

Bitter Sweet

Book, Music, and Lyrics by Noël Coward

MUSICAL NUMBERS

ACT ONE

Scene 1

1. Opening Number The Stage Band
2. "Call of Life" Lady Shayne and Chorus

Scene 2

3. "If You Could Come With Me" Carl
4. "I'll See You Again" Sarah and Carl

Scene 3

5. "What is Love" Sarah and Chorus
6. "The Last Dance" Double Sextette
 - a. "Eeny Meeny" ... Sarah and Six Bridesmaids
 - b. "Should Happiness Forsake Me" ... Sarah
 - c. "I'll See You Again" Reprise ... Sarah Carl
 - d. "Footmen's Quartette".
 - e. "They've All Gone Now" ... Sarah, Carl Girls
 - f. "The Call of Life" Reprise ... Sarah Carl

MUSICAL NUMBERS

ACT TWO

Scene 1

1. Opening Chorus 6 Waiters, 6 Cleaners
2. "Ladies of the Town" Lotte, Freda, Hanai Gussi
3. "If Love Were All" Manon
4. "Little Cafe" Sari and Carl

Scene 2

5. "Officers Chorus" Officers Chorus

6. "Tokay" 1st Capt. Officers Chorus
7. "Bonne Nuit, Merci" Manon
8. "Kiss Me" Manon Chorus

MUSICAL NUMBERS

ACT THREE

Scene 1

1. "Ta Ra Ra Boom De Ay" Double Sextette
2. "Alas The Time Is Past" Female Sextette
3. "Green Carnations" Vernon, Cedric, Bertram and Ld. Henry
4. "Zigeuner" Sari

Scene 2

5. "I'll See you Again," Reprise Sari
6. "I'll See you Again," Reprise Lady Shayne
7. "I'll See you Again," Reprise Vincent on Piano
8. "I'll See you Again," Reprise Orchestra
9. "I'll See you Again," Reprise Lady Shayne

CHARACTERS

ACT ONE

Scene 1

THE MARCHIONESS OF SHAYNE

DOLLY CHAMBERLAIN

LORD HENRY JEKYLL

VINCENT HOWARD

NITA

HELEN

JACKIE

PARKER

GUESTS, MUSICIANS, etc.

The scene is Lady Shayne's House in Grosvenor Square.

The year is 1929.

ACT ONE

Scene 1

SCENE: The scene is Lady Shayne's house in Grosvenor Square. There is a small

dance in progress. At the back of the stage in the C. are large double doors leading into the supper room. On the right-hand side is a small jazz band which is playing in front of the open windows. On the left-hand side a smaller door opens into the library.

When the curtain rises the stage is crowded with dancers and conversation and laughter combined with the band music should give us an effect almost of pandemonium. The music comes to an end with the usual flourish and there is a smattering of applause from the Dancers.

PARKER throws open the double doors at the back and announces supper. Everyone goes in laughing and talking and can be seen taking their places at small tables. The double doors are closed and the members of the band retire onto the balcony for a little fresh air, with exception of VINCENT HOWARD who remains at the piano improvising syncopations softly.

DOLLY CHAMBERLAIN and HENRY JEKYLL come in from the library L. DOLLY is pretty and attractive, about twenty. HENRY is a trifle older and inclined to be faintly pompous.

Dolly

They've all gone in to supper - come on.
(Goes toward supper room)

Henry

It's damned hot.
(Flings himself onto sofa)

Dolly

You've been grumbling about one thing and another all this evening.
(She stops and turns)

Henry

Sorry, old darling.

Dolly

(Crosses L)
Do you think you love me, really?
(Coming to head of sofa)

Henry

Of course. Don't be an ass.

Dolly

Enough?

Henry

Enough for what?

Dolly

Oh, I don't know - enough to spend your life with me, I suppose.

Henry

(Smiles)

It's a little late to worry about that now - with the wedding next Monday.

(VINCENT strikes a chord with some viciousness. DOLLY looks sharply over her shoulder at him, hesitates to speak. She crosses own L. and takes cigarette from box on table)

Dolly

(Down L)

You're right - it is hot.

Henry

Where's Lady Shayne?

Dolly

(Pointing to supper room)

In there, I expect.

Henry

Strange old girl.

Dolly

I hope I shall be like that when I'm seventy.

(Lighting cigarette)

Henry

She can't be as much as that.

Dolly

Oh - er - she is - she was at school with my grandmother.

(Comes to lower end of sofa and sits on it)

Henry

Good God!

(Lights cigarette)

Dolly

It must be funny to look back over so many years. I wonder if she minds.

Henry

Minds what?

Dolly

Being old, of course - (*Looks at Vincent*) To have led such a thrilling life and then suddenly to realize there's nothing left to look forward to.

Henry

(*Rises*)

Well, she certainly is a gay old bird.

Dolly

Henry!

(*She looks at him almost shocked*)

Henry

What?

Dolly

How silly that sounds - a gay old bird.

Henry

Well, it's true, isn't it? - That's what she is, always travelling around and giving parties and staying up all night - it's almost indecent.

(*Up stage*)

I wouldn't like to see my grandmother going on like that.

Dolly

Well, you needn't worry.

(*She laughs*)

Henry

(*Turns*)

How do you mean?

Dolly

(*Crosses up to him*)

All your relatives are too smug to enjoy anything.

Henry

Dolly!

Dolly

Well they are - they've all got several feet in the grave, there's no life left in them, if ever there was any. You'll probably be like that too in a few years.

Henry

You think Lady Shayne's life has been thrilling, do you?

(*He smiles superciliously*)

That's funny.

Dolly

Yes, I do - I do - and it isn't so funny either.

Henry

Now look here, Dolly, if you knew some of the things about Lady Shayne that I know

--

Dolly

(Quickly - to Vincent)

I know more than you know - I know that she justified her existence - she lived for something -

Henry

She was thoroughly immoral in her youth - lovers and awful second-rate people round her all the time. It was lucky for her she met Shayne, and got back.

Dolly

(To him)

Got back to what?

Henry

Decent people - society.

Dolly

(Laughs)

Oh, dear. I can laugh now.

Henry

Now Dolly, my girl - I ---

(Touches her)

Dolly

(Suddenly with vehemence)

Shut up - shut up - go away from me you're smug and silly and I can't bear it.

Henry

Dolly!

Dolly

(Wildly)

Go away - go away!

(She stamps to her feet)

Henry

You're impossible.

(He stamps off into the supper room. SHE returns to settee L)

NOISE OFF

Vincent

Can I stop playing now?

Dolly

(In a stifled voice)

No - go on.

Vincent

I can't bear it much longer - darling.

Dolly

Vincent - don't.

Vincent

Please come over here and sit close to me.

Dolly

I'd better not, I think.

Vincent

Afraid?

Dolly

Yes -

(She goes over and sits beside him - HE goes on playing)

Vincent

I love you.

(Kiss)

Dolly

Oh, God! I'm so utterly, utterly miserable.

(She buries her head in her arms)

Vincent

(Stops playing)

Don't cry - you're going to marry a rich man and have rich friends and a rich house and rich food and some day if you're really rich enough you'll be able to engage me to come and play for you.

(He laughs bitterly)

Dolly

How can you be so horrid!

Vincent

You'll be safe anyhow.

Dolly

I don't want to be safe.

Vincent

(Bitterly)

Come away with me then - I've got no money - nothing to offer you - you'd look fine singing my songs in some cheap cabaret somewhere - and living in third-rate hotels and just - well, earning your living -

Dolly

It sounds marvelous.

Vincent

Don't be a damned fool!

Dolly

Vincent --

Vincent

It's hell --

(Rises and goes towards the window R)

Dolly

Where are you going?

Vincent

To call the boys - we've got to work some more.

Dolly

(Smiling)

I shan't see you again until - until - after I'm married.

Vincent

Never mind - safety first.

Dolly

Oh, what am I to do - what am I to do!

(Quickly)

Vincent

Good-bye. Poor little kid --

(Turns her)

(He suddenly takes her in her arms and kisses her. She twines her arms around his neck and they stand there clasped tight)

(LADY SHAYNE enters from the supper room L. She watches them silently for a moment. She is seventy years old, but her figure is still slim; her hair is snow-white, and her gown is exquisite)

Lady Shayne

Dolly!

(DOLLY and VINCENT break away from one another)

I come on an errand of peace from your fiance. If it is inopportune, I apologize.

Dolly

Oh, Lady Shayne.

Lady Shayne

(To Vincent)

You are the piano player in the band, aren't you?

Vincent

I'm the leader of the band.

Lady Shayne

What a pity! - It's not a very good band.

Vincent

I'm sorry for what happened just now, your ladyship. It - it was an accident.

Lady Shayne

In what way - an accident?

Vincent

I - er - we were saying good-bye.

Lady Shayne

Your drummer is too loud and I don't care for the man who plays the saxophone.

Dolly

Lady Shayne - I - let me explain.

Lady Shayne

No! When a man plays off key the only explanation is that he is a bad musician.

Dolly

Lady Shayne - I love Vincent and - he loves me.

Lady Shayne

And this is Vincent?

Dolly

Yes. Of course.

Lady Shayne

And are you sure he loves you? Would he live for you? Die for you?

Vincent

Oh! Come, your ladyship, is that quite necessary?

Lady Shayne

Yes! Absolutely.

Vincent

Oh!

(LADY SHAYNE laughs)

You're laughing at us - your Ladyship.

Lady Shayne

I laugh at almost everything now - it's only when one is very old indeed that one can see the joke all the way round.

Dolly

What joke?

Lady Shayne

Life and death and happiness and despair and love.

(She laughs again)

Vincent

Don't laugh like that, please - your ladyship.

Lady Shayne

(Coming to them)

So you're a musician - an amiable sensitive-looking young man - and you've been making love to this child - or has she been making love to you - everything seems to have changed round lately.

Vincent

It just happened - we - at least that is - I don't know.

Lady Shayne

Are you a married man?

Vincent

No - of course not.

Lady Shayne

Well, you needn't be so vehement. I merely thought you might have forgotten.

Dolly

Are you angry?

Lady Shayne

Not in the least, my dear. What do you intend to do?

Dolly

I don't know.

Lady Shayne

Well, if I were you I should make up my mind.

(She turns towards the supper room L.)

Dolly

You are angry.

Lady Shayne

I detest indecision.

Dolly

I don't understand.

(Several people come out of the supper room, including NITA and HELEN)

Nita

Dolly - what have you been doing to Henry - he's plunged in gloom.

Helen

He's sending out thought waves of depression and I got the lot being next to him.

(JACKIE rushes out of the supper room with FRANK and several others)

Jackie

What's happened to the band? - Oh, Mr. Howard, play something play - something romantic - I want to dance.

Lady Shayne

(Laughing)

Yes - play something romantic.

Vincent

(Savagely)

I'll play anything anybody wants - that's what I'm hired for -

(He goes to the piano)

Here's romance for you - how's this --

(He plays a swift jazz tune. EVERYONE begins to dance and jig about. NITA charlestons a few steps while HELEN and JACKIE clap their hands and sing - Suddenly LADY SHAYNE stamps her foot sharply)

Lady Shayne

Stop - stop - it's hideous - none of you know anything or want anything beyond noise and speed.

Dolly

What do you mean! What do you mean!

Lady Shayne

Your dreams of romance are nightmares. Your conception of life's grotesque. Come with me a little -

MUSIC CUE

I'll show you - listen - listen -

Helen

(Softly)

What's the old girl up to now?

(LADY SHAYNE begins to sing - everyone squats on the floor, some of them giggling furtively. VINCENT and DOLLY stare at her as though transfixed)

NO. 2: "THE CALL OF LIFE"

Lady Shayne

YOUR ROMANCE COULD NOT LIVE THE LENGTH OF A DAY

YOU HESITATE AND ANALYZE

BETRAY YOUR LOVE WITH COMPROMISE

'TILL GLAMOUR FADES AWAY

AND ALL TOO SOON YOU REALIZE

THAT THERE IS NOTHING LEFT TO SAY.

Chorus:

HEY HEY - HEY HEY

HOW DOES SHE GET THAT WAY

SHE'D BE MORE LIGHT-HEARTED

IF SHE STARTED - TO CHARLESTON

SHE'S NEVER DANCED IT

SHE'S NEVER CHANCED IT

PERHAPS HER MUSCLES ARE DISINCLINED

PERHAPS SHE HASN'T THE STRENGTH OF MIND.

Lady Shayne

LOVE THAT'S TRUE, CAN MEAN NAUGHT TO YOU BUT A NAME
 A THING THAT ISN'T PART OF YOU
 CAN NEVER TOUCH THE HEART OF YOU
 IT'S NOTHING BUT A GAME
 A FIRE WITHOUT A FLAME

Men:

WE FIND IT DIFFICULT TO GRASP YOUR MEANING.

Lady Shayne

MAYBE THE PAST IS INTERVENING.

Chorus:

(SITTERS rise)

WE VERY MUCH REGRET THAT TIMES HAVE CHANGED SO
 LIFE IS MORE SPEEDLY ARRANGED SO.

Lady Shayne

IN YOUR WORLD OF SWIFTLY TURNING WHEELS
 LIFE MUST BE EXTREMELY GREY.

Chorus:

WE'VE NO TIME TO WASTE ON LOVE IDEALS
 THAT WHICH TO OUR SENSES MOST APPEALS
 IS ALL WE CAN OBEY.

Lady Shayne

NO - NO - NOT SO.
 THERE MUST BE SOMETHING FURTHER ON
 A VISION YOU CAN COUNT UPON
 TO HELP YOU TO ACQUIRE.
 A MEMORY WHEN YOUTH IS GONE
 OF WHAT WAS ONCE YOUR HEART'S DESIRE.

(ALL sit)

Lady Shayne

THERE IS A CALL THAT ECHOES SWEETLY
 WHEN IT IS SPRING AND LOVE IS IN THE AIR
 WHAT O'ER BEFALL RESPOND TO IT COMPLETELY
 THO' IT MAY BRING YOU SADNESS AND DESPAIR
 FLING FAR BEHIND YOU
 THE CHAINS THAT BIND YOU
 THAT LOVE MAY FIND YOU
 IN JOY OR STRIFE

Chorus

Repeat:

(THO' FATE MAY CHEAT YOU)

(AND DEFEAT YOU)

(YOUR YOUTH MUST ANSWER TO THE CALL OF LIFE.)

(The lights slowly go out and through the darkness, her voice grows sweeter and younger until presently the lights go up again and disclose a young GIRL of about seventeen standing demurely in a prim Victorian room with sunlight flooding through the windows behind her. Seated is a young MUSIC MASTER - he is playing the piano but his eyes are gazing up at her face and he is smiling a trifle wistfully as she comes to the end of the song)

CHARACTERS

ACT ONE

Scene 2

SARAH MILLICK

CARL LINDEN

MRS. MILLICK

THE HON. HUGH DEVON

The scene is the Millicks House in Belgrave Square.

The Year in 1875.

FLY BACK

FADE IN

BELL CUE FROM ORCHESTRA.

ACT ONE

Scene 2

When SARAH finishes singing, CARL allows his hands to drop from the keys, and still gazing into her eyes he speaks:

Carl

That was excellent, Miss Sarah - you are improving in a very marked manner.

Sarah

(demurely)

Thank you.

Carl

(Rises)

I wrote that song for you when I was sixteen years old.

Sarah

But Mr. Linden that cannot be true - we have only known each other during the past year.

Carl

I mean that I wrote it for someone like you.

Sarah

(Quickly)

Oh!

Carl

Not a real person - just an ideal in my mind.

Sarah

Oh!

Carl

Someone young and charming - holding out her arms as you did just now - expectantly.

Sarah

Expectant of what, Mr. Linden?

Carl

(Hopelessly turning away)

I don't know.

Sarah

I think it is the loveliest song I ever heard.

Carl

(Looking at her again)

Do you?

Sarah

(Meeting his eyes)

Yes - of course.

Carl

You took the high note too much at the back of your throat.

Sarah

(Sits)

I'm sorry.

Carl

It doesn't matter.

Sarah

Oh, but, surely it does.

Carl

Nothing matters but just these very few moments.

(Looks out)

Sarah

Why do you say that, Mr. Linden?

Carl

Because it's spring, and I - I ---

Sarah

Yes?

Carl

I fear I am talking nonsense.

Sarah

Perhaps a little.

Carl

You know, we have festivals in the spring in my country - and the young boys and girls dance and their clothes are brightly colored glinting in the sun, and the old people sit round under the trees watching and tapping their sticks on the ground and reviving in their hearts memories of when they, too, were young, and in love.

Sarah

In love.

Carl

Yes - as you are in love with your handsome Mr. Devon.

Sarah

Oh - Hugh - yes, of course. *(Tone)* Tell me more about your country, Mr. Linden.

Carl

(Crosses L.)

There is nothing to tell really - it seems so very far away - I've almost forgotten.

Sarah

You're homesick though, I can see you are.

MUSIC CUE

Carl

Can you?

Sarah

Perhaps it's the climate here, it is depressing --

Carl

Yes, a little.

(He sings)

NO. 3

THO' THERE MAY BE BEAUTY IN THIS LAND OF YOURS
 SKIES ARE VERY OFTEN DULL AND GREY
 IF I COULD BUT TAKE THAT LITTLE HAND OF YOURS
 JUST TO LEAD YOU SECRETLY AWAY
 WE WOULD WATCH THE DANUBE AS IT GENTLY FLOWS
 LIKE A SILVER RIBBON WINDING FREE
 EVEN AS I SPEAK OF IT MY LONGING GROWS
 ONCE AGAIN MY OWN DEAR LAND TO SEE
 IF YOU COULD ONLY COME WITH ME
 IF YOU COULD ONLY COME WITH ME.

Sarah

(Full face)

Oh, Mr. Linden.

Carl

Yes.

Sarah

How very strange everything is today.

Carl

(C. Tone)

Will you forgive me, Miss Sarah, when I tell you that I shall be unable to play at your wedding reception.

Sarah

(Disappointed)

Oh!

Carl

I must go away on that day - to Brussels.

Sarah

Brussels?

Carl

(Hurriedly)

Yes, a concert - I have to play at a concert - it is very important.

Sarah

I understand.

Carl

Do you?

Sarah

Yes --

(C. Tone)

But it is very, very disappointing.

Carl

But I am deeply grateful for the honour you have done me in asking me.

Sarah

(Rises, lightly, but turning away)

This is the last time we shall meet then for ever so long.

Carl

No! Tonight - I am playing tonight for the dance.

Sarah

But that is different. There will be so many people ---

Carl

(Down to C)

This is indeed the last time we shall be alone together.

Sarah

(Looking down)

Yes.

Carl

You have been a charming pupil - I shall always look back on these months with happiness.

Sarah

Happiness?

Carl

And sadness too?

Sarah

Oh dear.

Carl

There are tears in your eyes.

Sarah

In yours also.

(Lightly)

Carl

I know - I am sorry to be so foolish.

Sarah

Dear Mr. Linden --

(She gives him her hand, HE kisses it fervently, then he pulls himself together with a tremendous effort)

Carl

Once more now - your exercises - just once more through.

Sarah

(Tearfully)

Very well.

(CARL strikes a chord - begins to sing to her accompanied by the orchestra)

NO. 4 - "I'LL SEE YOU AGAIN"

(DUET: SARAH and CARL)

Verse

Carl:

NOW MISS SARAH IF YOU PLEASE
SING A SCALE FOR ME.

Sarah:

AH - AH - AH -

Carl:

TAKE A BREATH AND THEN REPRISE
IN A DIFFERENT KEY.

Sarah:

AH - AH - AH -

Carl:

ALL MY LIFE I SHALL REMEMBER KNOWING YOU
ALL THE PLEASURE I HAVE FOUND IN SHOWING YOU
THE DIFFERENT WAYS) AH! AH! AH!
THAT ONE MAY PHRASE)
THE CHANGING LIGHT, AND CHANGING SHADE
HAPPINESS THAT MUST DIE
MELODIES THAT MUST FLY
MEMORIES THAT MUST FADE
DUSTY AND FORGOTTEN BY AND BY.) AH! AH! AH!

Sarah:

LEANING SCALES WILL NEVER SEEM SO SWEET AGAIN
'TILL OUR DESTINY SHALL LET US MEET AGAIN

Carl:

THE WILL OF FATE)
MAY COME TOO LATE) AH! AH! AH!

Sarah:

WHEN I'M RECALLING THESE HOURS WE'VE HAD
WHY WILL THE FOOLISH TEARS
TREMBLE ACROSS THE YEARS
WHY SHALL I FEEL SO SAD

Carl:

TREASURING THE MEMORY OF THESE DAYS)
ALWAYS) AH! AH! AH!
I'LL SEE YOU AGAIN
WHENEVER SPRING BREAKS THROUGH AGAIN
TIME MAY LIE HEAVY, BETWEEN
BUT WHAT HAS BEEN
IS PAST FORGETTING.

(SARAH crosses L. second time)

Sarah:

THIS SWEET MEMORY
ACROSS THE YEARS WILL COME TO ME
THO' MY WORLD MAY GO AWRY
IN MY HEART WILL EVER LIE
JUST THE ECHO OF A SIGH
GOODBYE.

(CARL and SARAH repeat)

(MRS. MILLICK enters R. with the HON. HUGH DEVON. During the ensuing scene until Carl's exit, the love theme should be continued in the orchestra very softly)

Mrs. Millick

Darling child - your lessons should have been over a quarter of an hour ago. There is so much to be done - I declare I'm nearly frantic - Hugh has been telling me about his aunt - poor Lady Ettleworth, she developed acute gastritis yesterday evening and it may mean postponing the wedding, and on the other hand it may not. I'm certain it was the peas she ate at lunch here. They were like bullets. --Good afternoon, Mr. Linden.

Carl

(Bowing)

Good afternoon, Mrs. Millick.

Hugh

Good afternoon.

Carl

(Bowing)

Good afternoon.

Hugh

You look tired, Sarah.

Sarah

I am a little - I - it is quite hot today.

Mrs. Millick

I fear I must hurry you away, Mr. Linden - my daughter has a dressmaker at four-thirty and there is so much to be done.

Carl

I quite understand.

Mrs. Millick

Doubtless Sarah will resume her lessons with you when she is settled down in her new home.

Sarah

Mother -- please!

Mrs. Millick

It will be an occupation - I always believe in young married women having an occupation.

Carl

I should have thought being married would be sufficient.

Mrs. Millick

(Slightly scandalized)

Mr. Linden---

Carl

(Bitterly)

Your daughter must learn from someone else when she is a young married woman, Mrs. Millick, I shall not be here.

Mrs. Millick

Well I'm sure I'm very sorry, I ---

Carl

(Looking fixedly at Sarah)

I shall be far away in my own country - but each year when spring comes round again, I shall remember you, Miss Sarah, and what a charming pupil you were and how, although you sometimes sang your top notes from the back of your throat, and your middle notes through your nose, you always sang your deep notes from your heart.

Mrs. Millick

My dear Mr. Linden!

Carl

This is goodbye, Miss Sarah, except for tonight when there will be so many people -- too many people.

(He bows abruptly and goes out R.)

(The music swells loudly in the orchestra, the theme of the Call of Life - HUGH advances towards Sarah but she falls weeping onto the sofa as the lights fade out)

DROP HOUSE CURTAIN

CHARACTERS**ACT ONE****Scene 3**

SARAH MILLICK
 CARL LINDEN
 MRS. MILLICK
 THE HON. HUGH DEVON
 LADY DEVON
 SIR ARTHUR FENCHURCH
 VICTORIA
 HARRIET
 GLORIA
 HONOR
 JANE
 EFFIE
 THE MARQUIS OF STRERE
 LORD EDGAR JAMES
 LORD SORREL
 MR. VALE
 MR. BETHEL
 MR. PROUTIE
 FOUR FOOTMEN
 GUESTS, MUSICIANS, ETC.

The Scene is the Ballroom of the Millicks House in Belgrave Square. The year is 1875.

ACT ONE

Scene 3

It is the ballroom of the Millicks' house in Belgrave Square. There are three windows at the back opening onto a balcony overlooking the Square. On the L. at an angle are double doors opening onto the landing and staircase. On the R. is a small dais upon which the orchestra is playing, conducted by CARL LINDEN. Below this double doors lead into the supper room and on the L. Below the big doors is a small door leading into the drawing room. There are colored lights festooned over the balcony which look charming against the shadowy trees in the Square.

When the CURTAIN rises, the ball is nearly over, a Polka is in progress, the dresses of the guests are almost entirely pastel shades with the exception of a few chaperones in black and grey and purple, who are seated on small chairs and sofas below the orchestra. At the end of the Polka most of the couples leave the floor, some go out into the balcony, some into the supper room and some into the drawing room.

ORCHESTRA exit L.

LADY DEVON, an imposing dowager, meets MRS. MILLICK as she billows in from

the supper room L.

Lady Devon

Charming, Violet - quite delightful - I congratulate you.

Mrs. Millick

The young people seem very happy, I think.

Lady Devon

I thought Sarah looked radiant but a trifle flushed when she was waltzing with Hugh a little while ago.

Mrs. Millick

She has been flushed all the evening. I hope she isn't feverish - I feel quite disturbed about her.

Lady Devon

I feel sure you have no cause to be - she was positively hilarious in the supper room.

Mrs. Millick

Unnaturally so.

Lady Devon

She is in love, my dear.

(HUGH enters from the supper room L)

Hugh

(In harassed tones)

Oh, there you are.

Lady Devon

(Fondly)

Happy boy.

Hugh

I am very worried.

Mrs. Millick

Why - what has happened?

Hugh

Sarah is behaving in a most peculiar manner - she upset a full glass of claret cup over Sir Arthur Fenchurch and laughed.

Mrs. Millick

Laughed!

Lady Devon

Sir Arthur - Good heavens!

(SIR ARTHUR enters L., a pompous looking old gentleman - He is obviously restraining a boiling fury with a great effort - his shirt front is claret-stained and his manner frigid)

Sir Arthur

(Bowling to Mrs. Millick furiously, but politely)

A delightful evening, Mrs. Millick - thank you a thousand times.

Mrs. Millick

But, Sir Arthur - you mustn't think of going.

Sir Arthur

I couldn't think of staying - so many fresh young people enjoying themselves so very thoroughly - I feel out of place.

Lady Devon

But, Sir Arthur ---

Sir Arthur

(Firmly, cross R.)

Goodnight, Lady Devon. Good night, Mrs. Millick.

(To Hugh)

My boy - I sincerely hope your marriage will be a happy one.

(He goes out R)

Mrs. Millick

Well!

Hugh

There now.

Lady Devon

How very, very unfortunate.

(SARAH enters from the supper room L. She looks lovely, but her manner is strained and almost defiant)

Sarah

Has he gone?

Mrs. Millick

Sarah - I'm ashamed of you.

Sarah

He patted my hand, mamma, then he patted my head. I detest being patted.

Hugh

He's one of the most influential men in London.

Mrs. Millick

And so kind.

Sarah

And so pompous.

Lady Devon

Sarah!

Mrs. Millick

Sarah! The first thing tomorrow morning you shall write him a letter of apology.

(She moves away with LADY DEVON)

Sarah

(Crosses C)

Tomorrow is so far away.

(She laughs)

Hugh

(Going to her)

I don't understand you tonight, Sarah.

Sarah

I don't think I quite understand myself.

(Crosses R)

Hugh

Why did you cry this afternoon in the music room?

Sarah

Are you glad you are going to marry me, Hugh?

Hugh

Why did you cry like that?

Sarah

And will you be kind to me - always?

Hugh

You haven't answered me.

Sarah

And do you love me?

Hugh

(Irritably)

Sarah!

Sarah

Do you?

Hugh

Of course I do - what is the matter with you?

(CARL LINDEN stands up on the orchestra dais where the band have been regaling themselves with refreshments, and very softly plays on the violin "I'll See You Again" - SARAH starts and then begins to laugh hysterically)

Sarah

Don't look so solemn, Hugh, I'm in love.

Hugh

My dear girl, that's all very well --

Sarah

Is it?

Hugh

But you really must restrain yourself.

Sarah

(Almost rudely)

What a stupid tune, Mr. Linden - so dismal ----

Hugh

Sarah!

Sarah

(Peremptorily)

Play something gay, please - immediately.

(CARL stops playing)

Hugh

(Softly)

Sarah, you must not speak like that - have you taken leave of your senses?

(MUSIC CUE)

Sarah

(Vehemently)

Let me alone - please go away - let me alone!

(HUGH exits angrily L. CARL strikes up a tremendously gay melody)

NO. 5- "WHAT IS LOVE"

1.

PLAY SOMETHING GAY FOR ME

PLAY FOR ME, PLAY FOR ME.

SET ME FREE

I AM IN A TRANCE TONIGHT,

CAN'T YOU SEE

HOW I WANT TO DANCE TONIGHT

MADLY MY HEART IS BEATING

SOME INSANE MELODY POSSESSING ME

IN MY BRAIN THRILLING AND OBSESSING ME

HOW CAN I LEAVE IT ALL TO CALL IN VAIN?

IS IT JOY OF PRAIN?

LIVE YOUR LIFE FOR TIME IS FLEETING

SOME INSISTENT VOICE REPEATING

HEAR ME -- HEAR ME

HOW CAN I LEAVE IT TO CALL IN VAIN?

IS IT JOY OR PAIN?

[The text between the dashes was missing from the source text for the rest of this edition, but is supplied from another copy at NYPL (Classmark: RM 4268)]

Refrain

TELL ME - TELL ME - TELL ME WHAT IS LOVE,

IS IT SOME CONSUMING FLAME

PART OF THE MOON, PART OF THE SUN,

PART OF A DREAM BARELY BEGUN

WHEN IS THE MOMENT OF BREAKING - WAKING?

SKIES CHANGE, NOTHING IS THE SAME,

SOME STRANGE MAGIC IS TO BLAME

VOICES, THAT SEEM TO ECHO ROUND ME AND ABOVE

TELL ME WHAT IS LOVE, LOVE, LOVE.

2.

PLAY SOMETHING GAY FOR ME

PLAY FOR ME - PLAY FOR ME

TELL ME WHY

SPRING HAS SO ENCHANTED ME

WHY THIS SHY

PASSION HAS BEEN GRANTED ME.

"KING"

(Repeat Refrain)

(SARAH begins to waltz round the stage by herself and as she passes the supper room, the library and the balcony GUESTS join her in her dance until the whole stage is encircled by a wheel of YOUNG PEOPLE laughing and chattering.

At the end of this, the band plays "God Save the Queen" - EVERYONE naturally stands still, and then the party breaks up. MRS. MILLICK enters up L. SARAH takes her place at the door with HER MOTHER in order to bid goodbye to the GUESTS. The MUSICIANS are packing up their instruments, and finally all go out including CARL. HUGH comes in from the balcony. SARAH leaves her mother talking to some guests and runs up to them.)

Sarah

(L C)

I'm sorry, Hugh.

Hugh

Stiffly

It doesn't matter.

Sarah

(L C)

Oh, but it does - I was unkind and silly.

Hugh

It doesn't matter.

Sarah

Will you please forgive me?

Hugh

There is nothing to forgive.

Sarah

I shall be bad again if you are so polite.

Hugh

My dear Sarah!

Sarah

(Desperately)

Are you always going to be like this after we are married, I mean - cold and unbending?

Hugh

I can only hope you are not often going to behave as you have tonight.

Sarah

Oh dear.

Hugh

I don't feel that you realize yet the dignity of the position you will hold as my wife.

Sarah

I am not your wife yet.

Hugh

I enjoy being high-spirited as much as anyone.

Sarah

Do you?

Hugh

But there is a time and place for everything.

Sarah

Then I can look forward to us being very high-spirited when we are alone - when no one is looking - you might wear a fancy hat at breakfast.

Hugh

I am very fond of you, my dear, but you must remember I am older than you.

Sarah

Not so very much.

Hugh

And it is part of my profession to consider appearances.

Sarah

Diplomatically speaking.

Hugh

Are you laughing at me?

Sarah

No, but I'm looking at you - just as though I had never seen you before.

(LADY DEVON enters)

Lady Devon

Hugh, dear.

Hugh

Yes, mother?

Lady Devon

I have been waiting for you downstairs. The carriage is at the door. Goodnight, Sarah.

Sarah

Goodnight. I have been telling Hugh I was sorry to have behaved so badly.

Lady Devon

(Smiling)

I'm afraid you're marrying a tomboy, Hugh.

Sarah

No, no - I won't be one any more.

Lady Devon

Dear child--

(She kisses her)

Come, Hugh.

(She moves over to Mrs. Millick at the door)

Hugh

Goodnight, Sarah.

Sarah

Goodnight, Hugh.

Hugh

Will you drive with me tomorrow afternoon to Regent's Park?

Sarah

Thank you - that will be delightful.

Hugh

Until tomorrow - my dear.

(He looks round carefully and then kisses her chastely and departs with LADY DEVON)

Mrs. Millick

Well, that's over - Where are the girls?

Sarah

Harriet and Gloria?

Mrs. Millick

Yes.

Sarah

Sitting out somewhere with Lord Edgar and Mr. Proutie.

Mrs. Millick

And Effie and Jane and Honor and Victoria?

Sarah

They're sitting out, too.

Mrs. Millick

Come with me - we must find them - really you modern young people have no sense of behavior at all.

(MUSIC CUE)

NO. 7

(She goes with SARAH into the supper room while the music strikes up the introductory bars of a concerted number. HARRIET and LORD EDGAR peep round the library door and tiptoe out onto stage. GLORIA and MR. PROUTIE do the same from the balcony - EFFIE, JANE, HONOR, VICTORIA, MR. VALE and LORD SORREL, LORD STREERE, MR. BETHEL all join them)

(CONCERTED NUMBER: "THE LAST DANCE")

"THE LAST DANCE"

Men:

THEY'VE ALL GONE NOW - HAVE NO FEAR

Girls:

SARAH'S MOTHER MAY BE NEAR
IF SHE SHOULD HEAR

All:

SHE MIGHT BE RATHER CROSS WITH US
ELDERLY PEOPLE MAKE TOO MUCH FUSS

Men:

ALWAYS INSIST ON A CHAPERONE
NEVER LEAVE LOVE ALONE

Girls:

WE FEEL FRIGHTENED, IF YOU PLEASE
DON'T FLIRT OR TEASE

Men:

GENTLE AND SWEET IN YOUR PURITY
WE GIVE OUR HEARTS AS SECURITY

Girls:

WE SHALL BE SCOLDED A LOT FOR THIS

Men:

YOU WON'T MISS, JUST ONE KISS.

Girls:

THINK OF THE CONSEQUENCES PLEASE YOU HAVEN'T REALIZED
WHAT AN APPALLING THING FOR US TO BE SO COMPROMISED
SO DREADFULLY DREADFULLY DREADFULLY COMPROMISED.

Men:

EVERYTHING'S ENDING
THE MOON IS DESCENDING
BEHIND THE TALL TREES IN THE PARK.

Girls:

SILENCE FALLS
SLUMBER CALLS

Men:

WE MEN TOGETHER
WERE WONDERING WHETHER
WE MIGHT HAVE A BIT OF A LARK

Girls:

NO JOKES IN THE DARK PLEASE
WHAT SORT OF A LARK PLEASE.

All:

JUST A SLIGHT DANCE
ONCE MORE DREAM OF DELIGHT DANCE
JUST A SORT OF GOODNIGHT DANCE
WOULD BE GLORIOUS FUN.

Men:

WON'T YOU LET US, PLEASE LET US, JUST STAY FOR A WHILE
WON'T YOU PLEASE, WON'T YOU BE GAY FOR A WHILE
ALL WE DESIRE IS TO PLAY FOR A WHILE
NOW THE PARTY'S DONE

Girls:

JUST A FAST WALTZ
'TILL THE WORLD SEEMS A VAST WALTZ
VERY OFTEN THE LAST WALTZ
IS THE BIRTH OF ROMANCE

All:

IT'S A JUNE NIGHT

THERE'S A THRILL IN THE MOONLIGHT
LET'S GIVE WAY TO THE TENDER SURRENDER
OF OUR LAST DANCE.

(At the end of the number ALL the men with the exception of MR. PROUTIE creep out, leaving the girls seated demurely on gilt chairs at some distance from one another all around the edge of the stage. MR. PROUTIE being very smitten with Gloria, hides behind the sofa)

(MRS. MILLICK re-enters L. looking rather agitated, followed by Sarah)

Mrs. Millick

Girls - where have you been?

Harriet

Nowhere, Aunt Violet.

Mrs. Millick

Where is Lord Edgar?

Honor

He went hours ago, Mrs. Millick.

Mrs. Millick

And Lord Strere, Mr. Bethel, Mr. Vale and Lord Sorrel?

Victoria

(Sighing) All gone.

Mrs. Millick

And Mr. Proutie?

Gloria

He was so tired he left early.

Mrs. Millick

Come out from behind that sofa, Mr. Proutie.

(MR. PROUTIE comes out looking very sheepish -- all the GIRLS giggle. MR. PROUTIE is very young and cherubic)

Mr. Proutie

I - I - fell asleep -- I apologize.

Mrs. Millick

I quite understand.

Mr. Proutie*(Appealing to Gloria)*

Miss Gloria, I ---

Mrs. Millick

Goodnight, Mr. Proutie.

Mr. Proutie

Miss Gloria said that ---

Mrs. Millick*(Sternly)*

Goodnight, Mr. Proutie.

Mr. Proutie

Er - er - goodnight - thank you for having me - er - goodnight.

*(He goes out covered with embarrassment up R)***Mrs. Millick**

Gloria - what does this mean?

Gloria

Nothing, Aunt Violet.

Mrs. Millick

If it were not that this was a festive occasion, I should punish you severely for your deceit.

Harriet*(Crosses to C)*

Dear Aunt Violet - don't be cross.

Mrs. Millick

To bed with the lot of you.

Effie

Oh, not yet - just ten minutes more.

Mrs. Millick

Certainly not - it's nearly one o'clock - fine bridesmaids you'll make on Thursday if you stay up so late.

Harriet

Won't you let us stay up just a little longer?

Honor

Oh, Mrs. Millick, do - please do.

Mrs. Millick

No - Sarah's tired --

Sarah

No, I'm not, mother - I know I couldn't sleep for ages.

Gloria

Just a short while - please!

(They ALL cluster round her and speak at once - finally she breaks away from them)

Mrs. Millick

Very well - ten minutes then and no more. Sarah, come into my room and say goodnight.

Sarah

Yes, mother.

Mrs. Millick

Remember now - in ten minutes time I shall tell the servants to come and put out the lights - and don't make too much noise ---

Harriet

We won't, we promise.

Gloria

Goodnight, Aunt Violet -

(MRS. MILLICK goes out up R., amid a chorus of "Goodnights")

(The moment the door has closed upon her the GIRLS fling aside their demure manner and dance about the stage. HARRIET jumps onto the orchestra dais and begins to strum the piano. EFFIE, HONOR and SARAH sing gaily while VICTORIA and JANE dance)

Honor

Oh, Sarah - I do envy you - being married and going to Paris and everything.

Sarah

Do you?

Effie

Aren't you dying with excitement? - I know I should be.

Sarah

No, not exactly - I feel strange somehow.

Gloria

What sort of strange?

Sarah

I don't know - it's difficult to explain - perhaps I'm frightened.

Jane

Nobody could be frightened of Hugh.

Victoria

When I marry, it must be somebody just like Hugh.

Harriet

I shall choose someone smaller - more like myself, you know.

Effie

How can you, Harriet - Hugh's just the right type.

Gloria

I shall marry Mr. Proutie.

All

Gloria - what do you mean?

Gloria

(Calmly)

He adores me.

Jane

Has he asked you?

Gloria

Of course.

Honor

And you said yes?

Gloria

I said no. But that doesn't matter- he'll ask me again,

Effie

Are you in love with him?

Gloria

No - not a bit.

Honor

How can you, Gloria?

Gloria

I'd much rather marry someone I didn't love really.

All

"Gloria!" "Really!" "You're dreadful!" "Why?" etc.

Gloria

Because I could manage him better.

Harriet

I agree with Gloria.

Victoria

So do I.

Sarah

I don't - I want love.

Effie

(Giggling)

So do I - but you'll get it before I do -

(They ALL laugh)

Honor

I mean to have a lot of babies ---

Jane

(Rises)

I want someone to protect me always -- someone strong that I can look up to --

Harriet

Fiddlesticks!

Gloria

Old-fashioned nonsense! There's five minutes of our time gone already. Let's play a game.

Sarah

What game?

Effie

Yes, yes - any game.

Honor

Footman's knock.

Sarah

No -- no - that means one of us going out ---

Jane

Now, when and where.

Effie

So does that.

Sarah

Let's play an exciting game - a noisy game.

Harriet

Aunt Violet will hear.

Sarah

No -- she's two floors up.

Gloria

Blind Man's Buff.

Effie

Yes - yes.

MUSIC CUE

Sarah

That will do -----

NO. 8 - FINALE - ACT ONE

Victoria

WHO'LL BE IT ---

Jane

EENY MEENY MINY MO - WE MUST DO EENY MEENY MINY MO --

Gloria

EENY MEENY MINY MO.

Harriet

CATCH A FELLOW BY HIS TOE.

Victoria

IF HE HOLLERS LET HIM GO.

All

O.U.T. SPELLS OUT AND SO.

Gloria

OUT GOES SHE.

(She points to Effie)

Effie

OUT GOES ME.

(Skipping about)

THIS IS THE LOVELIEST, LOVELIEST PART OF THE PARTY.

Gloria

EENY MEENY MINY MO.

Harriet

CATCH A FELLOW BY HIS TOE.

Victoria

IF HE HOLLERS LET HIM GO.

All

O.U.T. SPELLS OUT AND SO.

Gloria

OUT GOES SHE.

(She points to Harriet)

Harriet

OUT GOES ME.

(She and EFFIE take hands and twirl around)

Gloria

EENY MEENY MINY MO.

Victoria

CATCH A FELLOW BY HIS TOE.

Sarah

IF HE HOLLERS LET HIM GO.

All

O.U.T. SPELLS OUT AND SO.

Victoria

OUT GOES SHE.

(She points to Gloria)

Gloria

OUT GOES ME.

(She joins Effie and Harriet)

Harriet, Effie, Gloria

THIS IS THE LOVELIEST, LOVELIEST PART OF THE PARTY.

Victoria

EENY MEENY MINY MO.

Sarah

CATCH A FELLOW BY HIS TOE.

Jane

IF HE HOLLERS LET HIM GO.

All

O.U.T. SPELLS OUT AND SO.

Jane

OUT GOES SHE.

(She points to Victoria)

Victoria

OUT GOES ME.

(She joins Effie, Harriet, and Gloria)

All

THIS IS THE LOVELIEST, LOVELIEST PART OF THE PARTY.

Effie, Harriet, Gloria, Victoria

ONLY THREE OF THEM LEFT; NOW WE'RE EXCITED TO SEE WHO IS GOING TO BE BLIND MAN, WHO IT'S GOING TO BE.

Sarah

I HAVE A STRANGE PRESENTMENT IT'S ME.

Jane

EENY MEENY MINY MO. OUT GOES SHE.

(She points to HONOR who joins the others)

Sarah

EENY MEENY MO

OUT GOES SHE.

(She points to Jane)

I'M HE - IT'S ME.

IT'S ME - I'M HE.

Girls

JUST GET A HANDKERCHIEF AND BIND IT AROUND HER EYES.

Sarah

NOT TOO TIGHT, NOT TOO TIGHT.

(THEY blindfold her)

Girls

SHE MUSTN'T SEE A THING NO MATTER HOW MUCH SHE TRIES.

Sarah

THAT'S ALL RIGHT - THAT'S ALL RIGHT.

Girls

SHE WILL CHEAT IF SHE CAN
 THAT CORNER'S RAISED A BIT
 TURN HER ROUND TILL SHE'S DAZED A BIT
 ARE YOU READY NOW,
 ONE TWO THREE!

(CARL enters R. crosses to L. up to balcony)

Sarah

SINCE THE PARTY BEGAN
 SOMETHING'S BEEN TAUNTING ME
 SOME PRESENTIMENT HAUNTING ME
 WHAT CAN IT BE?

Girls

START NOW - START NOW
 SHE CAN SEE THE GROUND
 SHE CAN SEE THE GROUND.

Sarah

SOMEHOW, SOMEHOW,
 SOME FORGOTTEN SOUND
 SOME FORGOTTEN SOUND
 ECHOES DEEP IN MY HEART
 STRANGELY ENTHRALLING ME
 SOMEONE SECRETLY CALLING ME
 LIKE A MELODY FAR AWAY.

Girls

OH, FOR HEAVEN'S SAKE START
 HERE GO ALONG WITH YOU
 WE CAN SEE NOTHING WRONG WITH YOU
 WE WANT TO PLAY.

(They ALL dance about and dodge her. CARL collects his music and is on his way out when SARAH clasps him round the neck - all the GIRLS laugh. CARL is staggered for a moment, drops music, and then completely losing all restraint, he kisses her on the

mouth. SHE snatches the bandage from her eyes and stares into his face. All the other GIRLS are watching aghast)

Sarah

(Softly)

It's you I love - now and always.

(She kisses him, then draws back and they stand there staring at one another oblivious of everything. EFFIE giggles suddenly and then stops herself.)

Harriet

Sarah --

Gloria

Sarah - don't be silly - Sarah ----

(Neither CARL nor SARAH turns their heads)

Carl

Come with me --

Sarah

Now?

Carl

Yes - now - tonight.

Sarah

I'll come with you -- wherever you want me to.

Carl

I love you - do you hear - I've loved you for months - for years really - ever since I was a boy I've known you were waiting for me somewhere -- I'll take care of you --live for you -- die for you.

MUSIC CUE

Sarah

Don't say that, my darling

(Singing)

SHOULD HAPPINESS FORSAKE ME

AND DISILLUSION BREAK ME

COME WHAT MAY

LEAD THE WAY

TAKE ME, TAKE ME

ALTHOUGH I MAY DISCOVER

LOVE CRUCIFIES THE LOVER

WHAT E'ER FATE HAS IN STORE

MY HEART IS YOURS FOR EVER MORE.

Carl*(Singing)*

OH LADY YOU ARE FAR ABOVE ME
 AND YET YOU WHISPER THAT YOU LOVE ME
 CAN THIS BE TRUE OR IS IT JUST A FOOLISH DREAM.

Sarah*(Speaking)*

You know it's true, look in my eyes -- can't you see?

Carl*(Speaking softly)*

Oh my dear, dear love.

(Singing)

NOW THO' YOUR FEARS ARE SLEEPING
 LOOK WELL BEFORE THE LEAPING
 LOVE OF ME
 MAY BE REPAID
 BY WEEPING
 LIFE CAN BE BITTER LEARNING
 WHEN THERE IS NO RETURNING
 WHAT E'ER FATE HAS IN STORE
 MY HEART IS YOURS FOR EVER MORE
 I LOVE YOU - I LOVE YOU - I LOVE YOU.

Gloria

YOU CANNOT REALIZE THE THINGS YOU SAY
 YOU QUITE FORGET YOURSELF, PLEASE GO AWAY.

Harriet

NOW LEAVE THIS ALL TO ME, MY DEAR
 IT'S REALLY TOO ABSURD.

Effie

It's quite the most romantic thing that I have ever heard!

Victoria*(Speaking)*

Effie, be quiet.

(SARAH kisses him again full on the mouth. HARRIET rushes up and drags them apart)

Harriet

Sarah - are you mad? -- Mr. Linden, please go at once.

Carl

(Smiling)

How can I go?

Gloria

Harriet - leave this to me ---

Sarah

Stop - don't say another word.

Effie

(Rushing up hysterically)

It's the most wonderful thrilling thing that ever happened in the world.

Harriet

Don't be an idiot, Effie.

Sarah

(Quietly)

Effie's right, Harriet.

Harriet

I'm going straight upstairs to fetch Aunt Violet.

Effie

(Struggling with her)

You shan't! You shan't! They love each other -- look at them -- Honor, Victoria, help me!

(HONOR, VICTORIA, and JANE come to her assistance)

Sarah and Carl

(Singing)

I'LL SEE YOU AGAIN

WHENEVER SPRING BREAKS THROUGH AGAIN

ALWAYS I'LL BE BY YOUR SIDE

NO TIME OR TIDE

CAN PART US EVER -----

Victoria

Shhh! Someone's coming - hide - quickly -----

(They ALL hide behind sofas and chairs)

(FOUR FOOTMEN enter pompously to music)

(FOOTMEN QUARTETTE)

NOW THE PARTY'S REALLY ENDED,

AND OUR BETTERS HAVE ASCENDED

ALL THE THROBBING HEADS,

TO THEIR WELCOME BEDS,

PITY US, WHO HAVE TO BE UP
 SADLY CLEARING THE DEBRIS UP
 GETTING FOR OUR PAIN
 MOST OF THE REMAINS
 THOUGH WE ALL DISGUISE OUR FEELINGS PRETTY WELL,
 WHAT WE MEAN BY 'VERY GOOD' IS 'GO TO HELL.'
 WE IN OUR SECLUDED GARRET
 MEAN TO FINISH UP THE CLARET
 CUP ALL RIGHT
 GOODNIGHT.

(THEY extinguish all the lights and exeunt R. down, closing the doors behind them)
(All the GIRLS come out and lastly CARL and SARAH. HARRIET and GLORIA bring two candles)

Girls

THEY'VE ALL GONE NOW. HAVE NO FEAR

Carl

SARAH'S MOTHER MAY BE NEAR
 IF SHE SHOULD HEAR

All

SHE MIGHT BE RATHER CROSS WITH US
 ELDERLY PEOPLE MAKE TOO MUCH FUSS

Carl

ALWAYS INSIST ON A CHAPERONE
 NEVER LEAVE LOVE ALONE.

Sarah

I FEEL FRIGHTENED, OH MY DEAR
 PLEASE CALM MY FEAR

Carl

GENTLE AND SWEET IN YOUR PURITY
 I GIVE MY HEART AS SECURITY
 I SHALL BE LIVING MY LIFE NEW
 LOVING YOU - LOVING YOU.

Girls

Think of the consequences please you can't have realized what an appalling thing for you to be so compromised, so dreadfully, dreadfully, dreadfully compromised.

Sarah

Harriet - whatever you do won't be the slightest use - I love Carl - I'm going with him -- I don't care where or how -- but this is my life, you understand, my whole life -- so help me --- all you can -- please -- please --

Harriet

Think of Hugh - you're mad.

Sarah

Perhaps I am mad, but I'm happy - can't you see - I'm really happy ---

Harriet

Mr. Linden, I appeal to you.

Gloria

It's no use, Harriet.

Harriet

I feel as if I were in a dream.

Carl

You are.

Harriet

What are your prospects - have you any money?

Carl

None - no money - but I can earn enough.

Sarah

So can I - I'll sing --

Victoria

Sarah!

Carl

Yes - Sarah will sing and I will play and we will make a living - come, Sarah.

Sarah

Like this?

Effie

Quickly, Victoria - your bedroom is nearest - your hat and cape.

(JANE and EFFIE fly out of the room)

(The "Call of Life" theme plays softly. SARAH runs up to the windows and flings them open - singing. CARL joins her)

Sarah and Carl*(Singing)*

FLING FAR BEHIND YOU
 THE CHAINS THAT BIND YOU
 THAT LOVE MAY FIND YOU
 IN JOY OR STRIFE
 THO' FATE MAY CHEAT YOU
 AND DEFEAT YOU
 YOUR YOUTH MUST ANSWER TO THE CALL OF LIFE.

(EFFIE and JANE return with a hat and cape. They dress her in them and - SHE and CARL go out together R. as the orchestra crashes out the final chords - THE OTHERS rush to the balcony to wave)
 CURTAIN

CHARACTERS**ACT TWO****Scene 1**

SARI LINDEN
 CARL LINDEN
 MANON (La Grevette)
 LOTTE
 FREDA
 HANSI
 GUSSI
 CAPTAIN AUGUST LUTTE
 HERR SCHLICK
 WAITERS, CLEANERS, ORCHESTRA, etc.

*The scene is Herr Schlick's cafe in Vienna.
 The year is 1880.
 The Time is 12 o'clock noon.*

ACT TWO**Scene 1****TIME: 1880.**

SCENE: The scene is the interior of Shlick's cafe in Vienna.

It is about 12 o'clock noon, and WAITERS in shirt sleeves are tidying up the tables and polishing brasses. There are also some cleaners and charwomen swabbing the

floor. CARL in shirt sleeves is rehearsing with the Orchestra on the orchestra platform at the back. LOTTE, HANSI, and FREDA, three ladies of the Town elaborately dressed, are seated at a table down stage R.

THE OPENING CHORUS is sung in snatches by the WAITERS, CLEANERS, ETC.

Waiters:

LIFE IN THE MORNING ISN'T TOO BRIGHT
 WHEN YOU'VE HAD TO HURRY ROUND AND CARRY
 PLATES ALL NIGHT
 AND THE EVENING ISN'T TOO GAY
 WHEN YOU KNOW YOU'VE GOT TO RISE AND GET
 AT WORK ALL DAY
 THIS CAFE MERELY CATERS
 FOR A HORDE OF DRUNKEN SATYRS
 WHY OH WHY WE'RE WAITERS NOBODY CAN SAY

Waiters:

LIFE IN THE MORNING ISN'T TOO BRIGHT
 WHEN YOU'VE HAD TO HURRY ROUND AND CARRY
 PLATES ALL NIGHT

Cleaners:

OH DEAR IT'S CLEAR TO SEE THAT CLEANERS
 LEAD A WORSE LIFE

Waiters:

AND THE EVENING ISN'T TOO GAY
 WHEN YOU KNOW YOU'VE GOT TO RISE AND BE
 AT WORK ALL DAY

Cleaners:

YOU SEE THE REASON WHY EACH DAY WE WANT
 TO CURSE LIFE

Waiters:

FOR THIS CAFE MERELY CATERS

Cleaners:

WEARY
 (*CLEANERS START UP R. TO EXIT L*)

Waiters:

FOR A HORDE OF DRUNKEN SATYRS

Cleaners:

DREARY

Waiters:

WHY OH WHY WE'RE WAITERS NOBODY CAN SAY

Cleaners:

EVERY DAY

Waiters:

AH - AH - AH

Cleaners:

AH - AH - AH

4 GIRLS EXIT UP L.

2 GIRLS EXIT UP R.

6 BOYS EXIT UP R.

3 BOYS EXIT DOWN L.

At the end of it, CARL rests his orchestra for a moment.

Lotte

He left me at half-past ten, my dear, he kissed my hand a la grand chevalier which made me laugh. I must say.

Freda

Is that all he left you with - a kiss?

Lotte

Don't be vulgaar, Freda, everything was arranged last night in hos carriage - we drove round and round the Ringstrasse.

Hansi

I hope it didn't make you too giddy, dear.

Lotte

You none of you understand, this is an "affaire de coeur," I'm sure of it.

(FRITZ, a waiter, brings Lotte a bill for the coffee and Brioches they have been having)

Lotte

It's not my turn - Hansi?

Hansi

I paid yesterday.

Lotte

Come along, Freda - no fumbling.

Freda

I wasn't fumbling - I was just trying to count up how many times I've paid during the last month.

Hansi

That oughten't to take you long.

Freda

(Rather crossly)

Oh here you are then.

(She gives him some money)

(HE nods and goes off)

Lotte

Where was I?

Freda

Driving round the Ringstrasse, my dear, talking business.

Lotte

You can all jeer if you like, but just you wait and see. Anyhow I feel positively exhausted, having had to get up so early.

Hansi

I'm tired too.

(GUSSI enters elaborately dressed and wearing a fur tippet and muff)

Hansi

Hello, Girls.

Freda

Oh my God, look at Gussi.

Hansi

(Fingering the tippet)

Where did you get it?

Hansi

Here, leave off, surely you've seen a bit of mink before?

Hansi

Not on you.

Hansi

Well have a good look now and enjoy it.

Lotte

Who gave it to you?

Hansi

(With great coyness)

Well, I hardly like to tell you, it was such a delightful surprise - I had been spending the night with my dear grandmother -

Hansi

I hope she took her spurs off.

(Cross to table R.)

(THEY all laugh. GUSSI sits down at the table)

Lotte

Do you want some coffee?

Hansi

No thanks, it would spoil my lunch.

(Cross back to table R)

Freda

I'm lunching at Sacher's - I can bring a friend - Hansi?

Hansi

No thank you, dear.

Freda

Lotte?

Lotte

Who are you lunching with, the old ostrich?

Freda

No, he's gone to Warsaw. This is a banker, quite young but common, no use for dinner - do you want to come?

Lotte

I don't mind.

Hansi

I can't imagine Freda, why you waste your time with small fry.

Freda

I don't consider any free meal small fry.

Hansi

Where's the snow queen?

Lotte

Sari?

Hansi

Yes.

Lotte

She'll be here soon, looking at Carl with sheep's eyes.

(Giggles)

Hansi

Don't laugh at her, she does adore him.

Lotte

It's all very well to adore your husband, dear, but it's silly to overdo it.

Freda

Whenever any of the Officers ask her to dance, she goes off into a decline.

Hansi

There's no doubt about it; love is very bad for business.

(LOTTE, FREDa, and HANSI sing a trio)

NO. 10 "LADIES OF THE TOWN"

I.

THOUGH WE'RE OFTEN ACCUSED OF EXCESSIVELY PLASTIC, DRASTIC SINS
WHEN WE'RE ASKED TO DECIDE ON THE WRONG OR THE RIGHT LIFE,
NIGHT LIFE WINS,
WE KNOW THAT DESTINY WILL NEVER BRING
A WEDDING RING ABOUT
OUR MORAL SENSE MAY REALLY NOT BE QUITE THE THING
TO FLING ABOUT, SING ABOUT;

(TAP FEET)

WE'LL ACHIEVE INDEPENDENCE BEFORE IT'S TOO LATE, AND
WAIT AND SEE
WHAT CARE, WHAT CARE WE?

Refrain I.

LADIES OF THE TOWN,
LADIES OF THE TOWN,
THOUGH WE'VE NOT A CONFESSION SIR,
WE HAVE QUITE A PROFESSIONAL FLAIR
STROLLING UP AND DOWN, STROLLING UP AND DOWN,
WE EMPLOY QUITE AN AMIABLE SYSTEM
OF ACHIEVING RENOWN,

THOUGH THE CHURCH AND STATE ABUSES US,
 FOR AS LONG AS IT AMUSES US,
 WE'LL REMAIN, NO MATTER HOW THEY FROWN
 NAUGHTY, NAUGHTY LADIES OF THE TOWN.

2.

WE CAN OFTEN BEHAVE IN A VERY DISARMING, CHARMING WAY,
 WHICH CAN FREQUENTLY ADD TO THE MONEY WE LAY BY,
 DAY BY DAY.

IF WE ARE TOLD OF SOMETHING ON THE STOCK EXCHANGE,
 WE PRY A BIT,
 AND IF IT'S SAFE WE GET SOME KINDLY BANKER
 TO SUPPLY A BIT, BUY A BIT,
 AND IF LATER OUR HELPERS MAY WISH TO FORGET US,
 SET US FREE,
 WHAT CARE, WHAT CARE WE?

Refrain 2.

LADIES OF THE TOWN, LADIES OF THE TOWN,
 THOUGH WE'RE SOCIALLY UNDER A CLOUD
 PLEASE FORGIVE US FOR LAUGHING ALOUD
 (*LAUGH*)

STROLLING UP AND DOWN, STROLLING UP AND DOWN.
 (*Bus. MAN crosses. THEY drop their hankies. HE exits L*)

DISAPPROVAL MAY SOMETIMES SUBMERGE US,
 BUT WE NONE OF US DROWN,
 WE HAVE KNOWN IN GREAT VARIETY
 MEMBERS OF THE BEST SOCIETY
 AND SHOULD WE DECIDE TO SETTLE DOWN,
 WE'LL BE WEALTHY LADIES OF THE TOWN.

EXTRA COUPLET

WHEN WE MEET THE ROYAL PRINCES
 IT'S RATHER SWEET HOW EACH ONE WINCES
 UNEASY LIES THE HEAD THAT WEARS A CROWN
 ALL BECAUSE OF LADIES OF THE TOWN.

(When LOTTE, FREDA, and HANSI have gone off - CARL addresses his orchestra on the dais)

Carl

Boys, when you take the first refrain - bring it out, let it live and breathe, and mean something, in the last four bars. I've marked a rallentando - Now then -

(He raises his baton and the orchestra begins La Crevatte's song - as the music swells - MANON enters briskly R. up. SHE is naturally in day clothes and a hat - SHE listens for a moment and then stamps her feet. CARL stops the orchestra)

Manon

No, Carl - it must be quicker there.

Carl

When we were working yesterday that was the exact spot you wanted it slower.

(THEY argue)

Manon

Listen - it starts so -

(She sings)

"LORSQUE L'ETAIS PETITE ON MARCHANT PARAI LES PRES" - SWIFT.

Staccato like that, then

"J'ENTENDIA LA VOIX D'MA TANTE, QUI

MURMURS A COTE -

just a lootle slower - not much you understand --

Carl

Very well.

(He starts the music again)

Manon

(Stops him)

No, no, no - you are so stubborn.

Carl

Stubborn?

(THEY argue)

Manon

Yes - you are a musician, yes, but you know nothing about singers especially when they have no voice like me.

Carl

(Coming down to her)

Ah, no! You have a beautiful voice, Manon.

Manon

(Laughing suddenly)

Now you are being sweet to me, it is so many years since I saw that solemn look in your eyes --

Carl

You can't expect me to pay you compliments often when you try to quarrel with me all the time.

(THEY argue)

Manon

I quarrel! Don't be a fool.

Carl

(Turning away)

It's you who are a fool --

Manon

(Pause, cross to him. Touching his arm, softly)

No, Carl -- I was once -- but I'm not any more.

Carl

What do you mean?

Manon

Where is Sari -- your little English Sarah?

Carl

She will be here soon.

Manon

(Mocking)

How exciting!

Carl

You do hate her, don't you?

Manon

(Gaily)

Passionately -- I should like to scratch her eyes out, pull her nose off and wring her neck.

(Laughs)

Carl

Manon!

Manon

In a friendly way.

(She laughs again)

Carl

Don't laugh like that.

(CARL walks away L. SHE follows to L.C.)

Manon

You used to love my laughter -- it was so gay and charming. You said -- I think you mentioned once that it reminded you of a bird chirping, that was a very pretty thought, Carl.

(She smacks him playfully)

(HE bundles her off)

Carl

Please go away now -- I must continue my rehearsal.

(THEY argue)

Manon

Carl - Carl --

Carl

Yes.

Manon

I'm only teasing you and irritating you because I'm jealous --

Carl

But, Manon, why on earth should you be jealous?

(THEY argue)

Manon

(Holding up her hand)

No, don't protest and say I have no right to be jealous! I know that well -- ours was such a silly little affair really, and so long ago, but somehow it was very charming and it left a little sting behind -- here.

(Indicates her heart)

Carl

It was your fault that it ended.

Manon

I know that too -- and I'm glad -- I was very proud of myself finishing it all suddenly like that -- because it was for the best -- I was no good for you really -- not faithful enough, and you should be free always, because you're an artist.

(She turns away)

But now you'll never be free, so my beautiful little sacrifice was all in vain --

(She laughs)

Go back to your work -- I'll run through my words here --

Carl

Manon -- I --

(He argues)

Manon

Please -- play my music for me --

(MUSIC CUE)

I'm not sure of it yet -- I'm not sure of anything.

(CARL looks at her silently for a moment, and then goes thoughtfully back to the orchestra. FRITZ enters R. with a drink)

Fritz

Bon jour, madame!

Manon

Ah! Bon jour Fritz! Vous ne paz oubliez ce matin, n'est ce pas?

Fritz

Non, Madame, pas oubliez, Jamais.

Manon

Comment cas va?

Fritz

Tres bien, Madame, et vous?

Manon

Tres bien! Et la famme?

Fritz

Tres bien!

Manon

Et le petite bebe?

(Laughs, She pays him)

Fritz

Merci bien, madame!

(Exits R.)

Manon

Bon garcon, Fritz!

NO. 11 "IF LOVE WERE ALL"

(MANON)

Verse 1.

LIFE IS VERY ROUGH AND TUMBLE

FOR A HUMBLE

DISEUSE

ONE CAN BETRAY ONE'S TROUBLES NEVER

WHATEVER

OCCURS

NIGHT AFTER NIGHT

HAVE TO LOOK BRIGHT

WHETHER YOU'RE WELL OR ILL
 PEOPLE MUST LAUGH THEIR FILL
 YOU MUSTN'T SLEEP
 TILL DAWN COMES CREEPING
 THOUGH I NEVER REALLY GRUMBLE
 LIFE'S A JUMBLE

INDEED -

AND IN MY EFFORTS TO SUCCEED
 I'VE HAD TO FORMULATE A CREED -

Refrain

I BELIEVE IN DOING WHAT I CAN
 IN CRYING WHEN I MUST
 IN LAUGHING WHEN I CHOOSE
 HEIGHO IF LOVE WERE ALL
 I SHOULD BE LONELY
 I BELIEVE THE MORE YOU LOVE A MAN
 THE MORE YOU GIVE YOUR TRUST
 THE MORE YOU'RE BOUND TO LOSE
 ALTHOUGH WHEN SHADOWS FALL
 I THINK IF ONLY --

(LOOKS AT CARL)

SOMEBODY SPLENDID REALLY NEEDED ME
 SOMEONE AFFECTIONATE AND DEAR
 CARES WOULD BE ENDED IF I KNEW THAT HE
 WANTED TO HAVE ME NEAR
 BUT I BELIEVE THAT SINCE MY LIFE BEGAN
 THE MOST I'VE HAD IS JUST
 A TALENT TO AMUSE.
 HEIGHO, IF LOVE WERE ALL!

(Sucks straws)

(Repeat refrain, during which they argue in French)

Manon

Mon cher ami, tout a l'heure c'estait encore trop vite.

Carl

Mais je ne peux pas jouer plus lentement, c'est le correcte rythme, c'est impossible de le changer.

Manon

Sapristi, rien n'est impossible, tu es toujours embete.

Carl

Fiche-moi le paix! Tu m'embetes toute la journee. Tu m'embetes. Tu ne connais pas ton metier. Puisque je t'ai dit que tu es une jolie voix, tu crois que tu es une grande artiste.

Manon

Mais non, mais non. Jamais de la vie! Tu crois que parceque tu as epouse cette petite Anglasie de rien du tout que tu peux te donner des airs.

Carl

Ce ne tu regarde pas que j'ai marie ou que je n'ai pas marie. Ce c'est, non affaire; Manon, Manon, sois tranquille, ne sois pas faches.

Manon

Oh non, je ne ouis pas faches exactement.

(MANON goes off after argument L. CARL, at the end of Manon's song dismisses the orchestra, who go off - HE comes down from the dais, putting on his coat when GUSSI enters L)

Hansi

Hello, Carl.

Carl

(Absently)

Hello.

Hansi

Like a drink?

Carl

No thanks.

Hansi

Are you lunching with anyone?

Carl

Yes, my wife.

Hansi

I might have known it.

(She slips her arm through his)

Let me know when you feel like being unfaithful to her, won't you?

Carl

(Smiling)

You're bad, Gussi, thoroughly bad - go along with you.

Hansi

Here listen, you know that dark red coat of mine?

Carl

Yes.

Hansi

Would your Sari like it. I've had this given to me.

(she waves her muff)

I shan't need it any more.

Carl

It's very very sweet of you, Gussi.

Hansi

You both look so pinched - it depresses me to look at you - bring Sari along to lunch at my flat -

Carl

Very well.

(CAPTAIN AUGUST LUTTE enters - Captain August is a debonair imposing looking man)

Hansi

Just a moment, some good news has come in - come at 1:30, if I'm not back tell Liza to serve you.

Carl

But, Gussi -

Hansi

(Firmly)

Good-bye, dear Carl -

(Carl goes off laughing. GUSSI sidles up to Captain August)

Hansi

Good morning.

Captain

(Bowing stiffly)

Good morning.

Hansi

Can I do anything for you?

Captain

I wish to see Herr Schlick.

Hansi

(Grimacing)

How nice.

Captain

(Abruptly)

You are very pretty.

Hansi

(Shrinking away)

Oh Captain - my salts - my salts.

Captain

Perhaps you will make a rendezvous with me for next week?

Hansi

I may be dead next week, what's the matter with now?

Captain

I fear that I am otherwise engaged.

(HERR SCHLICK enters, oily and ingratiating)

Herr Schlick

Captain - forgive me please - I -

(Sees Gussi)

What are you doing here?

Hansi

Just feeding the swans - Goodbye, one and all. Goodbye!

(She goes off R.C.)

Captain

Herr Schlick, I have a complaint to make.

Herr Schlick

It shall be rectified - before you say it, whatever is wrong is rectified.

Captain

Among your professional dancing partners you have been careless enough to engage an iceberg.

Herr Schlick

Good God!

(MANON enters L. Crosses behind bandstand to R)

Captain

A beautiful alluring unsociable iceberg - her name is Sari.

Herr Schlick

She is new, Captain, she has only been here a few weeks.

Captain

Even a few weeks is surely time enough to enable her to melt sufficiently to sup with me, -

Herr Schlick

She is English, Captain, one must make allowances.

Captain

I do not come to a cafe of this sort to make allowances - I come to amuse myself and to pay for it.

Herr Schlick

(Very flurried)

Captain - I assure you - anything that you wish - I will arrange as soon as possible.

Captain

I wish for this Sari, to sup with me - tonight.

Herr Schlick

She shall, Captain, she shall.

Captain

You will please have a special supper laid ready in a quiet room - No. 7 is the best, I think -

(MANON crosses L. and hides behind L. rail)

Herr Schlick

You are sure that you would not rather have Lotte or perhaps Hansi -

Captain

Quite sure.

Herr Schlick

You see this English girl is the wife of my orchestra leader - they are said to be in love -

(Laughs)

It will be a little difficult --

Captain

(Rising)

I hope I have made myself quite clear -

Herr Schlick

But, Captain -

Captain

You will please arrange things as I have suggested - tonight I wish no allowances to be made.

(HE bows and goes towards R.)

Captain

(Cont'd)

(As CAPTAIN is about to exit, he meets SARI coming on. She has grown more poised and mature during the years spent with Carl. She starts visibly on seeing Captain August - HE clicks his heels and bows)

Good morning.

Sari

Good morning.

Captain

It is a beautiful morning.

Sari

Beautiful.

Captain

But chilly.

Sari

It is very warm out.

Captain

Would you honour me by lunching with me?

Sari

I'm so sorry, but I am already engaged.

Captain

Perhaps a drive a little later on, we might go up to Cobenzil -

Sari

Please forgive me, but today it is impossible.

Captain

I am expecting you to have supper with me tonight.

Sari

Thank you very much, but I'm afraid I have another appointment.

Captain

We shall see.

(He bows again and exits up R.)

Herr Schlick

(Furiously)

It may interest you to know that you are losing me one of my most valued clients - I'll deal with you later. Captain - a moment, please - Captain.

(He rushes off)

(SARI looks after him pensively for a moment and then sighs)

(MANON comes down from the dais)

Manon

Sari.

Sari

Oh!

Manon

Don't look so startled -

Sari

I came to find Carl. Have you seen him?

Manon

Yes, I've just been rehearsing with him.

Sari

Oh!

Manon

He's about somewhere.

Sari

I'll find him.

(She turns to go, cross L)

Manon

Don't go, Sari, I want to speak to you.

Sari

(Coldly)

Yes? What is it?

Manon

Oh, why do you always look at me like that?

Sari

Like what?

Manon

So aloof and superior.

Sari

I wasn't conscious of being either of those things.

Manon

Yes, you were - you know you were - you always are with me. But, listen, never mind about that now - I heard Schlick arranging for you to have your supper in a private room with Captain August tonight.

Sari

What!

Manon

So be careful.

Sari

(Incredulously)

You heard Schlick arranging for me -

Manon

Yes - yes, yes - I thought you might like to know.

Sari

How horrible!

Manon

Not so horrible as all that, lots of girls here would be glad of the chance, but as Carl is in love with you and you are apparently in love with him, I thought -

Sari

(Rather stiffly)

Thank you, Manon.

Manon

Not at all.

(She turns to go R.)

Sari

Manon -

Manon
(Stopping)
 Yes?

Sari
 I'm sorry.

Manon
 What for?

Sari
 If my manner is - well, unkind.

Manon
(Patting her arm)
 Ce ne faire rien, mon chere - I don't love him any more, really, at least I don't think I do, and anyhow you have no reason to be jealous, nothing to be afraid of. Look at me, and then look in the glass.

(She kisses her lightly, and goes off humming a reprise of her former song)
(CARL enters from L)

Sari
 Carl.

Carl
 Darling!
(He kisses her fondly)
 How quick you've been dressing. I crept out without waking you.

Sari
 Yes, I know, you must never do that again.

Carl
 Why - what's the matter?

Sari
 I dreamt - something dreadful. I awoke terrified - I came straight here without any coffee or anything - to see if you were safe.

Carl
 I safe? Why of course I'm safe - why wouldn't I be? What could have happened to me? Don't be silly.
(NO. 11-A)

Sari

I don't know, I'm frightened. I hate this place - let's go away. I'd rather go back to singing in the streets again, at least we were independent then and together.

Carl

We're together now - always. You know we're always together.

Sari

(Cross R. wildly) No, no - not here we're not - we're seperated by hundreds of things and people - you're the chef d'orchestra and I'm a professional dance partner. I hate it I tell you - I can't be gay and enjoy it like the other girls - because I love you -

(CARL goes to her)

I can't feel happy when the cavalry officers put their arms around my waist and dance and flirt with me because I love you, and because I'm scared.

Carl

Why are you scared?

Sari

Something terrible will happen if we stay here, I know it, I feel it -

Carl

(Cross L.)

Come along and have a little lunch, then you'll feel better. We're going to Gussi's flat - she's got a present for you - you know that red coat -

Sari

Oh, Carl, Carl, you don't understand!

(Goes to table and sits)

(CARL goes to her)

Carl

Well, we'll go away then - tomorrow!

Sari

Carl!

Carl

We have a little money saved anyhow, and I hate Schlick and this place as much as you do really - tonight is the end of it - we'll go to Budapest, Fritz is there, and he'll help us!

Sari

Tonight is the end of it!

Carl

You remember Fritz, with the long brown beard. You laughed at him.

Sari

Yes! He was funny, but I like him!

Carl

Do you remember when he threw the chicken at his wife?

(HE laughs)

Sari

(Laughing) Yes! And she was so angry, and the gravy ran all down the front of her.

(They both laugh)

That's it, laugh at me, laugh everything away. Stop me being solemn.

Carl

D'you feel happier now?

Sari

Much - much happier.

Carl

So do I! Soon we shall be able to start our own little cafe!

Sari

That's right, let's talk about the cafe - where shall we have it - how shall we manage it? Shall I be able to sing your songs there?

(Music Cue)

One day I might make them famous - I love your music so very much - I want it to be known all over the world, and one day it will be, I'm sure of it!

Carl

Darling!

(THEY kiss)

NO. 12 "LITTLE CAFE"

I.

Carl:

WE SHARE A MUTUAL AMBITION
WHICH NAUGHT CAN DISARRANGE

Sari

BASED ON THE HOPEFUL SUPPOSITION
THAT SOON OUR LUCK WILL CHANGE.

Carl:

THO' WE VERY OFTEN WONDER WHETHER

POVERTY WILL WIN THE DAY

Sari

JUST AS LONG AS WE REMAIN TOGETHER
TROUBLES SEEM TO FADE AWAY.

Both:

HOWEVER HARD THE BED ONE LIES ON
THE SAME OLD DREAMS BEGIN
WE'RE ALWAYS SCANNING THE HORIZON
FOR WHEN OUR SHIP COMES IN -

(THEY bring chairs down)

REFRAIN

Carl:

WE'LL HAVE A SWEET LITTLE CAFE
IN A NEAT LITTLE SQUARE

Sari

WE'LL FIND OUR FORTUNE
AND OUR HAPPINESS THERE

Carl:

WE SHALL THRIVE ON THE VAIN AND RESPLENDENT

Sari

AND CONTRIVE TO REMAIN INDEPENDENT

Carl:

WE'LL HAVE A MEEK REPUTATION
AND A CHIC CLIENTELE

Sari

KINGS WILL FALL UNDER OUR SPELL

Both:

WE'LL BE SO ZEALOUS
THAT THE WORLD WILL BE JEALOUS
OF OUR SWEET LITTLE CAFE IN OUR SQUARE.

2.

Sari

CAN YOU IMAGINE OUR SENSATIONS
WHEN WE'VE SECURITY?

Carl:

AND ALL OUR DREARY DEPRIVATIONS
ARE JUST A MEMORY.

Sari

THO' WE'RE VERY OFTEN DRIVEN FRANTIC
PEACE IS VERY HARD TO FIND

Carl:

ALL THESE DREADFUL DAYS WILL SEEM ROMANTIC
WHEN WE'VE LEFT THEM FAR BEHIND

Both:

FATE NEEDN'T BE QUITE SUCH A DRAGON
HE KNOWS HOW TIRED WE ARE
WE'LL HITCH OUR HOPEFUL LITTLE WAGON
ON TO A LUCKY STAR.

*REFRAIN***Carl:**

WE'LL HAVE A SWEET LITTLE CAFE
IN A NEAT LITTLE SQUARE

Sari

WE'LL FIND OUR FORTUNE
AND OUR HAPPINESS THERE

Carl:

WE SHALL THRIVE ON THE VAIN AND RESPLENDENT

Sari

AND CONTRIVE TO REMAIN INDEPENDENT

Carl:

WE'LL HAVE A MEEK REPUTATION
AND A CHIC CLIENTELE

Sari

KINGS WILL FALL UNDER OUR SPELL

Both:

WE'LL BE SO ZEALOUS
THAT THE WORLD WILL BE JEALOUS
OF OUR SWEET LITTLE CAFE IN OUR SQUARE.

(FADE OUT on word "World" in repeat refrain. Lower black and House Curtain, take away black)

ACT TWO**Scene 2**

The scene is the same as Act Two, Scene 1., except that the atmosphere has changed from a [illegible] daylight squalor to a tinselled gas-light gaiety.

It is about 9 p.m.

NO. 13 WHEN THE CURTAIN RISES everyone is waltzing. CARL is conducting the orchestra on the dais. Some of the Girls have male partners and some are dancing with one another. The stage should look as hot and crowded as possible. At the end of the opening waltz CARL stops his orchestra and the theatre orchestra takes up the Officers' entrance music. About a dozen smart OFFICERS come marching on in attractive undress uniform. They sing a concerted introductory number with the GIRLS.

NO. 14. OFFICERS' CHORUS

Officers:

WE WISH TO ORDER WINE, PLEASE
EXPRESSLY FROM THE RHINE, PLEASE.
THE YEAR WE REALLY DON'T MUCH CARE

Ladies:

OH DEAR,
NOW THAT YOU'RE HERE
THINK OF THE WEAR AND TEAR

Officers:

WE HOPE WITHOUT INSISTENCE
TO OVERCOME RESISTENCE
IN ALL YOU LADIES FAIR

Ladies:

OH WELL
HOW CAN WE TELL
WHETHER YOU'D REALLY DARE
WE SINCERELY HOPE IT'S REALLY NOT A THANKLESS TASK
AMUSING US
WON'T YOU PLEASE AGREE?

Ladies:

AH ME!

Officers:

YOU COULD QUICKLY BREAK OUR HEARTS BY EVERYTHING WE ASK
REFUSING US

THAT CRUEL WOULD BE
 LADIES, CAN'T YOU SEE!
 WE'RE OFFICERS AND GENTLEMEN
 RELIABLE AND TRUE
 CONSIDERATE AND CHIVALROUS
 IN EVERYTHING WE DO.
 THOUGH WE'RE GAY AND DRINK A TRIFLE
 ALL OUR LAUGHTER WE SHOULD STIFLE
 WERE WE SUMMONED BY A BUGLE CALL
 WE'RE AMOROUS AND PASSIONATE
 BUT DIGNIFIED AND STERN
 WHICH IF YOU PLAY US FALSE YOU'LL QUICKLY LEARN
 DO NOT LET OUR PRESENCE GRIEVE YOU
 WHEN WE'VE LOVED YOU, WE SHALL LEAVE YOU
 FOR WE'RE OFFICERS AND GENTLEMEN, THAT'S ALL!

(After song CAPTAIN SCHENZ enters R. and he and OFFICERS sing "Tokay" of which everyone joins in the last Refrain)

NO. 15 "TOKAY" CAPTAIN SCHENZ AND CHORUS

Verse

Officers:

TOKAY!

Captain S:

WHEN WE'RE THOROUGHLY WINED AND DINED
 AND THE BARRACKS ARE LEFT BEHIND,
 WE COME DOWN TO THE TOWN TO FIND
 SOME RELIEF FROM THE DAILY GRIND.
 LOVE IS KIND.
 LOVE IS BLIND.

Officers:

TOKAY!

Captain S:

WHEN THE THOUGHTS OF A MAN INCLINE
 TO THE GRAPES OF A SUNLIT VINE
 ON THE BANKS OF THE GOLDEN RHINE
 SLOWLY RIPENING PURE AND FINE
 SWEET DIVINE
 LOVER'S WINE
 LIFT YOUR VOICES TILL THE RAFTERS RING
 FILL YOUR GLASSES TO THE BRIM AND SING:

Refrain

TOKAY!

THE GOLDEN SUNSHINE OF A SUMMER DAY
 TOKAY!
 WILL BEAR THE BURDEN OF YOUR CARES AWAY
 HERE'S TO THE LOVE IN YOU
 THE HATE IN YOU
 DESIRE IN YOU

Officers:

WINE OF THE SUN THAT WILL WAFT YOU ALONG
 LIFTING YOU HIGH ON THE WINGS OF A SONG

Captain S:

DREAMS IN YOU
 THE FLAME IN YOU
 THE FIRE IN YOU
 TOKAY - TOKAY.

Officers:

SO WHILE FORGETFULNESS WE BORROW
 NEVER MINDING WHAT TOMORROW HAS TO SAY

Captain S:

TOKAY!

All:

THE ONLY CALL WE ALL OBEY
 TOKAY! - TOKAY! - TOKAY!

(Some go off to the bar, others seat themselves at tables and order wine)

No. 15. (The Band strikes up a waltz, and dancing begins. SARI enters up L. crosses behind and makes her way centre, where she is met by CAPTAIN LUTTE, who has entered down L. and is eyeing her. He bows, she brushes him aside and sits at table L. CAPTAIN LUTTE goes furiously across to HERR SCHLICK who crosses at once to reprimand Sari. He leaves SARI who sinks miserably into her chair. HANSI and FREDA try to comfort her and give her some wine. SCHLICK advances to the middle of the floor to announce the commencement of the entertainment)

Sari

Ladies and gentlemen, I crave your kind attention for the most superb musical entertainment ever offered in Vienna.

(Everyone applauds)

Thank you. Thank you. - My first number will be my six magnificent dancing girls - trained exclusively in the finest ballet schools in the world. Lisa, Trude, Fritz, Toni, Crete, and Ela, the Prater Girls!

No. 17. (SIX GIRLS enter from R. and make a line in the middle of the floor.)

(There is a lot of applause. CARL strikes up their music and they dance, after which they exit amid cheers. SCHLICK again takes the floor)

Gentleman - Ladies and Gentlemen - I beg attention for my favorite, your favorite, the world' favorite star - MANON LA CREVETTE.

(He steps aside and MANON comes running on L.C. She is greeted with vociferous applause. She sings a very saucy French song: "Bonne Nuit, Merci!" interspersed with a good deal of backchat and ogling)

No. 18 - SONG: "BONNE NUIT, MERCI!"

Verse 1.

Manon:

LORSQUE J'ETAIS PETITE FILLE
 EN MARCHANT PARMIS LES PRES
 J'ENTENDIT LA VOIX D'MA TANTE
 QUI MURMURS A COTE
 N'OUBLIE PAS LA POLITESSE
 LORSQUE VIENDRA UN AMANT
 CAR TOUT LA BONHEUR RESIDE LA DEDANS.

Refrain

C'EST POURQUOI DANS MES AFFAIRES
 SOIT DE COEUR OU SOIT D'ESPRIT
 C'EST POURQUOI JE TACHE DE PLAIRE
 TOUTE LA FOULE DE MES AMIS
 SOIT QU'ILS M'OFFRENT PIED A TERRE
 OU ME MONTRE UNE BONNE AFFAIRE
 J'LEURS RESPONDS VAS-Y BONNE NUIT, MERCI!

(Applause and laughter)

O-OH! LA! LA! JE NE SUIS PAS FINI!

2nd Verse

LORSQUE JE SUIS V'UNE A PARIS
 J'ETAIS SAGE DE NATURE
 MAIS QUE FAIRE DANS LE VIO
 ETANT JEUNE POUR RESTER PUR!
 QUAND MA POLITESSE M'OUBLIGEA
 LORSQU' JE SUIVAIT PAR HASARD
 UNE ADVANTURE DANS LES BOITES DES BOULEVARDS.

2nd Refrain

ET J'AI RECONTRE EN VILLA
 UN MONSIEUR BIEN COMME IL FAUT
 IL M'A DIT MA PETITE FILLE
 VEUX TU FAIRE UN P'TIT DO-DO?
 LOSQ' J'ARRIVE CHEZ LUI TOUTE SUITE
 L'ME DIT 'DEAHABILLES TOI VITE'!

("OH!" LAUGH)

J'ME SUIS DIS "VAS'Y. BONNE NUIT. MERCI!"

Manon

MEADAMES, MESSIEURS, POUR MA DEUXIEME CHANSON, JE CHANTEZ UNE
 PETITE CHANSON, UN PETIT PEU PLUS TRISTE.

(The crowd sigh "Oh")

JUST A LITTLE MORE SAD!

(The crowd sighs again)

A SONG OF THE BROKEN HEART!

(The crowd roars with laughter. MANON points to Captain Lutte)

IL SAIS QUE CE QUE C'EST LE BROKEN HEART, LE CAPTAIN!

(LUTTE and the crowd roar at the sally)

(As encore she sings a waltz song in which everybody joins)

No. 19 WALTZ SONG

1st Verse

'TIS TIME THAT WE WERE PARTED

YOU AND I,

HOWEVER BROKEN-HEARTED

'TIS GOODBYE!

ALTHOUGH OUR LOVE HAS ENDED

AND THE DARKNESS HAS DESCENDED

(up)

I CALL TO YOU WITH ONE LAST CRY:

(Chair bus)

1st Refrain

KISS ME

BEFORE YOU GO AWAY!

MISS ME

THROUGH EVERY NIGHT AND DAY.

(STEPS)

THOUGH CLOUDS ARE GREY ABOUT YOU

YOU'LL HEAR ME SAY I LOVE YOU!

KISS ME

BEFORE YOU GO AWAY.

(JUMPS ON CHAIR)

2nd Verse

PARMI LES [ILLEGIBLE] TRISTES

DE L'AMOUR

JOLES ET CHAGRINE EXISTENT

TOUR A TOUR

IT PRESQU'AVEC CONTRAINTE

ON RISQUE LA DOUCE ETRELATE

QUI NOUS SEPRE ENFIN TOUJOURS

(PUTS HER CHAIR TO HER L)

2nd Refrain

(To Lutte)

JE T'AIME

TES BALSARS M'CET GRISES

[ILLEGIBLE]

A L'HOURE DE T'EN ALLER

LA VOLUPTÉ TROUBLANTE

(LUTTE JUMPS)

BRISE MOS LEVRES BRULANTES

JE T'AIME

A L'HEURE DE T'EN ALLER.

(At the end of this CARL strikes up another waltz and everybody begins to dance.

SCHLICK comes over to Sari's table and stands behind it - After a moment CAPTAIN

AUGUST approaches and bows, then following dialogue is pantomined)

Captain August

Fraulein Sari has perhaps by now forgotten her other engagement.

Sari

(Rising agitatedly)

I - please - I -

Sari

You are quite right, Captain, she has forgotten.

Sari

Captain August - I am very tired - will you please forgive me just this once.

Captain August

One dance, please.

Sari

I think you would be well advised to grant Captain August's request.

Sari

(Pulling herself together)

Certainly, Captain, I shall be charmed.

(SHE gives one despairing look at Carl on the dais - HE is watching anxiously, then SHE surrenders herself to the Captain's arms and they begin to waltz - CARL watches all the time. As the dance progresses CAPTAIN AUGUST is obviously becoming more and more aggressively amorous. CARL, with obvious agitation perceptively quickens the tempo of the music. Finally the CAPTAIN waltzes SARI to the centre of the floor - stops dead, tightens his arms round her and kisses her on the mouth passionately, bending her right back as he does so. SHE gives one cry, CARL stops the music dead with a crash and leaps over the railing of the dais onto the middle of the floor. He drags Sari away from Captain August, then springing at him, strikes him in the face. Immediately the buzz of excitement dies down into dead silence)

Carl

(Wildly)

Swine - filthy ill-manner drunken swine!

Sari

(In a whisper)

Carl.

Manom

(Rushing forward)

Carl - don't be a fool.

(CAPTAIN AUGUST gives an unpleasant laugh and draws his sword)

Captain August

Tranisch - look after our foolhardy young friend here, will you?

Tranisch

Not now - not now - wait.

Captain August

I regret - I cannot wait.

(The noise rises)

(TRANISCH draws his sword and hands it to Carl - MANON clutches his arm)

Carl

Stand back, Manon - look after Sari - please.

(The CAPTAIN attacks him and they fight a brief duel, the crowd making a large ring round them - suddenly CAPTAIN AUGUST knocks Carl's sword from his hand and runs him through. There is a general scream and everyone crowds forward. SARI silently sinks to the ground taking Carl in her arms. TRANISCH motions the crowd back. There is silence)

Sari

(Softly - she dry-eyed)

I'll love you always - always - do you hear?

Carl

(Weakly)

Sari - Sari - my sweet, sweet Sari -

(His head falls back in her lap, and she kneels there staring before her dazed and hopeless)

(MANON sobs)

THE CURTAIN FALLS

CHARACTERS

ACT THREE

MADAME SARI LINDEN
 THE MARQUIS SHAYNE
 LADY JAMES (HARRIET)
 MRS. PROUTIE (GLORIA)
 MRS. BETHEL (EFFIE)
 LADY SORELL (HONOR)
 MRS. VALE (JANE)
 THE DUCHESS OF TENTERDEN (VICTORIA)
 LORD JAMES
 Mr. Proutie
 MR. BETHEL
 LORD SORELL
 MR. VALE
 THE DUKE OF TENTERDEN
 THE HON. HUGH DEVON
 MRS. DEVON
 VERNON CRAFT
 CEDRIC BALLANTYN
 BERTRAM SELICK
 LORD HENRY JADE
 ACCOMPANIEST (TO MADAME LINDEN)
 BUTLER
 GUESTS, etc.

ACT THREE

Scene 1

SCENE: It is the drawing-room of the Marquis of Shayne's house in London. Thirteen years have passed since Act Two, and it is now 1893.

DISCOVERED: When the curtain rises, LORD SHAYNE, a distinguished old man is standing a little to the right receiving his guests, who are announced by the BUTLER. LADY JAMES (Harriet) and MRS. PROUTIE (Gloria) are announced with their husbands, likewise MRS. BETHEL (Effie), LADY SORREL (Honor), MRS. VALE (Jane), and lastly the DUCHESS OF TENDERDEN (Victoria). They are all by now smart middle-aged society matrons. Their entrance and Lord Shayne's reception of them is all part of the opening chorus.

GUESTS ORDER OF ENTRANCE:

1. MR. AND MRS. ARTHUR MEADOWS
2. MR. AND MRS. PROUTIE
3. MR. AND MRS. VIVIAN NAYLOR
4. MISS MOSSCROCK
5. THE DUKE AND DUCHESS OF TENDERDEN
6. SIR GEORGE AND LADY CHURT

7. *LORD AND LADY SORREL*8. *LORD AND LADY EDGAR JAMES**No. 21 OPENING CHORUS***All:**

TARARA BOOM-DE-AY
 TARARA BOOM-DE-AY
 WE ARE THE MOST EFFECTUAL
 INTELLECTUAL
 MOVEMENT OF THE DAY.
 OUR MORAL STANDARDS SWAY
 LIKE MRS. TANQUERAY,
 AND WE ARE THEORETICALLY
 MOST AESTHETICALLY
 EAGER TO DISPLAY
 THE FACT THAT WE'RE AGGRESSIVELY
 AND EXCESSIVELY
 ANXIOUS TO DESTROY
 ALL THE SNOBBERY
 AND THE HOB-NOBBERY
 OF THE HOI-POLLOI
 TARARA BOOM-DE-AY
 IT'S MENTAL WASHING DAY
 AND COME WHAT MAY
 WE'LL SCRUB UNTIL THE NATION'S MORALS SHRINK AWAY.
 TARARA BOOM-DE-AY!

Exquisites:

THOUGH WE ARE LANGUID IN APPEARANCE
 WE'RE IN THE VANGUARD
 WE FEEL WE CAN GUARD
 THE CAUSE OF ART.
 WE SHALL IGNORE ALL INTERFERENCE
 FOR OUR COMPLACENCE
 WITH THIS RENAISSANCE
 IS FRIGHTFULLY SMART
 PLEASE DO NOT THINK US UNRELENTING
 OUR CHARMING FROLIC
 WITH THE SYMBOLIC
 IS MEEK AND MILD
 WE MERELY SPEND OUR TIME PREVENTING
 SOME EARNEST STRIPLING
 FROM LIKING KIPLING
 INSTEAD OF WILDE.
 NOW THAT WE FIND THE DREARY NINETEENTH CENTURY IS CLOSING
 WE MEAN TO START THE TWENTIETH IN ECSTASIES OF POSING.

TARARA BOOM-DE-AY.
 IT'S MENTAL WASHING DAY
 AND COME WHAT MAY
 WE'LL SCRUB UNTIL THE TIRESOME BOURGEOISE SHRINK AWAY.
 TARARA BOOM-DE-AY!

(Which is concluded by a SEXTETTE by HARRIET, GLORIA, HONOR, JANE, EFFIE and VICTORIA)

(BUTLER enters L. announces)

Butler

Supper is served!

(ALL exit except bridesmaids. EVERYONE else retired into the supper room leaving them on the stage)

Harriet

What have you done to your hair, Effie - it strikes me as peculiar.

Effie

Nothing in particular.

Gloria

I'm afraid you're becoming a little persnickity, Harriet, you must guard against it.

Honor

How's your late husband, Gloria?

Gloria

He was later than ever this evening, my dear - he's at Boodles, I expect.

Jane

Talking too much.

Harriet

(Sits)

And drinking much too much.

Gloria

You can't upset me by saying that, Harriet dear. I find alcohol one of the greatest comforts of matrimony!

Honor

Gloria!

Gloria

In a husband, I mean - it leaves one free for one's charities.

Jane

(Crosses up L. behind settee)

A little too free sometimes, my pet.

Gloria

You're getting old, Jane, and a trifle embittered. It's very sad.

Harriet

We're all getting old, and I for one am not enjoying it.

Effie

Age has its compensations. We have our husbands.

MUSIC CUE

Jane

And our children.

Gloria

Oh, dear, I wish we hadn't.

NO. 22 - SEXTETTE

"ALAS THE TIME IS PAST"

ALAS THE TIME IS PAST WHEN WE
 COULD FROLIC WITH IMPUNITY
 SECURE IN OUR VIRGINITY,
 WE SOMETIMES LOOK AGHAST
 ADOWN THE LANES OF MEMORY
 ALAS THE TIME IS PAST
 AH, THEN THE WORLD WAS AT OUR FEET
 WHEN WE WERE SWEET AND TWENTY
 WE NEVER KNEW THAT WHAT WE'D GOT
 THO' NOT A LOT - WAS PLENTY.
 WE GAILY SOUGHT SOME "ABELARD"
 TO CHERISH, GUARD AND OWN US
 BUT ALL WE KNOW OF STORM AND STRIFE
 OUR MARRIED LIFE - HAS SHOWN US.

(Encore)

ALAS THE TIME IS PAST WHEN WE
 COULD FROLIC WITH IMPUNITY
 SECURE IN OUR VIRGINITY
 WE SOMETIMES LOOK AGHAST
 ADOWN THE LANES OF MEMORY
 ALAS THE TIME IS PAST
 ALACK-A-DAY ME - SLACK-A-DAY ME!
 AH THEN THE WORLD WAS AT OUR FEET
 ALAS THE TIME IS PAST.

Harriet

Who is this woman?

Effie

Which woman?

Harriet

The one we've been invited to meet.

Victoria

(Crosses L)

Some strange Hungarian Prima Donna - probably very glittering and rather stout.

Honor

Oh, I shouldn't think so - Lord Shayne has been pursuing her for ages from Capital to Capital.

Harriet

Central Europe is far too musical, there can be no two opinions about that.

Jane

I hear she's very beautiful.

(LORD SHAYNE has entered L.C. up, unobserved from the supper room)

Lord Shayne

She is.

Victoria

Good heavens, how you made me jump!

Lord Shayne

She is one of the few really beautiful people in the world.

Harriet

How very disconcerting!

Honor

Do you think we shall like that?

Lord Shayne

I shall be very interested to see the effect she has on you - You are all - if I may say so - so very representative.

Victoria

Of what, dear Lord Shayne?

Lord Shayne

Shall we say "Fin de Siecle"?

Harriet

I was afraid someone would say that before the evening was over.

(The BUTLER announces the SIR HUGH DEVON and MRS. DEVON. LORD SHAYNE moves over to greet them. HUGH has developed along the exact lines that one could have expected him to; he has become a good deal more pompous with the years, and has a tremendously diplomatic manner. His wife is fat and vague)

Victoria

Margaret dear, how are you?

Mrs. Devon

Shattered, completely shattered! Our cabby was raving mad. He kept saying the oddest things to his horse, at least, I hope they were to his horse.

Lord Shayne

I hear you're going to Vienna.

Hugh

Yes, next week, thank God! I believe Mullins has been making a fearful hash of everything.

Mrs. Devon

Isn't it exciting! I was so afraid we were going to be sent to Stockholm or Bucharest or somewhere draughty like that.

Harriet

(Walks up)

Hugh generally gets what he wants.

Mrs. Devon

(To Lord Shayne)

As it is, I don't know what I shall do with the children. I can't help feeling that Eva is the wrong age for Vienna.

Lord Shayne

No one is the wrong age for Vienna - it's a city of enchantment - magnificent.

Hugh

I'm told the plumbing is appalling.

Victoria

Lord Shayne has fallen in love again - haven't you, my dear?

Lord Shayne

I am always in love with Beauty.

Hugh

We're all on tenderhooks to see Madam Linden - she's due at any moment, isn't she?

Mrs. Devon (Down L.C. to Class)

(The BUTTLER throws open the doors and announces MADAME SARI LINDEN. SARI enters, exquisitely gowned and radiantly beautiful, carrying herself with tremendous poise, her jewels are superb and the years have invested her with a certain air of decision which is almost metallic as compared with the tremulous diffidence of her youth. LORD SHAYNE goes forward and kisses her hand)

Lord Shayne

My dear, how enchanting to see you again.

(He turns with a smile)

I think you know everyone here.

Harriet

Good heavens, Sarah!

Victoria

(Astounded)

Sarah!

Effie

It can't be - it can't be---

(She rushes up and kisses her. There is a babel of surprised and excited conversation. HUGH stands a little apart looking a trifle embarrassed)

Honor

We heard that you had died, ages and ages ago.

Sari

I did die. Thirteen years ago to be exact. Things happened and I couldn't come back. I didn't want to come back, so I thought I'd better die, vaguely and obscurely. It was the only thing to do - it sort of rounded everything off so satisfactorily.

Jane

It's unbelievable, Sarah, dear Sarah.

Sari

Please don't be quite so pleased to see me. It makes me feel ashamed, particularly with Hugh standing there, looking so stern -- How do you do, Hugh?

Hugh

I'm delighted to see you again. Margaret, I want you to meet Sarah - Sarah --?

(He looks questioningly at her)

Sari

Linden - don't say you've forgotten Carl Linden, the man I eloped with, practically under your nose, Hugh?

Hugh

I remember perfectly - how is he?

Sari

He's dead - How do you do, Lady Devon. I do hope Hugh is a charming husband and not too embittered - I treated him abominably, you know.

Mrs. Devon

(Shaking hands with her)

It's all so very surprising - very, very surprising - Hugh told me the whole story, when he heard of your death in Prague or somewhere. He was dreadfully upset, weren't you, Hugh?

Hugh

Yes, indeed, I was.

Sari

(Smiling and tapping him lightly with her fan)

Dear Hugh, never mind - everything always turns out for the best, doesn't it? At least, almost everything.

Lord Shayne

Won't you have a little supper - Sari?

Honor

"Sari" - it does sound pretty, doesn't it?

Sari

Only a very little, if you want me to sing for you -- Come along all my bridesmaids, that nearly were.

(They ALL go into the supper room, chattering and laughing, while the ORCHESTRA very softly and lightly plays a reprise of the "Blindman's Buff Finale" in Act One.

When the supper room doors close behind them, the other doors open and four over-exquisitely dressed YOUNG MEN enter. They all wear in their immaculate button-holes, green carnations. VERNON CRAFT, a poet, CEDRIC BALLANTYN, a painter, LORD HENRY JADE, a diletante, and BERTRAM SELICK, a playwright)

Bertie

It's entirely Vernon's fault that we are so entrancingly late.

Vernon

My silk socks were two poems this evening and they refused to scan.

Henry

It's going to be inexpressibly dreary. I can feel it in my bones.

Cedric

Don't be absurd, Henry, your whole charm lies in the fact that you have no bones.

(THEY sing a quartette)

NO. 23. "WE ALL WORE A GREEN CARNATION"

QUARTETTE

BLASE BOYS ARE WE
EXQUISITELY FREE
FROM THE DREARY AND QUITE ABSURD
MORAL VIEWS OF THE COMMON HERD.
WE LIKE PORPHYRY BOWLS
CHANDELIERS AND STOLES
WE'RE MOST SPIRITED
CAREFULLY FILLETED 'SOULS'.

1st Refrain

PRETTY BOYS, WITTY BOYS, TOO, TOO, TOO
LAZY TO FIGHT STAGNATION
HAUGHTY BOYS, NAUGHTY BOYS, ALL WE DO
IS TO PURSUE SENSATION.
THE PORTALS OF SOCIETY
ARE ALWAYS OPENED WIDE
THE WORLD, OUR ECCENTRICITY CONDONES
A NOTE OF QUAIN VARIETY
WE'RE CERTAIN TO PROVIDE.
WE DRESS IN VERY DECORATIVE TONES
FADED BOYS, JADED BOYS, WOMANKIND'S
GIFT TO A BULL DOG NATION
IN ORDER TO DISTINGUISH US FROM LESS ENLIGHTENED MINDS,
WE ALL WEAR A GREEN CARNATION.

2nd Verse

WE BELIEVE IN ART,
THOUGH WE'RE POLES APART
FROM THE FOOLS WHO ARE THRILLED BY 'GREUZE'
WE LIKE 'BEARDSLEY' AND 'GREEN CHARTREUSE'
WOMEN SAY WE'RE TOO
BORED TO BILL AND COO
WE SMILE WEARILY
IT'S SO DREARILY TRUE!

2nd Refrain

PRETTY BOYS, WITTY BOYS, YOU MAY SNEER
 AT OUR DISINTEGRATION
 HAUGHTY BOYS, NAUGHTY BOYS, DEAR, DEAR, DEAR!
 SWOONING WITH AFFECTION.
 OUR FIGURES SLICK AND WILLOWY
 OUR LIPS INCARNADINE
 MAY WORRY THE MAJORITY A BIT
 BUT MATRONS RICH AND BILLOWY
 INVITE US OUT TO DINE.
 AND REVEL IN OUR PHOSPHERESCENT WIT
 FADED BOYS, JADED BOYS, COME WHAT MAY
 ART IS OUR INSPIRATION
 AND AS WE THE REASON FOR THE 'NINETIES' BEING GAY
 WE ALL WEAR A GREEN CARNATION.

3rd Refrain

PRETTY BOYS, WITTY BOYS, YEARNING FOR
 PERMANENT ADULATION.
 NAUGHTY BOYS, NAUGHTY BOYS, EVERY PORE
 BURSTING WITH SELF INFLATION,
 WE FEEL WE'RE RATHER 'ORECIAN'
 AS OUR MANNERS INDICATE
 OUR SENSE OF MORAL VALUES ISN'T STRONG
 FOR ULTIMATE COMPLETION
 WE SHALL REALLY HAVE TO WAIT
 UNTIL THE DAY OF JUDGMENT COMES ALONG.
 FADED BOYS, JADED BOYS, EACH ONE CRAVES
 SOME SORT OF SOUL SALVATION,
 BUT WHEN WE RISE RELUCTANTLY BUT GRACEFULLY FROM OUR
 GRAVES,
 WE'LL ALL WEAR A GREEN CARNATION.

(THEY go off after number L. LORD SHAYNE and SARI come in from the supper room)

Sari

Has your piano been tuned for me, I don't trust English pianos!

Lord Shayne

Sari. I want you to talk to you.

Sari

I know.

(She starts to play softly)

Lord Shayne

You can guess what I am going to say?

Sari

Yes, I think so.

Lord Shayne

I love you.

Sari

(Smiling)

I was right.

Lord Shayne

Will you honour me by becoming my wife! You've now refused me in practical every capital in Europe, London is the last on the list.

Sari

Why should London prove the exception!

Lord Shayne

It's home.

Sari

(Sighing)

Yes - I suppose it is.

Lord Shayne

It has charm, London - a very peaceful charm, particularly for anyone who is tired like you. You can drive in the Park in the Spring and look at the crocuses.

Sari

Please don't talk of Spring.

Lord Shayne

Then there's the autumn, when the leaves fall in the Square, and you can sit on a rickety iron chair and watch the children searching for horse chestnuts.

Sari

(Wistfully)

Whose children?

Lord Shayne

Just anybody's.

Sari

The fogs come in November.

Lord Shayne

Fogs can be delightful.

Sari

Can they?

(She smiles - looks up)

Lord Shayne

Particularly when you're warm and snug by a crackly fire drinking tea, while from the yellow gloom outside the trees look in at you like ghosts.

(SHE stops playing)

Sari

(Rises, crosses down R.C.)

I don't like tea or ghosts.

Lord Shayne

You're very hard to please.

Sari

How do you know I'm tired?

Lord Shayne

By your voice -

(Down C. Business)

And your eyes.

Sari

(Going to him)

I'm afraid I don't love you - actually! I think you're kind and understanding and gay and very dear, but you know I've only really loved one man all my life. I know it's tiresome to be so faithful, particularly to a mere memory, but there it is.

Lord Shayne

I think perhaps I could make you happy - anyhow happier.

Sari

May I think it over a little? I'll let you know a little later - definitely.

(The supper-room doors open and EVERYONE comes noisily into the room)

Victoria

Sarah - aren't you going to sing soon?

(ALL talk)

Honor

Do you remember our singing lessons at Madame Claire's before you met Carl Linden - I mean - oh dear ---

Sari

(Smiling)

I remember! I do hope my voice has improved since then.

Lord Shayne

Silence, please! Madame Sari Linden will sing us some of Carl Linden's enchanting songs, the songs she has made so famous ---

(EVERYONE applauds and arranges themselves comfortably)

Sari

Where is my accompanist, is he here?

(A foreign-looking YOUNG MAN detaches himself from the crowd)

Young Man

Here I am.

Sari

What shall we begin with?

Young Man

"The River Song"!

Sari

No, that's difficult to start.

Young Man

"Zigeuner"?

Sari

That will do. Ladies and gentlemen, this song needs a slight preface. My husband wrote it when he was very young. He visited Germany for the first time and sailed down the Rhine past forests and castles and gypsy encampments, and they fired his imagination so much, that he wrote this song of lovely flaxen-haired German Princess who fell in love with a Zigeuner --

(The GUESTS murmur inquiringly and SHE explains: "Gypsy!")

(The YOUNG MAN starts the introduction and SARI takes her stand by the piano.

LORD SHAYNE stands gazing at her. She sings "Zigeuner")

No. 24. "ZIGEUNER"

1st Verse

ONCE UPON A TIME

MANY YEARS AGO,

LIVED A FAIR PRINCESS
 HATING TO CONFESS
 LONELINESS WAS TORTURING HER SO
 THEN A GYPSY CAME,
 CALLED TO HER BY NAME
 WOO'D HER WITH A SONG
 SENSUOUS AND STRONG
 ALL THE SUMMER LONG
 HER PASSION SEEMED TO TROUBLE LIKE A LIVING FLAME.

2nd Verse

BID MY WEeping CEASE
 MELODY THAT BRINGS
 MERCIFUL RELEASE,
 PROMISES OF PEACE;
 THROUGH THE GENTLE THROBBING OF THE STRINGS.
 MUSIC OF THE PLAIN
 MUSIC OF THE WILD,
 COME TO ME AGAIN
 HEAR ME NOT IN VAIN
 SOOTHE A HEART IN VAIN
 AND 1ST ME TO MY HAPPINESS BE RECONCILED.

Refrain

PLAY TO ME BENEATH THE SUMMER MOON
 ZIGEUNER! - ZIGEUNER! -ZIGEUNER!
 ALL I ASK OF LIFE IS JUST TO LISTEN
 TO THE SONGS THAT YOU SING
 MY SPIRIT LIKE A BIRD ON THE WING
 YOUR MELODIES ADORING - SOARING
 CALL TO ME WITH SOME BARBARIC TUNE
 ZIGEUNER! - ZIGEUNER! - ZIGEUNER!
 NOW YOU HOLD ME IN YOUR POWER
 PLAY TO ME FOR JUST AN HOUR
 ZIGEUNER!

(At the end of it EVERYONE applauds. THE PIANIST commences another tune but SARI stops him)

Sari

No! No! Don't play that --
(Behind her fan)

Play I'll See You Again! Ladies and gentlemen, this is a very simple, sentimental, little song. I do hope you won't laugh at it, because it's very dear to me.

(She unpins a bunch of white violets from her waist and throws them to Lord Shayne. Then she begins to sing the refrain of: "I'll SEE YOU AGAIN")

NO. 25 "I'LL SEE YOU AGAIN"

Reprise

I'LL SEE YOU AGAIN
 WHENEVER SPRING BREAKS THROUGH AGAIN
 TIME HAS LAIN HEAVY BETWEEN
 BUT WHAT HAS BEEN
 CAN YOU LEAVE ME NEVER
 YOUR DEAR MEMORY
 THROUGHOUT MY LIFE HAS GUIDED ME
 THROUGH MY WORD HAS GONE AWRY
 THROUGH THE YEARS MY TEARS MAY DRY
 I SHALL LOVE YOU TILL I DIE
 GOODBYE!

DROP BLACK

ACT THREE**Scene 2**

At the end the LIGHTS dim and the ORCHESTRA crashes out the melody. When the LIGHTS go up again, it is the present day, the same as Act One, Scene 1, and SHE is an old woman singing to a lot of young people on the floor.

Dolly

It is the most thrilling, divine, marvellous thing I've ever heard - Vincent. I'm mad about you - d'you hear - I love you.

(CROWD laughs)

(SHE flings herself into his arms, HE gently and rather absently disengages himself)

Vincent

What a melody - my God, what a melody!

(He goes to the piano and begins to play "I'll SEE YOU AGAIN" softly as a fox-trot. EVERYONE gets up "Hey hey" and Charlestoning and finally left by DOLLY, they all go jazzing out through the double doors)

(LADY SHAYNE is looking at DOLLY, who in turn is gazing adoringly at Vincent. When HE finishes playing she makes a movement to hold him)

Dolly

Vincent!

(HE pushes her aside)

Vincent

Boys! I've got a swell tune - Listen - Boys!

(He exits R. still calling. DOLLY looks stunned. LADY SHAYNE pats her on the shoulder. The ORCHESTRA is now softly playing "I'LL SEE YOU AGAIN." LADY SHAYNE turns away, raises her arms and sings the last two lines, after which, she slowly walks towards door L.)

Sari

I shall love you till I die - Goodbye!

THE CURTAIN FALLS