

SALLY

Book
By
GUY BOLTON

Music by
JEROME KERN

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CHARACTERS

SALLY
BLAIR FARQUAR
OTIS HOOPER
ROSALINE RAFFERTY
CONSTANTINE ("CONNIE")
"POPS" --Proprieter of the Elm Tree Inn.
MRS. TEN BROCK
JIMMIE SPELVIN
RICHARD FARQUAR
OLD MAN
GIRL
FLUNKEY
TOTO

SYNOPSIS OF SCENES

ACT ONE: The Elm Tree Alley Inn.
ACT TWO: Garden of Richard Farquar.
ACT THREE: Scene I: Butterfly Ballet
Scene II: Dressing Room
Scene III: Church around the corner.

SALLY ACT ONE

PROPERTY LIST

ACT I:

- A number of small restaurant tables and chairs on the scene, sufficient to accommodate the number of people you are using. Table cloths - napkins and glasses on table - check pads and pencils for waiters.
- Paper hats for chorus in number Joan of Arc.
- Tray and plates or small dishes for Connie.
- Engagement book for Connie with pencil
- Book for Blair - a street organ off L.

- Visiting cards for Blair - Menus on tables.
- A mongrel dog on a rope for Sally off stage L.
- A tray with celery and prop Grisini for Connie
- A Waiter from E.3 with tray filled with silver dishes
- Another clears Grisini-table R. front- (Newspaper for Otis) Tap-bell on some of tables - (a hip flask for Otis)- a lemon for Otis- a whisk broom for Connie-(a hip flask for Connie)
- Note - the phone can be fastened to a tree A dish pail for Sally to wash dishes in

ACT II:

- Richard Farquar's Garden Scene I
- Custard, ornamented with a large bow ribbon carried by Rosie
- A tray of liquors and a tray with coffee, carried by two flunkeys - a flunkey with a cart and liquors.

ACT ONE

SCENE: The Elm Alley Inn. A garden restaurant of the Bohemian variety. A large elm tree is growing in the yard and this gives the restaurant its name. There is a balcony built around this tree and steps going up to it.

There are a number of little tables in the yard and on a covered terrace at the back that opens on the garden through glass doors, there are more tables.

To the right is the rear facade of the house; to the left a high wall covered with lattice. There is a doorway in this wall that opens into the alley. There is lattice work over the other walls, too, and on either side of the terrace frescoed panels with figure subjects.

OPENING: At rise there are occupants at most of the tables. The Inn of Elm Tree Alley is apparently a favorite resort of couples whose interest in each other is so great that they prefer to be in a place where they won't be subject of remark. Hence the popularity of this little Bohemian resort. There is a party of four at one table and seated alone at another table is ROSIE with her back turned reading a newspaper. She is waiting for Otis.

The proprietor and the WAITER come in with the checks. Business of paying checks.

JIM'S NUMBER

("IN THE NIGHT TIME")

THE NIGHT TIME, WHEN THE LIGHTS ARE BRIGHT
IT'S THE NIGHT TIME WHEN WE FEEL JUST RIGHT.
MAKES A CHAPPIE FEEL SO HAPPY
WE'RE SO SNAPPY, WE'RE FULL OF FIGHT.

Girls

THERE'S SOMETHING DOING.

Jim

IT'S THE NIGHT WALK THAT WE LOVE TO PROWL
 IT'S THE NIGHT HAWK, THAT'S THE WISE OLD OWL
 BET YOUR LIFE WE HAVE TO FALL
 WHEN THE LARK IS SINGING GAILY
 AND THE SUN IS OVERHEAD
 WHILE THE WORLD IS WORKING DAILY
 WE LOVE TO LIE IN BED.
 HONEST TOIL MAY BE A TREASURE
 BUT IT HAS NO CHARM FOR US.

Girls

THE NIGHT WAS MADE - OF LEISURE
 LET OTHERS FUME AND FUSS
 FOR SIMPLE RUSTIC PLEASURE
 WE DO NOT CARE A STRAW.

Jim

WE THINK IT'S GREAT TO STAY OUT LATE AT NIGHT
 AND SKATE AROUND WITH MAUD AND KATE.

Girls

WE LOVE THE BOYS AND ALL THE NOISE
 AND LIVELY PLAYS AND CABARETS.

(For finish of number TWO DANCERS enter... dance with JIM...all exit)

(OTIS breezes in carrying hat, coat and big rubber tire. A pretty hatcheck GIRL follows him)

Hatcheck Girl

Check your hat and coat, sir?

Otis

Never mind the hat and coat - take my spare tire.

(He rolls it at her. GIRL takes it and exits)

I'm too smart for this New York. Now I'm going to roast this town when I get back to Squantanville.

(WAITER tries to take his coat)

Elmer - Elmer - come back here!

(Pulls coat away from waiter)

I get some bottles there.

(Shows a couple from pockets)

(Replaces bottles. ROSIE enters, sore)

Ah, glamourpuss, there you are....hello, Rosie.

Rosie

I thought you said you'd meet me here at half past seven.

Otis

Sorry, honeybun, but I had to see a man about that mink coat I promised you.

Rosie

Really, Otis? When do I get it?

Otis

That's up to Peter and Maizie.

Rosie

Are they the furriers?

Otis

No. Peter and Maizie are minks - they're a pair of live, lovely, pedigreed minks. I just bought 'em for you.

Rosie

What for?

Otis

You said you wanted a mink coat, didn't you? Why pay a thousand dollars when you can grow your own.

Rosie

Grow my own. You know how many minks it takes to make a coat.

Otis

You'll be surprised how easy it'll be. Peter and Maizie are just crazy about each other. What a cutey-pie! I could set you right up! You're going to be my little passion flower and I'm going to be your little pay envelope.

Rosie

Little pay is right.

Otis

That has all the ear marks of a nasty crack. What about tying on the feed bag? Now go right ahead and order what you like - You know me, big hearted Otis. You want to be careful what you're ordering -- they say that this place is noted for its ptomaine-poisoning.

(Music plays off stage R.piano and violin)

Ah, they've got music here. What do you say now? Shall we trip a measure in the dance while we're waiting for the waiter?

Rosie

O.K. Jitterbug. But if you step on my feet just once, I'll tear you limb from limb.

Otis

What are you saying? Why I was known as the dancing dervish of Squantanville.

Rosie

Maybe you go big in those huskin' bees, in the barn, but in New York.....

Otis

There you go --- "New York" again --- I tell you this burg is slow. We've got steps up home you folks have never heard of. How about the frog dip? Or the Malary shiver. Or the Jelly roll?

NUMBER 3. "ON WITH THE DANCE".

Otis and Girls

(OTIS sings to ROSIE and dances with her first)

1.

IN SQUANTANVILLE, MAINE
 WE'VE JAZZ ON THE BRAIN,
 WE TURN ON THE FAMILY VICTROLS,
 ON DANCING WE'RE KEEN
 AND I'M THE CHAMPEEN
 I DANCE TILL I LOOSEN EACH MOLAR
 I TREMBLE AND SHRILL TO THE CORE,
 LIKE A JELLY THAT'S DROPPED ON THE FLOOR.

REFRAIN

ON WITH THE DANCE,
 ON WITH THE DANCE,
 LET ME TWIRL IN THE WHIRL TONIGHT,
 I'LL CLING TO SOME BEAUTIFUL VAMP,
 AS CLOSE AS THE GUM TO A STAMP.

REFRAIN (CON'T)

I'LL SLITHER AND SLIP,
 I'LL HUG AND I'LL GRIP
 I MUST HAVE A NIGHT OF ROMANCE;
 TO SOME CUTEY IN BLUE
 OH BOY WHAT I'LL DO
 AT THE DANCE; ON WITH THE DANCE.

2.

I'LL SHOW THEM A STEP
 ALL GINGER AND PEP,
 I'M ONE OF THE LIKELIEST STARTERS;
 I'LL SHIMMY AND SHAKE,
 AND I'LL TWIST LIKE A SNAKE,
 TILL I WRIGGLE CLEAN OUT OF MY GARTERS.
 I'LL FIND ME A MAIDEN SO FRAIL,

I'LL GRAB HER AND PROVE I'M A WHALE.

REFRAIN

ON WITH THE DANCE,
 ON WITH THE DANCE,
 LET ME TWIRL IN THE WHIRL TONIGHT,
 WITH SOME SWEETIE I'LL ROAM,
 WE'LL BOTH MISS OUR LAST TROLLEY HOME.
 I'LL CUDDLE AND SQUEEZE
 AND SAG AT THE KNEES;
 I MUST HAVE A NIGHT OF ROMANCE;
 IF YOUR WIFE I SHOULD SEE
 DON'T TRUST HER WITH ME,
 AT THE DANCE; ON WITH THE DANCE.

(ROSIE dances off R.1.E.)

(Encore with "VAMP")

(During dance with Vamp, ROSIE enters with MAN R.2.E.)

Otis

*(Stops dancing)***

(To Vamp)

Now you see the evils of dancing.

(Puts hand on shoulder of Vamp)

Pardon me. I thought you had a shirt on.

(ROSIE and MAN dance. OTIS takes her away from him, they dance and exit R.1.E. VAMP and MAN exit L. through gate)

(After number "ON WITH THE DANCE" ALL exit)

(Music S. in to the entrance music for the SETTLEMENT GIRLS who enter through gate followed by MRS. TEN BROCK)

(There are SIX GIRLS and SALLY. They are all in very cheap clothes - torn, patched. SALLY is in the middle of the line. POPS enters from restaurant.)

Pops

*(Coming forward to R.C.)***

Good evening.

Mrs. Ten Brock

Good evening. I am Mrs. Ten Brock - I have been doing settlement work in the neighborhood. You wrote to our Matron, saying you wanted a young girl.

Pops

Yes - to wash dishes.

Girls

Wash dishes!

(ALL the GIRLS tip-toe to gate L. and try to crowd out. MRS. TEN BROCK calls to them)

Mrs. Ten Brock

Girls! Girls!

Girls

Yes, ma'am.

Mrs. Ten Brock

Come back here. Do behave and please turn out your toes.

Girls

Yes, ma'am!

(They form an oblique line at L.C. of stage)

Pops

I used to have the Waiters do it, but I've got a fellow now, that has a grudge against dishes.

Mrs. Ten Brock

I see. Now these are all lovely girls. This is Miss Schuyler - Miss Bryan, Miss Audubon, and the dark girl is Miss Plaza.

Pops

My, my what wonderful names they have. Will ladies that belong to such fine families, really work for me?

Mrs. Ten Brock

They are all foundlings. They were named from the telephone districts in which they were found. The one on the end is Miss Green.

Pops

Green?

Mrs. Ten Brock

She was really named Bowling Green, but it seemed rather long.

(Spoken)

They all have their good points.

(Goes L.)

Pops

There's only one point that interests me in a dish-washer - have they got non-skid hands.

(Looking them over)

(Stops SALLY and the GIRLS exit R.2.E.)

I like this one. Would you like the job, young lady?

Sally

*(R.)***

I would not!

Mrs. Ten Brock

*(L.)***

Why Sally!

Sally

*(Xes to Mrs. Ten Brock)***

Have you ever washed dishes?

Mrs. Ten Brock

Well, I can't say I have.

Sally

I thought not. What else will I have to do?

Pops

Oh, just clean out the place, run errands - and so on --

Sally

Sew on what - buttons?

Pops

No, no! So on, means anything.

Sally

Take me away, Mrs. Ten Brock. I don't want to stay in a place, where they ask me to do anything.

Mrs. Ten Brock

Don't be silly, Sally, Mr. Shendoff is a very nice man.

Sally

Have you seen his references?

Mrs. Ten Brock

You must be more respectful to your employer.

Pops

Now, do you think you could mop up this floor?

Sally

No!

Mrs. Ten Borck

No what, Sally --

Sally

No - mop.

Pops

I'll give you the mop -- Do you want the job?

Sally

*(Xes to R.)***

I certainly don't -- but I guess I'll have to take it.

Mrs. Ten Brock

Certainly, Ma'am.

(Exit MRS. TEN BROCK and POPS R.U.E.)

Sally

*(S.C.)***

Other girls get interesting jobs - look at Joan Crawford, look at Merle Oberon.

(GIRLS appear in doorway R.)

1st Girl

Sally's a dish-washer -- Sally's a dish-washer.

Sally

Gee, if there's one job I hate, it's bathing dishes.

3rd Girl

Maybe you'll be a cashier some day.

Sally

I don't want to be any old cashier -- I want to be famous.

DANCERS ENTER

1st Girl

(Xes to Sally)

Gee, you're always harping on being famous, you make me tired.

Sally

What's eaten you?

2nd Girl

(Comes down)

You've got a long way to go girlie.

Sally

That's all right, but I'll get there. Other girls have done it. Why Joan of Arc didn't start any higher up than I am.

SONG:

"JOAN OF ARC"

SALLY AND SIX GIRLS

1.

JOAN OF ARC WAS ON HER OWN,
WHEN SHE WAS QUITE A CHILD;
THEY THOUGHT HER HEAD WAS MADE OF BONE,
BUT SHE JUST CALMLY SMILED.
THEY HAD THEIR TROUBLES AT THE TIME,
AND EVERYBODY KNOW IT;
WHEN KINGS AND DUKES KEPT MAKING FLUKES,
SHE SAID, "HERE LET ME DO IT."

REFRAIN

I WISH I COULD BE LIKE JOAN OF ARC,
YOU BET THAT GIRL WAS THROUGH;
THEY JOSHEd HER WHEN SHE STARTED,
BUT SHE NEVER GOT DOWNHEARTED
AND IT SHOWS WHAT A KID CAN DO.
SHE WROTE HER NAME ON THE NATION'S ROLL OF FAME,
AND IT GAINED HER GREAT RENOWN;
THOUGH HER PA AND MA POOR FISHES,
TRIED TO KEEP HER WASHING DISHES;
BUT YOU CAN'T KEEP A GOOD GIRL DOWN.

2.

SHE HAD NO STAIRS TO WASH
WITH SOAP SUDS AND A PAIL;
SHE JUST CUT OUT DOMESTIC BOSH,
AND BOUGHT A SUIT OF MAIL.
THEY HANDED HER THE ICY MITT
BUT STILL SHE WAS UNSHAKEN,
SHE SHOWED THE FOE SOME TRICKS - YES HO
AND SOON BROUGHT HOME BACON.

REFRAIN

I WISH I COULD BE LIKE JOAN OF ARC,

SHE WAS "IT" RIGHT FROM THE START;
 WHEN THE HIRED GIRL WAS BUSY
 WELL IT USED TO MAKE HER DIZZY,
 SO SHE SAID "HERE'S WHERE WE PART,"
 SHE LOVED TO FIGHT AND WHEN FOE-MEN CAME IN
 SHE WOULD HAND THEM DEMPSEY PUNCHES,
 WHERE THEY USED TO KEEP THEIR LUNCHES;
 FOR YOU CAN'T KEEP A GOOD GIRL DOWN.

("CONNIE" enters. He is attired as waiter - carries a tray. As he enters he stumbles and takes running fall all across stage. WAITER gather up dishes - then exit)

(POPS enters behind him just as he recovers himself and steadies his gait down to a trot. He doesn't see Pops but begins to search about floor. POPS comes over and stands beside him)

Pops

What are you looking for? What's all the commotion.

Connie

I had a tip on the tray.

Pops

What was it?

Connie

A dime.

Pops

A what?

Connie

A dime. I was looking for it. Maybe it's under your feet?

(POPS stands on one leg while CONNIE searches floor)

No, the other foot?

(POPS steps on Connie's feet. Bus. CONNIE with foot falling)

Now you've done it. There it goes!

(Falls, gets up)

Now how am I going through life with a thing like that - there it goes.

(Gets up)

I'll have to use some Sloan's liniment.

Pops

Is that good?

Connie

Certainly it's good. Mix a little orange juice with it -- kills the taste - there it goes.

(Falls)

As though I hadn't had troubles enough.

Pops

I am very sorry, your Highness.

(Salutes)

Connie

Don't salute, don't want people to know that the Duke of Checkergovinia, is a waiter in a third class restaurant.

Pops

A third class restaurant?

(Angry)

What do you mean, sir --

Connie

I'm wrong - I admit it.

Pops

I'm glad you do.

Connie

It's not third class. It's a fourth class.

(Goes to table L.)

My position and everything's gone from me.

Pops

*(Patting his shoulder)***

Haven't I given you another position?

Connie

*(Still crying)***

I'm speaking about my social position.

(Snatches up a plate and smashes it)

There -- I always feel better when I smash something.

Pops

I think I'd feel better if I smashed something.

(CONNIE turns)

Your Highness!

Connie

Don't salute. Are you or are you not a loyal supporter of the ducal family of Pzchekagovinia?

Pops

Haven't I proved my loyalty? After you were kicked out and came to New York penniless and friendless, didn't I take you in and treat you as one of the family?

Connie

Yes -- that's what I'm complaining of. I asked you - are you - are you not a loyal supporter?

Pops

Yes, I am!

Connie

Give me next Thursday night off!

Pops

I knew it would be something like that! Whenever you start in about my loyalty I always feels a touch coming. I fire a good waiter and engage you out of loyalty and you do nothing but ask me for days off.

Connie

All right. If I am ever restored I shall give you the order of the cross of Anastasia -- that I have promised -- but you'll never get the order of the golden caterpillar --

Pops

Oh please--your Highness!

(Salutes)

Connie

Don't salute! When do I get off?

Pops

But where do I get off? I've only got three other waiters--

Connie

*(Pompously)***

When do I get off?

Pops

Next Thursday.

Connie

You may kiss our hand.

Pops

Kiss your hand.

Connie

*(Taking out engagement book)***

Pardon me. My thoughts had strayed back to summer days in dear old Checkergovinia.

(Makes note in book)

I shall now be able to accept Mr. Farquar's invitation to attend the ball, given in my honor.

(Xes to table L. takes tray filled with dishes)

Pops

*(C.)***

Have none of your friends found out how it is you make your living?

Connie

*(R.)***

Of course not. I tell them all I must withhold my address for political reasons - owing to the activity of the revolutionists I am living incog--

Pops

In what? Where is that? That incog--

Connie

It's not a place, it's --

(Stuttering)

When I say I'm living incog, I mean - I'm living incognito.

Pops

Oh, that's so simple!

Connie

I know you are. Now you had better come and help me wash the dishes.

Pops

Now, I'm busy.

Connie

You had better come and help me wash the dishes.

(Exits R.2.E. with tray)

(Crash off stage, CONNIE re-enters)

You don't have to help me wash the dishes.

(POPS raving, exits R.U.E. Enter BLAIR. BLAIR comes in reading a book)

Blair

Good evening.

Connie

Good evening. Table for one.

Blair

No, for eight.

(Organ plays off L.)

Waiter, here's a dollar. Won't you please give it to that organ grinder and ask him to go away?

Connie

Certainly, sir.

(Pockets dollar. Throws plate, comes back rubbing his hands)

All attended to, sir.

Blair

Let me see. I wrote out the menu for supper. Where did I put it?

(Feels in his pockets)

Here it is.

Connie

*(Reading)***

Two young children -- a touch of arsenic -- a --

Blair

Oh, excuse me. There are all chapter headings in my novel. The menu is on the other side.

Connie

Celery, olives. Ox tail soup - you're going away back. I must be careful with that. If I should give it to the cook wrongside up, there'd be trouble. Imagine a touch of arsenic. Did I understand you to say you were an author?

Blair

Yes, I write books.

Connie

Well, sir -- Do you mind paying for this in advance?

Blair

In advance?

Connie

It is a rule of the house---artists and writers must pay in advance.

Blair

Here is my card--I think the proprietor knows me.

Connie

He knows all of you, that's why he made this rule.

(Reads card)

Mr. Blair Farquar--Oh, I beg pardon. You are a relative of the great financier--Richard

Farquar, I believe?

Blair

He is my father.

Connie

Ah yes! What a coincidence - your father -

(Sits - then rises)

Sit down, it's all right. I beg your pardon - my mistake - your error. Tell me -- are you likely to attend the party that Mr. Farquar is giving in honor of his Highness the Grand Duke of Pzchekagovinia?

Blair

Not if I can help it.

Connie

Why not?

Blair

I hear the Duke is an absolute ninny.

Connie

Mah! Ha! Ha!

Blair

My friend met him and as Jim puts it, a brain specialist couldn't make peanut money working on him.

Laughs

Connie

*(Laughs)***

Is that so? You want me to fix this supper for you good?

Blair

Will you?

Connie

Wait and see.

(There is a sound of commotion in the alley. VOICES and whoops, cat calls, SALLY runs across stage entering from right and shooting off through gate left)

Blair

What was that that shot across?

Connie

That was the new dishwasher---escaping.

Blair

Couldn't stand washing dishes any longer--Really I don't wonder. Poor kid what an awful way to have to make your living!

Connie

What about me?

Blair

Ha, ha!

Connie

Ha ha yourself! Why give her all the sympathy. How about me. She's got gold in her teeth. Gold! I don't even get meat in mine.

(Quarrel off stage L. over dog. SALLY enters. CONNIE exits into restaurant)

Sally

*(Off stage)***

Don't you dare!

Girl

Say kid, where do you get that stuff!

Sally

*(Backs through gate, leading a mongrel dog, protectively. He has a but of rope tied around his neck)***

If there's any of youse kids that are sick of livin' -- you just touch my dawg -- again -- see?

Girl

Next time I'll tie cane to his ears.

(SALLY comes down L.C.)

Blair

Is that your dog?

Sally

Yes. He followed me over here and the kids get hold of him and tied a tomato can to his tail. Shake hands with the gentleman Custard.

(DOG sits up. Shakes hands)

Blair

He's clever, isn't he?

Sally

You bet he is. Knows more than most men, doesn't he?

Blair

Seems to.

Sally

And he minds better too. There -- now go on home.

(Send dog away)

(DOG runs off into wings L.)

Blair

You believe in the motto "The more I see of men the more I think of dogs?"

Sally

Oh men are all right I guess if you're all dolled up and look pretty.

Blair

Nonsense, I'm a man and fine clothes don't make any difference to me.

Sally

Sure; that's what they all say. But you walk up behind one of 'em and make a noise like rustlin' silk an' watch how quick he'll turn around. I've tried it.

Blair

Have you?

Sally

I need to sew sandpaper on the knees of my stockings. The affect was great but of course as soon as they looked at me it was cold.

Blair

What do you do here - wash dishes?

Sally

Say, is it beginning to show on me? I've only had the job about fifteen minutes and the first person that sees me spots me for a dish washer.

Blair

No, I didn't. The waiter told me.

Sally

Oh-h! I feel better. I thought I had dishpan hands.

Blair

How do you like washing dishes?

Sally

Are you trying to be funny? Whoever heard of anyone that liked washing dishes?

Blair

Suppose I could find you a job you liked better.

Sally

If you would find me any job I didn't like better you'd be a wonder!

Blair

Well, I'll see what I can do!

Sally

Oh...

(Stops)

Will you? ... Say, you're like the man I used to read about in the story books. I didn't think there was a man like that in real life.

Blair

Are you fond of books?

Sally

I love 'em. They help you to get away from your own life.

Blair

I'm mighty glad to find someone who thinks books really useful. You see, I write stories....

Sally

Do you now? I wonder if you wrote my favorite about the girl the villain ties to a railroad track because she spurns his vile love? Did you write that one?

Blair

*(Smiling)***

No, that isn't one of mine.

Sally

No?

Blair

No.

Sally

*(Disappointed)***

Too bad. The hero of that one seemed a lot like you -- only of course he wouldn't have gone around in the evenin' without a full dress-suit.

Blair

*(Laughing)***

What's your name?

Sally

Sally. What's yours?

Blair

Blair.

Sally

Blair--that's a funny name. Which end do you use it?

Blair

It's my first name. Blair Farquar.

Sally

Blair Farquar. Pleased to meet you, Mr. Blair Farquar.

(Holds out hand then wipes hand on apron)

Blair

*(Smiling as he shakes hands)***

How do you do?

Sally

Oh, I'm pretty good.

Blair

We're going to be friends, you and I.

Sally

Are we?

Blair

Don't you want to be? I do. I'm rather lonely sort of fellow and I like you.

Sally

Do you---really?

Blair

And I'm going to help you if you'll let me.

Sally

It's awful good of you! I thought I was playing in hard luck when they picked me out to wash dishes.

Blair

Things are bound to look up. There's a bright side to everything.

Sally

Even to dishpans!

"SILVER LINING DUET"

DUET

SALLY AND BLAIR

Blair

*(Seated)***

PLEASE DON'T BE OFFENDED IF I PREACH TO YOU A WHILE.
TEARS ARE OUT OF PLACE IN EYES THAT WERE MEANT TO SMILE.
THERE'S A WAY TO MAKE YOUR VERY BIGGEST TROUBLES SMALL -
HERE'S THE HAPPY SECRET OF IT ALL.

REFRAIN

I KNOW MY LOVE WILL HELP TO MAKE YOU
LOOK FOR THE SILVER LINING
WHENEVER A CLOUD APPEARS IN THE BLUE
REMEMBER SOMEWHERE THE SUN IS SHINING
AND SO THE BRIGHT THING TO DO, IS MAKE IT SHINE FOR YOU,
A HEART FULL OF JOY AND GLADNESS
CAN ALWAYS BANISH SADNESS AND STRIFE
SO ALWAYS LOOK FOR THE SILVER LINING
AND TRY TO FIND THE SUNNY SIDE OF LIFE.

Sally

AS I WASH MY DISHES, I'LL KEEP FOLLOWING YOUR PLAN
'TILL I SEE THE BRIGHTNESS IN EVERY POT AND PAN
I AM SURE YOUR POINT OF VIEW WILL EASE THE DAILY GRIND.
SO I'LL KEEP REPEATING IN MY MIND.

(Rises)

REFRAIN

LOOK FOR THE SILVER LINING
WHENEVER A CLOUD APPEARS IN THE BLUE
REMEMBER SOMEWHERE THE SUN IS SHINING
AND SO THE BRIGHT THING TO DO, IS MAKE IT SHINE FOR YOU,
A HEART FULL OF JOY AND GLADNESS
CAN ALWAYS BANISH SADNESS AND STRIFE
SO ALWAYS LOOK FOR THE SILVER LINING
AND TRY TO FIND THE SUNNY SIDE OF LIFE. BOTH

(At end of number exit BLAIR off through the alley gate. SALLY watches him off)

(CONNIE enters carrying tray with celery)

Connie

Hello, so you came back?

Sally

What do you mean?

Connie

I thought you were running away.

Sally

I was thinkin' about it--but now I've changed my mind.

Connie

*(Arranging stuff on table)***

Just since you met me?

Sally

No, I'm sorry, but you hadn't anything to do with it.

Connie

*(Handing her bunch celery)***

That settles that. Hold that.

(Hums "Silver Lining")

(Goes to table R. arranges chairs, SALLY eats celery)

Who were you waving to when I came in?

Sally

None of your business.

Connie

I didn't get the name.

Sally

I said none of your business.

Connie

Sounds like Russian descent.

(Looks, sees her eating celery)

Hey, what are you doing? Give me that.

(Takes celery from Sally puts it back in jar)

Look at that--you've got it all out of shape. You've no right to steal the celery.

(Puts it in glass)

You're a bad girl, and I don't like bad girls.

Sally

*(Points to grisini)***

What's that stuff?

Connie

That! Oh, that's grisini!

Sally

Who?

Connie

Not who...neuter gender... it...It's a kind of bread.

(Takes up piece, breaks it, hands it to Sally)

You try it.

(SALLY breaks it)

Try again.

(SALLY does so)

My a woman's strength. It's very brit-til.

(SALLY throws broken pieces at Connie as he walks away)

Hey! What are you doing? Here's some I just brought up... from the bakery.

(Takes it up)

The trouble is...

(It bends)

rather soggy tonight.

(Business)

Make a good Mache.

(Bus. Lands around his neck)

Now it looks like niblick.

(Puts it on table)

Sally

What's your name?

Connie

Constantine - Alexandrivith Nicholas Feder Caborr -- What's your name?

READY ORGAN

Sally

Sally.

Connie

Short, isn't it? It's pretty though.

Sally

Do you like it?

Connie

Yes.

Sally

Tell me, Connie --

Connie

*(Looks at her)***

Connie!

Sally

Tell me - why did you ever take up waiting for a living?

Connie

Well, it's a long story. I used to be in politics.

Sally

Gee, that's not much better than waiting. If I were a man I'd be something exciting.

Connie

Politics in my part of the world were exciting enough, believe me.

Sally

I want to be a singer.

Connie

How would you like to sing here?

Sally

In the cabaret you mean? I'd love it!

Connie

I think maybe I can arrange it for you. I'll speak to Pops, if you like.

(Starts to go)

Sally

Oh, will you?

(SALLY grabs him by the coat)

Connie

All right, Mr. Officer, I'll go along.

(Sees it's SALLY)

Don't do that...would you really like to entertain here?

Sally

See if you'd only get me the chance, I'd make good, honest I would.

Connie

Don't worry I'll fix it with Pops. Then he won't expect me to go on in case he runs short of talent.

Sally

Does he ever do that?

Connie

'Deed he does. The other night Soupidina...that's the Hawaiian Princess, absolutely refused to go on and I had to go on in her place.

Sally

Cheer up. Things will be brighter some day.

(Fusses with his hair)

Connie

Not for me. My bright future is all behind me.

Sally

Don't you believe it.

(Sings: "Look for the Silver Lining")

A HEART FULL OF JOY AND GLADNESS
WILL ALWAYS BANISH SADNESS AND STRIFE,
SO ALWAYS LOOK FOR THE SILVER LINING,
AND TRY TO FIND THE SUNNY SIDE OF LIFE.

(After reprise by Sally)

Connie

You wouldn't talk like that if you had been through what I have the last two years.

(THEY go into dance. Exit R.1.E.)

(After dance, enter WAITER R.3. with tray filled with silver dishes - another WAITER clears grisini, celery, etc. Table R. front)

Otis

Well, do I waltz or do I WALTZ?

Rosie

*(Limping)***

You waltz, all right.....on'y the orchestra was playin' a rumbha, ya jerk!

Otis

You'll be telling me next I stepped on your feet.

Rosie

No. With that high knee action of yours you got me between the shin and the kneecap every time.

Otis

You used to say you could die dancing with me.

Rosie

And boy! Did I come close tonight!

(Sits)

Now what's this about some money you're going to make?

Otis

That's right, dream toots. Today I clinched a deal by which I'm going to clear one thousand pieces of moo.

Rosie

Yeah, I'll bet.

Otis

Cross my heart.

Rosie

What heart?

Otis

Don't change the subject. I'm going to get one thousand bucks for booking the famous and notorious Russian Madam Nockerova to appear next Thursday at a big ball given by Richard Farquar the well-to-do millionaire.

(Uses different color handkerchiefs during speech)

Rosie

Is that so? Where did you become acquainted with this pushova-dance?

Otis

I'm not acquainted with her! I'm her agent. Her New York representative. I picked this paper up outside and the first thing I struck right here on the first page Mme. Nockerova wrecks the throne of a Grand Duke.

Rosie

A bomb-thrower?

Otis

A bomb-thrower, nonsense. She don't have to throw bombs, with a face like that! Look at that face. No, not that one- that's Sophie Tucker. This one -

(Points)

She's only a little bit of a woman, but the damage she can do!

Rosie

I'll bet that's just press-stuff. She's probably a perfectly nice girl.

Otis

Here, what are you trying to do, ruin her reputation.

Rosie

I s'pose you think that a girl can't be on the stage and be good?

Otis

I don't say she can't but I understand it isn't strictly necessary.

Rosie

Otis!

Otis

All right, let it go! I don't know how the food is here, but the service is absolutely terrible--look over this list while I page a little service.

(Rings bell)

Garcon! Garcon!

(CONNIE comes from R.2. stands, looks over at Otis, struts over, grabs bell, THEY struggle for it, OTIS gets it puts it back on table)

Connie

Switch off those head lights.

(OTIS takes off specs)

Put 'em back again!

Otis

Say, what the --- That's the freshest waiter I ever saw.

Connie

Welcome, Brother Elk.

Otis

*(Showing lapel of coat)***

Kansas City 74.

Connie

*(Some business)***

St. Louis 49.

(Start toward each other to shake hands. Miss)

Where has he gone? You want a regular dinner?

Rosie

Not me. I want a footbath and some linament.

Connie

That's a la carte.

Otis

What would you recommend, waiter?

Connie

The food in Childs.

Rosie

I'd like some broth.

Connie

Some broth, yes, Miss.

Otis

I'd like some mutton.

Connie

Mutton broth.

Otis

No. Mutt and Jeff.

(Laugh business. OTIS pushes CONNIE. He sinks to floor. Rings bell)

Waiter! Waiter!

(Turning to right - then left. CONNIE dodging to right then left. Rises)

I wish you'd light in one place.

Connie

Here I am, sir.

(Pulling chair away)

Otis

*(Starts to sit, falls to floor)***

Oh, oh.

(THEY help him up)

I wish you'd call your shots. Get me a bottle of whiskey.

(Takes it from hip pocket)

Connie

O.K. with three glasses.

(Brings bottle and glasses)

Otis

Three glasses?

Connie

*(Pouring)***

That's right.

Otis

You'll do nothing of the kind. You'll get two glasses.

Connie

Why, aren't you drinking?

Otis

*(Grabbing bottle from him)***

He's the freshest waiter I ever saw!

(To Rosie)

Do you care if I smoke?

Rosie

I don't care if you burn.

Otis

Hey, waiter, I wish you'd give us a little service.

Connie

I'll give you as little as I can.

Otis

Well make this dinner good and snappy. Bring me a dozen clams.

Connie

Twelve clams. Will the lady be sitting with you?

Otis

Why certainly.

Connie

That's all I want to know. I don't need thirteen at the table. Twelve clams.

Otis

Rosie ain't he the character?

Connie

May I make a suggestion?

Otis

Why not, I'm broad-minded.

Connie

How would you like some oysters?

Otis

No. Oysters aren't good this month.

Connie

Well, I'll give you last month's.

Rosie

Chum, I hope your food is better than your jokes.

Connie

You wouldn't dare say that if I were a woman.

Rosie

Shut up and take the order! Ya crumb!

Connie

Oh, a Vassar girl.

Otis

And waiter after you have eased in here with the clams, you might bring us a couple of bowls of "soups".

Connie

Yes sir.

(Starts to go then back to Otis)

Beg pardon, sir, what was that last?

Otis

I said you might glide in here with a couple of bowls of "soups".

Connie

*(With face near Otis)***

Zoupe?

Otis

Zoupe!

(At same time turning face to Connie. THEY kiss. CONNIE pulls lemon out of pocket eats it. OTIS wipes his mouth with tablecloth, then match bus. Rings bell)

Waiter! Waiter!

(CONNIE rushes madly in different directions then back to table)

I wish you would give us a little attention, but don't be so darned affectionate.

Connie

Did you say "zoupe"?

(THEY look at each other. BOTH put napkins over heads)

Otis

Zoupe. Then I think I'd like some fish.

Connie

*(Hits him over head with order book)***

Now that's enough.

Otis

*(In a daze)***

Rosie, I wish you wouldn't play so rough.

Rosie

I didn't do it.

Connie

I wish you wouldn't order fish.

Otis and Rosie

Why not?

Rosie

Isn't it fresh?

Connie

Certainly, it's fresh, we have an aquarium right on the premises.

Otis

Why if you've got an aquarium on the premises, the fish are bound to be fresh.

Connie

And I am in charge of the aquarium.

Otis

Then you might dig in and bring us out a couple of fat ones.

Connie

I watched the little fish grow from girlhood up. Pardon me, there's your arm.

Otis

What!

(Adlib)

Connie

It was hanging from your shoulder. I wish you wouldn't order fish. I've become attached to them.

Otis

*(Rises)***

I understand your feeling. You've probably become so fond of them that you've spoiled them

and I hate spoiled fish. However, waiter, I can appreciate your sentiments. I can understand how anyone can really grow fond of a fish. You know Rosie, that takes me back to Squantanville. When I was a boy. Ah me, heigho, alackaday! I had a pet fish! I called her Isabelle. I was awfully fond of Isabelle, taught her a lot of tricks--even taught her to do without water.

Rosie

What!

Otis

There's nothing strange about that. Is there, Waiter?

Connie

Oh, no.

Otis

I got Isabelle so used to going without water, I could keep her in the cage with the canary bird.

Connie

The fish!

Otis

Yes, the fish. One evening, ah me, fateful night! How well I remember it...Isabelle was in the canary bird's cage romping around. Leaping from crag to crag like a mountain goat.

Connie

The fish!

Otis

The fish! Then she got upon the canary bird's perch.

Connie

With the other fish.

Otis

No.

(Rises, walks to and fro)

Connie

Well, a perch is a fish.

Otis

You leather-head. She got on the canary bird's swing.

Connie

Oh! I give up!

Otis

*(Bus. exasperated)***

Listen, she got up in the canary bird's swing...and was swinging blithely to and fro--when she lost her balance, fell into the canary bird's bath and was drowned.

Connie

The fish?

Otis

The fish.

(CONNIE attempts to strike Otis. OTIS jumps up also ROSIE. OTIS behind Rosie)

All right Rosie. I'm right behind you.

Connie

I can sympathize with you, sir, for I too have had a great sorrow in my life.

Otis

Yes, it's showing on you.

Connie

Olga was her name.

Otis

Oh, a Russian girl?

Connie

A hen. A barn yard person. I taught her to lay colored Easter eggs.

Otis

The fish.

Connie

Then hen....by holding a piece of red and blue cloth in front of her eyes.

Otis

Of course - prenatal influence.

Connie

Thank you. I wish, but one day I went out to visit with my little Olga and found her dead.

Rosie

Dead?

Connie

Yes. Some darn fool had hung a patchwork quilt in front of her.

(Exit)

Otis

We've been listening to that darn fool and he's gone without taking our order. Come on, Rosie, let's have a dance while we're waiting.

Rosie

O.K. But remember one thing, will ya?

Otis

What's that?

Rosie

Your dancing with me - not at me!

(Exit OTIS and ROSIE)

(Enter BLAIR, JIM and BOYS. General conversation as THEY enter, as tho continuing a conversation.)

Blair

She's just a little girl, who works here in this restaurant.

Boys

Here!

Jim

And you want to help her?

Blair

Yes, but I don't quite know how.

Jim

Hey, you sound in a bad way, Blair.

Blair

Don't be ridiculous. I only met here an hour ago.

Jim

Yes, I know. But time has nothing to do with love.

Blair

I guess you're right. They say when you meet the girl, something ups and says "This is it, Brother."

Sally, Blair and Boys,

I.

THERE'S SOMEONE THAT I CAN'T FORGET
 NO MATTER WHERE I GO.
 THOUGH NOT OF HIGH DEGREE
 SHE'S ALL THE WORLD TO ME.
 A MODEST ROSE, UNKNOWN AS YET
 BUT WONDERFUL TO SEE
 SHE IS THE DARLING OF MY HEART
 AND I MET HER IN THE ALLEY.
 AND AT SOME FUTURE DAY
 TO HER I MEAN TO SAY.

(End of "This Is It")

(OLD MAN and GIRL enter up Left. CONNIE from kitchen.)

Old Man

Come along my dear, this way. My, what a quaint place.

Connie

Grandpa's playing hookey. Well, Commodore, when are you going to jump? What can I do for you?

Old Man

I would like a nice quiet table for two.

Connie

Very sorry, but we're crowded.

(MAN gives him money)

Folding money. For that you can have the house.

Old Man

I would like a nice quite place where we can have a nice quiet tete-a-tete.

Connie

How's this?

Old Man

Too noisy, Waiter. Too noisy.

Connie

*(Runs him around in a circle, ends up at same table)***

How's this one?

Old Man

Huh?

Connie

I said, how's this one?

Old Man

Better -- much better.

Connie

I thought you'd like it.

Old Man

How?

Connie

*(Takes cloth out of ear trumpet and yells down)***

I said I thought you'd like it.

(Puts cloth back in trumpet.)

Old Man

We want crepe suzettes, waiter.

Connie

Okay Pop, one order of crepe suzettes. Coming up.

(Starts off)

(As he passes R. Booth line to them)

(ROSIE and OTIS enter C.)

Otis

Well, how about our food. I've had nothing to eat since breakfast. I ought to be starved.

Rosie

You ought to be shot.

Otis

All right, let it go.

(Telephone rings)

(CONNIE runs on bells on different tables ring. He puts tray on L. table, runs around to phone)

Connie

Hello, yes, this is the Elm Tree Inn - what? Just a minute, I'll get him.

(To Otis)

You're wanted on the phone.

Otis

I've been expecting a phone message. It's important business. Excuse me Rosie, -- where's the phone?

Connie

I've been hiding it for you.

(Bell business)

Otis

Say, is this a game you're playing?

Connie

Beg pardon sir,

(Wipes receiver)

There you are, sir.

(OTIS starts to drink)

Don't do that.

Otis

Well, what are you waiting for? A tip?

Connie

I wouldn't mind, sir.

Otis

Play Whirlaway, to place.

(In phone)

What's that you say? Madam Nockerova hasn't called? Isn't coming? This is terrible, and after all the trouble I've gone to. This will cost me a thousand dollars. What? I'll call you later.

(Hangs up phones)

Can you beat that for tough luck. Now my whole evening is spoiled. Rosie, this is terrible.

Rosie

What's the matter?

Otis

That female snake! That Russian homewrecker - Hello?

(Shakes hands with Connie)

You're getting on my nerves. You're a mental cripple. You ought to go around with a crutch under your chin. Can you imagine, after all the trouble I took to book that woman, now she isn't coming -- turning down the whole U.S. for a pinhead of a Duke. But why should I confide in you? Come on Rosie.

(THEY exit into the house)

(WAITER brings on tray with condiments and hands them to Connie)

Pops

*(Enters)***

Ladies and Gentlemen, I wish to announce an extra cabaret attraction. Miss Sally Green.

(SALLY does number in her ragged dress but uses a square silk to perform various dances - Dutch, Spanish, Japanese, etc. Finishes with Clog. After number all exit except Rosie, Blair, Jim and a Girl)

Blair

Isn't she lovely? Excuse me I'm going to congratulate her.

Otis

What do you think of Sally? Isn't she immense? Gosh that gives me a great idea. You wait here I'll be right back.

Rosie

Nothing doing, I'll go with you.

(THEY exit)

Old Man

*(Ringing bell)***

Waiter, waiter! Where's the waiter. The service here is awful. Waiter! Waiter!

Connie

Coming, sir, coming. Here we are.

Old Man

Waiter! Waiter!

Connie

*(Whistle bus.)***

Here's your order, Pop!

Old Man

Where are my crepe suzettes?

Connie

I'll have to cook them here.

Old Man

What's that book?

Connie

Fanny Farmer's Cook Book. I'm not quite sure how you mix these things.

Old Man

Well, go ahead, I'm going to watch you.

Connie

Well, first you take an egg and you drop that in. Then you take two pieces of bread and butter.

Old Man

What for?

Connie

You'll find out. Then add a little seasoning.

(Pours in everything)

Old Man

What's that for?

Connie

You know what vitamins are for, don't you?

Old Man

Huh?

Connie

I said you know what vitamins are for?

Old Man

Yes.

Connie

Well, this is ketchup. When the egg is done, you put it between the bread and there you are crepe suzette.

Old Man

That's not a crepe suzette that's an egg sandwich.

Connie

By you it's an egg sandwich, by me it's crepe suzette.

Old Man

I won't eat it. This is an outrage. I tell you I won't eat it!

Connie

What? After me slaving over a hot oven all day, you won't eat it? Then you can wear it.

(Takes off toupee and slaps sandwich on bald head)

Old Man

I'll have the law on you! Get the manager! Manager! Where's the manager?

Connie

Take it easy, Pop. I'll fix it.

(Squirts seltzer on head and polishes)

(OLD MAN adlibs angrily)

All right, all right! Here you are! Here's something for you.

(Balloon bus.)

Old Man

Ah, I want a red one.

Connie

Never mind the red one here's the bad news.

Old Man

76 dollars! That's exorbitant.

Connie

That's a mistake. It should be 96.

Old Man

I won't pay! I won't pay it! I'll have you arrested.

(CONNIE breaks the balloon)

(OLD MAN adlibs. CONNIE grabs the ear phone and blows. 2 WAITERS rush on and carry the OLD MAN off)

(SALLY enters followed by OTIS and ROSIE)

Sally

Sorry Mister, but that job you gave me I can't accept.

Otis

Why you're missing the opportunity of a life time.

Sally

I'd love to go and dance for a lot of society folk and see a real party.

Otis

That's just what you're going to do.

Sally

But where'll I get the clothes?

Otis

Don't worry about that. Nockerova hasn't sailed, but her trunks have.

Sally

But how will I look in her clothes?

Otis

You'll look slicker than a sink. All you need is a little dolling-up.

(Takes Rosie's opera cloak and throws it over Sally)

Here give me that cape, let me fix your hair.

(Puts feathers in hair)

Mother taught me to pluck chickens up in Squantanville and here I am dressing 'em up in New York. Look her over, Mme. Nockerova. Now let me see you walk. No, no! Mean dogs, wicked airdales. Oh not a bit like it. Watch the professor. Put 'em down easy pick 'em up light.

(Bus. of SALLY walking)

Rosie

What about the Russian accent?

Sally

I am Mam'selle Nockerova ze great dansair. You are a sweet young man, cherie. I could love you vaire much.

Otis

Some chaps have to use a needle to get an affect like that. You're wonderful Sally. What a riot you'll be at the Ball. I'll be your manager. Rosie will be your maid and I'll even take your dog and disguise him as a French poodle. And I guess they don't raise brains in Squantanville.

*FINALE***Otis**

ON WITH THE DANCE,
ON WITH THE DANCE,
DON'T YOU KNOW IT'S YOUR ONE BIG CHANCE!

Sally

I'LL BE A WONDERFUL STAR,
REALLY HOW CLEVER YOU ARE,
I'LL BE SUPREME
IS THIS A DREAM?
EV'RY HEART THERE I MEAN TO ENTRANCE;
'T WILL BE SIMPLY DIVINE,
AND, OH, HOW I'LL SHINE,
AT THE DANCE, SO ON WITH
THE DANCE.

Rosie and Otis

[In unison with Sally]

YOU'LL BE A WONDERFUL STAR
NO-ONE WILL DREAM WHO YOU ARE
YOU'LL BE SUPREME

THIS IS NO DREAM
 EV'RY HEART YOU ARE BOUND TO ENTRANCE
 YOU'LL BE SIMPLY DIVINE
 AND OH, HOW YOU'LL SHINE,
 AT THE DANCE, SO ON WITH THE DANCE.

Chorus

ON WITH THE DANCE,
 ON WITH THE DANCE,
 IT'S A WONDERFUL BIG ROMANCE;
 SHE'LL HIT 'EM GOOD AND PROPER
 NOT A THING IS GOING TO STOP HER,
 WE'VE ONLY HAD HALF A GLANCE;
 BUT WE ARE CERTAIN SALLY
 KNOWS THE WAY TO LEAD A BALLET;
 SHE'S BOUND TO MAKE SOME ADVANCE.

Sally

I CAN'T DENY
 I MEAN TO TRY
 FOR I MUST MAKE THE MOST OF MY CHANCE.

(ENSEMBLE exit through gate, OTIS and ROSIE last leaving SALLY alone)

(Enter CONNIE from R.U.U. with broom - Rosie changes to "Silver Lining" CONNIE sweeping sees SALLY stops)

Connie

May I help you wash the dishes, Sally?

(SALLY nods. CONNIE helps her wipe dishes as SALLY sings last strain of number)

CURTAIN

(FINALE)

(EVERYONE dancing around, SALLY clog dancing on table, as it ends they all go off waving to Sally. SALLY throws opera cloak to ROSIE and plucks the two feathers out of her hair and gives them to OTIS. THEY all exit. OTIS and ROSIE last. CONNIE presenting OTIS with bill as he goes, through door. SALLY climbs down from the table, music changes to Silver Lining. SHE takes dish pail and begins washing dishes as CONNIE after putting one table on top of another mops the floor)

CURTAIN

SALLY

ACT TWO

ACT II

SCHEDULE

I A. OPENING ENSEMBLE

I B. NUMBER JIM and Girls (exit all except Mr. Farquar -
Mrs. Ten Brock (SC)

Enter Jim and Men:

" Otis Scene
" Sally Exit Otis and Mrs. Ten Brock

2 NUMBER "A WILD, WILD ROSE"
(Sally and men - exit all)

Enter Girls

" Connie Scene
" Mrs. Ten Brock

2 B "Schnitzekamiski" - Exit Mrs. Ten Brock.
Waiter Scene.

Enter Girls

3. DANCE Connie and girls etc.

Enter Otis and Rosie scene

" Jim Exit Otis and Rosie

Exit Jim with girls

" Sally
" Blair Scene

4 DUET "WHIP-O'-WILL" - Blair and Sally (Exit)

Enter Otis

" Rosie
" Jim and Sally

5. QUARTETTE: "LORELEI" (Exit all)

Enter Pops

" Connie Scene
" Farquar (Exit Pops)
" Sally Scene (Exit Mr. Farquar)
" Sally - Connie scene

6. DUET "[Nerves]" - Otis and Connie
(Eccentric dance - exit)6. A. Enter Blair
" Sally - scene.

6. B. Reprise of "WILD ROSE" - Exit Sally.

Enter Sasha " Blair
 " Connie Bank Scene " Sasha

Enter Mrs. Ten Brock and Girls " Connie & Mrs. Ten Brock

C. Enter Farquar and Girls

7. FINALE LYRIC

Enter Sally. Dance
 " Blair Scene
 " Connie "
 " Schnitzekowiksi Exit Blair
 " Pops Scene " Pops

"WILD ROSE"

CURTAIN

ACT TWO

OPENING CHORUS

Chorus

TO A CELEBRATION SO REMARKABLE AS THIS,
 OF COURSE WE'RE ALL INVITED;
 SUCH AN INVITATION WE COULD NOT AFFORD TO MISS,
 SO WE ARE QUITE DELIGHTED,
 EV'RYBODY WHO IS SOMEONE,
 WHO WANTS TO KEEP IN VIEW,
 HAS TO CALL HERE, SO WE'RE ALL HERE;
 WE'RE VERY GLAD TO THINK WE'RE INCLUDED TOO,
 FOR IT'S NICE TO KNOW YOU COUNT IN THE EXCLUSIVE FEW.

Girls

DOESN'T SHE LOOK THIN, DEAR?

Boys

HOW DID HE GET IN HERE?

Chorus

HAVE YOU HEARD?
 THAT TO A DUKE WE'RE GOING TO BE PRESENTED?
 UPON MY WORD, HOW SPLENDID THAT HIS HIGHNESS HAS CONSENTED.

Girls

THEY SAY HE'S A REFUGEE

FROM SOME ROMANTIC PLACE
 IS IT TRUE? OH TELL ME SO!
 THE GOSSIP OF THE CASE.

Tenors

[In unison with first two lines of Girls]

HE---HIT---SOME PLACE.
 LEFT WITHOUT THE SLIGHTEST TRACE.

Basses

[In unison with last two lines of Girls]

HE LED THEM A MERRY CHASE
 THEY'RE NOT--- SINCE SEEN HIS FACE.

Men

YES, HE'S REALLY A DUKE,
 BUT IT'S DISCLOSED,
 NOT LONG AGO
 HE HAD THE FATE TO BE DEPOSED.

Girls

OH WHAT A SHAME
 WHO WAS TO BLAME?

Men

WELL SUCH A FAME,
 CHECKERGOVINIA -- THAT'S THE NAME.

All

FOR IN THAT FOREIGN STATE HE MADE HISTORY,
 HE IS SOME POTENTATE, FULL OF MYSTERY,
 CHECKERGOVINIA - CHECKERGOVINIA.

(SONG.)

Jim

IF A LEADER YOU'D BE RECKONED
 YOU MUST NEVER LOSE A SECOND
 AS A HOSTESS YOU MUST FOLLOW WHAT IS NEW!
 EVERY DAY YOU'LL KEEP YOUR EYE ON
 ANY LIKELY SOCIAL LION,
 FIND A FRESH ATTRACTION EV'RY MONTH OR TWO.

REFRAIN.

Girls

IF YOU WANT TO PLAY THE SOCIAL GAME,
 IF YOU REALLY WANT TO MAKE YOUR NAME,
 THE ONLY THING TO DO,
 IS TO SHOW THEM SOMETHING NEW;

Boys

IN SOCIETY VARIETY'S THE KEY TO NOTORIETY,
 A DUKE WILL BRING YOU LOTS OF FAME,
 HE'S A PICTURE IN A GOLDEN FRAME,
 AND WE ALL AGREE A TITLE,
 IS PARTICULARLY VITAL
 IF YOU WANT TO PLAY THE SOCIAL GAME.

(During opening enter RICHARD FARQUAR with MRS. TEN BROCK. DANCE. Opening over. Exit SIX GIRLS and JIM R.I.E.)

Mrs. Ten Brock

I think these costumes are perfectly charming.

Mr. Farquar

Yes, aren't they? I asked all my guests to wear their Checkergovinia costumes in honor of the Grand Duke.

Jim

I say, the most marvelous girl in the world has just driven up to the house. If she looks as good in the close-up as she did in the flash I got of her, the rest of the girls may as well give up the game. Who is it? Won't you tell me?

Otis

(Off stage)

Flunkeys

Mr. Otis Hooper.

Otis

That's all right. I know the way. I'm over twenty-one.

(At the same time OTIS appears at the head of the steps)

Good evening everybody - My what a wonderful party - I hope I'm not too late for the food. Ladies is there a Mr. Farquar here?

Farquar

I am Mr. Farquar.

Otis

Howdy stranger. Of course you know who I am?

Mr. Farquar

No, sir, I do not.

Otis

You don't - what would my mother say. I am Mr. Otis Hooper, personal manager of Madame Nockerova.

Farquar

*(Anxiously)***

Yes, yes, of course.... I hope nothing has happened.

Otis

No, she's here. But we almost didn't get her.

Mrs. Ten Brock

Really - ?

Otis

Yes, we had quite a time getting her past the imigration- board.

(ENTER FLUNKEYS)

She's mislaid her address book and couldn't remember her last husband's name.

Flunkeys

Madame Nockerova.

(SALLY appears at the top of the stairway. She is gorgeously gowned in a French crestion with a small hat, a tall-handled parasol, open-work stockings, golden brown orchids, etc. On one side of her is ROSIE, on the other is SASCHA with his violin in a case and carrying a music roll. ROSIE carries Custard, ornamented with a large bow of ribbon)

Sally

Oh, what a lovely garden! Elle est charmante!

Farquar

*(Bowing)***

Good evening, Madame.

Sally

Bon noir, Bon noir. Bon noir.

(GENTLEMEN bow)

(SALLY comes down C. winks at Otis as she goes down)

(C)

Rosie, please take my babe and give him what you call the air.

Rosie

Ow, Madame.

Otis

*(Coming anxiously to her)***

What's a matter? You hurt?

Rosie

Why should I be hurt?

Otis

You said "Ow"

Rosie

Sure I said Ow ... O-U-I...ow...that's French for yes, ya dope!

(CHORUS exits)

Sally

*(As she comes down)***

This place is beautiful! It reminds me of ze garden of my dear friend ze Crown Prince of Siam -- tres-tres-charmante.

Otis

Gee, that Berlitz guy is a marvel! Mme, I want you to shake hands with Mr. Farquar.

Sally

How do you do, how do you do? How do you do?

Farquar

Je suis enchante de faire votre consissance, Mademoiselle. Soyez a votre aise-- on me dit que vous eten une tres grande artiste.

Sally

I'm sunk!

(OTIS grips Sally. THEY register extreme consternation)

Otis

Say oui!

Sally

*(Who doesn't understand a word)***

Oui -

(Looks at Otis)

Otis

Oh yes, oui, oui!

Farquar

Allow me to present Mrs. Ten Brock.

Sally

Wh...what name did you say?

Farquar

Mrs. Ten Brock.

Mrs. Ten Brock

How do you do?

Sally

*(Xes to Mrs. Ten Brock)***

How do you do?

Farquar

She is a lady who devotes much of her time to settlement work.

Sally

Settlement work?

Otis

Pardon me, Mr. Farquar - you see the Mme. doesn't understand English very well. Settlement work, she's -- a bill collector.

Mrs. Ten Brock

*(Haughtily)***

I beg your pardon.

Otis

That's all right, let it go.

Mrs. Ten Brock

*(To Sally)***

Mrs. Nockerova, your face looks very familiar.

Sally

*(Turning half away from her. Afraid of being recognized)***

Really...?

(Looks toward Otis)

You 'ave perhaps seen me perform in Europe?

Mrs. Ten Brock

No - - - But I've surely seen you before - - -

(MR. FARQUAR & JIM come down L)

Otis

Her pictures were in all the papers, at the time the great Russian writer Sordoff fought a duel about her with the -- the Vice President of Switzerland.

Farquar

How dreadful!

Mrs. Ten Brock

*(To Sally)***

Were either of them killed!

Sally

I don't remember!

Mrs. Ten Brock

Don't remember!

Farquar

Does she say she doesn't remember!

Otis

Not at all -- merely a case of resemblance and you know --

Sally

Zey shot each other but were zey both killed, Otees?

Otis

Well kid -- Madame, I don't quite recall, but it took one of them, quite a while to heal up. I don't think it did them any good.

Sally

*(Shrugs)***

But, why bothair? Zere are so many men. And what good is a Vice-president anyway?

Otis

Oh Lady, burn my clothes. She says the cutest things... You know Mrs. Tea Spot - no - well - all right - let it go!

Farquar

Madame Nockerova, I hope you're going to spend some time with us.

Sally

No, I am soree. You see I am so busy singing and washing dishes...

Omnes

Washing dishes...

(OTIS coughs)

What? What did she say?

Sally

*(Covering her mistake)***

Oh yes, I am very domestique. You would nevair guess it to look at me, eh?

Farquar

May I say I think that adds to your charm.

Mrs. Ten Brock

*(Triumphantly)***

Washing dishes.

(OTIS groans)

Now I know who it is -- You remind me of -- You look very much like a little girl down at our settlement house.

Sally

Really? How -- how strange!

Otis

Not at all -- merely a case of resemblance and you know resemblance is resemblance. See how one grape fruit resembles another.

(Looks at her)

All right, let it go.

Farquar

Mr. Hooper, I wonder if you won't go and see that Madame's maid is properly taken care of.

Otis

Mr. Farquar, I'll do that little thing for you, but I don't quite like to leave her alone -- She might get into mischief. -- She's --

Farquar

Don't worry. I'll look after her.

Mrs. Ten Brock

I'll go wth you, Mr. Hooper, and show you the way.

Otis

*(Takes Mrs. Ten Brock)***

Mrs. Ten Spot, that's awfully nice of you. Jimmy, I'll see you listen. Where do they keep the wishing-well?

Mrs. Ten Brock

The what - ?

Otis

The bar, honeychile, the bar -

(BOTH exit R.I.E.)

Farquar

*(Xes to L.C.)***

Madame Nockerova, there's a society reporter writing up this affair for "Social Topics." I'm sure he'd like to have a brief story of your life.

Sally

Mon Dieu - Za police would suppress ze papair!

Farquar

I can't believe it. You look as innocent as a primrose.

Sally

I am just ze opposite of primrose -- there is nozzing "prim" about me.

(Exit FARQUAR and JIM R.I.E.)

(NUMBER: "A WILD, WILD ROSE.")

Sally and Men

I.

Men

YOU'LL PARDON OUR INTRUSION OUR CONFUSION IS SUBLIME,
WE'VE NEVER SEEN A GIRL AT ALL LIKE YOU;

Sally

I MUST ADMIT I'M RATHER UNCONVENTIONAL,
A TYPE THAT MUST APPEAR AS ULTRA NEW.

Men

YOU'RE LIKE A SPLENDID FLOWER NOT FROM OUR DOMESTIC CLIME,
AN ORCHID THAT CAN THRILL US WITH DELIGHT.

Sally

ALAS I'M NOT A BLOSSOM SO ORIGINAL,
AN ORCHID BLOOM WILL NOT DESCRIBE ME QUITE;

Men

YOU'RE NOTHING TAME,
YOU'RE LIKE A BURNING FLAME,
WE KNOW YOUR NAME:

Sally

BUT ALL THE SAME:

REFRAIN

I'M JUST A WILD ROSE,
 NOT A PRIM AND MILD ROSE,
 TAME ME IF YOU CAN,
 I'M A ROSE TO SUIT ANY MAN;
 SOME PASSION FLOWER,
 THIS IS MY HOUR;
 WHO'LL GET ME? NO-ONE KNOWS,
 I'M SUCH A WILD, WILD ROSE.

2

Sally

I'M FRANTIC - ROMANTIC,
 EXCITED - DELIGHTED,
 IT'S THRILLING - JUST KILLING.
 I'M WILLING TO PLAY MY PART,
 SHALL I LOSE MY HEART?
 WELL WHO CAN TELL?
 IT'S A MAGIC SPELL ENCHANTING.

Men

YOU'RE CHARMING - ALARMING,
 SO SLENDER - SO TENDER,
 CAPRICIOUS -- DELICIOUS,
 WE LOVE YOU; -- YOU'RE JUST COMPLETE,
 WE ARE AT YOUR FEET,
 YOU'RE SUCH A WILD WILD ROSE.

(ALL exit)

(Music for DUKE's entrance)

Flunkeys

His Highness - the Duke of Checkergovinia.

(Enter ENSEMBLE - Then Duke from C)

Duke

Ladies, I thank you for this wonderful reception.

(ALL courtsey)

Ladies, for the past two weeks, I have been waiting, waiting for tonight. I had a little difficulty in getting here. My Prime Minister objected, but I overruled his objection. Tonight, somebody else is taking my orders -- I mean giving my orders -- and tonight I am going to sit at the table to dine..

(THEY turn as if they'd come on just ahead of CONNIE who follows them on, the POOR

GIRLS, hanging around him. He is in the uniform of Pzchekagovinian Army. The TWO FLUNKEYS follow. One carrying tray with liquors, the other a tray with coffee. They place these on a table and retire)

Girl

Oh please Duke, may I sit on your right hand at dinner tonight?

Connie

I'm sorry. I need my right hand to eat with. Ladies again I thank you in the name of Checkergovinia.

(GIRLS laugh)

Girl

Your Highness, I do wish I could have some little souvenir to remember you by.

Connie

How would you like this little scimovitch or native dagger.

Girl

Is it thsharp.

(Sharp)

Connie

Is it thsharp? Well I should say it was. It's a nippy little thing. I'd hate to have to be followed upstairs by that - would you like it?

Girl

Yes.

Connie

You may have it.

(Hands it to her)

Again I thank you in the name of Checkergovinia.

Girl

Duke, have you met Mrs. Ten Brock?

Connie

Oh yes. she's a very charming woman, don't you think so?

Girl

Very.

Connie

Tell me, is she wealthy?

Girl

She has millions.

Connie

A kindly voice -- millions!

Girl

But you'd have to work awfully hard to get her.

Connie

I never have to work -- hard.

(MRS. TEN BROCK enters)

Mrs. Ten Brock

*(Entering R.2.E.)***

Good evening, your highness.

Connie

Good evening. You look charming.

Mrs. Ten Brock

Thank you, your Highness.

Connie

I was just saying to the ladies -- I'll have to work awfully hard if I don't get her.

Mrs. Ten Brock

*(As she comes down to C)***

Tell me your highness can you come and dine at my house tomorrow?

Connie

I'm so sorry. There are a lot of people coming to dine at my place. I should lose my job if I weren't there.

Mrs. Ten Brock

Lose your job?

Connie

Wh -- what I mean to say is - there would be trouble in diplomatic circles. But I have every other Thursday night off and one Sunday a month.

Mrs. Ten Brock

*(Very affected)***

I had no idea the duties of royalty were so arduous.

Connie

Oh, frightfully so. Besides, I must think of my customers.

Mrs. Ten Brock

Customers?

Connie

*(Nobly)***

Customs, customs! The customs of my country compels me to think of my people, and I must think of my people.

Mrs. Ten Brock

I wonder if you will ever be restored?

Connie

I hope not.

Mrs. Ten Brock

Oh, don't say that.

Connie

Why not?

Mrs. Ten Brock

I adore Europe!

Connie

Really?

(Slides closer)

Mrs. Ten Brock

I used to go over every summer.

Connie

Every summer?

Mrs. Ten Brock

Every summer!

Mrs. Ten Brock and Connie

(Sighing)

Every summer!

Connie

You've traveled extensively.

Mrs. Ten Brock

Yes.

Connie

Tell me - are your stays long?

Mrs. Ten Brock

*(Haughtily)***

I beg your pardon?

Connie

That's wrong. That's a faux pas.

(Enter JIM R.2.E.)

Jim

Ah, Mrs. Ten Brock - I've been looking for you. Have you seen Mme. Nockerova?

Mrs. Ten Brock

No, I haven't.

Connie

I beg your pardon, but what name did you say?

Jim

Mme. Nockerova - the singer.

Duke

(Connie)

You'll oblige me by not mentioning that lady's name again in my presence.

Mrs. Ten Brock

Do you know the lady?

Connie

*(Yes to Mrs. Ten Brock)***

Know her? She's the cause of all my trouble. I fell in love with her. For her I pawned the crowned jewels and bought her a pearl necklace.

Jim

There was a sandal of course.

Connie

Scandal! In less than a week I was playing tag around the palace with the revolutionists.

Jim

And now she's here.

Connie

Here - In Amer -i-ka? In America?

Jim

Here in this garden.

Connie

Akra - etc. Gavolt! (Gevalt)

(Facing up and down)

Jim

I beg your pardon?

Connie

I was speaking in my native tongue --

Mrs. Ten Brock

*(Sits)***

What an awful situation.

Connie

*(Xes to Mrs. Ten Brock)***

Not at all. I want to meet her. There are several little things I want to say to her.

Jim

You say she was visiting the court at the time of the revolution?

Connie

Yes - she was in the palace the time the revolutionists broke in. It was she who nudged -- she called me at the first alarm too late -- she seized the pearl necklace and swam the Schnitze-Komiski.

Mrs. Ten Brock

The What?

Connie

The Schnitze-Komiski.

Jim

What is that may I ask?

Connie

You may. Oh, I see - you're asking. Why that's our native river.

Jim

Oh I see. I never would have guessed it.

Connie

You've never heard of the Schnitze-Komiski?

Jim

I never have.

Connie

I'll send you an Atlas.

SONG: "THE SCHNITZE KOMISKI"

(Written by Clifford Grey)

Connie

1st Verse

I'M A DUKE FROM A WONDERFUL CLIME
 WHERE I'VE HAD A REMARKABLE TIME.
 MY PEOPLE ARE SPLENDID BUT RATHER UNIQUE
 THEY LIKE REVOLUTIONS AT LEAST ONCE A WEEK,
 ON SUNDAY YOU MAY BE A KING,
 ON MONDAY YOU WON'T HAVE A THING.

1st REFRAIN

ON THE BANKS OF THE SCHNITZE KOMISKI
 THEY'RE ALL JUST AS WILD AS CAN BE;
 ANY TIME WITHOUT REASON OR RHYTHM
 YOU MAY FIND IT IS WISER TO FLEE
 IN THE NIGHT THEY MAY ROUSE AND CHASE YOU.
 AND PROD YOU WITH BAY-NETS LIKE ME;
 IF YOU MEET WITH DEFEAT
 THEY'LL CUT OFF YOUR RETREAT
 WHERE THE SCHNITZ FLOWS DOWN TO THE SEA.

2nd Verse

OUR SUNDAYS ARE DISMALS AND BLUE
 THE SAME AS THEY'RE WISHING ON YOU;
 TO RIDE ON A TRAIN IS A TEN DOLLAR FINE
 AND YOU MUST BE IN BED BY A QUARTER PAST NINE.
 WE'VE NO SUNDAY PICTURES OUT THERE
 AND FOR DANCING YOU'RE SENT TO THE CHAIR.

2nd Refrain

ON THE BANKS OF THE SCHNITZE KOMISKI
 YOU DON'T HAVE TO BREW ON THE SLY;
 MAKING HOOTCH OUT OF BITS OF POTATOES,
 AND HAIR OIL AND WOOD-PULP AND RYE;
 WHEN WE DINE WE CAN JUST SWIM IN WINE
 SO COME ON GIRLS FORE GATHER WITH ME;
 AND I'LL TREAT EVERYONE
 TO A BEAUTIFUL BUN
 WHERE THE SCHNITZE KOMISKI
 (THE PEACEFUL KOMISKI)
 JUST GURGLES ITS WAY TO THE SEA.

3rd Refrain

ON THE BANKS OF THE SCHNITZE KOMISKI

THEY'RE GOING TO CLOSE EVERYTHING DOWN
 CABARETS - THEY WILL NAIL UP THE DOORS
 AND THEY'LL SHUT EVERY THEATRE IN TOWN.
 MAKING LOVE THEY WILL STOP VERY SOON
 NO AMUSEMENTS AT ALL THERE WILL BE
 EVEN CHILDREN I HEAR
 THEY'LL IMPORT THEM NEXT YEAR
 WHERE THE SCHNITZE KOMISKI
 (THE PEACEFUL KOMISKI)
 JUST GURGLES ITS WAY TO THE SEA.

EXTRA REFRAIN

ON THE BANKS OF THE SCHNITZE KOMISKI
 THEIR NOVELS WILL TAKE YOU BY STORM;
 WHEN YOU READ YOU MUST WEAR BATHING SUITS
 FOR THEY'RE REALLY SO FRIGHTFULLY WARM.
 WORKING GIRLS WANT TO TURN INTO VAMPS
 WHEN THEY REACH ABOUT PAGE 93;
 AND MY OLD GRANDMA
 WANTS TO GRAB GRAND PAPA
 WHERE THE SCHNITZE KOMISKI
 (THE PEACEFUL KOMISKI)
 JUST GURGLES ITS WAY TO THE SEA.
 ON THE BANKS OF THE SCHNITZE KOMISKI
 THE FELLOWS ARE GLAD THEY'RE ALIVE
 PRETTY GIRLS - WE'LL JUST COMMANDEER THEM
 AND SELL THEM IN BUNCHES OF FIVE
 AND THEY DRESS - SO TO SPEAK, MORE OR LESS,
 WELL THEY'RE SIMPLY AS BARE AS CAN BE;
 AND THE MOST A GIRL NEEDS
 IS A SMALL STRING OF BEADS
 WHERE THE SCHNITZE KOMISKI
 (THE PEACEFUL KOMISKI)
 JUST GURGLES ITS WAY TO THE SEA.
 ON THE BANKS OF THE SCHNITZE KOMISKI
 THERE'S RATHER A SHORTAGE OF COAL
 BY THE TALK, IT'S AS BAD AS NEW YORK
 WHERE THEY SAY THEY DON'T CHANGE THEIR TUNE
 WE'LL BE FEELING AS COLD AS CAN BE;
 IF IT FREEZES TONIGHT
 HE SHALL GET FROST-BITE
 WHERE THE SCHNITZE KOMISKI
 (THE PEACEFUL KOMISKI)
 JUST GURGLES ITS WAY TO THE SEA.
 ON THE BANKS OF THE SCHNITZE KOMISKI
 THE HOUSES ARE CHEAP AS CAN BE;
 WORKING MEN DO NOT STAY OUT TO LUNCH
 FROM ELEVEN O'CLOCK UNTIL THREE.
 WHEN THEY BUILD FROM SUSPICION OF GRAFT
 THEY ARE REALLY REMARKABLY FREE;

AS FOR ALL PROFITEES
 THEY JUST LOP OFF THEIR EARS.
 WHERE THE SCHNITZE KOMISKI
 (THE PEACEFUL KOMISKI)
 JUST GURGLES ITS WAY TO THE SEA.
 ON THE BANKS OF THE SCHNITZE KOMISKI
 I PLAYED THE POLITICAL GAME
 I TOLD ALL THE USUAL LIES
 AND I GOT ALL THE USUAL BLAME
 TILL AT LAST WHEN I'D WADDLED AND FODDLED
 THEY GOT JUST AS SICK AS CAN BE
 AND JUST LIKE POOR OLD COX
 I WAS WELL ON THE ROCKS
 WHERE THE SCHNITZE KOMISKI
 (THE PEACEFUL KOMISKI)
 JUST GURGLES ITS WAY TO THE SEA.

(Enter SALLY R.2. goes to R. front. Enter BLAIR C.)

Blair

There you are. Why did you run away from me? Who are you - won't you tell me?

Sally

Why are you so anxious to know?

Blair

You are so exactly like a poor little girl who washes dishes in a restaurant.

Sally

Really do you zeenk that I am this poor little girl who washes deeshes in a restaurant?

Blair

No, no of course not, that is ridiculous. Your clothes - your foreign accent. --

Sally

This lettle friend of yours is she nice.

Blair

She's charming - just as you are.

Sally

Merci -

(She curtseys)

Blair

You are just what I could want to have made of her.

Sally

Oh, you don't like her as she is.

Blair

Yes, I do - but of course she hasn't had the education you have - or the experience in life.

Sally

*(Mockingly)***

NO? No, of course not.

(Xes to C)

Blair

And though she looks like you she isn't nearly as pretty.

Sally

You don't zeenk zat might be just ze clothes?

Blair

Certainly not.

(Contemptuously)

Clothes mean nothing to me. If you were wearing rags you would look even more charming.

Sally

You don't mean zat.

Blair

Yes, I do. I never believed in love at first sight before. -- But then it isn't first sight, for you're exactly like an older sister of this little girl who I was half in love with already.

Sally

Nonsense. That is not love. It's just the effect of this beautiful garden and the scent of the flowers and the --

Blair

No - No, it isn't - it's you.

Sally

Silly -- I wish I could live in a beautiful garden like this.

Blair

If you really care, you and I can live in this garden - forever and ever -

"WHIP-O'-WILL"

Sally

MEM'RY TAKES ME BACK AWAY
TO AN EARLY CHILDHOOD DAY
THEN I STOOD WITHIN A LITTLE WOOD AS THE DAY WAS FADING
I REMEMBER, OH SO WELL
STROLLING IN THE DUSKY DELL
I WOULD THRILL BECAUSE THE WHIP-PO-WILL WAS SERENADING

-TRILLING WHILE STARS WERE RAPIDLY FILLING THE SKY.

REFRAIN

WHIP-PO-WILL I USED TO LOVE TO HEAR YOU CALL TO ME
 WHIP-PO-WILL I KNEW HE MEANT THE WORLD AND ALL TO ME
 WHEN THE SUN HAD GONE TO REST
 I COULD HEAR YOU FROM YOUR NEST
 WHIP-PO-WILL YOU USED TO WHISTLE TENDERLY
 AND WHEN THE MOON WOULD PLAY
 ACROSS THE BRANCHES OF THE TREE ABOVE
 YOU WOULD SING YOUR PLAINITIVE LITTLE MELODIES OF LOVE.
 FOR THAT THOUGH YOU'RE NO LONGER NEAR
 IN MY DREAMS I ALWAYS HEAR
 WHIP-PO-WILL EVER CALLING TO ME.

2

Blair

WHILE THE DUSKY NIGHT BIRD FLEW
 TO HIS EVENING REN-DES-VOUS
 IN THE DELL I HEARD THE VESPER BELL SO SOFTLY RINGING
 AS ITS MUSIC DIED AWAY
 AND THE SKY BEGAN TO GRAY
 ALL WAS STILL AND THEN THE WHIP-PO-WILL BEGAN HIS SINGING
 TRILLING WHLE THE STARS WERE RAPIDLY FILLING THE SKY.

(Exit. After number Whip-po-will - enter ROSIE from L.2.E. runs over toward R.1.E. OTIS enters from upstage C)

Otis

*(Whistles)***

Rosie! There you are. I've been looking all over the garden for you.

(Looks at her. Laughs)

Gee! You look like swell. Now that we're all alone slip me a little kiss.

Rosie

No - I won't!

Otis

I see. You've got other plans. - All right let it go.

Rosie

Oh Otis! I know we're not going to get away with this.

Otis

Rosie, come on now, be a good fellow - She's a riot I tell you - and before I'm through, they'll be naming cigars and cold cream after her.

Rosie

I know something is going to happen.

Otis

You're the worst moaner I ever saw, You are the champion two handed kill joy of the world. Why do you say something's going to happen?

Rosie

Just before I met you - I heard a hoot-owl.

Otis

Well let him hoot if he wants to. I should worry about an owl.

Rosie

Why, Otis Hooper don't you know that means bad luck.

Otis

Bad luck! Why?

Rosie

The last time I heard one of those birds was the night my poor old Grandpa had his ribs broken in two places.

Otis

Well, your Grandpa shouldn't go into such places.

(Enter Jim from steps L.2.E.)

Jim

Hello.

Otis

Well, as I live and breathe if it isn't my old friend Jimmy Spelvin. How are you? I'm awfully glad you blew in. You're just in time. I want you to meet the wife, that is she isn't the wife as yet. She's my ball and chain to be. Rosie, I'd like very much to have you meet Mr. Spelvin, but don't laugh. Shake hands with Miss Rafferty, Mr. Spelvin - Mr. Spelvin, Miss Rafferty.

Jim

Good evening. How do you do. By the way, I've just been talking with Mrs. Ten Brock...

Otis

Awfully nice girl --

Jim

...about Mlle. Nockerova, and she says there's liable to be some fun this afternoon.

Otis

*(Swallowing uncomfortably)***

Fun? Atta boy - that's what we like, plenty of fun.

Jim

You know the guest of honor at this party is, who do you suppose. The Duke of Pzchekagovinia.

(Starts to laugh)

Otis

*(Laughing)***

I don't know what I'm laughing at but I suppose it's all right. Jimmy, I don't wish to appear to have a lame brain but where does the laugh come in?

Jim

Why don't you see. The Duke is the chap who gave Nockerova her famous string of pearls!

(Laughs more heartily. Slaps Otis on the back)

Otis

*(Dazed)***

And the prisoner ate a hearty breakfast. You - you mean to say that the Duke of Checkergovinia knows Mme. Nockerova.

Jim

Knows her? You don't suppose he sent her the pearls by rare free delivery? He was her Cher and -

Otis

Oh, all right, let it go.

Jim

Can you imagine what will happen when they meet?

Otis

Oh yes, I am imagining it.

Jim

I'll bet the fur will fly.

Otis

There are a whole lot of other things that are going to fly besides fur!

Jim

Well, good bye Miss Rafferty.

(Moves upstage)

Otis

Rosie if we don't have a blow out in our rubber heels we'll be at the station in ten minutes. You scatter in several directions and search the grounds and see if you can't find Sally.

Rosie

What shall I tell her when I find her?

Otis

Tell her I'll race her to the station.

Rosie

So you're floored at last.

Otis

Rosie, don't be silly. You never saw anybody from Squantanville floored by a little thing like that.

Rosie

I knew when I heard that hoot girl.

Otis

Listen Rosie, I'm not going to let this stump me. I'll see the Duke - get his ears up like a rabbit. Make a couple of wise cracks - you leave it to me.

(JIM sees SALLY and BLAIR strolling at back - snaps his fingers to attract OTIS's attention)

There's a game I love. On your knees boy.

Jim

No, no, look - she's even got old Blair going now. I thought he was vamp proof.

Otis

Vamp proof, not with that baby. For a tiny woman, she can do an awful lot of damage. She certainly is some siren.

Jim

The good old Lorelei has nothing on her.

(NUMBER: "THE LORELEI")

I REMEMBER READING IN AN OLD MYTHOLOGY OF THE LOVELY, LURING LORELEI

Rosie

IN THE OLDEN TIMES SHE WAS A SIREN OF THE SEA, THEDA BARA OF THE DAYS GONE BY --

Jim

THE SILVER STARS WERE JEALOUS OF HER GLEAMING GOLDEN HAIR;

Rosie

SHE WON THE HEART OF EV'RY MAN WHO SAW HER BEAUTY RARE -

Otis

SHE SET 'EM OFF THEIR BEAN; OF SHE WAS PESCHERINO. SHE DRESSED LIKE EVE WITHOUT THE FIG-LEAVE EVE USED TO WEAR.-

REFRAIN

All

UPON A ROCK SHE SAT ALL DAY, THE LOVELY LORELEI - NO SAILOR WHO SAILED HER WAY

COULD EVER PASS HER BY

Blair

IF ONCE HE HEARD HER CALLING, FOR HER HE'D SOON BE FALLING.

All

THE LOVELY, LURING LYING LORELEI.

Otis

Brothers, a small colleciton will now be taken up.

Jim

Hooper, behave yourself.

Otis

I'm sorry - be broadminded - all right, let it go.

2nd Verse

Jim (1)

NOWADAYS A RESTFUL ROCK IS VERY HARD TO REACH;
SAILORMEN NOT EASY TO RECRUIT

Rosie (2)

MAIDENS OF TODAY CAN ONLY POSE UPON THE BEACH
IN A SNAPPY ONE-PIECE BATHING SUIT.

Otis

VERY GOOD. YOU MAY STEP TO THE LIVING ROOM, AND HAVE ONE SLICE OF PINEAPPLE.

Jim (3)

A NAVY MAN FROM YANKEE LAND WHO DANCED HER WAY TO GO.

Rosie

SAID, "HELLO, KIDDO - AS MY WIDOW YOU CAN SPEND MY DOUGH -

Otis (4)

NO GIRL I'VE SEEN CAN MATCH YOU; DON'T LET FLOR ZIEGFELD CATCH YOU.
HE'LL PUT YOU AND YOUR ROCK UPON THE MIDNIGHT FROLIC SHOW."

REFRAIN

(Same as before except third line)

Blair

*(2nd time)***

SHE'D JOLLY THEM AND BUNK 'EM AND WHEN THEY FELL, SHE SUNK 'EM THE LOVELY,
LURING, LYING LORELEI.

(Dance and exit)

Otis

Sisters, a crap game has been suggested.

(JIM and ROSIE grab his arm)

Remember my operation.

Third Verse

SUCH A LOVELY LORELEI YOU OUGHT TO LEARN TO BE
ALL THE NAVY MEN FOR YOU WOULD FALL -
ANY MAN WHO SAW HER WHEN SHE WENT TO SEE THE SEA,
NEVER CAME HOME TO HIS WIFE AT ALL -

Otis

Keep it clean.

3. A FELLOW ON A LINER, FULL OF TENDER HEARTEDNESS -
CRIED, "THROUGH MY GLASS I SEE A GIRL, WHO'S LOST HER BATHING DRESS."
4. LET'S GO TO HER ASSISTANCE, FOR JUDGING AT THIS DISTANCE
I REALLY THINK IT MUST BE MARY GARDEN IN DISTRESS."

REFRAIN

(Same as before except third line)

WITH MANNER BRIGHT AND BREEZY, SHE PROVED THAT GOBS ARE EASY,
WITH LOVELY, LURING LYING LORELEI.

(Dancing - exits)

(CONNIE-DUKE enters leaning on arms of FLUNKEYS)

UPON A ROCK SHE SAT ALL DAY
SO WONDERFUL AND BRIGHT
HISTORIANS REFUSE TO SAY
WHERE THE OLD GIRL SAT AT NIGHT
SHE LURED MEN TILL SHE GOT 'EM
THEN VAMPED THEM TO THE BOTTOM
THIS LOVELY, LURING, LYING LORELEI.

(FLUNKEYS let him fall. They do not move)

Duke

There it goes!

(Falls)

Must you do that? It's very unbutlerish. Get me a brandy!

(FLUNKEY exit L.I.E.)

Did he say he would or he wouldn't?

Flunkey

There are the drinks, sir.

Duke

(Drinks)

I feel like a new man.

(Pours out drink)

There's one for the new man.

(Referring to stopper)

I don't like that Flunkey fellow - he's very rude. He had the audacity to ask me what stable I was riding for.

(Music, he listens, then goes into dance and finishes falling on settee L) (Jadnetely's "Preludium")

(Drunk number)

(Number over enter POPS)

(Enter CONNIE)

Connie

*(Startling)***

What are you doing here?

Pops

I'm on the track of a kid-napper! A fellow has gone and stole away my little Sally - the finest dish-washer I ever had --

Connie

Well I'm not the fellow --

Pops

I know who the fellar is all right. It's that country-chap that ain't never stopped talkin' about himself since the minute he heard the doctor say: "It's a boy!"

Connie

I know him. Zoupe!

Pops

It ain't only because of the dish-washin! Sally's a nice girl. I like her and the lady at the settlement told me to look after her.

Connie

But why come after me?

(His face puckers)

Pops

I didn't come after you. This fellar's here too --

Connie

You mean he's here at my party?

Pops

Yes. I've traced him right to this place. And when I catch him. I'll just go up to him and say: "Look here you loafer - what do you mean acting like this?"

(Starts pushing Connie around)

Pops

(Con't)

And if he hasn't a good answer I'm going to take him by the neck. A nice fellow to have around by the neck. You I'm going to say: "You're a low-down good-for-nothing kid snapper--"

Connie

Stop it! You are liable to miss.

Pops

And then if he gets fresh I'll give him a good kick.

(Illustrates with knee chasing CONNIE around stage)

Connie

There it goes. You'll have to stop eating raw meat.

(Runs around in a circle, then stops. Bell rings, starts again and stops R. front)

Who won?

Pops

Won? Won what?

Connie

Isn't this some game we're playing? My dear Shendoff - you've got the wrong idea. You should never forget that you're a Checkergovinian - you should never lose your temper, be more tactful, more diplomatic. You should approach him and say: "My dear Mr. Hooper -- "

(At the same time place hand back of neck and with the other grab him quickly. Choke him and throw him on the floor as enter FARQUAR R.I.E.)

Farquar

I wonder if you Highness -- why what the -- !

Connie

*(Letting go of Pops)***

Oh, pardon me. This is one of my loyal supporters. I was just greeting him according to our quaint Pzchekagovinian custom.

Farquar

He seems quite overcome by your condescension.

Pops

*(Puffing)***

How do you do?

(Bows)

Farquar

Go in and ask one of the footmen to give you a glass of wine, my man. You would no doubt wish to drink the Duke's health.

Pops

Oh yes - I would like to make several wishes about the Duke's health!

Farquar

Right this way, if you please.

(Points)

Pops

Thank you -

Connie

I will see you tomorrow good Shendoff --

Pops

You bet your life you will.

(Exit POPS R.2.E.)

Connie

Charming fellow.

Farquar

I admire your affability - you're so democratic.

Connie

Well, what's the use of putting on airs? Most of the time I treat Shendoff like an equal.

(Enter SALLY and TWO BOYS)

Farquar

Pardon me. Oh, Mme. Nockerova.

Sally

Oui - ?

Farquar

Will you come here just a moment.

Sally

*(Glancing at book)***

Certainment -- Vous la vous. Excuse moi?

Farquar

May I present you to his Highness the Duke of Pzchekagovinia.

(BOTH bow very low - then recognize each other - start)

Connie

What did you say the name was?

Farquar

Nockerova, the famous singer.

Connie

Oh, Madame Nockerova. Comment un vas.

Sally

Tres bien - et vous?

Connie

Bon. I believe we met before -- ?

Sally

Your face was rathair familiar.

Connie

You can bet your sweet life - I think it was at Monte Carlo that we first met.

Sally

Oui.

Connie

Oui - we were both together. You kept on helping me take my money off the roulette board.

Sally

I remember.

Connie

I'd been doing fairly well till you began to help me.

Sally

Voila! It all comes back to me!

Farquar

Well, now that I see you're old friends --

Connie

Yes, we've been in a lot of hot water together.

Farquar

Have you really, then I'll leave you to your pleasant reminiscences. Mme. Nockerova is going to sing for us presently, Duke.

(Exit FARQUAR R.I.E.)

Sally

Oui, I think I 'ad beetair go now an' get ready --

Connie

Wait a minute - come here!

(SALLY stops)

What is the little game?

Sally

Do you know who I am?

Connie

You bet your life I do. Do you know who I am?

Sally

You bet your life I do.

Connie

What are you doing here?

(SALLY attempts to speak)

Never mind. How did you get here -

(Same business)

That's enough. Where did you get those pearls - that dress? Sally, you look beautiful, but why Nockerova? Why didn't you tell me this before?

Sally

I can't explain but you've always been so nice to me. You won't give me away will you.

Connie

Give you away? Of course I won't give you away - bless your little heart! But why Nockerova - I see. You told me you always wanted to be a singer.

Sally

That's it.

Connie

Well, don't worry about me. I'll swear you're Ginger Rogers if you want me to.

Sally

Oh thank you, Connie. You're a dear sweet boy and I'll let you wipe the dishes for me tomorrow.

(Starts to go - stops - turns)

Connie!

Connie

Sally!

(SALLY exits R.H.E.)

Blair

Your Highness --

Connie

*(DUKE puts on hat quickly - walks up and down in front of bench - attempts to rest foot on bench. Misses it, falls, gets up, staggers around back of bench to front of it - sits, posing - then rises)***

You wish to see me?

Blair

Tell me, who is that lady? That just left here --

Connie

That's Mme. Nockerova.

Blair

Nockerova! I don't believe it.

Connie

I beg your pardon --

Blair

Are you sure?

Connie

I'm positive.

Blair

That Russian girl --

Connie

I ought to know she broke my heart and made me lose my throne.

Blair

So that's Nockerova. And I am just another name on her list! Another one of her victims.

(Exit)

Connie

What the h---is it all about?

(Enter OTIS, L.2.E. OTIS slaps Duke on the back. DUKE turns and grapples with Otis. Both run up and down stage twice)

Otis

Whoa! Hesitate - we'll get 'em in the next round.

(Fans Duke with handkerchief, then mops his head. Kisses head)

Connie

Oh! I'm blistered.

(Bus. as if to fight)

Don't you ever do that again.

Otis

Don't you worry. I won't.

Connie

For that, in my country, you'd fight.

Otis

Well, why don't you fight?

Connie

This is not my country.

Otis

You misunderstand me. I don't want to quarrel with you. I don't want to race you. I want to have a chat with you.

Connie

Ah!

Otis

*(Sees hat Duke has dropped)***

Is this your flower pot?

(Gives it to him)

My, how tall your sweet peas are.

(DUKE in putting on hat, tickles Otis with feathers in nose)

Don't do that, I've got hay fever. I was wondering if by any chance you could be the Duke of Checkergovinia.

Connie

I am the Duke of Checkergovinia.

Otis

Sally also told me you were going to stand by her.

Connie

I am.

Otis

Great!

(Slap)

It's fine of you and it shows in spite of being a Duke you're a regular fellow. And if you ever need a friend.

Connie

Yes.

Otis

Send for me. I'll tell you where to go! -- to find one.

Connie

What!

(Pushes OTIS who falls)

Otis

Oh, Duke, you play me so rough.

(Enter ROSIE L.2.E.)

Rosie

Hello, Otis, there you are.

Otis

Hello Rosie!

Rosie

Did you find Sally?

Otis

I did, and everything is all right. She and the Duke are as friendly as Park and Wilford.

Rosie

Then we have nothing to worry about.

Otis

Not a thing. I've got more good news for you. Sally's singing here tonight, and I know she's going to make a great success; and if she does, I've got a chance of getting her a contract with the Follies.

Rosie

Say, if you do that you'll make some heavy commissions. An' if you do that I think I'll marry you.

Otis

You'll marry me?

Rosie

Yeah!

Otis

You'll have to give me a little time to think that over.

Rosie

No I won't! I've made up our minds you're going to marry me.

Otis

I am not ...

Rosie

What!!!!

Otis

Er---ah---I don't like you that way---I like you but not that way.

Rosie

So what? You didn't like olives the first time you ate 'em did you?

Otis

No.

Rosie

But you like 'em now, don't you?

Otis

Yes.

Rosie

Well, you'll give me the same chance you'd give an olive, won't you? Say, I got a surprise for you. Turn around.

(Takes out ring. Business)

From Otis to Rosie. Love and kisses.

(She puts it on)

Thanks, Otis.

Otis

Is that a real diamond I gave you?

Rosie

If it ain't you're out fifteen bucks.

Otis

Me!!!!

Rosie

Come on! Get it up! Expect me to buy my engagement ring. You cheapskate!!!

Otis

I guess I can afford fifteen dollars.

(Gives her the money)

Rosie

Now all you got to do is pay ten dollars a week for the next three years.

Otis

Do you think I'll make you happy, Rosie?

Rosie

You'd better. Oh, sure. Sure. You're lousy to look at but you're all mine. I guess I'm the only dame in the world dumb enough to fall for you...but you do something to me, ya crumb...

Otis

Gee - you accepted me?

(THEY go into a clinch and hold it as ENSEMBLE enter when they are all on OTIS notices them and THEY exit hurriedly)

(Enter MR. FARQUAR R.2., JIM L.2 and ENTIRE ENSEMBLE)

(Write Introduction by Farquar to Sally's big number - Song and Ballet)

Finale

All

OUR ANXIOUS EYES
AWAIT THIS GREAT SURPRISE

Men

SHE IS NOT HERE
WILL SHE APPEAR?

Girls

WHERE IS THIS WILD ROSE?
SHE'S NO PRIM AND MILD ROSE;
TAME HER IF YOU CAN;
SOME PASSION FLOWER
THIS IS HER HOUR;

Men

[In unison with Girls]

WE ARE VERY GLAD WE'VE MET HER;
WE HAVE LOVED HER FROM THE START;
SHE'S WON EV'RY HEART,
WE CAN'T FORGET HER.

All

WHO'LL GET HER NO ONE KNOWS
SHE'S SUCH A WILD, WILD ROSE.

(SALLY enters for short dance)

(Before it ends, BLAIR enters)

Blair

Stop! Why is this girl here.

Farquar

Why Blair are you crazy?

(SALLY stops dancing)

Jim

What's happened to Blair? Go on please don't stop your dance.

Blair

Mme. Nockerova ruined the life of our guest of honor -- Are you going to entertain the woman who did this?

(OTIS and ROSIE enter L.2.E.)

Farquar

But Blair please -- the Duke is here. I don't want a scene.

Blair

Either I leave this house or she does. She is cruel and heartless.

Sally

Very well I will go - I'll go at once.

Blair

You had no consideration for my poor friend the Duke why should I show consideration for you?

Sally

Why? I'll tell you why. Because I'm not this dreadful woman. I'm not Nockerova.

Omnes

Not Nockerova?

Blair

I don't believe you. You're just trying to escape from an unpleasant situation.

Otis

Wait a minute.

(To Sally)

What are you saying? Why of course she's Nockerova.

Rosie

Certainly she is.

(ALL sing. See score)

Blair

How could you do this to me - why couldn't you for once in your life play fair? --

(Exits)

(Enter DUKE and MME. TEN BROCK. Laugh)

Farquar

Here is the Duke. He recognized Mme. Nockerova at once.

Connie

I am quite intimately acquainted with her.

(Sees her)

Yes, this is Mme. Nockerova -- those pearls she is wearing are my pearls and I should not be surprised if a closer examination did not reveal my suit of silk lingerie in which she swam away!

Farquar

Then she is Mme. N --

Connie

Yes. Oft in fine summer evenings I have sat in my garden while she sang to me.

ON THE BANKS OF THE SCHNITZE KOMISKI

MY DARLING YOU WANDERED WITH ME

TILL THE NIGHT WHEN THE BIG SHINDY STARTED

WE THOUGHT IT WAS BETTER TO FLEE

YOU RECALL HOW - THEY ROUSED US AND SHOWED US

YOU FLED ALONG MY BALCONY

WHEN I RAN THROUGH THE TREES

IN MY BEST B.V.D.'S

WHERE THE SCHNITZE FLOWS DOWN TO THE SEA.

(CHORUS repeats last two lines. Enter POPS. POPS has evidently taken the invitation to drink the Duke's health quite liberally)

Pops

*(Spying Otis)***

Oh, there you are. I've found you at last kid-napper!

Otis

What are you talking about? You darn fool.

Pops

Sally.

(Sees her)

Why Sally! I'm so glad I've found you Sally. This is Sally - my little dish-washer.

Omnes

A dish-washer -- ?

Pops

Don't tell me I'm wrong?

Connie

Certainly you are!

Pops

Rosie, you know Sally. Ain't this little girl our Sally?

Rosie

I should say not!

Pops

Oh, my poor head. What is wrong?

Connie

You're drunk.

Pops

*(Rounding on him)***

I'm not drunk! And I won't be insulted by you! You're nobody -- you're just one of my waiters!

Omnes

A waiter! Did he say a waiter, etc.

(ALL laugh)

Farquar

Now we know he's mad!

(To Footman)

Take him away!

Pops

*(As he is hustled off)***

Take me away! It's true - he is a waiter! And what's more he's a rotten waiter.

Farquar

Mme. Nockerova, I'm extremely sorry for all this disturbance. Won't you continue your song?

Sally

No!

Ensemble

No!

Otis

No!

Sally

It's no use, I'm not going to pretend any more.

Connie

Mme. Nockerova.

Sally

The Duke is trying to save me from being humiliated but he knows I'm not really Nockerova.

Omnes

What!

Sally

Mr. Shendoff was right. I did wash dishes in his restaurant. And now that you know this if you want me to stay, I will.

Farquar

I thank you. But I think you had better leave.

Sally

*(To Farquar)***

Oh, I see! As long as you thought I was this terrible woman you were crazy about me - but now you're not interested in me any more! I'm not good enough for you and your guests.

Farquar

This lady's car.

Connie

That isn't necessary. Sally, I'll take you home. Ladies and Gentlemen, I have the honor to bid you good night.

(Starts off with SALLY followed by OTIS and ROSIE)

CHORUS

WHO IS SHE? NO ONE KNOWS
SHE'S JUST A WILD, WILD ROSE.

CURTAIN

SALLY

ACT THREE

ACT THREE

Scene 1.

BALLET

"ROMANCE OF THE ROSE"

House curtain rises, disclosing "FOLLIES" travelling stage, through chiffon draw curtains. Butterflies flying about then draw curtains open.

Enter first BUTTERFLIES, then the BAT at the end of the movement. BUTTERFLIES exit R. and K. and enter MOTHS (small girls) Ballet dance at Cue - SALLY enters C. premier dance and at picture, travelling stage goes forward out over orchestra. BOYS march down the aisles, throw wild rose bouquets on the stage. SONG "SHE'S JUST A WILD ROSE" Etc.

Refrain

SHE'S JUST A WILD ROSE
NOT A PRIM AND MILD ROSE
TAME HER IF YOU CAN
SHE'S A ROSE TO SUIT ANY MAN
SOME PASSION FLOWER
THIS IS HER HOUR
WHO'LL GET HER, NO ONE KNOWS,
SHE'S SUCH A WILD, WILD ROSE.

(Stage goes back as chiffon curtain closes and SALLY comes through. BOYS come up on stage, shutter comes down. BOYS sing)

Boys

DEAR LITTLE GIRL WE LOVE YOU, DEAR LITTLE GIRL
THOUGH THE DRESS THAT YOU WEAR IS A GRAND AFFAIR
YOU MADE US CARE
AND WE'LL TAKE OUR SALLY AWAY FROM THE BALLET
TO THAT WONDERFUL VALLEY OF DREAMS.

(BOYS - exit R. and L.)

ACT THREE

Scene 2

Dressing Room.

OTIS discovered changing cards on baskets of flowers. Heading 1st card basket L.

Otis

Love and kisses. Jimmy Spelvin and the boys.

(Reading 2nd card basket C)

Roses are red, violets blue - that poor egg ought to get twenty years.

(Reading 3rd card basket R.)

A quaint old Irish sentiment "Kahxeltoph". Joe Ginsberg.

(Note: he tears cards and replaces them with his own card)

(ROSIE enters L. door watches him)

Rosie

What are you doing?

Otis

*(Starts)***

What's all the shootin' for? - Hello Rosie. I'm just putting my card on some of these flowers.

Rosie

You've got a nerve!

Otis

These are from gang of fellows Sally met at the Farquar party. I didn't like them anyway.

Rosie

Wasn't the ballet wonderful, Otis?

Otis

You bet. If success was water, I'd be Niagara Falls.

Rosie

You? What did you have to do with it?

Otis

Everything. I got her this contract with the Follies, didn't I?

Rosie

Yes.

Otis

I'll make a fortune out of Sally, and I'll lay it at your feet.

Rosie

A large fortune?

Otis

It'll look large beside those tiny feet.

(Laughs)

Oh, boy, that's a slicker.

Rosie

*(Xes to R.)***

Father won't let me marry you, unless you can support me properly.

Otis

Well, I can start you on bread and milk, the same as he did.

(BOTH exit R. door)

(Enter BOYS, carrying SALLY - place her on sofa, group around her)

1st Man

(As they enter)

What's the matter with Sally Green?

Men

(All)

She's all right!

1st Man

Who's all right?

Men

Sally! Three cheers. Hurray! Hurray! Hurray!

Sally

*(Standing on chair)***

Boys, you're all of you wonderfully kind and I want to thank you. I only wish I was the Duke, so that I could decorate you with orders.

(Throwing roses to BOYS who start and exit)

Men

(As she hands them the bunch of flowers)

Oh, thank you, Sally! You're wonderful! I'm going to press this and keep it forever, etc.

(THEY ALL exit as they get their flowers)

Good luck, Sally! We're strong for you, you know that, don't you, etc?

Sally

*(They are all off. She starts to look among the flowers)***

Oh, dear -- he hasn't even come to see me. And he hasn't sent me any flowers. They all seem to be from Otis Hooper.

(Knock at door)

Ah!

(She turns expectantly)

Come in!

(Enter CONNIE)

Oh!

Connie

You look disappointed. Were you expecting Blair?

Sally

Blair wrote me two letters asking me to forgive him - but I wrote back saying I never wanted to see him again - He has never answered my letter or been to see me. Men are so stupid.

Connie

I'm very happy tonight because you made such a wonderful success. You looked charming! I knew you could do it. Oh, see what I've brought you.

Sally

Thank you, Connie.

Connie

They're not from me. This note goes with them.

(SALLY takes it and opens it)

It seems quite like my old waiting days carrying notes to ladies, I'm not waiting any more. I'm going to be married. I beg your pardon - Yes, to Mrs. Ten Brock that very tall lady. We haven't settled yet, when the ceremony is going to take place. She'll make a good wife - so easy to find in a crowd.

Sally

*(Looking up from her note)***

He says after the way he behaved at his uncle's party he hasn't dared to speak to me - but some day when I forgive him, if I ever do - I am to send him one of these flowers.

(MAID enters)

Connie

How does he figure you're going to keep them? After three or four days they don't smell so pretty - of course, you might press it in your album.

(Takes flower, (wild rose), she is holding out to him)

Ah, you want me to take it now?

Sally

If you can find him.

(She steps behind screen)

Excuse me, Connie. I must change my clothes.

Connie

*(Opening door)***

I shall search most diligently. It may take a week or a month. But I'll find him. I'll now go and search.

(He motions to BLAIR to come to him, hands him rose)

Sally, supposing I do find Blair. Shall I tell him you forgive him?

Sally

*(From behind the screen)***

No, no, don't do that. I'm going to make him ask me a lot of times before I forgive him.

Connie

I see. You don't want him to think you were just waiting for him to come around.

Sally

That's it exactly - and Connie!

(CONNIE signals to Blair laying his finger on his lips and pussy-fotts out of the room. He turns at the door and grins)

Sally

(Con't)

CONNIE!

(Exit CONNIE. SALLY mounts on chair looking over top of screen)

Why Blair!

Blair

Sally dear!

Sally

Oh, that's not fair!

Blair

But you have forgiven me?

Sally

I haven't said so. Your feeling for me is only fatherly. It's Nockerova that you really love!

Blair

It's you whatever name you're called. Will you marry me?

(SALLY shakes head "No" then "Yes")

That's wonderful! We're going to that --

(REPRISE)

Blair and Sally

DEAR LITTLE, DEAR LITTLE CHURCH ROUND THE CORNER
WE'LL SLIP THERE ONE DAY ON THE SLY;

Sally

WE DON'T WANT A FUSS, NOTHING GAUDY FOR US
WE HAVE QUITE SETTLED THAT, YOU AND I.

Blair

SHE'S A GIRL SO IT'S NO USE TO WARN HER.

Sally

HE'S A BOY AND SO HE DOESN'T CARE.

Both

IN OUR HEARTS WE SHALL SING,
AND THE JOY-BELLS SHALL RING
AT THE CHURCH ROUND THE CORNER
IT'S JUST ROUND THE CORNER
THE CORNER OF MADISON SQUARE.

(Shutter closes - curtains follow. Six flower girls enter from R. and L. strewing wild roses about stage, when last two exit take away shutter - showing "church around the corner." As curtains open, lights come up slowly, groups discovered, others enter - first six bridesmaids (green dresses) then four little girls (bridesmais - pink dresses) then JIM and FARQUAR then OTIS and ROSIE, DUKE and MRS. TEN BROCK - and last SALLY and BLAIR - two pink bridesmaids carrying train)

CURTAIN