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Dialogue part: Slavin. Set C [ca. 1890-1899]

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

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Prompt Book and Dialogue Parts

Set No. C

No. 9

DIALOGUE PART

.....OF.....

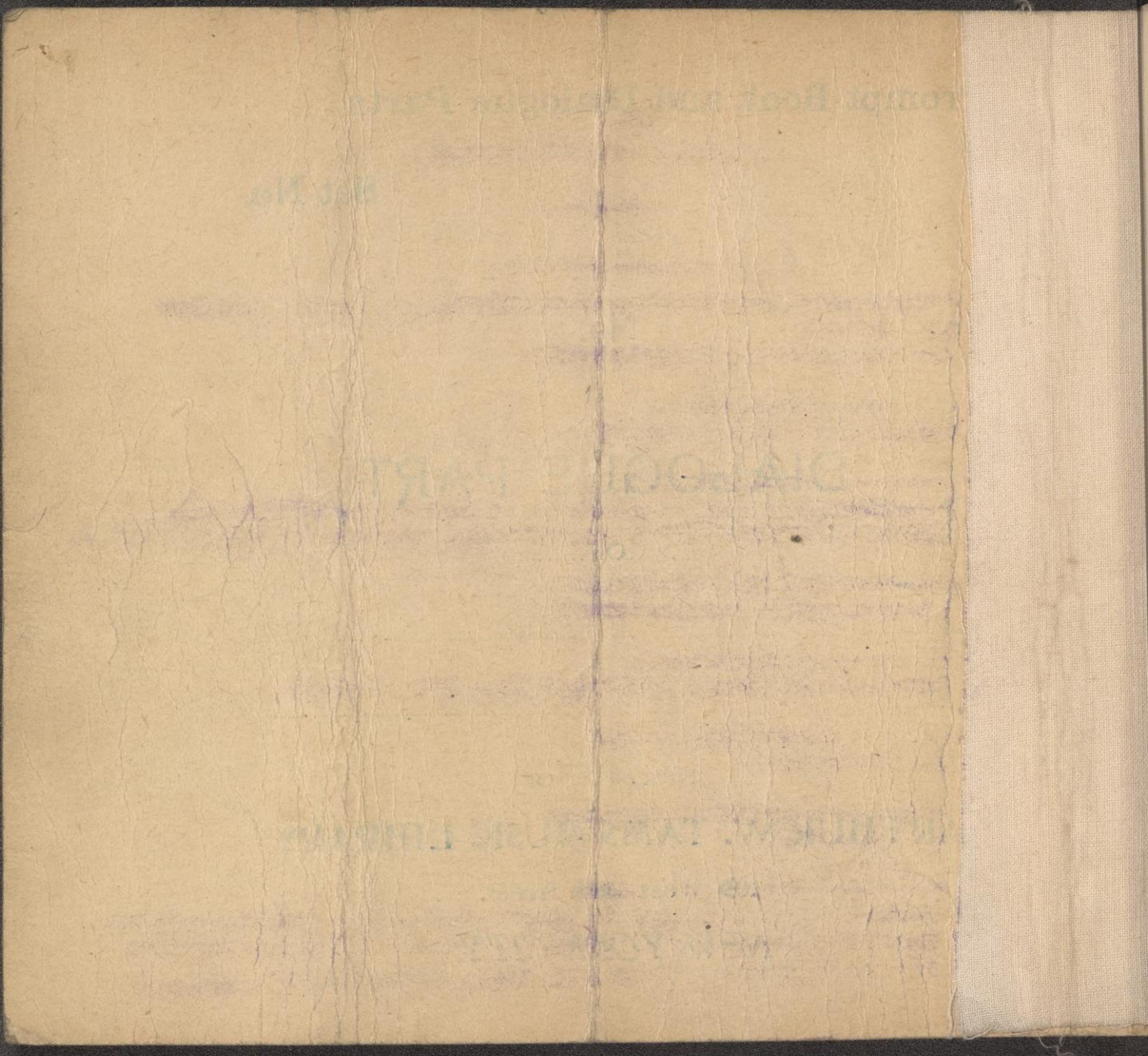
Clara
.....
A TRIP to CHINATOWN
.....

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NEW YORK CITY



S L A V I N
IN
A TRIP TO CHINATOWN

ACT I.

(Discovered at Flirt's back talking to her. Follow her to C.)

So you're Mrs. Guyer's maid?

-----yes sir.

Well, what do you know?

-----for me to tell.

(C) You know your business. A mason or an Elk isn't half so burdened with secrets as a person in swell service.

-----of the conscience.

Have you got a conscience?

-----of course.

Marry me and earn my living in a dime museum.

-----see this note?

Yes, I see it.

-----mistake about it.

Who's it from?

-----kettle and see.

Thanks. I don't have to resort to such a sneaking trick, my master leaves his letters open on his table and I can read them there. Are you going to the ball to-night?

— Bye old Spark

I wonder what this note is Mr R.
Gay. There's no doubt in my
mind it for Mr. Rushleigh. Still
the R looks enough like a B. Well
if it don't I'll make it

-----don't know how.
What do you mean?

-----or go alone.
Will your mistress go?

-----me at home.
And if she does.

-----must hurry back.
(Work up C.)

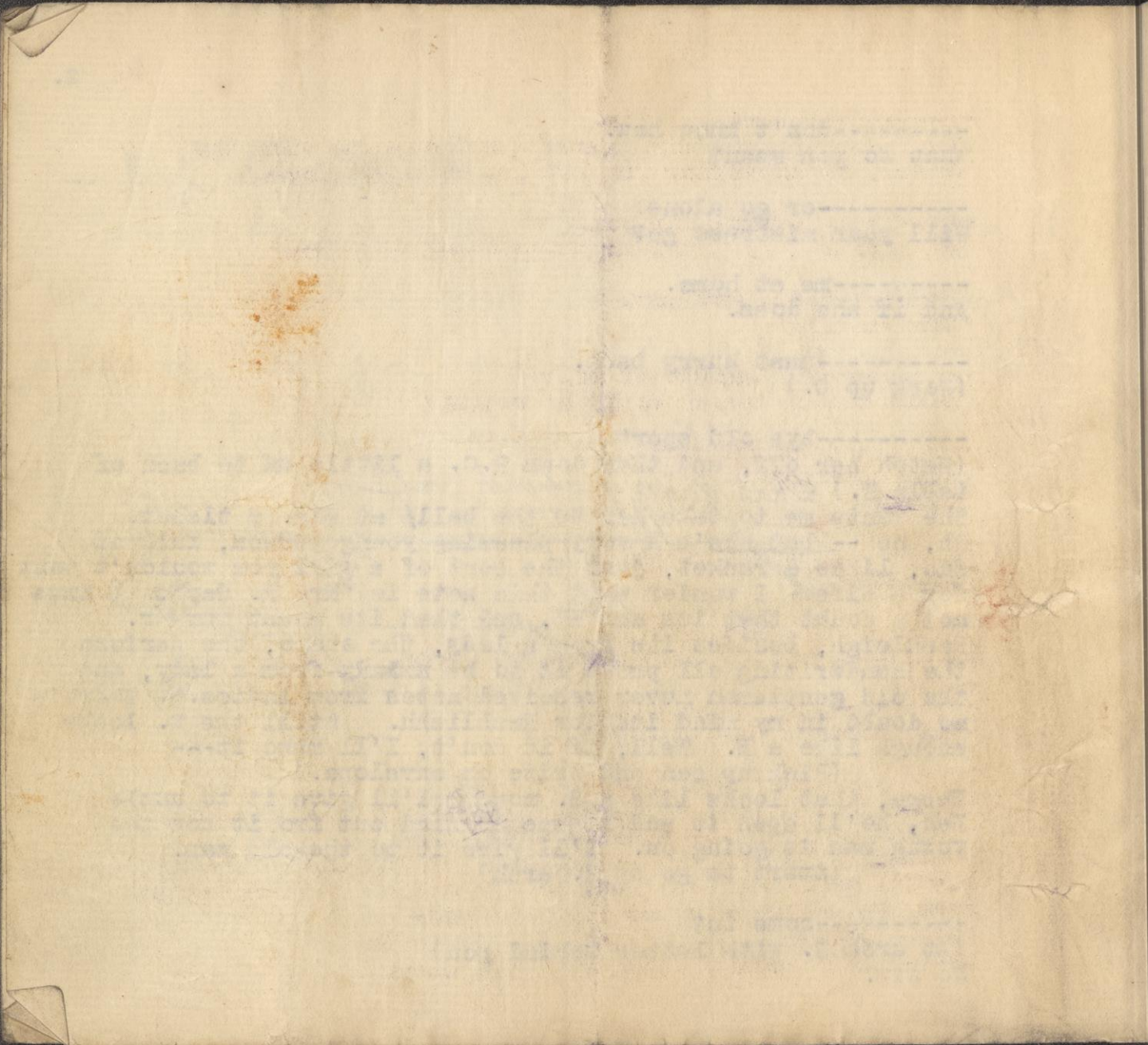
-----bye old sport.
(Watch her off, and then down R.C. a little ~~scf~~ to back of table R.) *This crazy about me*
She wants me to take her to the ball at \$25. a ticket. Oh, no -- ~~but she's a very pleasing young person, full of fun, likes a racket, just the sort of a girl you wouldn't want for a wife.~~ I wonder what this note is "Mr. R. Gay" X I have not a doubt that its an "R", and that its meant for R. Rashleigh, besides its from a lady, the shape, the perfume the handwriting all prove it to be ~~xxixix~~ from a lady, and the old gentleman never received notes from ladies. There's no doubt in my mind its for Rashlieh. Still the R. looks enough like a B. Well, if it don't, I'll make it---

(Pick up pen and write on envelope.)

There, that looks like a B. now. I'll give it to uncle Ben, he'll open it and I hope to find out fro it how the young man is going on. I'll give it to the old man.

(Start to go up R. arch)

-----come in?
(At arch R. with letter behind you)
No sir.



-----you expect him.
I don't expect him, sir, I would not dare to take the
liberty of expecting him, sir, I know my place.

-----looking for you. *into arch right*
(At arch R.) Is there anything required of me?

Exit
-----yes, get out.
(Exit R.S.E.)

Enter
-----what became of it. *slowly x stage*
(Enter R.S.E. about to X? to widow.)

-----note for me?
(Stop up stage C.)
No, sir.

-----are very sure?
Very sure.

-----you are lying?
Thank you, sir. Anything else I can do for you sir.

-----yes, disappear. *what do you take me for? the*
(Exit through Bay window C.) *x vanishing lady*

EXIT
ENTER
-----their everlasting hatred.)
(Enter from window C. during speech with letter and X.
to arch R. Aside looking after Rash.)
("Slavin, I think you're lying." "Disappear" "Go die" Oh,
but I'll get even with you, Mr. Rashleigh. This letter
from Mrs. Guyer will settle your case.
(Go to lounge L.C. and hand letter to Ben)
Letter left here for you sir by a servant.

with letter
and paper

...you know the
I don't know the
...of the ...

...looking for
(at each ...)

...you are
(at ...)

...about ...

...the ...

...the ...

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...the ...

...the ...

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For me?

 Here's the ~~morning~~ morning paper, sir.

-----don't want it.
 Yes, sir? anything I can do for you sir?

-----away, go away.
 (Exit L.E.)

-----only black tea.
 (Enter L.S.E. with note)
 Mr. Willie Grow is here to see Miss Tony.

-----*tell him out again*
 He's got a great basket of flowers for you, ma'am?

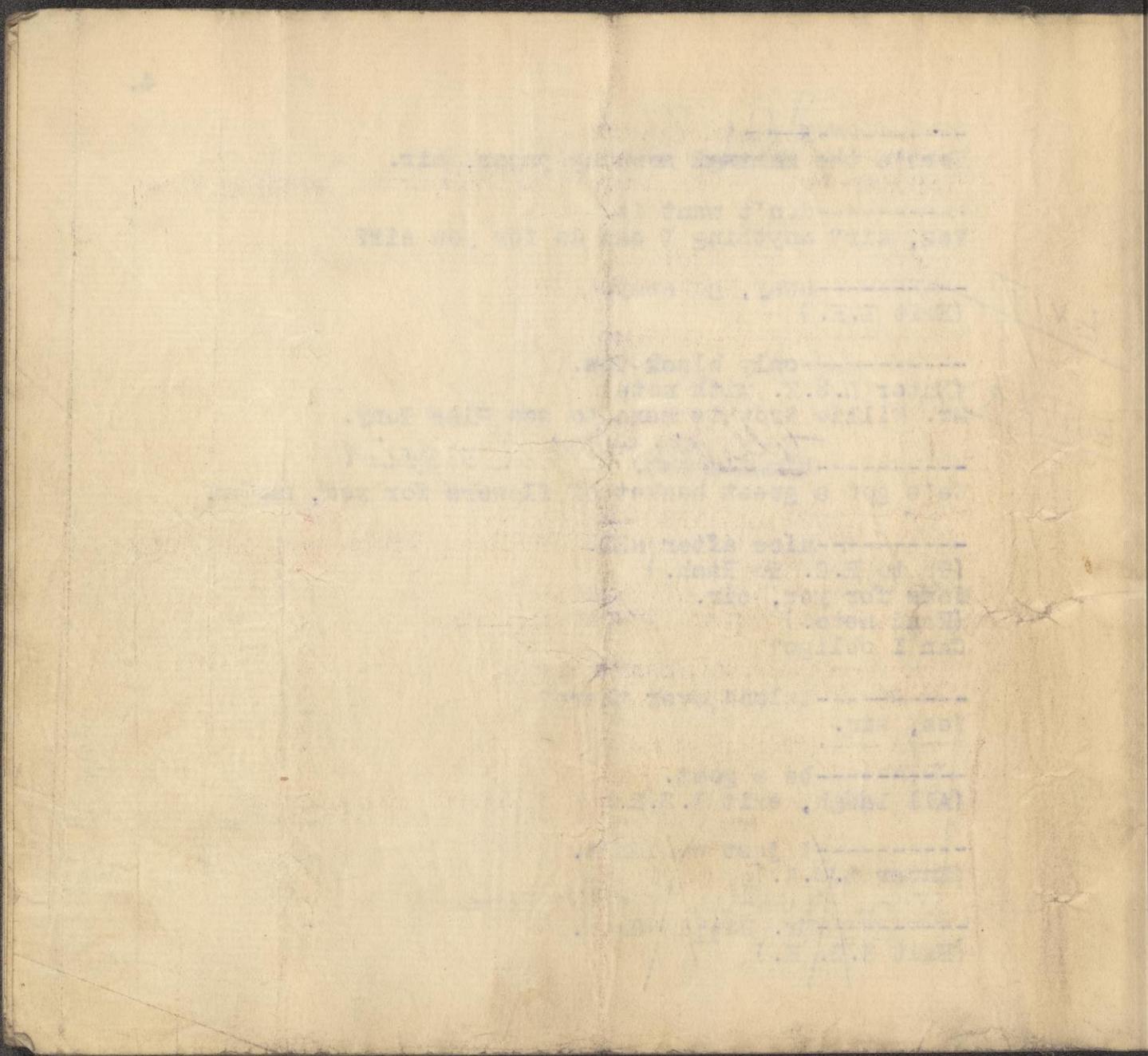
-----nice after all.
 (Go to R.C. To Rash.)
 Note for you, sir.
 (Hand note.)
 Can I oblige?

-----Island over there?
 Yes, sir.

-----be a goat.
 (All laugh, exit L.S.E.)

-----I just wouldn't.
 (Enter L.S.E.)

(in) Mr. Willie Grow
 -----Mr. Willie Grow.
 (Exit L.S.E.)



How hard is that sir

-----the wrong bottle.

(Enter C. with telegram and paper.)

Telegram sir. You haven't looked at the morning paper, sir.

-----look at it.

Any service I can perform, sir?

-----leave the room.

(Exit L.3.)

-----long journey.

(Enter R. Down to Ben R. C.)

Did you ring, sir?

-----get another pillow.

(Exit R.3. get wine and place it on table back of lounge L.)

-----chills and fever.

(All eyes on Strong. you at R. arch)

-----the gentleman's wraps.

(All ad lib. Stand R.)

-----fix his feet.

(Covered with coats etc ,

Shall I take the gentleman's ^{coat} game to his room sir?

-----may as well.

Anything else I can do sir?

-----yes, keep out.

(Exit L.3. R.)

*Enter
with
telegram
and
paper*

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-----my life and go.

(Enter L. B.)

Your cat has got our cat. You had better come sir.

(Exit L. B.)

-----any moment, now.

(Enter L. S. E.)

Mr. Strong both of the cats are eating out of your medicine chest sir -- I think there's trouble ahead.

(Exit L. S. E.)

ACT III.

-----where's the landlord.

(Enter R. D. E. running.)

Mr. Gay. Mr. Gay. Oh where did he go? I knew when that boy came to the house for ~~his~~ clothes that something was wrong. Oh what shall I do?

(Turn to go off L. S. E.)

-----looking for anybody?

(R. C.) Oh yes, sir.

-----find the party.

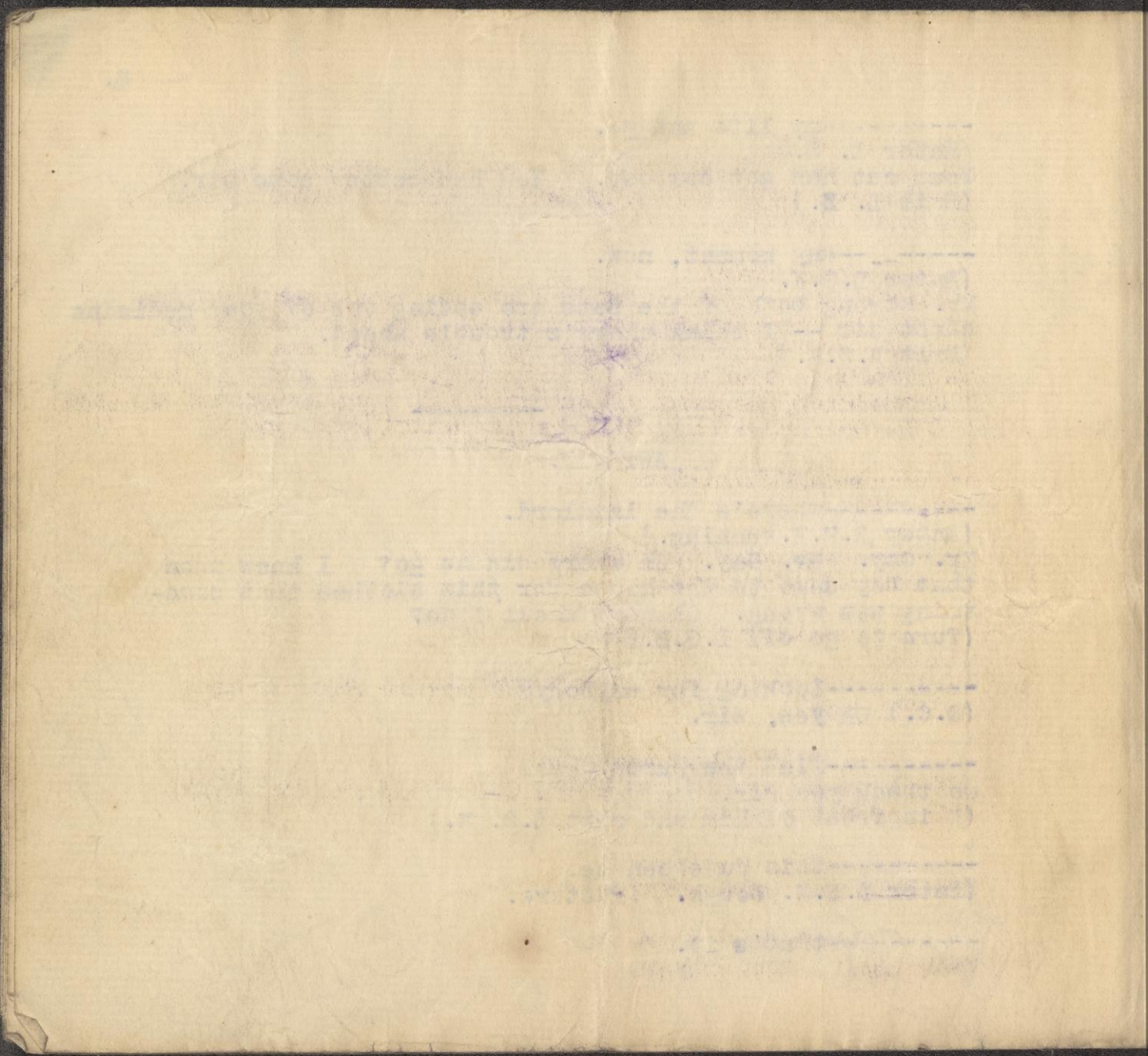
Oh thank you sir.

(X in front of him and exit L. 2. E.)

-----this dude can be.

(Enter L. 2. E. Cough. Picture.)

-----that's it.



(Advance to C.)

You are sir. That's it. Oh, Mr. Gay, forgive me, but you've been such a good friend to me for twenty years, I couldn't help it.

-- -----help what?

Following you, sir. When you sent a messenger boy home at two in the morning for those clothes you've got on, I knew something was wrong. So I followed the boy to Riche, and when you took a cab, I got on the seat with the driver. I remembered how many of our rich men have committed suicide. If Mr. Gay tries it, I'll be there to save him.

or I said,

-----came here for.

Yes, sir.

-----to committ suicide.

(X back of him to R.)

-----want you here.

(R.C.)

That's what folks bert on suicide always say. I know my duty sir.

-----I'll discharge you.

Discharge me sir if you will, but while you're crazy, I'll stick to you.

-----you the truth.

I'd know you were crazy.

-----in that room.

Yes, sir. Mrs. Guyer.

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-----breakfast with her.
 You Mr. Gay. And you're not crazy?

-----his little flirtations.
 You're just like me, sir. No fool like an old fool.

-----drive him away.
 How will I do it?

-----him with this?
 (Start suddenly)

-----your eyes open.
 Will I shoot him.
 (Going up R.)

-----just make believe.
 All right, sir. I'll make believe to shoot him and maybe
 I will. (Exit R.U.E.)

-----they're your clothes.

(Exter R.S.E. point revolver at Strong. Up stage)

-----and go home.

CURTAIN.

You are, say, the leader and expert?

You're just like me, what do you think it is on the floor?

How will I do it?

(about 1930s)

Will I ever know?
Looking up at it.

I will. (Says R.E.S.)
I'll never believe he's not his own master.

They're your friends.

(Says R.E.S. going towards the stage)

and go home.

THE END

