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## Dialogue part: Ben. Set A [ca. 1890-1899]

Gaunt, Percy; Hoyt, Charles H. (Charles Hale), 1859-1900  
New York City: [s.n.], [ca. 1890-1899]

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Set No.

A

No. ✓

DIALOGUE PART

.....OF.....

*Bru.*

A TRIP to CHINATOWN

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NEW YORK CITY

--:-- "B E N " --:--

IN  
"A TRIP TO CHINATOWN"

ACT I.

-----to enjoying life.

(Heard off R. 3. E)

-----Trip to Chinatown.

(Enter with others. When well down C)

I say no!!!

-----it's so fashionable.

(C)

I don't care if night trips through Chinatown are fashionable

I say no!!!

-----to chaperone us.

I don't see that Mrs. Guyer would make any difference.

-----she's a widow.

And is always snivelling about it. Why doesn't she get married again---suppose because no man's fool enough to yield to her blandishments. I know I wouldn't.

(Start up C)

-----if she goes---

(Turn to Tony)

She goes alone! I won't have you out all night chasing through

Chinatown. Now, that settles it.

(Go up stage C)

-----you can be.

(Watch Isabella)

-----Come Rash---

(C)

Now, I'm an infernal old beast, I suppose.

(X to lounge at fireplace)

Well, I can't help it, they're my sister's children and I'll do my duty as their guardian if I earn their everlasting hatred.

(Sit and read newspaper)

-----by a servant.

(Look at letter)

For me?

(Take it)

-----paper, sir.

Take it away I won't want it.

-----for you sir?

Yes, go away, go away. Go away. Looks like a woman's letter, what woman would write to me, I wonder.

(Open letter. Read)

"My dear old boy"

(Start look around then continue reading letter)

You must take me to the Grand Masquerade Ball to-night, tho' I am in mourning I am bound to go and on the strict Q.T".

(Rise quickly go up, look off R. and L. get to table R. and  
ginigh letter)

"You are the only man I dare trust, you get the masques.  
It would not do for me order them, meet me at the Rice, don  
our masques, drive to the ball and nobody'll know anything about  
it. Don't fail, for I'm dying for a good time. Yours, Daisy  
Guyer".

(Fall into chair L. of table R)

Well, I'll be d.... that letter's plain enough. These widows  
know what they want, and they're not afraid to declare them-  
selves. But this to me, I know she's been running to the  
house but I never suspected that it was me she was after.

(Rise and walk about swelling with pride)

Very bright woman that widow, and I'll not disappoint her.  
But how can I stay out all night without the family knowing  
it. Change my mind---Let them go to Chinatown-By Jove!

How lucky it comes---

(Start up to window C)

There's that cussed street ban playing dance music, that's  
suggestive, I jope I haven't forgotten how to shake my feet.

(Dance down to R. C. awkwardly. You confused turn to  
table R. and look for something)

-----I beg pardon.

(At table R. confused and assuming to be very happy)

Is that what you came here for miss?

-----usually do it.

(Suddenly remember and turn to her)

You are Mrs. Guyer's maid if 'm not mistaken?

-----see about it.

So you brought the note.

(Look around and in half whisper)

Will you tell Mrs. Guyer it reached the proper party and it's all O.K.

-----know about it?

(C)

Never you mind what I know, tell her it's O.K. Stop a minute, you are a lady's maid?

-----Yes sir.

(Gives money)

Here's a dollar and you know how to hold your tongue.

-----hold my position.

(Look about and put money in her hand)

Here's five dollars. Do you know how to dance?

-----the cotillon sir?

No, I mean the dances where you grab your girl around the waist and go spinning 'Round and get yourself all wrought up. Will you show me how?

-----watch my feet.

'Talk ad lib. Doubtful, finally start in--timidly at first, then a wild can-canstep. Both together. See others jump on lounge. Picture)

-----Why Uncle Ben.

(Gradually get up and appear suprised at seeing them)

I---I---was only thinking---just thinking---I've turned matter 's over in my mind.

-----such violent exercise.

(Go to C)

I---I've decided to let you go to Chinatown.

-----You have.

It's highly important that you should see Chinatown and see it thoroughly.

-----Yes?

It's a part of your proper education. Promise me that you will go?

(Start up stage)

-----We will.

(Go up to R.3.E. Turn to arch R)

Go early--and stay late)

-----We will.

(Dance a can-can step as you exit R.3.E)

-----about the ball.

(Enter R.3.E. X to L. arch---then down L.)

Slavin! Where are you---Now Tony---

(See Widow on loung---smile, extend hand)

Why? Mrs. Guyer, good morning, how do you do?

-----good morning, sir.

(Surprised at first---then as though understanding, aside)

I see---discretion.

(Go to C)

-----us to Chinatown.



Is she? That's nice.

(Winks at Widow)

But if she changes her mind---

(Wink again)

You can go just the same.

(Wink again, aside)

Is it all right! Throwing them off. Fly woman.

(Turn up stage, see Willie's bus. Rush up---but get there too late, annoyed got to C)

How can I get a chance to speak to her. An idea. I know how to occupy their minds. Tony, Isabella---I have a very delirious desire to hear some music this morning. I want you four.

(Turn see Willie's bus. take his arm and turn him gently to R)

Now, five young people to get around the piano and sing me my favorite quintette.

-----anything to oblige.

(Take Widow's hand and lead her down to lounge L.)

(Aside to her)

Mrs. Guyer won't you be seated? Of course you mean to keep your appointments to-night?

(Hold her hand)

-----surely. Why.

Oh, I shouldn't let the young folks go out only for that.

-----you flatter me.

(Get you mouth quite close to her. Falter-- then rush to piano, grab music and hand a sheet of music to each)

-----ails the man"L

(X to C)

-----help us out.

(Suddenly turn to Tony)

No--not Mrs. Guyer.

(Turn to L.)

No--Mrs. Guyer--don't you----

(See she has gone, pause, disgusted)

Oh rats. I wanted them to sing, so I could talk to her.

(Sir L.)

-----craving for music.

(Rise)

Entirely. I don't care if I ever hear you sing again.

-----That's nice.

(X to Widow)

Oh I don't mean you Mrs. Guyer.

(Aside)

And about this trip to Chinatown to-night of course you'll have to start out with the party.

-----Yes.

But you can suddenly feel sick and excuse yourself and get in a cab to go home.

(Bus of singing and winking at her as you go off L.3.E)

-----in the morning.

(Enter L.3.X to R.3. See Widow and stop)

-----good bye.

(X to her---aside to her)

Everything id O.K.

-----I hope so.  
You and I are all right---but no Flirt.

-----Certainly not.  
(Return wink to Flirt. C)  
Young ladies there's a woman whose example you ought to follow.

-----try to sir.  
(X. to Willie R)  
Well, Willie I hear you've gone into business.

-----don't drink yet.  
(Slightly disgusted)

-----of money Willie.  
He proably will if he furnishes you girls wil all your perfume for nothing.

-----it Mr. Gay  
(Take bottle, splash it over face then small hanc C)  
Whym thisn isn't perfume. It smels like soap grease.  
(Look at bottle)

What's this--Sackett's Balm---warranted to make a moustache grow in two weeks. Well.  
(Laugh at him)

-----paper, sir.  
I don't want to look at it.  
(Knock it out of his hand)

-----perform sir?

(R.C)

Yes, leave the room.

(Read telegram)

"You will probably see me before this message reaches you---  
as it goes by telegraph.

(Pause)

I am in Oakland. Will reach your house in an hour. Welland  
Strong" Whew! I didn't expect him till to-morrow.

-----old codger like---

(Look sharply at Isabella)

-----lots of folks.

He's a dying man. An old and dear boyhood friend of mine upon  
whom death has fixed its clutches. He has made an immense  
fortune and now that he is ready to enjoy it, disease attacks  
him---he comes here as my guest in hopes that our glorious  
climate may prolong his existence. Poor Fellow. He used to be  
the picture of health. I dread to see him hollow chested,  
cheeks flushed and glassy eyes, and he, my boyhood's dearest  
friend. Say he's liable to be here any moment. We must-----

(Ring bell which you take from table R)

make ready to receive him. Get that lounge ready, he's probably  
faint after his long journey.

-----you ring sir?

Did I ring?

(Still ring and all through speech continue rining)

I turned in the fire alarm. Go and do something. What are  
you standing there for? Go get a glass of wine and put it on  
the table. Isabeyle get another pillow. Tony, get some whiskey  
and smelling salts. Stop ringing that bell. Rash, have a man  
to help you bring him in from the carriage. Isabelle get an

fan and stop ringing that bell. Norman, what are you doing?  
Nothing? Fix the fire, put on more coal.

(X to lounge and pick up pillows, X to piano and place  
pillowson it, then work around table to chair L. of table  
adn as you finsih speech fall into chair)

go open the windows----open the doors and give us some air,  
get some quinine----do you want the man to die of chills and  
fever.

-----telegram get there?

(Jump up R)

What, Welland Strong.

-----Welland Strog.

(Go to him)

Why how do you do?

-----die before night.

Here Slavin, take the gentleman's wraps.

(Lead Strong to Lounge)

Fam hi, fan him, fix his feet.

-----his room sir?

You may as well.

-----can do sir?

Yes, keep out. Now have a glass of wine.

(Sit on chair R. of lounge)

-----I'll take it.

You don't look badly old man.

-----things about it.

-----by Saturday night?  
Do you cough much?

-----no two agree.  
And who shall decide when doctor's disagree.

-----seven of them.  
(All)  
Cororners?

-----one damn fool.  
(Laugh quietly)

-----all right now.  
(All move)

-----good horse doctor?  
(L.C)

Why yesm but hadn't you better see our family physician?

-----a horse doctor.  
(L.C)

Well, well. I'll see that you have one. I knew a man who curxed my mules of colic.

-----any one can.  
(Grab him and take him down stage C. All)  
What's the matter?

-----desire to sneeze.  
(R.C)

Dreadful ) Will nothing give you relief?

-----Only one thing.  
What's that.

-----the Earthquakes.  
(All)  
Earthquakes?

-----shaking up.  
(R. C. Aside)  
You'll get it.

-----feel a draught.  
Why Certainly Rash. Close the curtains. And now old man make yourself at home. You've got two years anyhow and we'll try to make you comfortable. After dinner we'll sit down and talk over old times.

(Aside, go to C)  
I forgot, I've got to be out to-night. What'll I do with him.

(Aloud, go to lounge)  
We'll have the house all to ourselves for the young people are going to see Chinatown by night. You'd enjoy it if you were only able to go with them.

-----very fatuguing trip.  
(Look at them sharply)

-----will take me.  
(Selighted C)  
Why of course. Just d lighted to have you go. Now ain't you?

-----my life and go.

(All excited---X to fireplace and got poker)

-----better some sir.

(Exit L.3. after Slavin) chair ring bell on desk)

-----That is it, sir?

(Sh. of desk)

Has a lady been here inquiring for me?

-----No, sir.

(Still seated)

It's in time. They got a prime supper here for two!

-----Won't you register?

(Shake head "No")

-----Any more.

(Shake head "No")

-----Jake Jones will do. I'll get Jones into trouble!

(Sign and get up)

-----This way.

(Noah opens door---you exit)

-----Some Italian opera.

(After No. enter with Noah into room L.)

-----Will this do, sir?

This will do.



(Hear coat, hat, cane, and gloves--to Noah)  
When the lady calls, show her with in and say, you'd better  
supper already. --:- "ACT II" --:- all long for her.

-----Waiter.

(Enter in office R. sit in chair ring bell on desk)

-----What is it, sir?

(R. Of Noah)

Has a lady been here inquiring for me?

-----No, sir.

(Still seated)

I'm in time. Show me a prive suppeer room for two.

-----won't you register?

(Shake head "No")

-----Any name.

(Shake head "No".)

-----John Jones will do.

Will that do? I'll get Jones into trouble.

(Sign and get up)

-----This way.

(Noah opens door---you exit)

-----Some Italian opera.

(After Trio. enter with Noah into room L.)

-----will this do, sir?

This will do.

(Hand coat, hat, cane, and gloves--to Noah)

When the lady calls, show her gith in and say, you'd better have supper already, ~~I shan't have to wait long for her.~~

-----and what else, sir?

A corking supper, my boy.

-----evening paper, sir.

No--no paper for me---I've got the masques---she goes as Juliet and I as Romeo. I'll sit and drink what a lucky dog I am.

-----quick for me.

(Men go to sideboard and get drink)

-----Drink!

(All drink )

-----he's warm.

(All vigorously fanning themselves)

-----build a fire.

(All)

Build a fire?

-----Yes, I see.

(Ring bell)

(No ah enters room L. at same time Flirt enters)

Waiter, are you sure that lady hasn't called?

-----the evening paper?

No--no---I didn't come here to read the evning paper. Bring me a cocktail.

-----Yes, Willie.

This is getting monotonous. That Widow ought to be here perhsp she's got into some other room.

(Rising)

I'll go and skirmish.

(Exit)

-----feel a draught.

(Noah enters your room with freestone, puts it under cusion)

-----movable cushion.

(You enter---run inot Noah. L. of Noah)

What dō you want in here?

-----the next room.

You can't have it.

-----In that case, sir.

(X. back of chair to the R)

Shut up. I'll have no back talk. Get out till I ing.

(Noah stands holding door open)

Shut that door.

(Sit in chair with cushion)

Will you shut that door?

(Start to roll cigarette which you take from table and then show signs of feeling heat. Pick up fan and fan yourself)

Whew: I'Ts a hot night.

-----so I brought four.

You've got a great brain.

-----of them back.

Yes, you can----over my dead body.

-----the evening paper.

No dir, I had not. Don't you know the difference between a pretty girl and the evening paper? I wond r if that idiot thinks I'm out on a racket with an evening paper.

(After Quaker Song)

The people in that next room must have been brought up by a driveling idiot.

(Then Tony's solo)

-----somebody?

(Ring bell)

Fill them up again all around)

-----the evening paper.

Then keep it. By jove, that Widow takes her time.

(Look at watch)

This heat is simply infernal)

-----have paid for.

(After last encore of whistling specialty)

Heaven, do they keep a parrot.

-----have her back.

(After a pause)

I never was do d... D hot in all my life. I feel as though I was sitting on a red hot stove.

(Ring bell)

Get me a clergyman.

-----What's that, sir?

Get me clergyman. If Hell's any hotter than this room I want to begin ~~to~~ now to be good.

(Rise, lift cushion---discover freestone--put hand on it, then yell)

Well---I'll be---

(Drop cushion on floor. Ring)

(Pause)

Waiter, did you put that freestone of that chair?

-----Yes, yes sir.

You!

-----the next room.

Then why didn' you put it in the next room?

-----take the chair sir.

Well, you can take it now.

-----The evening paper.

Be hanged. Get out.

(Throw cushion at Noah, then sit on stone. Jumping etc)

I'm going delirious.

(Take stone up with napkins and put it on the floor, and sit in chair again)

-----drinks to breathe.

I've having a howling good time.

-----put them down?

No, I'll do that.

-----the evening paper.

999 Yes give it to me.

(Te<sub>r</sub> it up and throw pieces on the floor)

Now are you easy in your mind? I came here to have supper with a lady. Do you suppose I'll be satisfied with an evening paper?

-----scandal in high life.

Why didn't you say so.

(Ben to pick up paper, suddenly stop)

-----something tear sir?

You probably did. Something tore. at the prettiest woman on

(Felling the back of trousers)

The waistband of my trousers is all ripped off. here's a nice  
fix. I can't go to the ball in this condition. *What should I do?*

-----no time sir.

(Smiling)

But if she should come?

-----this room sir.

(Start for door R)

-----back too sir.

(Stop)

Damn the things. I haven't had 'em on for ten years and they're too tight for me.

(Exit L. )

-----you are sir.

(YOU hand out clothes)

-----pays the bill.

(Look in door L.2)

Anybody in here?

-----Only mr.

(Enter in bath-robe. X to chair R.C)

I've given up. I don't believe she'll be here.

(Sit in chair)

This settles it. I wouldn't look at the prettiest woman on earth if she stood right there.

(See card pick it up)

What's this---whay it's her card---you fool she's been here, here's something written on the back. "Dear old boy" Don't think I've shaken you---I had to go. Follow to the Cliff house. Yours, Daisy" Why that card is for me---how came it here?

-----gave it to him.

What became of the man?

-----the Cliff House.

(Get up and fix screen R)

Order me a cab. where are my clothes?

-----right here.

Here? Where?

(Go to R.C)

-----Waiter, my carriage.

Strong!

-----your clothes on.

(Rush after Strong, Noah after you. Chase. Strong out C. and to L. followed by you and Noah through small room to lower door of large room. X. to alcove R. through office and large room to alcove R. to lower door L. up to C. twice around, you leave C. go through alcove R. You leave doors-- then go off. C. and enter through arch L. as you enter from office into C. room both see Strong get into trunk-- rush for it---turn it over and show empty trunk---both surprised)

----- "C U R T A I N" -----

2nd Picture.

(You on knees looking under trunk)

----- "C U R T A I N" -----



## -:- "ACT III" -:-

-----at breakfast. Come on.

(Enter R.U.E. running)

Landlord, landl rd. How am I find her? Where's the landlord.

(Exit L.U. E)

-----lady in black?

(Enter R.U.E)

-----with another man.

(C)

Another man. Well, this takes the cake. Heaves how fast she catches them. I know. 't's the fellow who got her card by mistake at the Riche. I wonder if it's strong. By thunder I won't stand it. You go and tell that man I want to see him.

-----be no trouble.

No, no. Call him out.

-----evening paper sir?

(Look at landlord and then take paper, throw it on floor in disgust)

I want to know who the fellow is that cut me out so easily.

(X to R. R. looking on in astonishment)

Two bottles of wine with the oysters. He's a money spender anyhow----I wonder who the dude can be.

(Turn and recognize Slavin? Picture)

Merciful heaven. What, you the dandy masher. You the prodigal son giving wine suppers at the riche and breakfasts to swell women. It can't be. It's preposterous. It's a joke

or a nightmare. I'm crazy. That's it.

-----couldn't help it.  
Help what?

-----to save him.  
Is that what you came here for?

-----Yes sir.  
You dear devoted damned old fool I'm not going to commit  
suicide

(Go toward him)  
Go back town. I don't want you here.  
(X to L)

-----my duty, sir.  
(L. C. Aside)  
Great Scott. What am I to do? He musn't know what I'm here for.  
(Aloud)

See here. This has gone far enough. You go back to town or  
I'll discharge you.

-----stick to you.  
While you stick to me I'll be crazy. Slavin, what would you  
think if I told you the truth?

-----were crazy sir.  
There is a lady in that room.

-----Mrs. Guyer.  
I'm out here to take breakfast with her.

-----not crazy.

Crazy. No. You understand. One must have his little flirtations.

-----an old fool.

Now if Strong isn't here he will be soon. He musn't seeme or her. I'll forgive you for your cussed nonsense on on condition. Keep watch. If he comes round drive him away.

-----I do it?

Threaten to shoot him with this?

(Take revolver from pocket. Start suddenly)

Take this and keep your eyes open.

-----I shout him?

No don't shoot him, just make believe.

-----maybe I will.

(X to door L.2.E)

At last.

(Rap at door L.2.E)

-----Come in.

(Exit L.2.E)

-----Mr. Gay

(Outside)

Now. Mrs. Guyer.

(Enter L.2.E. after her) (Go up to front of screen C)

Mr. Dear Mrs. Guyer.

-----such a thing.

Didn't you ever hear of a gentleman's stealing a kiss.

-----fish was served.

Now don't be offended.

-----do it again.  
Must I do that?

-----Kneel.  
(Kneel)

-----and look up.  
(Look up and see other laughing, fall flat)

-----Uncle Ben.  
(On knees again)  
Mrs. Guyer I can tie that show.  
(Look around and get up)

Great Scoot. My whole family.  
(Down C)

What does this mean? Why are you in Chinatown.

-----were' here.  
(L.C)

I see you're here. I gave you permission to go to Chinatown and I catch you at the Cliff House.  
(Go to L.)

-----town after me?  
(Go to L.C)

To win a breakfast, you've led me to make a fool of myself before my whole family. This was a mean trick to play on an old man.

-----after young girls.  
 Evereybody like a good time once in a while.

-----don't oopose it.  
 No.I'll declare myself in on it. And he'll being right now.  
 Landlord some champagne.

-----crack the ice.

(R. C)

It's Strong. Revenge. Revenge. Strong, you're a sight.

-----theyre your clothes.

----- (Rush up and stop Slavin. Then down R. C)

-----and go home.

(Chorus "Out for a Reket". You dance)

--:-- "C U R T A I N" --:--



