CHARITY HOPE VALENTINE
NELENE
NICKIE
CARMEN
ESIE
SUZANNE
FRENCHY
BETSY
ELAINE
HOSTESSES
HERMAN
URSULA MARCH
VITTORIO VIDAL
OSCAR LINQUIST
DADDY BRUBECK
TWO ASSISTANTS TO BRUBECK

DOUBLING PARTS:
(I-1) CHARLIE (II-1) VOICE ON TAPE
(I-1) FIRST PASSERBY (I-4) MAN PANHANDLER
(I-1) FIRST YOUNG MAN (I-3) MARVIN
(I-1) MARRIED WOMAN (I-6) FIRST WOMAN
(I-1) MARRIED MAN (I-6) MANPRED
(I-1) WOMAN WITH HAT (I-4) WOMAN PANHANDLER (II-11) GOOD F
(I-1) ICE CREAM VENDOR (I-4) SECOND MAN PANHANDLER
(I-1) SECOND YOUNG MAN (I-5) WAITER
(I-1) SECOND WOMAN (I-4) 2nd WOMAN PANHANDLER (I-8) 2nd WOM
(I-1) BASEBALL PLAYER (II-1) MAN WAITING FOR ELEVATOR
(I-1) GIRL (I-8) INFORMATION BOOTH GIRL
(I-1) MAN WITH A DOG (I-4) DOORMAN
(I-1) SPANISH YOUNG MAN
(I-1) DIRTY OLD MAN (II-8) BARNEY
(I-1) FIRST COP (II-5) POLICEMAN
(I-1) SECOND COP (II-11) COP

LEADER OF THE SINGERS AND DANCERS

Park-Crowd, Dancing Couples, 92nd Street "Y" Patrons,
Rhythm of Life Church Congregation, Sunday Riders, Coney
Island People, Pan-Dango-Ballroom-Dustermen and Employees
SYNOPSIS OF SCENES

ACT ONE

Scene 1: The Park by the Lake
2: Hostess Room of the Fan-Dango Ballroom
3: Fan-Dango Ballroom
4: New York Street and Canopy in front of the Pompeii Club
5: Interior of the Pompeii Club
6: Vittorio Vidal's Apartment
6A: The Same
7: The Hostess Room
8: The 92nd Street "Y" Information Booth and Elevator

ACT TWO

Scene 1: The 92nd Street "Y" Elevator
2: Rhythm of Life Church
3: Going Cressstwown (Limbo then in subway)
4: Charity's Apartment
5: Coney Island
6: Fan-Dango Ballroom
7: Times Square
8: Barzey's Chile Hacienda
9: "I'm a Brass Band"
10: Fan-Dango Ballroom
11: The Park
MUSICAL NUMBERS

ACT ONE

1. Overture - Orchestra
2. Charity Opening - Orchestra
3. You Should See Yourself - Charity
4. To the Lake - Orchestra
5. The Rescue - Orchestra
6. Scene Change - Orchestra
7. Big Spender - Nickie, Helene & Girls
8. Big Spender - Vamp - Orchestra
9. Charity's Soliloquy - Charity
10. Soliloquy Playoff - Orchestra
11. My Problem - Orchestra
12. Stroke of Luck - Orchestra
13. Rich Man's Frug - Chorus
14. Who is It - Orchestra
15. Words of Love - Orchestra
16. Scene Change - Orchestra
17. This Scene - Orchestra
18. If My Friends Could See Me Now - Charity
19. Too Many Tomorrows - Vidal
20. Morning Music - Orchestra
21. Ciao Baby - Charity
22. There's Gotta Be Something Better Than This - Nickie, Helene & Charity
23. Big Decision - Orchestra
24. Elevator Sting #1 - Orchestra
25. Bravest Individual - Oscar & Charity
26. First Act Curtain - Orchestra
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OVERTURE

ACT ONE
Scene 1

CHARITY OPENING

The stage is in darkness. There is music, "CHARITY'S THEME." An arc picks up a girl. CHARITY. She carries a shoulder bag. High on her left arm is a small heart-shaped tattoo. Across the heart, a man's name is tattooed. She begins to walk aimlessly about the stage. This soon develops into a dance. As she is dancing, a sign descends. (Periodically throughout, signs will appear. They are painted in fluorescent to be seen in the dark.)

A light hits this first sign which travels on from SL. It reads:

TRE THE ADVENTURES OF CHARITY

A second sign flies in. It reads:

TRE THE STORY OF A GIRL"

A third sign follows:

"WHO WANTED TO BE..."

A momentary pause. Then a fourth sign flies down. It reads:

"LOVED"

This fourth sign is decorated like a Valentine. All four signs disappear. The dance ends.

DIM UP to reveal a park containing several groupings of trees and buildings is the distance. The audience should know that the orchestra pit is the lake.

CHARITY begins to look around for someone. (CHARLIE) A YOUNG MAN wearing dark glasses is picked up by the spotlight. He has a great deal of
black wavy hair which he combs constantly. CHARITY runs to him.

CHARITY

Charlie, don't -- say a word. Because I know exactly what you're gonna say ... I've been thinking about it all day
... You're gonna start off with ...

(Shakes her head, sniffles.)

"Mmm, that heavenly odor. Is that perfume or is that you?"
... And then you're gonna look in my eyes and say...

(Shakes her head, tiger-like.)

"You drive me crazy, did you know that? Did you know you
drive me crazy"? ... And then -- you're gonna take my hand
and hold it in yours...

(Shakes her head, tiger-like.)

And then -- and this is the best part -- then you're
gonna say, 'Honey you are the sweetest, the softest, the
prettiest girl in this whole, cock-eyed, crazy, wide,
wonderful world'...

(Sighs.)

Ohh, brother, you sure knows how to talk to a girl.

(Shakes her head, tiger-like.)

3

MUSICAL NUMBER: "YOU SHOULD SEE YOURSELF"

CHARITY

MAN! MAN! OH MAN!
TST-FST-TST-
YOU SHOULD SEE YOURSELF ... LIKE TONIGHT
YOU'RE A HUNDRED WATT "E-L-E-C-T-R-I-C" LIGHT
YOU'RE A BLOCK-BUSTER, BUSTER, YOU GOT CLASS
AND WHEN YOU MAKE A PASS, MAN, IT'S A PASS.
MAN! JACK, YOU'RE MAD! ... WOHHOOOOO!
NOW THOSE CORNY JOKES TERRORIZE ME ON!
AND I LAUGH 'TILL I'M "GA-GA-GA-GA-GA-GONE!"
WHEN YOU SWITCH TO A "S-E-D-U-C-T-I-V-E" MOOD!
I'M NOT STUCK ON YOU, LOVER, I AM GLUED!
IN THAT COLLEGE-TYPE RAH RAH DEE DAH TWED
NOW I'M WILD! BAD, ARE YOU BUILT!
YOU'RE SO STRONG YOU GOT MUSCLES YOU DON'T NEED!
YES ... YES INDEED!
WILD! DAD, YOU'RE WILD!
CRRRRRRRRRRR
YOU SHOULD SEE YOURSELF IN MY EYES!
YOU'RE A BLUE RIBBON "TRI-IT-ITZER" PRIZE!
YOU SHOULD SEE YOURSELF ... AND INSPECT YOURSELF
GET A MIRROR, MAN AND REFLECT YOURSELF.
YOU SHOULD SEE YOURSELF AND I SEE YOURSELF!
CHARITY (Cont'd)
You know what I did today? I went looking for furniture.
Bedroom sets, kitchen sets, bedroom sets, living room sets,
bedroom sets...

(THEY walk towards the orchestra pit.)
And I've got the money for the down payment right here.
My dowry.
(She indicates her shoulder-bag.
THEY stop at the 'lake'.)
Charlie, doesn't the lake look beautiful?
(She takes off a shoe and 'dips' her toes into the 'water'.)
Ooooooh, it feels nice...Doesn't it look like a great big
wishing well?

(MUSIC FADES)
Hey, Charlie: hey, let's throw something in the lake for
luck.

(DARK GLASSES (CHARLIE) quickly looks
around, and then in one cat-like move-
ment, HE grabs CHARITY's shoulder-bag
and shoves her into the 'lake'. HE takes
a bunch of paper money out of the bag.
An electric sign appears along the top
of the left portal. It reads:

"SPLASH!"

It flashes off. (CHARLIE) DARK GLASSES
runs off.)

CHARITY'S VOICE
(From the pit)
HELP! HELP!

THE RESCUE - ORCHESTRA
The electric sign appears. It reads:

"THE DROWNED" A vamp has begun in the orchestra.

FIRST PASSERBY enters. He hears the
calls. He is overcome by the edge
of the thing, and looks down. He takes his
head in just Time. He calls.

(After a short pause)
calling for help continues...
MARRIED WOMAN

(Pointing)

Look, Walter, there's a girl in there drowning.

MARRIED MAN

(Looks, turns away.)

Don't look, dear.

But, Walter --

MARRIED WOMAN

Don't look, I tell you. Don't get involved. It's none of our business.

(THEY look away.)

(FIRST YOUNG MAN enters and sees CHARITY in the water.)

FIRST YOUNG MAN

(Calling to someone.)

Hey, there's a girl in there. I think she's drowning.

(A WOMAN WITH A HAT rushes in and stands next to the FIRST YOUNG MAN. SHE peers into the pit.)

WOMAN WITH HAT

Yes, it certainly looks like she's drowning.

(ICE CREAM VENDOR rushes on.)

ICE CREAM VENDOR

What's going on?

WOMAN WITH HAT

That attractive young girl is drowning.

(SECOND YOUNG MAN enters.)

SECOND YOUNG MAN

What did she say?

A CROWD slowly begins to gather downstage. THEY ALL ad-lib about CHARITY's drowning. Some are on bikes, some with baseball bats, one with a kite, another with a balloon.

FIRST YOUNG MAN

See! She's gone down two, three times already.

ICE CREAM VENDOR

Ice cream. Get your ice cream.
SECOND YOUNG MAN

Over here!

FIRST YOUNG MAN

Jeez, I don’t think she can even swim.

SECOND WOMAN

Sure doesn’t look like it.

WOMAN WITH HAT

(Cupping her hands, she yells down to CHARITY)

You should’ve taken swimming lessons. Now, it’s too late!

BASEBALL PLAYER

(To ANOTHER)

Hey, I’ll get my kid brother. He’s never seen a drowning.

ICE CREAM VENDOR

Soda! Ice cold soda!

GIRL

Here.

(A MAN WITH A DOG enters.)

MAN WITH DOG

What’s going on? What’s happened?

MARRIED MAN

There’s a girl in the lake. Looks like she’s drowning.

MAN WITH DOG

Drowning?? There’s a girl drowning and you all just stand around? My God, why doesn’t somebody do something?

WOMAN WITH HAT

Why don’t you?

MAN WITH DOG

(Indignant)

I can’t. I’m walking my dog.

SPANISH YOUNG MAN

She’s floating over here. I get her. Here, Senorita, here.

(He gets down on his knees.)

MARRIED MAN

What’s happening now?

SECOND WOMAN

The Spanish man is going to help her.

WOMAN WITH HAT

(Disgusted)

I certainly wouldn’t let one of them help me.
SPANISH YOUNG MAN

(Lean way over.)
My ankles. Somebody hold my ankles.

ICE CREAM VENDOR
Peanuts. Hot roasted peanuts.

SPANISH YOUNG MAN

Over here, Senorita.

(TWO HUSKY YOUNG MEN grab his ankles.)
SECOND WOMAN
I wish they'd hurry. I have a three o'clock dentist appointment.

FIRST YOUNG MAN
He's got her! He's got her!

(We see CHARITY's hands reaching for the SPANISH YOUNG MAN's.)
(Ad-libs: Look, he's got her, etc.)

BASEBALL PLAYER
Atta boy, baby.
(He slaps SPANISH YOUNG MAN very hard on the back, causing him to drop CHARITY. We hear another splash.)

FIRST YOUNG MAN
Aw, Butterfingers!

BASEBALL PLAYER
Oh, oh. She's gone under.

ICE CREAM VENDOR
Last call for ice cream.

FIRST YOUNG MAN
There she is. He's got her again.

(And with a big heave, the SPANISH YOUNG MAN hauls CHARITY out of the water. ALL ad-lib their encouragement. SHE is soaking wet and in a state of semi-consciousness. THEY place her on the floor and the CROWD gathers around her.)

(Electric sign, "THIS RUSH'N'GOES.OFF.")

(There is a moment of contemplative silence.)
SECOND WOMAN
She looks dead. Does she look dead to you?

MARRIED MAN
I don't know. I never saw her before.

FIRST YOUNG MAN
What'll we do?

MARRIED MAN
Artificial respiration.
(Ad-libs: "Very good," "Good idea," etc.)

(A DIRTY OLD MAN who looks like a
dirty old man, steps forward. HE
has a lecherous smile.)

DIRTY OLD MAN
No, no. Mouth to mouth -- mouth to mouth resuscitation.

(HE starts to move towards CHARITY
and the WOMAN WITH THE HAT shoves
him back)

WOMAN WITH HAT
Get away from her, you dirty old man.

DIRTY OLD MAN
I just wanted to give her mouth to mouth ---

WOMAN WITH HAT
I know what you wanted to give her. Now you get outa here!

BASEBALL PLAYER
Upside down. We gotta get the water out.

FIRST YOUNG MAN

(THREE or FOUR MEN pick CHARITY up and
hold her by the legs, upside down.
(Ad-libs)

THEY shake her. CHARITY begins to
come out of it.)

WOMAN WITH HAT
Look, she's beginning to open her eyes.

(Ad-libs)
Quiet, everybody, quiet...
(CHARITY, still upside down opens her eyes. SHE looks around.)

CHARITY
...Oh, my God, I’m in Australia!

MARRIED WOMAN

She’s all right.

(Ad-libs)

CHARITY
Put me down! Put me down! Will you put me down!

(THEY turn CHARITY over and put her down as SHE starts swinging at all the MEN.)

What do you think you’re doing -- you -- you bunch of degenerates.

WOMAN WITH HAT

I beg your pardon.

CHARITY
Is this how you get your kicks, lady?

FIRST YOUNG MAN

Take it easy. You was drowning.

BASEBALL PLAYER

Wow, what a stupid broad.

FIRST YOUNG MAN

Maybe she was trying to knock herself off.

BASEBALL PLAYER

Sure. Over some guy.

CHARITY

(Indignant)

Ha. That’s a laugh. I’ve got everything to live for. I’m a normal, desirable and much sought after young woman who can have any man she wants at the snap of her fingers.

(SHE snaps her fingers twice, but there’s no sound.)

They’re a little wet.

(THEY ALL laugh.)

Young MAN

think you’re a little
CHARITY
How would you like a soggy fist right in your big mouth?
(Swings at him.)
There is about to be a fight when TWO
POLICEMEN enter into the CROWD.)

FIRST COP
All right, all right, break it up. Let's break it up, heh. What's going on here?

SECOND COP
Let's break it up.

(ALL the PEOPLE in the CROWD now offer
up their version of how the rescue took
place. It is a garble.
CHARITY is now stretched out on the
ground.)

BASEBALL PLAYER
Ah, this stupid broad was drowning ... and I ...

(CHARITY swings at him again.)

FIRST COP
Hey, take it easy, lady.

CHARITY
(To COP)
Where were you when I needed you?

FIRST COP
Let's move along, heh. The excitement's all over.

SECOND YOUNG MAN
Don't you push me. I'm a taxpayer.

(THSECOND COP begins to shoo the
PEOPLE away, who leave reluctantly.
CHARITY discovers SHE only has one
shoe on and begins to look for the
other one.)

FIRST COP
(To CHARITY)
You all right, lady?

CHARITY
(Looking for shoe)
I'm fine. Fine. I feel fine. I'm very fine. Put it down in
your little book. 'Soggy-drowned lady feels fine.'
SECOND COP
You wanna tell us what happened?
CHARITY
I lost my shoe, that's what happened.
SECOND COP
(To FIRST COP)
Hey, Monte, look for her shoe.
CHARITY
Yeah, look for it Monte.
FIRST COP
What did it look like?
CHARITY
(Indicating other shoe)
Like this one! ...
(Misicking)
What'd it look like?
(First COP looks for shoe.)
SECOND COP
(Writing in book)
What's your name, Miss?
CHARITY
(Still looking)
Charity. Charity Hope Valentine.
FIRST COP
(Looks up, snickers.)
Charity Hope Valentine??
CHARITY
I wouldn't snicker at other people's names, Monte!
SECOND COP
Address?
CHARITY
615 West 94th Street ...
SECOND COP
Occupation?
CHARITY
...I'm a Social Consultant.
SECOND COP
Where?
CHARITY

The Fan-Dango Ballroom.

SECOND COP

(Locks at her, then writes in book.)

Dance hall hostess.

FIRST COP

You mean you work in one of them tango palaces?

CHARITY

It's temporary.

SECOND COP

Length of employment?

CHARITY

Eight years ... Ohh, there's my shoe. In the water. Monte, would you be a sweet cop and -----?

FIRST COP

(Reluctantly)

Yeah, yeah.

(HE leans down into the 'lake'.)

CHARITY

He's a sweet cop.

(FIRST COP has the shoe out. He hands it to her.)

SECOND COP

All right, I'd like to know what you were doing in the water.

CHARITY

Actually, very little ... You see, my fiancé, Charlie -- that's his name on my tattoo ... and I ... well, he's not really my fiancé. We're engaged to be wed the minute his own marriage breaks up, which, if you ask me, looks like it's on the rocks right now. Anyway ... Thank you, Monte ...

(Her shoe is on and SHE stands.)

Anyway ... Ich. They squish ... Anyway ... where was I?

SECOND COP

Anyway --

(Locks at book.)

CHARITY

... Anyway, we had an appointment to meet in the park because naturally we can't meet at his place ... his wife is very peculiar ... well, I took my shoe off and ... put my foot in the water ...
(CHARITY and the TWO COPS 'freeze' as we FADE OUT of the scene.)

(The electric sign reads:

[FANGAMO BALLROOM]

It goes as lights go on for next scene.)
ACT ONE

Scene 2

THE HOSTESS ROOM of the Pan-Dango Ballroom. It is a combination locker room, dressing room and lounge.
CHARITY is now in front of her locker, changing. Several DANCE HOSTesses are also primping and listening to CHARITY's sad story.

CHARITY
(Continuing)
...put my foot in the water ... my feet are always hot, you know ... and I slipped.

"Yeah." "Sure."

CHARITY
He made a grab for me but all he got was my handbag and I fell in ...

CHARITY
... he started to come in after me but he didn't because of his bad back, which he received in the army ... although he's very athletic, has a wonderful build ... plays handball and the horses ... anyway he ran off to get help --

(GIRLS: HELENE AND CARMEN)

CHARITY
(SHE is now out of her dress and into a robe. SHE takes a bath towel out of the locker."

On the inside door of the locker there is a large, life-size picture of CHARLIE-DARK GLASSES.

HELENE
Honey -- didn't you leave a tiny little detail out of that story?

CHARITY
Like what?

CHARLIE
(Charlie's picture & dark glass at

(Continuing)
(NICKIE enters.)

NICKIE

Hello, men.

CARMEN

Hey, Nickie, did you hear about Charity and her new boy-
friend?

NICKIE

Oh! They're gonna be married!
(Embraces CHARITY.)

Charity -- all the luck in the world!

CARMEN

He stole her money and pushed her in the lake.

NICKIE

He wasn't for you!

(HERMAN, the manager, sticks his head in.)

HERMAN

Aright, ladies, Prince Phillip just walked in, so stick your

gum behind your ears and drag it out on the floor.

(HE exits.)

CHARITY

(Still trying)

I bet Charlie is out there right this minute. With a

perfectly logical explanation. You'll see.

NICKIE

Aw, baby, look -- you know that I, Nickie Pignatelli, does not

like to say harsh or cruel things ... Despite the fact that I

may have spent a few quiet years in an upstate government

hotel, I am still warm, kind-hearted, and basically sincere.

(True?)

OTHERS

True.

HELENE

That.

CARMEN

True.

NICKIE

True. So as a friend, someone who cares and loves you, I feel

I owe you this ... you're a stupid broad! Your big problem is

you run your heart like a hotel -- you got guys checkin' in

and out all the time.
CHARITY
But this time it's different. I did slip. He wouldn't push me. He loves me. Every time I say to him, "I love you," he always says ... 'Ditto' ... "Ditto," that's just the way he says it. Does that sound like a man who would push a girl in the lake for two hundred bucks?

NICKIE
Right.

HELENE
Ditto.

CARMEN
Forget him, honey. We got a living to make.

(They start to exit.)

... if you call this a living.

(Music for BIG SPENDER starts.)

CHARITY takes small photo of CHARLIE-DARK GLASSES out of her robe pocket. She sits at dressing table, sings.

CHARITY
YOU SHOULD SEE YOURSELF, LIKE TONIGHT YOU'RE A 100 WATT E-L-E-C-T-R-I-C LIGHT YOU'RE A BLOCK BUSTER -- BUSTER YOU GOT CLASS AND WHEN YOU MAKE A PASS ... MAN IT'S A ...

(First music vamp)

(CHARITY OFF. THE NOSTRESS ROOM disappears.)

END OF SCENE

(Music vamp continues.)
ACT ONE

Scene 1

FANDANGC BALLROOM

MUSICAL NUMBER: "BIG SPENDER" (NICKIE, HELENE, GIRLS)

(A railing rises into position stretching across front of the stage.)

FIRST GIRL
Hey, Mister, can I talk to you for a minute? What's the harm in a little talk?

SECOND GIRL
Hey, Good-looking, I like your hair.

THIRD GIRL
Hey, Mister, gotta cigarette for me?

FOURTH GIRL
Hey, Mister, you speak French? Come here, I wanna talk to you.

FIFTH GIRL
Hey, fella, ya wanna dance? A little dance won't hurt ya.

SIXTH GIRL
What's the harm in talking. It can't hurt ya, can it?

SEVENTH GIRL
You're so tall... you must be six foot four...

EIGHTH GIRL
Let's have a little fun.

HELENE
Past...

(NICKIE whistles.)

NICKIE & HELENE

THE MINUTE YOU WALKED IN THE JOINT
I COULD SEE YOU WERE A MAN OF DISTINCTION

A REAL BIG SPENDER... GOOD LOOKING SO REFINED
NICKIE & HELENE

SAY, WOULDN'T YOU LIKE TO KNOW WHAT'S GOING ON IN MY MIND?

ALL
SO LET ME GET RIGHT TO THE POINT
I DON'T POP MY CORN FOR EVERY GUY I SEE
HEY! BIG SPENDER

NICKIE & HELENE

SPEND

ALL
A LITTLE TIME WITH ME ... ME ...

NICKIE

DO YOU WANNA HAVE ... FUN

HELENE

HOW ABOUT A FEW ... LAUGHS

ALL
I CAN SHOW YOU A GOOD TIME
DO YOU WANNA HAVE FUN ... FUN ...

(Split up)
FUN ... FUN ... FUN ... FUN ...

(Sang together)
... HOW ABOUT A FEW ... LAUGHS ... LAUGHS ...
FUN ... LAUGHS ... FUN ... LAUGHS ... FUN ...

I CAN ... SHOW YOU A ... GOOD TIME ...
FUN ... LAUGHS ... GOOD TIME
FUN ... LAUGHS ... GOOD TIME
FUN ... LAUGHS ... GOOD TIME ...

FIRST GIRL

What do you say to a ...

SECOND GIRL

Hey! How's about a ...

ALL

Laugh

THIRD GIRL

I could give you some ...

FOURTH GIRL

Are you ready for some ...

ALL

Fun.

FIFTH GIRL

How would you like a ...
SIXTH GIRL

Let me show you a...

ALL

Good time.

HEY! BIG SPENDER
HEY! BIG SPENDER
THE MINUTE YOU WALKED IN THE JOINT
I COULD SEE YOU WERE A MAN OF DISTINCTION
A REAL BIG SPENDER
GOOD LOOKING, SO DEFINED

NICKIE & HELENE
SAY, WOULDN'T YOU LIKE TO KNOW WHAT'S GOING ON IN MY MIND?

ALL
SO LET ME GET RIGHT TO THE POINT
I DON'T POP MY CONK FOR EV'RY GUY I SEE
HEY! BIG SPENDER!

NICKIE & HELENE

HEY! BIG SPENDER!

ALL

HEY! BIG SPENDER
SPEND A LITTLE TIME WITH ME
FUN, LAUGHS, GOOD TIME ...
FUN, LAUGHS, GOOD TIME ...
FUN, LAUGHS, GOOD TIME ...

NICKIE

How 'bout it, Palsy.

ALL

Yeah.

(CHARITY enters. SHE is looking for DARK GLASSES.)

BIG SPENDER VAMP

Anyone ask for me?

CHARITY

NICKIE

(TO CHARITY)

Baby, Jack the Pusher ain't coming tonight.
CHARITY
(Still looking)
He’ll come. Like he’s come every night for the last two months, with a gardenia in his lapel and a cigarette dangling from his lips...

HELENE
And a pound and a half of Vaseline in his hair.

NICKIE
Ah bet that’s why he never wore a hat. It kept sliding off his head.

CHARITY
He will be here tonight. I know it. He will. He will.

He won’t.

NICKIE
I know he won’t.

CHARITY
(In tears)
Oh, Nickie, I’m the biggest pushover that ever lived.

HERMAN
(From ticket booth)
Hey --- c’mon.

BIG SPENDER VAMP (Repeat)

(CUSTOMER enters -- selects GIRL.)

(Music fades as CUSTOMER and GIRL take seats.)

CARMEN
If he stole your purse, why don’t you call the cops? They could still pick him up.

HELENE
Sugar, you know how many guys there are running around this city with pocketbooks?

NICKIE
Nickie!

CHARITY

NICKIE
Aw, baby!

(Embraces her.)
CHARITY
Nickie, why did he do it, why? I bought him everything he ever wanted. I even got him a midnight blue Mohair 79 dollar Italian suit that he could have bought for 45 at Howards. But that louse wouldn't wear a Howards suit —

NICKIE
Go ahead honey; get it out of your system.

CHARITY
The things I used to do for him. Getting up in the middle of the night to get him a provolone sandwich and a bottle of Yoo-Hoo chocolate milk.

NICKIE
Men -- they got no feelings.

CHARITY
(To picture of CHARLIE-DARK GLASSES)
Well, I've had it up to here, hister. You can slip and slide your greasy head on some other girl's shoulder.

NICKIE
You tell him, baby.

CHARITY
I hope your tight Italian pants choke you to death.

HELENE
Ole!

(GIRLS ad-lib)

HELENE
The kid's gonna be all right.

NICKIE
Yeah.

CHARITY
It won't happen to me again ... how did it all start anyway?

(SHE sings:)

"CHARITY'S SOLOQUY"

CAN I REMEMBER
HOW THIS SONG AND DANCE BEGAN?
YES, I CAN ... DAMNED RIGHT I CAN
IT BEGAN, WELL, ANYWAYS, YA SEE,
THERE WAS THIS ...:

WHER STOPPED ANYWAY, BE IT TWEW,
WHICH MADE ME EXCUSE EATING
HE SAID: "YOU LOOK SO INCREDIBLY'S",
I SAID: "OH NO, TO INCREDIBLY'S!
SO ... WE'RE GONNA GET OVER TO INCREDIBLY'S!

9
CHARITY (Cont’d)

(Spoken)
He wanted to buy some jockey shorts!

(Sung)
THEN HE SAID: MISS, WOULD YOU LIKE A CUP O’ TEA OR MAYBE SOME ‘SEVEN-UP’?
(She nods and smiles ... a pause)
I LEFT THE TIP; PICKED UP THE TAB!
FOR THE JOCKEY SHORTS
AND A TAXI-CAB!

(Spoken)
He dropped me off and I burned! Boy! Let that be a lesson to you. Lower the boom, girl! Lower the boom!

(Sung)
JUST WHAT CAN YOU DO WHEN HE KNOCKS ON YOUR DOOR ‘CAUSE THEY LOCKED HIM OUT OF HIS FURNISHED ROOM!

(Spoken)
So he moves in!

(Charity moves to the rail section.
The music changes to a Bossa Nova ...
business of smiling at a customer.
he chooses other girl. ... her soliloquy continues.)

He moves in with the jockey shorts in a paper bag! Nothing else!

(Sang)
HE NEEDS TOOTHPASTE
AND A TOOTH BRUSH AND PAJAMA TOPS
HE NEEDS RAZOR BLADES, A RAZOR, AND A COMB! SEVERAL!
HE NEEDS SISTRERING AND BROTHERING
AND FATHERING AND MOTHERING
HE NEEDS A HAT
TO HANG UP IN MY FLAT
AND CALL IT HOME!

(Marvin, a customer, selects Charity
as his partner.)

IF NO TIME AT ALL
I FIND WE’RE VERY MUCH IN LOVE
AND I’M BLUSHING LIKE A SENTIMENTAL SLOB!
AND HE’S KISSING ME
AND HUGGING ME
AND ALL THE TIME HE’S HUGGING ME,
TO GO OUT AND TRY TO FIND MYSELF
A BETTER PAYING JOB!

(Charity and Marvin dance)
COMES JULY, IT’S NINETY-EIGHT DEGREES
HE WANTS A COAT... WANTS A FURNISHED COAT, FUR COLLAR! CUFFS! THE WORKS
PLUS TAX
WHILE I REDUCED MY DEBTROOM TO
WHEN I FEWENTO ROOM...
CHARITY (Cont'd)
FOR THAT COAT I HAD TO DANCE
WITH SOMETHING LIKE ELEVEN HUNDRED JERKS!

(THEY dance. MARVIN'S hands stray.)

(spoken)
All right, Marvin -- Let's not get overheated.

MARVIN
Aw -- I'm nuts about you, Charity -- what do you say we spend the weekend together in Atlantic City? I'm crazy for you.

CHARITY
Sure. The next thing you know I believe him -- and then I'm paying for the train tickets, the hotel bill, the saltwater taffy, three Turkish Baths and a massage. Then he asks for,

(Sung)
POCKET MONEY! POKER MONEY! SMOKING MONEY!
SKATING MONEY! BOWLING MONEY! MOVIE MONEY!
HAIR-CUT MONEY! SHOE SHINE MONEY!
MONEY FOR A BILL FROM LOUIE'S BAR
MONEY FOR A BILL FROM CHARLIE'S BAR
MONEY FOR A BILL FROM MAXIE'S BAR
BUT, WILL HE ASK FOR SUBWAY MONEY?
NO! HE DON'T WANT SUBWAY MONEY!

(Spoken)
'Cause it turns out the bum wants to go to Florida. C'mon down!

MARVIN
What's your answer, Charity?

CHARITY
Here's my answer, Marvin.

(Sung)
NOW HEAR THIS!
AND GET THIS!
OH SUSANNAH! AMEN
THIS BIG FAT HEART
AIN'T GONNA BE TORN APART
EVER, EVER, EVER AGAIN! OLE!

(Pushes MARVIN into a booth. Grabs trench coat from a banquette as:

The Dance Hall moves off as the New York Street comes in.)

SOLICITORY PLAYOFF
ACT ONE

Scene 4

A NEW YORK STREET and canopy in front of the Pompeii Club

CHARITY
(Putting on trench coat - holds bag)
My problem is I’m too giving. I’m always giving and I never get.

(A WOMAN PANHANDLER starts across with collection box.)
Well, I’m through giving.

MY PROBLEM
(Music)
I already gave and I’m not giving anymore.

WOMAN PANHANDLER
(Pleadingly)
Could you please give to the Unwed Mothers of New York?
CHARITY
With humane pleasure.
(Gives WOMAN PANHANDLER a dollar.)

WOMAN PANHANDLER
(Tearfully)
Thank you and bless you.
(Starts off.)

CHARITY
ER ... are you an unwed mother?

WOMAN PANHANDLER
No, but my mother is!
(Walks off as ANOTHER PANHANDLER, A MAN, approaches.)
(Music)

MAN PANHANDLER
(With hawk)
Could you please give to wipe out the dirty cough?
(Music)
CHARITY

Whoop, whoop! Cough? By all means.

(MAN PANHANDLER exits; SECOND WOMAN PANHANDLER enters.)

SECOND WOMAN PANHANDLER

(With box)

Stamp out sex in our schools.

(Music)

CHARITY

(Giving)

I certainly want to do that.

(SECOND WOMAN PANHANDLER exits, SECOND MAN PANHANDLER enters.)

SECOND MAN PANHANDLER

(With box)

Help put a gypsy in Congress.

(Music)

CHARITY

(Giving)

It's the least I can do.

(SECOND MAN PANHANDLER exits.

The POMPEII CANOPY has flown in. A DOORMAN stands outside by the Canopy.)

CHARITY

(Out front)

See what I mean? Now I'm starving to death and I gave away my last nickel. (To DOORMAN, SHE cups hands as if begging.)

Give to a hungry dance hall hostess.

DOORMAN

No soliciting, please.

CHARITY

(Making a fist)

Just a minute, Napoleon...

(Suddenly the door of the club bursts open and a beautiful well-groomed girl, URSULA, storms out. SHE is furious.)

(through the hair.)

URSULA

(Turning to the audience, angrily.)

(AS DOORMAN reaches for a shot glass.)
(The door bursts open again and
VITTORIO VIDAL, a mature, popular
movie leading man on both conti-
nents, rushes after her.)

VIDAL

Ursula! Ursula, wait a minute.
(ME crashes into CHARITY. SHE
drops her bag.)

Excuse me, Senorita. I'm very sorry. Forgive me.
(ME lifts HER to her feet.)

CHARITY
(Suddenly her mouth drops as SHE
realizes who HE is.)

Vittorio Vidal!!
(Rushes to DOORMAN, pushing him.)
That's Vittorio Vidal, the movie star!

VIDAL
(To URSULA)

Ursula, you've got to let me explain.

CHARITY
(Punches DOORMAN)
Oh! It's really him. Look! Look!

VIDAL

I just said "hello" to the girl. That's all.

URSULA

(Pulls away)
Don't touch me. We're through, Vittorio. I hate you, do
you hear? I hate the sight of you.

CHARITY
(To DOORMAN)
Gee, she really knows him.

VIDAL

Ursula, you can't walk out on me like this.

URSULA

No? Just watch me. Just watch me!

CHARITY
(To DOORMAN)
Watch! You're not watching!

VIDAL

You're coming back inside.
(Aside, angrily)
How will it look for a big star like me to be alone in a
night club without a girl?

URSULA

That's your problem. (To DOORMAN)

Where's my drink?
CHARITY

(Tells out)

Taxi! Taxi!
(She blows whistle which hangs around Doorman’s neck.)

DOORMAN

(To CHARITY)
Will you get out of here?

You’re coming inside: VIDAL

I’m not! URSULA

You are! VIDAL

I’m not! URSULA

Oh, yes you are. (He pulls her.) VIDAL

URSULA
Oh, so I’m not you two-bit “B” picture fading Romeo. I wouldn’t be caught dead seen with you. You wanna go back in there, get yourself another girl!

(CHARITY edges toward her bag D.S.C. She is stooping to retrieve it.)

VIDAL

But ...

STROKE OF LUCK

URSULA

(All the action freezes. Electric sign lights. It reads:

[STROKE OF LUCK]

(Approximately eight counts later, sign goes off. Action unfreezes.)

URSULA:

(Music stops)
VIDAL (Cont'd)
(HE knocks into CHARITY again. SHE is sent sprawling.)
Signorina, I'm very sorry. Forgive me.
(HE helps her up. SHE has bag.)

CHARITY
My pleasure.

VIDAL
You. Are you busy tonight?

CHARITY
(Nudges DOORMAN)
He wants to know if you're busy tonight.

VIDAL
(Points)

No. You.

(CHARITY looks around -- indicates herself.)

Yes -- You. Are you busy tonight?

CHARITY
(Gulps, then innocently.)

... What time?

VIDAL
Now! Right now!

CHARITY
Right now is very good for me.

URSULA
You wouldn't dare. A girl off the streets?

VIDAL
Wouldn't I?

(To CHARITY)
Come.

(As HE goes into the club)

URSULA
Vittorio, you wouldn't! You wouldn't!

CHARITY
(Not viciously)

He did.

I'm with him.
(Music cue)
(The canopy disappears and the STREET moves off.)

END OF SCENE
RICH MAN'S FUGU

ACT ONE

Scene 5

THE INTERIOR OF POMPEII CLUB.

The dance number "RICH MAN'S FUGU" is performed punctuated by the electric signs:

"THE ALOOF"
"THE HEAVYWEIGHT"
"THE BIG FINISH".

At the end of the number the tables move in.

VIDAL enters. CHARITY following.

END OF NUMBER

The DANCERS stop dead in their tracks from the shock of seeing this great celebrity with this strange little girl. VIDAL looks indifferent but CHARITY struts as proud as a peacock.

The astounded WAITER shows them to their table as the OTHERS form a group and start buzzing like hens.

WHO IS IT

FIRST DANCER

Who's that with Vittorio?

SECOND DANCER

What happened to Ursula?

THIRD DANCER

That's not the girl he came in with.

FOURTH DANCER

I've never seen her before.

(Music stops)
Who could she be?

FIFTH DANCER

SIXTH DANCER

She doesn’t look familiar.

SEVENTH DANCER

EIGHTH DANCER

Who is it?

NINTH DANCER

TENTH DANCER

Who is it?

ELEVENTH DANCER

Who is it?

TWELFTH DANCER

Who is it?

ALL

(CHARITY, passing by, chatting animatedly with VIDAL, looks up and says.)

CHARITY

It’s me!

(SHE and VIDAL sit as the WAITER hands CHARITY a huge menu.)

Oh, isn’t this gay!

Monsieur Vidal?

WAITER

VIDAL

A double scotch.

WAITER

(To CHARITY)

And for Madam?

CHARITY

(SHE picks up huge menu and sits.)

I’ll just browse for a while.

(SHE buries head behind it.)

WAITER leaves:

DANCERS dance a break.)
VIDAL

(Angrily thinking of URSULA.)
I just wish I knew what she wanted. You know she gets insane if I just look at another woman? Wouldn’t you call that psychotic?

CHARITY

(Reading from menu.)
‘Boy-yew de bwef oh natch yew rulle.’

VIDAL
You tell me. What do you think it is?

CHARITY

Not roast.

(DANCERS do another break)

VIDAL
And yet in some ways she’s so vital. So exciting and full of life...

CHARITY
So you think we could have some rolls while we’re waiting?

(DANCE break)

VIDAL
(Grabs her wrists.)
Talk to me.

CHARITY

(Quickly)
Yes, Vittorio?

VIDAL
You look like a normal, sensible girl.

CHARITY

(A spark of hope)
I try to dress simply.

VIDAL
Wouldn’t you say she was vital and brimming with life?

CHARITY
That was my immediate reaction.

VIDAL
And yet she can be childish, neurotic, impossible.

CHARITY
That was my second impression.
VIDAL
Why are women like that? I've never met a man I couldn't depend on. Have you?

CHARITY
I depend on them all the time.

(Another DANCE break)

VIDAL
Is she worth all this? Is she?

CHARITY
Well, as you say, she is vital and brimming with life...

VIDAL
That's true. She is vital and brimming with life.

CHARITY
But of course, you know her better than I do.

VIDAL
No, no, you're right. She is vital and brimming with life.

CHARITY
(To herself)
I think I just screwed myself up.

(DANCE break)

(WAITER comes over with telephone and plugs it in their table.)

WAITER
Telephone, Monsieur Vidal.

VIDAL
Aha, it's her. Begging for forgiveness. She'll cry and plead for me to come to her apartment. What should I do? Should I be magnanimous or should I be aloof?

CHARITY
Aloof. The aloofest the better.

VIDAL
You're right.

(Into telephone)
I'm not here.

(DANCE break)

(To CHARITY)
Now I'm hungry. Bring us two Chateau-Briand.
CHARITY

(To WAITER)
May I use the phone? I'd like to check with my telephone service.
(SHE diala.)

WAITER
Very good, sir. Two Château Briand.
(HE leaves.)

CHARITY
And trim the fat.

(DANCE break;
(Into phone)
Hello, Nickie. Miss Valentine speaking.
(SHE is putting on airs.)
Miss Valentine ... Any messages for me? ... Charity, Jerk!
... Who called? ... Jerry, the Greek?
(To VIDAL)
Must have been an overseas call.

(DANCE break)
(Back into phone)
Oh, well, I don't know what time I'll be home ... That's entirely up to Vittorio ... Vittorio Vidal ... Yes, the international film star ... We're sitting together at a table at the Pompeii Club waiting for our rolls ... Oh, all right.
(SHE hands VIDAL the phone.)
Would you please say hello?

VIDAL
Hello.
(Into phone)
CHARITY
(into phone)
There's your hello. Now goodbye.
(SHE hangs up.)

15 WORDS OF LOVE
(The MUSIC starts.)

VIDAL
I seem to have done nothing but talk about my own problems. It must be very boring.

CHARITY
Well, I wouldn't want you to be bored. Talk about some- thing else.
VIDAL
I don’t want to talk anymore.
(HE looks into her eyes.)

CHARITY
(Falling under his spell.)
What do you want to do?

VIDAL
(Soulfully)
I want to dance.

(CHARITY steps off table unit. SHE joins him on the floor. THEY start to dance -- SHE steps on his foot. HE yowls and drops to his knee rubbing his foot.)

CHARITY
Oh, I’m sorry ... I’m a little woozy ... I haven’t eaten since breakfast ... Would you be kind enough to hold out your arms?

VIDAL
Why?

CHARITY
I’m going to faint.
(And SHE faints in his arms. HE picks her up.)

FIRST DANCER
She’s passed out!

SECOND DANCER
Somebody get some ammonia.

THIRD DANCER
Rub her wrists.

FOURTH DANCER
Loosen her collar.

FIFTH DANCER
Give her air. Give her air.

(General agreement)

SIXTH DANCER
Put her down.

THREE OR FOUR OTHER DANCERS
VIDAL

(Looks around)

Where?

CHARITY

(Opens eyes eagerly.)

Your apartment!

(HE carries her from night club into his apartment.)

END OF SCENE

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SCENE CHANGE
ACT ONE

Scene 6

VITTORIO VIDAL'S APARTMENT

An arc has remained on CHARITY and VIDAL as HE carries her in. The room then lights up.

VIDAL's apartment is large and in good taste. We are in a combination bedroom-sitting-room-dressing-room.

His bed is an oversized canopied bed covered with a fur throw and a great many pillows. There is a huge wardrobe closet.

In one corner of the room is an elaborate well-stocked bar.

The overall effect is extravagance and sensuality.

The music of the new scene has drifted away when the new set has come into place.

VIDAL'S MAN is chilling some champagne when VIDAL carries CHARITY in.

VIDAL

My apartment.

Hmm, cozy!

VIDAL

Good evening, Manfred.

MANFRED

Good evening, sir.

(Extends hand towards CHARITY in VIDAL's arms.) I've laid out a small supper.

VIDAL

Thank you, Manfred ... Were there any calls for me?
No, sir. No calls.

CHARITY
And let's keep it that way.

VIDAL
Good night, Manfred.

MANFRED
Good night, sir... Good night, M'AN.

CHARITY
Good night, Manny.

(MANFRED exits)
He's sweet. You're lucky to have someone worried about you all the time.

VIDAL
I'm worried about you right this minute. Do you want to lie down now?

CHARITY
(Coily)
It's your bed, whatever you say.

VIDAL
(Puts her down on bed.)
I say you should have something to eat.
(Crosses to table with food.)
What would you like? Chicken? Ham? Turkey? Genoa Salami?

CHARITY
Isn't that funny? The minute Manny went to bed, I wasn't hungry anymore.

VIDAL
(Taking off his jacket and crossing to closet.)
You're a funny girl.

CHARITY
Yeah? Is that good or bad?

VIDAL
It's good, very good.

CHARITY
(Gets up, smiling.)
No kidding? Hey, keep talking.
VIDAL
(Puts his robe.)
You know, I just realized. I don't know a thing about you.

CHARITY
Oh, I could tell you everything about me. Who I am and what I do but it would be a waste of time 'cause I'm gonna lie.

VIDAL
(Crossing to champagne bottle.)
Why would you lie?

CHARITY
Because I want to impress you and if I told you what I really did you wouldn't be very impressed.

VIDAL
Let me be the judge of that. What do you do?

CHARITY
I'm a dance hall hostess.

VIDAL
...Oh.

CHARITY
You see. You shoulda let me lie. I was gonna be an Assistant Dental Technician.

VIDAL
(Opening champagne)
That doesn’t sound very impressive.

CHARITY
It is to a dance hall hostess.

VIDAL
You're the one who doesn't seem very impressed.
(Pours champagne)
Why did you ever take a job like that?

CHARITY
I don't know. Pickle finger of fate, I guess.

VIDAL
What?

CHARITY
Pickle finger of fate. Don't you know what that means?

VIDAL
Yes, I think so.
CHARITY
I don't. Not really. But so many things seem to happen to me and I don't know why or how. People always ask me "Why did you take up with that guy?" or "How did you wind up in that joint?" I got so embarrassed always saying "I don't know." But it was the truth. I don't.
(Spits out olive pit.)
Scoumi. But I guess you're supposed to know why you do things or how you wind up in places...
(SHE shrugs)
...anyway, now when anyone asks me "why?" or "how?" I just say "Fickle finger of fate." and I don't get embarrassed anymore.
VIDAL
I think you just like saying it.
CHARITY
(Enlighted)
I think you're right. Fickle finger of fate... Fickle finger of fate.
(SHE laughs)
Feels good. It cools the mouth. You wanna try it?
VIDAL
All right... Fickle finger of fate.
CHARITY
You like it?
VIDAL
Very nice.
CHARITY
I got lots of phrases I like to say, even when they don't exactly fit. Like if some wise-arse at the Pan-Dango says to me something fresh or something dirty and I just can't think quick enough to answer, I like to say... "Up yours."
VIDAL
(A little surprised)
You do?
CHARITY
Oh, yeah. That's a good one. Fits almost any question. Of course I wouldn't say it to a nice refined gentleman like you. I mean it wouldn't be right. You say to me, "Why did you ever take a job like a dance hall hostess?" And then I say, "Up yours... It just isn't nice... But I can say 'Fickle finger of fate,' can't I?"
VIDAL
(Laughs)
You certainly can. (Catches me n a glass.) Here. Let me help you with it.
CHARITY

Okay.

VIDAL
(Holds up glass.)
To the fickle finger ---

--- of fate.

(THEY clink glasses.)

VIDAL
Bottoms up!

CHARITY

Up yours!
(Hand quickly over mouth.)
It just slipped out.

VIDAL
(Laughs)
You’re wonderful. You’re really wonderful.

CHARITY

Me? Me wonderful? Wow! Hey, that’s really something coming from Vittorio Vidal.

VIDAL
(Pours more for himself.)
What makes you think Vittorio Vidal is so special?

CHARITY

Are you kidding? Have you ever seen you in the movies?

VIDAL
(Sits, holding glass and bottle.)
Not recently. If nothing else, I have good taste.

CHARITY

Well, you don’t know what you’re missing. You should’ve seen the picture you made with Monica Monicelli.

VIDAL
(Corrects her pronunciation.)
Monica Monicelli.

CHARITY

Yeah. There was this scene.

(Music cue)

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THIS SCENE
CHARITY (Cont'd)
I couldn't see it too good 'cause it was very foggy. Anyway, you had just finished making wild love to her ... which is why I think it was foggy ... and she started to cry ... like this ...

(SHE cries)
... "Mario" ... "Mario" ... And then do you remember what you did?

VIDAL
Fortunately, no.

CHARITY
I will as long as I live. You bent down and kissed every one of her fingers. From pinky to thumb. And then you said ... and I remember every word exactly...

(Music out)
you said, "Without love, life has no purpose!" ... Wow! Did that ever hit home.

(Pounds chest)
you got me right where I live. I went through the whole picture and six Milky Ways just to hear that line again. "Without love, life has no purpose."

VIDAL
Is that what you believe?

CHARITY
Oh, sure. Don't you? Doesn't everybody?

VIDAL
Why? Why do you believe in love?

CHARITY
(Shrugs)
I don't know. You've got to have some religion.

VIDAL
And so your religion is love.

CHARITY
Well, I'll tell you one thing, I sure go to the church a lot.

VIDAL
(Smiles, shaking his head.)
Signorina Valentine, I see you sitting there with my own eyes ... but I find it hard to believe you really exist.

CHARITY
I don't believe I'm here either. Say, do you think I could have a personally autographed picture? Just so I could prove it to myself tomorrow.
VIDAL
(Gets up and goes to dresser.)
It's the least I can do.
(Opens drawer, taking out pictures.)
With mustache or without?

CHARITY
Without.

VIDAL
(Starts to write.) "For ..."?

CHARITY
Charity ...

VIDAL
"For Charity" ...
(HE looks at her to continue.)

CHARITY
... "who was with me in my apartment tonight" ...
(HE smiles and writes.)
... alone!
(HE writes.)
"I swear it."
(Dictating)
Vittorio Vi---

VIDAL
I know the rest.
(Hands her picture.)
Bologna.

CHARITY
Thanks.
(Takes the picture, looks at it proudly.)
You move right into my locker tomorrow night ... Gee, what a night for me. Champagne, dancing, personally autographed picture ... but it may not be enough.

VIDAL
For what?

CHARITY
To prove to my girl friends I was really here. Say, do you think I could have some small article of personal apparel? You know, like a tie, a handkerchief, an old camel's hair coat, anything.
VIDAL
I get something for you right now.
(Starts for door, stops.)
... You won’t leave?

CHARITY
... Hurricane Hazel could strike, I'm not moving.

(HE smiles and nods at her and exits. CHARITY, very contented with herself, looks around the room. The music starts....)

The girls at the Ballroom would never believe me in a million years.

18

SONG: "IF MY FRIENDS COULD SEE ME NOW" (FIRST CHORUS)

IF THEY COULD SEE ME NOW
THAT LITTLE GANG OF MINE
I'M DRINKING FANCY COW
AND DRINKING FANCY WINE
I'D LIKE THOSE STUMBLE BUMS
TO SEE FOR A FACT
THE KIND OF TOP DRAWER FIRST RATE
CHUMS I ATTRACT!
ALL I CAN SAY IS WOW
ZEE, LOOKS WHERE I AM
TONIGHT I LANDED POM
RIGHT IN A POT OF JAM!
WHAT A SET-UP, HOLY COW
THEY'D NEVER BELIEVE IT
IF MY FRIENDS COULD SEE ME NOW!

(DANCE section - then she sings)

THEY'D NEVER BELIEVE IT --
THEY'D NEVER BELIEVE --

(VIDAL is in - CHARITY bumps him.)

VIDAL
(HE has a pop-up top hat.)
I used this in my first picture, "Million Dollar Lips."

CHARITY
What a beautiful black thing.

VIDAL
It's a hat.

(POPS it open.)
VIDAL (Cont’d)
(Smiles)
Wait. There’s some more.
(He exits)

CHARITY

Eccola!
(Does dance with hat.)

If they could see me now
My little dusty group
Trapping ‘round this
Million dollar chicken coop!
I’d hear those thrift shop cats say:
“Brother! Get her!”
Draped on a bedspread made from
Three kinds of fur!
All I can say is: “Wow!”
Wait ‘til the piFF and paff
See just exactly how
He signed this autograph!
What a build-up! Holy cow
They’d never believe it
If my friends could see me now!

(Continues dance)

(At end, Charity is bouncing on bed. She is caught embarrassed
by Vidal’s return. He has a
walking stick. Charity jumps
off bed.)

Sealy Posturpedic.
(Patting mattress)

VIDAL
I used this in “The Dancing Spy” ... it’s yours.

CHARITY
I couldn’t.

VIDAL
You must.

CHARITY
I can’t.

VIDAL
I insist.

CHARITY
I’ll take it.
VIDAL

... Wait. There's more.
(He goes back into room.)

CHARITY

Ciao. Vittorio, baby.
(Charity, with walking stick and top
hat, sings:

(Third chorus)

If they could see me now
alone with Mr. V!
Who's waiting on me like he was a maître d'!
I hear my buddies saying:
Crazy! What gives?
Tonight she's living like the other half lives!
To think the highest-brow
which I must say is he
should pick the lowest-brow
which there's no doubt is me
what a step up . . . holy cow!
They'd never believe it
If my friends could see me now!

(Near end of dance)
They'd never believe it
They'd never believe it
If my friends could see me now.

(Dances)

Hi girls -- it's me -- Charity!

(Finishes number. At end of number,
Vidal comes out again. Charity has
finished the last chorus on one knee
with arms outstretched a la Al Jolson.
Vidal catches her like this.)

Vidal

Miss Charity Valentine. Come here, please.
(He takes her to the side.)

In all my possessions, I find I have nothing that truly
expresses my warm feeling for you ... So I ask you, please
to accept this.
(He gives her a light, simple
affectionate kiss on her fore-
head ... she is overwhelmed.)

Charity

... I accept ... And may I say I never received a gift that
came in such a gorgeous package ...
VIDAL
And now -- shall we have dinner?

CHARITY
Mr. Vidal. You've been so nice to me ... Is there any way ... that I can return the favor?
(SHE sits invitingly on the bed.)

VIDAL
I don't understand.

CHARITY
I mean -- is there anything I can do? ... I mean, anything you want me to do? ... Am I making myself clear?
(SHE has posed seductively on the bed.)

VIDAL
Perfectly. Now shall we have dinner?

CHARITY
I'm not making myself clear ... Mr. Vidal, you've been so nice to me ... is there anything ...?

VIDAL
(Takes her hand.)
I know what you mean.

CHARITY
Oh. Okay. Let's have dinner. Of course later on if you should change your mind about 'you know,' well, what the hell -- you know what I mean?
(HE smiles and nods.)

You see, I know the heartbreak you're going through. I too have been to the well and have come up with an empty bucket.

VIDAL
You mean Ursula?

CHARITY
You're nuts about her, right?

VIDAL
Ha. I haven't given her a thought all night.

CHARITY
Yeah, she's got you ga-ga. I can tell by the way you say her name. You got little violins in your voice.
(SHE demonstrates with little violins in her voice.)

... Ursula! ... Ursula! ...
VIDAL

Nonsense!

(MANFRED rushes in.)

MANFRED

Sir, Miss March is at the door.

VIDAL

(With violins in his voice)

... Ursula?

CHARITY

See what I mean?

VIDAL

(To MANFRED)

Get rid of her. Tell her I'm not in.

MANFRED

I did, sir, but she insists on seeing you anyway.

VIDAL

(To CHARITY)

Why? Why does she torture me like this?

CHARITY

(Shrugs)

Fickle Finger of Fate I guess.

(Offstage)

URSULA

Vittorio, let me in. I must talk to you.

VIDAL

Talk? You mean "Scream," don't you?

(To CHARITY)

What should I do? Help me.

CHARITY

Be firm. Be strong. Be a man!

VIDAL

(Firm)

Yes!

URSULA

(Pleading)

Please, Vittorio, I beg of you. Please.

VIDAL

No.

(URSULA)

Please.
VIDAL

No.

URSULA

Please.

CHARITY

I can’t stand it. Let her in.

VIDAL

Yes, let her in.

(MANFRED starts for door.)

CHARITY

(To MANFRED)

Wait a minute.

(To VIDAL)

I’d better get in the closet.

. VIDAL

Why?

CHARITY

If she can’t see me, I wasn’t here.

Please.

URSULA

Thank you very much. You’re wonderful.

(HE opens door of closet.)

CHARITY jumps into the closet and shuts the door.)

All right, Manfred.

(The closet door opens again and CHARITY sticks her head out.)

CHARITY

Hey! This is just like that French picture you made, “Six in a Bed.”

(SHE shuts the door herself.)

MANFRED

Can I open it, sir?

(VIDAL nods but -- the closet door opens again.)

CHARITY

Oh! Hold it!
CHARITY (Cont’d)
(SHE gets out and rushes to the food
table and quickly makes herself a fat
sandwich. Then rushes back towards
closet.)

... If you get a chance, I’d love a cold beer.
(SHE gets back into the closet and
VIDAL shuts the door and nods to
MANFRED, who crosses and opens the
other door.

The Audience can now see CHARITY in
the closet. We are in a split-set. The
closet is very small. Three or four
coats are hanging up, along with
several garment bags, the kind with a
zipper up the side ... and other
assorted items.

MANFRED opens the door and URSULA
rushes in.)

URSULA
What’s going on? I heard voices. Who are you talking to?
VIDAL
Is that why you came back? To accuse me again?
(MANFRED tiptoes out.)

All right, it’s that girl I picked up in front of the club.
She’s been with me all night and she’s in that closet right
now.
(HE points to the closet.)
Go on. Look for yourself.

(CHARITY hides inside a camel hair
overcoat.)

URSULA
All right, I will.
(SHE walks to the closet and opens it
as CHARITY is immobile inside the
coat. But URSULA does not look in.
SHE closes the door.)

What’s wrong with me? Thinking you could stoop so low as to
hide a girl in a closet. Oh, Vittorio, forgive me, forgive
me.

(CHARITY takes the sleeve of the
sports jacket and wipes her brow.)

... I don’t know what comes over me. The thought of you
with another girl drives me insane.
CHARITY puts her ear right next to the door so SHE can hear better.

URSULA (Cont’d)
(On the final “Why,” SHE pounds on the closet door with her fist... CHARITY, with her head on the other side of the door, holds her head as though SHE’s just been kicked by a horse.)

Oh, Vittorio, if I knew you really cared. I’d forgive you anything.

VIDAL
Care? Cara mia, do you think a man as passionate as me could suddenly stop caring?
(VIDAL has edged to closet with a bottle of beer. He surreptitiously passes it to CHARITY, who drinks a long draught.)

URSULA
(Smiles.)
Oh, Vittorio, and to think I was even jealous of that little nothing you picked up tonight.

(CHARITY reacts. Then SHE pantoimes “He yours” to URSULA.)

VIDAL
Why do we say the things we do? Why do we torture each other like this?

URSULA
Because I’m an immature, foolish child, that’s why.

(CHARITY nods.)

VIDAL
It’s my vanity. My stupid, egotistical vanity.

(CHARITY shakes head “no.”)

URSULA
No, darling, it’s my fault. It’s all mine.

(CHARITY nods.)

VIDAL
I don’t know anymore. I just don’t know whose fault it is.

(CHARITY points to URSULA and mouths silently, “Here!”)
URSULA
I never want to be away from you. Ever again.

VIDAL
It's no good without you, Ursula. No good at all.

URSULA
Without you, Vittorio, there is no love.

VIDAL
(Postures.)
And without love, life has no purpose!

(Music cue)
(WF reads it much the way CHARITY did before SHE mouths it in unison.)

CHARITY, in the closet, is overcome by emotion. SHE bawls. The orchestra starts to play. CHARITY looks through the keyhole again.)

VIDAL
Ursula, Ursula. My darling.

URSULA
Oh, Vittorio, Vittorio.

(THEY kiss. CHARITY watches the kiss which is a long one.)

19
SONG: "TOO MANY TOMORROWS" (VIDAL)

PLEASE DON'T GO MY LOVE
I'M FRIGHTENED OF
TOO MANY TOMORROWS
AROUND THIS HAUNTED PLACE
IF I SET YOU FREE
WHAT'S LEFT FOR ME
TOO MANY TOMORROWS
I SIMPLY CANNOT FACE
THOSE PASSIONATE WORDS WE FIND
TO GRIEVE EACH OTHER
DO NOT MEAN
WE'D LEAVE EACH OTHER

SO COME FILL MY ARMS
AND WE'LL FORGET
THE MEANINGLESS SORROWS
EACH TIME WE SAY WE'RE THROUGH
DARLING CAN'T YOU SEE
THERE CAN'T BE MORE
TOO MANY TOMORROWS
IF YOU STAY WITH ME
(CHARITY unfolds a "shooting stick" stool, sits. Lights cigarette. Smoke starts to fill up in the closet. CHARITY, afraid that it will seep out through the keyhole, puts her hand over the keyhole. but that will not do. Neither will waving the smoke away. SHE tries to hold in the next puff, letting a little dribble out of the side of her mouth --

SHE looks for a place to hide the smoke. SHE sees a garment bag. SHE unzips it and exhales into the garment bag. SHE zips it up. Another puff. Another zip when she exhales. SHE zips it up. SHE grinds cigarette out on closet floor. Quickly takes feather from Vidal's Tyrolean hat on shelf. Sweeps cigarette into her handbag, replacing feather.)

VIDAL

(Sings)

SO COME FILL MY ARMS
AND WE'LL FORGET THE MEANINGLESS SORROWS
EACH TIME WE SAY WE'RE THROUGH
DARLING CAN'T YOU SEE
THERE CAN NEVER BE
TOO MANY TOMORROWS

(VIDAL surreptitiously hands URSULA's fur wrap to CHARITY in the closet.)

IF YOU STAY WITH ME
(HE lies on bed with URSULA --
one-half of bed. BEd CURTAIN DROPS on right half of bed. Behind curtain VIDAL's and URSULA's feet kick off their shoes.)

VIDAL'S VOICE

Ursula ... My angel ... my darling ... my sweet ...
URSULA'S VOICE
Oh, Vittorio: ... You're not a fading Romeo, Vittorio ... You're not ...

(CHARIY cannot contain herself and looks through the keyhole again ... with growing appreciation.)

CHARITY
(SHE whistle appreciatively.)
See ... talk about your foreign movies;
(Sings line: "IF MY FRIENDS COULD SEE ME NOW."
BED CURTAIN on other half of bed - falls.)

END OF SCENE
ACT ONE

Scene 6A

The lights have faded. Electric sign appears. It reads:

"A NEW DAY"

Slow din-up. It is dawn.

The split-set closet is now closed as when the scene started.

As the lights come up, electric sign goes off; VIDAL tiptoes to the closet, opens it and CHARITY falls out. HE catches her.

CHARITY

Who---?

VIDAL

Shh,

(HE whispers)

Are you all right?

CHARITY

(Painfully smiles. SHE holds her back. Whispers.)

It’s like those little room-ettes that go to Florida.
(SHE gets out of the closet with his help. HE goes to front door. CHARITY peeks into bed curtain. VIDAL quickly steers her away.)

VIDAL

(Whispers)

Thank you very much for everything ... and if there’s anything I can do ---

CHARITY

(Takes out his autographed picture.)

You already did it.

(She starts to tiptoe out past URSULA. URSULA extends arm through curtain and calls out sexily.)

URSULA

...Vittorio!
(VIDAL crosses back and kisses URSULA's extended hand. CHARITY comes close and watches en- thralled. VIDAL again propels her to the door.)

CHARITY
(Whispers)
I've enjoyed you in pictures, but in person:

VIDAL
You mean ... you watched??? Everything???

(CHARITY gives him a wink and an O.K. Charlie sign.)

CHARITY
Ciao!
(SHE exits.)

(Music)

21
CIAO BABY

VITTORIO

Ciao!

END OF SCENE

(During scene change CHARITY dances around stage.
SHE sings:)

CHARITY
THEY'LL NEVER BELIEVE IT
IF THEY COULD SEE ME NOW
THAT LITTLE DUSTY GROUP
(The lights are up on:
ACT ONE

Scene 7

THE HOSTESS ROOM.

BETSY, HELENE and NICKIE are getting dressed. CHARITY walks into the set, very excited, still clutching the cane and top hat and the photograph.

CHARITY
...and then I left his apartment at five o'clock in the morning and went home. And you know how I got there? I flew!

(Music off)

My feet never once touched the ground.

HELENE
(Putting on eye make-up)
... Yeah, well, you keep smoking them funny little cigarettes, you bound to do a little flying.

CHARITY
You don't believe me? You don't believe I spent the night with Vittorio Vidal?

You swear?

NICKIE
I swear.

On your mother's life?

NICKIE
On my mother's life.

CHARITY
(To BETSY)
Call up and find out how her mother is.

CHARITY
(Shows mementos.)
Here. He gave me these. His hat and his cane. They're mementos of our evening together.

BETSY
Is that all he gave you?
(CHARITY nods.)

NICKIE
Honey, if I was you I'd pass the hat and beat myself to death with the cane 'cause you are dumb.

CHARITY
But you don't know what happened.

NICKIE
Forget it. What you do in bed is your business.

CHARITY
I wasn't in bed. I was in the closet.

NICKIE
To each his own.

BETSY
You coulda had a mink coat.

(Exit)

CHARITY
Why would he give me a mink coat?

HELENE
Well, if you're gonna mess with the details you ain't gonna get no results.

NICKIE
A hat and a cane. If it was me, I woulda walked outta there with my own beauty parlor.

HELENE
Now you'll never get out of here.

NICKIE
Baby, you're stuck. Stuck just like the rest of us.

(Music starts.)

HELENE
Yeah, and it ain't no use flappin' your wings 'cause we are caught in the fly paper of life.

(THEY ALL sit gloomily in silence for a moment. After the pause ...)

NICKIE
... Not me.

(THEY look at her.)

HELENE
What'd you say?
NICKIE
(Determined)
I said not me ... I'd not gonna spend the next forty years in the Pan-Donao jailroom. I'm not gonna become the world's first little old taxi dancer ... I'm gettin' out.

HELENE
Out ... what a beautiful word --

MUSICAL NUMBER: 'THERE'S GONNA BE SOMETHING BETTER'
NICKIE, HELENE & CHARITY

NICKIE
THERE'S GONNA BE SOMETHING BETTER THAN THIS
THERE'S GONNA BE SOMETHING BETTER TO DO
AND WHEN I FIND ME SOMETHING BETTER TO DO
I'M GONNA GET UP I'M GONNA GET OUT I'M GONNA GET UP
GET OUT AND DO IT

THERE'S GONNA BE SOME RESPECTABLE TRADE
THERE'S GONNA BE SOMETHING EASY TO LEARN
AND IF I FIND ME SOMETHING A HALF-RIT CAN LEARN
I'M GONNA GET UP I'M GONNA GET OUT I'M GONNA GET UP
GET OUT AND LEARN IT

ALL THESE JOKERS NOW I HATE THEM
WITH THE GROPING

GRABBING
HELENE

CLUTCHING
NICKIE

CLINCHING
HELENE

STRANGLING
NICKIE

HANDLING
HELENE

FUMBLING
NICKIE

PINCHING
HELENE

(Whispers)

And PHOEBE.
NICKIE & HELENE

THERE'S GOTTA BE SOME LIFE CLEANER THAN THIS
THERE'S GOTTA BE SOME GOOD REASON TO LIVE
AND WHEN I FIND HE SOME KIND OF LIFE I CAN LIVE
I'M GONNA GET UP I'M GONNA GET OUT I'M GONNA GET UP
GET OUT AND LIVE IT

NICKIE

(Spoken)
I go it! I got it!
I'm gonna be a receptionist in one of those
glass office buildings like Lever Brothers.
No, Seagram's. Nine to five! I'm gonna have
my own typewriter --- Underwood!
Water coolers --- Office Parties --- Coffee Breaks!

CHARITY and HELENE

Ooh!

NICKIE

WHEN I SIT AT MY DESK ON THE FORTY-FIRST FLOOR
IN MY COPY OF A COPY OF A COPY OF Dior!
I'LL RECEIVE BIG TYCOONS AND I'LL POINT TO A CHAIR
I'LL SAY "Honey, while you're waiting how would you
like to put it down over there."

(Hugs)

NICKIE, HELENE & CHARITY

THERE'S GOTTA BE SOMETHING BETTER THAN THIS
THERE'S GOTTA BE SOMETHING BETTER TO DO
AND WHEN I FIND ME SOMETHING BETTER TO DO
I'M GONNA GET UP I'M GONNA GET OUT I'M GONNA GET UP
GET OUT AND DO IT!

INTERLUDE

(Spoken)

TYPEWRITER! COVER OFF!

(Pantomime)

ALL THREE

(Sung)
AND IF I FIND ME SOMETHING A HALF-WIT CAN LEARN
I'M GONNA GET UP I'M GONNA GET OUT I'M GONNA GET UP
GET OUT AND LEARN IT

HELENE

(Spoken)

Me too -- me too! I'm gonna get outta here and go right to
the top! I am gonna be a hat check girl. At Sardi's East.
I'll wear one of those cute lil' black numbers -cut up to
there and down to there. All those hats comin' in --
Derbies -- Homburgs -- and that cute little checked one
with the skinny brim -- and the feather.
HELENE
CHECK YOUR HAT, SIR? CHECK YOUR COAT, SIR? CHECK YOUR
VEST, SIR? CHECK YOUR PANTS?
CHECK YOUR SOCKS, SIR? CHECK YOUR SHOES, SIR? I CAN
HOLD THEM WHILE YOU DANCE?
CHECK YOUR EYES, SIR? CHECK YOUR EARS, SIR? CHECK
AND SEE IF YOU ARE FINE?
HOW ABOUT IT AFTER HOURS I'LL CHECK YOU AND YOU CHECK ME.
(Embrace)
(Dance) CHARITY
(Spoken) Me too:
HELENE and NICKIE
What?
CHARITY
I'm getting out too!
NICKIE
But baby -- what can you do?
CHARITY
I dunno. Just get me out of here and I'll figure it out
later.

THERE'S GOTTA BE SOME LIFE CLEANER THAN THIS
THERE'S GOTTA BE SOME GOOD REASON TO LIVE
AND WHEN I FIND ME SOME KIND OF LIFE I CAN LIVE
I'M GONNA GET UP I'M GONNA GET OUT I'M GONNA GET UP
GET OUT AND LIVE IT.
(The set moves off and the travelers
open full for the Dance Section.)
(Toward end of Dance:)
ALL THREE
(Sung)
AND WHEN I FIND ME SOME KIND OF LIFE I CAN LIVE
I'M GONNA GET UP I'M GONNA GET OUT I'M GONNA GET UP,
GET OUT AND L-I-V-E --
AND LIVE IT:
(On applause - set moves back on.)
(After song, HERMAN the manager
enters.)

HERMAN
Ladies, they have just announced the winners of the 1966
Irish Sweepstakes. And since none of you ladies are among
the winners, get your ass out there.
NICKIE

(Angrily to HERMAN)
In the first place, watch your language! And in the second place, we're not so sure we're comin' out.

HERMAN
I can always find someone else.

HELENE
That's the third place. I'm comin', Herman.

(HELENE follows HERMAN out. NICKIE starts out too.)

CHARITY
Wait a minute. What happened to all those wonderful plans we just had?

NICKIE
(Forlornly)
Yeah, whatever happened to them?

(THEY BOTH exit, leaving CHARITY.)

CHARITY
(Shouting after them)
Well, I'm not giving up without a fight.

(Music fanfare)

BIG DECISION

(Electric sign lights up:

"A BIG DECISION"

3 counts later it goes off.)

CHARITY (Cont'd)
...I've got to get out of this dump. Go to new places... meet new people. All I need is a different background... a little culture... a little refinement... and I know just the place to get it...

(There is a blackout on CHARITY as electric sign immediately lights up:

"THE 92nd STREET Y")

END OF SCENE
ACT ONE

Scene 8

The lights come up on one corner of the stage. There is a booth with a GIRL sitting behind it. On the counter there is an "INFORMATION" sign.

The electric sign goes off.

FIRST WOMAN approaches booth.

GIRL
(To FIRST WOMAN)
Yes? Can I help you?

FIRST WOMAN
(Whispers)
I'm looking for sex in the later stages of marriage.

GIRL
I beg your pardon.

FIRST WOMAN
(Whispers)
The lecture. On Sex in the Later Stages of Marriage.

GIRL
Oh. Lecture Hall Two.

FIRST WOMAN
Thank you.
(Starts to go and then stops.)
Is it alright if you're not married?

GIRL
It's even better.

(SECOND WOMAN approaches.)

SECOND WOMAN
Excuse me. Could you tell me where Norman Mailer is reading his poetry tonight?

GIRL
At home. Nobody showed up.

SECOND WOMAN
Oh, dear.

(SHE exits.

CHARITY enters and goes to booth.)
CHARITY
Hello. I'm interested in joining a cultural group.

GIRL
Certainly. Are you a member of the "Y"?

(A shy, attractive man in his mid-thirties, whom we shall call OSCAR approaches the booth.)

OSCAR
Excuse me, what room is the "Free Thought in Action Society"?

GIRL
One moment. This young lady was here first.

OSCAR
I'm sorry, but the class starts at eight and it's eight fifteen now ---

GIRL
(Coldly)
When I'm through.

OSCAR
(Weekly)
When you're through, yes.

(SHE looks at CHARITY and smiles with embarrassment. SHE smiles back. After all, SHE does have a nice face.)

GIRL
(To CHARITY)
Now at nine o'clock we have Dr. Sidney Greenwald. Would you be interested in the Psychologists' Workshop?

CHARITY
No. I'm really not very good with my hands.

OSCAR
I, er ... really hate to interrupt but I'm going to be very late and ---

CHARITY
He's going to be very late.

GIRL
(Annoyed)
Oh, alright. Room 603.

OSCAR
603 ...Thank you very much. Thank you.

(To CHARITY)
And thank you ... 603 ...
(CHARITY smiles at him as HE goes off. SHE continues to look after him.)

CHARITY

(To GIRL)
What kind of group is that? "Free Thought in Action."

GIRL
It's a self-analytical discussion group. People are prodded into saying anything that comes into their minds ... under the careful supervision of a medical student ... It can be very dangerous.

CHARITY

(Still looking after OSCAR)
Hmm, I think I'll take a crack at that. Room 603?

(CHARITY follows OSCAR off. We come up on a small, self-service elevator. It is big enough to accommodate only three or four people at the most. It must be constructed so as to give the illusion of being enclosed, but of course the interior of the elevator must be in full view of the audience at all times.

The elevator 'opens' and three PEOPLE push out as OSCAR waits and then gets in. CHARITY comes running on.)

CHARITY

(Calling)
Going up! Going up!

(OSCAR holds the door back so as not to electrically close on CHARITY and SHE gets in. OSCAR takes off his hat.)

Thank you.

OSCAR

(About to press button)
I'm going to six.

CHARITY

(Smiles.)

Likewise.
OSCAR smiles back and presses button. The elevator door 'closes' and THEY BOTH silently ride up. OSCAR, with his bat in his hand, stares quietly ahead. CHARITY does too, but then slyly glances his way, then looks back out at nothing ... Suddenly, THEY BOTH jerk forward and we get the impression that the elevator has suddenly come to a stop ... but the door did not open. They are obviously between floors. It is plain to see from the 'blanched expression on OSCAR'S face, HE is not comfortable in this situation.)

OSCAR (Nervously) What was that?
CHARITY We stopped ... Press the button. It'll start right in again.

(OSCAR quickly presses the button but nothing happens. He presses it again and again. It doesn't move.)

OSCAR Something's wrong. We're stuck.
CHARITY (Cheerfully) These old elevators. You never can trust them.

OSCAR (Nervously wipes forehead.) Oh, boy.
CHARITY I had a friend who was stuck in one for eight hours. With two German shepherds and a delivery boy.

OSCAR (Getting extremely tense. He loosens his tie.) It's kind of stuffy in here, isn't it? Isn't it stuffy?
CHARITY
You think so?

OSCAR
(Unbuttons his top shirt button.)
... You want to try pressing the buttons?

CHARITY
No, that’s alright. I’m sure you pressed them very well.

OSCAR
(Nods)
I did. I pressed them very well. I gave them a very good press ... Sooo ... I guess we’re stuck.

CHARITY
I guess so ... (SHE looks at INSPECTORS’ CARD on the wall and reads ...)
'Maximum weight in pounds ... one thousand three hundred.'

OSCAR
(Looks at her.)
... What do you weigh?

CHARITY
A hundred and twenty-eight.

OSCAR
We’re alright.

CHARITY
Sure.

OSCAR
Yeah we’re fine ... Fine ... We’re just stuck in the old elevator ... (HE forces a little laugh.)

CHARITY
Are you alright?

OSCAR
(Quickly)
Me? Me? Yes. Yes. Fine. Yes, I’m fine. Fine. Just have to get used to it, that’s all ... It’s my first time trapped in an elevator ... Trapped, trapped, trapped.

CHARITY
Hey! ... You don’t have claustrophobia, do you?

OSCAR
(Scoffing)
Oh, no. No. No, nothing like that. Claustrophobia? ... No ... I just don’t like to be in small, tight places that I can’t get out of.
CHARITY
Oh, I understand. I used to have that with zippers. I was once trapped in a dress for twenty minutes. I screamed all over Orbachs.

OSCAR
That's claustrophobia. You've got to watch out for that. No, I can handle this because I know we'll get out of here in a couple of minutes.

CHARITY
Sure we will.

OSCAR
(Hopefully)
You really think so?

CHARITY
I do. I really do.

OSCAR
But if you thought we were really trapped in here, what would you say?

CHARITY
But we're not trapped.

OSCAR
But if you thought we were, what would you say?

CHARITY
I'd say we were really trapped.

OSCAR
Oh, my God, I knew it. I knew it!

CHARITY
But we're not. You really shouldn't get so excited.

OSCAR
Isn't this awful? I never act this way. I'm really a very calm person. Highly organized. I can promise you that if it really comes down to it, you can depend on me ... You understand that?

CHARITY
I do.

OSCAR
I just hope it doesn't come down to it ... Maybe I should yell for help?

CHARITY
Why not?
OSCAR
I'm alright, you understand. But I know that you suffer from
claustrophobia and I realize you're very uncomfortable and I
wouldn't want you to be stuck in here any longer than I have
to be. Help -- Help -- Help --

(Charity touches him -- He jumps
violently.)

CHARITY
My name is Charity Valentine. Hey, you're shaking.

OSCAR
All over.

CHARITY
Let me rub your wrists.

(She rubs them.)

OSCAR
... You know what I feel like doing now? What my impuise
is? To take off my clothes.

CHARITY
Oh, well I don't think that would do much good.

OSCAR
(Snappy)
You'd think they'd have a telephone in here, wouldn't you?
Never again. I'll never go in an elevator without a
telephone. I'll always check for a telephone.

CHARITY
We really should change the subject. You wanna play actors
and actresses?

OSCAR
(Yells down.)
Hey, come on ... we don't think it's funny anymore.

CHARITY
Try not to think of it. Play the game. Aright, what
actress was in 'Sabrina Fair'? You get three guesses.
Ready? Julie Andrews --

OSCAR
I don't want to play. I really don't feel like playing.
It's a stupid game for two people trapped in an elevator
to play ... No offense.

CHARITY
I'm just trying to pass the time.
Just do what I do.

"I'M THE BRAVEST INDIVIDUAL"

WHEN I'M SO JITTERY MY KNEES SQucKLE
ICE WATER TICKLES MY SPINE
I'M TRAPPED LIKE A BUTTERFLY IN A NET
THEN I SAY TO MYSELF:
I'M THE BRAVEST INDIVIDUAL I HAVE EVER MET!
THIS GAME MAKES VERY GOOD STAGE
I GET RESULTS

OSCAR
ISN'T THAT GREAT?

CHARITY
GET BACK MY CONFIDENCE AND AN EVEN PULSE
SEVENTY-EIGHT
SO WHEN I PANIC AND FEEL EACH DAY
I'VE COME TO THE END OF THE LINE
THEN I SAY THAT FEAR HASN'T LICKED ME YET!
I KEEP TELLING MYSELF
I'M THE BRAVEST INDIVIDUAL
I HAVE EVER MET!

OSCAR
(Excited)
Good. Listen, I have an idea. What do you think of this?
Climbing out the top of the elevator, shimmying up the cable
and forcing the door open on the floor above.

CHARITY
I think it could work, Oscar, but gee, it sounds a little
dangerous.

OSCAR
Then don't try it. Stay here with me.

"BRAVEST INDIVIDUAL" (Second Chorus)

OSCAR
FUNNY, BUT SUDDENLY I CAN'T SWALLOW
I THINK I'M GOING TO DIE:
SOMETIMES IF YOU PARROTT THE WORD, I SWEAT!

CHARITY
THEN YOU SAY TO YOURSELF

BOTH
I'M THE BRAVEST INDIVIDUAL I HAVE EVER MET!
Oscar
I'm the bravest individual I have ever met!
Your game makes very good sense
I get results!

Charity
Isn't that fine!

Oscar
Got back my confidence and an even pulse!
(He touches his wrist.)
A hundred and nine!

Charity
So when you panic and think each day
You'll fail at whatever you try

Oscar
I just say that fear hasn't licked me yet!

Charity
And keep telling yourself

Oscar
I'm the strongest, soundest... stoical
daringest, manliest, most heroic
daringest, manliest, most heroic

Charity & Oscar
I'm the bravest individual I have ever met!

(At the end of the number, Oscar's spirits have been raised enormously by Charity's encouragement.)

Oscar
(Beaming)
I'm alright. I'm gonna be alright.

Charity
Of course you are.

Oscar
I think I've got it licked. I've got it under control.

Charity
Atta boy, Oscar.

Oscar
No matter what happens now, I'm going to be alright.

(And on that line, the stage is thrust into total darkness.

In the black)

What was that?
FIRST ACT CURTAIN

CHARITY
(In the black)
The lights went out.

(Suddenly two matches are struck by
CHARITY and OSCAR. As the two matches
flicker pathetically in the dark, we
hear the BOTH of them, in near panic,
calling loudly for HELP!
Electric sign appears:
"TO BE CONTINUED")

CURTAIN

END OF ACT
ACT TWO

Scene I

As the curtain rises, the stage is in
darkness except for the two lonely
matches that continue to flicker.

Electric sign appears:

"BACK IN THE ELEVATOR"

We hear the tired, frightened and
weakened voice of CHARITY singing a
rather spiritless rendition of "Bravest
Individual." During this Oscar is
calling weakly, "Help! Help!"

At the end of the chorus, the lights
suddenly go back on.

Electric sign off.

CHARITY
(Excited)
Oh! The lights are on. Press the button, Oscar, press
the button!

(OSCAR presses the button as the car
jerks and slowly begins to descend.)

OSCAR
(Beside himself with joy)
It's moving! It's moving!

CHARITY
I told you, Oscar. I told you we'd be alright.

(He is straightening his tie as the
elevator car disappears from view. They
are down. Doors open. They emerge.)

I knew it was just a matter of time.

OSCAR
Your big problem actually, is panic. That's the cause of
your greater number of accidents.
MAN
(Waiting at elevator door, very nasty.)
Oh, so you finally came out, heh? I've been ringing for
twenty minutes. Don't you have any consideration for
other people?
(He gets into the elevator, presses
the button and the door closes.)
OSCAR
Well ... I'll see you around.
CHARITY
Yeah ... Around.
OSCAR
... Around where?
CHARITY
I don't know. Where are you going?
OSCAR
Well, I was going to Group Analysis but I guess I missed it
tonight.
CHARITY
(Worried)
Will you be alright?
OSCAR
Oh, yes. It was my last session this week anyway. I'm
finished.
CHARITY
Oh, good. What was your
problem?
OSCAR
Well, one of my problems was that I was painfully shy.
CHARITY
And now you're cured?
OSCAR
No. I just never had the nerve to bring it up in class.
So I quit.
CHARITY
Oh. Well, shyness ain't one of my problems. If you
noticed.
OSCAR
Oh, listen, I am not a nut or anything. I mean after what
happened in there, I can assure you, I'm not what I seem
to be at all.
CHARITY
You seem to be very nice.

OSCAR
Oh, well, then I am what I seem to be because that’s what I am. Very nice ... Well, -- if you’re not doing anything now, would you like to come to church with me?

CHARITY
(Suspicious)
What denomination did you have in mind?

OSCAR
It’s the Rhythm of Life Church. Under the Manhattan Bridge. It was a jazz group in San Francisco and turned into a religion. I hear it’s an emotional experience.

CHARITY
(Smiles)
I’m always looking for an emotional experience.

OSCAR
Come on. (About to ring bell for elevator)
We’ll walk down.

(THEY start to run off as elevator appears then stops)

ELEVATOR STING #2
with MAN in it.)

MAN
Help! Help!

(CHALITY and OSCAR laugh and point up.)

BOTH
Aha! !

BEFORE RAINCHECK

BLACKOUT

(Electric sign spells out RHYTHM OF LIFE)
(In the black we hear a voice. It is deep and powerful and reverberates and echoes like Moses speaking from the mountain.)

VOICE ON TAPE
This ... is the Rhythm of Life Church ... Tonight's Sermon is "Retribution ... and Absolution"

(Music fades)

(Electric sign spells out "RHYTHM OF LIFE")

... And a one and a two and a three ...

(Music cue)
ACT TWO

Scene 2

THE RHYTHM OF LIFE CHURCH

This is a garage converted for the evening into a pathetic, makeshift church. If possible, we should see the backs of a few automobiles protruding from the wings.

30

"THE RHYTHM OF LIFE"

DADDY

DADDY STARTED OUT IN SAN FRANCISCO

TOOTIN' ON HIS TRUMPET LOUD AND MEAN

ASSISTANTS

SUDDENLY A VOICE SAID:

"GO FORTH DADDY,

SPREAD THE PICTURE ON A WIDER SCREEN."

DADDY

AND THE VOICE SAID: DADDY

THERE'S A MILLION PIGEONS

WAITIN' TO BE ROCKED ON NEW RELIGIONS

HIT THE ROAD DADDY,

LEAVE YOUR COMMON-LAW-WIFE

SPREAD THE RELIGION

OF THE RHYTHM OF LIFE.

GROUP A

AND THE RHYTHM OF LIFE

IS A POWERFUL BEAT

PUTS A TINGLE IN YOUR FINGERS

AND A TINGLE IN YOUR FEET

RHYTHM IN YOUR BEDROOM

RHYTHM IN THE STREET

YES THE RHYTHM OF LIFE

IS A POWERFUL BEAT!!

GROUP B

THE RHYTHM OF LIFE

IS A POWERFUL BEAT

PUTS A TINGLE IN YOUR FINGERS

AND A TINGLE IN YOUR FEET

RHYTHM IN YOUR BEDROOM

RHYTHM IN THE STREET

YES THE RHYTHM OF LIFE

IS A POWERFUL BEAT!!

GROUP 5 OH:

TO FEEL THE RHYTHM OF LIFE

TO FEEL THE POWERFUL BEAT

TO FEEL THE TINGLE

IN YOUR FINGERS

IN YOUR FEET
GROUP A
OH: THE RHYTHM OF LIFE
IS A POWERFUL BEAT
PUTS A TINGLE
IN YOUR FINGERS
AND A RHYTHM IN YOUR FEET
RHYTHM IN YOUR BEDROOM
RHYTHM IN THE STREET
YES THE RHYTHM OF LIFE
IS A POWERFUL BEAT!!

GROUP B
TO FEEL THE RHYTHM OF LIFE
TO FEEL THE TINGLE
IN YOUR FINGERS
TO FEEL THE TINGLE
IN YOUR FEET

GROUP C
DADDY...
GO...
GO...
GO...
KNOW...

DADDY
SPREAD THE GOSPEL IN MILWAUKEE
TOOK HIS WALKIE TALKIE TO ROCKY RIDGE
AND BONZOISTS
HID THE WAY TO CANTON THEN TO SCRANTON
'TILL HE LANDED UNDER THE MANHATTAN BRIDGE

GROUP D
DADDY WAS A NEW SENSATION
GOT HIMSELF A CONGREGATION
BUILT UP QUITE AN OPERATION
DOWN BELOW
WITH THE PIE-EYED PIPER BLOWING
ALL THE CATS WERE GO - GO - GOING
DOWN BELOW

GROUP D
DADDY WAS A NEW SENSATION
GOT HIMSELF A CONGREGATION
BUILT UP QUITE AN OPERATION
DOWN BELOW
WITH THE PIE-EYED PIPER BLOWING
ALL THE CATS WERE GO - GO - GOING
DOWN BELOW

GROUP D
DADDY WAS A NEW SENSATION
GOT HIMSELF A CONGREGATION
BUILT UP QUITE A REPUTATION
DOWN BELOW
WITH THE PIE-EYED PIPER BLOWING
ALL THE CATS WERE GO - GO - GOING
DOWN BELOW

GROUP D
DADDY WAS A NEW SENSATION
GOT HIMSELF A CONGREGATION
BUILT UP QUITE AN OPERATION
DOWN BELOW
WITH THE PIE-EYED PIPER BLOWING
ALL THE CATS WERE GO - GO - GOING
DOWN BELOW
DADDY AND ASSISTANTS

FLIP YOUR WINGS AND FLY TO DADDY!!
FLIP YOUR WINGS AND FLY TO DADDY!!
FLIP YOUR WINGS AND FLY TO DADDY!!
FLY ... FLY ... FLY TO DADDY!!

GROUP
TAKE A DIVE AND SWIM TO DADDY!!
TAKE A DIVE AND SWIM TO DADDY!!
TAKE A DIVE AND SWIM TO DADDY!!
SWIM ... SWIM ... SWIM TO DADDY!!

HIT THE FLOOR AND CRAWL TO DADDY!!
HIT THE FLOOR AND CRAWL TO DADDY!!
HIT THE FLOOR AND CRAWL TO DADDY!!
CRAWL ... CRAWL ... CRAWL TO DADDY!!

DO DO DO DO DO WE, DO WE DO WE
DO DO DO DO DO WE DO WE DO WE
DO DO DO DO DO WE DO WE DO WE
DO DO DO DO DO WE DO WE DO WE

GROUP A
AND THE RHYTHM OF LIFE
IS A POWERFUL BEAT
PUTS A TINGLE IN YOUR FINGERS
AND A TINGLE IN YOUR FEET
RHYTHM IN YOUR BEDROOM
RHYTHM IN THE STREET
YES THE RHYTHM OF LIFE
IS A POWERFUL BEAT!!

GROUP A
AND THE RHYTHM OF LIFE
IS A POWERFUL BEAT
PUTS A TINGLE IN YOUR FINGERS
AND A TINGLE IN YOUR FEET
RHYTHM IN YOUR BEDROOM
RHYTHM IN THE STREET
YES THE RHYTHM OF LIFE
IS A POWERFUL BEAT!!

GROUP B
TO FEEL THE
RHYTHM OF LIFE
POWERFUL BEAT
TO FEEL THE TINGLE
IN YOUR FINGERS
TO FEEL THE TINGLE
IN YOUR FEET

GROUP A
AND THE RHYTHM OF LIFE
IS A POWERFUL BEAT
PUTS A TINGLE IN YOUR FINGERS
AND A TINGLE
IN YOUR FEET

GROUP B
TO FEEL THE
RHYTHM OF LIFE
GO ...

GROUP C
DADDY ...
GROUP A
RHYTHM IN YOUR BEDROOM
RHYTHM IN THE STREET
YES THE RHYTHM OF LIFE IS A POWERFUL BEAT!
ALL TO FEEL THE RHYTHM OF LIFE
TO FEEL THE POWERFUL BEAT
TO FEEL THE TINGLE IN YOUR FINGERS
TO FEEL THE TINGLE IN YOUR FEET
FLIP YOUR WINGS AND FLY TO DADDY
TAKE A DIVE AND SWIM TO DADDY
HIT THE FLOOR AND CRAWL TO DADDY
DADDY WE’VE GOT THE RHYTHM OF LIFE
OF LIFE OF LIFE OF LIFE
YEAH... YEAH... YEAH... MAN!!

(RANDOM GATHER AROUND DADDY BRUBECK
AND HIS TWO ASSISTANTS WHO ARE STANDING ON THE DRUMS.)

GROUP B
TO FEEL THE TINGLE
IN YOUR FINGERS
TO FEEL THE TINGLE
IN YOUR FEET

GROUP C
TELL... THEM
EVER... BY
THINGS... YOU
KNOW...

GROUP B
RHYTHM IN YOUR BEDROOM
RHYTHM IN THE STREET
YES THE RHYTHM OF LIFE IS A POWERFUL BEAT!
ALL TO FEEL THE RHYTHM OF LIFE
TO FEEL THE POWERFUL BEAT
TO FEEL THE TINGLE IN YOUR FINGERS
TO FEEL THE TINGLE IN YOUR FEET
FLIP YOUR WINGS AND FLY TO DADDY
TAKE A DIVE AND SWIM TO DADDY
HIT THE FLOOR AND CRAWL TO DADDY
DADDY WE’VE GOT THE RHYTHM OF LIFE
OF LIFE OF LIFE OF LIFE
YEAH... YEAH... YEAH... MAN!!

GROUP C
TELL... THEM
EVER... BY
THINGS... YOU
KNOW...

GROUP A
RHYTHM IN YOUR BEDROOM
RHYTHM IN THE STREET
YES THE RHYTHM OF LIFE IS A POWERFUL BEAT!
ALL TO FEEL THE RHYTHM OF LIFE
TO FEEL THE POWERFUL BEAT
TO FEEL THE TINGLE IN YOUR FINGERS
TO FEEL THE TINGLE IN YOUR FEET
FLIP YOUR WINGS AND FLY TO DADDY
TAKE A DIVE AND SWIM TO DADDY
HIT THE FLOOR AND CRAWL TO DADDY
DADDY WE’VE GOT THE RHYTHM OF LIFE
OF LIFE OF LIFE OF LIFE
YEAH... YEAH... YEAH... MAN!!

GROUP A
RHYTHM IN YOUR BEDROOM
RHYTHM IN THE STREET
YES THE RHYTHM OF LIFE IS A POWERFUL BEAT!
ALL TO FEEL THE RHYTHM OF LIFE
TO FEEL THE POWERFUL BEAT
TO FEEL THE TINGLE IN YOUR FINGERS
TO FEEL THE TINGLE IN YOUR FEET
FLIP YOUR WINGS AND FLY TO DADDY
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YEAH... YEAH... YEAH... MAN!!

GROUP A
RHYTHM IN YOUR BEDROOM
RHYTHM IN THE STREET
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ALL TO FEEL THE RHYTHM OF LIFE
TO FEEL THE POWERFUL BEAT
TO FEEL THE TINGLE IN YOUR FINGERS
TO FEEL THE TINGLE IN YOUR FEET
FLIP YOUR WINGS AND FLY TO DADDY
TAKE A DIVE AND SWIM TO DADDY
HIT THE FLOOR AND CRAWL TO DADDY
DADDY WE’VE GOT THE RHYTHM OF LIFE
OF LIFE OF LIFE OF LIFE
YEAH... YEAH... YEAH... MAN!!

GROUP A
RHYTHM IN YOUR BEDROOM
RHYTHM IN THE STREET
YES THE RHYTHM OF LIFE IS A POWERFUL BEAT!
ALL TO FEEL THE RHYTHM OF LIFE
TO FEEL THE POWERFUL BEAT
TO FEEL THE TINGLE IN YOUR FINGERS
TO FEEL THE TINGLE IN YOUR FEET
FLIP YOUR WINGS AND FLY TO DADDY
TAKE A DIVE AND SWIM TO DADDY
HIT THE FLOOR AND CRAWL TO DADDY
DADDY WE’VE GOT THE RHYTHM OF LIFE
OF LIFE OF LIFE OF LIFE
YEAH... YEAH... YEAH... MAN!!

GROUP A
RHYTHM IN YOUR BEDROOM
RHYTHM IN THE STREET
YES THE RHYTHM OF LIFE IS A POWERFUL BEAT!
ALL TO FEEL THE RHYTHM OF LIFE
TO FEEL THE POWERFUL BEAT
TO FEEL THE TINGLE IN YOUR FINGERS
TO FEEL THE TINGLE IN YOUR FEET
FLIP YOUR WINGS AND FLY TO DADDY
TAKE A DIVE AND SWIM TO DADDY
HIT THE FLOOR AND CRAWL TO DADDY
DADDY WE’VE GOT THE RHYTHM OF LIFE
OF LIFE OF LIFE OF LIFE
YEAH... YEAH... YEAH... MAN!!

GROUP A
RHYTHM IN YOUR BEDROOM
RHYTHM IN THE STREET
YES THE RHYTHM OF LIFE IS A POWERFUL BEAT!
ALL TO FEEL THE RHYTHM OF LIFE
TO FEEL THE POWERFUL BEAT
TO FEEL THE TINGLE IN YOUR FINGERS
TO FEEL THE TINGLE IN YOUR FEET
FLIP YOUR WINGS AND FLY TO DADDY
TAKE A DIVE AND SWIM TO DADDY
HIT THE FLOOR AND CRAWL TO DADDY
DADDY WE’VE GOT THE RHYTHM OF LIFE
OF LIFE OF LIFE OF LIFE
YEAH... YEAH... YEAH... MAN!!

GROUP A
RHYTHM IN YOUR BEDROOM
RHYTHM IN THE STREET
YES THE RHYTHM OF LIFE IS A POWERFUL BEAT!
ALL TO FEEL THE RHYTHM OF LIFE
TO FEEL THE POWERFUL BEAT
TO FEEL THE TINGLE IN YOUR FINGERS
TO FEEL THE TINGLE IN YOUR FEET
FLIP YOUR WINGS AND FLY TO DADDY
TAKE A DIVE AND SWIM TO DADDY
HIT THE FLOOR AND CRAWL TO DADDY
DADDY WE’VE GOT THE RHYTHM OF LIFE
OF LIFE OF LIFE OF LIFE
YEAH... YEAH... YEAH... MAN!!
BRUBECK
I shall not put my mother and father down.

GROUP
No, Daddy.

BRUBECK
I shall honor my debts, my grievances and my alimony.

GROUP
Oh, yeah.

BRUBECK
I shall not falsify my name at the Unemployment Bureau.

GROUP
Oh, yeah!

BRUBECK
I shall respect my obligations and report each month to the Police.

GROUP
Oh, yeah.

CHARITY
(To OSCAR)
They're a very devout group, aren't they?

OSCAR
Yes.
(The GROUP sings: (2) sets "doeys" hum ... )

BRUBECK
I shall not indulge in the evil marijuana weed commonly known as pot ...

(Music out)
It is sinful ... It is harmful ... and it is very expensive ... (Sirens and police whistle)
And I suggest you dump the goods before the cops arrive.

RHYTHM OF LIFE PLAYOFF

(Congregation stamp out cigarettes and there is a mad dash by all to escape. As the spotlights search back and forth sweeping the scene.)
ACT TWO

Scene 3

OSCAR and CHARITY in limbo and subway. THEY are BOTH breathless.

OSCAR
Gee. I'm sorry about that.

CHARITY
Where do you find places like that?

OSCAR
I'm on a mailing list. It's the Church of the Month Club.
(Looks at her warmly.)

Look ... Will I -- may I see you tomorrow night?

CHARITY
Well, it depends what you have in mind. I mean, if it's going to be a human sacrifice or something, I really don't ---

OSCAR
A movie. A plain, ordinary movie with a happy ending.

CHARITY
(Smiles.)

I'm nuts about happy endings.

SUBWAY

(Into subway. Two lines of riders holding subway straps. Reading papers, traveling stage left to right.)

OSCAR
I'll pick you up after work. At your office?

CHARITY
(Nervously)

What makes you think I work in an office?

OSCAR
It's a hobby of mine. I could look at a person's face and in a second tell what they do. As a matter of fact, I know exactly what kind of an office you work in. If I'm wrong, you don't have to keep the date ... You work in a bank, right?
(The subway jerks to a stop.)
CHARITY
(Smiles)
You guessed it. First National City, Williamsburg Branch.

OSCAR
I knew it.

(Subway starts again.)
I'm a great judge of character. How's six o'clock at the bank?

CHARITY
Oh, listen. I wouldn't want you to come all the way out to Williamsburg. Besides, tomorrow we have to take inventory. You know, count all the blotters and the pennies. All that jazz ... Suppose I meet you in front of the "Y"?

OSCAR
Where?

CHARITY
In front of the "Y".

OSCAR
Where?

CHARITY
In front of the "Y"!!

(Riders travel off.)

(Out of subway)

OSCAR
(He moves closer to CHARITY.)
I -- I just want to say, I had a very nice time tonight, Charity ... I mean, being with you.

CHARITY
So did I, Oscar ...

(They look at each other. They freeze. Electric sign appears: "THE FIRST KISS")

(7 counts later sign goes off.)

OSCAR
(Unfreezes. Moves closer.)
A very nice time.
CHARITY
That’s what I had. A very nice time.

OSCAR
Well ... good night.

CHARITY
Good night, Oscar.
(SHE puckers for the expected kiss.)
(OSCAR takes CHARITY’s hand, then brings it up to his lips and kisses it.)

OSCAR
You’re a lovely girl, Charity ... Sweet Charity ...
(HE turns and runs off. CHARITY looks after him, then at her hand.)

CHARITY
(Obviously touched.)
Gee -- for a weirdo ... he’s very nice.
(SHE turns and walks into the next set as it moves in.)

(Electric sign says:

Sweet Charity? Sweet Charity -- Sweet Charity. That’s what he calls me.

(Sign flashes off as stage lights go on for following scene:)
ACT TWO

Scene 4

CHARITY'S APARTMENT

NICKIE and HELENE are lounging around reading, drinking beer.

CHARITY's dialogue started as SHE moved into the set.

CHARITY
Can you imagine, I've gone out with the man now six times in the last two weeks and the most he ever tried was that hand smooching business ... Hey! that isn't a pass, is it?

NICKIE
No ... Is it, Helene?

HELENE
What?

NICKIE
If a man kisses your hand. Would you classify that as a pass?

HELENE
Well -- that depends.

NICKIE
On what?

HELENE
On where your hand is when he kisses it.

NICKIE
Hey! Where was your hand?

CHARITY
On the end of my arm. He has always behaved like a perfect gentleman.

HELENE
What's a perfect gentleman?

CHARITY
It's not my fault you've never met one.

NICKIE
Hey! If he kisses your hand all the time, maybe he's after something.
Like what?

Your wristwatch.

The only thing he's after is 'Inner Contentment.' And he wants me to help him find it.

Honey, you sure picked up a couple of hundred dollar words since you been going around with this goofball.

Oscar is not a goofball! He is a highly complicated and very intelligent person.

Alright, so besides slobbering over your knuckles, what else can he do?

He's in the Tax Accountancy profession. And he's also a graduate of C.C.N.I.U. University ...

Ooh! Sounds like a goofball to me.

What does the goofball think of your vocation?

My what?

Your chosen field of endeavor, child. Have you told him you're in the Rect-A-Body business?

Oh, he thinks nothing of it.

She ain't told him.

In the first place, he's too highly educated to be bothered with things like that. And in the second place, he knows because I already told him.

That you're a dance hall hostess?
CHARITY

Yes, yes!

NICKIE

You told him?

CHARITY

(Very defensive)

Yes! Yes! I told him! I told him!

NICKIE

When?

CHARITY

Next Sunday ... I'll tell him next Sunday ... in Coney Island.

(CHARITY storms out.

The GIRLS look after her.)

HELENE

She won't listen. That girl just will not listen.

NICKIE

What do you think they talk about? When they're alone?

HELENE

Talk? Honey, that girl's built for everything but conversation.

NICKIE

Yeah. He probably does all the talking.

(Music starts.)

Handing her those smooth lines like "baby, last night I dreamt you and I were in a cozy little cottage covered with clinging vines -"

HELENE

And there we were -- clinging more than the vines.

NICKIE

And then he converts the convertible sofa and really goes to work.

BOTH

Quote --

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"BABY DREAM YOUR DREAM" (HELENE & NICKIE)

BOTH

BABY DREAM YOUR DREAM

CLOSE YOUR EYES AND TRY IT
DREAM OF FURNITURE
DREAM THAT I CAN BUY IT

THAT FANCY RED YOU PRAYED FOR
NOT ONLY BOUGHT BUT PAID FOR

DREAM WE SIGN THE LEASE
LEAVE A SMALL DEPOSIT

THREE AND ONE HALF ROOMS
WITH A WALK-IN CLOSET

HELENE

WE'LL ASK THE LOCAL JUIC SET
TO DINE ON OUR DINETTE SET

NICKIE

RIGHT ACROSS THE STREET
THERE'S A FRIENDLY BANK, YOU
MAKE A FRIENDLY LOAN

HELENE

AND THE BANK SAYS THANK YOU

NICKIE

EVERY SATURDAY
WE'LL SPEND ALL OUR MONEY

HELENE

JOIN THE PTA

NICKIE

THEY WILL LOVE YOU MONEY

HELENE

LIFE WILL BE FROZEN PEACHES AND CREAM
BABY DREAM YOUR DREAM

NICKIE

Can't you see that little love nest in three years?

HELENE

Yeah. She's feeding the chicks and he's ready to fly the

SECOND CHORUS

THREE FAT, HUNGRY KIDS

COOP!

ALL IN PINK CONDITION
HELENE
SO! WHO'S IN THE "RED"

NICKIE
THAT NICE OBSTETRICIAN

BOTH
BIG DADDY'S FAV'RITE PASTIME
HE'S HAD IT FOR THE LAST TIME
SOON DADDY DON'T COME HOME
HE SAYS HE'S GOING BOWLING
BUT A BOWLING BALL

NICKIE
IS NOT WHAT DADDY'S ROLLING

BOTH
EVERY NIGHT THEY FIGHT
ONCE THEY BOTH EXPLODED
THEN THEY BOTH GOT TIGHT

HELENE
TIGHT? WELL THEY GOT LOADED

BOTH
WELL, WHO KNOWS WHAT WILL SOUR THE CREAM
WHEN YOU DREAM -- YOUR

(BOTH LAUGH)

BUT COME TO THINK OF IT
HOW HAPPY I WOULD BE
IF SOMEDAY I COULD FIND
THE KIND OF GUY WHO'D SAY TO ME
"BABY DREAM YOUR DREAM
CLOSE YOUR EYES AND TRY IT"

HELENE
DREAM OF THREE FAT KIDS'

NICKIE
BROTHER, WOULD I BUY IT!

BOTH
LIFE COULD BE FROZEN PEACHES AND CREAM

NICKIE
IF ONLY I COULD

HELENE
I COULD ONLY

BOTH
DREAM DREAM DREAM A DREAM!

END OF SCENE

CONSY ISLAND WALZ (Scene Change)
ACT TWO
Scene 5

Electric sign appears:

"CONEY ISLAND"

A number of PEOPLE with balloons, kewpie dolls and eating ice cream pass by.

One COUPLE suddenly stops and looks up.

YOUNG MAN

Hey, look at that!

(Ad-libs. A few other COUPLES stop and look up. A POLICEMAN starts to push them back.)

POLICEMAN

Alright, move back move back. Let the emergency car through, heh?

GIRL

What's wrong, officer?

POLICEMAN

Can't you see?

(HE points up.)

There's a fellow and a girl stuck up there on the Parachute Jump!

(Electric sign off)

(Ad-libs.

The lights black out on the GROUP at the same time they light up on CHARITY and OSCAR, who are the couple stuck up on the Parachute Jump. THEY dangle from the sky strapped in a tiny two seat contraption with a metal bar to hold onto. Perhaps the parachute above them can be seen. OSCAR as usual, is in a panic.)

(Music out)
CHARITY
Don't panic, Oscar. It's not gonna do you any good to panic. You won't panic, will you?

OSCAR
No, I think there's a very good possibility I won't panic.

CHARITY
You see, it's not like the elevator, Oscar. You've got plenty of air to breathe. Look at all the air you've got. (SHE looks around.)

OSCAR
You're right -- we've got enough air to last us for hours.

CHARITY
You're all right?

OSCAR
I'm fine -- fine.

CHARITY
Good.

OSCAR
Charity, you're shaking.

CHARITY
All over.

OSCAR
Are you worried about me?

CHARITY
No. About me. I can't stand --

OSCAR
Heights?

CHARITY
Oh! Don't even say it!

OSCAR
It's all right, Charity. I'm right here with you.

CHARITY
You won't leave me, will you? I stayed with you in the elevator. Fair is fair.

OSCAR
I won't leave. I'll stay as long as you need me.

CHARITY
Gee, I've never been this scared before.

(Music ping)
CHARITY (Cont'd)

I'm usually very calm in these situations.

(Music ping)

OSCAR

And I'm usually very scared.

(Music ping)

CHARITY

Now I'm the one who's scared.

(Music ping)

OSCAR

And I'm unusually calm.

(Music ping)

CHARITY

Maybe that's why I'm scared.

(Music ping)

Because I'm calm?

(Music)

CHARITY

(Nods.)

When you know you have someone you can depend on, someone you know who can take care of you, you can afford to be scared. Oh, I've never had a someone like that before.

OSCAR

I've never had anyone who depended on me before.

CHARITY

Oh, boy! I'm depending on you now, Oscar.

OSCAR

(Manly)

Then sit back, relax and be scared, 'cause I'm very dependable.

(Yells down.)

Don't worry about the girl. I'm up here.

CHARITY

Oh, Oscar, you're such a comfort.
I do what I can.

Hold on to me.

(Music starts.)

For as long as you like.

I'd like it for as long as we're up here.

Then I hope we never come down.

I really don't know what happened to me.

That's funny because I know exactly what's happened to me.

"SWEET CHARITY"

HERE WAS A MAN
WITH NO DREAM AND NO PLAN
THEN ONE CRAZY NIGHT I FOUND
SWEET CHARITY
YOU MAKE LIFE FUN FOR ME
OH WHAT IT'S DONE FOR ME,
HAVING YOU AROUND
SWEET CHARITY -- !!
WARM WORDS -- I'VE NEVER SAID
LATELY, POP OFF THE TOP OF MY HEAD
INCREDIBLE!!

IF BYE AND BYE
YOU AND I SHOULD BE WEE
I COULD TOUCH THE SKY -- QUITE EASILY
SO IF YOU ARE FREE
SWEET CHARITY
PLEASE BELONG TO ME
SWEET, SWEET CHARITY
PLEASE BELONG TO ME!!

Oscar ... maybe the reason I'm really scared is because I've got to tell you something about me that you may not like.
OSCAR

There couldn't be anything about you I didn't like.

(HF touches her hair.)

CHARITY

... you see, I'm not exactly with the Williamsburg Branch
of the First National City Bank ...

OSCAR

You know, ever since I met you I knew there was something
different about you. You have a quality in you, Charity,
that I've never found in a girl before.

CHARITY

... in fact, I am definitely not with the Williamsburg
Branch of the First National City Bank.

OSCAR

Do you know what that quality is, Charity? It's purity.
It's innocence. In you I have found pure innocence.

CHARITY

As a matter of fact, I never, never been with the First
National Williams of the Purity Bank.

OSCAR

It's the truth, Charity. You're the last of a dying
species. A virgin! Yes, a virgin in the most poetical
sense of the word.

(THEY KISS.)

CHARITY

... although we do have 37 branches throughout the city.

(THEY KISS AGAIN.)

"SWEET CHARITY" (Continued)

OSCAR

WARM WORDS -- I'VE NEVER SAID
LATELY, TOP OF THE TOP OF MY HEAD
INCRECIBLE!!
IF BYE AND BYE
YOU AND I SHOULD BE ME
I COULD TOUCH THE SKY -- QUITE EASILY
SO IF YOU ARE FREE
SWEET CHARITY
PLEASE BELONG TO ME!

COUNTERPOINT
Bystanders (Chorus)

Keep cool you two up there
Know what I'd do up there
If I had you up there
They're quite a sight up there
They'll spend the night up there
They'll be alright up there
You wanna bet?
He'll hold on to her!

Blackout
ACT TWO
Scene 6

The FAP-DANCU BALLROOM

Sign: "A SLOW NIGHT"

HELENE and OTHER HOSTESSES are scattered about the lounge section. THEY are reading magazines, etc. ALL bored. NOT one customer in the place.

[Szn]

SPENDY - REPRISE

HELENE

Oh boy! Ya can’t make a dime in this joint.

HELMAN


(Suddenly a lone, YOUNG MAN is a sweater enters. THEY ALL spring up and start to sing.)

GIRLS & HELENE

(SING)
DO YOU WANNA HAVE
FUN FUN FUN
NOW'S ABOUT A FEW
LAUGHS LAUGHS

(ROY selects a girl and retires into booth.)

HELENE

Some business, huh? One fifteen year old dropout!

(NICKIE enters with ROSIE, a new girl. This is her first night as a hostess. SHE'S attractive and very nervous.)

NICKIE

Girls! Girls! Good news. Besides stinkin’ business, we now have a new, young, good-lookin’ chick which we need like Idaho needs potatoes.

ROSIE

(Cherefully to ALL)

Hello. I'm Rosie.
HELENE
Not for long you ain't.

(OTHERS all "HI.")

ROSIE
(Looks around.)
So this is the ballroom.

NICKIE
The ballroom? That's right. This is where you'll meet Prince Charming who'll carry you off on his white horse to Scarsdale. You should live so long.

ROSIE
It's awfully dark in here, isn't it?

HELENE
That's called 'merchandising.' When the goods are a little shopworn, don't put 'em in the window.

NICKIE
You got no problems, honey. You're worth six-fifty a half hour.

ROSIE
Is that what the men pay to dance with us?

HELENE
Uh, huh. Which you split with the owner, a nice kindly old Argentinian gentleman named Adolph Hitler.

NICKIE
Every penny of which you will earn. You dance a little, talk a little, roll your eyes a little, swivel your hips a little... and like this, you kill a lifetime.

ROSIE
Oh, I only expect to stay a few weeks.

NICKIE
(Sarcastic)

ROSIE
My boy friend's in California. When I save us enough money here, we're gonna get married.

HELENE
You'll make a sweet old couple.

(CHARITY enters, excitedly.)
THE MAN finally chooses ROSIE and gets his ticket and goes off to a booth with her.)

NICKIE
...Sure learns fast, for a kid.

CHARITY
She doesn't look like such a kid to me.

HELEN
Ooh, touchy! touchy!

CARMEN
Sore just 'cause you came in second?

CHARITY
I'm sore 'cause I came in at all. Boy, am I sick of this musical snake pit.

NICKIE
(Aryn Mawr-ish)
Well, you can always go back to Mummy and Daddy's place in Southampton.

CHARITY
I'll be getting out a lot sooner than any of you think...

(TWO MEN walk in.)

HERMAN
Hey!

ELAINE
Psst. Psst. Ole. girls. Two more bulls in the ring.

(OTHER GIRLS move down to the rail again. NICKIE goes to CHARITY and puts her arm around her shoulder.)

NICKIE
(To CHARITY)
Look busy, Baby. Der Fuhrer is watching.

(Meaning HERMAN)

(Prince fades)

CHARITY
Let him watch. Let him fire me. You think I care?

NICKIE
Yeah, I think you care.

CHARITY
Well, I don't. I don't care.
CHARITY (Cont'd)

(Angrily)
I cared for eight years but I do not care anymore. And I'll
tell you why I don't care anymore. Because I don't like it
here. I like you and I like Helene and I like the girls and
I even like Herman. But I don't like it here. This is not a
nice place! And I do not intend to spend another day of my
life in a place that is not a nice place!

NICKIE
...What are you trying to say?

CHARITY
I am trying to say that I have made up what's left of my
mind. I've made my decision. I know exactly what I have to
do.

HELENE
What exactly do you have to do?

CHARITY
I have to get out. Understand? OUT! NOW! Tonight. This minute.

NICKIE
You mean you're goin'...

CHARITY
I mean 'You're damned right I'm goin'

(Music starts)
(Goes UC grabbing raincoat on the
way.

NICKIE shrugs and moves down to
the rail as the lights dim and
an arc hits CHARITY. SHE moves
downstage. Ballroom moves off
behind her.)
ACT TWO
Scene 7

TIMES SQUARE

The only trouble is, I don’t know where.

"WHERE AM I GOING?"

WHERE AM I GOING?
AND WHAT WILL I FIND?
WHAT’S IN THIS GRAB BAG
THAT I CALL MY MIND?
WHAT AM I DOING ALONE ON THE STAGE?
AIN’T IT A SHAME BUT
NO ONE’S TO BLAME BUT MYSELF!
WHICH WAY IS CLEAR?
WHEN YOU’VE LOST YOUR WAY
YEAR AFTER YEAR...
DO I KEEP FALLING IN LOVE
FOR JUST THE KICK OF IT
STAGGERING THROUGH THE THIN AND THICK OF IT
HATING EACH OLD AND TIRED TRICK OF IT
KNOW WHAT I AM? I’M GOOD AND SICK OF IT!
WHERE AM I GOING?
WHY DO I CARE?
RUN TO THE BRONX
OR WASHINGTON SQUARE
NO MATTER WHERE I RUN
I MEET MYSELF THERE
LOOKING INSIDE ME
WHAT DO I SEE?
ANGER AND Hope AND DOUBT?
WHAT AM I ALL ABOUT
AND
WHERE AM I GOING?
YOU TELL ME!

(End of first chorus a phone
booth moves on. SHE puts in
coin and dials quickly.)

CHARITY

(Into phone -- frantically)

...Hello? Western Union? I want to send a collect telegram.
To Mr. Oscar Lindquist. 411 East 74th Street. New York City.
The message is: Dear Oscar, I must talk to you
CHARITY (Cont'd)
right away but since I know you don't have a telephone, I am sending you this collect wire... I've got to know where I stand. What are your intentions? Are you just playing around with me? Because if you are, what the hell was with all that hand-kissing? Hand-kissing! Yeah! I think it's one word... Please, please meet me at one A.M. in Barney's Chile Hacienda so we can discuss a matter of utmost urgency... Sign it... Charity... yo, make that Sweet Charity.

(SHE hangs up... to herself.)
...He's got to come... He's got to! He won't!

(SHE finishes the song.)

LOOKING INSIDE ME
WHAT DO I SEE?
ANGER AND HOPE AND DOUBT
WHAT AM I ALL ABOUT
AND
WHERE AM I GOING?
YOU TELL ME?

(Start of underscoring music)

GOING LOVE SCENE
ACT TWO

Scene 8

Electric sign appears:

"THE PROPOSAL"

It disappears. When the lights come up, we are in Barney's Chile Nacientes, a small Mexican restaurant on Eighth Avenue. There are two booths against the wall. OSCAR sits alone at a booth, nervously glancing at his watch. BARNEY serves OSCAR coffee and leaves.

CHARITY enters. SHE looks at OSCAR. HE sees her and gets up.

Sign goes off.

OSCAR

Charity, I ----

(She CHARITY walks right past him and sits in the booth behind him, so that they are directly back to back.)

CHARITY

(Doesn't look at him.)

Sit down, Oscar.

(Pushes him down.)

OSCAR

(Surprised)

Aren't you going to sit with me?

CHARITY

(Thrust)

I have some very important things to say to you, Oscar, and if I have to look in your eyes I don't think I'll be able to say them.

(OSCAR wants to protest, but sits, back to back with her.

BARNEY returns with a cup of coffee, looks quizzically at the way they are sitting.)
BARNEY
You alone, Miss?

OSCAR
(Without turning)
She's with me.

(BARNEY looks at them both, puzzled at first ... then shrugs, exits.)

CHARITY
Oscar ... I had to see you to tell you ... I can't see you anymore.

OSCAR
(Starts to turn.)

What?

CHARITY
Don't look at me. Don't look at me.

(HE turns back to back again.)

Aren't you going to ask me why? Aren't you going to ask me why I can't see you anymore?

OSCAR
Why can't you see me anymore?

CHARITY
Never mind. I'll tell you. Because we're not getting anywhere, that's why. And we're not going to get anywhere either because you don't even know where I've been ... Oscar ... I don't, never have, and probably never will WORK IN A BANK.

OSCAR
Oh?

CHARITY
I don't even have a bank account. I keep my money in an empty can of Chase and Sanborn coffee.

OSCAR
Charity ...

CHARITY
And do you have any idea of how I earn that money? Do you? Neh?

OSCAR
You're a dance hall hostess.
CHARITY
I'm a dance hall hostess. I work in a dance hall. I dance
with strange men and talk

(Music out.)
to them and drink with them and --

(SHE suddenly realizes what HE said.)
That's right. How did you know?

OSCAR
...I've known it for a week now. I was riding a bus one
night. Saw you, jumped off and before I could catch you
I saw you go into this dance hall. I went in and stood
in the corner. You were sitting in a booth with some man.
You were laughing and giggling. I didn't stay very long --
an hour or so. ... That night when I went home. I tried
very, very hard to hate you. Charity ... but I couldn't do
it. I just couldn't hate you.

CHARITY
Maybe you'll have better luck tonight. Do you know what
other business some of the girls are in?

OSCAR
I'm not interested.

CHARITY
Don't you want to ask me if I am too?

OSCAR
It's not important.

CHARITY
(Indignant)
Not important? Well, it is to me. I'm in love with you,
Oscar, and I'm not going to waste being in love with some
jerk who isn't interested enough to find out if I really
am what I'm hinting I might be. Don't look at me.

OSCAR
Charity. I don't care what you are or what you did. All I
know is I want to marry you.

CHARITY
Let's settle one thing at a time, huh? I am not in any
other business. All I sell is my time ... But just to
keep the record straight, I am not a Poetical Virgin! ...

(SHE suddenly bursts into tears
using paper napkins as hanker-
chiefs. She empties the table
container.)
OSCAR
Charity ... Charity, please don't cry. I believe you.

CHARITY
(Crying)
I know you believe me. I'm crying about that other part.

OSCAR
What other part?

CHARITY
That marrying part! I didn't hear it the first time.

OSCAR
Marry me!

CHARITY
(Still 'crying')
Oh, Oscar, you're not making fun of me, are you? Because asking a girl to marry her is one of her most sensitive areas ... And you shouldn't say it unless you really mean it ... Because you can seriously hurt people kidding around like that ... And I'll tell you the truth, Oscar ... I don't really think I can stand another injury of that nature.

OSCAR
Charity, for the first time I'm happy 'inside' ... Really happy ... and it's all because of you.

CHARITY
(Turns.)
Oh, Oscar --

OSCAR
Don't look at me! I can get pretty emotional too, you know! ... Give me your hand.

(SHE puts her hand down. HE gropes backwards, feels it and clasps it into his.)

... You know what we're gonna do, Charity? We're gonna get out of this city.

CHARITY
Oh, I'd like that.

OSCAR
Get a little place in the country.
I'd like that.

OSCAR
We don't need much money. I could get a little gas station.
I've always loved cars...

CHARITY
You'd like that.

OSCAR
Maybe get a Mobil gas franchise ... with the big red and white sign.

CHARITY
I'd like that...

OSCAR
What really counts is that we'll be together.

CHARITY
That's what really counts.

OSCAR
Forget your past. Forget what you did before.

CHARITY
I forgot it. It's forgotten.

OSCAR
Some men could never do that, Charity. But not me.

CHARITY
Not you.

OSCAR
I promise I'll never mention it again as long as I live.

CHARITY
I'd like that.

OSCAR
Because I need you, Charity ... I need you and I love you.

(The lights fade or everything but CHARITY. CHARITY steps off unit.
Ad-libs)

There's this little place on Route 66 in Passaic ...
(The booths move off.)
(Underscoring music out.)
(CHARITY walks out of the scene and comes D.S. The music should help build the moment.)

CHARITY

He loves me!

(SHE moves to side.)

Someone loves me!

(SHE runs to the other side. SHE's shouting it to the whole world now.)

SOMEONE LOVES ME!!!!

;CHARITY claps hands.

(All her joy and emotion seem to pour out of her. BARNET'S neon sign flies out — also the Times Square backdrop.)
"I'M A BRASS BAND"

CHARITY

VERSE

SOMEBODY LOVES ME
MY HEART IS BEATING SO FAST
ALL KINDS OF MUSIC IS POURING OUT OF ME
SOMEBODY LOVES ME AT LAST

CHORUS

I'M A BRASS BAND
I'M A HARPSICORD
I'M A CLARINET
I'M THE PHILADELPHIA ORCHESTRA
I'M THE MODERN JAZZ QUARTET
I'M THE BAND FROM
MACY'S BIG PARADE
A WILD COUNT BASIE BLAST
I'M THE BELLS OF ST. PETER'S IN ROME
I'M TISSUE PAPER ON A COMB
AND ALL KINDS OF MUSIC KEEPS POURING OUT OF ME 'CAUSE
SOMEBODY LOVES ME AT LAST

(Dance -- Boys in silhouette.
Tact: first chorus up to:)

(Sings)

CHARITY

SOMEBODY LOVES ME

(CHARITY does imaginary cymbal crash.)

(Dance) (Then boys sing and dance:)

SHE'S A BRASS BAND
SHE'S A HARPSICORD
SHE'S A CLARINET
SHE'S THE PHILADELPHIA ORCHESTRA
AND THE MODERN JAZZ QUARTET
SHE'S THE BAND FROM MACY'S BIG PARADE
A WILD COUNT BASIE BLAST
SHE'S THE BELLS OF ST. PETER'S IN ROME
SHE'S TISSUE PAPER ON A COMB

(They have exited - music tact up to:)
CHARITY

(Sings - has picked up trench coat and valise.)

SOMEONE LOVES ME.

(She turns valise around - on backside is a crudely printed announcement "ALMOST MARRIED").

AT LAST!

(SHE is off.)

(Electric sign has synchronized "At Last" On general blackout the sign blacks out.)

(End of music)
ACT TWO
Scene 10

The BALLROOM.
Everyone is scurrying around.

ALICE
Shhh... She's coming... she's coming!!!

(Ad-libs)

HERMAN
Shhh... OK everybody hide and be quiet. I want this to be a God-damned surprise party.
(Tells everyone where to go.)
And keep your heads down!

JOHN S.
Hey, Herman, what about you?

HERMAN
Oh, yeah, I forgot.
(Ducks behind banquettes.
CHARITY walks in carrying her suitcase. SHE looks around.)

CHARITY
Hey, Hello? Hello, I'm going... Anyone here to say goodbye to me? No?...
(There is no answer. SHE shrugs.)

Okay -- Well... goodbye!

(SHE turns to go when suddenly 25 people spring out of nowhere and shout "Surprise!" CHARITY screams in fright. All the HOSTESSES are there and about ten men including HERMAN, a COP, a couple of WALTERS, a JANITOR and maybe a couple of regular customers.)

HERMAN
You didn't think we'd let you go without givin' ya a little party, did ya?

CHARITY
A party? For me? Oh, you shouldn't have. You shouldn't have.
NICKIE

(To HELENE)
I told you we shouldn't have.

(There is a fanfare as TWO MEN pick CHARITY up. SOMEONE else brings out a box and THEY set CHARITY down on it in the center of the room. CHARITY (Ad-libs. tells out), "Hey, what're you doing? Put me down" ... THEY place a box down for HERMAN who stands on it.)

HERMAN
And now, through the courtesy of the Hostesses of the Pan Dango Ballroom, Local 107, the waiters, the janitor, Joe the bouncer, Harry the cop, and our three regular customers since 1954 ... we present ...

CAKE FANFARE
(Another fanfare)
... A seventeen dollar cake.

(A huge cake is wheeled out on a cart, as EVERYONE ooohs and aahs. THEY place it in front of CHARITY.)

CHARITY
(Excited)
Beautiful!
(She bends over and reads inscription.)
... "Happy Birthday Angelo"???

NICKIE
(Whacks HERMAN across the shoulders.)
You couldn't get a new cake, you cheapskate?

(Ad-libs)

HERMAN
All right, all right. I didn't know she was leaving till this morning.

(THEY ALL shout 'Cheapskate' at HERMAN.)

CHARITY
Never mind. It's the sentiment that counts ... Herman, Angelo and I thank you very much.
HERMAN
(Smiles at her.)
For a broad, you gotta lotta class.
CARMEN
(To NICKIE)
The present. Give her the present.
(Ad-libs)
NICKIE
Awright. Awright.
(Herman gets off the box and
NICKIE gets up or it.)
Charity Hope Valentine, we who have lived with you, un-
dressed with you, suffered the indignities of this crummy
joint with you . . .
(The GIRLS all yell 'Yeah!')
... who have come to know you ... and to love you ... on
this, your nuptial eve.
(SHE plays this big.)
(Ad-libs)
Ah, shaddup. We just want to wish you ... Oh my God, I'm
gonna cry.
(SHE cries.)
HELENE
Will ya quit sloberin' all over the cake.
NICKIE
(Crying)
I can't help it. I'm gonna miss her.
HELENE
We all are.
(HELENE pulls her off the box.)
Get down and give the speech.
(HELENE gets on the box.
Ad-libs)
Charity honey . . .
(SHE starts crying.)
... Oh God, we're gonna miss you, kid.
(CARMEN pulls her down and gets up.)
CARMEN
So we bought you this little present. Which I picked out.
(SHE hands CHARITY a box.)

CHARITY
For me? A wedding gift?

(THEY ALL yell "Open it!") CHARITY
opens the box and, to her surprise,
takes out a little baby's size one
dress or snowsuit. CHARITY looks
puzzled.

RICKIE
(Angrily to CARMEN)
What the hell kind of wedding gift is that?

CARMEN
(Shrugs)
I thought she was pregnant. Isn't that why she's getting
married?

(THEY ALL hoot her down.)

CHARITY
Oh, no! It's the best wedding present I ever got.

(ALL APPLAUD and SHE cries.)

HERMAN
(Shouts for quiet.)
It ain't often that one of our girls leaves to marry a
tsincere, respectable guy. In fact, this is the first time it
ever happened. And so as a parting gesture, our three
regular customers since 1954, would like a farewell dance
with our own, bride-to-be, Miss Charity Valentine.

CON b ISLAND WALZB

(The THREE REGULAR CUSTOMERS all
take turns dancing with CHARITY.
In the midst of this, OSCAR walks
in and watches. HERMAN sees him
and walks over.)

I'm sorry, Mac, this is a private party.

OSCAR
I know. I'm her ... I'm here to take her away.

HERMAN
Yeah? Hey, Charity. Did you call for a cab?

(Music out)
CHARITY

(Sees him --- rushes to him.)
Oscar: ... It's him. everybody. This is the fellow. He's the one. It's him.
(Arm in his)
He's it ... Him.

OSCAR
(Embarrassed)
Hello.
(The GIRLs all circle him and ogle him.)

NICKIE
(While still shaking OSCAR's hand)
He's taking our Baby away ...
(Cries.)

CHARITY
Oscar. I want you to meet our boss Herman, affectionately known as Der Fuhrer!

OSCAR
Pleasure.

HERMAN
Likewise ... How about a beer? ...

(Music starts.)
(HERMAN at stage for center)
Hey, somebody get a beer for Mr. ... or Mr. ...

CHARITY
Lindquist.

HERMAN
That's right -- Lindquist. Sit down ...

HE sits THEM, after seating them begins a speech.)

ALL
(General ad-libs)
Yeah. Hear, hear. Give a speech.

46 "I LOVE TO CRY AT WEDDINGS!"
HERMAN

VERSE
IT’S TOUGH FOR A LOUD MOUTH MUG LIKE ME
WHO ALL THE TIME BELLOWS LIKE A BULL!
TO MAKE WITH THE WORDS
ABOUT THE “MISSUS-TO-BE”!
WHEN WHAT YOU THINK IS AN EMPTY HEART -- IS FULL:
TOMORROW WHEN YOU SAY: ”I DO” ... I’LL DIE!
I’M ALMOST TOO ASHAMED TO TELL YOU WHY!

REFRAIN
I LOVE TO CRY AT WEDDINGS
HOW I LOVE TO CRY AT WEDDINGS
I WALK INTO A CHAPEL
AND GET HAPPILY HYSTERICAL

HERMAN & A BOY (SOLO TENOR)
The ushers and attendants
The family dependents

. HERMAN
I SEE THEM AND I START TO SNIFF
HAVE YOU AN EXTRA HANDKERCHIEF?
AND ALL THROUGH THE SERVICE
WHILE THE BRIDE AND GROOM LOOK NERVOUS
TEARS OF JOY ARE STREAMING DOWN MY FACE

BOY (SOLO TENOR)
DOWN HIS FACE

HERMAN
I LOVE TO CRY AT WEDDINGS
ANYBODY’S WEDDING

ALL
ANY TIME! ANY WHERE, ANY PLACE!

ROSIE
I ALWAYS WEEP AT WEDDINGS
I’M A SOGGY CREEP AT WEDDINGS
AH! WHAT’S AS SWEET AND SLOPPY AS:
“OH, PROMISE ME” ... AND ALL THAT JAZZ

2 GIRLS (HOSTESS)
THE MAN YOU REST YOUR HEAD WITH
THE MAN YOU SHARE YOUR BED WITH
IS MARRIED TO YOU ... SO YOU KNOW
HE WON’T JUMP UP AND DRESS AND BLOW!

NICKIE
I COULD MARRY HERMAN

HELINE
AND BE PERMANENTLY SORRY
NICKIE
WE WOULD MAKE A REALLY LOUSY PAIR
BUT, Gee, I WANT A WEDDING
ANY KIND OF WEDDING . . .
ALL
ANY TIME, ANY PLACE . . . ANY WHERE!
AND ALL THROUGH THE SERVICE
WHILE THE BRIDE AND GROOM LOOK NERVOUS
TEARS OF JOY ARE STREAMING DOWN MY FACE
I LOVE TO CRY AT WEDDINGS
ANYBODY'S WEDDING
ANY TIME! ANY WHERE! ANY PLACE!
I LOVE TO CRY AT WEDDINGS!
HOW I LOVE TO CRY AT WEDDINGS

Herman & I Boy
I WALK INTO A CHAPEL
AND GET NAPPILY HYSTERICAL

ALL
THE USHERS AND ATTENDANTS
THE FAMILY DEPENDENTS

Herman & boy (Solo Tenor)
I SEE THEM AND I START TO SNIFF
PLEASE LET ME USE YOUR HANDKERCHIEF!
AND ALL THROUGH THE SERVICE
WHILE THE BRIDE AND GROOM ARE NERVOUS
I DRINK CHAMPAGNE AND SING 'SWEET ADELINE'
I LOVE TO CRY AT WEDDINGS!
EVERYBODY'S WEDDING!

ALL
JUST AS LONG AS IT'S NOT MINE!

(Interlude: Charity goes around
saying her goodbyes. Helene and
Nickie stand away. Charity comes
up behind them. Slips Vidal's
picture into Helene's hand and
the top hat into Nickie's.)

ALL,

(Sing softly)
I LOVE TO CRY AT WEDDINGS
ANYBODY'S WEDDING
ANY TIME -- ANY WHERE -- ANY PLACE!

(CHARITY and OSCAR are gone.)
ALL (Cont'd)
I LOVE TO CRY AT WEDDINGS
HOW I LOVE TO CRY AT WEDDINGS
I WALK INTO A CHAPEL
AND GET HAPPILY HYSTERICAL
THE USHERS AND ATTENDANTS
THE FAMILY DEPENDENTS
I SEE THEM AND I START TO SNIFF
HAVE YOU AN EXTRA HANDKERCHIEF?
AND ALL THROUGH THE SERVICE
WHILE THE BRIDE AND GROOM LOOK NERVOUS
TEARS OF JOY ARE STREAMING DOWN MY FACE
I LOVE TO CRY AT WEDDINGS
ANYBODY'S WEDDING
ANY TIME! ANY WHERE, ANY PLACE!

END OF SCENE
ACT TWO

Scene 11

THE PARK

Electric sign appears. It reads: "PIANS"

Two men pick up OSCAR and CHARITY HAND IN HAND. The rest of the stage is dark. Park trees can be seen. CHARITY is glowing and speaks rapidly, filled with emotion. There is music under.

CHARITY

... Oh, Oscar. I didn’t like the first half of my life much but the second half sure is getting good.

(Electric sign off)

(Snaps fingers, remembering something.)

Ooh, I knew I had something to show you.

(Fishes through her purse. Takes out a card.)

A joint bank account ... I deposited the entire can of Chase and Sanborn ... So that’s my entire dowry ... The point I’m trying to get across, Oscar Lindquist, is that I’m very happy.

(Music Fade out)

OSCAR

(Uncomfortably)

Charity ... there is something I have to tell you.

CHARITY

Oh, I’ve been doing all the talking. OK, it’s your turn. Oscar.

OSCAR

Charity ... I’m very fond of you, you know that. And I find you unique --

CHARITY

That’s me!

OSCAR

-- and different and sweet and wonderful and tender -- and I just can’t marry you. Did you hear me, Charity?
CHARITY

(Quickly)
Yeah, I heard you. I heard you.

OSCAR
I can’t, Charity -- I can’t go through with it.

CHARITY
Alright, Oscar. I know this isn’t a joke because you certainly wouldn’t joke about a thing like that at a time like this. It couldn’t be a joke because it would be a very rotten joke. But I can’t figure what else it could be ... Oscar -- is it a joke?

OSCAR
This is not easy for me, Charity. Not easy at all.

CHARITY
I know it’s not easy, Oscar ... but is it a joke?

OSCAR
(Irritated)
It is not a joke ... It is no joke!

CHARITY
(Mumbles)
It’s no joke.

OSCAR
I thought this time it would be different. But it’s not. It’s the same ... It’s always the same.

CHARITY
What’s the same?

OSCAR
The other men. I always get this far and then I start thinking about the other men ...

CHARITY
What other men?

OSCAR
(Gently)
You know what other men!

CHARITY
(Pause)
But Oscar, you said ...

OSCAR
Oh, I know I kept saying it didn’t matter because I thought if I said it enough I could convince myself it was true.
CHARITY
That certainly makes sense to me, Oscar.

OSCAR
It’s not your fault, Charity. You’re a wonderful girl.

CHARITY
(Hopeful)
I am?

OSCAR
But it’s my problem, Charity. I have this neurosis ... a mental block.

CHARITY
There’s a lot of that going around.

OSCAR
(With self-anger)
But I have this childish, incomprehensible, idiotic, fixation about purity. In this day and age? It’s laughable, isn’t it?

(SHE laughs.)
It’s not funny. But every time I think of you -- with all those other men --

CHARITY
Oscar, you’re making a mountain out of a couple of guys.

OSCAR
How many?

CHARITY
What?

OSCAR
(Shouts)
HOW MANY? I want to know exactly how many.

CHARITY
Gee, when you yell like that, I can’t think.
(SHE starts to count on fingers.)
Frank, Harry, Sidney -- How far back do you want me to go?

OSCAR
(Covers eyes in agony.)
Oh, my God. Don’t tell me. I don’t want to hear.

CHARITY
Oscar, I know I’m not very bright. I could go to a night school. We could be so happy in that gas station, I know it. On the days you felt ‘sick,’ you could stay in bed and I’d work the pumps ... I’ve got so much to give ... Let me give it to you.
OSCAR
Charity, get up. You're too good to be on your knees to me.

CHARITY
(Weak smile)
Give the little girl a break, heh?

OSCAR
Together, I'd destroy you. Sooner or later it would start again and I'd bound you day and night. "What were their names?" "How long did you know them before?" "How did you feel when they ----" ...

CHARITY
You could ask me anything. I won't hide a thing. I'll tell you everything you want to know.

OSCAR
You'd like that, wouldn't you? ... I'd get all the pretty details, wouldn't I? Give you quite a thrill, heh?

CHARITY
You won't get one word out of me, not a word -- don't you see, Oscar, I'm very flexible. I can go either way.

OSCAR
There's only one way to go with me. To destruction. Marry me and I'll destroy you, Charity.

CHARITY
That's okay. I'm not doing much now, anyway.

OSCAR
But the one shred of decency left in me won't let me destroy you. I must save you from me. I'm doing this for your own good, Charity. Run, run. I'm saving you, Charity ... saving you!!!

(He has forced her down to the apron. He pushes her into the orchestra pit.

48 FINALE

Electric sign appears:

After four counts, sign goes off.

OSCAR leans over, looks down.

Woops.
OSCAR (Cont'd)
(HE starts running in all different directions ... then back to the pit.
Starts to run again, then back to pit. Into pit.)

Charity, I feel sick about this. You may not believe that,
but I feel just terrible.

(OSCAR is backing away from the pit.)

A wonderful girl -- so understanding -- they don't make
them like that anymore.

(HE's off.

The stage is empty for a moment
One of CHARITY'S hands emerges
from the pit. Then the other.
Finally SHE lifts herself or the
edge of the stage, her legs
dangling into the pit. SHE is
wringing wet.)

CHARITY

... Did you ever have one of those days? ...
(SHE wrings some water out of her
hair and her clothing. SHE sighs
again.)

At least I didn't get tattooed again.
(SHE picks herself up, and starts
to pull herself together ... then
SHE notices SHE still has her
purse. SHE opens it up, looks
inside and smiles.)

... And I still have my dowry ...
(Optimistically)

... Maybe things are beginning to pick up for me.

(Suddenly we see a shimmering light
and an eerie musical effect and lo
and behold, before our very eyes, at
stage left appears, believe it or
not ... THE GOOD FAIRY ... in a
flowing gold cape, silver slippers
and a wand. SHE scatters stardust.

CHARITY can scarcely believe her eyes.
SHE rubs them and looks again. The
GOOD FAIRY is still there.)

Hey! Hey, you're really not ----?

GOOD FAIRY

(SHE waves the wand at CHARITY.)

Tonight ... Tonight! ... It will all happen tonight!
CHARITY
(Believing, like a little girl.)
What? What'll happen tonight?

GOOD FAIRY
... Dreams will come true tonight! ... Tonight ... Tonight ...
(SHE waves the wand at CHARITY again and then throws a handful of stardust at her ... THE GOOD FAIRY then turns and goes ... On her back is a large sign that reads ... "Watch 'THE GOOD FAIRY' Tonight ... 8 O'clock ... CBS").

SHE flutters off the stage.

CHARITY turns, smiles and shrugs as the music of CHARITY's THEME starts.

The general lighting fades, leaving an arc on CHARITY. SHE picks up suitcase and flower pot and begins to dance as SHE did in the beginning of ACT ONE.

As SHE dances, a sign appears in the same style as the first fluorescent signs that appeared in the show.

Sign:

"AND SO SHE LIVED"

... HOPEFULLY ...

... EVER AFTER"

SHE strikes pose in silhouette as in opening scene as the Curtain falls.

CURTAIN
(On first call after individual bows company forms diagonal lines to UC.)

On last call company indicates electric sign which lights up:

"WE THANK YOU"

CURTAIN FALLS

49 BOWS (SEND ME NOW) Full Company

50 EXIT MUSIC