you doing up this late anyhow?

HORRIBLE HENRY

What am I doing up? How could anybody sleep with all that noise! First whistles, then yoo-hoos, then tick tock tick tock! Who's she?

CARROT TOP

She happens to be Lili. A very good friend of mine. As a matter of fact, I call her Lili-dear. Lili-dear, this is Horrible Henry.



HORRIBLE HENRY

I'm a walrus.

CARROT TOP

She can see that.

HORRIBLE HENRY

I like to say it anyhow. Sometimes people don't notice I'm a walrus and then in conversation they make some anti--walrus remarks and I just die!

CARROT TOP

How could anybody miss what you are with those tusks covering half your face?

HORRIBLE HENRY

Not tusks! You take all the romance out of the word. It's tooooooosks. Long white gleaming tooooooosks.

CARROT TOP

Go on Lili....Touch them!

HORRIBLE HENRY

Oh, I couldn't let her do that! We just met!

CARROT TOP

Oh come on. Just one little touch....

HORRIBLE HENRY

(Giggling, blushing)

Oh don't! I just couldn't bear it! You have no idea what toosk-touching does to me! Oh all right, but just one little touch. And not a rub. Just a touch....

(LILI touches his tusk, he lets out a roar of extravagant delight, and faints out of sight)

CARROT TOP

(Looking after him)

He'll be all right when he knows you better, Lili. And by the way, he's a walrus. Never call him a seal!

(RENARDO has come up through this and is looking LILI over. A smooth-talking fox)

RENARDO

(With a big take)

Uh oh! Who's the vision of loveliness?

CARROT TOP

Oh no, you don't Renardo! I saw her first!

CARROT TOP (Cont'd)

(To LILI)

....Be careful, Lili dear. He'll steal your watch.

(To RENARDO)

Go away, Renardo, or I'll tell Marguerite!

RENARDO

With a sweet mamma like this around? Not a chance.

(Sexily)

....Hello babe!

CARROT TOP

Marguerite! Marguerite, come quick!

RENARDO

....Excuse me, Gorgeous, but are you taken for the next dance. I don't like to boast, but you ain't lived until you've done the fox trot with a genuine fox!

(Out)

Hey, band leader. Here's twelve francs. Play Avalon till dawn.

(And MARGUERITE bursts on. She is very grand, wears lots of jewels, long false eyelashes)

MARGUERITE

So this is what you're up to! The minute my back is turned you're out with another woman!

RENARDO

I don't know what you're talking about, love! This is an old school chum.

MARGUERITE

Very well, Renardo....You may introduce me to your old school chum...unless of course you don't know your old school chum's name!

RENARDO

Of course I know her name! Marguerite, I want you to meet uh....Lulu

(LILI shakes her head)

....Lilo? Lala?

(Finally)

Lili! Marguerite, I want you to meet Lili!

MARGUERITE

Well....perhaps I was mistaken. How do you do, Lili.

RENARDO

(As LILI remains silent)

Answer her. Say how do you do or she'll think I don't really know you....

(And LILI, now sufficiently involved to do so, speaks for the first time. She reaches out and shakes MARGUERITE's hand)

LILI

How do you do, Marguerite.

MARGUERITE

Forgive me for being suspicious, my dear, but he's such a dreadful wolf.

LILI

I thought he was a fox.

MARGUERITE

They're the worst kind. Well, now that I look close I see you are indeed a very nice child! Plain. But nice. My dear, you must come to tea! I'll put on a pot this minute....

(Calling, as she starts off)

....Renardo!

RENARDO

In a minute love! Well how about that dance, Lulu? Or we can sit this one out. Come on outside I'll show you my tail....

(And he flips his tail on stage)

HORRIBLE HENRY

(Popping up)

Lili, would you do it again!

RENARDO

Do what again?

HORRIBLE HENRY

Touch my toosks. I can't tell you what it did for me!

RENARDO

Lili, did you touch his tusks?

LILI

Well, yes....

RENARDO

First time you met him?

LILI

Yes, but....



RENARDO

I didn't know you were that kind of girl. How was it, awful hah?

LILI

Oh no, not at all....

RENARDO

Come on, you don't have to pretend with me! He's nice and all....but he is what he is. A s-e-l-e.

HENRY

S-e-l-e? That spells seal. He called me a seal!

(And he bellows mightily)

LILI

Please don't be upset, Henry. We didn't mean it....

RENARDO

Oh yes I did! He's a seal all right and a funny-looking one at that. You know, a lot of hotels won't even give him a room. Make him sleep in the pool....

MARGUERITE

Renardo!

RENARDO

I better blow, sugar. But I'll be back. ....Hey, you know, on second thought that ain't no seal.

(Just before he disappears)

It's a pickled herring!

HENRY

(As LILI says 'Please don't cry  
....Please, Henry, he didn't mean  
it....")

A herring! Why must people be so cruel? Are not walruses human? When you prick us, do we not bleed? I can't stand much more of this....After all, I'm only flesh and blubber!

(There is a fresh outburst from  
HORRIBLE HENRY. LILI tries to  
comfort him as CARROT TOP comes  
back)

CARROT TOP

What's that noise? What happened?

LILI

Renardo called him a seal.

CARROT TOP

Uh oh! That was a mistake. We better do something to cheer him up. I know! Let's sing him a cheerful song!

But I don't know any.... LILI

CARROT TOP  
Then make one up! It's easy! Just think of some cheerful words and sing them!

But....I....I.... LILI

Hurry! CARROT TOP

16 "GOLDEN DELICIOUS"

(Desperately)  
Uh....GOLDEN! LILI

CARROT TOP  
That's good! Now another....

DELICIOUS! LILI

CARROT TOP  
It's working! It's working! One more....

ANGEL! LILI

CARROT TOP  
Oh, that's beautiful! Now let's try the whole thing.

GOLDEN....

GOLDEN! LILI

CARROT TOP  
DELICIOUS!

DELICIOUS.... LILI

CARROT TOP  
ANGEL!

LILI  
ANGEL....

HORRIBLE HENRY  
FISH!

HORRIBLE HENRY (Cont'd)

....To a walrus that's the most cheerful word there is.

CARROT TOP

Then I suppose we'll have to use it.

HORRIBLE HENRY

Do some more!

CARROT TOP

All right....

(Singing)

PEACHES ON SHORTCAKE!

LILI

POPCORN!

CARROT TOP

JELLY!

HENRY

(Popping up)

CLAMS!

LILI

CONFETTI!

CARROT TOP

FERRYBOATS!

HENRY

TUNA FISH!

CARROT TOP

LOVE....

HORRIBLE HENRY

Love?

(The music holds)

LILI

....I know a song about love.

HORRIBLE HENRY

Then sing it to us, Lili. I might start crying again at any minute.

(As LILI sings we recognize the  
CARNIVAL THEME that we first  
heard at the start of the show)



LILI

LOVE MAKES THE WORLD GO ROUND  
LOVE MAKES THE WORLD GO ROUND  
SOMEBODY SOON WILL LOVE YOU  
IF NO ONE LOVES YOU NOW  
HIGH IN SOME SILENT SKY  
LOVE SINGS A SILVER SONG  
MAKING THE EARTH WHIRL SOFTLY  
LOVE MAKES THE WORLD GO ROUND....

(JACQUOT has entered and gone  
behind Booth)

HORRIBLE HENRY

(As Music continues)

Oh Lili, that was just beautiful! Can I tell you a secret?  
If I could have anything in the world I wanted, you know  
what I'd ask for? To hear you tell me about love again!

CARROT TOP

What about you, Lili? If you could have anything you  
wanted...anything in the whole world...what would you  
ask for?

MARGUERITE

(Coming up)

I know what she wants! To be with that magician! That's  
all she thinks about. Look, she's even wearing his flower.

CARROT TOP

Let Lili speak!

(To LILI)

Lili-dear....if you could have anything....Anything....

LILI

(Confused, almost frightened)

I...I really don't know.

CARROT TOP

(Softly, tenderly, gradually  
becoming PAUL's own voice as Music  
stops)

I think I know, Lili. I think you'd like someday to have  
the feeling that you're loved....That somebody in this  
world cares what happens to you....

HORRIBLE HENRY

(Softly)

I care, Lili....

(And he snuggles against her)

RENARDO

(Coming up)

I care....

(And he snuggles)

MARGUERITE

I care....

(And she snuggles)

CARROT TOP

(Tenderly, in PAUL's own voice)

And I care too, Lili. Very, very much.

HORRIBLE HENRY

Oh, it's too beautiful! I think I'll die of happiness!

(And he collapses into loud sobs.

CARROT TOP is frantic)

CARROT TOP

....Now stop that! Be quiet!

(Desperate)

Lili!17THEME REPRISE - TAG

(And she sings)

LILI

(Joined part way through by other

PUPPETS)

LOVE MAKES THE WORLD GO ROUND

LOVE MAKES THE WORLD GO ROUND.

SOMEBODY SOON WILL LOVE YOU

IF NO-ONE LOVES YOU NOW.

HIGH IN SOME....

(Through above MARCO has come on

from left. LILI stops as she

sees him)

....Mr. Marco.

(As if hypnotized, LILI starts

toward him)

Mr. Marco, I'm so sorry....

CARROT TOP

(Harshly, in PAUL's voice)

Jacquot, get her out of here! Find her a place to sleep!

She's working with us....

JACQUOT

(Coming out from behind the booth)

Yes, Paul! Yes....

CARROT TOP

Get her out of here, Jacquot!

(And JACQUOT puts his arm around LILI and leads her off picking up her suitcase as they go. LILI still glances back at MARCO as he crosses to Puppet Booth)

MARCO

Poor old Carrot Top....

(He shrugs with mock helplessness)

....She loves me.

(And he strolls off as CARROT TOP's head goes down. He seems to be shrinking into himself as he disappears from view. A moment, then PAUL comes out from behind Puppet Booth. He is taking the puppet off his arm. He slowly goes off up center)

18

FINALE ACT ONE

END OF ACT ONE



ACT TWO

Scene 1

A ROUSTABOUT ambles on D.R., picks up cloth that had covered Puppet Booth, throws it off, D.L., and as he begins pulling a rope, panels go out and set begins to change from Carnival area full stage to a section of the Sideshow area in two. JACQUOT, with concertina, enters and sits at the wall and begins to play the Carnival Theme. HOUSE LIGHTS go down. OTHER ROUSTABOUTS walk on, striking the Puppet Hamper and Stool, closing the Screens, moving the Puppet Booth, putting new puppets in the Booth, clearing the area in preparation for the show. The pace of work quickens, till....

19

OPENING ACT TWO - PART ONE

....A TWO-PIECE BAND starts down the aisle. As the music swings into "Vienna," the ROUSTABOUTS finish their work. The BAND comes up the ramp and plays D.R. beside the Puppet Booth, while JACQUOT calls LILI from L. and in pantomime, goes over the routine for the show, indicating the fan is her cue. PAUL enters above them, indicates LILI must remove Marco's flower, which she is wearing, then goes into the booth. JACQUOT runs inside the Booth as final fanfare is played, lights focus on the Booth as MARGUERITE pops up. LILI stands stiffly alongside the booth.

MARGUERITE

(Dressed in Spanish-ine costume)  
IN MY RUBY MANTILLA  
AND MY BLACK CASTANETS

MARGUERITE (Cont'd)

I YUM TIKI TIKI TUM TUM  
I YUM TIKI TIKI TUM!

RENARDO

WHEN I PEEK I CAN SEE YA!  
THROUGH MY BLANK RING-EL-ETS  
YUM YUM TIKI TIKI TUM TUM  
YUM YUM TIKI TIKI TUM!

MARGUERITE

I KEEP MILLIONS OF SPANIARDS ON FIRE  
THEY ADMIRE

RENARDO

HER YUM TIKI TIKI TUM TUM!  
(RENARDO has fan)

HORRIBLE HENRY

(Up L.)

I AVOID TARANTELLAS,  
AND I SPURN MINUETS,

(MARGUERITE slaps him. He goes  
down)

MARGUERITE & RENARDO

CAUSE THEY DON'T TIKI TIKI TUM TUM  
THEY DON'T TIKI TIKI TUM  
THEY DON'T TIKI TIKI TUM TUM TUM!  
TUM TUM....

(Music continues vamping. RENARDO  
gives fan to MARGUERITE and she  
tries to hand it to LILI. CARROT  
TOP pops up L; looks around, does  
a 'take' at LILI, grabs fan from  
MARGUERITE and whispering, "Lili!  
Lili!" hands it to her)

LILI

(Taking fan)

....I KEEP MILLIONS OF SPANIARDS ON FIRE.

CARROT TOP

(Happily)

THEY ADMIRE!

ALL

HER YUM TICKY TICKY TUM TUM!

MARGUERITE

(As CARROT TOP disappears)

....No, no, no! If you'll forgive me, Lili, you're not  
using the fan to its full potential. Just hand it here,

MARGUERITE (Cont'd)

dear, and let an old fan handler show you how it's done.  
Now observe how I vamp a kiss out of that poor foolish fox.  
First I peep over the top and let out a gay laugh. Ha ha ha  
ha....

(RENARDO stiffens)

Now I wave it a bit to incite the poor creature to further  
madness....

(She raps him on the nose saying,  
"Tickle, tickle, tickle." RENARDO  
sneezes)

....Now I lower the fan and receive the kiss of a lifetime!

(And RENARDO begins to quiver,  
then tremble, then leans back and  
bops her. She faints on stage)

RENARDO

Lili, sing her lines while I try to bring her round!

LILI

IN MY RUBY MANTILLA  
AND MY BLACK CASTANETS  
I YUM TICKY TICKY TUM TUM  
I YUM TICKY TICKY TUM TUM

MARGUERITE

(As RENARDO fans her)  
Oh, what a kiss! They don't  
kiss like that anymore! I f  
like I've been stepped on by  
horse....

LILI, MARGUERITE & RENARDO

I AVOID TARANTELLAS AND I SPURN MINUETS,  
CAUSE THEY DON'T TICKY TICKY TUM TUM,  
THEY DON'T TICKY TICKY TUM!  
THEY DON'T TICKY TICKY TUM TUM TUM....

LILI

....Ah ha ha ha ha ha!

MARGUERITE

(Pulling herself together)  
Ah ha ha ha ha ha ha!

LILI

Ah ha ha ha ha ha ha!

MARGUERITE

Ah ha ha ha ha ha ha!

LILI

Ha....ha!

MARGUERITE

Ungrateful girl!  
(A big effort)  
....Ha....HAEAAH!



(And RENARDO bites her throat.  
Three note button. LILI looks down  
after her.

And we segue to SCHLEGEL and GROBERT  
on the other side of stage)

20      OPENING ACT TWO - PART TWO

SCHLEGEL

(As he counts. Music continues)  
....Eighteen, nineteen, twenty, twenty-one....There must  
be over twenty-five people there! Grobert, take a note!  
I want the puppet booth painted up a bit for tomorrow  
night's show and moved to the center of the Midway.

(As he starts off)  
....We can push the souvenir wagon to one side.

GROBERT

But Mr. Schlegel....

SCHLEGEL

I am not in this business for my health, darling! Starting  
tomorrow they go to the center of the midway!

(LILI enters D. L. 4 BAR INTRO.  
And lights flash up on PUPPET BOOTH  
#2. It is a bit larger than the  
first and freshly painted. PUPPETS  
are wearing top hats and tiaras.  
LILI still has on same dress. She  
is more relaxed now....still not  
totally confident...but on her way)

LILI, CARROT TOP & HENRY

(Between HORRIBLE HENRY (L) and  
CARROT TOP (R) )

THE RICH PUT CREAM ON THEIR BERRIES  
THE RICH DRIVE SHINY BLACK CARS.  
THE RICH GO HERE, THE RICH GO THERE.

CARROT TOP

IT'S CLOSE TO THE TRUTH.

HORRIBLE HENRY

BUT FAR FROM FAIR

ALL THREE

THE RICH STAY COZY ALL WINTER  
STAY COOL THE MONTH OF JULY  
BUT FOR ALL OF THE WORLD  
WE WOULDN'T SWITCH....  
WE'RE GLAD WE'RE RICH!

CARROT TOP

(As music continues)

....Lili, I didn't know you could sing like that! You just hit a high C!

LILI

Oh I'm sorry, Carrot Top. I won't do it again.

MARGUERITE

(Up C.)

He meant that as a compliment, dear. Very few girls can hit a C. I, of course, have been known to reach high M above L! I'll never forget when I was playing Carmen in Aida....

(HORRIBLE HENRY smacks her. She goes down. FANFARE)

CARROT TOP, LILI & HENRY

(Giving signal to OTHERS)

THE RICH PUT CREAM ON THEIR BERRIES  
THE RICH DRIVE SHINY BLACK CARS  
THE RICH GO HERE, THE RICH GO THERE  
IT'S CLOSE TO THE TRUTH

MARGUERITE

(Up again)

....I was also famous for my "Barbara of Seville."

LILI, HORRIBLE HENRY, CARROT TOP

(As she's knocked down once more)

THE RICH STAY COZY ALL WINTER  
STAY COOL THE MONTH OF JULY  
BUT FOR ALL OF THE WORLD  
WE WOULDN'T SWITCH

MARGUERITE

(Up again)

Of course, my best role was the Madame in Butterfly.

THE OTHERS

WE'RE GLAD WE'RE RICH!

(And we segue to ROSALIE and MARCO in costume on the S.R. side of the stage)

21

OPENING ACT TWO - PART THREE

ROSALIE

....I don't see what everyone's making such a fuss about! All she does is talk to the puppets!

MARCO

Take a look at the audience, dear. They can't take their eyes off Lili.

ROSALIE

Lili, Lili, Lili! If she's so brilliant, why don't you do an act with her! Then maybe the Doctor and I can catch it sometime. After we're married!

(Starting Off R.)

....Come on, we're on.

MARCO

(As ROSALIE exits)

That's not such a bad idea.

(A big sweep of his hand)

....Marco the Magnificent!

(Much smaller sweep, as HE exits)

And Lili.

(And lights flash up on PUPPET BOOTH #3. It is more elaborate than the others. Lots of color and glitter. On top is a sign which says LILI AND HER FRIENDS! LILI is completely a part of the show now as she sings with HORRIBLE HENRY, MARGUERITE, and CARROT TOP. We notice she is again wearing Marco's flower)

LILI

LOVE MAKES THE WORLD GO  
LOVE MAKES THE WORLD GO ROUND  
SOMEBODY SOON WILL LOVE YOU  
IF NO ONE LOVES YOU NOW.  
HIGH IN SOME SILENT SKY  
LOVE SINGS A SILVER SONG  
MAKING THE EARTH WHIRL SOFTLY  
LOVE MAKES THE WORLD GO ROUND.

PUPPETS

WORLD GO ROUND  
LOVE MAKES THE WORLD GO ROUND  
LOVE YOU  
IF NO ONE LOVES YOU NOW  
SILENT SKY  
LOVE SINGS A SILVER SONG  
SOFTLY

CARROT TOP

(Suddenly looking down)

....Renardo, get away from that cash register! That's our savings!

RENARDO

(Coming up with bills in his mouth)

I was just keeping it warm. Nobody likes cold money....

(Music stops)

CARROT TOP

But that's all the money we made yesterday! Oh, it's no use....I'll just have to take it downtown immediately and invest it in something safe!

HORRIBLE HENRY

Something we'll always have a use for. Like a thousand tins of sardines!



MARGUERITE

How about a brand new hunting outfit! Then we can all ride to the hounds! Yoiks! Tally-Ho!

(RENARDO rises slowly til he and MARGUERITE are nose-to-nose)

RENARDO

(Quietly)

Never ever say Tally-Ho to a Fox.

MARGUERITE

Well, if you're going to be that sensitive I don't need a hunting outfit! I can get a nice new coat. I saw the most divine silver fox jacket....

(RENARDO grabs her, she shrieks as they go down)

CARROT TOP

No, no! This is the first money we've earned and we're not going to do anything foolish with it!

LILI

Why not?

CARROT TOP

What did you say, Lili?

LILI

I said why not do something foolish with it?

CARROT TOP

Lili, what's got into you!

LILI

I feel fine, Carrot Top! It's just that this is the first money we've made and I think we ought to....

MARGUERITE

Don't say it! My heart couldn't stand it! I'm not a well woman!

LILI

I think we ought to....throw it away!

22 / OPENING ACT TWO - PART FOUR (BEAUTIFUL CANDY)

PUPPETS

(Variously, as they disappear)

....Did you hear what she said? I'm frightened! Somebody take me to my chaise-lounge! I knew I shouldn't have let her touch my toosk....

LILI

BREAK AWAY, KICK YOUR HEELS UP, AND SPEND A DAY  
BUYING A FEATHER, A FIG OR A BEAD  
BUY YOURSELF SOMETHING YOU REALLY DON'T NEED  
SOMETHING SWEET LIKE....  
BEAUTIFUL CANDY!  
TOO PRETTY TO EAT!

CARROT TOP

(Up)

TOO TOO PRETTY TO  
TOO TOO PRETTY TO

(Down)

LILI

(Continued)

TREAT YOURSELF, TO SOME DREAMS FROM THE UPPER SHELF

HORRIBLE HENRY

DOODLE-OO-DOO-DOO

LILI

(Continued)

BUY SOMETHING SOMEONE TOOK YEARS TO PRODUCE  
(MARGUERITE up faints, RENARDO  
drags her down)  
SOMETHING YOU'RE SURE IS OF NO EARTHLY USE  
TRY A TREAT LIKE

HORRIBLE HENRY & LILI

BEAUTIFUL CANDY!  
TOO PRETTY TO EAT.

HORRIBLE HENRY & RENARDO

TOO TOO PRETTY TO  
TOO TOO PRETTY TO

LILI

STOP LIVING FOR REASON,

LILI, CARROT TOP & RENARDO

TIME TO START LIVING FOR RHYME  
I'M ON A SPREE AND I'M  
GONNA MAKE SURE IT'S A PERFECTLY GOOD WASTE OF TIME!

LILI

THE SUN TODAY, WILL BE SCRAMBLED FOR MY SOUFFLE  
(MARGUERITE does obligato swing-  
ing on curtain)  
I DON'T KNOW WHETHER TO FLOAT OR TO FLY  
FIRST I'LL FIND SOMETHING I DON'T NEED TO BUY  
SOMETHING SWEET LIKE....

HORRIBLE HENRY

A HAT WITH A BELL!

RENARDO

A BLUE PARAKEET!

CARROT TOP

WHISTLES TO BLOW AS I DANCE DOWN THE STREET!

LILI &amp; PUPPETS

BEAUTIFUL CANDY....

TOO PRETTY TO....

CANDY MAN

CANDY....

LILI &amp; PUPPETS

(Continued)

EAT!

(For the following lyrics, "Candy" will be sung by cotton candy VENDOR; "Balloons" by the little girl, GRETA; the bird calls by GIRL DANCER who holds pole with different-colored birds and has whistle in her mouth; the bell by MALE SINGER who carries long pole with bell attachment to it; the lollipops by the DWARF)

CANDY

CANDY    BALLOONS

CANDY    BALLOONS    BIRD CALL

CANDY    BALLOONS    BIRD CALL    BELL

CANDY    WHISTLE    BALLOONS    BIRD CALL    BELL

CANDY    WHISTLE    BALLOONS    BIRD CALL    BELL    LOLLIPOPS

CHORUS

TREAT YOURSELF

TO SOME DREAMS FROM THE UPPER SHELF

BUY SOMETHING SOMEONE TOOK YEARS TO PRODUCE

SOMETHING YOU'RE SURE IS OF NO EARTHLY USE

TRY A TREAT LIKE

BEAUTIFUL CANDY....TOO PRETTY TO EAT.

CANDY    WHISTLE    BALLOONS    BIRD CALL    BELL    LOLLIPOPS



LILI & GIRLS  
 STOP LIVING FOR REASON  
 TIME TO START LIVING FOR RHYME (BELL)

I'M ON A SPREE AND I'M (WHISTLE)

GONNA MAKE SURE

IT'S A PERFECTLY GOOD WASTE OF TIME  
 (Bell - into whistle)

LILI, PUPPETS & CHORUS  
 THE SUN TODAY

(BALLOONS)

WILL BE SCRAMBLED FOR MY SCUFFLE

(CANDY - LOLLIPOPS)

I DON'T KNOW WHETHER TO FLOAT OR TO FLY  
 FIRST I'LL FIND SOMETHING I DON'T NEED TO BUY  
 SOMETHING SWEET LIKE

|                   |                |           |
|-------------------|----------------|-----------|
|                   | HORRIBLE HENRY | CHORUS    |
| A HAT WITH A BELL |                | DING DONG |

RENARDO  
 A BLUE PARAKEET!

CARROT TOP  
 WHISTLES TO BLOW AS I DANCE DOWN THE STREET

ALL  
 BEAUTIFUL, BEAUTIFUL, BEAUTIFUL, BEAUTIFUL  
 CANDY

TOO PRETTY TO EAT!

23 CANDY TAG

SCHLEGEL  
 (Coming on at end of song)  
 No, no, no! I'm sorry my darlings, but it just won't do!  
 (Then with a smile as JACQUOT  
 comes nervously out)  
 By that I mean it won't do out here on the Midway! Starting  
 tomorrow night....you work the main tent!

JACQUOT  
 (Weakly)  
 The main tent?

SCHLEGEL

Starting tomorrow night.

(He pats LILI on cheek as he exits)

....Very good, darling. I want you to know I'm putting you on salary immediately....

(Starting away)

....as of next year.

JACQUOT

Paul! Paul, did you hear that?

(As Puppet Booth turns around and we find PAUL putting away the last of the PUPPETS)

We're going to play the main tent! We're on our way, Paul! It's going to be a big circus again! Watch out Paris.... Here we come!

(And with a whoop of joy, JACQUOT grabs LILI and sings....)

JACQUOT

(As PAUL smiles at him X R.)

IN MY RUBY MANTILLA

AND MY BLACK CASTANETS!

I YUM TIKI TIKI TUM TUM

I YUM TIKI TIKI TUM!

(Beckons to LILI)

LILI

WHEN I PEEK I CAN SEE YA!

THROUGH MY BLACK RING-EL-ETS!

LILI & JACQUOT

YUM YUM TIKI TIKI TUM TUM

YUM YUM TIKI TIKI TUM!

("Magic, Magic" music overlaps)

24

MAGIC UNDERSCORE

LILI

(As from offstage we hear music of MAGIC MAGIC)

I SET MILLIONS OF SPANIARDS ON FIRE  
THEY ADMIRE MY....

Oh my goodness!

JACQUOT

What's wrong?

LILI

The time! I got so excited I almost forgot! It's nearly nine! Mr. Marco is doing his act....

(As PAUL's smile fades. She turns to PAUL)

....I watch him every night. He even found me a place to stand right near the entrance so I can....

PAUL

So you can make an even bigger fool of yourself than you already have!

(He turns his back. Throws hats, bird, cotton candy, etc., slamming each into basket)

LILI

Mr. Paul....what's wrong....

(Underscore music stops)

JACQUOT

(Hastily)

Nothing's wrong, Lili! Paul's just excited about the show tomorrow....

(As he leads her below him to his R.)

....Now you just run along and we'll see you in the morning at nine for rehearsal.

(She starts out)

And Lili....

(She stops)

You did very well tonight.

(LILI glances at PAUL)

We were both proud of you. Good night, Lili....

LILI

Goodnight, Mr. Jacquot. Goodnight, Mr....

(PAUL slams HORRIBLE HENRY into basket)

....Goodnight.

(She exits off R.)

JACQUOT

(When she is gone)

You didn't have to do that, Paul.

PAUL

She was told not to wear that flower.

JACQUOT

And what difference does it make if she did?



PAUL

It means she doesn't give a damn, Jacquot! About the act, the puppets, or any of us!

JACQUOT

She does, Paul! The puppets are everything to her. She believes in them. She depends on them.

PAUL

You're forgetting Marco! And how she runs to him every night.

JACQUOT

She doesn't run to Marco....she runs away from you!

PAUL

(Going back into Booth)

Then let her go! It's not my job to take care of every stray cat that wanders into this carnival!

JACQUOT

Paul, what's wrong with you? Why do you shout? What's Lili done to us....except make this act a success?

PAUL

(Turning on him)

And what would you know about success? A few dirty francs and a little applause and you think that's all that's to it! Poor Jacquot....You ought to stay here forever. A sideshow is where you belong!

(JACQUOT, very hurt, turns and goes out L. PAUL starts after him)

....Jacquot!

25

"HER FACE"

(PAUL stops. Music up as he throws last puppet into basket then looks offstage to where LILI has exited)

THAT'S WHAT I NEEDED!

JUST WHAT I NEEDED!

SOMETHING HANGING AROUND MY NECK

A HELPLESS THING, DEPENDING ON ME

DEPENDING ON ME TO BEAR ITS BURDEN

CLOTHE AND FEED IT

PRACTICALLY CARRY IT!

A GROWN-UP GIRL WITH THE MIND OF A CHILD  
DEPENDING ON ME!

MEASURING ME!

STARING AT ME!

MEASURING ME!

PAUL (Cont'd)

(Angrily)

EV'RYWHERE I LOOK I CAN SEE HER FACE!  
I CAN SEE HER FACE, SEE IT EV'RYWHERE!  
AND WHEN I CLOSE MY EYES IT STAYS  
AND LIKE A LEAF WHIRLS ON A WIND  
AROUND MY MIND IT PLAYS!  
TO BE TORN AND TORMENTED BY ONE FACE  
TILL THE BURNING PAIN  
DRIVES YOU SO INSANE  
YOU WISH THAT YOU COULD SMASH THAT FACE....

(Music continues as PAUL slowly begins to realize what is happening to him. He has begun to fall in love with LILL. He softly sings the same lyric as he begins to understand his new feeling. Through following ROUSTABOUTS silently bring on sleep wagons as scene changes from Midway to the area back of the tent)

THAT'S WHAT I NEEDED  
JUST WHAT I NEEDED  
SOMETHING HANGING AROUND MY NECK  
A HELPLESS THING, DEPENDING ON ME  
DEPENDING ON ME TO BEAR ITS BURDEN  
CLOTHE AND FEED IT, PRACTICALLY CARRY IT....  
A GROWN-UP GIRL WITH THE MIND OF A CHILD  
DEPENDING ON ME  
MEASURING ME  
STARING AT ME  
MEASURING ME....

EV'RYWHERE I LOOK I CAN SEE HER FACE  
I CAN SEE HER FACE  
SEE IT EV'RYWHERE  
AND WHEN I CLOSE MY EYES IT STAYS  
AND LIKE A LEAF WHIRLS ON A WIND  
AROUND MY MIND IT PLAYS.  
IF IN MY TWO HANDS, I COULD HOLD HER FACE  
WHILE MY FINGERTIPS KISS HER EYES AND LIPS  
AND MAKE THEM LOVE AND LIGHT AND SHINE....  
BUT THAT WOULD TAKE TWO OTHER HANDS  
NOT MINE.  
THAT WOULD TAKE TWO OTHER HANDS  
NOT MINE.

(As music continues JACQUOT comes slowly on)

JACQUOT

....Paul, it's late. And cold. You'd better come inside.

PAUL

Jacquot....

JACQUOT

No more, Paul. I don't want to argue anymore....

PAUL

Jacquot, when we go to the main tent I want to make some changes....Marguerite's wig....it needs to be replaced. And Renardo's nose....

JACQUOT

Paul....

PAUL

And I want to write a new song. Something for Lili to sing by herself! We can rehearse it tomorrow....

JACQUOT

Why wait? It's only three in the morning. I'll get Lili and we can start right now!

PAUL

Let her sleep, Jacquot. There's plenty of time tomorrow.  
(He turns up his collar)  
....Come on, old friend. You'd better get to bed.

JACQUOT

In a minute, Paul....

(PAUL starts off)

....Paul.

(He stops)

That's very good news.

(And PAUL exits. JACQUOT is

alone. Happily he says to himself)

....It's started! Renardo's getting a new nose. And Marguerite a wig! And Lili a new song! Nothing can stop us now! Next week we play....

26 "CIRQUE DE PARIS BALLET"

Dijon....Then Toulon will hear of us....Then Lyons...And Marseilles....And then....

(He can hardly say it)

....Paris!

THE GRAND IMPERIAL CIRQUE DE PARIS!

CIRQUE DE PARIS!

CIRQUE DE PARIS!

A TROUPE ESTABLISHED BY ROYAL DECREE

THE JEW'L OF THE CONTINENT'S

TRAVELLING CIRCUSES



JACQUOT (Cont'd)  
INTERNATIONAL STARS OF RENOWN  
THE FINEST ARTISTES  
SEVENTY BEASTS!  
A MILLION THRILLS IN A WILD POTPOURRI  
IMPERIAL CIRQUE DE PARIS!

(Goes to wagon, knocks on door)  
....Wake up everybody! We're going to play Paris! It's  
going to be the Cirque de Paris again!

ROUSTABOUT  
(Looking out window)  
CIRQUE DE PARIS?

JACQUOT  
(As OTHERS are awakened)  
CIRQUE DE PARIS!

....All we need is one good act and Paris will demand to  
see us!

THE JEW'L OF THE CONTINENT'S  
TRAVELLING CIRCUSES!  
INTERNATIONAL STARS OF RENOWN  
THE FINEST ARTISTES  
TWO HUNDRED BEASTS!  
A MILLION THRILLS IN A WILD POTPOURRI  
IMPERIAL CIRQUE DE PARIS!

(And the CARNIVAL PEOPLE join in  
a dance as they celebrate the news.  
At end of Dance they collapse on-  
stage as SCHLEGEL comes out)

SCHLEGEL  
What is going on here!

## 27 PARIS PLAYOFF

(And they rise, tiptoe off, JACQUOT  
last with a little kick of his foot  
as he goes. Direct segue to next  
scene.)

ACT TWO

Scene 2

Direct segue from last scene as we find ourselves in the Trailer Camp Of Carnival early next morning. The sound of a trumpet comes softly from forestage where ANGELO (the Dwarf) is quietly playing. As he plays a MAN IN OVERCOAT starts on from left. He carries a large carpet-bag. He looks around a bit then starts toward ANGELO.

MAN IN OVERCOAT

Excuse me, but I'm looking for The Incomparable Rosalie.

ANGELO

Hey Marco! Wake up, you got a visitor!

MAN IN OVERCOAT

(As ANGELO exits)

No, no, I want to see Rosalie! I don't know any Marco! The Incomparable Rosalie....

MARCO

(Coming out of Trailer)

What's all this shouting about!

MAN IN OVERCOAT

I want to see Rosalie! I'm her fiance! Dr. Wilhelm Glass.

MARCO

The Dr. Glass...Of Zurich, Switzerland?

MAN IN OVERCOAT

You know me! I always think because my patients are horses and dogs no one ever hears of me. I can't tell you how exciting that is!

MARCO

A vet. You're a veterinarian!

DR. GLASS

Shhhh! Rosalie doesn't know yet! That's why I brought Elsa. One of my patients. Had a tough time with her. Did you ever try to put a chicken in traction?

MARCO

(Taking carpet-bag, looking inside  
turning away)

Not recently.

DR. GLASS

Wonderful during the operation though. Not many patients  
have enough confidence in their doctor to lay an egg under  
ether!

MARCO

Rosalie, wake up!

DR. GLASS

(Opening his jacket)

Hans here has La Grippe. He may not look it now but last  
night he was a mighty sick bunny!

MARCO

(Pounding on door)

Rosalie, where are you!

ROSALIE

(Sticking a sleepy head out 't' window)

Marco, what do you mean by calling me this hour of the  
morning!

MARCO

A happy surprise, Rosalie darling! Say hello to Dr. Wilhelm  
Glass of Zurich Switzerland.

(As ROSALIE shuts window, comes  
out door)

.... And this is one of his patients. Elsa. She lays eggs  
under ether.

DR. GLASS

(Going to her, arms outstretched)

Hello, Rosalie darling!

(He embraces her)

ROSALIE

(In a strained voice)

Wilhelm....I don't mean to complain....but something in  
there is eating lettuce.

DR. GLASS

(Opening his coat)

Hans.

ROSALIE

(Suddenly making up her mind)

Dr. Glass....Wilhelm....Before we go any further with our  
happy plans, there are certain things about me you ought to  
know! To begin with, I'm a bit self-centered! And I am



ROSALIE (Cont'd)

also spoiled, and selfish, and terrible extravagant, and I can't cook or clean....

(Horn honks offstage)

....What's that?

DR. GLASS

That's just Papa. He's waiting for us in the car. No, not the Alfa-Romeo, that's mine. The other one. The Rolls.

(ROSALIE crosses left as if hypnotized. MARCO follows)

ROSALIE

You mean you get all that from sick bunnies?

DR. GLASS

Well I must admit Papa has a few other resources. He's in the hotel business. The Majestic in Paris, the Royale in Rome, the Splendide in Vienna. He owns them.

MARCO

(Suddenly brusque)

Look Rosalie, we can't stand around all day! We've got to rehearse. You messed up the sword box again last night and I'm not going on til....

ROSALIE

Marco....Maybe you'd better start without me.

MARCO

Now wait a minute! You're not walking out on me like that! Not without....

ROSALIE

Wilhelm, why don't you wait for me in the Rolls. I'll change and be right along.

DR. GLASS

All right, Rosalie, but hurry! Papa is anxious to meet you.

ROSALIE

Be there in a minute.

(Looking into bag)

....'Bye, Hans.

DR. GLASS

That's Elsa!

ROSALIE

Oh I never could tell the difference! You see, we girls at the convent, well we never....

ROSALIE (Cont'd)

(And she crosses past MARCO to trailer as DR. GLASS exits, then puts her head out side window)  
....All right, Marco, let's have it!

MARCO

Have what, Rosalie?

ROSALIE

The vows....the threats....the promises to turn over a new leaf if only I'll stay.

MARCO

I'm sorry to disappoint you, dear, but all I wanted to do was wish you goodbye and good luck.

ROSALIE

Come on, Marco....You haven't wished anybody good luck since you put your Mamma on the Titanic!

MARCO

Well as a matter of fact, dear, I've just realized what a lucky break this is for me. You see, I've been thinking of doing a new act. One that would require a different sort of partner. Someone younger...with a bit more taste....

ROSALIE

(Coming out of Trailer in orange dress and pink bag)  
What's wrong with my taste!

MARCO

Someone who could take me to the places I should have been playing years ago!

(He has reached the door of the Girls' Trailer)  
....Lili!

ROSALIE

Marco, you can't! She's working with Paul!

MARCO

She may not be when I'm through talking to her.

ROSALIE

(As MARCO walks her in direction DR. GLASS has exited)  
You won't get away with this, Marco! I'll go to Schlegel.... I'll....

MARCO

You'd better hurry, dear; it's a long way to Zurich!

ROSALIE  
(Really letting him have it)  
Why you dirty, low, miserable....

(DR. GLASS comes back on)

DR. GLASS  
Rosalie?

ROSALIE  
(Sweetly)  
Coming, Hans. I was just saying au revoir to my partner...  
(And she exits as LILI comes on)

LILI  
Mr. Marco....

MARCO  
Lili, it's happened! Rosalie's gone off to get married!  
Do you know what that means, Lili? Her share in the act  
is open! Open for you, Lili!

LILI  
For me?

MARCO  
It'll be Marco the Magnificent!  
(Putting his arms around her)  
....And friend.

LILI  
But I already have a job! With Carrot Top and Renardo and....

MARCO  
You call that a job? Talking to puppets? You were made  
for greater things than that, Lili!. Remember how easily I  
took that cigarette out of your ear? That's because you've  
got sensitivity! Rosalie was ordinary....And she made  
me ordinary...but with you to help me, Lili, I can play the  
places I really belong! London...Paris....Rome....With you  
to help me Lili dear....

LILI  
Lili dear....

MARCO  
(Moving in)  
Lili darling....

PAUL  
(Who has come in at end of this)  
Lili!



MARCO

(Releasing her)

Really Paul, you do pick the oddest times....

PAUL

Get out of here, Marco.

MARCO

Who could resist an invitation so beautifully phrased!

(As he goes)

....Goodbye for now, Lili. We'll continue our discussion later on.

LILI

(When MARCO is gone. As sky begins

to grow darker, through following

PAUL slowly circles her)

I'm sorry, Mr. Paul....I meant to come right over but....

PAUL

I'm ready to rehearse. Start with the song.

LILI

I just stopped to talk to Mr. Marco for a minute and....

PAUL

I don't want to hear about Mr. Marco! Do the song.

LILI

Right here?

PAUL

Here!

LILI

Yes, Mr. Paul.

(She sings very softly. He is

to her right)

IN MY RUBY MANTILLA

AND MY BLACK CASTANETS

I YUM TIKI TIKI TUM TUM,

I....

PAUL

(Below her)

I told you to turn on that line.

LILI

I'm sorry. I forgot.

PAUL

Do it again.

LILI

IN MY RUBY MANTILLA  
AND MY....

(She stops)

....I'm sorry. I keep forgetting.

PAUL

Do it again.

LILI

Maybe if I practise it by myself....

PAUL

I want you to do it now!

LILI

Yes sir....

(She is very nervous)

IN MY RUBY MANTILLA....

PAUL

Turn! Don't walk around.

LILI

I'm trying to, Mr. Paul.

PAUL

I'm sure you could do it well enough if Mr. Marco were here to help you.

LILI

It's not that! It's just that I'm a little....

PAUL

Nervous?

(Crosses to above her)

LILI

....Yes.

PAUL

And why is our Lili nervous? I'll tell you why! Because of something her lover whispered to her?

LILI

He didn't whisper anything! He just said....

PAUL

I don't want to hear what he said! Do the song again!

LILI

I can't!

PAUL

Do I have to do everything for you! Show you everything!  
Hold yourself up then turn like this....

(He starts to turn, forgetting  
his crippled leg. Suddenly he  
twists to a stop. His fury at  
himself is overwhelming)

LILI

Mr. Paul....What's wrong....

PAUL

(Blind rage)  
Nothing's wrong! I just see I'm wasting my time! You  
don't want to learn! You can hardly wait to get away from  
me and back to your Marco! Well, go on....Run after him!  
Chase him, love him, kiss him....That's what you want, isn't  
it?

(Through this, LILI tries to answer  
him. 'I do want to learn....I do....  
Please, Mr. Paul....Please....'  
Finally she can stand no more. She  
crumples. Her hands hide her tear-  
stained face... PAUL is standing  
directly in front of her. Suddenly  
with one quick movement, he reaches  
down and tears her hands away. She  
stands looking up at him with her  
terrified helpless face.

A second passes, then he pulls her  
to him and kisses her. For a second  
THEY BOTH stare in horror at each  
other as THEY realize what's happened.  
Then LILI runs from him as music  
comes up)

28

"I HATE HIM"

LILI

I HATE HIM! I HATE HIM!  
I'VE NEVER HATED ANYONE BUT I HATE HIM!  
HE'S SOME KIND OF MONSTER  
A MONSTER, A DEVIL,  
HE YELLS AT ME, HE SHOUTS AT ME  
THEN FROM NOWHERE COMES A KISS!

HE'S HATEFUL, HE'S HATEFUL!  
IT'S NOT MY FAULT  
IF I JUST CAN'T BE GRATEFUL  
TO A MAN WHO NEVER SAYS A KIND WORD  
NEVER DOES A NICE THING  
NEVER SAYS, "HOW ARE YOU?"



LILI (Cont'd)

ONLY STANDS THERE BEING HATEFUL.  
SO I HATE HIM, YES, I HATE HIM!

JACQUOT'S A NICE MAN  
JACQUOT'S SUCH A NICE MAN  
A MAN WHO TALKS, A MAN WHO SMILES  
AND SAYS A DECENT WORD.  
THIS COULD BE A VERY PLEASANT PLACE AROUND HERE  
WITH JACQUOT AND MARGUERITE  
AND THOUGH RENARDO STEALS  
HE'S VERY SWEET  
AND CARROT TOP, BUT NOT HIM!

(Against which PAUL, on LILI's  
second chorus, knowing fully now  
what he feels, despairingly  
sings....)

LILI

JACQUOT TREATS ME NICE  
WHY CAN'T HE BE NICE LIKE  
JACQUOT?  
HOW CAN I STAY HERE  
WITH A MAN WHO MAKES ME HATE  
HIM?  
NOW A KISS, NOW A KISS, WHY  
A KISS FOR ME?

HOW CAN HE BE SO STRANGE?  
HE WON'T SPEAK FOR DAYS  
WHEN HE SPEAKS HE MAKES ME  
TREMBLE  
ALL OF THIS IS WRONG  
EVERYTHING IS GOING WRONG  
IT'S THE TRUTH, I HATE HIM

WHAT SHALL I DO? WHERE CAN  
I GO?  
HOW CAN I STAY HERE WITH HIM?  
I HATE HIM! I HATE HIM! I  
HATE HIM!

PAUL

EV'RYWHERE I LOOK I CAN SEE  
HER FACE  
I CAN SEE HER FACE, SEE IT  
EV'RYWHERE  
AND WHEN I CLOSE MY EYES IT  
STAYS  
AND LIKE A LEAF WHIRLS ON A  
WIND  
AROUND MY MIND IT PLAYS.

IF IN MY TWO HANDS, I COULD  
HOLD HER FACE  
WHILE MY FINGERTIPS KISS HER  
EYES AND LIPS

AND MAKE THEM LOVE AND LIGHT  
AND SHINE!  
BUT THAT WOULD TAKE TWO  
OTHER HANDS

NOT MINE!

THAT WOULD TAKE TWO OTHER  
HANDS

NOT MINE!

(Lights fade on them both)

ACT TWOScene 3

And immediately up with a blast of  
circus music, a streak of flame, and  
VOICES SING....

29 PARIS REPRISE

## CARNIVAL PEOPLE

(On either side of stage as acts  
perform in center. Dogs, jugglers,  
flame throwers)

THE GRAND IMPERIAL CIRQUE DE PARIS  
CIRQUE DE PARIS  
CIRQUE DE PARIS  
A TROUPE ESTABLISHED BY ROYAL DECREE  
THE JEW'L OF THE CONTINENT'S  
TRAVELLING CIRCUSES  
INTERNATIONAL STARS OF RENOWN  
THE FINEST ARTISTES, SEVENTY BEASTS  
A MILLION THRILLS IN A WILD POTPOURRI  
IMPERIAL CIRQUE DE PARIS!

## MEN

THE GRAND IMPERIAL  
CIRQUE DE PARIS  
CIRQUE DE PARIS  
CIRQUE DE PARIS  
A TROUPE ESTABLISHED  
BY ROYAL DECREE  
THE JEW'L OF THE CONTINENT'S  
TRAVELING CIRCUSES

INTERNATIONAL  
STARS OF RENOWN  
THE FINEST ARTISTES  
SEVENTY BEASTS  
A MILLION THRILLS  
IN A WILD POTPOURRI  
IMPERIAL CIRQUE  
DE PARIS

## WOMEN

DIRECT FROM VIENNA  
FOR SEVEN DAYS ONLY  
AT POPULAR PRICES  
THESE WONDERS OF WONDERS  
WHOSE DAZZLE AND DARING  
AND FABULOUS FEATS  
HAVE ASTOUNDED THE CAP-  
-ITOLS OF EUROPE

WE'LL QUICKEN YOUR PULSE  
WITH A THOUSAND DELIGHTS  
A FANTASIA OF MYSTIC  
ARABIAN NIGHTS  
BOTH YOUR EYES WILL GO ROUND  
AT THE SIGHTS THAT ASTOUND-  
-ED AND DAZZLED THE CAP-  
ITOLS OF EUROPE

## MEN (Cont'd)

THE GRAND IMPERIAL  
CIRQUE DE PARIS  
CIRQUE DE PARIS  
CIRQUE DE PARIS  
A TROUPE ESTABLISHED  
BY ROYAL DECREE  
THE JEW'L OF THE CONTINENT'S  
TRAVELLING CIRCUSES  
INTERNATIONAL  
STARS OF RENOWN  
THE FINEST ARTISTES  
SEVENTY BEASTS  
A MILLION THRILLS  
IN A WILD POTPOURRI  
IMPERIAL CIRQUE  
DE PARIS

## WOMEN (Cont'd)

DIRECT FROM VIENNA  
FOR SEVEN DAYS ONLY  
AT POPULAR PRICES  
THESE WONDERS OF WONDERS  
WHOSE DAZZLE AND DARING  
AND FABULOUS FEATS  
HAVE ASTOUNDED THE CAP-  
-ITOLS OF EUROPE  
WE'LL QUICKEN YOUR PULSE  
WITH A THOUSAND DELIGHTS  
A FANTASIA OF MYSTIC  
ARABIAN NIGHTS  
BOTH YOUR EYES WILL GO ROUN  
AT THE SIGHTS THAT ASTOUNDE  
AND DAZZLED THE CAP-  
-ITOLS OF EUROPE

## ALL

IMPERIAL CIRQUE DE PARIS  
IMPERIAL CIRQUE DE PARIS  
IMPERIAL CIRQUE DE PARIS  
IMPERIAL CIRQUE DE PARIS.

## GLADYS ZUWICKI

(As acts exit into main tent)

Hey Marco....What's this we hear Rosalie left you?

## MARCO

You got that wrong, dear. She was fired. I'm doing the  
act alone tonight but starting next week I'm breaking in  
a new partner.

## GLADYS ZUWICKI

I'll sell you this one.

## GLORIA ZUWICKI

Gladys!

## GLADYS ZUWICKI

Shut up and hook on! Don't you wanna be a star?

## SCHLEGEL

(As ZUWICKIS exit and he starts  
putting headdress on GIRL)

I don't know if I like this, Marco! The public pays to  
see you and Rosalie!

## MARCO

And they'll pay to see me and anybody else!

## SCHLEGEL

(As he turns GIRL round, pats her,  
sends her into tent)

I don't know....I work....I try....



GIRL

(Note: Headdress covers her arms  
which are folded above her head  
and turn her into an "Armless Beauty".  
As she exits into tent....)

What if I get an itch?

SCHLEGEL

(As he exits)

You march, I'll scratch!

(ROSALIE enters as SCHLEGEL exits.  
She is dressed for the act. She  
looks at MARCO)

ROSALIE

....I'm ready to try the swords, Marco.

MARCO

(Surprised)

Well, well, well! If it isn't the future Frau Glass! Come  
back to show me your engagement ring, Rosalie? Or maybe  
the brace of bunnies Wilhelm is giving you as a wedding  
present.

ROSALIE

(Crossing below him)

The Doctor's gone back to Zurich, Marco. I turned him down....

(She pops the balloon he is  
holding as she crosses to sword  
box)

....You said you wanted to try the sword box.

MARCO

(Stopping her)

Just a minute, Rosalie! You don't come crawling back often.  
I want to enjoy it....

ROSALIE

I'm not quite crawling, Marco. Wilhelm may have been a  
little disillusioned with me, but Papa Glass was delighted  
not to have an actress in the family. He even made me a  
present of his autograph....

(Takes paper out)

MARCO

That ought to light your declining years, Rosalie.

ROSALIE

....On this piece of paper! It's not very formal of course  
but if you read it closely you'll see it's a perfectly  
legal contract for the act to play some of those hotels  
he owns....

(She reads)

The Majestic, the Royal, the Splendide.

MARCO

Let me see that!

ROSALIE

No, no, no, no. Oh no! Little Rosalie's going to hold onto this!

(Putting contract down bosom)

To make sure her partner stays in line.

(Getting into box)

....By the way, there's a bus from town late tonight. If we take it we could be in Rome by tomorrow morning....

(Down in box)

Now why don't you try those swords, dear. And remember what Mamma is holding right next to her heart.

(She closes side door, kisses his hand)

MARCO

(Closes top gently)

So you don't trust me! After all these years....

ROSALIE

You're wasting your time, Marco.

MARCO

But I've always held the contracts! It was like a bond between us. And now I find that this tie too....is broken.

30 "ALWAYS, ALWAYS YOU"

ROSALIE

Oh by the way, dear, you'll have to tell Lili you won't be able to use her. Too bad, lover.

(Looks at him. By now she's sealed in sword box)

MARCO

YOU HURT! YOU HURT!

DOES IT REALLY BRING YOU ECSTASY TO HURT?

I'M NOT INSENSITIVE, YOU KNOW

QUITE THE OPPOSITE.

I'M INSECURE, AND FILLED WITH TREPIDATION!

JUST A CHILD WHO STARVES FOR ADULATION!

YOU KNOW

AND SO, YOU HURT

HOW INHUMAN YOU CAN BE

HERE YOU ARE ACCUSING ME...

(Back to sword holder, takes first sword, holds it up)

AGAIN.

IT WAS ALWAYS, ALWAYS YOU,

(Inserts #1 sword,

ROSALIE does slight take)

ALWAYS, ALWAYS YOU.

MARCO (Cont'd)

(Leans over to see if it is  
through box)  
THOUGH MY EYES MAY WANDER  
(Go back to holder. Takes  
2 swords)  
TO AND FRO AND YONDER  
(2nd in)  
STILL MY HEART'S AFFECTION  
ALWAYS BEATS....

ROSALIE

(As #3 starts in)  
Watch it!

(He goes more slowly)

MARCO

IN ONE DIRECTION.  
(As he goes back to holder, gets  
3 more swords)

EVERY BEAT  
FOR YOU, MY SWEET  
ALL THE LOVE MY BEATING HEART CAN BREW  
(4th in)  
IT SHOCKS ME SO, YOU DIDN'T KNOW  
(Sits on box)  
THAT IT WAS ALWAYS  
(Kicks in #5)  
YOU.

(And sticking #6 down through head  
hole, he pulls out the contract)  
ALWAYS, ALWAYS, ALWAYS  
ALWAYS, ALWAYS YOU.

ROSALIE

(As music continues)  
Marco, that's my contract!

MARCO

It's our contract, dear, and as head of the act, I'm holding  
onto it.

ROSALIE

I should have put it somewhere safer.

MARCO

I would have found it there, too.

ROSALIE

YOU PROMISED ME FOR CONVENTION'S SAKE  
A RING AND A CHOIR AND A WEDDING CAKE



ROSALIE (Cont'd)

I REALIZE NOW MY BIG MISTAKE  
BEFORE I EVEN SAID "I DO" -  
- I DID.

(Drops her head inside box)

IT WAS ALWAYS, ALWAYS YOU  
(Putting sword in)  
ALWAYS, ALWAYS YOU.  
(Looks into box)

S'All right?

ROSALIE

(Popping up)

S'All right!

MARCO

(Crossing to L. of box, sits on ledge)

THOUGH MY EYES MAY WANDER  
TO AND FRO AND YONDER  
STILL MY HEART'S AFFECTION  
ALWAYS BEATS IN ONE DIRECTION

(As he sits and "pedals" the box  
across the stage and he and  
ROSALIE sing)

MARCO

EV-  
-ERY BEAT  
FOR YOU  
  
MY SWEET  
ALL THE LOVE MY  
BEATING HEART CAN  
BREW

IT SHOCKS  
ME SO

YOU DID-

-N'T KNOW

ROSALIE

EV'RY BEAT  
WHEN WE MEET

I REPEAT  
MY HEART IS AT YOUR  
FEET TOUT  
SUITE IF

YOU CAN BE TRUE  
I'LL BE LIVING FOR YOU  
YOU'RE MY MARCO

I'M YOUR ROSE

LIFE IS LIFE IS MAGIC

GOODNESS KNOWS

BOTH

(He begins pulling swords out,  
throwing them onto floor)

THAT IT WAS ALWAYS YOU.  
ALWAYS, ALWAYS, ALWAYS  
ALWAYS, ALWAYS,  
ALWAYS....

(A shriek from ROSALIE as a sword  
through neck goes out)

BOTH

YOU!

ROSALIE

(As he starts off)

....Wait a minute! What about my contract?

MARCO

I'll hold on to our contract, dear. It's for the act,  
remember. Besides you've got enough to do if we want to  
be ready for that bus tonight. I'll go on alone....you  
start packing....and I'll meet you right after the show!

ROSALIE

All right, Marco....but you better be here!

/ 31 / "ALWAYS YOU" - REPRISE

MARCO

Of course I'll be here....

(Kissing her)

....darling.

ROSALIE

(As he goes into tent. ROSALIE is  
alone. Music comes softly up as she  
gets out of box, takes a look out  
after him. She can see his silhouette  
on the tent canvas as she sings)

IT WAS ALWAYS, ALWAYS YOU.

ALWAYS, ALWAYS YOU.

(Look at MARCO)

YOU WOULD CHEAT YOUR MOTHER

IN YOUR HEART A THIEF, DEAR

STILL I WANT NO OTHER

DOCTOR, LAWYER

INDIAN CHIEF, DEAR.

LIFE IS STRANGE

A MAN CAN CHANGE

THE YEARS COULD FIND ME BASKING IN THE SUN

BUT ALL THE SAME

I'LL DRESS FOR RAIN

'CAUSE IT WAS ALWAYS YOU.

(Pushing box, starting off)

ALWAYS, ALWAYS YOU.

(Near end of chorus LILI has come

on looking for MARCO. ROSALIE

sees her. She stops. As music

continues)

ROSALIE (Cont'd)

....If you're looking for Marco, he's on. And you better wait here if you want to see him. We're leaving tonight!

LILI

But he....he told me....

ROSALIE

I know. He told me too. A long time ago.

(Then brusquely)

....I gotta pack.

(Starts out, then stops again)

Look, there's no use feeling bad about it, Lili. You didn't need him anyway....

(Half to herself)

....But for some reason I'll never understand....I do.

(She quickly exits passing JACQUOT who hurries on. LILI runs to him, the beginnings of panic in her voice)

LILI

He's leaving, Mr. Jacquot, Marco's leaving....

JACQUOT

It's just as well, Lili. Now maybe you'll go back where you really belong.

LILI

Go back?

JACQUOT

Home, Lili. To Mira. This was never any place for you.

LILI

But Mr. Jacquot....

JACQUOT

(Almost harshly)

The act is finished, Lili!

(Music stops)

Paul's torn down the puppet booth!

(LILI stares at him)

....Don't try to understand! Just go away! You don't belong here!

LILI

Then where do I belong, Mr. Jacquot? Tell me. Where!

JACQUOT

I don't know, Lili....But not here....



(Applause and playoff music heard from offstage through this as MARCO comes on from main tent. LILI rushes to him. By now she is frantic, frightened)

LILI

Mr. Marco, Rosalie said you were leaving the carnival!

MARCO

I am, but....

LILI

You're going to take me with you, aren't you! You said you would.

SCHLEGEL'S VOICE

(From offstage)

....And now, ladies and gentlemen, we take pleasure in presenting for the first time in our main tent....

MARCO

And I will, Lili!

SCHLEGEL'S VOICE

Lili and her friends!

MARCO

....Nothing's changed for us! We'll still work together! Just give me a few days to get rid of Rosalie....and I'll come back for you!

SCHLEGEL'S VOICE

(Louder)

Lili and her friends!

MARCO

You go on with the carnival to Dijon...I'll meet you there on Monday.

PAUL

(Who has come on through above)

She's not going with you, Marco!

SCHLEGEL

(Coming on from tent)

Paul, where are you!

MARCO

Of course she is, Paul! It's like I told you a long time ago....

(Crossing tauntingly to PAUL)

....She loves me.

(With a smile)

But don't you worry, Paul. I'll tell you all about it.

(PAUL suddenly seizes MARCO and  
throws him with all his strength.  
He falls. LILI runs to him)

SCHLEGEL

(Shouting into tent)

Play the exit music!

MARCO

(Getting to his feet)

You know, Paul....I'm beginning to get the idea you don't  
like me.

(As he starts off)

See you Monday, Lili.

SCHLEGEL'S VOICE

(Offstage)

Thank you ladies and gentlemen....That's the end of our show  
....We'll be back next Spring....

(A rumble of protest drowns him  
out, and through following, VOICES  
begin to shout, boo and jeer.  
Angry handclaps grow louder and  
louder)

PAUL

That's not too long to wait, is it, Lili! Just til Monday.  
Then you can be with your lover every night! Love is  
wonderful, isn't it, Lili....

LILI

(Almost hysterically)

What would you know about it? How could anybody like you  
know about love?

PAUL

Why don't you tell me about it, Lili! I've always wanted  
to hear about love from a cheap little....

LILI

(Starting toward him with uncon-  
trollable fury)

....I hate you! I hate you! You're just like a monster.  
I hate you....

(And PAUL raises his hand and  
strikes her hard across the face)

32

"SHE'S MY LOVE"

(Instantly the noise from behind  
the tent ceases. The silhouettes  
of the CROWD vanish. The music  
stops. LILI holds her breath. In

the silence the canvas of the main tent flutters to the floor revealing the carnival being dismantled exactly as it was put up in Scene 1. LILI turns and runs off. PAUL does not move. ROUSTABOUTS are striking main tent pole. Props are gathered up as CARNIVAL PEOPLE begin to leave)

PAUL

(As CARNIVAL PEOPLE cross)

SHE IS SOFT. SHE IS FAIR  
SHE'S MY LOVE.  
SHE IS SONG. SHE IS PRAYER.  
SHE'S MY LOVE.  
THOUGH I REACH, THOUGH I TRY  
SHE IS BRAVER THAN I  
AND IS FAR LESS OF EARTH THAN SHE IS OF SKY.  
SHE IS MOON, TO MY NIGHT.  
SHE'S MY LOVE.  
SHE IS SIGHT, SOUND, AND LIGHT  
SHE'S MY LOVE  
STILL THE ONE HEART I OWN  
HUNGERS LOST AND ALONE  
FOR MY LOVE'S NEVER KNOWN  
SHE'S MY LOVE!

(JACQUOT comes on as music continues)

JACQUOT

....What did you do to her, Paul? She's leaving.

PAUL

I just tried to keep her from making a fool of herself! She's a child....

JACQUOT

Not any more, Paul. You've made her grow up. You taught her that there's cruelty in the world. She always thought there was only love.

PAUL

(As he starts off)

Leave me alone, Jacquot.

JACQUOT

Yes, Paul. This time I will.

(And JACQUOT sadly exits as PAUL stops on the edge of the stage)

PAUL

STILL THE ONE HEART I OWN  
HUNGERS LOST AND ALONE



PAUL (Cont'd)  
 FOR MY LOVE'S NEVER KNOWN....  
 SHE'S MY LOVE.

(And he exits as ROSALIE, preceded by her voice and dressed for traveling, starts on. MARCO follows her carrying two suitcases)

ROSALIE  
 ....Come on! We can't take all night. We'll miss the bus!  
 (As she crosses stage, MARCO enters carrying suitcase)

I wonder if we have everything. What about my make-up box and my curlers? They were right out on the table but you never see anything even if it's right in front of your eyes.

(Goes down ramp, into audience and up aisle)

Oh well, I suppose I can get another. It's worth it to be out of this place for once and for all....

(As she exits)

....Marco, come on!....Must I spend my life waiting for you! All right, I'll spend my life waiting for you....I'm resigned to the fact that that's the way I'm going to spend my life, waiting for you....

MARCO  
 (He has noticed a FIGURE carrying a suitcase standing in the shadows, in trees below #1 portal. He softly calls)

....Lili?

LILI

(Steps out to him, D.S.)

Yes, Mr. Marco.

MARCO

I'm going now, Lili. But don't worry. As soon as I get rid of Rosalie, I'll be back. You go ahead with the carnival to Dijon....and I'll meet you there on Monday.

(He starts after ROSALIE)

LILI

I won't be there, Mr. Marco. I'm leaving the carnival.

MARCO

(Stopping, coming back onto the ramp just below her)

What do you mean, Lili?

LILI

I....I'm not going with you.

MARCO

Paul! He talked to you! What did he say?

LILI

It doesn't matter. I suppose I knew everything he tried to tell me anyhow. I've been putting things together in my head all day, Marco....And I know now that I've been living in a little girl's dream, not seeing anything except what I wanted to see. Not that dreams are bad to have....it's just that there's a time for them to end. Like there's a time for going to school, a time for losing our parents, a time for falling in love with a beautiful magician, and a time for waking up. And we just have to learn each time to say...."This is over. Now go on to the next thing."

MARCO

(Coming back on stage to LILI.

Softly)

Who taught you that, Lili?

LILI

I guess it's something nobody can teach you, Marco. You just get older....and you know.

(She opens her purse, takes out  
the flower)

....It's a blue carnation. It could never be real. But it was very beautiful.

(She hands it to him. He doesn't  
want to take it. Almost pleadingly)

MARCO

I'll make you another, Lili. A red one....

LILI

(Softly)

Goodbye, Marco.

MARCO

(With a smile)

Goodbye, little mouse....

(Kisses her hand, then turns and looks up the aisle. Then he straightens up, throws back his scarf and begins whistling jauntily by the time he is gone. The stage has now been stripped of everything except one heap of equipment. Among it is the broken Puppet Booth. It stands tipped at a slight angle. LILI picks up her suitcase. The music comes softly up

as she starts slowly across the stage.  
As she does, CARROT TOP appears in  
the tilted, half-broken proscenium)

CARROT TOP

(When she is almost off)

....Lili.

(She stops facing offstage away  
from him)

Wait a minute....Lili....Are you going without even saying  
goodbye? Please, stop just for a second. I have a favor  
to ask....I don't want the others to hear. If you're  
leaving, Lili....Please take me with you! I'll go anywhere  
you want to go. Cause it just wouldn't be the same here  
without you....

(Music stops. LILI is near tears.

She cannot speak)

You're my sweetheart, you see. I always loved you. From  
the first moment I saw you wearing that terrible hat and  
carrying that lopsided suitcase. Please don't leave us,  
Lili. We need you!

HORRIBLE HENRY

(Popping up)

.....Lili! I'm so glad you haven't gone yet! Here....it's  
a present for you.

(He holds a tiny fur coat, she  
starts to turn head)

A sealskin coat.

(She puts down suitcase and purse)

CARROT TOP

Hey, you haven't got any money, where'd you get that?

HORRIBLE HENRY

On the installment plan.

CARROT TOP

(As she starts toward them)

Well, what happens if you don't keep up the payments? He  
won't be able to, Lili. They'll come and take it away  
from you.

HORRIBLE HENRY

No, they won't. I signed a paper. I agreed that if I  
didn't keep up the payments I'd give the man something in  
exchange.

CARROT TOP

What could you give in exchange?



HORRIBLE HENRY

Another sealskin. Me.

(Softly)

....I really am a seal, you know.

LILI

(Deeply moved)

Oh, Henry! You traded your life to get a present for me!

HORRIBLE HENRY

(Snuggling up against her, over  
her shoulder)

I want to go with you too, Lili! Why don't you take us all  
with you?

CARROT TOP

We don't want you to forget us, Lili....

LILI

(Drawing CARROT TOP to her, over  
her other shoulder)

I could never forget you! Any of you! You've become so  
close to me....and I know you love me....You're trembling  
....why are you trembling....

(She suddenly becomes silent.

Motionless. CARROT TOP is against  
one cheek. RENARDO against the  
other. She is holding them to her.  
Slowly she becomes aware of the  
puppets under her hands. She touches  
them, feels the human hands under-  
neath. Then slowly looks up at  
the curtains. Her hands leave the  
puppets, she reaches up to the cur-  
tains, and suddenly pulls them open.  
PAUL is revealed. LILI stares at  
him. Not understanding yet)

....All those things Carrot Top said to me....they were you.  
Why, Mr. Paul? Why? Who are you anyway? Why do you hide  
behind the puppets?

PAUL

Because I am the puppets! I'm Carrot Top, the good friend  
....understanding...perceptive....and I'm Henry, sad,  
clumsy, longing to be loved....I'm Marguerite too, vain,  
jealous, obsessed with self, studying my face in the  
mirror....and I'm Renardo....the thief, the opportunist,  
full of compromise and lies. I'm all these things and  
as many more again! Now must I make a new puppet for  
the small part of me you've managed to see? The monster!  
The enemy! Clumping along with a leg anchored to the  
ground and a heart anchored to....all right....Now you have  
what you want! Me....what I am! What you wanted to see!  
Now get out!

(And he viciously throws CARROT TOP to the floor and turns from LILI. She only looks at the crumpled puppet. Then slowly she crosses to it, gently picks it up, holds it to her face, caressing it with the other hand. Slowly her hands travel to the empty black sleeve of the puppet which once covered Paul's arm. She stands fingering the sleeve, beginning to know at last.

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FINALE ULTIMO

She looks from the puppet to PAUL who now faces her. He says nothing but slowly his hand reaches out to her til with a rush she runs to him. They embrace, then with his arm around her, they start off after the carnival. LILI stops, runs back and gets HENRY, PAUL meanwhile picks up her suitcase, the Carnival Theme swells as together they exit)

THE END

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BOWS

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EXIT MUSIC