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CAST OF CHARACTERS

(in order of appearance.)

Carrie Pipperidge F - Casey Lynch
 Julie Jordan F - Jan Smalldale
 Mrs. Mullin F - non-singing - Ashley Priestess
 Billy Bigelow - M - Dan Pascoe
 Juggler - M - Lou
 1st Policeman - M - Casey
 David Bascombe - M - non-singing Bill McGovern
 Nettie Fowler - F - Greta
 Enoch Snow - M - Tim
 Jigger Craigin - M - Pat Hardone
 Army - F - Alyssa
 2nd Policeman - M - Kevin Hopper
 Captain - M
 1st Heavenly Friend (Brother Joshua) - M/F - non-singing - Casey
 2nd Heavenly Friend M/F - non-singing
 Starkeeper - M/F - non-singing - Ariel Miller
 Louise - F - dancer - Rose Kester
 Carnival Boy - M - dancer - Lou
 Enoch Snow, Jr. - M - non-singing Bill McGovern
 Principal M/F - non-singing - Tara
 Dr. Seldon - M/F non-singing
 Townspeople, Amusement Park Carnies, Youngsters and Seafaring Men

AGNES DE MILLE: THE DANCES OF CAROUSEL

In the last year of her life, legendary choreographer Agnes de Mille revisited her contributions to the original groundbreaking 1945 Broadway production of Rodgers & Hammerstein's CAROUSEL, resulting in an extraordinary video of insight, commentary and recollection. Hosted by the composer's daughter, Mary Rodgers, the video includes the dance sequences from "June is Bustin' Out All Over," "The Hornpipe," and the Act II Ballet, recreated by Ms. de Mille's longtime associate Gemze de Lappe and performed by members of the Nashville Ballet. Commentary from Ms. de Mille and Ms. de Lappe includes analysis, discussion and demonstration, advice and suggestions for the director, and discussion of sets, costumes and lighting. This instructional video is included with the materials provided by the R&H Theatre Library for CAROUSEL and is recommended for viewing by your entire production team, cast and crew.

PRESET - Cue Orchestra

House to Half

House Out + PRESET OUT .3

Main rag out 2C #1 - Fly 3

Cue #1

Line of girls #2

Entrance of Carousel #3

People come to life #4 - Fly #3

LAL - #5

Beatles - #6

Tableau - #7

ticket booth - #8

Carousel - #9

Ashley Snow's Cue #10

After Back + Cue #11 - Fly

form

Stall

Carnival Exits - Cue #12

Start of Act - Cue #13

1 Sc 2

Fly Cue #5 - M

MUSICAL SYNOPSIS

ACT I

Scene 1: An Amusement Park on the New England Coast in May

Prologue (*The Carousel Waltz*) The Company

Scene 2: A Tree-Lined Path along the Shore, a few minutes later

Mister Snow Carrie and Julie
If I Loved You Billy and Julie

Scene 3: Nettie Fowler's Spa on the Oceanfront in June

June Is Bustin' Out All Over Nettie, Carrie and the Chorus
Encore: June Is Bustin' Out All Over Nettie and the Chorus
Reprise: Mister Snow Carrie, Enoch and the Girls
When The Children Are Asleep Enoch and Carrie
Blow High, Blow Low Jigger, Billy and the Men
Soliloquy Billy
Finale Act I Nettie and the Company

ACT II

Scene 1: On an Island Across the Bay, that night

A Real Nice Clambake Nettie, Julie, Carrie, Enoch and the Chorus
Geraniums In The Winder Enoch
Stonecutters Cut It On Stone Jigger and the Chorus
What's The Use Of Wond'rin'? Julie and the Girls

Scene 2: Mainland Waterfront, an hour later

You'll Never Walk Alone Julie and Nettie
The Highest Judge Of All Billy

Scene 3: Up There

Scene 4: Down Here on a Beach, fifteen years later

Ballet Louise, Carnival Boy, Enoch, the Snow Children and the Dancers

Scene 5: Outside Julie's Cottage

Reprise: If I Loved You Billy

Scene 6: Outside a Schoolhouse, the same day

Finale Ultimo The Company

ACT I

Scene 1: An Amusement Park on the New England Coast in May

(The time is late afternoon. Extending from stage right to the center is a merry-go-round labeled "Mullin's Carousel." Below the merry-go-round, right center, is the stand of BILLY BIGELOW, the barker for the carousel. Left center is the ticket-seller's stand where MRS. MULLIN herself presides. Up on the extreme left is a platform backed by an ornate show tent occupied by "The Beauties of Europe." Below this platform, down left, is another stand occupied by the BARKER for the "Beauties." The two barker stands are elevated so that these two characters can be easily seen above the heads of the crowd. MRS. MULLIN is seated on a high stool behind her stand so that she is also visible at all times. Downstage extreme right is a Hoky Poky Ice Cream wagon; a MAN standing upstage from it is selling ice-cream cornucopias.

NOTE: This scene is set to the music of a waltz suite. The only sound comes from the orchestra pit. The pantomimic action is synchronized to the music, but it is in no sense a ballet treatment.)

Music 1: PROLOGUE (*The Carousel Waltz*)

(At rise: FISHERMAN, SAILORS, their WIVES, CHILDREN, GIRLS from the local mill, and other types of a coastal town are seen moving about the park, patronizing the various concessions and in general "seeing the sights." The carousel is in full motion as the curtain rises, the "THREE BEAUTIES OF EUROPE" are dancing on the platform, a JUGGLER is busy juggling downstage left. BILLY is standing downstage of his stand and leaning against the stand just watching the proceedings. The whole stage seems to be alive and everyone is having a good time.

Almost immediately we see the JUGGLER cross to the center of the stage to juggle a hat on one stick and a plate on the another. As he does this the carousel comes to a stop. The RIDERS descend from their animals and leave the platform in all directions to mill around with the CROWD. The "THREE BEAUTIES OF EUROPE" stop dancing. They slip into robes for their rest period. ONE KID on the carousel during all this movement has stubbornly clung to his horse, and neither his MOTHER nor his BIG SISTER can get him off. The SISTER, a tattle-tale type, skips happily across to her FATHER, who is talking to another GENTLEMAN. She pulls at his sleeve and points to her rebellious brother DAVID. MR. BASCOMBE, a formidable fellow with sideburns on his cheeks and a heavy gold watch-chain across his belly, starts out with his DAUGHTER to aid his WIFE against his recalcitrant SON. When he gets there he stands in back of DAVID, JR., with that stern look he reserves for such occasions. That's all there is to it. DAVID knows the jig is up. He gets off the horse, and the FAMILY now walk across the stage with the pomp that befits the richest

clan in the locality. They own the Bascombe Cotton Mills, "a little ways up the river." SEVERAL PEOPLE greet them with respectful awe, and they return a gracious but dignified bow to all.

The JUGGLER, center stage, has by this time stopped juggling and ONE OF THE DANCERS on the platform has come down and is passing a hat among the CROWD for a little collection. As the JUGGLER goes back to his corner down left, we see a GIRL and a SAILOR enter from right. They cross down in front of BILLY, and as they pass him the GIRL turns to look at BILLY. She decides she wants to talk to him, so she crosses to her SAILOR friend and asks him to buy her some ice cream. The SAILOR crosses to the ice-cream wagon to buy the cones, and as he does, the GIRL crosses to BILLY and talks to him. The SAILOR, having bought the cones, crosses back to the spot where he was, but sees no GIRL. He turns upstage, sees her flirting with BILLY. Crossing up between the two, he looks angrily at BILLY, turns to his GIRL, and tells her to hold the cones. She does. The SAILOR turns to BILLY and is just about to take a good sock at him when he notices that BILLY towers over him. BILLY smiles and the SAILOR'S look is now one of "I'd better leave this guy alone." He saunters off to the left with his GIRL. BILLY then crosses up to MRS. MULLIN, a small GROUP of adoring young females following his every movement with worshipful eyes. MRS. MULLIN is completely mollified by the little attention and gives him a nice big hug.

CARRIE and JULIE enter from down left. CARRIE is a naïve, direct, and normal young woman, of the period. JULIE is more complex, quieter, deeper. They look around at the gay sights, two mill girls on an afternoon off. JULIE crosses to right center. CARRIE is mixing in with the CROWD left center when BILLY crosses to go back to his stand down right. On the way he nearly bumps into JULIE. Their eyes meet for a moment. Then he goes on.

About this time the BARKER of "The Beauties of Europe" comes out and gets on his stand and tries to attract the CROWD by pointing to his WEARY DANCERS. But now BILLY starts his spiel and the entire stageful turns toward him and the carousel while MRS. MULLIN, the proprietress, beams above them. EVERYONE on the stage starts to sway unconsciously with the rhythm of BILLY'S words (unheard by the audience) - all but JULIE. JULIE just stands, looking at him over the heads of the OTHERS, her gaze steady, her body motionless. BILLY becomes conscious of her. He looks curiously at her. She takes his mind off his work. He mechanically repeats the spiel. The heads turned up at him now follow his eyes and turn slowly toward JULIE. This is also the direction of "THE BEAUTIES OF EUROPE," and the enterprising BARKER of that attraction immediately takes advantage of this and starts his DANCERS dancing feverishly, doing bumps that they probably learned at Coney Island. The CROWD is now completely "Beauty"-conscious. BILLY is JULIE-conscious and gets down

off his stand. MRS. MULLIN, realizing the situation, runs over to BILLY and seems to shout up at him.

BILLY comes to. His barker's pride reawakened, he mounts his stand and proceeds to win back his public. He starts his regular spiel. The GIRLS all turn back to BILLY and sway with his rhythm again. Some of the MEN go along with the "Beauties" - all except the ones whose WIVES pull them away.

When BILLY finishes, there is a stampede of GIRLS to buy tickets for the carousel. JULIE tries too, but she gets crowded out. BILLY notices this; pretty soon there will be no more places left. He smiles and with exaggerated gallantry walks over to her and offers his arm. With a frightened little grin she accepts it and he leads her grandly toward the carousel. MRS. MULLIN, her nose out of joint, yells at JULIE, motioning to her that she wants her five-cent fare.

JULIE fumbles in her purse. After some delay, occasioned by her excitement, she finally produces a nickel. Then MRS. MULLIN takes her time about giving her a ticket. In fact, she stalls until the carousel actually gets started. When she has her ticket, JULIE dashes back to the carousel. It is going slowly and she is afraid to get on. BILLY laughs and suddenly lifts her up and puts her on the only remaining horse on the carousel.

It must be understood that BILLY'S attitude to JULIE throughout the scene is one of only casual and laconic interest. He can get all the girls he wants. One is like another. This one is a cute little thing. Like hundreds of others.

Once he has got her on the carousel, he dismisses her from his mind. He turns back to MRS. MULLIN, but for some reason that lady gives him an icy glare. He shrugs his shoulders, looks again to the carousel, and collects the tickets from the people seated on the various animals. JULIE comes around again. He waves at her patronizingly. It means nothing to him. She waves back. It means so much to her that she nearly falls off! He laughs. The carousel is revolving faster now, but he hops on and leans against the horse on which JULIE is seated. MRS. MULLIN, seeing this, is so furious that she gets down from her stand and starts to pace the stage angrily. Great excitement is stirring down right. A GROUP OF KIDS herald the approach of a BEAR being led onstage by a BALLERINA in a short ruffy skirt. [The bear is a small man in a well-made bearskin.]

Arriving stage center, the GIRL in the ruffy skirt executes a few dance steps. Then, to the great delight of all, the BEAR does exactly the same steps. A CLOWN now enters from down right, goes onstage next to the BEAR, and does some acrobatic tricks. The JUGGLER starts juggling again, the DANCERS dance. The entire stage is in a bedlam of excitement, the carousel keeps turning at full speed, BILLY is leaning closer to JULIE,

the music rises in an ecstatic crescendo, but the lights, as if they sensed that we have accomplished all we wanted to in this scene, black out and the curtains close.)

MUSIC 2: CHANGE OF SCENE

Scene 2: A Tree-Lined Path along the Shore, a few minutes later

MUSIC 3: OPENING ACT I, SCENE 2

(Near sundown. Through the trees the lights of the amusement park can be seen on the curves of the bay. The music of the merry-go-round is heard faintly in the distance. There is a park bench just right of center. Soon after the curtain opens, CARRIE backs on to the stage from down right.)

CARRIE

C'mon, Julie, it's getting' late... Julie!

(JULIE enters right.)

That's right! Don't you pay her no mind.

(Looking offstage.)

Look! She's comin' around at you again. Let's run!

JULIE

(Holding her ground.)

I ain't skeered o' her.

(But she is a little.)

MRS. MULLIN

(Entering, in no mood to be trifled with.)

I got one more thing to tell you, young woman. If y' ever so much as poke your nose in my carousel again, you'll be thrown out. Right on your little pink behind!

CARRIE

You got no call t' talk t' her like that! She ain't doin' you no harm.

MRS. MULLIN

Oh, ain't she? Think I wanta get in trouble with the police and lose my license?

JULIE

(To CARRIE.)

What is the woman talkin' about?

MRS. MULLIN

(Scornfully)

Lettin' my barker fool with you! Ain't you ashamed?

JULIE

I don't let no man...

MRS. MULLIN

(To CARRIE.)

He leaned against her all through the ride.

JULIE

(To CARRIE.)

He leaned against the horse.

(To MRS. MULLIN.)

But he didn't lay a hand on me!

MRS. MULLIN

Oh no, Miss Innercence! And he didn't put his arm around yer waist neither.

CARRIE

And suppose he did. Is that reason to hev a capuluptic fit?

MRS. MULLIN

You keep out o' this, you rip!

(To JULIE.)

You've had my warnin'. If you come back you'll be thrown out!

JULIE

Who'll throw me out?

MRS. MULLIN

Billy Bigelow - the barker. Same feller you let get so free with you.

JULIE

I... I bet he wouldn't. He wouldn't throw me out!

CARRIE

I bet the same thing.

(BILLY BIGELOW enters, followed by TWO GIRLS. He hears and sees the argument; he turns and tells the GIRLS to leave. They exit.)

MRS. MULLIN

(To CARRIE.)

You mind yer business, hussy!

CARRIE

Go back to yer carousel and leave us alone!

JULIE

Yes. Leave us alone, y'old... y'old

melody, others sing softly

10 11 12 13

S: end of the storm, . . . Is a gold - en sky, And the

A: end of the storm Is a gold - en sky, And the

T: And the

B: end of the storm Is a gold - en sky, And the

Rall.**A tempo**

14 15 16 17 18

S: sweet, sil - ver song of a lark. Walk on through the

A: sweet, sil - ver song of a lark. Walk on through the

T: sweet, sil - ver song of a lark. Walk on through the

B: sweet, sil - ver song of a lark. Walk on through the

BILLY: [To JULIE]
I loved you, Julie.

19 20 21 22 23

S: wind, Walk on through the rain, Though you dreams be tossed and

A: wind, Walk on through the rain, Though you dreams be tossed and

T: wind, Walk on through the rain, Though you dreams be tossed and

B: wind, Walk on through the rain, Though you dreams be tossed and

Know that I loved you."

+JULIE:

cresc. poco a poco

24 25 26 27 28

S: *pp* blown. *p* Walk on, walk on, with hope

A: *pp* blown. *p* Walk on, walk on, with hope

T: *pp* blown. *p* Walk on, walk on, with hope

B: *pp* blown. *p* Walk on, walk on, with hope

29 30 31 32 33

S: heart And you'll nev - er walk a - lone.

A: heart And you'll nev - er walk a - lone.

T: heart And you'll nev - er walk a - lone.

B: heart And you'll nev - er walk a - lone.

With great expression**Maestoso**

34 35 36 37 38 39

S: nev - er walk a - lone.

A: nev - er walk a - lone.

T: nev - er walk a - lone.

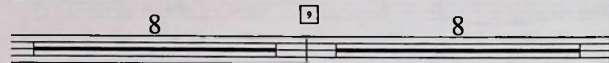
B: nev - er walk a - lone.

10

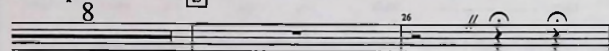
Porch Scene (Reprise: If I Loved You)

CUE: "Where is he?"

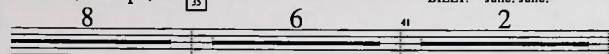
derato assai



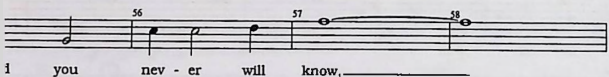
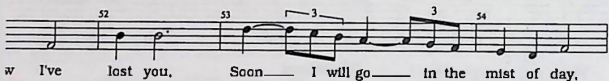
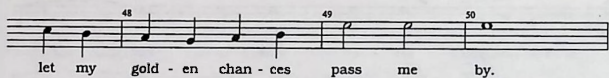
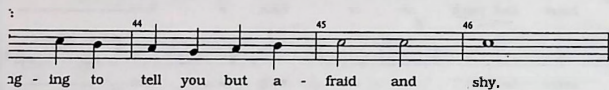
so tempo



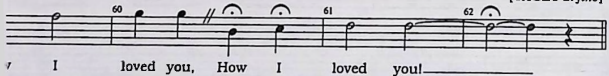
ionato (A tempo)



BILLY: "Julie! Julie!"



[TACET *al fine*]



No. 31

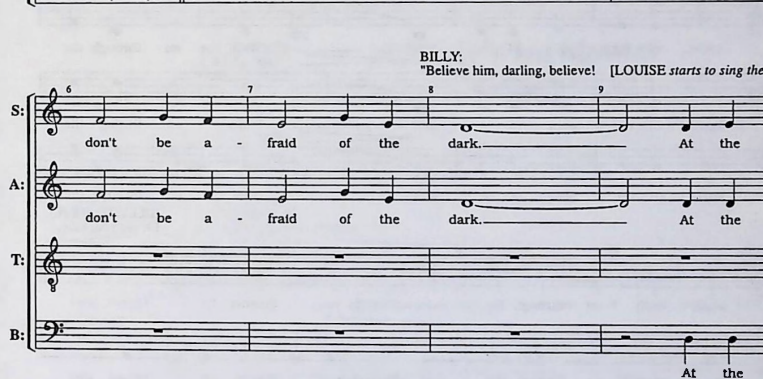
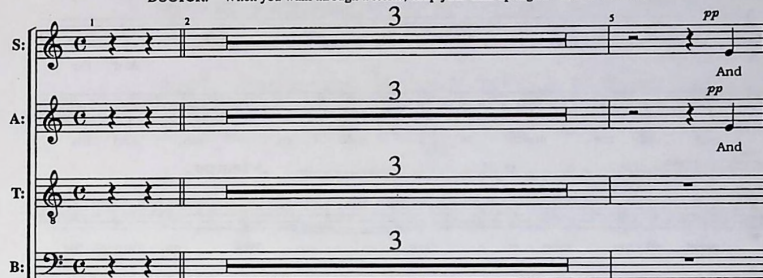
Finale Ultimo (Reprise: You'll Never Walk Alone)

CUE:

DOCTOR: "Maybe you still sing it —"

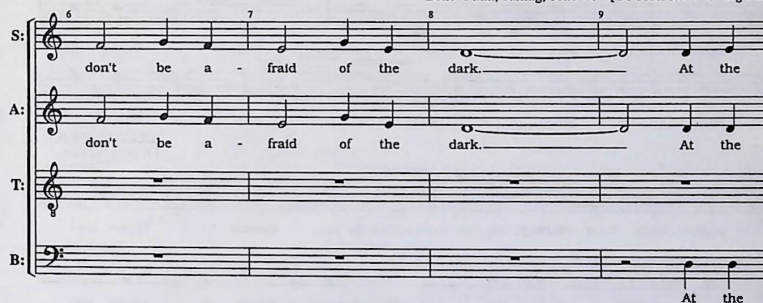
Moderato

DOCTOR: "When you walk through a storm, keep your chin up high...! Know that one?"



BILLY:

"Believe him, darling, believe! [LOUISE starts to sing the



No. 25 The Highest Judge of All

Cue:
ATTACCA from #24

Moderato marcato 3

BILLY:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

Take me be-yond the pearl-y gates, Through a
beau-ti-ful mar-ble hall. Take me be-fore the high-est throne And
let me be judged by the high-est judge of all! Let the
Lord shout and yell, And His eyes flash flame, I prom-ise not to quiv-er when He
calls my name. Let Him send me to hell, But be-fore I go, I
feel that I'm en-ti-tled to a hell of a show! Want
pink-faced an-gels on a pur-ple cloud, Twang-in' on their harps till their fin-gers get red. Want
or-gan mus-ic, let it roll out loud, Roll-in' like a wave, wash-in' ov-er my head! Want

31 32 33 34 35 36 37 38 39 40 41 42 43 44

ev-'ry star in heav-en Hang-in' in the room, Shin-in' in my eyes when I h
Reck-on my sins are good, big sins, And the pun-ish-ment w
small. So take me be-fore the high-est thron
Rit.
let me be judged by the high-est Judge of all!

No. 29

Carrie's Incidental (a cappella)

Cue:

JULIE: "That's a good girl. Run along."

CARRIE: "She threw her leg over a fence like this-"

Allegretto

CARRIE: (sings unaccompanied)

1 2 3 4 5 6 7 8

I'm a Tom-boy, jest a Tom-boy!
mad-cap mald-en from Broad-way! I'm a Tom-boy,____
Tom-boy, I'm a mad-cap mald-en from Broad-way!____

[MR. SNOW enters with SNOW JR. and

15 16 17 18

And don't be a - fraid of the dark. At the

20 21 22

of the storm is a gold - en sky, And the

(EH out)

24 25 26

sil - ver song of a lark. Walk

28 29 30

ough the wind, Walk on through the rain, Though your

32 33 34

be tossed and blown. Walk

into a poco

36 37 38

walk on, with hope in your heart And you'll

40 41 42

er walk a - lone, You'll

With great expression Allargando

44 45 46

er walk a - lone!

No. 24

Incidental

(Entrance of Heavenly Friends)

CUE:

HEAVENLY FRIEND: [enters] "Get up, Billy."

Moderato 2

CHORUS: (humming offstage)

1 2 3 4 5

6 7 8 9

10 11 12 13

14 15 16 17

18 19 20 21

22 23 24 25

26 27 28 29 30 31

32 33 34 35 36 37

With great expression Allargando

Attacca

what's the use of won-d'rin' if the end-in' will be sad? He's your
fel-ler and you love him— There's noth-in' more to say.

Some-thin' made him the way that he is, Wheth-er he's false— or true. And
some-thin' gave him the things that are his; One of those things— is you. So
when he wants your kiss-es you will give them to the lad, And
an-y-where he leads you, you will walk, and an-y-time he needs you, you'll go
run-nin' there like mad! Your his girl and he's your fel-ler.

And all the rest is "talk!"

[BILLY and JIGGER enter]
JULIE: "Billy where you goin'?"
BILLY: "Where we goin'?"
JIGGER: "We're lookin' for treasure."
JULIE: "I don't want you, Billy. Let me come with you."

pp

[JULIE feels knife inside Billy's jacket]
JIGGER: "No!" JULIE: "Billy!"
BILLY: "I got no time to fool with women."
JULIE: "Let me have that! Oh, Billy please!"

53

WOMEN:

Com-mon sense may tell you That the end-in' will be
now's the time to break and run a-way.
what's the use of won-d'rin' if the end-in' will be sad?
fel-ler and you love him— There's noth-in'
say.

No. 23 You'll Never Walk Alone

cue:

JULIE: "The words? I used to say them in school."

NETTIE: "Say them now -- See if you know what they mean."

Moderato

JULIE: 3
When you walk through a storm
chin up high, And don't be a-fraid
NETTIE: 11
When you walk through a storm. Keep your

89 90

- y man is doomed to weep and wall.

nosso GIRL: "Here's Arminy, she'll tell you!"

3 94 ARMINY:

The

ly

96 97 98

ck just ticks your life a - way. There's no re - lief in sight. It's

100 101 102

ck-in' and scrub-bin' and sew-in' all day. And God knows what-in' all night!

gretto

OMEN:

104 105 106

me-cut-ters cut in on stone. Wood-peck-ers peck it on wood. There's

108 109 110

h-in' so bad fer a wo-man As a man who's bad or good!

Segue

No. 21 What's The Use Of Wond'rin'?

CUE:

CARRIE: "It makes you wonder, don't it?"
GIRL: "Now you tell her, Julie — You know."
2nd GIRL: "She's your best girlfriend."

Allegretto (l'istesso)

WOMEN: (rhythmically spoken)

1 2

Tell it to her good, Jul - ie, Tell it to her good!

3 2 5 Rall. (in 4) 2

Assai Moderato

JULIE: (softly and earnestly)

7 8

What's the use of won - d'rin' if he's good or if he's bad, Or

J: 9 10

if you like the way he wears his hat? Oh!

J: 11 12

What's the use of won - d'rin' if he's good or if he's bad? He's your

J: 13 14 15 16

fel - ler and you love him. That's all there is to that.

J: 17 18

Com - mon sense may tell you That the end - in' will be sad, And

J: 19 20

now's the time to break and run a - way. But

Ar. S: might hev— had a ba - by To dan - dle on my knee, But
JIGGER:
What?

Rit.
Ar. S: all these Things That might hev been, are nev - er, nev - er to bel

[CARRIE blows and her tone-pitch when she cries is strangely similar to the one of the orchestra]
3
JIGGER:
1

42 Allegretto
J: nev - er see to yet to fall, I nev - er see it fall A
J: girl who's in love with a vir - tu - ous man, Is doomed to weep and wall

50
J: Stone - cut - ters cut it on stone, Wood - peck - ers peck it on wood, There's

J: noth - ing so bad fer a wo - man As a man who thinks he's good!

38 [CARRIE bawls] 3 MR SNOW: "Nice talk!" JIGGER:
My

62
J: Moth - er used to say to me, "When you grow up, my son, I

J: hope you're a bum like your fath - er was, 'Cause a good man ain't no

70
J: Stone - cut - ter cut it on stone, Wood - peck - ers peck it on wo
CHORUS:
Stone - cut - ter cut it on stone, Wood - peck - ers peck it on wo

74
J: noth - in' so bad fer a wo - man As a man who thinks he's good!
Ch: noth - in' so bad fer a wo - man As a man who thinks he's good!

78 SNOW'S CHORUS: [Dialogue] G.P.
Mr S: sol Tain't sol
J: JIGGER'S CHORUS:
Tis tool Tis tool

After dialogue

82 CARRIE: "And he was a different person." 1st GIRL: 83 Meno mosso (rather slow) 84 ALL WO
I nev - er see it yet to fall,

W: nev - er see it fall A girl who's in love

No. 20 Geraniums In The Winder / Stonecutters Cut It On Stone

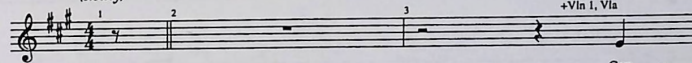
CUE:

MR. SNOW: "Leave me to my shattered dreams.
They are all I have left, memories of what didn't happen."

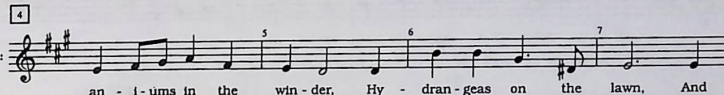
Molto Moderato
(slowly)

MR. SNOW:

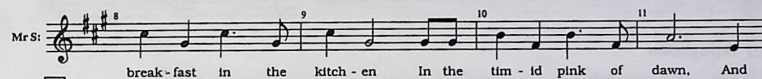
+Vln I, Vla



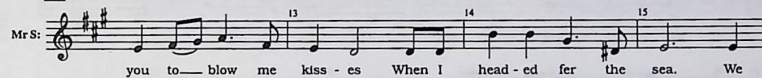
Ger



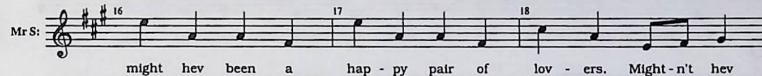
an - i - urns in the win - der, Hy - dran - geas on the lawn, And



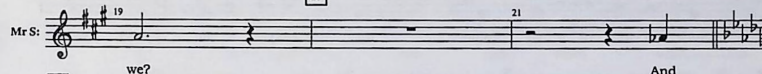
break - fast in the kit - ch - en In the tim - id pink of dawn, And



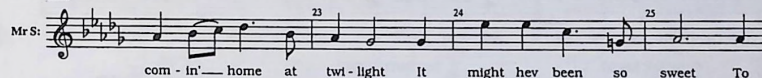
you to - blow me kiss - es When I head - ed fer the sea. We



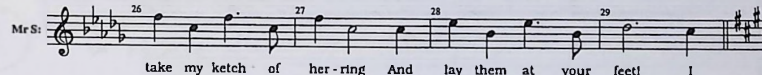
might hev been a hap - py pair of lov - ers. Might - n't hev



we? And



com - in' home at twi - light It might hev been so sweet To



take my ketch of her - ring And lay them at your feet! I

172 173 174 175 176

i had a real good time! We said it a - fore And we'll

had a real good time! We said it a - fore And we'll

had a real good time! We said it a - fore And we'll

had a real good time! We said it a - fore And we'll

178 179 180 181 182

y it a - gain, We all had a real good

y it a - gain, We all had a real good

y it a - gain, We all had a real good

y it a - gain, We all had a real good

184 185 186 187 188

el.

el.

el.

107
Mr S: mem-ber when we raked Them red hot lob-sters out of the drift-wood fire? They

111 112 113 114
Mr S: stz-zled and crack-led And sput-tered a song, Fit-tin' for an an-gels' choir!

115 ALL WOMEN: NETTIE:
Fit-tin' fer an an-gels', Fit-tin' fer an an-gels', Fit-tin' fer an an-gels' choir! We

119 Poco allarg.
N: slit 'em down the back And pep-pered 'em good, And doused 'em in melt-ed but-ter. Then we

Meno Rall.
C: tore a-way the claws And cracked 'em with our teeth 'Cause we were-n't in a mood to put-ter!

127 A tempo
ALL WOMEN:
Fit-tin' fer an an-gels', Fit-tin' fer an an-gels', Fit-tin' fer an an-gels' choir!

131 Religioso
BARITONE SOLO: ALL MEN:
Then, at last, come the clams Steamed un-der rock-weed And

134 135 136 Rit.
pop-pin' from their shells. Jest how man-y of 'em gal-loped down our gul-lets

137 Allegro
All: We could-n't say our-sel's! Oh!

143 144 145 146
All: This was a real nice clam-bake,

147 148 149 150
All: We're might-y glad we came.

151 152 153 154
All: vit-tles we et Were good, you bet!

155 156 157 158
All: com-pan-y was the same.

159 160 161 162
All: hearts are warm, our bel-lies are full,

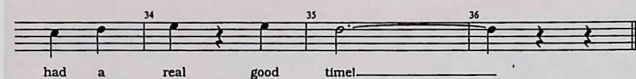
163 164 165 166
All: we are feel-in' primel

167 ALL:
S: This was a real nice clam-bake, A

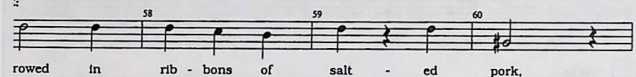
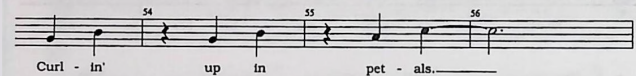
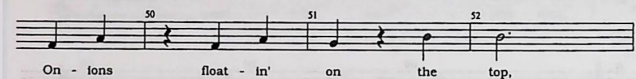
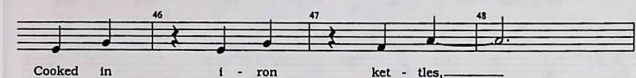
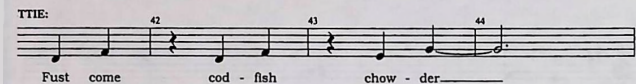
A: This was a real nice clam-bake, A

T: This was a real nice clam-bake, A

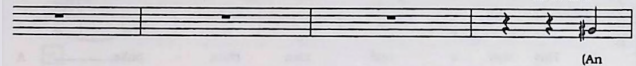
B: This ' was a real nice clam-bake, A



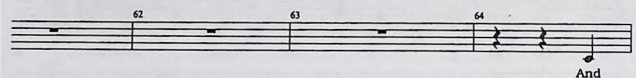
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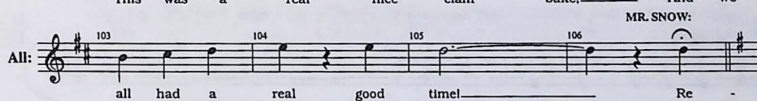
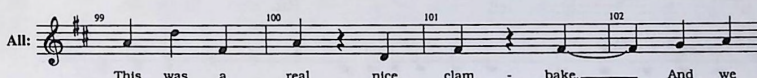
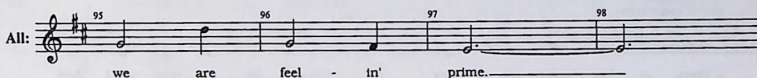
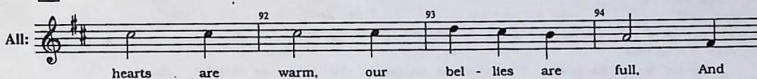
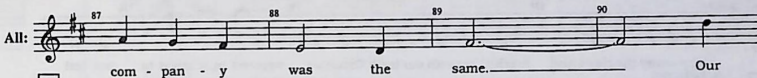
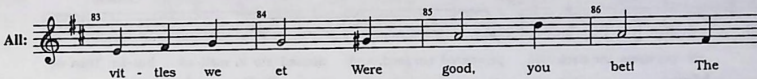
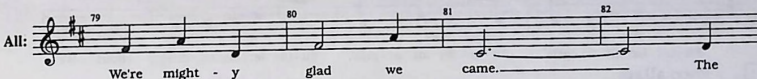
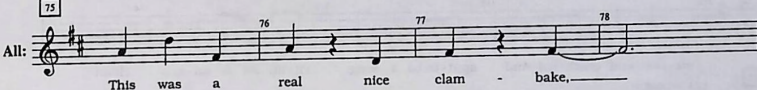
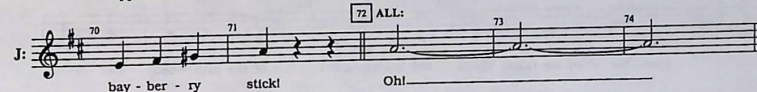
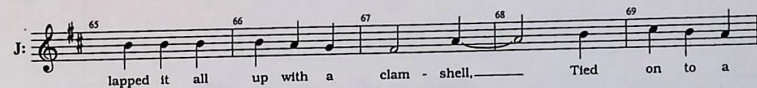
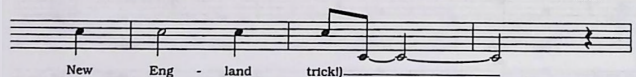
ALL MEN:



(An



And



MR. SNOW:

61 62 63 64 ALL:

life that ev - 'ry - bo - dy wants to lead! Be - cause it's

65 66 67 68

June June June June

69 70 71 72

Jest be - cause it's June June

73 [They start to exit]

74 75 76

June Be - cause It's June Be - cause It's

77 78 79 80 81 82

June Be - cause It's June Be - cause It's June

83 84 85 86

87 88 89 90

91 92 93 94

95 [Curtain]

96 97 98 99

No. 19 A Real Nice Clambake

GUE:

GIRL: "You look here, Orrin Peasley! You jest keep your hands in yer pockets if they're so cold."

Allegro

1 4

5 ALL:

6 7 8

This was a real nice clam - bake,

9 10 11 12

All: we're might - y glad we came.

13 14 15 16

All: vit - tles we et Were good, you bet!

17 18 19 20

All: com - pan - y was the same.

21

22 23 24

All: hearts are warm, our bel - lies are full,

25 26 27 28

All: we are feel - in' prime.

29 30 31 32

All: This was a real nice clam - bake, An

3 235 236 237

s what he can to woo her From her faith - ful Dad!

3 239 240 3 241

has a few pink and white young fel - lers of two and three, But

Rit.

243 244

lit - tle girl Gets hun - gry ev - 'ry night and she comes home to

co più mosso (spoken) "My little girl, my little girl!"

246 2 248

me! I've

poco a poco cresc.

250 251 252

to get read - y be - fore she comes! I got to make cer - tain that she Won't be

254 255 256

ugged up in slums With a lot of bums like me. She's

a vigore

258 259 260

to be shel - tered And fed and dressed in the best that mon - ey can buy! I

usi grandioso

262 263

- er knew how to get mon - ey. But I'll try. By God! I'll

Allargando

265 266

I'll go out and make it, Or steal it, Or take it or

tempo

268 269 270

Applause segue

No. 16

Finale Act I

CUE:
[NETTIE enters]

Moderato [3] [Scene: NETTIE & FISHERMEN]

2 10 13

14 [Scene: BILLY, JIGGER & JULIE]

8 22

23 8 31

32 9 41 [CHORUS enters]

42 43 44 45 46 47 48

Brightly

ALL: 50 51 52

June is bust - in' out all o - ver. The

NETTIE:

53 54 55 56

flow - ers are bust - in' from their seed. And the

57 58 59 60

pleas - ant life of Ri - ley, That is spo - ken of so high - ly, Is the

156

B: 157 158 159

damned if he'll mar-ry his boss-'s daugh-ter, A skin-ny-lipped vir-gin with blood like wat-er. Who'll

160 161 162 163

give him a peck And call it a kiss, And look in his eyes through a long-nette. Say!

164 *ad lib.* 165 166 **A tempo** 167 *(laughs)*

B: 168 **Moderato (slower)**

Why am I tak - in' on like this? My kid ain't ev - en been born yet!

B: 169 170 171

I can see him when he's sev - en - teen or so, and

B: 172 173 174 175

start - in' in to go with a girl

176 177 178 179

I can give him Lots of point - ers, ver - y sound, on the

A tempo

B: 180 181 182 183

way to get 'round an - y girl.

184 **Rit.** *(spoken)* **A tempo**

B: 185 186 187 188 189

I can tell him— Wait a min-ute!— Could it be? What the hell! What if he is a

190 **Original Tempo** [Speaks, utterly heart-broken by the thought] "Bill - - - Oh, Bill!"

B: 191 3

girl?

194 "What would I do with her? What could I do for her? A bum with no money!" *(sings)*

3 197

You can have

198

B: 199 200 201

fun with a son. But you got to be a fath-er To a girl!

202 203 204 205

might-n't be so bad as that, A - kid with rib-bons in her hair!

206 207 208 209 ** (spoken) "I can ju brag! *Optional"*

B: 210 neat and pe-tite Lit-tle tin-type of her moth-er! What a pair!

211 212

When I have a daugh-ter I'll stand a-round in bar-rooms. Oh! How I'll

213 214 215

blow. Friends 'll see me com - in' and emp - ty all the bar

216 217 218

through ev - 'ry door they'll go Wear - y of head

219 220 **Rit.** 221

day af - ter day, the same old things that I al - ways say

222 **Broader (with warmth)** 223 224 225

B: 226 227 228 229

My lit-tle girl, Pink and white As peach - es and cream is she.

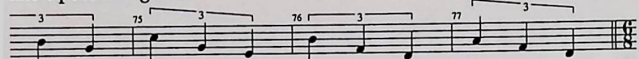
230 231 232 233

My lit-tle girl Is half a-gain as bright As girls are meant to be!

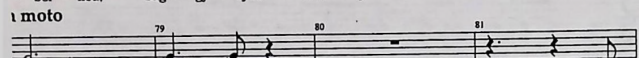
Doz - ens of boys pur - sue her, Man - y a like - ly lad

* In the original production, bars 210 through 221 were cut and this line of dialogue was added. If you retain these optional bars of the song, then this line should be cut.

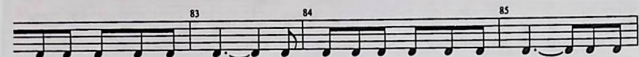
tato e poco allargando



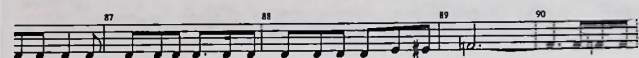
- bel - lied, bag - gy - eyed bul - ly 'll boss him a -



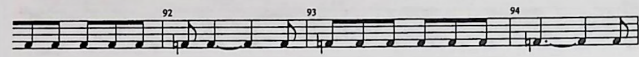
oundl. 1



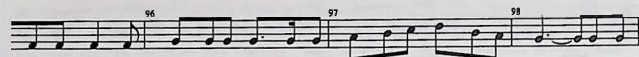
't give a damn what he does. As long as he does what he likes! He can



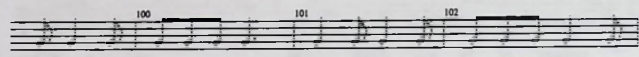
on his tail, Or work on a rail With a ham-mer, a-ham-mer - in' spikes. He can



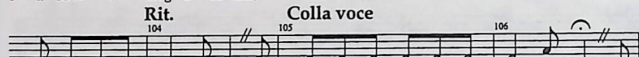
- ry a boat on a riv - er, Or ped - dle a pack on his back. Or



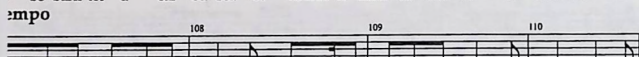
k up and down the streets of a town With a whip and a horse and a hack. He can



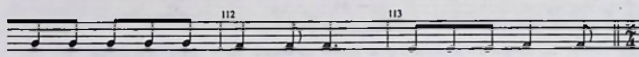
l a scow a - long a ca - nal, Run a cow a - round a cor - ral, Or



, - be bark for a car - ou - sel. Of course it takes tal - ent to do that well. He

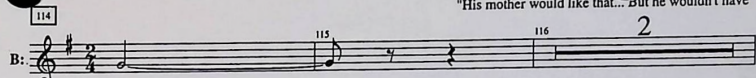


ht make a champ of the heav - y - weights, Or a fel - ler that sells you glue. Or

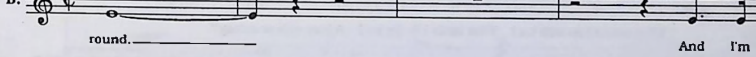
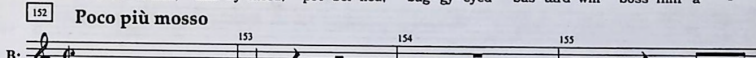
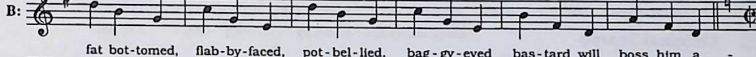
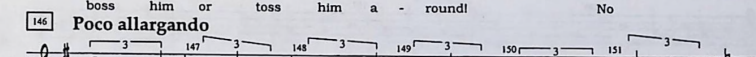
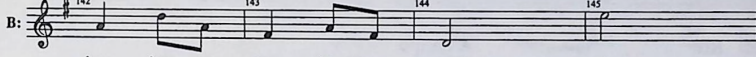
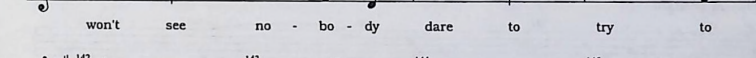
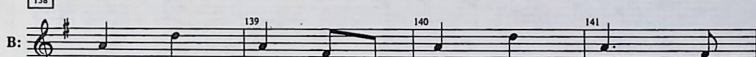
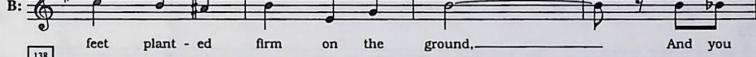
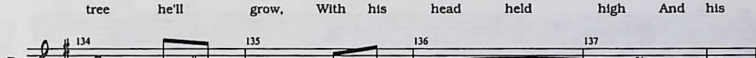
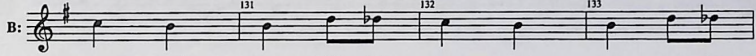
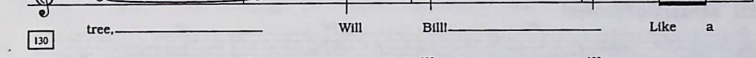
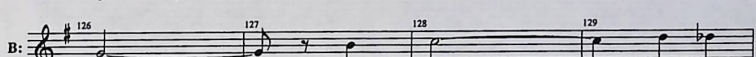
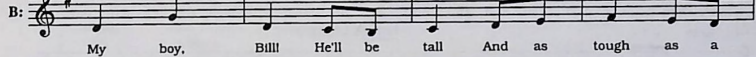
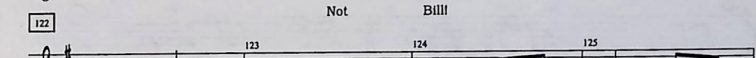
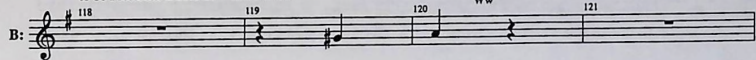


s - i - dent of the U - nit - ed States, That 'd be al - right.

"His mother would like that... But he wouldn't have



too...
to be President unless he wanted to be."



And I'm

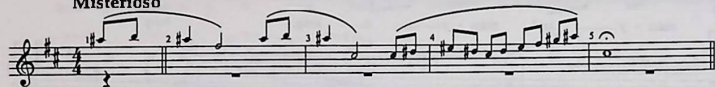
No. 15

Soliloquy

CME:

BILLY: [Kicks MRS. MULLINS] "Get the hell out of here!"
[HE turns to cottage and comes downstage]

Misterioso

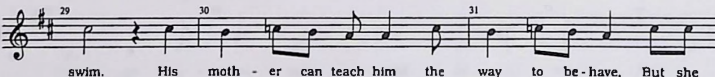
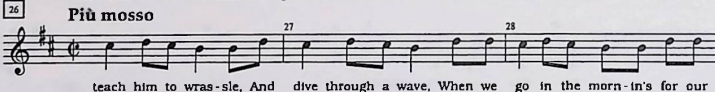
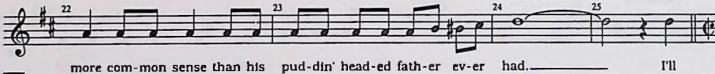
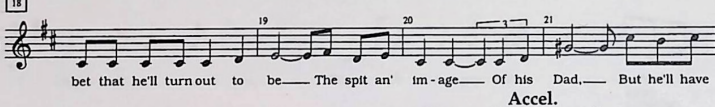
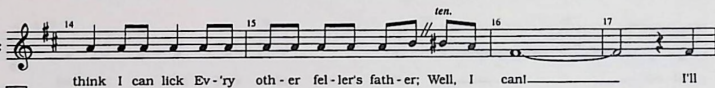
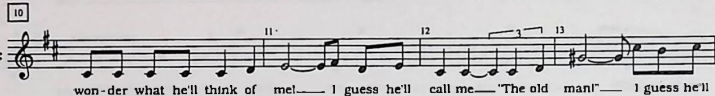


Moderato

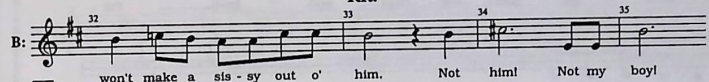
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BILLY:

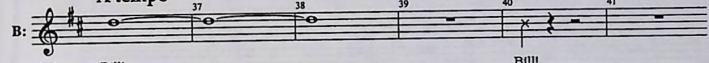
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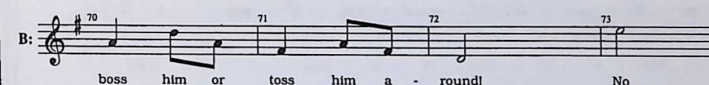
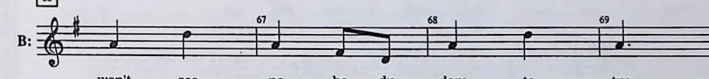
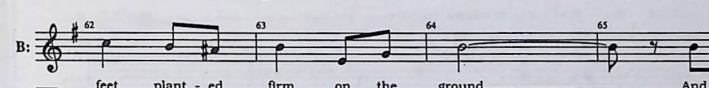
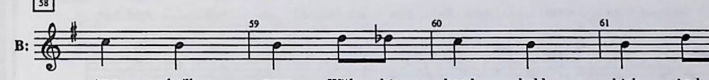
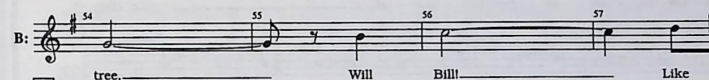
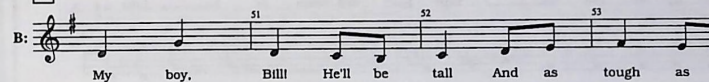
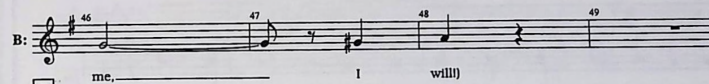
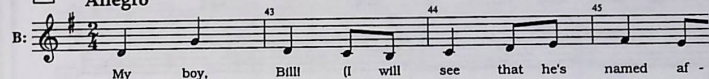
Rit.



A tempo



Allegro



114 we'll go, (blow me high and low!) For

115

116

118 y and man - y a long, long day, For

119

120

122 2 y and man - y a long, long

123

124

126 JIGGER:

127

128 A -

130 In' up - on the sea, Your boat will seem to be Like a

131

132

134 lit - tle ba - by in her bas - sin - et, For she

135

136

138 n't learned to walk And she has - n't learned to talk And her

139

140

142 ALL:

143

144 e be - hind is kind - a in - clined to be wet. Blow

146

147

148 blow low! A - whal - in' we will gol

150

151

152 go a - whal - in', a - sail - in' a - way. A -

M: 153 way we'll go, (blow me high and low!) For

154

155

156

M: 157 man - y and man - y a long, long day, For

158

159

160

M: 161 2 man - y and man - y a long, long

162 2

163

164

M: 165 day!

166

167

168

Applause segue

way we'll go, (blow me high and low!) For

man - y and man - y a long, long day, For

man - y and man - y a long, long

day! The

peo - ple who live on land Are hard to un - der - stand, When you're

look - in' for fun They clap you in - to jail, So I'm

ship - pin' off to sea, Where life is gay and free, And a

fel - ler can flip A hook in the hip of a whale, Blow

high, blow low! A - whal - in' we will go!

We'll go a - whal - in', a - sail - in' a - way, A -

JIGGER:

MEN: (*JIGGER)

way we'll go, (blow me high and low!) For

man - y and man - y a long, long day, F

man - y and man - y a long, long

day! B

won - der - ful just to feel Your hands up - on a wheel,

lis - ten to wind a - whist - lin' in a sail

climb a - loft and be The ver - y first to see

san - the - mum spout come out of the snout of a whale!

high, blow low! A - whal - in' we will go!

We'll go a - whal - in', a - sail - in' a - way,

151 152 153 154

par - don my say - ing: "I told you sol"

156 157

When the chil-dren are a - sleep, I'll dream with you.

MR. SNOW:

You'll dream with

158 159 160

- We'll think, what fun we hev had and be glad that it all came

me.

161 162

true!

You'll

When to day is a long time a - go. You'll

163 164

Poco rit.

still hear me say that the best dream I know is:

still hear me say that the best dream I know is

A tempo

166 167 168

When the chil-dren are a - sleep, I'll dream with you!

you!

Applause Segue

No. 13 Blow High, Blow Low

CUE:
APPLAUSE SEGUE from #12

Lively

MEN:
(offstage)

1

Blow high, blow low! A - whal - in' we will go!

M: 5 6 7 8

We'll go a - whal - in', a - sail - in' a - way. A -

[MEN enter]

M: 9 10 11 12

way we'll go, (blow me high and low!) For

M: 13 14 15 16

man - y and man - y a long, long day. For

M: 17 18 19 20

man - y and man - y a long, long

21

day!

22 23 24

PPP

25

(Very softly under dialogue)

M: 26 27 28

high, blow low! A - whal - in' we will go!

M: 29 30 31 32

We'll go a - whal - in', a - sail - in' a - way. A -

87 **Moderato con moto**

MR. SNOW:

When the chil-dren are a - sleep, we'll sit and dream. The things that

ev - 'ry oth - er Dad and Moth - er dream.

When the chil-dren are a - sleep and lights are low. If I still

love you the way I love you to - day. You'll

par - don my say - ing; "I told you so!"

When the chil-dren are a - sleep I'll dream with you. We think what

Rall.

fun we hev had and be glad that it all came true!

Alternate Modulation to Encore

113 **Moderato** 114 **Encore** 115 **CARRIE:**

true! When

chil-dren are a - wake, A - romp - in' though the rooms and run - n'n' on the

stairs, Then in a man - ner of speak - in A

house is real - ly theirs.

once they close their eyes, And we are left a - lone And free from a

fuss, Then in a man - ner

speak - in' We can be real - ly us.

When the chil-dren are a - sleep, we'll sit and dream. The thi

MR. SNOW:

Dream all a - lone.

ev - 'ry oth - er Dad and Moth - er dream.

Mr S:

Dreams that won't be in - ter -

Lol and be - hold, If

When the chil-dren are a sleep and lights are low.

love you the way I love you to - day,

26 27

Measure 26: Treble clef, key signature of one flat (B-flat). The melody consists of a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note G4. Measure 27: Treble clef, key signature of one flat. The melody consists of a whole note G4, followed by a quarter rest, and then a quarter note G4. The piece ends with a double bar line and a repeat sign.

head stand on endl When I

29 30

make e-nough mon-ey out - a one lit-tle boat, I'll put all my mon-ey in a -

32 33

oth - er lit - tle boat. I'll make twic't as much out - a two lit - tle boats and the

35 36

ist thing you know I'll have four lit - tle boats! Then eight lit - tle boats, then a

et of lit - tle boats! Then a great big fleet of great big

ats. _____ All ketch-in' her-ring, bring-in' it to shore

_____ 45 _____ 46 _____ 47

il-in' out a-gain, and bring-in' in more, and more and more and

rel _____

[Mr S]: "They ain't going to be herring! Goin' to put them in soup and call them herring!"

I mean, we're going to get rich - you and me, and all of us.

56 57 58 59 //

60 Allegretto

(sings)

Mr S: 

The first year we're married we'll hev one lit-tle kid, The se-cond-year we'll go and hev a-

63 64 65

Musical notation for measures 63, 64, and 65. Measure 63 contains a half note G4 and a half note F4. Measure 64 contains a half note E4 and a half note D4. Measure 65 contains a half note C4 and a half note B3.

noth-er lit-tle kid. You'll soon be darn-in' socks fer eight lit-tle feet. CARRIE:

Are you

66 67 68 69

We'll

build - in' up to a - noth - er fleet?

□ *Allegro*

Measures 71-73 of the musical score for 'The Swan'. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). Measure 71 contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Measure 72 contains a half note D5, a quarter note E5, a quarter note F5, and a half note G5. Measure 73 contains a half note A5, a quarter note B5, a quarter note C6, and a half note D6. The notes are all beamed together in pairs.

bulld a lot more rooms, Our dear lit - tle house 'll get big - ger, our

dear lit-tle house 'll get big-ger!

CARRIE:



Moderato (slowly) And so will my fig - ger.

(Mr S): Carrie, ken y imagine now it'll be when all the kids are upstairs in bed, and you and me sit alone in the

firelight? Me in my armchair - and you on my knee - mebbe?" [C]: "Mebbe."

C: 49 50 51
lamb, Then he'll set me on my feet And I'll say, kind - a sweet,

C: 52 (spoken) 53
"Well, Mis - ter Snow, here I am!"

Mr S: 54 MR. SNOW: (sings) 55 56 57
Then I'll kiss her so she'll know That

Mr S: 58 59 60
ev - 'ry - thing 'll be as right as rain ken be, A - liv - in' in a cot - tage by the

Mr S: 61 62 63 64 65
sea with me, Where the salt - y breez - es blow. I

Mr S: 66 67 68 69
love Miss Pipp - 'ridge and I aim to make Miss Pipp - 'ridge change her name to

Mr S: 70 71 72 73
Miss - us E - noch Snow!

Rit.

No. 12

When the Children
Are Asleep

(Carrie and Mr. Snow Sequence)

CUE:

MR. SNOW: "A man's got to make plans for his life and the he's got to stick to 'em."

CARRIE: "Your plans are turnin' out fine, ain't they, Enoch?"

MR. SNOW: "All accordin' to schedule, so far..."

Moderato

Mr S: 3 4 MR. S.
own a lit - tle house, and I sail a lit - tle boat, And the fish I k

Mr S: 5 6 7
sell, And in a man - ner of speak - in'

Mr S: 8 9 10
do - ing ver - y well.

Mr S: 11 12 13
love a lit - tle girl, and she's in love with me, And soon she'll be

Mr S: 14 15 16
And in a man - ner

Mr S: 17 18 19
And in a man - ner

Rall.

Mr S: 20 21 22
speak - in' I should be sat - is - fied.

CARRIE: (spoken)
Well, ain't you?

[o. 11]

Reprise:
Mister Snow

an hardly wait for the wedding."
"Me neither."
"What a day that'll be for you!"

gretto

MEN:

When you walk down the aisle all the heads will turn, What a rust-lin' of Bon-nets there'll

And you'll try to smile, But your cheeks will burn And your

i - ll get so dim, you ken hard - ly seel With your

ange blos - soms quiv - 'rin' in your hand, You will stum - ble to the spot Where the

son is, Then your fin - ger will be ringed with a gold - en band, And you'll

the fel - ler's yours, And you are his.

hen I mar - ry Mis - ter Snow The

What a day, what a day!

flow - ers 'll be buzz-in' with the hum of bees,

The birds 'll make a rack-et in the

When I mar - ry Mis - ter Snow,

church-yard trees. High - hol

Then it's off to home we'll go, And -

Spill-in' rice on the way.

both of us will look a lit-tle dream - y-eyed A - driv-in' to a cot-tage by the o - cean-side,

Where the salt - y breez - es blow. He

You and Mis - ter Snow

car - ry me 'cross the thresh - old, And I'll be as meek as a

232 sheep are - n't sleep - in' an - y more. All the

233

234

235

236 rams that chase the ewe-sheep are de - ter - mined there'll be new sheep And the

237

238

239

240 ewe-sheep are - n't ev - en keep - in' score! On ac - count - a it's

241

242 ALL:

243

244 June! June, June, June!

245

246

247

248 Jest be - cause it's June, June,

249

250

251

252 June!

253

254

255

256

257

258

259

Applause Ségue

No. 8

Encore: June Is Bustin' Out All Over

CME:
APPLAUSE SEQUE from #7

3 ALL: NETTI

1 2 June is bust - in' out all o - ver!

3 4 5 6

7 beach - es are crowd - ed ev - 'ry night From

8 9 10

11 nob - scot to Au - gust - y all the boys are feel - in' lust - y and

12 13 14

15 ALL: girls ain't ev - en put - tin' up a fight! Be - cause

16 17 18

19 June! June, June, June!

20 21 22

23 Jest be - cause it's June, June,

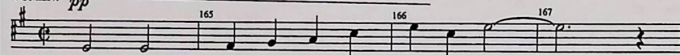
24 25 26

27 June!

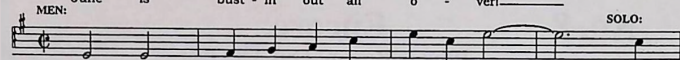
28 29 30

31 32 33 2

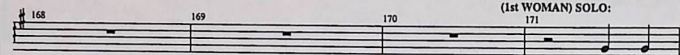
A tempo

WOMEN: *pp*

June is bust - in' out all o - ver!

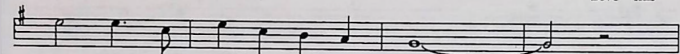


June is bust - in' out all o - ver! The

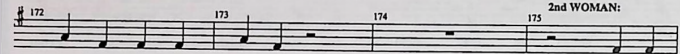


(1st WOMAN) SOLO:

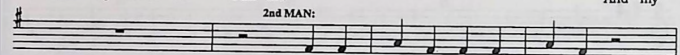
Love has



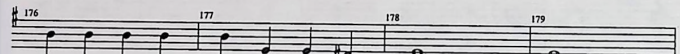
sap - plin's are bust - in' out with sap!



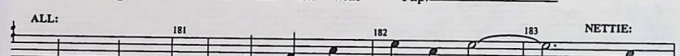
found my broth - er Jun - ior. And my



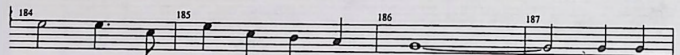
And my sis - ter's ev - en lu - nior!



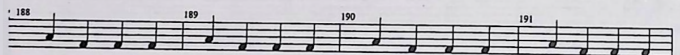
Ma is get - tin' kilt - ten - ish with Pap!



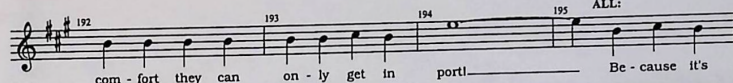
June is bust - in' out all o - ver! To



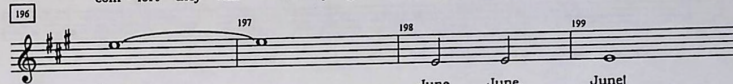
la - dies the men are pay - in' court. Lot - sa



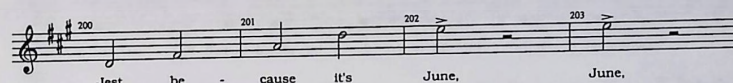
ships are kept at an - chor Jest be - cause the Cap - tains hank - er fer a



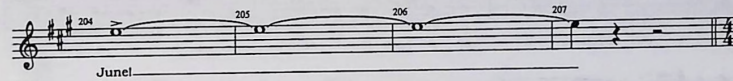
com - fort they can on - ly get in port! Be - cause it's



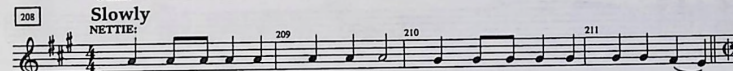
June! June, June, June!



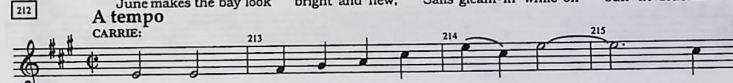
Jest be - cause it's June, June,



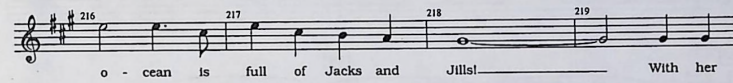
June!



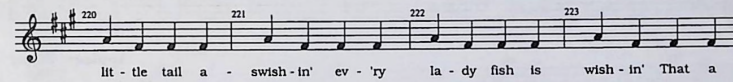
June makes the bay look bright and new, Sails gleam - in' while on sun - lit blue.



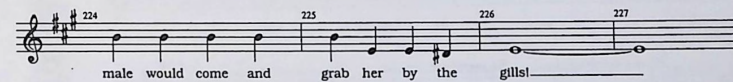
June is bust - in' out all o - ver! The



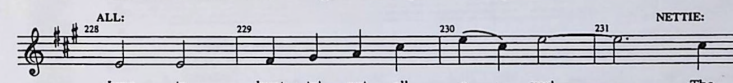
o - cean is full of Jacks and Jills! With her



lit - tle tall a - swish - in' ev - 'ry la - dy fish is wish - in' That a



male would come and grab her by the gills!



June is bust - in' out all o - ver! The

109 110 111 WOMEN:
Y' ken
feel it comel Y' ken feel it in yer heart, Y' ken see it in the ground

112 113
hear it in the trees, Y' ken smell it in the breeze, Look a -
Look a -

114 115
round, look a - round, look a - round!
round, look a - round, look a - round!

116 **Refrain - Brightly**
NETTIE:
June is bust - in' out all o - ver! All

120 121 122 123
o - ver the mead - ow and the hill! Buds 're

124 125 126 127
bust - in' out - a bush - es And the romp - in' riv - er push - es Ev - 'ry

128 129 130 131
lit - tle wheel that wheels be - side a mill.

132 ALL:
June is bust - in' out all o - ver!

136 137 138 139
feel - in' is get - tin' so in - tense That

140 141 142 143
young Vir - gin - ia Creep - ers have been hug - gin' the be - jeep - ers Ou

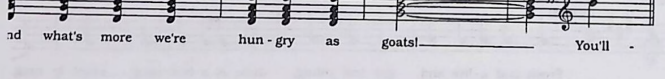
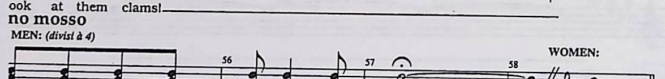
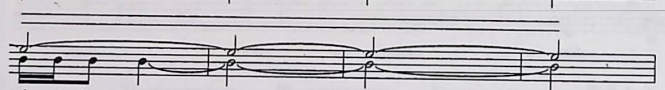
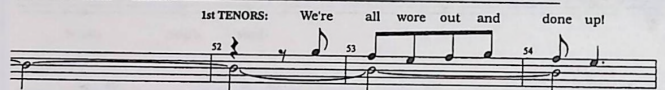
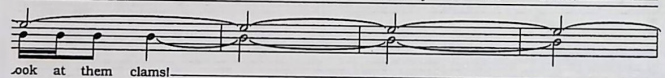
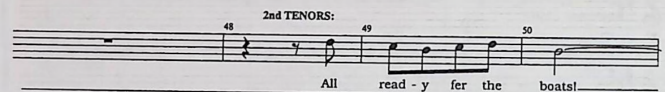
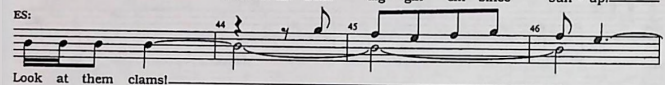
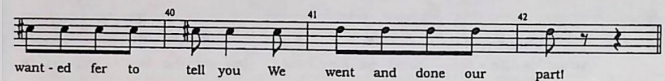
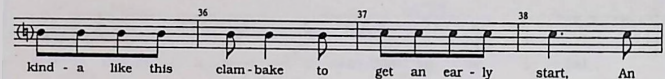
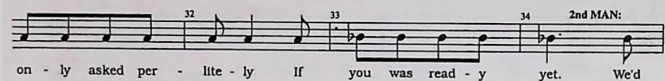
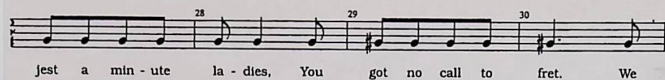
144 145 146 147
all the Morn - in' Glor - ies on the fencel Be - cause

148
June!
WOMEN:
June, June, June!
MEN:
June, June, June!

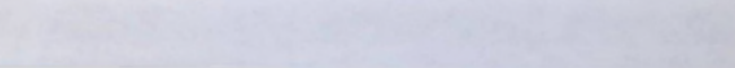
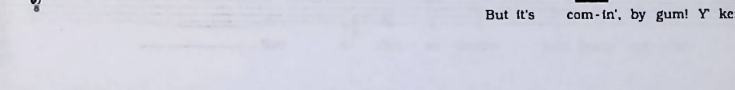
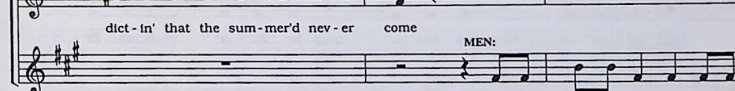
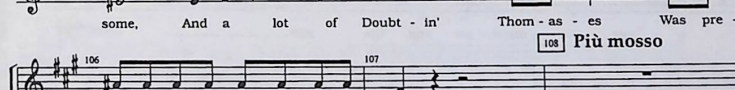
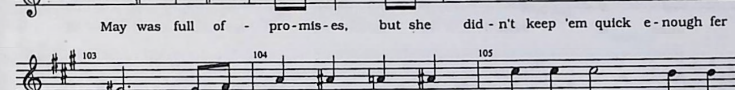
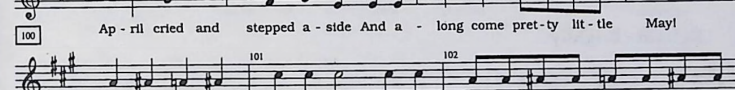
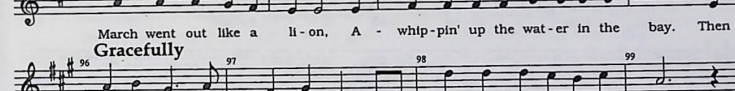
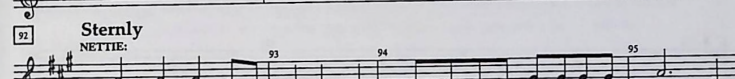
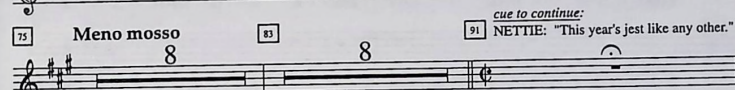
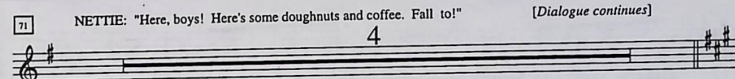
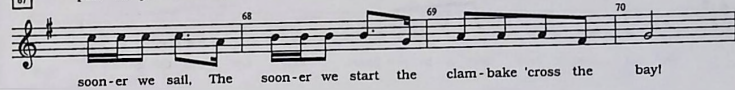
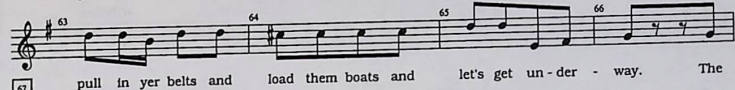
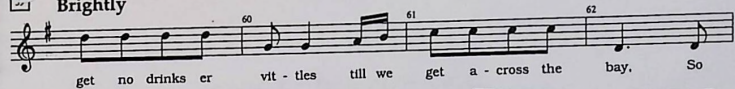
152 ALL:
Jest be - cause it's June, June,

156 157 158 159
June

160 **Slowly**
NETTIE:
Fresh and a - live and gay and young, June is a love - song sweet - ly sung



Brightly



MEN:

But it's com - in', by gum! Y' ken

Now

189 **Rall.**

two lit - tle peo - ple, you and I,

193 **A tempo**

We don't count at all.

197 **Lento** [B]: "You're a funny kid. Don't ever remember meetin' a girl like you."

198 199 200 201

Più mosso

202 [J]: "No!" [B]: "The what's puttin' it into my head? You're different all right. Don't know what it is. You look up at me up at me with that little kid-like face—like you trusted me. —I wonder what it'd be like."

204 205

[J]: "What?" [B]: "Nothin'! I know what it'd be like."

206 207 208 209

210 **Allegretto moderato** [B]: "It'd be awful. I can just see myself."

211 212 213 **BILLY:** (sings)

Kind - a

214

scrawn - y and pale, pick - in' at my food And

218 219 220 221

love - sick like an - y oth - er guy I'd

222 223 224 225

throw a - way my sweat - er And dress up like a dude In a

226 227 228 229

dick - le and a col - lar and a tie. If I

[J]: "But you don't." [B]: "No, I don't." (sings)

230 231 232 233

loved you! But

234 **Broadly**

some-how I can see Just ex - act - ly how I'd be.

235 236 237

238 **Moderato espresso**

239 240 241 242

If I loved you, Time and a - gain I would try to say

243 244 245

All I'd want you to know.

246 247 248 249

If I loved you, Words would - n't come In an eas - y way.

250 251 252 253

Round in cir - cles I'd go!

254 255 256 257

Long - in' to tell you, but a - fraid and shy.

258 259 260 261

I'd let my gold - en chan - ces pass me by!

262 263 264 265

Soon you'd leave me Off you would go in the mist of day

266 267 268 269

Nev - er, nev - er to know

117

Soon you'd leave me Off you would go in the mist of day,

118 119 120

121 122 123 124

Nev - er, nev - er to know

125 126 127 128

How I loved you, If I loved you

129 **L'istesso tempo** *(They sit in silence; he studies her for a moment, then turns away)*

130 131 132

[B]: "Well, anyway... You don't love me. That's what you said, wasn't it?" [J]: "Yes."

133 134

[Some blossoms drift down to their feet. BILLY picks one up and smells it.]

135 136 137

[J]: "I can smell them, can you? The blossoms?"

138

[J]: "The wind brings them down."

139

140

141 **Moderato con moto** [B]: "Ain't much wind tonight. Hardly any."

142 143 144

You

145 146 147 148

can't hear a sound, not the turn of a leaf, Nor the

149 150 151 152

fall of a wave hit - tin' the sand. The

153 154 155 156

tide's creep - in' up on the beach like a thief, A -

157 158 159 160

fraid to be caught steal - in' the land. On a

161

162 163 164

night like this I start to won - der What life is

165 166 167 168

all a - - - bout. And I

169 170 171 172

al - ways say two heads are bet - ter than one, to fig - ger it out.

173 **Meno Mosso**

[B]: "I don't need you or anyone to help me. I got it figured out for myself. We ain't important."

4

177 **A tempo** What are we? A couple o' specks o' nothin'. Look up there.

178 179 180 *(sings)*

181

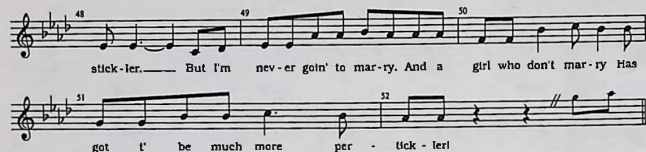
There's a

182 183 184

hell - uv - a lot - o' stars in the sky, And the

185 186 187 188

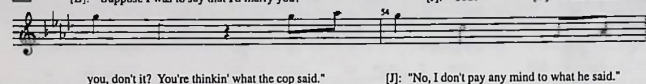
sky's so big the sea looks small. And

**Lento**

[B]: "Suppose I was to say that I'd marry you?"

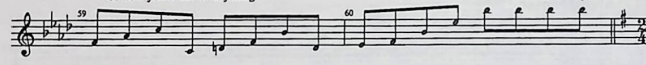
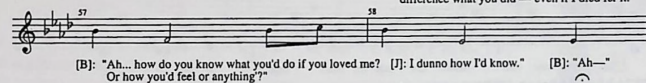
[J]: "You?"

[B]: "That scares

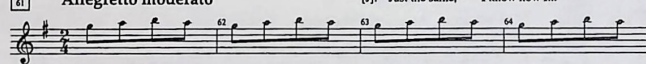


[B]: "But you wouldn't marry anyone like me, would you?"

[J]: "Yes, I would if I loved you, it wouldn't make no difference what you did—even if I died fer it."

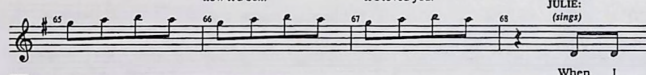
**Allegretto moderato**

[J]: "Just the same, I know how I...

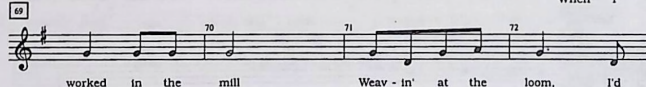


how it'd be...

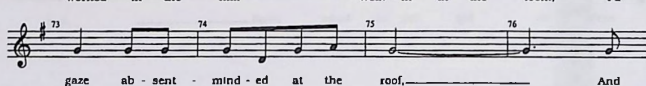
if I loved you.

JULIE:
(sings)

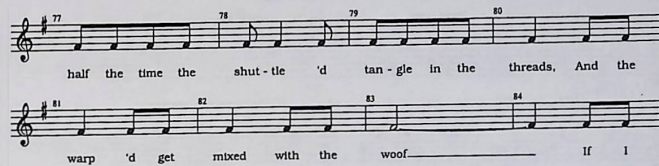
When I



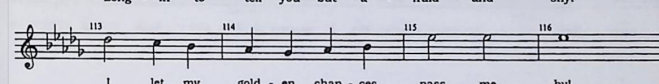
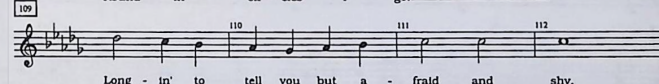
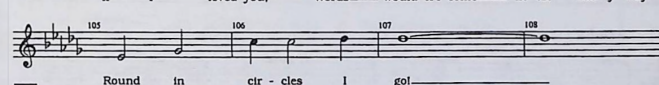
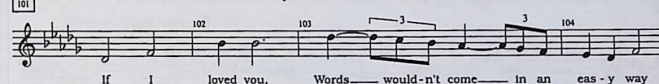
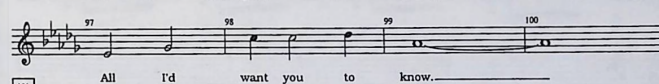
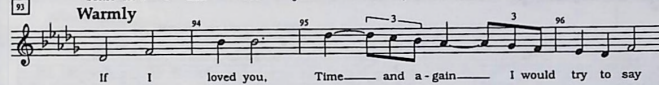
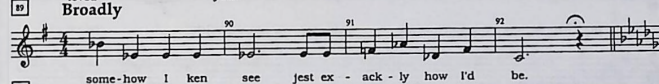
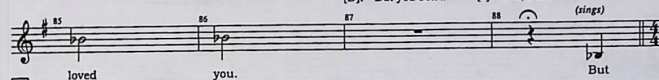
worked in the mill Weav-in' at the loom, I'd



gaze ab-sent-mind-ed at the roof, And



[B]: "But you don't." [J]: "No, I don't."

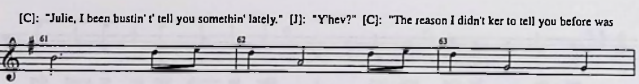
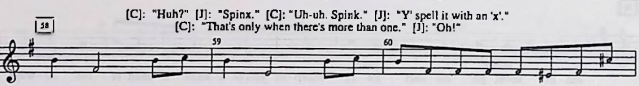
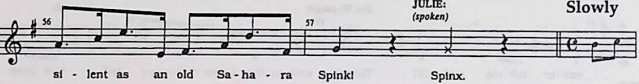
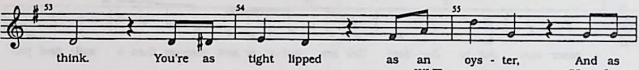
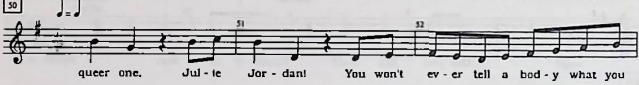
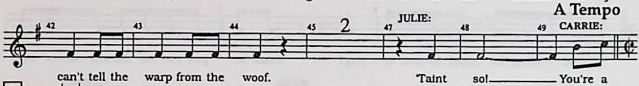
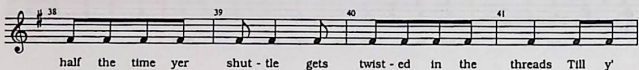
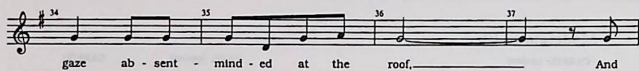
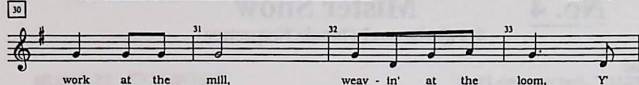
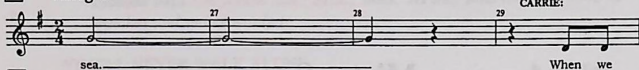


I let my gold-en chan-ces pass me by!

96 he, And he said, "Miss Pipp-er-idge, I'd like it fine If
 97
 98
 99 I could be wed with a wife, And in-deed, Miss Pipp-er-idge, if
 100
 101
 102 you'll be mine, I'll be your's fer the rest of my life!" Next
 103
 104
 105
 106 mo-ment we were prom-ised! And now my mind's in a maze, Fer
 107
 108
 109 all I ken do is look for-ward to That won-der-ful day of days.
 110
 111
 112
 113 When I mar-ry Mis-ter Snow, The
 114
 115
 116
 117 flow-ers will be buzz-in' with the hum of bees, The birds-'ll make a rack-et in the
 118
 119
 120 church-yard trees, When I mar-ry Mis-ter Snow.
 121
 122
 123
 124
 125
 126 Then it's off to home we'll go, And
 127
 128
 129 both of us-'ll look a lit-tle dream-y-eyed, A - driv-in' to a cot-tage by the
 130
 131

132 o - cean-side Where the salt - y breez-es blow. He'll
 133
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 140 car - ry me 'cross the thres-hold, And I'll be as meek as a
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24 Allegro



Allegro

CARRIE:

When we

work at the mill, weav - in' at the loom, Y'

gaze ab - sent - mind - ed at the roof, And

half the time yer shut - tle gets twist - ed in the threads Till y'

A Tempo

can't tell the warp from the woof. 'Taint so! You're a

queer one, Jul - ie Jor - dani You won't ev - er tell a bod - y what you

think. You're as tight lippled as an oys - ter, And as

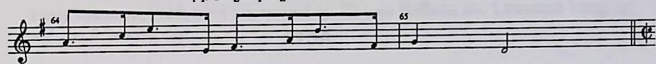
Slowly

si - lent as an old Sa - ha - ra Spink! Spinx.

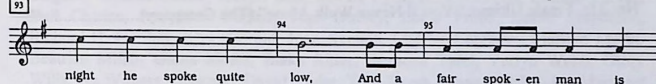
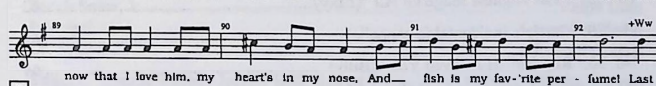
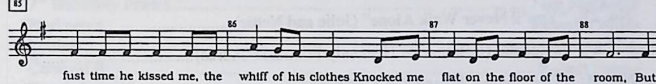
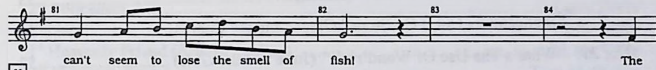
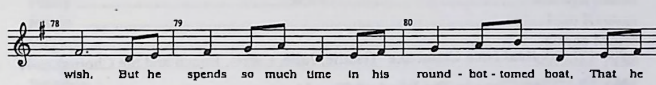
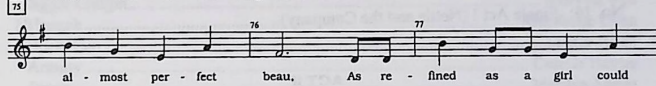
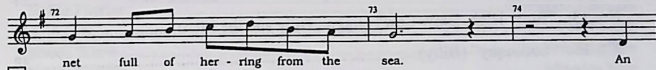
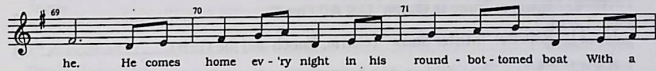
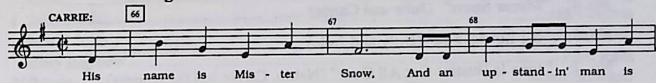
[C]: "Huh?" [J]: "Spinx." [C]: "Uh-uh. Spinx." [J]: "Y' spell it with an 'x'."

[C]: "That's only when there's more than one." [J]: "Oh!"

[C]: "Julie, I been bustin' it tell you somethin' lately." [J]: "Y'hev?" [C]: "The reason I didn't ker to tell you before was

'cause you didn't have a feller of yer own. Now that y' got one, I kin tell y' about mine.
[J]: I'm glad you got a feller, Carrie. What's his name?

Moderato con grazia



His name is Mis - ter Snow, And an up - stand - in' man is

he. He comes home ev - 'ry night in his round - bot - tomed boat With a

net full of her - ring from the sea. An

al - most per - fect beau, As re - fined as a girl could

wish. But he spends so much time in his round - bot - tomed boat, That he

can't seem to lose the smell of fish! The

first time he kissed me, the whiff of his clothes Knocked me flat on the floor of the room, But

now that I love him, my heart's in my nose, And— fish is my fav - rite per - fume! Last

night he spoke quite low, And a fair spok - en man is

VOCAL ARRANGEMENTS

ACT I

- No. 4: "Mister Snow" (Julie and Carrie) 1
 No. 5: "If I Loved You" (Billy and Julie) 6
 No. 7: "June Is Bustin' Out All Over" (Nettie, Carrie and the Chorus) 15
 No. 8: Encore: "June Is Bustin' Out All Over" 23
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- No. 19: "A Real Nice Clambake" (Nettie, Julie, Carrie, Enoch and the Chorus) 47
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No. 4 Mister Snow (Julie and Carrie Sequence)

CUE:
BILLY: "...Keep your money, I'll pay."
(BILLY exits after MRS. MULLIN, CARRIE taps JULIE's shoulder)

Moderato ad lib.

CARRIE: (spoken) **JULIE: (spoken)** **CARRIE:**

Jul - ie, Jul - ie, Do you like him? I dun - no. Did you

like it when he talked to you to - day? When he put you on the car - ou - sel that

JULIE: (sings) **CARRIE: (sings)**

way? Did you like that? 'Druth - er not say. You're a

queer one, Jul - ie Jor - dan! You are qui - et - er and deep - er than a well, And you

JULIE: (sings) **CARRIE:**

nev - er tell me noth - in'! There's noth - in' that I kee - r' choose t' tell! You been

act - in' most pe - cu - liar! Ev - 'ry morn - in' you're a - wake a - head of me, Al - ways

JULIE:

set - tin' by the win - der. I like to watch the riv - er meet the

(LOUISE moves in closer to the GROUP. The GIRL to her right puts her arm around her. Her eyes shine. The 1st HEAVENLY FRIEND smiles and beckons BILLY to follow him. BILLY does. As they pass the DOCTOR, he watches and smiles wisely.)

YOU'LL NEVER WALK ALONE.

THE CURTAIN FALLS

MUSIC 32: EXIT MUSIC

AROUSEL opened on Broadway at the Majestic Theatre on April 19, 1951. Presented by The Theatre Guild; Directed by Rouben Mamoulian; Choreography by Agnes de Mille; Settings by Jo Mielziner; Costumes by Miles White; Musical Direction by Joseph Littau; Orchestrations by Don Walker; Dance Arrangements by Trude Rittmann; Production Supervised by Theresa Helburn and Lawrence Langner; with the following cast:

Carrie Pipperidge	Jean Darling
Julie Jordan	Jan Clayton
Mrs. Mullin	Jean Casto
Billy Bigelow	John Raitt
Bessie	Mimi Strongin
Jessie	Jimsie Somers
Juggler	Lew Foldes
1 st Policeman	Robert Bym
David Bascombe	Franklyn Fox
Nettie Fowler	Christine Johnson
June Girl	Pearl Lang
Enoch Snow	Eric Mattson
Jigger Craig	Murvyn Vye
Hannah	Annabelle Lyon
Boatswain	Peter Birch
Arminy	Connie Baxter
Penny	Marilyn Merkt
Jennie	Joan Keenan
Virginia	GINNA MOISE
Susan	Suzanne Tafel
Jonathan	Richard H. Gordon
2 nd Policeman	Larry Evers
Captain	Blake Ritter
1 st Heavenly Friend (Brother Joshua)	Jay Velie
2 nd Heavenly Friend	Tom McDuffie
Starkeeper	Russell Collins
Louise	Bambi Linn
Carnival Boy	Robert Pagent
Enoch Snow, Jr.	Ralph Linn
Principal	Lester Freedman
Dr. Seldon	Russell Collins

Singers: Connie Baxter, Joseph Bell, Robert Bym, Anne Calvert, Martha Carver, Neil Chirico, Josephine Collins, Tom Duffey, Louis Freed, Lester Freedman, Richard H. Gordon, John Harrold, Joan Keenan, Charles Leighton, Marilyn Merkt, Beatrice Miller, Ginna Moise, Blake Ritter, Suzanne Tafel, Verlyn Webb, Glory Wills, Iva Withers Dancers: David Ahdar, Tom Avera, Diane Chadwicke, Margaret Cuddy, Margaretta DeValera, Andrea Downing, Larry Evers, Lynn Joelson, Sonia Joroff, Pearl Lang, Lu Lanterbar, Ralph Linn, Tony Matthews, Ruth Miller, Ernest Richman, Elena Salamatova, Marjory Svetlik, Polly Welch

PRINCIPAL

Enoch Snow, Junior!

(ENOCH, JR. comes up. His applause is led by his not inconsiderable FAMILY - ENOCH, SR., CARRIE and his BROTHERS and SISTERS. They form a solid cheering section. As ENOCH, JR. returns to his place, one of his SISTERS sitting in the first row puts out her foot and trips him. He looks around, and she applauds vigorously. He walks on.)

BABY SISTER

Yah!

(CARRIE pulls her back in line with the rest of the FAMILY.)

PRINCIPAL

Miss Louise Bigelow.

(JULIE steps out and applauds. CARRIE claps her hands a few times, and there is not much more. LOUISE walks up, receives her diploma sullenly, and joins the GROUP again. BILLY and the 1st HEAVENLY FRIEND have come in, down right, in time to see this.)

Our speaker this year is the most popular, best-loved man in our town - Dr. Seldon.

(The PRINCIPAL steps down from the speakers' stand and stands behind MR. BASCOMBE. DR. SELDON now takes his place on the stand. He adjusts his spectacles, and as he does so, BILLY speaks to the 1st HEAVENLY FRIEND.)

BILLY

Say! He reminds me of that feller up on the ladder.

1ST HEAVENLY FRIEND

Yes, a lot of these country doctors and ministers remind you of him.

DOCTOR SELDON

It's the custom at these graduations to pick out some old duck like me to preach at the kids.

(Laughter)

I can't preach to you. Know you all too well. Brought most of you into the world. Rubbed liniment on yer backs, poured castor oil down yer throats.

(A shudder runs through them, and a GIRL laughs. ALL look at her and she is mortified.)

Well, all I hope is that now I got you this far, you'll turn out to be worth all the trouble I took with you!

(He pauses, looks steadily at them, his voice more earnest.)

I can't tell you any sure way to happiness. All I know is you got to go out and find it fer yourselves.

(BILLY goes over to LOUISE.)

You can't lean on the success of your parents. That's their success.

(Directing his words to LOUISE.)

And don't be held back by their failures! Makes no difference what they did or didn't do. You jest stand on yer own two feet.

BILLY

(To LOUISE.)

Listen to him. Believe him.

(She looks up suddenly.)

DOCTOR SELDON

The world belongs to you as much as to the next feller. Don't give up! And try not to be skeered o' people not likin' you - jest you try likin' them. Jest keep yer faith and courage, and you'll come out all right. It's like what we used to sing every mornin' when I went to school. Mebbe you still sing it - I dunno.

MUSIC 31: FINALE ULTIMO (Reprise: YOU'LL NEVER WALK ALONE)

(He recites.)

"When you walk through a storm keep yer chin up high..."

(To the KIDS.)

Know that one?

(They nod eagerly and go on with the song.)

ALL

(Very quietly.)

AND DON'T BE AFRAID OF THE DARK.

BILLY

(To LOUISE.)

Believe him, darling! Believe.

(LOUISE joins the OTHERS as they sing.)

ALL

AT THE END OF THE STORM IS A GOLDEN SKY

AND THE SWEET SILVER SONG OF A LARK.

(BILLY crosses back of bench left and stands behind JULIE.)

WALK ON THROUGH THE WIND, WALK ON THROUGH THE RAIN,
THOUGH YOUR DREAMS BE TOSSED AND BLOWN.

BILLY

(To JULIE.)

I loved you, Julie. Know that I loved you!

(JULIE'S face lights up and she starts singing with the rest.)

ALL

WALK ON, WALK ON, WITH HOPE IN YOUR HEART,
AND YOU'LL NEVER WALK ALONE!

234

JULIE

Go into the house, child.

LOUISE

What's happened, Mother?

(JULIE just stares at the same place.)

Don't you believe me?

JULIE

Yes, I believe you.

LOUISE

(Coming closer to JULIE.)

Then why don't you tell me why you're actin' so funny?

JULIE

It's nothin', darlin'.

LOUISE

But is it possible, Mother, fer someone to hit you hard like that - real loud and hard - and not hurt you at all?

JULIE

It's possible, dear - fer someone to hit you - hit you hard - and not hurt at all.

(JULIE and LOUISE embrace and start for the house. LOUISE exits into house, but JULIE sees the star that BILLY had placed on the chair and goes toward it. As she does so, the lights dim slowly. She picks up the star and holds it to her breast.)

BILLY

Julie - Julie!

(She stands transfixed.)

LONGING TO TELL YOU, BUT AFRAID AND SHY,
 I LET MY GOLDEN CHANCES PASS ME BY.
 NOW I'VE LOST YOU;
 SOON I WILL GO IN THE MIST OF DAY,
 AND YOU NEVER WILL KNOW
 HOW I LOVED YOU,
 HOW I LOVED YOU.

(The lights fade out as JULIE goes into the house. As BILLY crosses to the 1st HEAVENLY FRIEND, the cloud curtain falls behind him.)

She took the star - she took it! Seems like she knew I was here.

1ST HEAVENLY FRIEND

Julie would always know.

BILLY

She never changes.

1ST HEAVENLY FRIEND

No, Julie never changes.

BILLY

But my little girl - my Louise - I gotta do somethin' fer her.

1ST HEAVENLY FRIEND

So far you haven't done much.

BILLY

I know. I know.

1ST HEAVENLY FRIEND

Time's running out.

BILLY

But it ain't over yet. I want an extension! I gotta see her graduation.

1ST HEAVENLY FRIEND

All right, Billy.

*(They exit. The blue lights dim on the curtain. The curtain rises in the dark. The lights flash up on the next scene.)*Scene 6: Outside a Schoolhouse, the same day

(At rise: The GRADUATING CLASS sits massed on three rows of benches. The GIRLS, all dressed alike in white, are seated on the first two benches. The BOYS, wearing blue serge suits, sit on the third bench. The BOYS who cannot be seated on the third bench are standing on the steps of the schoolhouse, behind the benches. Stage left is a bench standing at an angle. JULIE is seated on the downstage end of the bench, NETTIE is seated alongside of her. There are TWO OTHER PERSONS on this bench and OTHER RELATIVES of the graduating class are lined up behind it. Stage right, there is a small platform on which is a speakers' stand. Upstage of this stand, DR. SELDON is seated on a chair. MR. BASCOMBE is seated on a chair downstage of the stand. ENOCH and CARRIE and their entire FAMILY are standing downstage right. LOUISE is seated on the extreme left end of the first bench with the graduating GIRLS. As the lights come up, the PRINCIPAL is standing behind the speakers' stand. All are applauding and a YOUNG GIRL has just received her diploma. She goes up and joins the OTHERS.)

What else?

(Pause. He's stuck and changes the subject.)

BILLY

Look - I want to give you a present.

LOUISE

(Backing up right, immediately suspicious.)

Don't come in, mister. My mother wouldn't like it.

BILLY

I don't mean you any harm, child. I want to give you somethin'.

LOUISE

Don't you come any closer. You go 'way with yer white face. You scare me.

BILLY

Don't chase me away. I want to give you a present - somethin' pretty - somethin' wonderful -

(He looks at the 1ST HEAVENLY FRIEND, who turns front and smiles. BILLY takes the star from his inside vest pocket. LOUISE looks at star, then at BILLY.)

LOUISE

What's that?

BILLY

Pst! A star.

(He points up to the sky with right hand to indicate whence it came. LOUISE is terrified now.)

LOUISE

(Backing up right.)

Go away!

BILLY

(Growing panicky and taking her arm.)

Darling, please - I want to help you.

LOUISE

(Trying to pull arm away.)

Don't call me "darling." Let go of my arm!

BILLY

I want to make you happy. Take this -

LOUISE

No!

BILLY

Please!

(She pulls away from him, holding out her right hand to keep him away from her.)

Please - dear -

(Impulsively, involuntarily, he slaps her hand. She is startled.)

LOUISE

Mother!

(She runs into the house.)

Mother!

(BILLY puts star on the chair nearest center. Then he looks at the 1ST HEAVENLY FRIEND guiltily.)

1ST HEAVENLY FRIEND

Failure! You struck out blindly again. All you ever do to get out of difficulty - hit someone you love! Failure!

JULIE

(Coming out of house, agitated.)

Where is he?

MUSIC 30: PORCH SCENE (Reprise: IF I LOVED YOU)

(She stops suddenly. BILLY turns to her. She stares at him.)

BILLY

(To HEAVENLY FRIEND, but looking at JULIE.)

I don't want her to see me.

1ST HEAVENLY FRIEND

Then she doesn't.

BILLY

She looks like she saw me before I said that.

LOUISE

(Coming out of the house and crossing downstage of BILLY, almost touching him.)

Oh, he's gone!

(Turning to JULIE.)

I didn't make it up, Mother. Honest there was a strange man here and he hit me - hard - I heard the sound of it - but it didn't hurt, Mother! It didn't hurt at all - it was just as if he - kissed my hand!

ENOCH, JR.

I'll marry you. That's how. The hardest thing'll be to persuade Papa to let me marry beneath my station.

LOUISE

You needn't bother about marryin' beneath your station! I wouldn't have you. And I wouldn't have that stuck-up buzzard for a father-in-law if you give me a million dollars!

(BILLY looks at 1ST HEAVENLY FRIEND and smiles, happy over this.)

ENOCH, JR.

(Outraged, hit in a tender spot.)

You're a fine one to talk about my father! What about yer own? A cheap barker on a carousel – and he beat your mother!

LOUISE

(Giving JUNIOR a good punch.)

You get out of here! You sleeky little la-de-da!

(Spins him around, gives him a well-directed kick. BILLY, seeing all this, puts out his foot and trips JUNIOR just as he is passing him.)

I'll – I'll kill you – you –

(JUNIOR runs out left. LOUISE suddenly turns, crosses to her chair, sinks on it, and sobs. BILLY looks over at LOUISE, who is very heartbroken little girl. He turns to the 1ST HEAVENLY FRIEND.)

BILLY

If I want her to see me, she will?

(The 1ST HEAVENLY FRIEND nods. BILLY approaches LOUISE timidly.)

Little girl – Louise!

(She looks up through her tears.)

LOUISE

Who are you?

BILLY

I... I...

(He's nearly as rattled as he was the night he suddenly faced BASCOMBE on the wharf.)

LOUISE

How did you know my name?

BILLY

Somebody told me you lived here. I knew your father.

LOUISE

My father!

BILLY

I heard what that little whippersnapper said. It ain't true – any of it.

LOUISE

It is true – all of it.

(Pause. He is stunned.)

BILLY

Did your mother tell you that?

LOUISE

No, but every kid in town knows it. They've been throwin' it up at me ever since I ken remember. I wish I was dead.

(She looks away to hide her tears.)

BILLY

(Softly)

What – what did yer mother say about – him?

LOUISE

Oh, she's told me a lot of fairy stories about how he died in San Francisco – and she's always sayin' what a handsome fellow he was –

BILLY

Well, he was!

LOUISE

(Hopefully, rising.)

Was he – really?

BILLY

He was the handsomest feller around here.

LOUISE

You really knew him, did you? And he was handsome.

(He nods his head.)

What else about him? Know anythin' else good about him?

BILLY

(Passing right hand through his hair.)

Well-ll... he used to tell funny jokes at the carousel and make people laugh.

LOUISE

(Her face lighting up.)

Did he?

(They both laugh.)

CARRIE

I don't remember much of that one. All the men was dressed in nightgowns and it made me sleepy.

JULIE

(Trying to change the subject.)

Won't you set down and visit with us?

ENOCH

Afraid we hev'n't time. Mrs. Snow and I hev to stop at the minister's on our way to the graduation.

(To CARRIE.)

And I'll thank you not to sing "I'm a Tomboy" to the minister's wife.

CARRIE

I already did.

ENOCH

(Giving his SON a good slap on the back with right hand.)

Come, Junior!

(LOUISE comes out of the house just as JUNIOR turns to his father. JUNIOR sees LOUISE and gets a new idea.)

ENOCH, JR.

Pa, ken I stay and talk to Louise?

(ENOCH looks stern. CARRIE crosses to ENOCH.)

Jest for five minutes.

ENOCH

No!

CARRIE

(Slapping ENOCH'S back in the same manner as ENOCH slapped JUNIOR.)

Aw, let him!

ENOCH

All right. Five minutes. No more.

JULIE

(Going into house.)

Good-by.

CARRIE

See you at the graduation.

(JULIE exits into house.)

ENOCH

(Taking CARRIE to exit.)

Still lallygaggin'. You'd think a woman with nine children'd hev more sense.

CARRIE

If I hed more sense I wouldn't hev nine children!

(She crosses in front of ENOCH and exits. He follows.)

LOUISE

I wish I could go to New York.

ENOCH, JR.

What are you goin' to do after you graduate?

LOUISE

(Lowering her voice, as BILLY and FRIEND enter left.)

Listen, Enoch - ken you keep a secret?

(JUNIOR solemnly crosses his heart and spits.)

BILLY

(To HEAVENLY FRIEND.)

Can she see me?

1ST HEAVENLY FRIEND

Only if you want her to.

(They remain silent observers of the scene, BILLY standing by the trellis, 1ST HEAVENLY FRIEND extreme downstage left.)

ENOCH, JR.

Well, what's the secret?

LOUISE

I'm goin' to be an actress. There's a troupe comin' through here next week. I met a feller - says he's the advance man, or somethin' - says he'll help me!

ENOCH, JR.

(Horried)

You mean run away?

(She puts her fingers to her lips to shush him. BILLY winces. 1ST HEAVENLY FRIEND watches BILLY.)

I won't let you do it, Louise.

LOUISE

How'll you stop me?

STARKEEPER and, whistling casually to quell suspicion, he starts away with the 1st HEAVENLY FRIEND.)

Scene 5: Outside Julie's Cottage

(At rise: JULIE and CARRIE are seated outside the cottage, having coffee.)

CARRIE

(Seated left of Julie, continuing a narrative.)

...And so the next day we all climbed to the top of the Statue of Liberty – Enoch and me and the nine kids.

JULIE

Did you go to any theayters in New York?

CARRIE

Course we did!

JULIE

Did you see any of them there "extravaganzas?"

CARRIE

Enoch took me to one of them things. The curtain went up an' the fust thing y' see is twelve hussies with nothin' on their legs but tights!

JULIE

What happened then?

CARRIE

Well! Enoch jest grabbed hold o' my arm and dragged me out of the theayter! But I went back the next day – to a matinee – to see how the story come out.

JULIE

All by yerself?

(CARRIE nods.)

Lucky you didn't see anybody you know.

CARRIE

I did.

JULIE

Who?

CARRIE

Enoch!

(JULIE clasps her hand over her mouth to keep from laughing, then gathers the cups together. CARRIE gets up.)

CARRIE

(Animatedly)

There was one girl who sung an awful ketchy song.

(She walks to the back of her chair. LOUISE enters from the house, unnoticed.)

She threw her leg over a fence like this –

(As she is swinging her leg over the chair, she sees LOUISE and hastily puts her leg down.)

– and it rained all day!

(JULIE, her back toward LOUISE, stares at CARRIE in wonder. She gathers that something is up, turns right, and sees LOUISE.)

JULIE

Oh-h-h. Louise, take these cups right into the kitchen, dear. That's a good girl.

(LOUISE takes the cups into the house.)

CARRIE

She threw her leg over a fence like this –

(She swings her leg over the chair and pulls her skirt up over her knee.) and she sung –

MUSIC 29: CARRIE'S INCIDENTAL

(Unaccompanied)

I'M A TOMBOY, JEST A TOMBOY!

I'M A MADCAP MAIDEN FROM BROADWAY!

(ENOCH enters followed by their eldest son, ENOCH, JR., but CARRIE does not see them. JULIE tries to warn her.)

I'M A TOMBOY, A MERRY TOMBOY!

I'M A MADCAP MAIDEN FROM BROADWAY!

ENOCH

(Taking his SON by the shoulders.)

Turn yer eyes away, Junior!

(Turns his SON'S face away.)

CARRIE

(Taking her leg off the chair and standing there guiltily.)

I was jest tellin' Julie about thet show – "Madcap Maidens."

ENOCH

We also saw "Julius Caesar." Wouldn't that be a better play to quote from?

BILLY

Like I used to do!

STARKEEPER

Don't you think you better take a look?

BILLY

Where is she? What do I have to do to see her?

MUSIC 27: BALLET

STARKEEPER

Jest look and wait. The power to see her will come to you.
(He puts his hand lightly on BILLY'S shoulder.)

BILLY

Is that her? Little kid with straw-colored hair?
(The lights dim. The curtain goes up on a dark stage.)

STARKEEPER

(As the lights are dimming.)
Pretty - ain't she?

BILLY

My little girl!
(BILLY and the STARKEEPER back off down right and the entire stage is suddenly flooded with light.)

Scene 4: Down Here on a Beach, fifteen years later

(At rise: LOUISE is romping on the beach. Two little RUFFIAN BOYS join her. Presently ENOCH enters, leading his six very well-behaved CHILDREN. LOUISE invites them to join in her play, but, taking their cue from their FATHER'S horrified face, they snub her. They exit with their FATHER, all except ONE LITTLE HORROR in a big hat who remains to taunt LOUISE.)

ENOCH'S DAUGHTER

My father bought me my pretty dress.

LOUISE

My father would have bought me a pretty dress, too. He was a barker on a carousel.

ENOCH'S DAUGHTER

Your father was a thief.

209-Watty-209
210-Lou/Lou-Xover

211-Lou
212-Lou
213-Lou
214-Lou

215-Lou
216-Lou
217-Lou
218-Lou
219-Lou
220-Lou
221-Lou
222-Lou

(Her nasty work accomplished, she assumes an impish, satisfied look and starts away. LOUISE goes after her. Their pace increases. LOUISE finally chasing her off, returning soon with a trophy - the big hat. Now a CARNIVAL TROUPE dances on. The RUFFIANS are frightened by them. Failing to persuade LOUISE to run away with them, they leave her there. One CARNIVAL BOY is the type LOUISE'S father was when he was young. Of all this fascinating group, he interests her most. After the OTHERS dance off, he returns to her for a flirtation. It is much more than this to LOUISE. It is a first experience, overwhelmingly beautiful, painful and passionate. He leaves her abruptly. She's too young. Thwarted, humiliated, she weeps alone. Now a group of CHILDREN enter, dressed for a party. LOUISE seeks consolation with them. She tries to join in their dancing. They reject her and make fun of her. She turns on them so viciously that they are frozen with awe and fear as she speaks to them in a voice full of deep injury and the fury of a hopeless oncast.)

213-Lou
214-Lou

I hate you - I hate all of you!

(They back away, then dance away, leaving her heartbroken and alone - terribly alone. The gauze cloud curtain falls, revealing BILLY and the STARKEEPER, who have been watching all this from "up there.")

MUSIC 28: MUSIC UNDER SCENE (MY LITTLE GIRL)

BILLY

Why did you make me look?

STARKEEPER

You said you wanted to.

BILLY

I know what she's goin' through.

STARKEEPER

Somethin' like what happened to you when you was a kid, ain't it?

BILLY

Somebody ought to help her.

STARKEEPER

A-yah. Somebody ought to. You ken go down any time. Offer's still open.

(The 1st HEAVENLY FRIEND enters to guide BILLY if he wants to go. BILLY starts toward him; then, getting sudden idea, he turns back and stealthily takes a star from the STARKEEPER'S basket. Both the STARKEEPER and the 1st HEAVENLY FRIEND are aware of this, but pretend not to notice. BILLY waves an elaborate good-by to the

STARKEEPER

You couldn't bear to see her cry. Why not come right out and say it? Why are you afraid of sayin' the right word? Why are you ashamed you loved Julie?

BILLY

I ain't ashamed of anything.

STARKEEPER

Why'd you beat her?

BILLY

I didn't beat her - I wouldn't beat a little thing like that - I hit her.

STARKEEPER

Why?

BILLY

Well, y'see - we'd argue. And she'd say this and I'd say that - and she'd be right - so I hit her.

STARKEEPER

Hmm! Are you sorry you hit her?

BILLY

Ain't sorry for anythin'.

STARKEEPER

(Taking his basket coming down off the ladder.)

You ken be as sot and pernicketty as you want. Up here patience is as endless as time. We ken wait.

(He turns to BILLY in a more friendly way.)

Now look here, son, it's only fair to tell you - you're in a pretty tight corner. Fact is you haven't done enough good in yer life to get in there - not even through the back door.

BILLY

(Turning away.)

All right. If I can't get in - I can't.

STARKEEPER

(Testily)

I didn't say you can't. Said you ain't done enough so far. You might still make it - if you tried hard enough.

BILLY

How?

STARKEEPER

Why don't you go down to earth fer a day like I said you could? Do somethin' real fine fer someone.

BILLY

Aw - what could I do?

STARKEEPER

Well, fer one thing you might do yer little daughter some good.

BILLY

(Turning to STARKEEPER, elated.)

A daughter! It's a girl - my baby!

STARKEEPER

Ain't a baby any more. She's fifteen years old.

BILLY

How could that be? I just come from there.

STARKEEPER

You got to get used to a new way of tellin' time, Billy. A year on earth is just a minute up here. Would you like to look down and see her?

BILLY

Could I? Could I see her from here?

STARKEEPER

Sure could. Follow me.

(STARKEEPER and BILLY cross down right. The lights dim and the gauze cloud curtain descends behind them.)

BILLY

Tell me - is she happy?

STARKEEPER

No, she ain't, Billy. She's a lot like you. That's why I figure you're the one could help her most - if you was there.

BILLY

If she ain't happy, I don't want to look.

STARKEEPER

(Looking off left, as if toward the earth.)

Well, right this minute she appears to be hevin' a fine time. Yes, sir! There she is runnin' on the beach. Got her shoes and stockin' off.

At rise: The STARKEEPER is seated on the top of the stepladder, and as the lights come up, he can be seen hanging out stars and dusting them with a silver-handled white feather duster.

BILLY and the TWO HEAVENLY FRIENDS are seen making their way through the clouds from stage left to right, emerging a moment later through entrance down right into the back yard. The 1ST HEAVENLY FRIEND enters. He stops, stage right center, faces front, and speaks.)

1ST HEAVENLY FRIEND

Billy!

BILLY

(Entering)

Hey, what is this!

(Crossing and speaking to STARKEEPER.)

Who are you?

STARKEEPER

Never mind who I am, Bigelow.

BILLY

(To FRIEND.)

Where am I?

STARKEEPER

(Although question was not addressed to him.)

You're in the back yard of heaven.

(Pointing off right.)

There's the gates over there.

BILLY

The pearly gates!

STARKEEPER

Nope. The pearly gates are in front. Those are the back gates. They're just mother-of-pearly.

BILLY

I don't wanta go in no back gate. I wanta go before the highest -

STARKEEPER

You'll go where we send you, young man.

BILLY

Now look here!

STARKEEPER

Don't yell.

BILLY

I didn't yell.

STARKEEPER

Well, don't.

(He takes a star off the line. To 1ST HEAVENLY FRIEND.)

This one's finished. Brother Joshua, please hang it over Salem, Mass.

1ST HEAVENLY FRIEND

(Crossing over and taking star.)

A-yah.

(Exits off left.)

STARKEEPER

(Taking a notebook out of his pocket.)

Now, this is a routine question I gotta ask everybody. Is there anythin' on earth you left unfinished? The reason I ask you is you're entitled to go back fer one day - if you want to.

BILLY

I don't know.

(Doggedly)

Guess as long as I'm here, I won't go back.

STARKEEPER

(Jotting down in a notebook.)

"Waives his right to go back."

BILLY

Can I ask you somethin'? I'd like to know if the baby will be a boy or a girl.

STARKEEPER

We'll come to that later.

BILLY

But I'm only askin' -

STARKEEPER

Jest let me do the askin' - you do the answerin'. I got my orders. You left yer wife hevin' thet baby comin' - with nothin' fer 'em to live on. Why'd you do thet?

BILLY

I couldn't get work and I couldn't bear to see her -

(Pause)

BILLY

(Turning left, looks at JULIE.)

Julie!

*(The lights dim, and a cloud gauze drop comes in behind BILLY and the HEAVENLY FRIENDS.)*1ST HEAVENLY FRIEND

She can't hear you.

BILLY

Who decided that?

1ST HEAVENLY FRIEND

You did. When you killed yourself.

BILLY

I see! So it's over!

1ST HEAVENLY FRIEND

It isn't as simple as that. As long as there is one person on earth who remembers you - it isn't over

BILLY

What're you goin' to do to me?

1ST HEAVENLY FRIEND

We weren't going to do anything. We jest came down to fetch you - take you up to the jedge.

BILLY

Judge! Am I goin' before the Lord God Himself?

1ST HEAVENLY FRIEND

What hev you ever done that you should come before Him?

BILLY

(His anger rising.)

So that's it. Just like Jigger said - "No supreme court for little people - just perlice magistrates!"

1ST HEAVENLY FRIEND

Who said anythin' about...

BILLY

I tell you if they kick me around up there like they did on earth, I'm goin' to do somethin' about it! I'm dead and I got nothin' to lose. I'm goin' to stand up for my

rights! I tell you I'm goin' before the Lord God Himself - straight to the top! Y'hear?

1ST HEAVENLY FRIEND

Simmer down, Billy, simmer down.

MUSIC 25: THE HIGHEST JUDGE OF ALL

BILLY

TAKE ME BEYOND THE PEARLY GATES
THROUGH A BEAUTIFUL MARBLE HALL,
TAKE ME BEFORE THE HIGHEST THRONE
AND LET ME JUDGED BY THE HIGHEST JUDGE OF ALL!LET THE LORD SHOUT AND YELL,
LET HIS EYES FLASH FLAME.
I PROMISE NOT TO QUIVER WHEN HE CALLS MY NAME.
LET HIM SEND ME TO HELL,
BUT BEFORE I GO,
I FEEL THAT I'M ENTITLED TO A HELL OF A SHOW!WANT PINK-FACED ANGELS ON A PURPLE CLOUD,
TWANGIN' ON THEIR HARPS TILL THEIR FINGERS GET RED.
WANT ORGAN MUSIC - LET IT ROLL OUT LOUD,
ROLLIN' LIKE A WAVE WASHIN' OVER MY HEAD!
WANT EV'RY STAR IN HEAVEN HANGIN' IN THE ROOM,
SHININ' IN MY EYES WHEN I HEAR MY DOOM!RECKON MY SINS ARE GOOD, BIG SINS,
AND THE PUNISHMENT WON'T BE SMALL.
SO TAKE ME BEFORE THE HIGHEST THRONE
AND LET ME BE JUDGED BY THE HIGHEST JUDGE OF ALL.
*(1ST HEAVENLY FRIEND gestures to BILLY to follow. They exit.)*MUSIC 26: EXIT BILLY, HEAVENLY FRIENDS (CHANGE OF SCENE)Scene 3: Up There*(A celestial clothesline is seen stretching back through infinity, but one portion of it is strung across as far downstage as possible. There is a celestial stepladder standing right center upstage of the line. It resembles our own stepladders except that it shimmers with a silvery light. The clothesline is quite full of shimmering stars. There is a basket full of stars on the shelf behind the ladder.)*

MRS. MULLIN (OFFSTAGE)

Where is he? No, no, please.

(MRS. MULLIN comes in on the run from left, followed by TWO GIRLS, who try to stop her.)

GIRL

Don't let her!

(MRS. MULLIN stops left center, looks at BILLY, then at JULIE questioning. JULIE steps back - a silent invitation to come and pass in front of her. MRS. MULLIN walks slowly to where BILLY lies. After a moment she brushes BILLY'S hair off his forehead, as she used to do. Then NETTIE, the POLICEMEN and ALL exit, leaving only JULIE and MRS. MULLIN on the stage with BILLY. MRS. MULLIN gets up and turns slowly to look at JULIE, who looks back at her. MRS. MULLIN tries a faint little smile, then turns and exits left. JULIE returns to BILLY, leans over, and restores the stray lock to where it was before MRS. MULLIN took the liberty to brush it back.)

JULIE

Sleep, Billy - sleep. Sleep peaceful, like a good boy. I knew why you hit me. You were quick-tempered and unhappy. I always knew everythin' you were thinkin'. But you didn't always know what I was thinkin'. One thing I never told you - skeered you'd laugh at me. I'll tell you now -

(Even now she has to make an effort to overcome her shyness in saying it.)

I love you. I love you.

(In a whisper.)

I love - you.

(Smiles)

I was always ashamed to say it out loud. But now I said it. Didn't I?

(She takes the shawl off her shoulders and drapes it over BILLY. NETTIE comes in from left. JULIE looks up and sees her, lets out a cry, and runs to her.)

What am I goin' to do?

NETTIE

Do? Why, you gotta stay on here with me - so's I ken be with you when you hev the baby.

(JULIE buries her head in NETTIE'S shoulder and holds tightly to her.)

Main thing is to keep on livin' - keep on keerin' what's goin' to happen. 'Member that sampler you gave me? 'Member what it says?

JULIE

The words? Sure. Used to sing 'em in school.

NETTIE

Sing 'em now - see if you know what they mean.

MUSIC 23: YOU'LL NEVER WALK ALONE

JULIE

WHEN YOU WALK THROUGH A STORM KEEP YOUR CHIN UP HIGH,
AND DON'T BE AFRAID... OF... THE... DAR...

(JULIE breaks off, sobbing. NETTIE starts the song.)

NETTIE

WHEN YOU WALK THROUGH A STORM KEEP YOUR CHIN UP HIGH,
AND DON'T BE AFRAID OF THE DARK.
AT THE END OF THE STORM IS A GOLDEN SKY
AND THE SWEET SILVER SONG OF A LARK.

WALK ON THROUGH THE WIND, WALK ON THROUGH THE RAIN,
THOUGH YOUR DREAMS BE TOSSED AND BLOWN,
WALK ON, WALK ON, WITH HOPE IN YOUR HEART,
AND YOU'LL NEVER WALK ALONE!
YOU'LL NEVER WALK ALONE.

LC# 179

MUSIC 24: INCIDENTAL (ENTRANCE OF HEAVENLY FRIENDS)

(CHORUS hums in the background as JULIE and NETTIE kneel in prayer.
The TWO HEAVENLY FRIENDS enter from right and cross to BILLY.)

1ST HEAVENLY FRIEND

Get up, Billy.

BILLY

Huh?

1ST HEAVENLY FRIEND

Get up.

BILLY

(Straightening up.)

Who are you?

2ND HEAVENLY FRIEND

Shake yourself up. Got to get goin'.

BILLY

(Looking up at them and turning front, still sitting.)

Goin'? Where?

1ST HEAVENLY FRIEND

Never mind where. Important thing is you can't stay here.

POLICEMAN

Yes, sir.

(They cross over and stop the CROWD from reaching BILLY, but ONE or TWO get through and see the tragedy, and they recognize BILLY. The POLICEMAN gets to these and speaks. The singing stops.)

Get back there. Stand back.

(VOICES are heard from behind the CROWD.)

1ST VOICE

Who is it?

2ND VOICE

Billy.

3RD VOICE

Billy Bigelow.

4TH VOICE

Poor Julie.

(The CROWD opens up for JULIE, who goes straight to BILLY, up behind the bales. NETTIE and the POLICEMEN hurry the CROWD off quietly. They exit left. The CAPTAIN remains on right of the crates looking upstage. The POLICEMEN and NETTIE also remain.)

JULIE

(As she is crossing to him.)

Billy -

BILLY

Little Julie - somethin' I want to tell you -

(Pause)

I couldn't see anythin' ahead, and Jigger told me how we could get a hold of a lot of money - and maybe sail to San Francisco. See?

JULIE

Yes.

BILLY

Tell the baby, if you want, say I had this idea about San Francisco.

(His voice grows weaker.)

Julie -

JULIE

Yes.

BILLY

Hold my hand tight.

JULIE

I am holdin' it tight - all the time.

BILLY

Tighter - still tighter!

(Pause)

Julie!

JULIE

Good-by.

(He sinks back. JULIE kisses his hand. The CAPTAIN crosses over, picks JULIE up gently. He then bends down and inspects BILLY. He rises, looks at JULIE.)

CAPTAIN

The good lord will help him now, ma'am.

(CARRIE enters, followed by ENOCH. They cross to JULIE'S left.)

CARRIE

Julie - don't be mad at me for sayin' it - but you're better off this way.

ENOCH

Carrie's right.

CARRIE

Julie, tell me, am I right?

JULIE

You're right, Carrie.

CARRIE

(Looking down at BILLY.)

He's better off too, poor feller. Believe me, Julie, he's better off too.

(She embraces JULIE, weeping.)

JULIE

Don't cry, Carrie.

CARRIE

God be with you, Julie.

(JULIE smiles at her wearily. ENOCH takes CARRIE by the arm and leads her off down left. We hear VOICES off left.)

(The SAILOR runs off after JIGGER.)
There's another bullet in here. Don't forget that - you. Look behind you! What do you see comin'?

BILLY
(Slowly turning and looking off left.)
Two perlicemen.

BASCOMBE
You wanted to know what time it was. I'll tell you - the time for you will be ten or twenty years in prison.
(The TWO POLICEMEN enter from left.)

BILLY
Oh, no it won't.
(He clambers up on the pile with his knife drawn.)

BASCOMBE
(Jeering and covering him with his pistol.)
Where do you think you're escapin' to - the sky?

BILLY
They won't put me in no prison.
(He raises the knife high in the air.)

POLICEMAN
Stop him!

BILLY
(Stabbing himself in the stomach.)
Julie!
(He topples off the pile of crates, falling behind them. The TWO POLICEMEN, who have made a vain attempt to stop him, rush behind the crates where they proceed to remove his coat, which is later to be used for his pillow. The CAPTAIN and ANOTHER SAILOR come on the run from left. The CAPTAIN is carrying a lantern, which he puts on the pile, right center.)

CAPTAIN
(To BASCOMBE.)
How about you, Mr. Bascombe? You all right?

BASCOMBE
Yes, I'm all right. Lucky, though. Very lucky. This is the first time I ever took a pistol with me.

CAPTAIN
(Looking over crates at BILLY.)
Is he dead?

1ST POLICEMAN
I don't think so, he's still breathing.

CAPTAIN
Bring him out here where we can lay him out flat.
(The CAPTAIN looks around to see what can be used for a bed for BILLY. He spots the bales, crosses to left, and puts the smaller end to end with the larger one center. The TWO POLICEMEN and the SAILOR carry BILLY out and lay him on the bales. The CAPTAIN speaks to the SAILOR.)
You go for a doctor.

(To the POLICEMAN who is holding BILLY'S coat.)
Put that under his head.
(The POLICEMAN does this. When BILLY is set, the TWO POLICEMEN rise; one stands left end of bale, the other right end.)

BASCOMBE
The fools - the silly fools. They didn't even notice I was comin' from the ship, not to it.
(The CAPTAIN is covering BILLY with a tarpaulin he found on the top of crates at right center.)

CAPTAIN
The money they tried to kill for is locked up in my desk!
(VOICES off left are heard to be singing "June is Bustin' Out All Over," very softly, as if in the distance.)

BASCOMBE
The fools.
1ST SAILOR
(The one who chased JIGGER, returning.)
He got away.

BASCOMBE
(Hearing the offstage singing as it has become louder.)
What's that?

CAPTAIN
The folk comin' back from the clambake.
(The PEOPLE enter left.)

BASCOMBE
(To the POLICEMAN.)
You'd better stop them.
(BASCOMBE exits.)

BILLY
Go ahead and deal.
(JIGGER deals.)
Fifty dollars.
(Looks at his card.)
No, a hundred dollars.
(JIGGER gives him a card.)
Enough.

JIGGER
(Laying down stack and looking at his own cards.)
Twenty-one.

BILLY
All right! This time double or nothin'!

JIGGER
(Dealing)
Double or nothin' it is.

BILLY
(Looking at cards.)
Enough.

JIGGER
(Laying down his cards.)
Twenty-one.

BILLY
Hey - are you cheatin'?

JIGGER
(So innocent.)
Me? Do I look like a cheat?

BILLY
(BILLY raps the box impatiently. JIGGER deals.)
Five hundred!

JIGGER
Dollars?

BILLY
Dollars.

JIGGER
Say, you're a plunger, ain't you? Yes, sir.

BILLY
(Getting a card.)
Another.
(He gets it.)
Too much.

JIGGER
That makes seven hundred you owe me.

BILLY
Seven hundred! Double or nothin'.
(JIGGER deals.)
I'll stand pat!

JIGGER
(Laying down his cards in pretended amazement.)
Twenty-one! A natural!

BILLY
(Rising and taking hold of JIGGER by the coat lapels.)
You - you - damn you, you're a dirty crook! You -
(BASCOMBE enters from left. JIGGER coughs, warning BILLY, and then nudges BILLY into action as BASCOMBE crosses to right center. JIGGER runs behind crates. BILLY addresses BASCOMBE.)
Excuse me, sir. Can you tell me the time?
(BASCOMBE turns to BILLY and JIGGER leaps out from behind the crates and tries to stab BASCOMBE. BASCOMBE gets hold of JIGGER'S knife hand and twists his wrist, forcing him into a helpless position. BASCOMBE takes his gun from its holster with his free hand, holding BILLY off.)

BASCOMBE
Now don't budge, either one of you.
(To JIGGER.)
Drop that knife.
(JIGGER drops the knife.)
Ahoy, up there on the Nancy B! Captain Watson! Anybody up there?

CAPTAIN (OFFSTAGE)
Ahoy, down there!
(JIGGER twists himself loose and runs off right. A SAILOR enters from left. BASCOMBE turns and fires a shot at JIGGER as he runs, then turns, holding BILLY off, as the SAILOR gets to BASCOMBE.)

BASCOMBE
(To the SAILOR.)
Go after that one. He's runnin' up Maple Street. I'll cover the other one.

JIGGER

Sure. Never been before a supreme court judge, have you?

BILLY

No.

JIGGER

Same thing in the next world. For rich folks, the heavenly court and the high judge. For you and me, perlice magistrates. Fer the rich, fine music and chubby little angels -

BILLY

Won't we get any music?

JIGGER

Not a note. All we'll get is justice! There'll be plenty of that for you and me. Yes, sir! Nothin' but justice.

BILLY

It's gettin' late - they'll be comin' back from the clambake. I wish he'd come. Suppose he don't.

JIGGER

He will. What do you say we play some cards while we're waitin'? Time'll pass quicker that way.

BILLY

All right.

JIGGER

Got any money?

BILLY

Eighty cents.

(Crosses to JIGGER, sits on small bale, and puts his money on the box. JIGGER takes out cards and his change.)

JIGGER

(Putting money on box and shuffling cards.)

All right, eighty cents. We'll play twenty-one. I'll bank.

(Deals the necessary cards out.)

BILLY

(Looking at his cards.)

I'll bet the bank.

JIGGER

(Aloud, to himself.)

Sounds like he's got an ace.

BILLY

I'll take another.

(JIGGER deals another card to BILLY.)

Come again!

(JIGGER deals a fourth card.)

Over!

(Throws cards down. JIGGER gathers in the money. BILLY rises, crosses right center, looks off right.)

Wish old sideburns would come and have it over with.

JIGGER

He's a little late.

(Looking up at BILLY.)

Don't you want to go on with the game?

BILLY

Ain't got any more money. I told you.

JIGGER

Want to play on credit?

BILLY

You mean you'll trust me?

JIGGER

No - but I'll deduct it.

BILLY

From what?

JIGGER

From your share of the money. If you win, you deduct it from my share.

BILLY

(Crossing and sitting on bale.)

All right. Can't wait here doin' nothin'. Drive a feller crazy. How much is the bank?

JIGGER

Sideburns'll have three thousand on him. That's what he always brings the captain. Tonight the captain don't get it. We get it. Fifteen hundred to you. Fifteen hundred to me.

LC 175

JULIE

Billy! Billy! Where you goin'?

BILLY

Where we goin'?

JIGGER

We're looking for the treasure.

JULIE

I don't want you to, Billy. Let me come with you.

JIGGER

No.

JULIE

(Putting her hands to his chest and feeling the knife.)

Billy!

BILLY

I got no time to fool with women. Get out of my way!

(He succeeds in shoving her aside.)

JULIE

Let me have that. Oh, Billy. Please...

(He exits. JIGGER follows. NETTIE puts her arms around JULIE to comfort her. The GIRLS group around them.)

GIRLS

COMMON SENSE MAY TELL YOU
THAT THE ENDIN' WILL BE SAD
AND NOW'S THE TIME TO BREAK AND RUN AWAY.
BUT WHAT'S THE USE OF WOND'RIN'
IF THE ENDIN' WILL BE SAD?
HE'S YOUR FELLER AND YOU LOVE HIM -
THERE'S NOTHIN' MORE TO SAY

(The lights dim and the curtains close.)

MUSIC 22: CHANGE OF SCENE

Scene 2: Mainland Waterfront, an hour later

(Extreme left there is an upright pile, a box, and a bale. At center is a longer bale. Up right center is an assorted heap consisting of a crate, a trunk, a sack and other wharfside oddments.)

LC 176
FC
must
out

LC 177

LC 178

At rise: JIGGER is seated on the pile extreme left, smoking. BILLY is pacing back and forth, right center.)

BILLY

Suppose he don't come.

JIGGER

He'll come. What will you say to him?

BILLY

I say: "Good evening, sir. Excuse me, sir. Can you tell me the time?" And suppose he answers me. What do I say?

JIGGER

He won't answer you.

(JIGGER throws his knife into the top of the box so that the point sticks and the knife quivers there.)

BILLY

Have you ever - killed a man before?

JIGGER

If I did, I wouldn't be likely to say so, would I?

BILLY

No, guess you wouldn't. If you did - if tonight we - I mean - suppose some day when we die we'll have to come up before - before -

JIGGER

Before who?

BILLY

Well - before God.

JIGGER

You and me? Not a chance!

BILLY

Why not?

JIGGER

What's the highest court they ever dragged you into?

BILLY

Just perlice magistrates, I guess.

BILLY

(Brushing her aside.)
We're partners, see? C'mon, Jigger.

CARRIE

I don't know what gets into men. Enoch put on a new suit today and he was a different person.

(They ALL group around JULIE.)

1ST GIRL

I NEVER SEE IT YET TO FAIL.

ALL GIRLS

I NEVER SEE IT FAIL!
A GIRL WHO'S IN LOVE WITH ANY MAN
IS DOOMED TO WEEP AND WAIL.

1ST GIRL

And it's even worse after they marry you.

2ND GIRL

You ought to give him back that ring, Carrie. You'd be better off.

3RD GIRL

Here's Armyny - been married a year. She'll tell you.

ARMYNY

(Singing with a feeling of futility.)
THE CLOCK JEST TICKS YER LIFE AWAY,
THERE'S NO RELIEF IN SIGHT.
IT'S COOKIN' AND SCRUBBIN' AND SEWIN' ALL DAY
AND GAWD-KNOWS-WHATIN' ALL NIGHT!

ALL

STONECUTTERS CUT IT ON STONE,
WOODPECKERS PECK IT ON WOOD:
THERE'S NOTHING SO BAD FER A WOMAN
AS A MAN WHO'S BAD OR GOOD!

CARRIE

It makes you wonder, don't it?

1ST GIRL

Now you tell her, Julie.

2ND GIRL

She's your best girl friend.

1C#173
MUSIC 21: WHAT'S THE USE OF WOND'RIN'?

ALL GIRLS

(Spoken in rhythm.)
Tell it to her good, Julie,
Tell it to her good!

(JULIE smiles as the GIRLS group around her expectantly. JULIE starts singing softly and earnestly to CARRIE, but as she goes on, she quite obviously becomes autobiographical in her philosophy. Her singing is quiet, almost recited. The orchestration is light. The GIRLS hold the picture, perfectly still, like figures in a painting.)

JULIE

WHAT'S THE USE OF WOND'RIN'
IF HE'S GOOD OR IF HE'S BAD,
OR IF YOU LIKE THE WAY HE WEARS HIS HAT?
OH, WHAT'S THE USE OF WOND'RIN'
IF HE'S GOOD OR IF HE'S BAD?
HE'S YOUR FELLER AND YOU LOVE HIM -
THAT'S ALL THERE IS TO THAT.

COMMON SENSE MAY TELL YOU
THAT THE ENDIN' WILL BE SAD
AND NOW'S THE TIME TO BREAK AND RUN AWAY.
BUT WHAT' THE USE OF WOND'RIN'
IF THE ENDIN' WILL BE SAD?
HE'S YOUR FELLER AND YOU LOVE HIM -
THERE'S NOthin' MORE TO SAY.

SOMETHIN' MADE HIM THE WAY THAT HE IS,
WHETHER HE'S FALSE OR TRUE.
AND SOMETHIN' GAVE HIM THE THINGS THAT ARE HIS -
ONE OF THOSE THINGS IS YOU.

SO, WHEN HE WANTS YOUR KISSES
YOU WILL GIVE THEM TO THE LAD,
AND ANYWHERE HE LEADS YOU, YOU WILL WALK.
AND ANYTIME HE NEEDS YOU,
YOU'LL GO RUNNIN' THERE LIKE MAD.
YOU'RE HIS GIRL AND HE'S YOUR FELLER -
AND ALL THE REST IS TALK.

(As JULIE finishes her song, we see BILLY and JIGGER entering, crouching behind the sand dunes. JULIE turns just in time to see them as they get up center. JULIE crosses to BILLY.)

(Swallowing hard.)
I MIGHT HEV HED A BABY...

JIGGER

What!

ENOCH

(Glares at JIGGER, then out front again.)
TO DANDLE ON MY KNEE,
BUT ALL THESE THINGS THAT MIGHT HEV BEEN
ARE NEVER, NEVER TO BE!

(At this point CARRIE just lets loose and bawls, and buries her head in JIGGER'S shoulder. Some PEOPLE hear this and enter as JIGGER consoles her.)

JIGGER

I NEVER SEE IT YET TO FAIL,
I NEVER SEE IT FAIL!
A GIRL WHO'S IN LOVE WITH A VIRTUOUS MAN
IS DOOMED TO WEEP AND WAIL.

(More PEOPLE enter and get into the scene.)

STONECUTTERS CUT IT ON STONE,
WOODPECKERS PECK IT ON WOOD:
THERE'S NOTHIN' SO BAD FER A WOMAN
AS A MAN WHO THINKS HE'S GOOD.

(CARRIE bawls out one loud note. More PEOPLE enter.)

ENOCH

Nice talk!

JIGGER

MY MOTHER USED TO SAY TO ME,
"WHEN YOU GROW UP, MY SON,
I HOPE YOU'RE A BUM LIKE YER FATHER WAS,
'CAUSE A GOOD MAN AIN'T NO FUN."

JIGGER & CHORUS

STONECUTTERS CUT IT ON STONE,
WOODPECKERS PECK IT ON WOOD:
THERE'S NOTHIN' SO BAD FOR A WOMAN
AS A MAN WHO THINKS HE'S GOOD!

(From here on, the CHORUS takes sides.)

ENOCH

'TAIN'T SO!

JIGGER

'TIS TOO!

ENOCH'S CHORUS

'TAIN'T SO!

JIGGER'S CHORUS

'TIS TOO!

(ENOCH crosses to right, followed by CARRIE.)

CARRIE

Enoch - say you forgive me! Say somethin' sweet to me, Enoch - somethin' soft and sweet.

(He remains silent and she becomes exasperated.)

Say somethin' soft and sweet!

ENOCH

(Turning to CARRIE, fiercely.)

Boston cream pie!

(He turns and exits. CARRIE cries. BILLY enters and crosses to JIGGER.)

BILLY

Hey, Jigger - don't you think?

JIGGER

Huh?

(Catches on, raises his voice to all.)

When are we goin' to start that treasure hunt?

NETTIE

Right now! Y'all got yer partners? Two men to each team. You got half an hour to find the treasure. The winners can kiss any girls they want!

(A whoop and a holler goes up and all the MEN and the DANCING GIRLS start out. JULIE enters from down left and sees BILLY starting out with JIGGER.)

JULIE

Billy - are you goin' with Jigger? Don't you think that's foolish?

BILLY

Why?

JULIE

Neither one of you knows the island good. You ought to split up and each go with -

CARRIE

(Holding him tight.)
Does it hurt?

JIGGER

(Having the time of his life.)
You got me helpless!

CARRIE

Show me another one!
(She lets him go.)

JIGGER

Right! Here's how you can pick a feller up and send him sprawlin'. Now I'll stand here, and you get hold of... Wait a minute. I'll do it to you first. Then you can do it to me. Stand still and relax.

(He takes her hand and foot and slings her quickly over his shoulders.)
This is the way firemen carry people.

CARRIE

(A little breathless and stunned.)
Is it?

JIGGER

See how helpless you can make a feller if he gets fresh with you?
(He starts to walk off with her.)

CARRIE

Mr. Craig...
(She stops, because something terrible has happened. ENOCH has entered. JIGGER sees him and stops, still holding CARRIE over his shoulders, fireman style. After a terrifying pause, CARRIE speaks.)

Hello, Enoch.
(No answer.)

This is the way firemen carry people.

ENOCH

(Grimly)
Where's the fire?
(JIGGER puts her down between ENOCH and himself.)

CARRIE

(Crossing to ENOCH.)
He was only showin' me how to defend myself.

ENOCH

It didn't look like you had learned very much by the time I came!

JIGGER

Oh, what's all the fussin' and fuzzlin' and wuzzlin' about?

ENOCH

In my opinion, sir, you are as scurvy a hunk o' scum as I ever see near the water's edge at low tide!

JIGGER

(Turning his profile to ENOCH.)
The same -- side view!

ENOCH

I - I never thought I'd see the woman I am engaged to bein' carried out o' the woods like a fallen deer!

CARRIE

He wasn't carryin' me out o' the woods. He was carryin' me *into* the woods. No, I don't mean that!

ENOCH

I think we hev said all we hev to say. I can't abide women who are free, loose, and lallygagin' -- and I certainly would never marry one.

CARRIE

But, Enoch!

ENOCH

Leave me, please. Leave me alone with my shattered dreams. They are all I hev left -- memories of what didn't happen!

MUSIC 20: GERANIUMS IN THE WINDER/STONECUTTERS CUT IT ON STONE

(CARRIE turns upstage and crosses to JIGGER. He puts his arms around her. She starts to whimper. ENOCH looks out into space with pained eyes, and sings.)

go - I am
GERANIUMS IN THE WINDER, HYDRANGEAS ON THE LAWN,
AND BREAKFAST IN THE KITCHEN IN THE TIMID PINK OF DAWN,
AND YOU TO BLOW ME KISSES WHEN I HEADED FER THE SEA.
WE MIGHT HEV BEEN A HAPPY PAIR OF LOVERS, MIGHTN'T HEV WE?

(Another sob from CARRIE.)

AND COMIN' HOME AT TWILIGHT, IT MIGHT HEV BEEN SO SWEET
TO TAKE MY KETCH OF HERRING AND LAY THEM AT YOUR FEET!

JIGGER

Ain't nothin' I wouldn't do fer you. Why, jest to see yer lovely smile - I'd swim through beer with my mouth closed. You're the only girl fer me. How about a little kiss?

CARRIE

Mr. Craigin, I couldn't.

JIGGER

Didn't you hear me say I loved you?

CARRIE

I'm awful sorry fer you, but what can I do? Enoch and me are goin' to be cried in church next Sunday.

JIGGER

Next Sunday I'll be far out at sea lookin' at the icy gray water. Mebbe I'll jump in and drown myself!

CARRIE

Oh, don't!

JIGGER

Well, then, give me a kiss.

(Grabbing her arm. Good and sore now.)

One measly little kiss!

CARRIE

(Pushing his arm away.)

Enoch wouldn't like it.

JIGGER

I don't wanta kiss Enoch.

CARRIE

(Drawing herself up resolutely.)

I'll thank you not to yell at me, Mr. Craigin. If you love me like you say you do, then please show me the same respect like you would if you didn't love me.

(She starts to stalk off left. JIGGER is a stayer and not easily shaken off. He decides to try one more method. It worked once long ago on a girl in Liverpool.)

JIGGER

(In despair.)

Carrie!

(She stops; he crosses to her.)

Miss Pipperidge! Just one word, please.

(He becomes quite humble.)

I know I don't deserve yer forgiveness. Only, I couldn't help myself. Fer a few awful minutes I... I let the brute come out in me.

CARRIE

I think I understand, Mr. Craigin.

JIGGER

Thank you, Miss Pipperidge, thank you kindly. There's just one thing that worries me and it worries me a lot - it's about you.

CARRIE

About me?

JIGGER

You're such a little innercent. You had no right to stay here alone and talk with a man you hardly knew. Suppose I was a different type of feller - you know, unprincipled - a feller who'd use his physical strength to have his will. There are such men, you know.

CARRIE

I know, but...

JIGGER

Every girl ought to know how to defend herself against beasts like that.

(Proceeding slyly up to his point.)

Now, there are certain grips in wrestlin' I could teach you - tricks that'll land a masher flat on his face in two minutes.

CARRIE

But I ain't strong enough -

JIGGER

It don't take strength - it's all in balance - a twist of the wrist and a dig with the elbow. Here, just let me show you a simple one. This might save yer life some day. Suppose a feller grabs you like this.

(Puts both arms around her waist.)

Now you put yer two hands on my neck.

(She does.)

Now pull me toward you.

(She does.)

That's it. Now pull my head down. Good! Now put yer left arm all the way around my neck. Now squeeze - hard! Tighter!

(Slides his right hand down her back and pats her bustle.)

Good girl!

NETTIE

Hey, Enoch! While they're cleanin' up, you go hide the treasure.
(*She exits.*)

JIGGER

Why should *he* get out of workin'?

CARRIE

(*Proudly*)
'Cause he found the treasure last year. One that finds it hides it the next year.
That's the way we do!

(*CARRIE and ENOCH cross upstage of BILLY and JIGGER and exit.
JIGGER starts to follow.*)

BILLY

Hey, Jigger!

JIGGER

(*Looking off after CARRIE.*)
That's a well-set-up little piece, that Carrie.

BILLY

Ain't it near time fer us to start?

JIGGER

No. We'll wait till they're ready fer that treasure hunt. That'll be a good way fer you and me to leave. We'll be a team, see? Then we'll get lost together like I said.
(*BILLY is moving about nervously.*)
Stop jumping from one foot to the other. Go along to yer wife - and tell that little Carrie to come and talk to me.

BILLY

Look, Jigger, you ain't got time fer girls tonight.

JIGGER

Sure I have. You know me - quick or nothin'!

BILLY

Jigger - after we do it - what do we do then?

JIGGER

Bury the money - and go on like nothin' happened for six months. Wait another six months and then buy passage on a ship.

BILLY

The baby'll be born by then.

JIGGER

We'll take it along with us.

BILLY

Maybe we'll sail to San Francisco.

JIGGER

Why do you keep puttin' yer hand on yer chest?

BILLY

My heart's jumpin' up and down under the knife.

JIGGER

Put the knife on the other side.
(*CARRIE enters.*)

CARRIE

Mr. Bigelow, Julie says you should come and help her.
(*BILLY exits. CARRIE turns to JIGGER.*)

JIGGER

I don't feel so well.

CARRIE

It's mebbe the clams not settin' so good on yer stummick.

JIGGER

Nope. It's nothin' on my stummick. It's somethin' on my mind.
(*He takes CARRIE'S arm.*)
Sit down here with me a minute. I want yer advice.

CARRIE

(*Sitting on an upturned basket.*)
Now, look here, Mr. Craigin, I ain't got no time fer no wharf yarns or spoondrift.

JIGGER

(*Squashing out his cigarette.*)
I want yer advice.
(*Suddenly throws his arms around her.*)

You're sweeter than sugar and I'm crazy fer you. Never had this feelin' before fer anyone -

CARRIE

Mr. Craigin!

JULIE
THROWED IN RIBBONS OF SALTED PORK.

ALL
AN OLD NEW ENGLAND TRICK.

JULIE
AND LAPPED IT ALL UP WITH A CLAMSHELL
TIED ON TO A BAYBERRY STICK!

ALL
OH...
THIS WAS A REAL NICE CLAMBAKE,
WE'RE MIGHTY GLAD WE CAME.
THE VITTLES WE ET
WERE GOOD, YOU BET!
THE COMPANY WAS THE SAME.
OUR HEARTS ARE WARM,
OUR BELLIES ARE FULL,
AND WE ARE FEELIN' PRIME.
THIS WAS A REAL NICE CLAMBAKE
AND WE ALL HAD A REAL GOOD TIME!

*(The memory of the delectable feast restores ENOCH'S spirit and he rises
and crosses to center and sings very soulfully.)*

ENOCH
REMEMBER WHEN WE RAKED THEM RED-HOT LOBSTERS
OUT OF THE DRIFTWOOD FIRE?
THEY SIZZLED AND CRACKLED AND SPUTTERED A SONG
FITTEN FER AN ANGELS' CHOIR.

GIRLS
FITTEN FER AN ANGELS', FITTEN FER AN ANGELS',
FITTEN FER AN ANGELS' CHOIR!

NETTIE
WE SLIT 'EM DOWN THE BACK AND PEPPERED 'EM GOOD,
AND DOUSED 'EM IN MELTED BUTTER.

CARRIE
(Savagely)
THEN WE TORE AWAY THE CLAWS AND CRACKED 'EM WITH OUR
TEETH
'CAUSE WE WEREN'T IN THE MOOD TO PUTTER!

GIRLS
FITTEN FER AN ANGELS', FITTEN FER AN ANGELS',

FITTEN FER AN ANGELS' CHOIR!

A MAN
THEN AT LAST COME THE CLAMS.

ALL
STEAMED UNDER ROCKWEED AND POPPIN' FROM THEIR SHELLS,
JEST HOW MANY OF 'EM GALLOPED DOWN OUR GULLETS,
WE COULDN'T SAY OURSEL'S!

OH...
THIS WAS A REAL NICE CLAMBAKE,
WE'RE MIGHTY GLAD WE CAME.
THE VITTLES WE ET
WERE GOOD, YOU BET!
THE COMPANY WAS THE SAME.
OUR HEARTS ARE WARM,
OUR BELLIES ARE FULL,
AND WE ARE FEELIN' PRIME.
THIS WAS A REAL NICE CLAMBAKE
AND WE ALL HAD A REAL GOOD TIME!

WE SAID IT AFORE AND WE'LL SAY IT AGEN --
WE ALL HAD A REAL GOOD TIME!

CARRIE
Hey, Nettie! Ain't it 'bout time the boys started their treasure hunt?

MEN
(Ad libs.)
Sure...! Feel like I'm goin' to win this year...! Let's get goin'...!

NETTIE
Jest a minute! Nobody's goin' treasure huntin' till we get this island cleaned up.
Can't leave it like this fer the next picnickers that come.

MEN
Ah, Nettie...

NETTIE
Bogue in and get to work! The whole kit and kaboodle of you! Burn that rubbish!
Gather up those bottles!

ALL
(Ad libs.)
All right, all right... Needn't hev a catnip fit...!
(JULIE exits. ALL start to leave the stage in all directions.)

Must FC #11
FC # 11.1

Preset
House to Half 171.1
Entr'acte
House out 171.2
Curtain - Fly Cue ~~#12~~ 12
~~LC #1~~ - 1
Preset - 171.3
out
LC 172

11-1-67

ACT II

MUSIC 17: ENTR'ACTE

Scene 1: On an Island Across the Bay, that night

MUSIC 18: OPENING ACT II

(The backdrop depicts the bay, seen between two sand dunes. It is too dark to define the characters until a moment after the rise of the curtain when the lights start a gradual "dim up," as if a cloud were unveiling the moon. Down left BILLY is seen lying stretched at full length, his head on JULIE'S lap. There is a small GROUP right center dominated by NETTIE, ENOCH and CARRIE. Upstage several COUPLES recline in chosen isolation at the edge of the trees. The mood of the scene is the languorous contentment that comes to people who have just had a good meal in the open air. The curtain is up several seconds before the first speech is heard.)

NETTIE

(After a loud sigh.)

Dunno as I should hev et those last four dozen clams!

A GIRL

Look here, Orrin Peasely! You jest keep yer hands in yer pockets if they're so cold.

MUSIC 19: A REAL NICE CLAMBAKE

ALL

(Softly)

THIS WAS A REAL NICE CLAMBAKE,
WE'RE MIGHTY GLAD WE CAME.
THE VITTLES WE ET
WERE GOOD, YOU BET!
THE COMPANY WAS THE SAME.
OUR HEARTS ARE WARM,
OUR BELLIES ARE FULL,
AND WE ARE FEELIN' PRIME.
THIS WAS A REAL NICE CLAMBAKE
AND WE ALL HAD A REAL GOOD TIME!

NETTIE

FUST COME CODFISH CHOWDER,
COOKED IN IRON KETTLES,
ONIONS FLOATIN' ON THE TOP,
CURLIN' UP IN PETALS!

Billy! Billy! Y'better go and get that...

Get what, Billy?

Why...

The shawl. Billy said you oughter have a shawl. Gets cold at nights. Fog comes up - ain't that what you said?

(PEOPLE start entering with baskets, pies, jugs, etc., ready to go to the clambake.)

Y-yes. I better go and get it - the shawl.

Now, that was real thoughtful, Billy.

(We see NETTIE coming out of the house. The stage is pretty well crowded by now.)

I'll go and get it.
(He exits into the house quickly.)

C'mon, all!
(From the house come GIRLS carrying cakes, pies, butter crocks; MEN carrying baskets.)

JUNE IS BUSTIN' OUT ALL OVER!

ALL
THE FLOWERS ARE BUSTIN' FROM THEIR SEED!

NETTIE
AND THE PLEASANT LIFE OF RILEY
THAT IS SPOKEN OF SO HIGHLY
IS THE LIFE THAT EV'RYBODY WANTS TO LEAD!

ALL
BECAUSE IT'S JUNE!
JUNE - JUNE - JUNE!
JEST BECAUSE IT'S JUNE - JUNE - JUNE!

BECAUSE IT'S JUNE!
BECAUSE IT'S JUNE!
BECAUSE IT'S JUNE!
BECAUSE IT'S JUNE!

(During this singing chorus, ENOCH and CARRIE have entered from the house. JULIE is seen running over to CARRIE to tell her the good news that BILLY is going to the clambake. JIGGER crosses to JULIE and is introduced to CARRIE. JIGGER looks her over. JULIE also introduces JIGGER to ENOCH, but JIGGER just brushes him off. ENOCH tries to smile, but misses by a good margin. On the last "June" of the refrain, everyone but JULIE and JIGGER exit. BILLY comes out of the house carrying the shawl. He crosses to JULIE, who is now a little left of center and downstage. JIGGER is right stage. As BILLY is putting the shawl over JULIE'S shoulder, JIGGER works his way over to BILLY as if to say, "Did you get the knife?" BILLY pantomimes that it's in the inside pocket of his vest. JULIE turns in time to see this. BILLY quickly takes her arm and walks her off. JIGGER has his pocket knife in his hand and is testing the sharpness of the blade and is following BILLY off as...)

THE CURTAIN FALLS

Cue 170
Blackout
End of Act

Curtain in - Fly Cue 8
House up

Fly Cue 9 - 3 legs House
off
Fly Cue 16 - Bring back in

GETS HUNGRY EV'RY NIGHT AND SHE COMES HOME TO ME...

My little girl!

(More thoughtful, and serious.)

My little girl!

(Suddenly panicky.)

10 Cue 167
I GOT TO GET READY BEFORE SHE COMES,
I GOT TO MAKE CERTAIN THAT SHE
WON'T BE DRAGGED UP IN SLUMS
WITH A LOT O' BUMS - LIKE ME!

SHE'S GOT TO BE SHELTERED AND FED, AND DRESSED
IN THE BEST THAT MONEY CAN BUY!
I NEVER KNEW HOW TO GET MONEY, BUT I'LL TRY -
BY GOD! I'LL TRY!
I'LL GO OUT AND MAKE IT
OR STEAL IT OR TAKE IT
OR DIE!

Spot 168
(Finishing, he stands still and thoughtful. Then he turns right and walks slowly up to the bait box and gazes off right. As he does, NETTIE comes out of the house, carrying a large jug.)

MUSIC 16: FINALE ACT I

(She crosses up center and puts the jug on the steps left center, then calls off.)

NETTIE

Cue 168 - Nestor
Hey, you roustabouts! Time to get goin'! Come and help us carry everythin' on the boats!

1ST MAN (OFFSTAGE)

All right, Nettie, we're comin'!

2ND MAN

Don't need to hev a fit about it.

NETTIE

Hey, Billy! What's this Julie says about you not goin' to the clambake?

BILLY

Clambake?

(Suddenly getting an idea from the word.)

Mebbe I will go, after all!

(General laughter offstage. JIGGER enters down left. BILLY sees him. To NETTIE.)

There's Jigger. I got to talk to him. Jigger! Hey, Jigger! Come here - quick!

NETTIE

I'll tell Julie you're comin'. She'll be tickled pink.

(She goes into the house.)

BILLY

Jigger, I changed my mind! You know - about goin' to the clambake, and... I'll do everythin' like you said. Gotta get money on account of the baby, see.

JIGGER

Sure, the baby.

(He pulls BILLY closer and lowers his voice.)

Did you get the knife?

BILLY

Knife?

JIGGER

I only got a pocket knife. If he shows fight we'll need a real one.

BILLY

But I ain't got...

JIGGER

Go inside and take the kitchen knife.

BILLY

Somebody might see me.

JIGGER

Take it so they don't see you!

(BILLY looks indecisive. JULIE enters on the run to BILLY from the house.)

JULIE

Billy, is it true? Are you comin'?

BILLY

I think so. Yes.

(Puts her arm around his waist. He puts his arms around her.)

JULIE

We'll hev a barrel of fun. I'll show you all over the island. Know every inch of it. Been goin' to picnics there since I been a little girl.

(This worries him.)
OF COURSE IT TAKES TALENT TO DO THAT WELL.

HE MIGHT BE A CHAMP OF THE HEAVYWEIGHTS
OR A FELLER THAT SELLS YOU GLUE,
OR PRESIDENT OF THE UNITED STATES -
THAT'D BE ALL RIGHT, TOO.

(Orchestra picks up the theme of "My Boy, Bill." BILLY speaks over music.)

His mother'd like that. But he wouldn't be President unless he wanted to be!

NOT BILL!
MY BOY, BILL -
HE'LL BE TALL AND AS TOUGH AS A TREE,
WILL BILL!

LIKE A TREE HE'LL GROW WITH HIS HEAD HELD HIGH,
AND HIS FEET PLANTED FIRM ON THE GROUND,
AND YOU WON'T SEE NOBODY DARE TO TRY
TO BOSS HIM OR TOSS HIM AROUND!
NO FAT-BOTTOMED, FLABBY-FACE, POT-BELLIED, BAGGY-EYED
BASTARD'LL BOSS HIM AROUND!
(He paces the stage angrily.)

AND I'M DAMNED IF HE'LL MARRY HIS BOSS'S DAUGHTER,
A SKINNY-LIPPED VIRGIN WITH BLOOD LIKE WATER,
WHO'LL GIVE HIM A PECK AND CALL IT A KISS
AND LOOK IN HIS EYES THROUGH A LORNETTE...

Say! Why am I takin' on like this?

MY KID AIN'T EVEN BEEN BORN YET!
(He laughs loudly at himself, crosses up to bait box, and sits. Then he returns to more agreeable daydreaming.)

I CAN SEE HIM WHEN HE'S SEVENTEEN OR SO
AND STARTIN' IN TO GO WITH A GIRL.
I CAN GIVE HIM LOTS O' POINTERS, VERY SOUND,
ON THE WAY TO GET ROUND ANY GIRL.

I CAN TELL HIM...

Wait a minute! Could it be...? What the hell...! What if he is a girl!
(Rises in anguish.)
Bill! Oh, Bill...!

(He sits on bait box and holds his head in his hands. The music becomes the original theme "I Wonder What He'll Think of Me." He speaks over it in a moaning voice.)

What would I do with her? What could I do for her? A bum - with no money!

YOU CAN HAVE FUN WITH A SON,
BUT YOU GOT TO BE A FATHER TO A GIRL!
(Thinking it over, he begins to be reconciled.)

SHE MIGHTN'T BE SO BAD AT THAT -
A KID WITH RIBBONS IN HER HAIR,
A KIND O' SWEET AND PETITE LITTLE TINTYPE OF HER MOTHER -
WHAT A PAIR!

(Optional section.)

WHEN I HAVE A DAUGHTER
I'LL STAND AROUND IN BARROOMS -
OH! HOW I'LL BOAST AND BLOW.
FRIENDS'LL SEE ME COMIN'
AND EMPTY ALL THE BARROOMS.
THROUGH EV'RY DOOR THEY'LL GO.

WEARY OF HEARIN'
DAY AFTER DAY,
THE SAME OLD THINGS
THAT I ALWAYS SAY...

* I can just hear myself braggin' about her!

(In the original production, the above optional section, from "When I have a daughter..." through "...That I always say," was cut and the above line was added. If you retain the optional section of the song, then this line should be cut.)*

MY LITTLE GIRL,
PINK AND WHITE AS PEACHES AND CREAM IS SHE.
MY LITTLE GIRL
IS HALF AGAIN AS BRIGHT AS GIRLS ARE MEANT TO BE!

DOZENS OF BOYS PURSUE HER,
MANY A LIKELY LAD
DOES WHAT HE CAN TO WOO HER
FROM HER FAITHFUL DAD.

SHE HAS A FEW
PINK AND WHITE YOUNG FELLERS OF TWO OR THREE -
BUT MY LITTLE GIRL

BILLY

That worries me a lot.

MRS. MULLIN

What did she tell you in there?

BILLY

(Putting cup on tray.)

She told me...

MRS. MULLIN

Some lies about me, I bet!

BILLY

(Proudly)

No, Mrs. Mullin. Nothin' about you. Just about Julie and me - and...

(Looking up at her.)

As a matter of fact, Mrs. Mullin - I'm goin' to be a father!

MRS. MULLIN

You...! Julie...?

BILLY

Good-by, Mrs. Mullin.

MRS. MULLIN

You a father?

(She starts to laugh.)

BILLY

(Giving her a good push.)

Get the hell away from here, Mrs. Mullin.

(She continues to laugh.)

Good-by, Mrs. Mullin!

MUSIC 15: SOLOQUY - spots

(He pushes her again, and as she reaches the left portal, he gives her a good kick in the bustle. Then he turns, looks toward Nettie's house, smiles. He starts to contemplate the future. He starts to sing softly.)

BILLY

I WONDER WHAT HE'LL THINK OF ME!

I GUESS HE'LL CALL ME "THE OLD MAN."

I GUESS HE'LL THINK I CAN LICK EV'RY OTHER FELLER'S FATHER - WELL, I CAN!

(He gives his belt a hitch.)

I BET THAT HE'LL TURN OUT TO BE
THE SPIT AN' IMAGE OF HIS DAD,
BUT HE'LL HAVE MORE COMMON SENSE
THAN HIS PUDDIN'-HEADED FATHER EVER HAD.

I'LL TEACH HIM TO WRASSLE AND DIVE THROUGH A WAVE,
WHEN WE GO IN THE MORNIN'S FOR OUR SWIM.
HIS MOTHER CAN TEACH HIM THE WAY TO BEHAVE,
BUT SHE WON'T MAKE A SISSY OUT O' HIM -
NOT HIM!
NOT MY BOY!
NOT BILL...

(The name, coming to his lips involuntarily, pleases him very much.)

Bill!

(He loves saying it. He straightens up proudly.)

MY BOY, BILL!
I WILL SEE THAT HE'S NAMED AFTER ME,
I WILL!
MY BOY, BILL -
HE'LL BE TALL AND AS TOUGH AS A TREE,
WILL BILL!

LIKE A TREE HE'LL GROW, WITH HIS HEAD HELD HIGH
AND HIS FEET PLANTED FIRM ON THE GROUND,
AND YOU WON'T SEE NOBODY DARE TO TRY
TO BOSS HIM OR TOSS HIM AROUND!
NO POT-BELLIED, BAGGY-EYED BULLY'LL BOSS HIM AROUND!

(Having worked himself up to a high pitch of indignation, he relaxes into a more philosophical manner.)

I DON'T GIVE A DAMN WHAT HE DOES
AS LONG AS HE DOES WHAT HE LIKES.
HE CAN SIT ON HIS TAIL OR WORK ON A RAIL
WITH A HAMMER, A-HAMMERIN' SPIKES.

HE CAN FERRY A BOAT ON THE RIVER
OR PEDDLE A PACK ON HIS BACK
OR WORK UP AND DOWN THE STREETS OF A TOWN
WITH A WHIP AND A HORSE AND A HACK.

HE CAN HAUL A SCOW ALONG A CANAL,
RUN A COW AROUND A CORRAL,
OR MAYBE BARK FOR A CAROUSEL -

JIGGER

(Calmly smoking his cigarette.)

Yeh? What about it?

BILLY

(Disgusted at JIGGER.)

Nothin'.

(He goes into the house.)

JIGGER

(Ruminating)

My mother had a baby once.

(He smiles angelically and puffs on his cigarette. MRS. MULLIN enters.)

MRS. MULLIN

He in there with her?

(JIGGER ignores the question.)

They're havin' it out, I bet.

*(JIGGER impudently blows a puff of smoke in her direction.)*When he comes back to me I ain't goin' to let him hang around with you any more.
You know that, don't you?

JIGGER

Common woman.

MRS. MULLIN

Ain't goin' to let him get in your clutches. Everybody that gets mixed up with you
finishes in the jailhouse - or the grave.

JIGGER

Tut-tut-t-t-. Carnival blond! Comin' between a man and his wife!

MRS. MULLIN

Comin' between nothin'! They don't belong together. Nobody knows him like I do.
And nobody is goin' to get him away from me. And that goes fer you!

JIGGER

Who wants him? If he's goin' to let himself get tied up to an old wobbly-hipped slut
like you, what good would he be to me?

MRS. MULLIN

He won't be *no* good to you! And he won't end up with a perliceman's bullet in his
heart - like that Roberts boy you hung around with last year. Wisht the bullet hadda
got you - you sleek-eyed wharf rat! You keep away from him, that's all, or I'll get
the cops after you.

JIGGER

(Holding cigarette high.)

Common woman!

MRS. MULLIN

Yeh! Call names! But I got him back just the same! And you're through!

JIGGER

Put on a new coat o' paint. You're starting to peel! Old pleasure boat!

(He exits. She looks off after him, then turns right and sees BILLY coming out of the house. She immediately shifts her attention to the essential job of holding his interest. She primps and walks center. He comes down by bait box. A change has come over him. There is a strange, firm dignity in his manner.)

BILLY

You still here?

(He picks up tray, and sits on box, tray in his lap.)

MRS. MULLIN

Didn't you tell me to come back?

*(Taking money out of dress.)*Here! You'll be wantin' an advance on yer salary. Well, that's only fair. You been
out o' work a long time.*(She offers him money.)*

BILLY

(Taking another sip of coffee.)

Go home Mrs. Mullin.

MRS. MULLIN

What's the matter with you?

BILLY

Can't you see I'm havin' my breakfast? Go back to your carousel.

MRS. MULLIN

You mean you ain't comin' with me?

BILLY

(Still holding cup.)

Get out of here. Get!

MRS. MULLIN

I'll never speak to you again - not if you were dyin', I wouldn't.

Well, go ahead. BILLY

I can't - we got to be alone. JULIE

Don't you see I'm busy? Here, I'm talkin' business and... BILLY

It'll only take a minute. JULIE

Get out o' here, or... BILLY

I tell you it'll only take a minute. JULIE

Will you get out of here? BILLY

No. JULIE

What did you say? BILLY

MRS. MULLIN
Let her alone, Billy. I'll drop in at Bascombe's bank and get some small change for the carousel. I'll be back in a few minutes for your answer to my proposition.
(Exits above JIGGER. She looks at JIGGER as she goes. JIGGER looks at BILLY, then follows MRS. MULLIN off.)

JULIE
Don't look at me like that. I ain't afraid of you - ain't afraid of anyone. I hev somethin' to tell you.

BILLY
Well then, tell me, and make it quick.

JULIE
I can't tell it so quick. Why don't you drink yer coffee?

BILLY
That what you wanted to tell me?

JULIE
No. By the time you drink it, I'll hev told you.

BILLY
(Stirs coffee and takes a quick sip.)
Well?

JULIE
Yesterday my head ached and you asked me...

BILLY
Yes...

JULIE
Well - you see - thet's what it is.

BILLY
You sick?

JULIE
No. It's nothin' like thet. It's awful hard to tell you - I'm not a bit skeered, because it's a perfectly natural thing -

BILLY
What is?

JULIE
Well - when two people live together -

BILLY
Yes -

JULIE
I'm goin' to hev a baby.

(She turns away. He sits still and stunned. Then he rises, crosses to her, and puts his arms around her. She leans her head back on his shoulders. Then she leaves and starts for the house. As she goes to the steps, BILLY runs and helps her very solicitously. JIGGER has re-entered and calls to BILLY with two short whistles.)

JIGGER
Hey, Billy!

BILLY
(Turning to JIGGER.)
Hey, Jigger! Julie... Julie's goin' to have a baby.

BILLY

(Exasperated)

No, I don't beat her. What's all this damn-fool talk about beatin'? I hit her once, and now the whole town is... The next one I hear... I'll smash...

MRS. MULLIN

(Backing away from him.)

All right! All right! I take it back. I don't want to get mixed up in it.

BILLY

Beatin' her! As if I'd beat her!

MRS. MULLIN

What's the odds one way er another? Look at the thing straight. You been married two months and you're sick of it. Out there's the carousel. Show booths, young girls, all the beer you want, a good livin' – and you're throwin' it all away. Know what? I got a new organ.

BILLY

I know.

MRS. MULLIN

How do you know?

BILLY

(His voice softer.)

You can hear it from here. I listen to it every night.

MRS. MULLIN

Good one, ain't it?

BILLY

Jim dandy. Got a nice tone.

MRS. MULLIN

Y'ought to come up close and hear it. Makes you think the carousel is goin' faster. You belong out there and you know it. You ain't cut out fer a respectable married man. You're an artist type. You belong among artists. Tell you what – you come back and I'll give you a ruby ring my husband left me.

BILLY

I dunno – I might go back. I could still go on livin' here with Julie.

MRS. MULLIN

Holy Moses!

BILLY

What's wrong?

MRS. MULLIN

Can y' imagine how the girls'd love that? A barker who runs home to his wife every night! Why, people'd laugh theirselves sick.

BILLY

I know what *you* want.

MRS. MULLIN

Don't be so stuck on yerself.

BILLY

I ain't happy here, and *that's* the truth.

MRS. MULLIN

Course you ain't.

(She strokes his hair back off his forehead, and this time he lets her. JULIE enters from house, carrying a tray with a cup of coffee and a plate of cakes on it. MRS. MULLIN pulls her hand away. There is a slight pause.)

BILLY

Do you want anythin'?

JULIE

I brought you your coffee.

MRS. MULLIN

(To BILLY in a low voice.)

Whyn't you have a talk with her? She'll understand. Maybe she'll be glad to get rid of you.

BILLY

(Without conviction.)

Maybe.

JULIE

Billy – before I forget. I got somethin' to tell you.

BILLY

All right.

JULIE

I been wantin' to tell you – in fact, I was goin' to yesterday.

BILLY

The knife.

JIGGER

All right. Ferget the knife. Just got up to him with a tin cup and say, "Please, sir, will you give me three thousand dollars?" See what he does fer you.

BILLY

I ain't goin' to do it.

JIGGER

Of course, if you got all the money you want, and don't need...

BILLY

I ain't got a cent. Money thinks I'm dead.

(MRS. MULLIN is seen entering from up left, unnoticed by BILLY and JIGGER.)

JIGGER

That's what I thought. And you're out of a job and you got a wife to support -

BILLY

Shut up about my wife.

(He sees MRS. MULLIN.)

What do you want?

MRS. MULLIN

Hello, Billy.

BILLY

What did you come fer?

MRS. MULLIN

Come to talk business.

JIGGER

Business!

(He spits.)

MRS. MULLIN

I see you're still hangin' around yer jailbird friend.

BILLY

What's it to you who I hang around with?

JIGGER

If there's one thing I can't abide, it's the common type of woman.

(He saunters upstage left and stands looking out to sea.)

BILLY

What are you doin' here? You got a new barker ain't you?

MRS. MULLIN

(Looking him over.)

Whyn't you stay home and sleep at night? You look awful!

BILLY

He's as good as me, ain't he?

MRS. MULLIN

Push yer hair back off yer forehead...

BILLY

(Pushing her hand away and turning away from her.)

Let my hair be.

MRS. MULLIN

If I told you to let it hang down over yer eyes you'd push it back. I hear you been beatin' her. If you're sick of her, why don't you leave her? No use beatin' the poor, skinny little...

BILLY

Leave her, eh? You'd like that, wouldn't you?

MRS. MULLIN

Don't flatter yourself!

(Her pride stung, she paces to center stage.)

If I had any sense I wouldn't of come here. The things you got to do when you're in business...! I'd sell the damn carousel if I could.

BILLY

Ain't it crowded without me?

MRS. MULLIN

Those fool girls keep askin' for you. They miss you, see? Are you goin' to be sensible and come back?

BILLY

And leave Julie?

MRS. MULLIN

You beat her, don't you?

FOR MANY AND MANY A LONG, LONG DAY!

(Finish with big vocal climax. JIGGER takes BILLY off left, and the DANCERS do "Hornpipe.")

MUSIC 14: HORNPIPE

(The MEN go into a lively folk dance with the restless spirit of sailors who can never stay long in one port. Their dance blends traditional jigs with choreographic depictions of seafaring life, rolling up rope one moment and hauling in nets the next. The WOMEN FOLK look on shyly, the occasional girl being bold enough to attempt stealing a sailor's attention, but the men pay them little heed. Eventually they do invite the girls to join in their dance and soon the whole stage is rocking and rolling on the waves of high adventure. Inevitably the men must return to the sea, leaving the women to bade them a bittersweet farewell.)

MUSIC 14A: HORNPIPE - EXIT

(At the finish of the number, all DANCERS clear the stage as BILLY and JIGGER enter.)

I tell you it's safe as sellin' cakes.

JIGGER

BILLY

You say this old sideburns who owns the mill is also the owner of your ship?

JIGGER

That's right. And tonight he'll be takin' three or four thousand dollars down to the captain - by hisself. He'll walk along the waterfront by hisself - with all that money.

(He pauses to let this sink in.)

BILLY

You'd think he'd have somebody go with him.

JIGGER

Not him! Not the last three times, anyway. I watched him from the same spot and see him pass me. Once I nearly jumped him.

BILLY

Why didn't you?

JIGGER

Don't like to do a job less it's air-tight. This one needs two to pull it off proper. Besides, there was a moon - shinin' on him like a torch.

(Spits)

Don't like moons.

(This is good news.)

Lately, the nights have been runnin' to fog. And it's ten to one we'll have fog tonight. That's why I wanted you to tell yer wife we'd go to that clambake.

BILLY

Clambake? Why?

JIGGER

Suppose we're all over on the island and you and me get lost in the fog for a half an hour. And suppose we got in a boat and come over here and... and did whatever we had to do, and then got back? There's yer alibi! We just say we were lost on the island all that time.

BILLY

Just what would we have to do? I mean me. What would I have to do?

JIGGER

You go up to old sideburns and say, "Excuse me, sir. Could you tell me the time?"

BILLY

"Excuse me, sir. Could you tell me the time?" Then what?

JIGGER

Then? Well, by that time I got my knife in his ribs. Then you take your knife...

BILLY

Me? I ain't got a knife.

JIGGER

You can get one, can't you?

BILLY

(After a pause, turning to JIGGER.)

Does he have to be killed?

JIGGER

No, he don't have to be. He can give up the money without bein' killed. But these New Englanders are funny. They'd rather be killed. Well?

BILLY

I won't do it! It's dirty.

JIGGER

What's dirty about it?

A-WHALIN' WE WILL GO!
WE'LL GO A-WHALIN', A-SAILIN' AWAY.
AWAY WE'LL GO,
BLOW ME HIGH AND LOW!

(BILLY and JIGGER enter, followed by FRIENDS from JIGGER'S whaler.)

FOR MANY AND MANY A LONG, LONG DAY,
FOR MANY AND MANY A LONG, LONG DAY!

(During the following refrain BILLY looks toward the house. He is hesitant. Maybe he should go in to JULIE. He crosses center. JIGGER sees this, crosses over to BILLY. The MEN continue singing softly under dialogue.)

BLOW HIGH, BLOW LOW!
A-WHALIN' WE WILL GO!
WE'LL GO A-WHALIN', A-SAILIN' AWAY.
AWAY WE'LL GO,
BLOW ME HIGH AND LOW!
FOR MANY AND MANY A LONG, LONG DAY,
FOR MANY AND MANY A LONG, LONG DAY!

JIGGER

Hey, Billy!

(BILLY turns.)

Where are you goin'?

(BILLY looks indecisive. JIGGER takes his arm and brings him downstage.)

Stick with me. After we get rid of my shipmates, I wanna talk to you. Got an idea, for you and me to make money.

BILLY

How much?

JIGGER

More'n you ever saw in yer life.

A MAN

Hey, Jigger, come back here!

(BILLY and JIGGER go back to the BOYS.)

JIGGER

THE PEOPLE WHO LIVE ON LAND
ARE HARD TO UNDERSTAND -
WHEN YOU'RE LOOKIN' FOR FUN, THEY CLAP YOU INTO JAIL!
SO I'M SHIPPIN' OFF TO SEA,
WHERE LIFE IS GAY AND FREE,
AND A FELLER CAN FLIP A HOOK IN THE HIP OF A WHALE.

ALL

BLOW HIGH, BLOW LOW!
A-WHALIN' WE WILL GO!
WE'LL GO A-WHALIN', A-SAILIN' AWAY.
AWAY WE'LL GO,
BLOW ME HIGH AND LOW!
FOR MANY AND MANY A LONG, LONG DAY!
FOR MANY AND MANY A LONG, LONG DAY!

BILLY

IT'S WONDERFUL JUST TO FEEL
YOUR HANDS UPON A WHEEL
AND TO LISTEN TO WIND A-WHISTIN' IN A SAIL!
OR TO CLIMB ALOFT AND BE
THE VERY FIRST TO SEE
A CHRYSANTHEMUM SPOUT COME OUT O' THE SNOUT OF A
WHALE!

ALL

BLOW HIGH, BLOW LOW!
A-WHALIN' WE WILL GO!
WE'LL GO A-WHALIN', A-SAILIN' AWAY.
AWAY WE'LL GO,
BLOW ME HIGH AND LOW!
FOR MANY AND MANY A LONG, LONG DAY!
FOR MANY AND MANY A LONG, LONG DAY!

(JIGGER draws BILLY and the MEN around him in the confidential manner befitting the following verse.)

JIGGER

A-ROCKIN' UPON THE SEA,
YOUR BOAT WILL SEEM TO BE
LIKE A DEAR LITTLE BABY IN HER BASSINET,
FOR SHE HASN'T LEARNED TO WALK
AND SHE HASN'T LEARNED TO TALK,
AND HER LITTLE BEHIND
IS KIND OF INCLINED TO BE WET!

(During the next refrain, more SINGERS come on, followed by DANCERS.)

ALL MEN

BLOW HIGH, BLOW LOW!
A-WHALIN' WE WILL GO!
WE'LL GO A-WHALIN', A-SAILIN' AWAY.
AWAY WE'LL GO,
BLOW ME HIGH AND LOW!
FOR MANY AND MANY A LONG, LONG DAY!

ENOCH

(Blissfully proceeding with his dream.)

WE'LL BUILD A LOT MORE ROOMS,
OUR DEAR LITTLE HOUSE'LL GET BIGGER,
OUR DEAR LITTLE HOUSE'LL GET BIGGER.

CARRIE

(To herself)

AND SO WILL MY FIGGER!

(Music continues under dialogue.)

ENOCH

Carrie, ken y' imagine how it'll be when all the kids are upstairs in bed, and you and me sit alone by the fireside - me in my armchair, and you on my knee - mebbe.

CARRIE

Mebbe.

(And, to his great delight, CARRIE sits on his knee. Both heave a deep, contented sigh, and he starts to sing softly.)

WHEN THE CHILDREN ARE ASLEEP, WE'LL SIT AND DREAM
THE THINGS THAT EV'RY OTHER DAD AND MOTHER DREAM.
WHEN THE CHILDREN ARE ASLEEP AND LIGHTS ARE LOW,
IF I STILL LOVE YOU THE WAY
I LOVE YOU TODAY,
YOU'LL PARDON MY SAYING, "I TOLD YOU SO!"

WHEN THE CHILDREN ARE ASLEEP, I'LL DREAM WITH YOU.
WE'LL THINK, "WHAT FUN WE HAVE HAD!"
AND BE GLAD THAT IT ALL CAME TRUE.

CARRIE

WHEN CHILDREN ARE AWAKE, A-ROMPIN' THROUGH THE ROOMS
OR RUNNIN' ON THE STAIRS,
THEN, IN A MANNER OF SPEAKIN',
THE HOUSE IS REALLY THEIRS.

BUT ONCE THEY CLOSE THEIR EYES AND WE ARE LEFT ALONE
AND FREE FROM ALL THEIR FUSS,
THEN, IN A MANNER OF SPEAKIN',
WE CAN BE REALLY US.

CARRIE

WHEN THE CHILDREN ARE ASLEEP, WE'LL SIT AND DREAM.

ENOCH

DREAM ALL ALONE.

CARRIE

THE THINGS THAT EV'RY OTHER DAD AND MOTHER DREAM.

ENOCH

DREAMS THAT WON'T BE INTERRUPTED.
WHEN THE CHILDREN ARE ASLEEP AND LIGHTS ARE LOW.

CARRIE

LO! AND BEHOLD.
IF I STILL LOVE YOU THE WAY
I LOVE YOU TODAY,
YOU'LL PARDON MY SAYING,
"I TOLD YOU SO!"

WHEN THE CHILDREN ARE ASLEEP, I'LL DREAM WITH YOU.

ENOCH

YOU'LL DREAM WITH ME.

CARRIE

WE'LL THINK, "WHAT FUN WE HEV HAD!"
AND BE GLAD THAT IT ALL CAME TRUE.

ENOCH

WHEN TODAY IS A LONG TIME AGO,

BOTH

YOU'LL STILL HEAR ME SAY THAT THE BEST DREAM I KNOW IS...

ENOCH

YOU.

CARRIE

WHEN THE CHILDREN ARE ASLEEP, I'LL DREAM WITH YOU!

Act #15
MUSIC 13: BLOW HIGH, BLOW LOW

("Blow High, Blow Low" starts offstage. ENOCH looks off left, then up right, takes CARRIE'S chin in his hands and kisses her gently on the forehead. As the MEN enter singing, he looks up, takes his hat, which he left on the bait box. Then he and CARRIE exit.)

MEN (OFFSTAGE)

BLOW HIGH, BLOW LOW!

JULIE

I didn't say anything.

BILLY

No, but it was on the tip of yer tongue!
(He starts upstage center again.)

JULIE

Billy!

(He turns.)

Be sure and come back in time to go to the clambake.

BILLY

Ain't goin' to no clambake. Come on, Jigger.

(JIGGER, who has been slinking upstage out of the picture, joins BILLY and they exit upstage center and off left. JULIE stands watching them, turns to CARRIE, then darts into the house to hide her humiliation.)

CARRIE

(To ENOCH, after a pause.)

I'm glad you ain't go no whoop-jamboree notions like Billy.

ENOCH

Well, Carrie, it alw'ys seemed t' me a man had enough to worry about, getting' a good sleep o' nights so's to get in a good day's work the next day, without goin' out an' lookin' fer any special trouble.

CARRIE

That's true, Enoch.

ENOCH

A man's got to make plans fer his life - and then he's got to stick to 'em.

CARRIE

Your plans are turnin' out fine, ain't they, Enoch?

MUSIC 12: WHEN THE CHILDREN ARE ASLEEP *(Carrie and Mr. Snow Sequence)*

ENOCH

All accordin' to schedule, so far.

I OWN A LITTLE HOUSE, AND I SAIL A LITTLE BOAT,
 AND THE FISH I KETCH I SELL -
 AND, IN A MANNER OF SPEAKIN',
 I'M DOIN' VERY WELL.

I LOVE A LITTLE GIRL AND SHE'S IN LOVE WITH ME,
 AND SOON SHE'LL BE MY BRIDE -
 AND, IN A MANNER OF SPEAKIN',
 I SHOULD BE SATISFIED.

CARRIE

Well, ain't you?

ENOCH

IF I TOLD YOU MY PLANS, AND THE THINGS I INTEND,
 IT'D MAKE EV'RY CURL ON YER HEAD STAND ON END!

(He takes her hand and becomes more intense, the gleam of ambition coming into his eye.)

WHEN I MAKE ENOUGH MONEY OUTA ONE LITTLE BOAT,
 I'LL PUT ALL MY MONEY IN ANOTHER LITTLE BOAT.
 I'LL MAKE TWIC'T AS MUCH OUTA TWO LITTLE BOATS,
 AND THE FUST THING YOU KNOW I'LL HEV FOUR LITTLE BOATS!
 THEN EIGHT LITTLE BOATS, THEN A FLEET OF LITTLE BOATS!
 THEN A GREAT BIG FLEET OF GREAT BIG BOATS!

ALL KETCHIN' HERRING, BRINGING IT TO SHORE,
 SAILIN' OUT AGAIN AND BRINGIN' IN MORE,
 AND MORE, AND MORE, AND MORE!

(The music has become very operatic, rising in a crescendo far beyond what would ordinarily be justified by several boatloads of fish. But to this singer, boatloads of fish are kingdom come. The music continues under dialogue.)

CARRIE

Who's goin' t' eat all thet herring?

ENOCH

They ain't goin' to be herring! Goin' to put 'em in cans and call 'em sardines. Goin' to build a little sardine cannery - then a big one - then the biggest one in the country. Carrie, I'm goin' to get rich on sardines. I mean we're goin' t' get rich - you and me. I mean you and me... and... all of us.

(CARRIE raises her eyes. Is the man bold enough to be meaning "children?")

THE FUST YEAR WE'RE MARRIED WE'LL HEV ONE LITTLE KID,
 THE SECOND YEAR WE'LL GO AND HEV ANOTHER LITTLE KID,
 YOU'LL SOON BE DARNIN' SOCKS FER EIGHT LITTLE FEET -

CARRIE

(Enough is enough.)
 ARE YOU BUILDIN' UP TO ANOTHER FLEET?

(JULIE nods. CARRIE looks over toward her love. Still addressing JULIE.)

Is he anythin' like I told you he was?

JULIE

Jest like.

ENOCH

Oh, Carrie, I near fergot. I brought you some flowers.

CARRIE

(Thrilled)

Flowers? Where are they?

(ENOCH hands her a small envelope from his inside pocket. She reads what is written on the package.)

Geranium seeds!

ENOCH

(Handing her another envelope.)

And this'n here is hydrangea. Thought we might plant 'em in front of the cottage.

(To JULIE.)

They do good in the salt air.

JULIE

That'll be beautiful!

ENOCH

I like diggin' around a garden in my spare time -- like t' plant flowers and take keer o' them. Does your husband like that too?

JULIE

N-no. I couldn't rightly say if Billy likes to take keer of flowers. He likes t' smell 'em, though.

CARRIE

Enoch's nice lookin', ain't he?

ENOCH

Oh come, Carrie!

CARRIE

Stiddy and reliable too. Well, ain't you goin' to wish us luck?

JULIE

(Warmly)

Of course I wish you luck, Carrie.

(JULIE and CARRIE embrace.)

CARRIE

You ken kiss Enoch, too -- us bein' sech good friends, and me bein' right here lookin' at you.

(JULIE lets ENOCH kiss her on the cheek, which he shyly does. For a moment she clings to him, letting her head rest on this shoulder, as if it needed a shoulder very badly. JULIE starts to cry.)

ENOCH

Why are you crying, Mrs.... Er... Mrs....

CARRIE

It's because she has such a good heart.

ENOCH

We thank you for your heartfelt sympathy. We thank you Mrs.... Er... Mrs....

JULIE

Mrs. Bigelow. Mrs. Billy Bigelow. That's my name -- Mrs. B...

(She breaks off and starts to run into the house, but as she gets a little right of center, BILLY enters. He is followed by JIGGER. JULIE is embarrassed, recovers, and goes mechanically through the convention of introduction.)

Billy, you know Carrie. This is her intended -- Mr. Snow.

(JIGGER crosses up the porch, standing under the arbor.)

ENOCH

Mr. Bigelow! I almost feel like I know you.

BILLY

How are you?

(He starts up center.)

ENOCH

I'm pretty well. Jest getting' over a little chest cold.

(As BILLY gets up center.)

This time of year -- you know.

(He stops, seeing that BILLY isn't listening.)

JULIE

(Turning to BILLY.)

Billy!

BILLY

(He stops and turns to JULIE, crosses down to her in a defiant manner.)

Well, all right, say it. I stayed out all night -- and I ain't workin' -- and I'm livin' off yer Cousin Nettie.

GIRLS

YOU AND MR. SNOW!

(Hearing his name, ENOCH preens.)

CARRIE

HE'LL CARRY ME CROSS THE THRESHOLD,

AND I'LL BE AS MEEK AS A LAMB.

THEN HE'LL SET ME ON MY FEET

AND I'LL SAY, KINDA SWEET,

"WELL, MR. SNOW, HERE I AM!"

(Now MR. ENOCH is very pleased. He makes his presence know by singing.)

ENOCH

THEN I'LL KISS HER SO SHE'LL KNOW...

CARRIE

(Mortified)

MR. SNOW!

GIRLS

(Thrilled)

MR. SNOW!

ENOCH

THAT EVERYTHIN'LL BE AS RIGHT AS RIGHT KEN BE,

A-LIVIN' IN A COTTAGE BY THE SEA WITH ME,

WHERE THE SALTY BREEZES BLOW!

(CARRIE squeals and hides her head on JULIE'S shoulder. The GIRLS are delighted.)

I LOVE MISS PIPP'RIDGE AND I AIM TO

MAKE MISS PIPP'RIDGE CHANGE HER NAME TO

MISSUS ENOCH SNOW!

GIRLS

(Ad libs.)

Carrie...! My lands, he give me sech a start...! Well...! I never...!

CARRIE

(Looking up at JULIE.)

I'll never look him in the face again! Never!

(Laughs, shouts, whoops, and squeals from the GIRLS.)

GIRL

C'mon inside and leave the two love-birds alone!

(They exit into the house. CARRIE clings to JULIE and won't let her go.)

CARRIE

(Not turning to face him yet.)

Oh, Enoch!

ENOCH

Surprised?

CARRIE

Surprised? I'm mortified!

ENOCH

He-he!

(This, we are afraid, is the way he laughs. CARRIE straightens out, looks at him, then beams back at JULIE.)

CARRIE

Well, this is him.

(ENOCH bows and smiles. There is a moment of awkward silence.)

JULIE

Carrie told me a lot about you.

(CARRIE and JULIE nod to each other. CARRIE and ENOCH nod.)

CARRIE

I told you a lot about Julie, didn't I?

(CARRIE and ENOCH nod. CARRIE and JULIE nod.)

JULIE

Carrie tells me you're comin' to the clambake.

(He nods.)

CARRIE

Looks like we'll hev good weather fer it, too.

(They nod.)

JULIE

Not a cloud in the sky.

ENOCH

You're right.

CARRIE

(To JULIE.)

He don't say much, but what he does say is awful pithy!

JULIE

(Very eagerly.)

Oh, no - no.

CARRIE

Julie, I got some good news to tell you about me - about Mr. Snow and me. We're goin' to be cried in church nex' Sunday!

(The GIRLS who have been upstage turn quickly, come down and cluster around CARRIE, proving they haven't missed a thing. CARRIE rises.)

ALL GIRLS

(Ad libs of excitement.)

What's that you say, Carrie...? Carrie...! Honest and truly...? You fixin' t' get hitched...? Well, I never...! Do tell...!

CARRIE

Jest a minute! Stop yer racket! Don't all come at me together!

*(But she is really pleased.)*1ST GIRL

Well, tell us! How long hev you been bespoke?

CARRIE

Near on t' two months. Julie was the fust t' know.

1ST GIRL

What's he like, Julie?

CARRIE

Julie hes never seen him. But you all will soon. He's comin' here. I asked him to the clambake.

1ST GIRL

Can't hardly wait'll I see him.

2ND GIRL

I can't hardly wait fer the weddin'.

(All look at each other and giggle.)

CARRIE

(Giggling)

Me neither.

JULIE

What a day that'll be fer you!

MUSIC 11: Reprise: MISTER SNOW

GIRLS

WHEN YOU WALK DOWN THE AISLE
ALL THE HEADS WILL TURN.
WHAT A RUSTLIN' OF BONNETS THERE'LL BE!
AND YOU'LL TRY TO SMILE,
BUT YOUR CHEEKS WILL BURN,
AND YOUR EYES'LL GET SO DIM YOU KEN HARDLY SEE!

WITH YOUR ORANGE BLOSSOMS QUIVERIN' IN YOUR HAND,
YOU WILL STUMBLE TO THE SPOT WHERE THE PARSON IS.
THEN YOUR FINGER WILL BE RINGED WITH A GOLDEN BAND,
AND YOU'LL KNOW THE FELLER'S YOURS AND YOU ARE HIS.

CARRIE

WHEN I MARRY MR. SNOW -

GIRLS

WHAT A DAY!
WHAT A DAY!

CARRIE

THE FLOWERS'LL BE BUZZIN' WITH THE HUM OF BEES.

GIRLS

THE BIRDS'LL MAKE A RACKET IN THE CHURCHYARD TREES.

CARRIE

WHEN I MARRY MR. SNOW.

GIRLS

HEIGH-HO!

CARRIE

THEN IT'S OFF TO HOME WE'LL GO.

GIRLS

SPILLIN' RICE ON THE WAY!

CARRIE

AND BOTH OF US'LL LOOK A LITTLE DREAMY-EYED,
A-DRIVIN' TO A COTTAGE BY THE OCEANSIDE
WHERE THE SALTY BREEZES BLOW.

(Unseen by the OTHERS, ENOCH enters up left. He just couldn't be anyone else.)

JULIE

His new friend - he's a sailor on that big whaler, the *Nancy B.* She's sailing tomorrow. I'll be glad.

NETTIE

Why don't you two visit for a while.

(Necks are craned, ears cocked. NETTIE notices this.)

Look, girls, we got work to do. C'mon. You sweep those steps up there.

(Herding the GIRLS upstage.)

You set up there and keep outa the way and don't poke yer noses in other people's business.

JULIE

You need me, Cousin Nettie?

NETTIE

No. You stay out here and visit with Carrie. You haven't seen each other fer a long time. Do you good.

(She exits into the house. JULIE and CARRIE sit on the bait box, JULIE right of CARRIE. All ears are open upstage.)

CARRIE

Is he workin' yet?

JULIE

No. Nettie's been awful kind to us, lettin' us stay here with her.

CARRIE

Mr. Snow says a man that can't find work these days is jest bone lazy.

JULIE

Billy don't know any trade. He's only good at what he used to do. So now he jest don't do anythin'.

CARRIE

Wouldn't the carousel woman take him back?

JULIE

I think she would, but he won't go. I ask him why and he won't tell me... Last Monday he hit me.

CARRIE

Did you hit him back?

JULIE

No.

CARRIE

Whyn't you leave him?

JULIE

I don't want to.

CARRIE

I would. I'd leave him. Thinks he ken do whatever he likes jest because he's Billy Bigelow. Don't support you! Beats you....! He's a bad'n.

JULIE

He ain't willin'ly er meanin'ly bad.

CARRIE

(Afraid she's hurting JULIE.)

Mebbe he ain't. That night you set on the bench together - he was gentle then, you told me.

JULIE

Yes, he was.

CARRIE

But now he's alw'ys actin' up...

JULIE

Not alw'ys. Sometimes he's gentle - even now. After supper, when he stands out here and listens to the music from the carousel - somethin' comes over him - and he's gentle.

CARRIE

What's he say?

JULIE

Nothin'. He jest sets and gets thoughtful. Y'see he's unhappy 'cause he ain't workin'. That's really why he hit me on Monday.

CARRIE

Fine reason fer hittin' you. Beats his wife 'cause he ain't workin'.

(She turns her head up left. GIRLS, caught eavesdropping, start to sweep vigorously.)

JULIE

It preys on his mind.

CARRIE

Did he hurt you?

1ST GIRL
LOVE HAS FOUND MY BROTHER, JUNIOR.

2ND MAN
AND MY SISTER'S EVEN LUNIER!

2ND GIRL
AND MY MA IS GETTIN' KITTENISH WITH PAP!

ALL
JUNE IS BUSTIN' OUT ALL OVER!

NETTIE
TO LADIES THE MEN ARE PAYIN' COURT.
LOTS A SHIPS ARE KEPT AT ANCHOR
JEST BECAUSE THE CAPTAINS HANKER
FER A COMFORT THEY KEN ONLY GET IN PORT!

ALL
BECAUSE IT'S JUNE!
JUNE - JUNE - JUNE -
JEST BECAUSE IT'S JUNE, JUNE, JUNE!

NETTIE
JUNE MAKES THE BAY LOOK BRIGHT AND NEW,
SAILS GLEAMIN' WHITE ON SUNLIT BLUE.

CARRIE
JUNE IS BUSTIN' OUT ALL OVER,
THE OCEAN IS FULL OF JACKS AND JILLS.
WITH HER LITTLE TAIL A-SWISHIN'
EV'RY LADY FISH IS WISHIN'
THAT A MALE WOULD COME AND GRAB HER BY THE GILLS!

ALL
JUNE IS BUSTIN' OUT ALL OVER!

NETTIE
THE SHEEP AREN'T SLEEPIN' ANY MORE.
ALL THE RAMS THAT CHASE THE EWE SHEEP
ARE DETERMINED THERE'LL BE NEW SHEEP
AND THE EWE SHEEP AREN'T EVEN KEEPIN' SCORE!

ALL
ON ACCOUNTA IT'S JUNE!
JUNE - JUNE - JUNE -

JEST BECAUSE IT'S JUNE, JUNE, JUNE!

MUSIC 8: ENCORE ("JUNE IS BUSTIN' OUT ALL OVER")

CHORUS
JUNE IS BUSTIN' OUT ALL OVER!

NETTIE
THE BEACHES ARE CROWDED EV'RY NIGHT.
FROM PENNOBSCOT TO AUGUSTY
ALL THE BOYS ARE FEELIN' LUSTY,
AND THE GIRLS AIN'T EVEN PUTTIN' UP A FIGHT.

ALL
BECAUSE IT'S JUNE,
JUNE, JUNE, JUNE
JEST BECAUSE IT'S JUNE! JUNE! JUNE!

MUSIC 9: GIRL'S DANCE ("JUNE IS BUSTIN' OUT ALL OVER")

(The music becomes light-hearted and airy as the GIRLS dance in celebration of this glorious June day. They welcome the warmth of the sun, opening themselves to all that nature has in store. It is as if these young women are experiencing everything for the first time with an abundance of senses they never knew they had. There is an awareness of well-being, both in their neighborly interaction and in their embrace of life's bounty. They seem to be pressing toward the sky, as do so many living things in June, on the verge of bursting into full bloom.)

After the dance all exit except NETTIE, CARRIE, and a small group of GIRLS. JULIE enters.)

MUSIC 10: JULIE'S ENTRANCE - *LC #107*

Hello, Julie.

Did you find him?

No.

(Explaining to CARRIE.)
He went out with Jigger Craigin last night and he didn't come home.

Jigger Craigin?

CARRIE

NETTIE

JULIE

CARRIE

*Call 180
- fast dance
101 - quick steps
102 - spread out
103 - up & down
104 - ground
105 - jump
106 - end*

THE CLAMBAKE 'CROSS THE BAY!

(The music continues as they snap their fingers and turn. But the BOYS' attention has been caught by the entrance of NETTIE, coming out of the house carrying a tray piled high with doughnuts. She is followed by a LITTLE GIRL, carrying a large tray of coffee cups.)

NETTIE

Here, boys - here's some doughnuts and coffee. Fall to!
(Crosses to center.)

MEN

(As they fall to, speeches overlapping.)
 Doughnuts, hooray...! That's our Nettie...! Yer heart's in the right place, Nettie...!
 Lemme in there...! Quit yer shovin'...!

NETTIE

Here now, don't jump at it like you was a lotta animals in a menag'ry!
(She laughs as she crosses over to the GIRLS.)

GIRLS

Nettie...! After us jest tellin' 'em...! Watchere doin' that fer...?

NETTIE

They been diggin' clams since five this mornin' - I see 'em myself, down on the beach.

GIRLS

After the way they been pesterin' and annoyin' you...!

CARRIE

Nettie, yer a soft-hearted ninny!

NETTIE

Oh, y'can't blame 'em. First clambake o' the year they're always like this. It's like unlockin' a door, and all the crazy notions they kep' shet up fer the winter come whoopin' out into the sunshine. This year's jest like ev'ry other.

MARCH WENT OUT LIKE A LION,
 A-WHIPPIN' UP THE WATER IN THE BAY.
 THEN APRIL CRIED
 AND STEPPED ASIDE,
 AND ALONG COME PRETTY LITTLE MAY!

MAY WAS FULL OF PROMISES
 BUT SHE DIDN'T KEEP 'EM QUICK ENOUGH FER SOME,
 AND A CROWD OF DOUBTIN' THOMASES
 WAS PREDICTIN' THAT THE SUMMER'D NEVER COME!

MEN

BUT IT'S COMIN', BY GUM!
 Y'KEN FEEL IT COME!
 Y'KEN FEEL IT IN YER HEART,
 Y'KEN SEE IT IN THE GROUND!

GIRLS

Y'KEN HEAR IT IN THE TREES,
 Y'KEN SMELL IT IN THE BREEZE -

ALL

LOOK AROUND, LOOK AROUND, LOOK AROUND!

NETTIE

One 254 spot on Nettie
 JUNE IS BUSTIN' OUT ALL OVER,
 ALL OVER THE MEADOW AND THE HILL!
 BUDS'RE BUSTIN' OUTA BUSHES,
 AND THE ROMPIN' RIVER PUSHES
 EV'RY LITTLE WHEEL THAT WHEELS BESIDE A MILL.

ALL

JUNE IS BUSTIN' OUT ALL OVER.

NETTIE

THE FEELIN' IS GETTIN' SO INTENSE
 THAT THE YOUNG VIRGINIA CREEPERS
 HEV BEEN HUGGIN' THE BEJEEPERS
 OUTA ALL THE MORNIN' GLORIES ON THE FENCE.
 BECAUSE IT'S JUNE!

MEN

JUNE, JUNE, JUNE -

ALL

JEST BECAUSE IT'S JUNE, JUNE, JUNE!

NETTIE

FRESH AND ALIVE AND GAY AND YOUNG,
 JUNE IS A LOVE SONG, SWEETLY SUNG.

ALL

(Softly)

JUNE IS BUSTIN' OUT ALL OVER!

1ST MAN

THE SAPLIN'S ARE BUSTIN' OUT WITH SAP!

3RD MAN

Roastin' the lemonade?

ALL MEN

Nettie Fowler...! Yoo-hoo...! Nettie Fow-w-w-ler...!

(Some WOMEN come out of the house. CARRIE follows, pushing her way through the CROWD and coming up front. The GIRLS carry rolling-pins and spoons – a formidable CROWD of angry females interrupted at their work in the kitchen. Their stern looks soon reduce the male laughter to faint snickers and sheepish grins.)

SEVERAL GIRLS

Will you stop that racket!

CARRIE

Git away you passel o' demons!

1ST MAN

Where's Nettie?

CARRIE

In the kitchen busier'n a bee in a bucket o' tar – and y'oughter be ashamed, makin' yersel's a plague and a nuisance with yer yellin' and screamin' and carryin' on.

MUSIC 7: JUNE IS BUSTIN' OUT ALL OVER

GIRLS

(Spoken in rhythm.)

Give it to 'em good, Carrie,
Give it to 'em good!

CARRIE

GET AWAY, YOU NO-ACOUNT NOTHIN'S
WITH YER SILLY JOKES AND PRATTLE!
IF Y'PACKED ALL YER BRAINS IN A BUTTERFLY'S HEAD
THEY'D STILL HEV ROOM TO RATTLE.

GIRLS

(Spoken in rhythm.)

Give it to 'em good, Carrie,
Give it to 'em good!
Tell 'em somethin' that'll l'arn 'em!

CARRIE

GET AWAY YOU ROUSTABOUT RIFF-RAFF,
WITH YER BELLIES FULL OF GROG.

IF Y'PACKED ALL YER BRAINS IN A POLLYWOG'S HEAD,
HE'D NEVER EVEN GROW TO BE A FROG!

GIRLS

THE POLYWOG'D NEVER BE A FROG!
THAT'LL L'ARN 'EM,
DARN 'EM!

MEN

NOW JEST A MINUTE, LADIES,
YOU GOT NO CALL TO FRET.
WE ONLY ASKED PERLITELY
IF YOU WAS READY YET.

WE'D KINDA LIKE THIS CLAMBAKE
TO GET AN EARLY START,
AND WANTED FER TO TELL YOU
WE WENT AND DONE OUR PART.

BASSES

(Pointing to pile of baskets.)

LOOK AT THEM CLAMS!

BARITONES

BEEN DIGGIN' 'EM SINCE SUNUP!

BASSES

LOOK AT THEM CLAMS!

TENORS

ALL READY FER THE BOATS.

ALL MEN

LOOK AT THEM CLAMS!

TENORS

WE'RE ALL WORE OUT AND DONE UP –

ALL

AND WHAT'S MORE, WE'RE HUNGRY AS GOATS!

ALL GIRLS

YOU'LL GET NO DRINKS ER VITTLES
TILL WE GET ACROSS THE BAY,
SO PULL IN YER BELTS AND LOAD THEM BOATS
AND LET'S GET UNDER WAY.
THE SOONER WE SAIL, THE SOONER WE START

BILLY

No, I don't.

BUT SOMEHOW I CAN SEE
JUST EXACTLY HOW I'D BE.

IF I LOVED YOU,
TIME AND AGAIN I WOULD TRY TO SAY
ALL I'D WANT YOU TO KNOW.
IF I LOVED YOU,
WORDS WOULDN'T COME IN AN EASY WAY -
ROUND IN CIRCLES I'D GO!

LONGING TO TELL YOU, BUT AFRAID AND SHY,
I'D LET MY GOLDEN CHANCES PASS ME BY.

SOON YOU'D LEAVE ME,
OFF YOU WOULD GO IN THE MIST OF DAY,
NEVER, NEVER TO KNOW
HOW I LOVED YOU -
IF I LOVED YOU.

(The music continues as he thinks it over for a few silent moments. Then he shakes his head ruefully. He turns to JULIE and frowns at her.)

I'm not a feller to marry anybody. Even if a girl was foolish enough to want me to, I wouldn't.

JULIE

(Looking right up at him.)
Don't worry about it... Billy.

BILLY

Who's worried!
(She smiles and looks up at the trees.)

JULIE

You're right about there bein' no wind. The blossoms are jest comin' down by themselves. Jest their time to, I reckon.

(BILLY looks straight ahead of him, a troubled expression in his eyes. JULIE looks up at him, smiling, patient. The music rises ecstatically. He crosses nearer to her and looks down at her. She doesn't move her eyes from his. He takes her face in his hands, leans down, and kisses her gently. The curtains close as the lights dim.)

MUSIC 6: OPENING ACT I, SCENE 3

Scene 3: Nettie Fowler's Spa on the Oceanfront in June

(Up right is NETTIE'S residence and establishment of gray, weathered clapboard and shingled roof. Just left of the door, on the porch, there is a good-sized arbor, overhung with wisteria. Under the arbor are a table and three chairs. From the house to offstage left platforms are built up and appear to be docks. The backdrop, painted blue, depicts the bay. On the drop is painted a moored ketch and other sailing craft. MEN are carrying bushel baskets of clams and piling them on the dock, preparatory to loading the boats. During the scene more MEN come on. A GROUP stand outside the spa to heckle NETTIE and the WOMEN who are inside, cooking. Other MEN enter and join the HECKLERS. The music continues under the dialogue.)

1ST MAN

Nettie!

2ND MAN

(Cupping his hands and calling.)

Oh, Nettie Fowler!

NETTIE

(In the house.)

Hold yer horses!

1ST MAN

Got any of them doughnuts fried yet?

3RD MAN

How 'bout some apple turnovers.

NETTIE

(Still inside, getting irritated.)

Hold yer horses!

(The MEN laugh, now that they're getting a rise out of her.)

2ND MAN

(Crossing up to porch.)

Hey, what're you and them women doin' in there?

WOMEN

(Offstage)

Hold yer horses!

(The MEN slap their thighs, and one another's backs. This is rich!)

1ST MAN

Are y'cookin' the ice cream?

(This convulses them. Throws his arm on 3RD MAN'S shoulders.)

JULIE

No, I don't.

(Smiles)

BUT SOMEHOW I KEN SEE
JEST EXACKLY HOW I'D BE ...

IF I LOVED YOU,
TIME AND AGAIN I WOULD TRY TO SAY
ALL I'D WANT YOU TO KNOW.
IF I LOVED YOU,
WORDS WOULDN'T COME IN AN EASY WAY -
ROUND IN CIRCLES I'D GO!

LONGIN' TO TELL YOU, BUT AFRAID AND SHY,
I'D LET MY GOLDEN CHANCES PASS ME BY.

SOON YOU'D LEAVE ME,
OFF YOU WOULD GO IN THE MIST OF DAY,
NEVER, NEVER TO KNOW
HOW I LOVED YOU -
IF I LOVED YOU.

(They sit in silence; he studies her for a moment, then turns away.)

BILLY

Well, anyway - you don't love me. That's what you said.

JULIE

Yes.

(Some blossoms drift down to their feet. BILLY picks one up and smells it.)
I can smell them, can you? The blossoms? The wind brings them down.

BILLY

Ain't much wind tonight. Hardly any.

YOU CAN'T HEAR A SOUND - NOT THE TURN OF A LEAF,
NOR THE FALL OF A WAVE HITTIN' THE SAND.
THE TIDE'S CREEPIN' UP ON THE BEACH LIKE A THIEF,
AFRAID TO BE CAUGHT STEALIN' THE LAND.

ON A NIGHT LIKE THIS I START TO WONDER
WHAT LIFE IS ALL ABOUT.

JULIE

AND I ALWAYS SAY TWO HEADS ARE BETTER THAN ONE
TO FIGGER IT OUT.

BILLY

I don't need you or anyone to help me. I got it figgered out for myself. We ain't important. What are we? A couple of specks of nothin'. Look up there.

(He points up. They both look up.)

THERE'S A HELLUVA LOT O' STARS IN THE SKY,
AND THE SKY'S SO BIG THE SEA LOOKS SMALL,
AND TWO LITTLE PEOPLE -
YOU AND I -
WE DON'T COUNT AT ALL.

(They are silent for a while, the music continuing. BILLY looks down at her and speaks.)

You're a funny kid. Don't remember ever meetin' a girl like you.

(A thought strikes him suddenly. He looks suspicious. He lets her hand go and backs away.)

You... Are you tryin' t' get me to marry you?

JULIE

No.

BILLY

Then what's puttin' it into my head?

(He thinks it out. She smiles. He looks down at her.)

You're different all right. Don't know what it is.

(Holds her chin in his right hand.)

You look up at me with that little kid face like... like you trusted me.

(She looks at him steadily, smiling sadly, as if she were sorry for him and wanted to help him. He looks thoughtful, then talks to himself, but audibly.)

I wonder what it'd be like.

JULIE

What?

BILLY

Nothin'

(To himself again.)

I know what it'd be like. It'd be awful. I can just see myself -

KINDA SCRAWNY AND PALE, PICKIN' AT MY FOOD,
AND LOVESICK LIKE ANY OTHER GUY.
I'D THROW AWAY MY SWEATER AND DRESS UP LIKE A DUDE
IN A DICKEY AND A COLLAR AND A TIE.
IF I LOVED YOU.

JULIE

But you don't.

No. JULIE
 BILLY
 WELL Y'MUSTA HAD A FELLER YOU WENT WALKIN' WITH.

Yes. JULIE
 BILLY
 WHERE'D YOU WALK?
 JULIE
 NOWHERE SPECIAL I RECALL.
 BILLY
 IN THE WOODS?
 JULIE
 No. BILLY
 ON THE BEACH?
 No. JULIE
 BILLY
 DID YOU LOVE HIM?
 JULIE
 No! Never loved no one - I told you that!
 BILLY
 Say, you're a funny kid. Want to go into town and dance maybe? Or...
 JULIE
 No. I have to be keerful.
 BILLY
 Of what?
 JULIE
 My character. Y'see, I'm never goin' to marry.
 I'M NEVER GOIN' TO MARRY.

IF I WAS GOIN' TO MARRY,
 I WOULDN'T HEV T' BE SECH A STICKLER.
 BUT I'M NEVER GOIN' TO MARRY,
 AND A GIRL WHO DON'T MARRY
 HES GOT TO BE MUCH MORE PERTICKLER!

BILLY
 Suppose I was to say to you that I'd marry you?

JULIE
 You?

BILLY
 That scares you, don't it? You're thinkin' what that cop said.

JULIE
 No, I ain't. I never paid no mind to what he said.

BILLY
 But you wouldn't marry anyone like me, would you?

JULIE
 Yes, I would, if I loved you. It wouldn't make any difference what you... even if I died fer it.

BILLY
 How do you know what you'd do if you loved me? Or how you'd feel - or anythin'?

JULIE
 I dunno how I know.

BILLY
 Ah -

JULIE
 Jest the same, I know how I... how it'd be - if I loved you.

WHEN I WORKED IN THE MILL, WEAVIN' AT THE LOOM,
 I'D GAZE ABSENT-MINDED AT THE ROOF,
 AND HALF THE TIME THE SHUTTLE'D TANGLE IN THE THREADS,
 AND THE WARP'D GET MIXED WITH THE WOOF.
 IF I LOVED YOU.

BILLY
 But you don't.

JULIE
Do I hev to go with you?

BASCOMBE
No. You don't have to.

JULIE
Then I'll stay.

POLICEMAN
After I warned you!

BASCOMBE
You see, Timony! There are some of them you just can't help. Good night!
(He exits.)

POLICEMAN
Good night, Mr. Bascombe.
(He looks down at BILLY, starts to go, then turns to BILLY and speaks.)
You! You low-down scalawag! I oughta throw you in jail.

BILLY
What for?

POLICEMAN
(After a pause.)
Dunno. Wish I did.
(He exits. BILLY looks after him.)

JULIE
Well, and then what?

BILLY
Huh?

JULIE
You were startin' to tell me a story.

BILLY
Me?

JULIE
About that girl in Coney Island. You said you just put out the lights in the carousel – that's as far as you got.

BILLY
Oh, yes. Yes, well, just as the lights went out, someone came along. A little girl with a shawl – you know, she...

(Puzzled)

Say, tell me somethin' – ain't you scared of me?

MUSIC 5: IF I LOVED YOU (Scene: Billy and Julie)

I mean, after what the cop said about me takin' money from girls.

JULIE
I ain't skeered.

BILLY
That your name? Julie? Julie somethin'?

JULIE
(She sings.)
JULIE JORDAN.
(BILLY whistles reflectively.)

BILLY
(Singing softly, shaking his head.)
YOU'RE A QUEER ONE, JULIE JORDAN.
AIN'T YOU SORRY THAT YOU DIDN'T RUN AWAY?
YOU CAN STILL GO, IF YOU WANTA.

JULIE
(Singing, looking away so as not to meet his eye.)
I RECKON THAT I KEER T' CHOOSE T' STAY.

YOU COULDN'T TAKE MY MONEY
IF I DIDN'T HEV ANY,
AND I DON'T HEV A PENNY, THAT'S TRUE!
AND IF I DID HEV MONEY
YOU COULDN'T TAKE ANY
'CAUSE YOU'D ASK, AND I'D GIVE IT TO YOU!

BILLY
YOU'RE A QUEER ONE, JULIE JORDAN.
AIN'T Y'EVER HAD A FELLER YOU GIVE MONEY TO?

JULIE
No.

BILLY
AIN'T Y'EVER HAD A FELLER AT ALL?

JULIE

Even then I wouldn't go home.

BILLY

Do you know what you remind me of? A girl I know in Coney Island. Tell you how I met her. One night at closin' time - we had put out the lights in the carousel, and just as I was -

(He breaks off suddenly as, during the above speech, a POLICEMAN has entered from down left and comes across stage. BILLY instinctively takes on an attitude of guilty silence. The POLICEMAN frowns down at them as he walks by. BILLY follows him with his eyes. At the same time that the POLICEMAN entered from left, MR. BASCOMBE has come in from right. He flourishes his cane and breathes in the night air as if he enjoyed it.)

POLICEMAN

Evenin', Mr. Bascombe.

BASCOMBE

Good evening, Timony. Nice night.

POLICEMAN

'Deed it is.

(Whispers into BASCOMBE'S left ear.)

Er... Mr. Bascombe. That girl is one of your girls.

BASCOMBE

(In a low voice.)

One of my girls?

(The POLICEMAN nods. BASCOMBE crosses in front of the POLICEMAN to the right of JULIE and peers at her in the darkness.)

Is that you, Miss Jordan?

JULIE

Yes, Mr. Bascombe.

BASCOMBE

What ever are you doing out at this hour?

JULIE

I... I...

BASCOMBE

You know what time we close our doors at the mill boardinghouse. You couldn't be home on time now if you ran all the way.

JULIE

No, sir.

BILLY

(To JULIE.)

Who's old sideburns?

POLICEMAN

Here, now! Don't you go t' callin' Mr. Bascombe names - 'less you're fixin' t' git yerself into trouble.

(BILLY shuts up. Policemen have this effect on him. The POLICEMAN turns to BASCOMBE.)

We got a report on this feller from the police chief at Bangor. He's a pretty sly gazaybo. Come up from Coney Island.

BASCOMBE

New York, eh?

POLICEMAN

He works on carousels, makes a specialty of young things like this'n. Gets 'em all moony-eyed. Promises to marry 'em, them takes their money.

JULIE

(Promptly and brightly.)

I ain't got no money.

POLICEMAN

Speak when you're spoken to, miss!

BASCOMBE

Julie, you've heard what kind of blackguard this man is. You're an inexperienced girl and he's imposed on you and deluded you. That's why I'm inclined to give you one more chance.

POLICEMAN

(To JULIE.)

Y'hear that?

BASCOMBE

I'm meeting Mrs. Bascombe at the church. We'll drive you home and I'll explain everything to the house matron.

(He holds out his hand.)

Come, my child.

(But she doesn't move.)

POLICEMAN

Well, girl! Don't be settin' there like you didn't hev good sense!

BILLY

(Speaking as he crosses to left center.)

Now we're both out of a job.

(No answer. He whistles softly.)

Have you had your supper?

JULIE

No.

BILLY

Want to eat out on the pier?

JULIE

No.

BILLY

Anywhere's else?

JULIE

No.

(He whistles a few more bars. He sits on the bench, looking her over, up and down.)

BILLY

You don't come to the carousel much. Only see you three times before today.

JULIE

(Breathless, she crosses to bench and sits beside him.)

I been there much more than that.

BILLY

That right? Did you see me?

JULIE

Yes.

BILLY

Did you know I was Billy Bigelow?

JULIE

They told me.

(He whistles again, then turns to her.)

BILLY

Have you got a sweetheart?

JULIE

No.

BILLY

Ah, don't lie to me.

JULIE

I haven't anybody.

BILLY

You stayed here with me the first time I asked you. You know your way around all right, all right!

JULIE

No, I don't Mr. Bigelow.

BILLY

And I suppose you don't know why you're sittin' here - like this - alone with me. You wouldn't of stayed so quick if you hadna done it before... What did you stay for anyway?

JULIE

So you wouldn't be left alone.

BILLY

Alone! God, you're dumb! I don't need to be alone. I can have all the girls I want. Don't you know that?

JULIE

I know, Mr. Bigelow.

BILLY

What do you know?

JULIE

That all the girls are crazy fer you. But that's not why I stayed. I stayed because you been so good to me.

BILLY

Well, then you can go home.

JULIE

I don't want to go home now.

BILLY

And suppose I go away and leave you sittin' here?

BILLY

You still here?

(They both rise, looking at BILLY.)

CARRIE

You *told* us to wait for you.

BILLY

What you think I want with two of you? I meant that *one* of you was to wait. The other can go home.

CARRIE

All right.

JULIE

(Almost simultaneously.)

All right.

(They look at each other, then at BILLY, smiling inanely.)

BILLY

One of you goes home.

(To CARRIE.)

Where do you work?

CARRIE

Bascombe's Cotton Mill, a little ways up the river.

BILLY

And you?

JULIE

I work there, too.

BILLY

Well, one of you goes home. Which of you *wants* to stay?*(No answer.)*

Come on, speak up! Which of you stays?

CARRIE

Whoever stays loses her job.

BILLY

How do you mean?

CARRIE

All Bascombe's girls hev to be respectable. We all hev to live in the mill boardinghouse, and if we're late they lock us out and we can't go back to work there any more.

BILLY

Is that true? Will they bounce you if you're not home on time?

(Both GIRLS nod.)

JULIE

That's right.

CARRIE

Julie, should I go?

JULIE

I... can't tell you what to do.

CARRIE

All right - you stay, if y'like.

BILLY

That right, you'll be discharged if you stay?

(JULIE nods.)

CARRIE

Julie, should I go?

JULIE

(Embarrassed)

Why do you keep askin' me that?

CARRIE

You know what's best to do.

JULIE

(Profoundly moved, slowly.)

All right, Carrie, you can go home.

(Pause. Then reluctantly CARRIE starts off. As she gets left center, she turns and says, uncertainly:)

CARRIE

Well, good night.

(She waits a moment to see if JULIE will follow her. JULIE doesn't move. CARRIE exits.)

Spinx. JULIE

Uh-uh. Spink. CARRIE

Y'spell it with an "x." JULIE

That's only when there's more than one. CARRIE

(Out-bluffed)
Oh. JULIE

(Looking sly.)
Julie, I been bustin' t' tell you somethin' lately. CARRIE

Y'hev? JULIE

Reason I didn't keer t' tell you before was 'cause you didn't hev a feller of yer own.
Now y'got one, I ken tell y'about mine. CARRIE

(Quietly and thoughtfully.)
I'm glad you got a feller, Carrie. What's his name? JULIE

(Now she sings, almost reverently.)
HIS NAME IS MISTER SNOW,
AND AN UPSTANDIN' MAN IS HE.
HE COMES HOME EV'RY NIGHT IN HIS ROUND-BOTTOMED BOAT
WITH A NET FULL OF HERRING FROM THE SEA. CARRIE CUE#11/6

AN ALMOST PERFECT BEAU,
AS REFINED AS A GIRL COULD WISH,
BUT HE SPENDS SO MUCH TIME IN HIS ROUND-BOTTOMED BOAT
THAT HE CAN'T SEEM TO LOSE THE SMELL OF FISH.

THE FUST TIME HE KISSED ME, THE WHIFF OF HIS CLO'ES
KNOCKED ME FLAT ON THE FLOOR OF THE ROOM;
BUT NOW THAT I LOVE HIM, MY HEART'S IN MY NOSE,
AND FISH IS MY FAV'RITE PERFUME.

LAST NIGHT HE SPOKE QUITE LOW,
AND A FAIR-SPOKEN MAN IS HE,
(Memorizing exactly what he said.)
AND HE SAID, "MISS PIPPERIDGE, I'D LIKE IT FINE
IF I COULD BE WED WITH A WIFE.
AND, INDEED, MISS PIPPERIDGE, IF YOU'LL BE MINE,
I'LL BE YOURS FER THE REST OF MY LIFE."

NEXT MOMENT WE WERE PROMISED
AND NOW MY MIND'S IN A MAZE,
FER ALL I KEN DO IS LOOK FORWARD TO
THAT WONDERFUL DAY OF DAYS...

WHEN I MARRY MISTER SNOW, CUE#17
THE FLOWERS'LL BE BUZZIN' WITH THE HUM OF BEES,
THE BIRDS'LL MAKE A RACKET IN THE CHURCHYARD TREES,
WHEN I MARRY MISTER SNOW.

THEN IT'S OFF TO HOME WE'LL GO,
AND BOTH OF US'LL LOOK A LITTLE DREAMY-EYED,
A-DRIVIN' TO A COTTAGE BY THE OCEANSIDE
WHERE THE SALTY BREEZES BLOW.

HE'LL CARRY ME 'CROSS THE THRESHOLD,
AND I'LL BE AS MEEK AS A LAMB.
THEN HE'LL SET ME ON MY FEET,
AND I'LL SAY, KINDA SWEET:
"WELL, MISTER SNOW, HERE I AM!"

THEN I'LL KISS HIM SO HE'LL KNOW
THAT EV'RYTHIN'LL BE AS RIGHT AS RIGHT KEN BE,
A-LIVIN' IN A COTTAGE BY THE SEA WITH ME,
FOR I LOVE THAT MISTER SNOW -
THAT YOUNG, SEAFARIN', BOLD AND DARIN',
BIG, BEWHISKERERD, OVERBEARIN'
DARLIN', MISTER SNOW!

(She looks soulfully ahead of her, and sits down, in a trance of her own making.)

JULIE
Carrie! I'm so happy fer you!

CARRIE
So y'see I ken understand now how you feel about Billy Bigelow.
(BILLY enters down right, carrying a suitcase and with a coat on his arm.
He puts the suitcase down and the coat on top of it.)

JULIE

Then you are bothered about losing your job!

BILLY

No. Only about how I'm goin' t' pay fer the beer.

(To CARRIE, gesturing with right hand.)

Will you pay for it?

(CARRIE looks doubtful. He speaks to JULIE.)

Will you?

(JULIE doesn't answer.)

How much money have you got?

JULIE

Forty-three cents.

BILLY

(To CARRIE.)

And you?

(CARRIE lowers her eyes and turns left.)

I asked you how much you've got?

(CARRIE begins to weep softly.)

Uh, I understand. Well, you needn't cry about it. I'm goin' to the carousel to get my things. Stay here till I come back. Then we'll go have a drink.

(JULIE is fumbling for change. She holds it up to BILLY.)

It's all right.

(He pushes her hand gently away.)

Keep your money, I'll pay.

*(He exits whistling down right. JULIE continues to look silently off at the departing figure of BILLY. CARRIE studies her for a moment, then timidly opens the subject of her interest by calling JULIE'S name. She crosses to bench left of JULIE and sits.)***MUSIC 4: MISTER SNOW (Julie and Carrie Sequence)**

CARRIE

Julie -

(No answer. From here the lines are synchronized to music.)

Julie - do you like him?

JULIE

(Dreaming)

I dunno.

(She sits on bench.)

CARRIE

Did you like it when he talked to you today?

When he put you on the carousel, that way?

Did you like that?

JULIE

'Druther not say.

CARRIE

(Shakes her head and chides her.)

YOU'RE A QUEER ONE, JULIE JORDAN!

YOU ARE QUIETER AND DEEPER THAN A WELL,

AND YOU NEVER TELL ME NOTHIN' -

JULIE

THERE'S NOTHIN' THAT I KEER T' CHOOSE T' TELL!

CARRIE

YOU BEEN ACTIN' MOST PECULIAR!

EV'RY MORNIN' YOU'RE AWAKE AHEAD OF ME,

ALW'YS SETTIN' BY THE WINDER -

JULIE

I LIKE TO WATCH THE RIVER MEET THE SEA.

CARRIE

WHEN WE WORK IN THE MILL, WEAVIN' AT THE LOOM,

Y' GAZE ABSENT-MINDED AT THE ROOF,

AND HALF THE TIME YER SHUTTLE GETS TWISTED IN THE
THREADS

TILL Y' CAN'T TELL THE WARP FROM THE WOOF!

JULIE

(Looking away and smiling. She knows it's true.)

'T AIN'T SO!

CARRIE

YOU'RE A QUEER ONE, JULIE JORDAN!

YOU WON'T EVER TELL A BODY WHAT YOU THINK.

YOU'RE AS TIGHT-LIPPED AS AN OYSTER,

AND AS SILENT AS AN OLD SAHAIRA SPINK!

(The music continues under dialogue.)

JULIE

Spinx.

CARRIE

Huh?

BILLY

Very well, Mrs. Mullin.

MRS. MULLIN

(In retreat.)

You know I *could* bounce you if I felt like it!

BILLY

And you felt like it just now. So I'm bounced.

MRS. MULLIN

Do you have to pick up every word I say? I only said...

BILLY

That my services were no longer required. Very good. We'll let it go at that, Mrs. Mullin.

MRS. MULLIN

All right, you devil!

(Shouting)

We'll *ler* it go at that!

JULIE

Mr. Bigelow, if she's willin' to say she'll change her mind...

BILLY

You keep out of it.

JULIE

I don't want this to happen 'count of me.

BILLY

(Suddenly, to MRS. MULLIN, pointing at JULIE.)

Apologize to her!

CARRIE

A-ha!

MRS. MULLIN

Me apologize to *her*! Fer what? Fer spoilin' the good name of my carousel - the business that was left to me by my dear, saintly, departed husband, Mr. Mullin?

(Led toward tears by her own eloquence.)

I only wish my poor husband was alive this minute.

BILLY

I bet *he* don't.

MRS. MULLIN

He'd give you such a smack on the jaw...!

BILLY

That's just what I'm goin' to give you if you don't dry up!

(He advances threateningly.)

MRS. MULLIN

(Backing away.)

You upstart! After all I done for you! Now I'm through with you for good! Y'hear?

BILLY

(Making as if to take a swipe at her with the back of his hand.)

Get!

MRS. MULLIN

(As she goes off.)

Through fer good! I won't take you back like before!

(BILLY watches her go, then crosses back to JULIE. There is a moment of awkward silence.)

CARRIE

Mr. Bigelow -

BILLY

Don't get sorry for me or I'll give you a slap on the jaw!

(More silence. He looks at JULIE. She lowers her eyes.)

And don't you feel sorry for me either!

JULIE

(Frightened)

I don't feel sorry for you, Mr. Bigelow.

BILLY

You're a liar, you are feelin' sorry for me. I can see it in your face.

(Faces front, throws out chest, proud.)

You think, now that she fired me, I won't be able to get another job...

JULIE

What *will* you do now, Mr. Bigelow?

BILLY

First of all, I'll go get myself... a glass of beer. Whenever anything bothers me I always drink a glass of beer.

MRS. MULLIN

I don't run my business for a lot o' chippies.

CARRIE

Chippie, yerself!

JULIE

Yes, chippie yerself!

BILLY

(Shouting)

Shut up! Jabber, jabber, jabber...!

(They stand before him like three guilty schoolgirls. He makes his voice shrill to imitate them.)

Jabber, jabber, jabber, jabber... What's goin' on anyway? Spittin' and sputt'rin' - like three lumps of corn poppin' on a shovel!

JULIE

Mr. Bigelow, please -

BILLY

Don't yell!

JULIE

(Backing away a step.)

I didn't yell.

BILLY

Well... don't.

(To MRS. MULLIN.)

What's the matter?

MRS. MULLIN

Take a look at that girl, Billy. She ain't ever to be allowed on my carousel again. Next time she tries to get in - if she ever dares - I want you to throw her out! Understand? Throw her out!

BILLY

(Turning to JULIE.)

All right. You heard what the lady said. Run home now.

CARRIE

C'mon, Julie.

JULIE

(Looking at BILLY, amazed.)

No, I won't.

MRS. MULLIN

(To BILLY.)

Like a drink?

BILLY

Sure.

JULIE

(Speaking very earnestly, as if it meant a great deal to her.)

Mr. Bigelow, tell me please - honest and truly - if I came to the carousel, would you throw me out?

(He looks at MRS. MULLIN, then at JULIE, then back at MRS. MULLIN.)

BILLY

What did she do, anyway?

JULIE

She says you put your arm around my waist.

BILLY

(The light dawning on him.)

So that's it!

(Turning to MRS. MULLIN.)

Here's something new! Can't put my arm around a girl without I ask your permission! That how it is?

MRS. MULLIN

(For the first time on the defensive.)

I just don't want that one around no more.

BILLY

(Turning to JULIE.)

You come around all you want, see? And if y'ain't got the price, Billy Bigelow'll treat you to a ride.

MRS. MULLIN

Big talker, ain't you, Mr. Bigelow? I suppose you think I can't throw you out too, if I want!

(BILLY, ignoring her, looks straight ahead of him, complacently.)

You're such a good barker I can't get along without you. That it? Well, just for that you're discharged. Your services are no longer required. You're bounced! See?