

Prompt book. [ca. 1911-1923?]

Browne, Walter, 1856-1911

[s.l.]: [s.n.], [ca. 1911-1923?]

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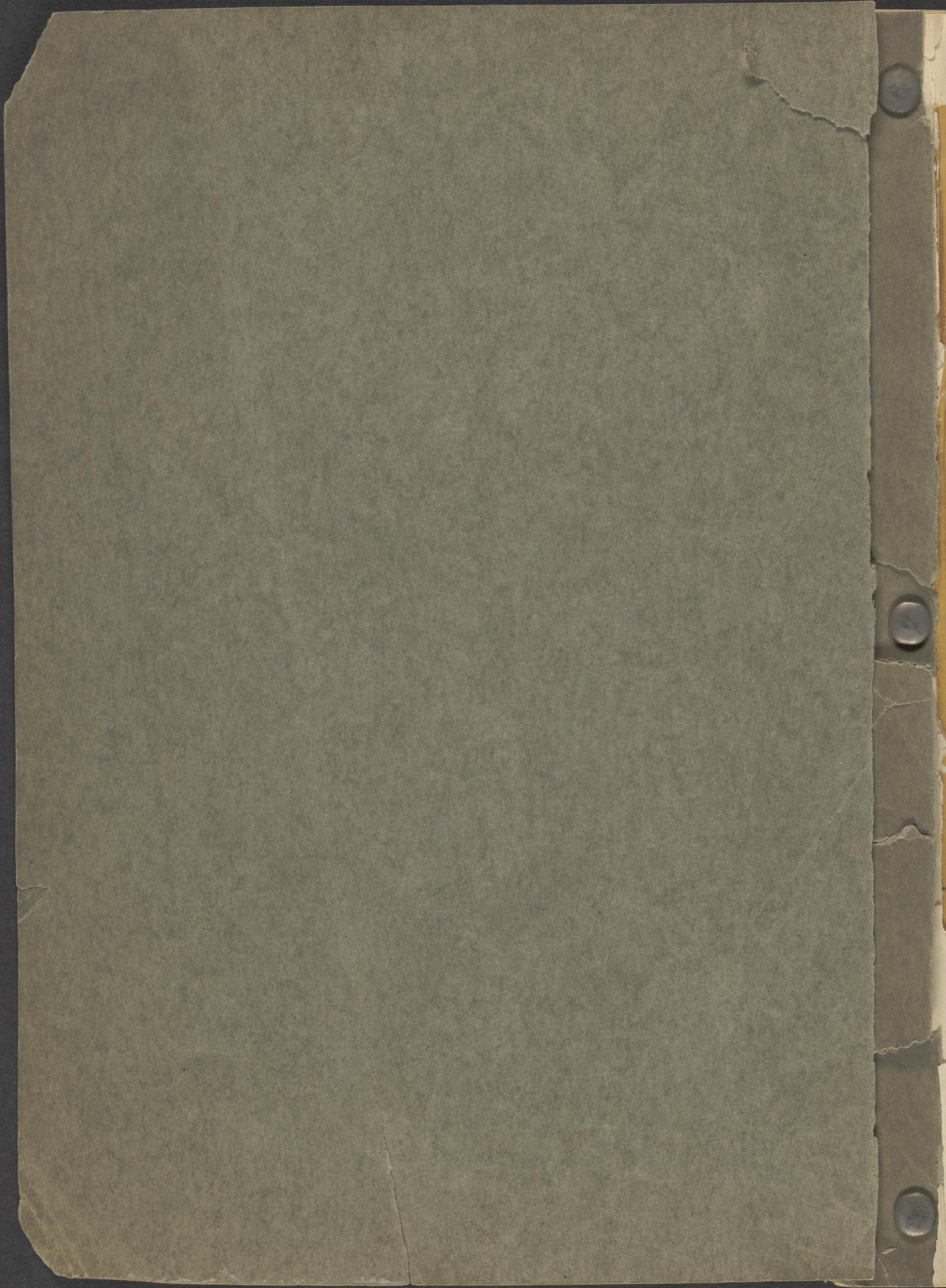
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RED ARC CHANGES TO WHITE

BACKING (SUMMER)
TRANSPARENT

GREEN CLOTH

BACKING

LIGHT BLUE ARC

BLUE & WHITE
STRIP

WINDOW

BLUE & WHITE
STRIP

ROSE TREE

GREEK CHAIR

BACKING

BACKING

GREEN CARPET

WHITE
STRIP IN
MIRROR

PLATFORM 18" HIGH

18"

12"

6"

WHITE & BLUE
STRIP

ROSE TREE

WHITE BEARS

WHITE & BLUE STRIP

CURTAINS ON ARCH

WHITE & BLUE
STRIP

WHITE BEARS

WHITE & BLUE STRIP

WHITE BEARS

WHITE & BLUE STRIP

WHITE BEARS

WHITE & BLUE STRIP

WHITE BEARS

WHITE & BLUE STRIP

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WHITE & BLUE STRIP

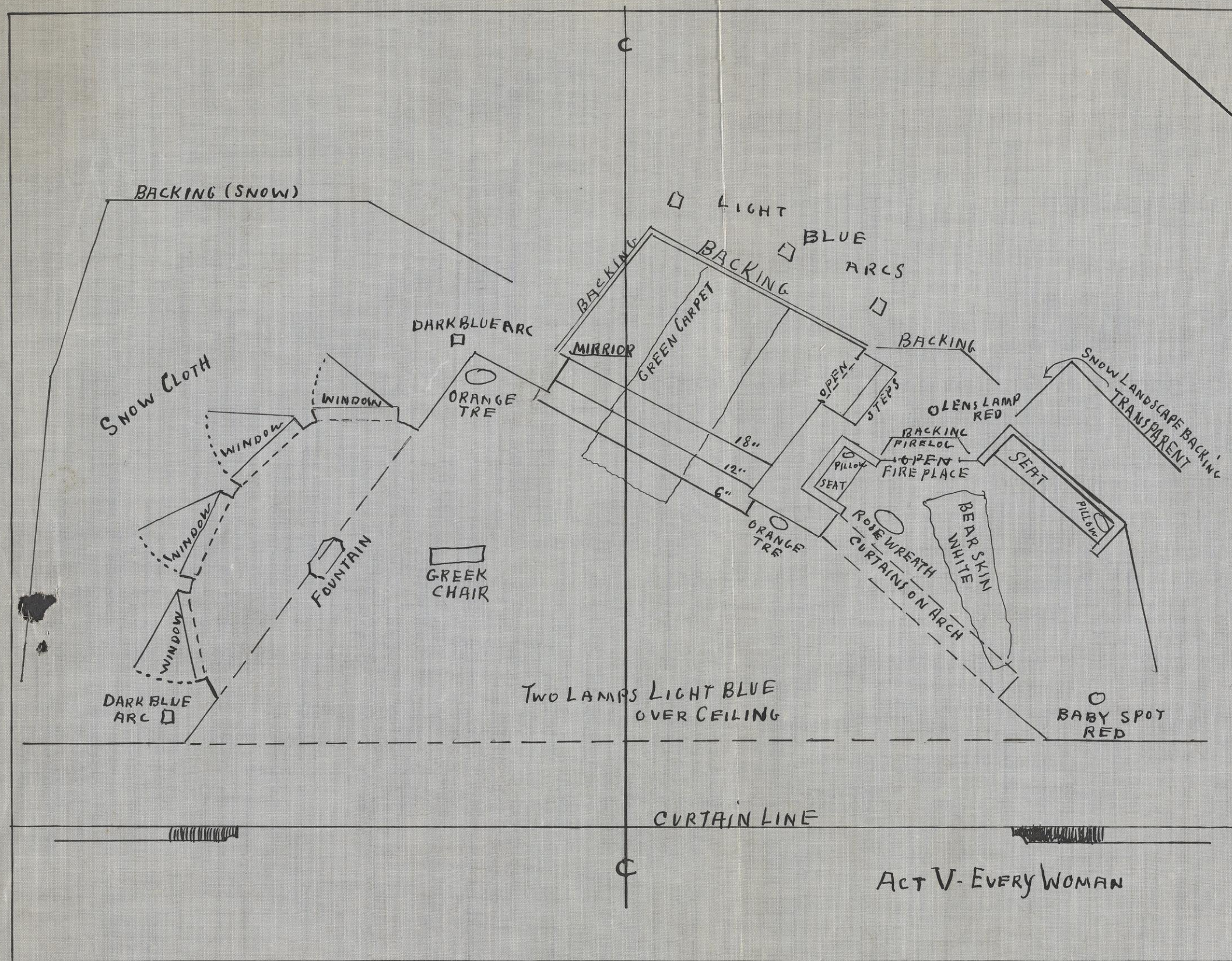
CEILING

TWO REFLECTOR LAMPS OVER CEILING, LIGHT BLUE

CURTAIN LINE

ACT I - EVERY WOMAN

TAMS-WITMARK, Inc.
115 W. 45th ST., N.Y.C.



Savage

"EVERYWOMAN"

"Her Pilgrimage in Quest of Love"

A MODERN MORALITY PLAY

BY

WALTER BROWNE

This Satire Was Suggested by the Ancient Morality Play
"Everyman."

TAMS-WITMARK, Inc.
115 W. 45th ST., N.Y.C.

"EVERYWOMAN"

(Her Pilgrimage in Quest of Love)

A Modern Morality Play By Walter Browne

Music by George Whitfield Chadwick

Staged by George Marion

"Be merciful, be just, be fair,
To everywoman everywhere,
Her faults are many. Nobody's the blame!"

CAST OF CHARACTERS

NOBODY

EVERYWOMAN

YOUTH)
BEAUTY) Her Companions
MODESTY)

CONSCIENCE Her Handmaiden

FLATTERY

TRUTH A witch.

KING LOVE THE FIRST Her son

BLUFF

STUFF Theatre Managers

PUFF. A Press Agent

PASSION A Play Actor

TIME A Call Boy

WEALTH / A Millionaire

WITLESS A Nobleman

AGE

GREED

SELF

VANITY

VICE A Courtesan.

CHARITY. A Minister.

LAW)
ORDER) Policemen.

GROVEL)
SNEAK) S ervants

PERT)
FLIRT)
SMILES)
DIMPLES)
CURLS)
CURVES)
SHAPE)
SHY)

. Chorus Girls.

GIGGLES

CHORUS MEN:

Students, Fools, Rogues, Vagabonds,
Revellers, Beggars, Idlers, Mounte-
banks, Grafters, Merrymakers, Fakirs,
Etc., Etc.



PROPERTY LIST

ACT ONE

Full length cheval glass or mirror L C (Trick)

3 Garlands of Roses, 5 foot to link and separate, linking together Beauty, Youth and Modesty.

Pure Grecian Chair

Crutches for Truth

Whip with nine lashes for Truth

Ground cloth, marble tile

Grass mats covering stage, off R windows

White stock for Flattery

Practical Fountain

Fireside easy chair

Fireplace, furnished

Fender, fire dogs, practical grate crib, shovel, tongs and poker.

Bric-a-brac for mantel

White fur rugs

Carpet for stairway and platform

Cushions for window seats by fireplace

Sofa cushions for same

Effect - singing of birds, off stage R.

2 Rose bushes in jardinieres, R and L of C arch.

STAGE LIGHTING PLOT

CANTICLE I.

Open blue, on foots, first border and all are lamps. After rise of curtain foots and first border slowly up on pink to full light.

Strips back of transparency to come up slowly with foots, arc lights down stage R and R C and through window on L change to amber, lights through window to be an orange glow. 2 lamps back of backing on right of stage to open red and go gradually to white.

Stand until curtain.

Lights for mirrors, cue: "Upon Twin Lakes of loveliness"

YOUTH - Down on deep "H'm, fare thee well."

FLATTERY - Up again (Truth) Turn to thy Mirror.

Stand till curtain.

Frost lights and cues.

Important Green spot must be on NOBODY at all times, of his appearance and follow him.

PROLOGUE green spot on NOBODY C of stage.

CANTICLE I. Green spot on NOBODY from Prologue.

Cue: When stage lights come up full white, put on amber flood for entire act.

Cue: When girl laughs off stage - ready with amber spot to catch EVERYWOMAN up stage C in doorway. Blind same spot, when EVERYWOMAN comes down.

Cue: When EVERYWOMAN gets up from chair in C of stage, focus green spot down stage L for NOBODY; at same time focus a white spot down stage L to catch TRUTH. Lay in wait for both entrances. TRUTH follows NOBODY by 20 seconds.

Cue: When TRUTH says - "Now look at me" change white spot to dark blue, follow NOBODY and TRUTH off together with respective spots.

MUSICAL SYNOPSIS

1. Overture and Introduction.
2. Trio and Dance - - - Beauty, Youth and Modesty.
3. Music -- Begone Nobody.
4. Mirror Music, "Look in the Mirror, once more."
5. Music -- Entrance of Truth.
6. Short Dance, "Come, Sweet Companion Mine."
7. Orchestral Finale -- "Quick, Quick, the King Awaits."

"EVERYWOMAN"

CANTICLE I.

SCENE:

The Scene is a room in EVERYWOMAN'S Home.

It is comfortably and artistically furnished. At the back are large windows, all to open to the ground, through which is seen a picturesque garden in spring attire. The room is in semi-darkness, but the sun is seen rising above the hills beyond the garden.

The light of early dawn illuminates the window and gradually grows to broad daylight, throughout the action. L of room is a large open fireplace, with chimney seat. At R an old-fashioned stairway leads to EVERYWOMAN'S sleeping room. A full length cheval glass or mirror stands at L C.

When the introductory music is over, the tableau curtains are pulled aside, and NOBODY steps through to apron of stage. Green spotlight on him from front, he speaks.

NOBODY wears an artistic costume entirely unlike all existing or accepted fashions, and chiefly designed for comfort and convenience. NOBODY is as handsome as he thinks himself, and a better actor than he is willing to admit. He speaks the following prologue:

NOBODY

(Curtains part on "Music Cue")

Good friends, and I have many such
 Who treat me well and love me much,
 To introduce myself I first make bold
 I'm Nobody. A sorry wight
 Who reads a woman's fate aright,
 For unto him her hidden thoughts are told.
 Whatever may be here portrayed,
 Remember but a simple maid
 Was Everywoman in her early youth.
 If haply she be led astray,
 'Tis she the penalty must pay
 And Nobody will know the bitter truth.
 I ask your patience for our play,
 Let Nobody your judgement sway,
 For Nobody knows what is just and fair.
 If it offend, mine be the blame,
 And if it please you, just the same.
 I promise you that Nobody will care.

(The curtain divides, discovering YOUTH, BEAUTY
 and MODESTY as well as NINE GIRLS, all dressed
 in Grecian costumes, posing in windows R)

(The sun has risen and a stream of sunshine il-
 lumines a path, down the stage. Merry music, and
 the singing of the birds is heard outside. YOUTH
 BEAUTY & MODESTY, three extremely pretty girls,
 dressed in simple robes of white, and linked to-
 gether with garlands of roses, trip from the gar-
 den, through the windows and down the sunlit path
 in Everywoman's home. They dance a graceful
 measure as they sing)

(NOBODY hides his eyes to shut out the sight and
 retires to chimney nook as the MAIDENS advance)

YOUTH, BEAUTY & MODESTY & GIRLS

(Sing)

Born of a sunbeam's purity
 Beauty, Youth and Modesty.
 Three little winsome maidens we
 Each of sunshine saviors.

(YOUTH, BEAUTY & MODESTY coming down to C)

Linked in a chain of roses, see
 Beauty, Youth and Modesty.
 Wouldn't you like to kiss all three?
 Kisses go by favors.

TRIO

Beauty was made to be kissed, forsooth,
 That's a well established truth,
 And you may take your change with Youth,
 Let Nobody see, Oh!

Still after all you'd best not try
 Even tho' Nobody's nigh,
 Or Modesty will surely fly,
 Sweetest of the trio.

Three little foolish fairies see,
 Beauty, Youth and Modesty
 Though but her humble servants we,
 Everywoman heeds us.
 Soon as she rises from her rest
 Each of us a welcome guest,
 We are the friends whom she loves best,
 Everywoman needs us.

(Dance at end of same, YOUTH, MODESTY & BEAUTY
 are left standing R of stage)

NOBODY

(Coming to C)

Youth, Beauty, Modesty, prithee cease
 (GIRLS, with little laugh, run off R)
 Thy singing and thy dancing. True it be
 That Everywoman needs ye. True thy presence
 Makes joyous this, her home, even though I,
 Nobody, nightly intrude upon its privacy.
 But ye have missions more deep than thus to dance,
 Attendance on Everywoman. Youth, what bringest thou?

YOUTH

(Stepping towards him)

I bring to Everywoman happiness.

NOBODY

Thou bringest folly, Youth, and should be garbed
 In cap and bells.

(YOUTH turns her back on NOBODY)

Beauty, what bringest thou?

BEAUTY

(Stepping towards him)

I bring her admiration, homage, joy.

NOBODY

Thou bringest from her own sex, envy, hatred
 For Everywoman.

(BEAUTY retires to YOUTH)

And, Modesty, what is thy mission, Modesty?

MODESTY

(Stepping towards him)

In truth I know not. I came with Youth and Beauty.

NOBODY

Cling close to their skirts or they may give thee the slip.
Have a care. Trust Nobody.

MODESTY

Indeed I do.

(Retired between YOUTH & BEAUTY R)

NOBODY

(Smiles and moves to window L)

The night
Is fled, and Everywoman, awaking from her slumbers
Illuminates some hitherto dark corner.

(EVERYWOMAN laughs outside)

NOBODY

List! As the song of the lark proclaimeth dawn
Doth Everywoman's laughter awaken sunshine.
Were I not Nobody, its joyous tones, with rapture
Would thrill my soul.

(Stands in chimney nook, back to them)

EVERYWOMAN

(Appears at the head of the stairs, dressed in
clinging Grecian costume of white. Her hair
hangs loosely down, she throws kisses thru door)

Farewell, sweet dreamland fairies, fare ye well.
At dawn, see! Everywoman flouts ye. In my dreams
I thought myself a flower. And then anon
I was a star to whom men bowed in worship,
Yet again I thought myself a Queen.
The dawn hath braver stories far to tell,
For see! I am a woman! -- and to be
A woman means flower, star, Queen
And more, much more besides.

(Sees girls; joyfully)

Ha! There you art.

(Coming downstairs)

Welcome, sweet companions mine. Most lovingly Everywoman
greet's ye.

(Girls in mirror step toward her with outstretched arms)

Thou, sweet Youth, whom first I met at my mother's knee,

(Taking YOUTH'S hand)

Dost know they say I stole thee from her, and that is why
She did grow gray.

YOUTH

(Xes to L of EVERYWOMAN)

Nay, Everywoman, to thyself be just. Thy mother married well,
and she bore children. What further need had she of Youth?

But thou wilt never desert me, sweet Youth.

(Arms about YOUTH)

Nor thou, my beauty.

(Taking BEAUTY'S hand, arm about BEAUTY)

But that I fear to offend those twain, I might call Beauty Everywoman's best friend. Even though some have deemed thee fickle. Modesty, come hither.

(MODESTY comes to her. BEAUTY Xes to R of MODESTY)

(Takes MODESTY'S hands)

Nay, do not hand thine head, thou'rt welcome, though perchance thou camest to be somewhat later than thy companions. When wert thou born, sweet Modesty?

MODESTY

In truth I know not; when or whence I came I cannot tell. Nobody knows.

EVERYWOMAN

Nobody? That fellow here again?!

(All return a little to R)

See how he turns his head as if to hide us from his sight.

(Earnestly)

I hate Nobody.

MODESTY

But why?

EVERYWOMAN

Hush! Let me tell ye a secret.

(Gathering Maids around her and running down C)

Nobody is in love with me.

(All go up a little R, MODESTY Xes to R)

BEAUTY

(Shocked)

Oh! that is truly terrible.

YOUTH

(L of EVERYWOMAN)

Just think! If Nobody should marry thee!

EVERYWOMAN

I vow that would be much against my will. In truth methinks that while I have thee, my Youth and Beauty.

(Placing an arm around each)

I may surely escape a fate so horrible. Still I am miserable when Nobody is nigh.

YOUTH

And I!

And I!

MODESTY

Yet I feel safe with him.

EVERYWOMAN

Thou'rt right. Modesty is safe with Nobody. Yet when Nobody is nigh, what need hath Everywoman of Modesty?

MODESTY

Then prithee bid him go hence.

EVERYWOMAN

(To NOBODY)

This, sir, is Everywoman's home
Which Nobody dares to enter uninvited.
Nobody intrudes --

(Pointing to windows)

Begone!

NOBODY

(Coming down tragically)

Everywoman.

(GIRLS utter little screams and retire down R)

There shall come a time when thou
Deserted by Youth, forsaken by Beauty and with Modesty
Forgotten, shalt know that Nobody is thy friend.
There surely shalt come a time when, worn
And weary with worldly cares, thou shalt love Nobody.
To thee a time shall come when, at thy cry
For help, for comfort, Nobody shall come.
When on this breast thine aching head shall rest;
When Nobody shall brush thy tears away.

(Turning to MOUTH)

Thou, Youth.

(YOUTH advances)

Thy kisses shall lose their fragrance. Beware of Time.

(YOUTH retires to EVERYWOMAN, in tears, leaning
on her R shoulder)

(To BEAUTY)

Beauty.

(BEAUTY advances)

Thy cheeks shall fade, when rose leaves fall.

(BEAUTY retires to EVERYWOMAN in tears, leaning
on her L shoulder)

(To MODESTY)

Modesty.

(MODESTY starts to come forward but is frightened
and peeps from behind others)

Assassins lie in wait for thee.

(MODESTY retires behind others)

(Goes C)

Remember!

Nobody hath warned ye. Nobody has spoken
Be sure 'tis true. Remember.

(Exit L 1st)

EVERYWOMAN

(Following him to L C)

Hah! arrant knave, that man. His threats absurd. Methink
I should have used a woman's weapons on his sneering face,
but that thou, Modesty, held me back.

YOUTH

(R C)

My kisses grow less fragrant! Stuff and nonsense!

BEAUTY

My cheeks to fade! Why, I positively blush to think of it.

MODESTY

(R)

And treacherous death for me! How to escape it!

EVERYWOMAN

Methinks thou should wear armor, Modesty, beneath thy gown,
which, with its frills and furbelows, little betokens thy
nature. Why, thou are as gaily dressed as thy gladsome
companions. Fie! Miss Modesty!

(YOUTH Xes to C as BEAUTY goes to R C)

(Laughs)

MOD ESTY

(Hiding her face on Beauty's breast)

With shame I burn.

BEAUTY

(Asp about Modesty)

Nay, Everywoman, methinks thou chidest
Our sister Modesty unjustly. Why should she mope?
In sack cloth go, or wear a coat of mail?

YOUTH

Beauty is right. True Modesty, armed in purity
Need not be prim and prudish.

(Goes to Everywoman)

And thou, oh, Everywoman,

(Takes her hand)

If thou wouldn't happy be, let gay Youth lead thee.

(BEAUTY & MODESTY up and around to L)
There is thy mirror, pray thee, gaze in that.

-1--8

MODESTY

(Towards EVERYWOMAN)
Nay, Everywoman, Modesty bids thee shun
Thy Mirror as thou wouldst a plague.

EVERYWOMAN

(In front of Mirror C)
A plague! sayst thou, Miss Modesty, I'd have thee know
I have no fear to gaze upon myself.

Come, Youth and Beauty, we at least will look
Upon our sweet reflections in the glass.
While Everywoman hath such fair companions
Her mirror is her best and bravest friend.

(MODESTY kneels L C)
(Poses before mirror)

EVERYWOMAN

How say ye, dears? What think ye of my form?

YOUTH

(UP L C)
Divine!

EVERYWOMAN

This pose, or that, which suits me better?

BEAUTY

(L C)
Where both are perfect, how is one to choose?

EVERYWOMAN

What of my face?

YOUTH

'Twould waken envy in an angel.

EVERYWOMAN

Then my hair?

BEAUTY

Like threads of burnished gold.

EVERYWOMAN

(Unheeding)
How likest thou my eyes?

YOUTH

Twin lakes of loveliness.

EVERYWOMAN

(Xes to Youth, up L C)

Fie! Youth! But look! Look in the mirror
Once more. What marvel's this? A stranger?

(The surface of the mirror changes and standing
within the frame FLATTERY is seen. He is gaily
dressed as a courtier. The MAIDENS stand spellbound)

FLATTERY

(Bowing low; in smooth, persuasive tones, speaks)

No stranger, I, when not on active duty,
Attending my lord and master, King Love the First,
Within the magic of a maiden's mirror
I make my home.

EVERYWOMAN

Who art thou?

FLATTERY

My name is Flattery.

(EVERYWOMAN courtesies)

MODESTY

(Kneeling L C)

Oh! Everywoman, I pray thee, harken not to this man,
For though his tongue be sweet, his heart is false.

EVERYWOMAN

(Rising)

Silence, fool! Sir Flattery! What wouldst with me? And why
My mirror, rather than any other?
Hast thou been bold to haunt?

FLATTERY

Ask Youth and Beauty.

YOUTH

(Up L C)

Nay, I vow I know not Flattery.

BEAUTY

(Down L C)

Nor I, forsooth!

I come as Herald to King Love the First,
A mighty monarch whose power more potent is
Than that of earthly rulers. This the missive which
He bade me bring

"To Everywoman go, Oh Flattery," quoth he,
"And bid her seek me where her fancy or
"Her whim shall best suggest my hiding place.
"To her then shalt thou tell how Love the First
"Would have her journey to his bright domain
"That she may reign as Queen forevermore."
Love longs for thee. Oh, Everywoman, therefore go
Out into the world and seek him, seek thy King.
Seek everywhere, for everywhere his throne
Is raised. Great is his Kingdom -- but beware
Love's ways are strange,
He travels Incognito

and now,

Farewell!

Thy mirror tells thee truly, Love awaits,

(EVERYWOMAN bows very low)

Awaits Everywoman seek him. Fare thee well.

(He vanishes)

(The mirror again reflects the images of the MAIDENS)

EVERYWOMAN

(Rising, Xes to front of mirror)

(Rapturously)

Love awaits me! Oh! Look! Sweet companions mine.
Am I not beautiful? My mirror tells me so, even though
Flattery hath fled. Love awaits me! Love would make me
a Queen. And should I keep his Majesty waiting? Nay, I
will obey his Herald. I will seek him.

MODESTY

(Rises, Xes to Everywoman. BEAUTY goes up L C)

I pray thee, Everywoman, harken not to this man
Hast thou not heard that Flattery is false? A tool of the
tempter?

EVERYWOMAN

(Taking Modesty's hand)

Stop thy prating, Modesty. What dost thou know of Love?

(MODESTY Xes to R)

I tell thee I will go. Come, Youth and Beauty. Ye shall be
my companions in the quest.

MODESTY

Oh! Mistress mine, this is the first time thou hast turned
from me.

(She weeps apart)

Pardon me, Modesty. For a moment I had forgotten how faithful and how sweet hath been thy friendship.

(BEAUTY goes up R from stool and brings it to C)

Why, thou shalt surely share my pilgrimage. But Everywoman must obey when Love commands.

BEAUTY

And whither shall we seek this mighty monarch?

EVERYWOMAN

(Seats herself C)

Ah! Where indeed!

YOUTH

(L of EVERYWOMAN leaning over her)

I have been told that Love is most readily found in the playhouses of the great cities.

MODESTY

(Reclining on floor in front of EVERYWOMAN)

Youth, thou art foolish.

YOUTH

May, in very truth I have heard it said that Love is actually MADE by play actors; made from nothing at all. Conjured up, so to speak, as magicians summon mighty spirits with a few wondrous words.

EVERYWOMAN

(Vastly interested)

Is that true? Sweet Youth? How dost thou know these marvelous things?

BEAUTY

(R of EVERYWOMAN)

Trust Youth to let no whisper of Love escape her.

EVERYWOMAN

Ah! But is that Love, the King?

MODESTY

No, Everywoman. Knowest thou not that there are many pretenders to his throne?

EVERYWOMAN

Many anxious to share it with him, I trow.

(Draws YOUTH down beside her L of chair)

I sat in the garden younder, at eventide, absorbed in a volume of fairy lore. 'Twas...

(Draws BEAUTY down beside her R of chair)

called "The Kingdom of Love." 'Tis those whom he favors least that slander him -- and as, entranced, I read, idly kicking pebbles into a moss grown well, a witch appeared.

GIRLS

(In awe)

A witch!

EVERYWOMAN

She must have been a witch; she hobbles on crutches and said uncanny things.

YOUTH

What said the witch?

BEAUTY

Prithee tell us. Do.

EVERYWOMAN

"I am Everywoman's neglected neighbor," quote she, "My name is Truth."

MODESTY

'Tis said Truth liveth in a well. Thy wanton pebbles angered her.

EVERYWOMAN

She angered me. She dared to scoff at "Love's Kingdom." Dared to say that maidens' hearts were oft times wrecked, seeking its treacherous shores.

MODESTY

They say Truth is a famous fortune teller.

EVERYWOMAN

I have heard one hath but to peer into the fathoms of her well to see all manners of strange things.

(Rises and goes down L)

Oh! it will be fun. Come, let us consult with Truth.

(All rise; BEAUTY places chair up R C)

YOUTH

(Up C)

Alas! I fear it may be too late. As we travelled across thy garden I heard Truth complain that her well was dry.

BEAUTY

"There is no home for Truth, nowadays," she moaned. "I am an outcast."

EVERYWOMAN

Hist! I will tell ye a secret.

(Gathers girls about her and runs down C)

Modesty, stop thine ears, for I vow it is scandal I am about to tell.

(MODESTY retires R hands covering ears)

YOUTH & BEAUTY

Yes! Yes! Go on!

EVERYWOMAN

Know ye not that Truth abides with Nobody?

(All laugh and go up C)

YOUTH

(L of EVERYWOMAN)

How shocking!

BEAUTY

(R of EVERYWOMAN)

Let us then seek her in his abode.

MODESTY

(Turning upon them)

Fie! I'll not believe it. Oh! Everywoman. Abandon this mad pilgrimage in search of love. It is more maidenly that thou shouldst await his coming. Stay home with me. If King he really be, and would make thee his Queen, he will not fail to find thee.

EVERYWOMAN

Thou hast prated enough. I love thee, Modesty, but if I am to be mated with a king, I know not if I shall have much need of thee. Youth, thou shalt be my guide. To the city we will go.

(YOUTH, BEAUTY & EVERYWOMAN take a step to R)

MODESTY

Thou wilt forsake thy Modesty?

EVERYWOMAN

Heaven forbid! Nay.

(To Modesty)

Thou too shalt come. If thou art not afraid. We will seek within the playhouses. There Youth and Beauty, will surely be welcome, and, Modesty, we will try to smuggle thee in with us.

(MODESTY, all happiness, goes up to R of others)

With such companions, Everywoman cannot fail to find King Love the First. Come.

(Leading the way to R)

Let us away.

NOBODY

(Enters R. Green spot light from front)

(Appears in their path to stop them. Holding up his hand he cries)

Pause, Everywoman. Thou art rushing to thy fate. I alone can save thee.

EVERYWOMAN

(Stepping forward)

Thou hast no power. Thou art Nobody. Let me pass.

NOBODY

Wait awhile.

(Calls)

Truth, oh, Truth, come hither.

TRUTH

(White spotlight from front)

(TRUTH hobbles in at the window R. She is an ugly old witch on crutches, and she carries a whip, with nine lashes. As she enters, YOUTH, BEAUTY & MODESTY retire to L)

NOBODY

(Up R C)

Speak, Truth.

TRUTH

(Down R)

Everywoman, thou hast listened to Flattery. Nobody can save thee. Listen to Truth.

EVERYWOMAN

(Towards her)

Art thou indeed Truth? I did not know thou wert so old and so ugly. On crutches, too! Comes Truth with a nine-lashed whip? What wouldst thou? Scourge me?

No. The lash of Truth is for self-inflicted torture. This crutch, it were not necessary if Youth and Beauty would but uphold Truth.

(GIRLS sneer)

Listen, Everywoman longs for Love. Love is born of Truth. I have a son --

EVERYWOMAN

A son! Thou! Is he a dwarf, then? Misshapen! Crippled! The gnarled and crazy offspring of a witch? Love is a king, godlike in his manly perfection. Begone! When I have need of thee, I'll come to thee.

(Goes to Girls L)

TRUTH

Thou wilt come, and come alone. Flout Truth now, but beware the time when thou shalt seek Flattery in thy mirror and find only Truth. Flattery hath cajoled thee, fooled thee. 'Tis his whim to play upon Everywoman's lack of wisdom. Turn to thy mirror once more. See! Flattery again smileth on thee.

(EVERYWOMAN turns to mirror)

FLATTERY

(In mirror)

Love awaits thee. Seek thy King.

TRUTH

Now, look at me.

(White spotlight is taken off being replaced by a deep purple one)

Thou canst not see me now.

EVERYWOMAN

(Looking at TRUTH)

'Tis true. I hear her voice, but she has vanished. How strange.

TRUTH

Not strange, inevitable. When Flattery appeareth to Everywoman, to her is Truth invisible. But Truth is strong. Patient. Enduring and merciful, passing mercy to those who in their tribulations turn to her. Truth is the only comfort of the world's weary. Truth hath spoken. Thou wilt hear her voice again. Pray, Everywoman, pray that it may not be too late. Everywoman -- wilt come?

EVERYWOMAN

(Hesitating)

Yes, yes -- I --

FLATTERY

Love awaits thee.

TRUTH

(Beckoning)

Everywoman, Wilt walk with Truth?

EVERYWOMAN

I hear thy voice -- but I see thee not.

TRUTH

Youth --

(YOUTH turns back on Truth)

Beauty --

(BEAUTY turns back on Truth)

who will follow Truth?

MODESTY

I -- I will --

(About to follow)

BEAUTY

(Detaining MODESTY)

Be not so foolish. Truth is a witch --

YOUTH

(Detaining MODESTY)

And most unpleasant at times.

TRUTH

Who will follow Truth? Who loves Truth rather than Flattery?

NOBODY

(Looking at all the girls -- after a pause.
Sardonically)

Nobody!

(Exits, after TRUTH)

EVERYWOMAN

(Joins girls and all dance in a circle)

Come, sweet companions. Wherefore should we heed the creaking of a witch? Flattery is shapely and well-formed.

(Bowing to FLATTERY)

What then of the King whom he serves?

FLATTERY

King Love the First awaits thee.

Yes, yes. Then Everywoman goes in quest of Love.

(Xes to R C)

Youth,

(YOUTH comes to her and kneels)

my daintiest gown lay out. My most becoming hat.

(YOUTH goes up stairway, kisses her hands to FLATTERY as she passes him)

Beauty,

(BEAUTY comes to her and kneels)

wilt thou prepare such tricks of toilet as may make me look my best.

(BEAUTY goes up stairway kisses her hands to FLATTERY as she passes him)

Modesty,

(MODESTY comes to her and kneels)

rob the garden for a nosegay.

(MODESTY shakes her head in denial)

Nay? Then just one little flower for my hair! Quick! Quick! The King awaits.

(MODESTY goes into garden R)

(EVERYWOMAN Xes to L of mirror)

Sir Flattery, wilt thou lead my soul enraptured,

Lead me to the place where Love is found?

Where his stronghold? How may he be captured?

Stands his palace on enchanted ground?

By what token shall I recognize him?

Does he wait me with outstretched arms?

Or perchance in slumber to surprise him.

Will he waken to a maiden's charms?

See. I humbly bow my head before thee.

Thank thee for the message thou dost bring.

Lead Everywoman rightly, I implore thee.

Lead her to Love. To Love the First, her King.

(Kneels before FLATTERY in attitude of prayer)

TRUTH

(Enters at window. LOVE, in yeoman's attire follows her)

Behold my son, King Love, see!

At Flattery's feet she kneels.

(LOVE kneels R of TRUTH)

Thou art too late. She is lost to thee. Everywoman who yields to Flattery is lost to thee, true Love.

Behold, my son, King Love, how Everywoman

Is kneeling at the feet of Flattery.

See thou art come too late, to thee she is lost,

Yielding to Flattery, she loses thee.

LOVE

Yet, Truth, my mother, will I speak to her,

Upraise her from the feet of Flattery.

That she may look on Love and know her King.

If she sees Love, she must leave Flattery

and Everywoman kneels to Love Alone.

TRUTH

Alas, my son, she cannot see thee now,
 All blinded by the glass of Flattery,
 She sees not me, then wherefore thee, my son.

LOVE

Yet Love is very patient, even as Truth,
 I will not yield her. I will call to her.
 Come, Everywoman, from that glass away.
 Arise! Arise! Behold first Love thy King.
 If thou must kneel, fall at the feet of Love.
 Arise! Behold thy King!

EVERYWOMAN

Who thou art, thou callest upon Everywoman, I,
 Although I hear thy voice, can see thee not.

LOVE

Look again, look, Everywoman, I stand closer to thee,
 I stretch my arms, now thou shalt see me clear.

EVERYWOMAN

Alas! Thy voice I hear, but see thee not.
 And if thou wert King Love, my King, then thou,
 Wouldst stand in vest of gold, with glimmering crown,
 With golden sceptre and in purple robe.
 I could not choose but see a King so bright.

FLATTERY

Thy King awaits thee, Everywoman.

EVERYWOMAN

Yes, yes, too long already have I tarried,
 I hasten on my quest, the quest of Love,
 That King far off, who waits me even now,
 Whom I will journey o'er the world to find.

LOVE

Thy King is here.

EVERYWOMAN

No, no! I go to find him.

LOVE

Oh, Mother, wilt she e'er return to me?

TRUTH

Go, Everywoman, on thy wandering quest,
Through street and theatre and ways of men,
Until world-weary thou shalt recognize,
That Love here is my son. The son of Truth.

C U R T A I N

PROPERTY LIST.

ACT TWO.

Bare stage of a theatre.
Scenery, props. etc. around
Piano and stool up stage R
Large, artificial rock, up stage C.
Couch in front of rock, up C.
Wooden top table, down stage, a little R. of C.
Wooden chair, above table.
Bunch lights, thrown on table from L.
Manuscripts, lists of names, paper, etc. on table C.
8 sheets of ms. music for male chorus on piano
Cigars for Bluff, Stuff and Wealth.
Matches in match safe for Bluff
Boston terrier to be carried on by Witless, ready L.
Artificial flowers, twined about wing, down R, must be
detachable.
Chains for binding modesty inside artificial rock.
Small dressing table ready R.
Mirror, powder box, brush, comb, and white fancy
cover on dressing table.
Light chair to match dressing table ready R.
Mask for Passion.
Gold coins for Wealth.
Music stand light on piano - shaded to throw light on
piano only.
Cane for Wealth.
8 rehearsal chairs around piano.
Paint and brush for man touching up rock C.

- - - - -

"EVERYWOMAN"

CANTICLE II.

L I G H T P L O T.

FRONT LIGHTS.

C A N T I C L E I I.

At rise; Catch Nobody with green spot on right of stage, follow off.

Cue: When Bluff says "Lights up" put on white flood. Take flood off when Bluff claps his hands after Wealth and Witless exit.

C A N T I C L E I I.

STAGE LIGHTS.

At rise of curtain, lamp on piano blue, spot light shining on table at Rise, foots and borders come up blue on Nobody's entrance; foots to come up half on Stuff's entrance, white borders to flash up full white at cue "Lights." "Lights" from Bluff. Half of foots to flash off at cue from Bluff. Lights out. Cue for Vision (Everywoman) comes love like that, down on (Everywoman) How likest thou this" up on (Everywoman) "Love the conqueror" down on (Modesty) "Fare thee well."

- - - - -

MUSICAL SYNOPSIS.

A C T T W O.

- 8 Unaccompanied Quartet "Tra la la"
 - 9 Chorus and Dance (Chorus Girls) "Two by Two"
 - 10 Chorus, "Girls, away with Modesty"
 - 11 Chorus, "One by One"
 - 12 Song, (Conscience) "Little Star"
 - 13 Song)
Melodrama) "Song of Passion"
Finale)
-

" C A N T I C L E II."

SCENE:

The scene is a stage of a metropolitan theatre in the forenoon. A large artificial rock stands in the center of the stage. The stage is dark, the only light being a spot thrown on table from L.C.

DISCOVERED:

Male Chorus grouped about piano R. Singing. BLUFF seated at table down R.C. reading mss.

NOBODY

(Enters at R. 2nd at end of chorus, comes to R.C. then down and seats himself on R. end of table. Green spot on him from front.)

Good friends, no doubt you are surprised to see
Within a modern city playhouse, me.
It merely is a plan to show you here
Another phase of Everywoman's career
Known ye, a special privilege this means?
Few are allowed to peep behind the scenes,
Though "all the world's a stage." Still you must know
You are not here to see a puppet show.
This is rehearsal time. The actors, they
Are now themselves, and not the parts they play.
Their masks are off. Their faces free from paint.
Yet oftentimes the sinner acts the saint.
I pray you judge between them. Mark them well,
If you should fail - - why - - Nobody will tell.

(MALE CHORUS sing at end of song. STUFF enters from door in L. flat)

STUFF

(Smoking cigar and carrying pencil and pad)
(Approaching with outstretched arms)

Ah, Bluff, my brother manager, I give thee greeting.
(Placing hat on table)

BLUFF

And I, good Stuff, exceedingly rejoice to see my partner's face enwreathed in smiles.

(They shake hands)

STUFF

(About C)

It hath not rained o' nights within a month. Our coffers are full to overflowing. Our success is assured. Therefore, let us cut down expenses.

BLUFF

(Seated)

'Tis well spoken. Thou hast rare managerial instinct, untrammelled by art. But where to begin?

STUFF

We have engaged at too high a price, a jade for leading part. Everywoman is costly.

BLUFF

But Everywoman is a star.

STUFF

Everywoman thinks she is. With thy aid, Bluff, she hath risen to rare eminence. Without it - -

BLUFF

Nay, Stuff, although I will admit I have been of service to the wench, I is to a certain scribe named Puff that she owes her rapid rise.

STUFF

That fellow hath made more stars than there are in the heavens. Well, perhaps it were not safe to meddle with Everywoman. What about Ambition?

BLUFF

A clever actress she.

STUFF

Perhaps; but too earnest and too serious to be popular with a pleasure loving public. Hast thou noticed how thin she grows, and how ill clothed she is?

BLUFF

True; she draws no patronage and therefore little pay. To cut her salary would be like taking nothing from nothing. We might cheapen Conceit?

STUFF

Conceit! He who is ever ready to play such actor's part, on emergency or otherwise? Nay, Conceit is useful in a theatre. Rather will we lop off such heads of the chorus as displease us. Where is thy list?

BLUFF

(Rising)

'Tis here. But let us first observe their paces. Then, at roll call, we may weed them out.

(Calls loudly)

Act One. Opening Chorus. Lights, Lights!

(Lights come up)

(Music)

(BLUFF and STUFF stand R and L. of stage)

(CHORUS of girls, dressed in the typical costumes of conventional modern musical comedy, enter from dressing rooms. YOUTH and BEAUTY are at each end of the line. MODESTY is in the centre - in flat)

CHORUS

Two and two, at its cue,
Comes the chorus into view,
Sly of eye, but too shy,
All to win our favors try.
Young and gay, old and grey
Not a man but does adore us
Pays his roll, sells his soul,
For the merry, merry chorus.

We sing, Tra-la! And hey-down-derry!
We laugh, Ha! Ha! With lips of cherry,
We dance, we prance. We seem so merry,
But some perchance, are not so very
We know not what is before us
For life is short in the Chorus.

(CHORUS stands in line)

(During dance PERT dances in front of line, doing steps clumsily. STUFF corrects her. Comedy)

BLUFF

(R.C.)

Ye will answer to your names. Flirt, Pert, Dimples, Shape, Curves, Smiles, Sly, Curles, Giggles, Youth, Beauty, Modesty.

(As BLUFF calls each of the girls respond saying "Here!")

(MODESTY remains silent, looking down)

STUFF

(Down L)

Modesty! Modesty! Where art thou?

(FLIRT and PERT laughingly take Modesty by the arm and push her forward C.)

PERT

(Up R.E.)

Be not afraid you little silly.

FLIRT

(Up C.)

Give him a sly wink, thus, go on.

STUFF

Speak up, where is Modesty?

(STUFF goes up to Modesty and critically examines her through eyeglasses)

PERT AND ~~FLIRT~~

Here she is, good sir.

STUFF

(L. of Modesty C)

Modesty! Me thinks thou art a stranger here. How comest thou in the chorus?

MODESTY

(C. Proudly)

I am the friend of Everywoman.

BLUFF

(R.C.)

A friend of Everywoman. A pretty qualification, I suppose she brought you hither?

MODESTY

She did.

STUFF

(Coming down L)

What airs these stars give themselves.

BLUFF

(To Modesty)

Thou art pretty enough, but too prim and out of place in the chorus. Get thee gone.

(Goes R.)

MODESTY

Nay, I pray thee, let me stay with Everywoman.

STUFF

(L.C.)

What canst thou do? Play boys in hose and doublet?

(Girls laugh)

MODESTY

Alas, No! No!

BLUFF

(R.C.)

Pose on thy toes in ballet skirts and tights?

(Girls laugh)

MODESTY

I fear me not.

STUFF

Perchance thou canst elevate thine heels above thy head?

(Girls laugh)

MODESTY

No sir, but I can sing ever sweetly.

BLUFF

Sing! In the Chorus! Bahh! Absurd!

(Girls laugh)

STUFF

(Down L. To Girls)

Doth anybody know this wench?

YOUTH

(YOUTH and BEAUTY runs from L to R. of Modesty)

May it please you sirs, Modesty hath ever been my best companion.

(Puts an arm around Modesty.)

BEAUTY

(L. of Modesty)

I too have cherished her. If she goes I go with her.

BLUFF

(L.C.)

What's this? Mutiny! Your names? Tell quickly.

YOUTH

(R. of Modesty)

I am Youth.

BEAUTY

And Beauty I.

STUFF

Youth and Beauty. Nay but we must have ye, at least, in the chorus. We need ye, but not your rebellious friend, So perchance we must rob ye of your companion. Girls, away with Modesty.

(BLUFF seizes Youth and takes her down to R. STUFF seizes Beauty and takes her down L. Chorus girls surround Modesty and hustle her towards rock in centre of stage. When they again separate, Modesty has vanished.)

BLUFF

(Detaining Youth, who struggles and weeps)

Nay, grieve not, little one, for the loss of thy Prudish friend, and thou shalt on terrapin sup. Thou shalt sip sweet nectar with sages of the City, or with such gilded youths as would not brook that Modesty be thy chaperone.

STUFF

(Detaining Beauty, who struggles and weeps)

In mighty motor cars, shalt thou dask through the midnight air, more costly then if Miss Modesty were by thy side. Come dry thy tears and join thy gayer Companions. Flirt, take charge of Beauty.

(FLIRT takes Beauty up C.)

BLUFF

Pert, we commend Youth to thy keeping.

(PERT takes Youth up C.)

Girls, keep Youth and Beauty with thee, and thou shalt find favor with thy managers.

CHORUS

(Sings)

One by one, one Beauty gone,
Long forgotten, loved by none.

Fading fast. Pleasure past,
Goes the chorus home at last.

(Exit CHORUS with Youth and Beauty L.3)

BLUFF

(Up C - Calling)

Principals! Where are our principals?

STUFF

(Down L.C.)

Where indeed!

BLUFF

Whay ho! Time antiquated call boy - -

(TIME enters slowly and solemnly and X's from L to R. during speeches.)

Oh! There art, Old Father Time.

STUFF

(Up L.C.)

Time hath summoned, am to enact strange scenes on the stage
or life and hath ran down many tragic curtains.

BLUFF

Yet all must obey his call.

(To Time)

Go find Ambition, arouse Passion, Summon Everywoman, call
Conceit.

(To Stuff)

And they say Time rlies. This side of the footlights me thinks
he crawls.

(BLUFF and STUFF stand watching Time, Stuff, speaks
after TIME exits.)

(TIME exits. R. 2nd)

STUFF

(L.C.)

A plague upon our principals. Passion is a sluggard before
high noon. Ambition is sick, and sleepth. Conceit lingers in
his dressing room. Everywoman followth her own whims and snaps
her fingers at punctuality. Come Bluff, let us go to lunch.

(X to R.)

BLUFF

Aye! They starve who wait on stars. And I am hungry, Come.

(Follows Stuff)

EVERYWOMAN

(Enters L. 2. her gown is rich and hair dressed in latest fashion)

Wealth, bid the chauffeur wait. Stage door? Certainly not. Am I not a star? My lord Witless. To thy care I confide Hanky-Panky. Though knowest the saying "Love me, Love my Dog."

BLUFF

(R.C. to Stuff)

Here comes Everywoman, our star.

STUFF

(R.C.)

Our star! Egad, she thinkleth not, but flashes upon me like an entire constellation.

EVERYWOMAN

What sayest thou, Wealth. Thou wouldst see a stage with all its gay trappings, exposed to the merciless light of day? Well, come along then. It's against the rules of Everywoman's delight is to break to laws of conventionality.

(WEALTH enters smoking a big cigar stands L.C.)

(WITLESS enters carrying a Boston Terrior stands L.)

(CONSCIENCE, Everywoman's handmaiden, enters and stands aloof up L.)

STUFF

(Crosses towards her)

So, Everywoman, thou art here at last?

EVERYWOMAN

(Flippantly)

Hello, Stuff, Hello Bluff. Conscience - -

(Turning)

Where is my faithful handmaiden?

(CONSCIENCE comes down L)

Art a prey to stage fright, ever at rehearsal time, little one? These are only managers. They'll not bite thee girl. Here, take my gloves.

(Gives gloves to Conscience)

STUFF

I say, thou'rt here at last.

EVERYWOMAN

(Turning to him)

At last! In truth I seem to be first. But if I am late - -

STUFF

Late! Thou art always late.

EVERYWOMAN

Then call the rehearsal off. Another day will do. Conscience, my gloves again.

BLUFF

(X to C)

Nay, stay! But who are these intruders whom thou bringest?

(To Witless)

Young man, puppies are forbidden behind the scenes.

STUFF

(X'es to C. BLUFF around to R.)

(To Wealth)

Smoking in theatres, by any but managers, is a hedious offense.

EVERYWOMAN

(C)

But these are friends of mine.

BLUFF

(X'es to C. STUFF around to R.)

No matter. Outside of the stage door alone may satellites dance attendance on a star.

EVERYWOMAN

(To Wealth and Witless)

Pardon me.

(Crosses to R. and L.R.)

(Conscience retires up L)

Come hither - - Bluff and Stuff. Dost thou not know Wealth? The multi-millionaire? The big one he. Hast heard of Lord Witless, heir to a dukedom? He fondles my dog.

BLUFF

Is't really Wealth?

(Doffing hat and Xes to Wealth)

Welcome Wealth. Thrice welcome. Wouldst inspect our humble playhouse? It is entirely at thy disposal.

(WEALTH X'es R to Everywoman, ignoring Bluff)

STUFF

(Xes to L.C.)

(To Witless- doffing hat)

STUFF (CONT)

My Lord. Prithee, make thyself at home. Shall I summon the ladies of the chorus for thy distinguished entertainment?

WITLESS

(L.)

(In Blase drawl- fawning)

No, thanks. I have no desire to make Everywoman jealous.

STUFF

(Admiringly)

A noble sentiment! And still some there are who scoff birth and breeding.

BLUFF

(To R.C.)

(To Wealth, R.C.)

Thou wilt observe these are the wings.

EVERYWOMAN

(R)

Most interesting to a prospective angel. Eh! Bluff?

STUFF

(L.C.)

(To Witless)

The footlights, these.

EVERYWOMAN

(R)

Whose fascinating glamor oft scorches the wings of foolish young gadflies, so beware.

WITLESS

(Up C)

What's this?

BLUFF

(R.C.)

A rock.

WITLESS

(Tapping rock)

Hollow, egad! It reminds me of Ireland- - a sham-rock - - Eh. What?

BLUFF

Take care, Wealth. Touch nothing on the stage, or thou wilt soil thine hands.

(Walks down stage to Everywoman)

EVERYWOMAN

(R)

(Aside to Bluff)

More likely the touch of Wealth should spoil the stage.

WITLESS

(L)

I'd no idea it was so beastly dingy behind the scenes.

EVERYWOMAN

But thou hast only looked on the gilt and tinsel of life's stage.

WEALTH

(Coming down to her)

No carpet on the floor. It is not meet that Everywoman should drag her dainty garments through such dirt.

EVERYWOMAN

That is the penalty an actress so often pays.

WEALTH

But I, Wealth, would pave thy path with roses.

EVERYWOMAN

Like those made by pale-faced factory girls?

BLUFF

(L. of Wealth)

But, sirs, when the play begins all here is elegance and brilliancy.

STUFF

(R. of Witless)

We pride ourselves upon our lavish mise-en-scene.

WEALTH

What's that?

EVERYWOMAN

The unreal glare and glitter which puts even sunshine to shame. The shams so cunningly devised that nature is outdone. But, there, Wealth and Witless, it is not meant that thou shouldst learn all the tricks- - see the pitifully mean surroundings midst which Everywoman must earn her daily bread, much as it is behind the curtain of every-day life. Get ye gone.

WEALTH

(Lifting hat)

Wealth is at Everywoman's command.

(Kisses her hand)

(Bowing and going)

WITLESS

(Lifting hat)

Witless obeys Everywoman.

(Going)

EVERYWOMAN

Oh! Wealth! To-night I entertain. Wilt sup with me?

WEALTH

Right heartily, if thou promise that I shall foot the bill.

EVERYWOMAN

And thou, my Lord Witless!

WITLESS

(Lifting hat)

Charmed, charmed.

EVERYWOMAN

Bluff and Stuff, escort my friends to the door.

STUFF

(As Witless and Wealth goes up L)

This way, my Lord!

BLUFF

(Bowing to Wealth)

The exits is ill lighted and awkwardly designed- take care, lest thou fall.

(WEALTH and WITLESS exit door in L. flat.)

STUFF

(To Bluff)

If he but fall for our design, Heaven help him, for he will speedily become - -

BLUFF

What?

STUFF

An angel!

(BOTH exit L. 2nd. BLUFF clapping his hands, indicating that lights be lowered.)

BLUFF

Lights out!

EVERYWOMAN

Conscience!

(CONSCIENCE comes down L.)

Oh, there thou art, Conscience. Hie thee to my dressing room. 'Tis stuffy and unfit for habitation.

(CONSCIENCE Xes to R. and exits R. 2nd)

Bring thou my toilet table here. I fain would beautify myself, for who can tell? He, the King whom I seek, may come today.

(CONSCIENCE re-enters R. 2nd- followed by property boy carrying dressing table. He places it down R. and exits R. 2nd)

See to my hair, wench. The wind hath ruffled it. Can'st sing to me. 'Tis said that Conscience hath a still/small voice, but oft' 'tis wonderous sweet. Sing to me of a little star- a star that wanders through the night in search of love.

(Sits in chair - removes hat)

CONSCIENCE

(Arranging hair of Everywoman- sings)

A little Star crept out one night,
And wondered at the full moon's light.

With fear it twinkled at first, but soon
It grew as bold as the great big moon.

For not a cloud was in the sky,
And as it shone down from afar,

The heavens seemed to magnify
The light of the little star.

The little star, at dawn of day,
Slowly began to fade away.

Its life of glory just begun,
It died beneath the blazing sun.

But if a star a soul enshrines

Through Heaven's gate, ajar,
Seeking there for Love, still shines
The light of that little star.

EVERYWOMAN

There, that will do. Send Youth and Beauty to me.

(CONSCIENCE exits L)

(Rising)

In truth, it seemeth folly thus to daily leave the sunshine of life for the mockery for this dingy stage.

Nay, not so! No greater art than acting, when 'Tis linked with Truth. No nobler structure than the stage. No mission in which Everywoman may engage, more worthy and more holy when each part she plays is garbed by Modesty.

(Enter YOUTH and BEAUTY from L.2nd. entrance led by CONSCIENCE)

(Going towards them)

Ah! My Youth and Beauty.

(CONSCIENCE Xes to R. and YOUTH and BEAUTY fall into each other's arms, weeping)

But in tears! Why, what's the matter, sweet companions mine. Time hath not dealt harshly with ye! What is it then! Hath Bluff and Stuff dared offer slight to Youth and Beauty?

YOUTH

(Above Beauty, L.)

They have robbed us of Modesty.

BEAUTY

Sprited her away.

EVERYWOMAN

(C)

No. Is it really true that Modesty
Our sweet companion has been banished hence?
How sent she then? And whither?

YOUTH

That, Alas, we know not.

BEAUTY

As we pleaded in defense of her
Our wrists, our forms were seized by iron hands.

YOUTH

Rude arms encircled our waists, and when again
Our freedom came, we looked in vain for Modesty.

EVERYWOMAN

Not fitted even for a Chorus Girl!
Why do the good and true play such small parts upon the stage
of life?

EVERYWOMAN (CONT)

I am a star - -

Success hath crowned my efforts in the art
Which I have chosen. Fame is mine, and yet
Love's yet unfound! Oh! Beauty, Youth,

(Xes between them)

Companions sweet, who still are with me, bring
I pray thee, bring at once the mighty monarch whom
I seek. Everywoman must and will find Love.

YOUTH

(Below Everywoman L.C.)

Hast seen the actor, Passion? Hast noted how
He gazes on thee? It may be him thou seekest?

EVERYWOMAN

True. My heart leaps upward at his voice.
His lightest touch awakens strange emotions
Yearnings hitherto unknown. Comes Love like that?

(MODESTY chained and imprisoned with rock C, is
dimly seen.)

MODESTY

No, Everywoman, no!

EVERYWOMAN

Hark! Modesty speaks!

MODESTY

Beware of Passion. Passion is not love.

EVERYWOMAN

Sweet Modesty! Then thou art with us still?

MODESTY

Aye, while thou wilt. Though fettered and imprisoned
Banished by men. Still shalt thou hear my voice,
Oh! Everywoman, till thou thyself shalt say, Begone!

EVERYWOMAN

(Xing to R, looking for Modesty)
(Petulantly)

Why art thou hidden? Why and wherefore
Was I not ever wishful of thy company?
Did I not hold thy judgment in respect?
Didst not advise me in the matter of dress?
Which is nearest to the heart of Everywoman?

Why play hide and seek, when I would fain
Consult thee on my costume for our next play?
If indeed thou watchest over me, tell me how
Limest thou this?

(Yes to L)

(Throws off wrap and appears in modern ball room
attire, decollete, and in the latest and most daring
fashion, brilliantly bedecked with diamonds.)

(Vision of MODESTY fades away)

(YOUTH and BEAUTY take Everywoman's
wrap, murmuring admiration as she poses.)

(DIM LIGHTS IN ROCK
OFF.)

BEAUTY

It is ravishingly beautiful.

YOUTH

And so, in truth, art thou, Oh! Everywoman!

EVERYWOMAN

Yet Modesty is silent.

(To Youth and Beauty)

These to my dressing room take
There thou'lt find rare flowers which Wealth hath sent me
And sweetmeats too, from my Lord Witless.

YOUTH

(Xing to R. back of Everywoman; BEAUTY with her)

(To Beauty)

We are but young and pretty, still many pay us homage,
She is a star. Therefore, all men worship her.

(Exits YOUTH and BEAUTY, R. 2. E.)

EVERYWOMAN

(Looking after them)

Men worship me? Yes, mere men. But love, my King, Where is
he?

PASSION

(Speaks outside L. 2. E)

Now shall the unstemmed torrent of my desire
Burst from its banks in floods of love and fire.

EVERYWOMAN

(Turning)

'Tis he. Passion. How is it that I tremble
When he comes nigh? My cloak. I would I had
retained it. Not that I am cold. I burn.
I will hide.

(Tries to slip behind the rock)
(PASSION enters, L. 2. E. Xs to R. He is a conventional actor of fine physique. His voice is sweet and seductive His actions suggestive of suppressed strength. He wears a highwayman's mask.)

2- 17

PASSION

(Holding out hand to Everywoman)
Everywoman, come forth. Why hide
At the approach of Passion?

EVERYWOMAN

(Coming towards him - timidly)
Art thou indeed King Love?

PASSION

(Taking her hand)
It is for thee to find thy King. Dost know Love's voice?
Love's language? How to maidens, when in sweet repose He
comes? On yon rock recline, while I
My song rehearse.

(Leading Everywoman to rock)

EVERYWOMAN

Thou'rt sure, good sir, that this is but rehearsing?

PASSION

Rehearsing, 'tis, in truth,
And practise, perfect makes the love-sick youth.

(Kneels R. of her and kisses her hand)

(EVERYWOMAN reclines at foot of rock, centre)

(Rising and sings)

The sun smiles on the virgin snow
So tenderly and true.
Each flake beneath his loving glow
Becomes a drop of dew.
The bee from flower the honey sips
They meet in rapture mute.
He steals the nectar from her lips
But leaves the luscious fruit.

Be I the sun. The snowflake thee
The dew a joyful tear,
Be thou the flower and I the bee,
Thy love the honey clear,

(EVERYWOMAN rises, goes down L.)

Come, let me fold thee in these arms
In ecstasy of bliss

Until thine heart, thy soul, thy charms
Shall melt in one sweet kiss.

(Holds arms open)

(At end of song, EVERYWOMAN comes to him; they embrace, and he leads her to rock where she sits.)

EVERYWOMAN

(Dreamily with her arms around Passion)

Art thou, in truth, my King?

PASSION

(Behind rock, arms about her)

I am thy King. Thou art the Queen of Love.

EVERYWOMAN

Ah! Found at last!

At last the arms of Love encircle me,
And freely thus doth Everywoman yield.
The tribute of her womanhood.

(Kisses Passion)

Oh, 'tis sweet

To hear the voice of Flattery; to be acclaimed
A victor in the wars which women wage.
Sweet are a woman's triumphs, but how sweet,
How doubly sweet when she is vanquished. When

(Vision of MODESTY appears)

She surrenders to the prowess, the invincible force
The noble strength of Love, the conqueror. Love, I
Am thine.

(Kisses him)

MODESTY

Everywoman, fare thee well.

(Vision of MODESTY disappears)

PASSION

(Going L)

Some intruder; didst thou not hear?

EVERYWOMAN

(Rises, goes down R. C.)

Modesty, again warns me. And as she sighs
"Farewell", there burn upon my cheek Passion's kisses.
Kisses I craved. Ye Gods! I had forgotten Modesty.

PASSION

(Going towards her)

Nay, heed her not.

(Seeking to embrace her)

EVERYWOMAN

(Holding him off)

Away, I doubt thee. Fear thee, now.
 Art honest? Then why wearest thou a mask?
 Show me thy face. Thou'll not? Then thus I tear
 Thy mask away.

(Tears mask from Passion's face)

Passion! I know thee now.
 Thou art not love, the King. Thou art a vile
 And hideous thing,
 When thy part is played, thy mischief done,
 Vanishes to be seen no more.
 Aye, hide thy scarred and lecherous face! Away! Begone!

(PASSION cringes off)

Thus the stain of Passion shall Everywoman suffer when
 Modesty hath left her.

Oh, Love! True Love! Pure Love!
 The King of Kings! The soul's sweet starlight! Strength
 of the weak! Salvation of the doomed! The God
 of Everywoman! Come to me! Save me!

(On knees)

Conscience!

(CONSCIENCE enters)

Conscience, comfort me!

(Sinks on knees and as CONSCIENCE bends over her)

C U R T A I N .

1

Effort - popping of cork.

Contents of all windows (see list)

Large cup, table, and chairs, etc. (see list)

Wine in the cellar of stage.

Box of soap, etc. (see list)

Box of soap, etc. (see list)

Box of soap, etc. (see list)

Box of soap, etc. (see list)

Box of soap, etc. (see list)

Box of soap, etc. (see list)

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Box of soap, etc. (see list)

"EVERYWOMAN"

CANTICLE III

PROPERTY LIST

ACT THREE

Effect - popping of corks.
Curtains at all windows (see diagram)
Large supper, table, running from about C. down a little L.
Wine in two colors on stage.
Couch down L. near window
Luxurious furniture (gold)
Clock effects, ready at rise, off stage, on cue to strike
12:00 and later on cue; 5:00
Bouquets for Everywoman
Table set complete for service of twelve, commencing with
cocktails.
Followed by grape fruit, champagne through supper.
Large chafing dish lighted on tray, ready off R. containing
service for twelve.
Ice for twelve.
Champagne glasses should be colored outside.
Fancy folding fan to match gown of Beauty, for Witless.
Flowers, ferns to mark silver dishes, filled with fruit on
dining table.
Tap bell, fancy on table in front of Everywoman.
Cane for Old Age.
Full length mirror down R. to be broken.
Ground cloth
Glass crash, ready R.
Candies in silver bon bon dishes, small for Youth.
Side Board.
2 trays for waiters
12 cut flowers.
Fur coats, auto, caps for six men.
Favors for eleven, caps, etc.

----- oOo -----

LIGHT PLOT

CANTICLE III

STAGE LIGHTS

Everything out at rise of curtain. Foots, first border, bridges and pictures up as servant turns on switch. White and amber right and left bridge lights to cover table. Amber, everything dark at cue (Everywoman) laughs at the strife; up at cue (Everywoman) Leave me now; baby spot to cover Beauty's face as curtains are opened. Light blue also light blue open box lamps to show on backing of window down stage left.

CANTICLE III

FRONT LIGHTS

At rise; Catch Nobody up stage left in doorway with green spot. Follow off.

Cue; When stage lights come up, put on three amber floods to cover table.

Cue; When Everywoman says "Wealth will sit by me" focus amber spot on Beauty for Conscience's song. Remains until finish of canticle.

Cue; When Wealth says "Then Everywoman's will surely be mine", put spot on Everywoman and keep on till lights come up after dark scene.

Cue; Blind remaining flood when Wealth says "A song, a song, a story."

Cue; When lights come up after dark scene put on flood again and change spot on Everywoman to a flood. Remains until finish of Canticle.

MUSICAL SYNOPSIS

CANTICLE THREE

- 14 Overture, EVERYWOMAN WALTZ
- 15 Entrance of EVERYWOMAN and REVELERS.
- 16 Song, (CONSCIENCE) "Sing weep! Sing woe! for my Ladye".
- 17 Melodrama; "Who is it laughs while others weep".
- 18 Melodrama; "Too late! Too Late! Beauty is dead".
- 19 Mirror Music; EVERYWOMAN: "Wine for me"
- 20 Finale and dance -"Everywoman and Wealth".

----- oOo -----

C A N T I C L E I I I

SCENE:

Everywoman's apartments in the city.
Night. Windows at back heavily curtained. A large supper table set at centre. Many bottles of wine on table. Chairs arranged around table. At right a large mirror. At left a couch. Several reclining chairs. Luxurious furniture.

DISCOVERED:

GROVEL in butler's livery, snoozes in arm chair. SNEAK in footman's livery, helps himself to wine. NOBODY discovered peering in door up R.

NOBODY

(Enters, stands near doorway, R.)

In Everywoman's boudoir, now awaiting her,
Her servitors are secretly berating her.

(Clock strikes twelve)

Behold, 'tis midnight. Thousands have applauded her,
The homage of a new found star accorded her.

She sups when others sleep.

In gay society, selected more by chance
Than with propriety, she still seeks Love.

Oh mad infatuation, that looks for Love

'Mid scenes of dissipation.

(Laugh off stage, R.)

When Modesty is lost and sense of duty flies

Shall Everywoman weep, for then her Beauty dies. (LIGHTS UP)

(Exit C. St. Ent.)

(GROVEL wakes and squirms to the door. SNEAK turns up the lights. GROVEL and SNEAK throw open the doors and bow low. EVERYWOMAN enters on the arm of WEALTH. She is in gorgeous costume. Her arms are filled with bouquets and floral tributes. She laughs loudly)

(YOUTH and BEAUTY, similarly clad, follow with AGE, and YOUTH and WITLESS, who has his arm around BEAUTY. She looks pale and walks wearily)

(BLUFF, STUFF & PUFF, with SELF, BREED & VANITY, follow in their wakes. The latter three are women)

(CONSCIENCE, Everywoman's maid, enters and stands in the background up L.)

EVERYWOMAN

(With Wealth, L. C.)

Self! Greed! Vanity!

My friends, I bid ye welcome to my home.

(To Conscience)

Take these.

(Hands flowers to her)

There girl, get thee gone.

(CONSCIENCE curtsies and exits up L.)

WEALTH

(Standing R. of Ev. L. C.) (He is obese and bloated. His head is bald. His nose big and bulbous. His eyes glare greedily. His voice is loud. His manner insolent. On his bosom big diamonds sparkle. He keeps his hands thrust in his pockets)

Egad! Thou'rt lucky. Everywoman, to have trained thy hand-maiden, Conscience, so that she obeys so readily and vanishes so gracefully.

(YOUTH & AGE are down R. She is teaching him to dance)

EVERYWOMAN

Oh! Wealth, thou dost not know the jade hath company manners. When we are alone 'tis she who orders; I who serve. But

(Laughing)

Ha! Ha! Wealth, dost observe Youth. She hath Old Age in leading strings. That's right girl. Make him dance a fling. 'Tis right thou shouldst have thy fling. Whirl him around faster. So! Ha! Ha!

(YOUTH swings AGE around while the rest laugh boisterously and he falls into chair which STUFF takes from R. end of table and places for him)

AGE

Thou madcap!

(Panting)

Thou wilt be the death o' me. And yet, wilt love me, and I'll dance at mine own funeral.

EVERYWOMAN

(Going to C. of table)

Youth, ply him with wine.

(YOUTH comes to her, gets wine glass and returns to Age, R.)

But where is Beauty? My, Lord Witless, what ails her?

WITLESS

(L. of couch) (A vapid, lisping boy)

I fear me this is a little too late for Beauty. Her cheek is pale and she feeleth faint.

(He is fanning Beauty, who reclines on a couch at L. of stage)

EVERYWOMAN

(Going to Beauty)
Poor tired child.

Drink this.

SELF

(L. C. - Aside to Vanity)
An artful minx, that Beauty. What sayest thou, Vanity?

VANITY

(C. - Aside to Self)
She faint, forsooth! But a faint for effect. Eh, Greed?

Greed

(L. of table to Self and Vanity)
A trap to catch the men, my dears! Self, I have seen thee work it better.

(Laughs and goes with SELF and VANITY to C. below table. WEALTH Xes back of table, comes down and joins them. AGE and YOUTH, X. to L. of table, in front)

EVERYWOMAN

Drink this.

(Offers wine to Beauty)
Art better now?

(Seated on couch, R. of Beauty)

(BEAUTY smiles wearily; BLUFF, STUFF, PUFF converse apart)

BLUFF

(Down R.)
I tell thee, Stuff, she hath the handling of his purse strings. Everywoman can win Wealth if she will.

STUFF

(L. of Bluff)
'Tis truly said. But where does that help us? We seek an angel, and I fear me he may not entirely fit the part.

PUFF

(L. of Stuff)
Angle! Nay, 'tis Ananias thou needst have. Now seest thou. This feast I, Puff, the Press Agent, will so decorate with frills of Imagination, that in the public writings it shall appear that monkeys sat at her board.

BLUFF

That's why we brought thee hither.

PUFF

That from her pie came forth nude dancing girls. Then shall the people flock to see the woman, who entertains Wealth and Witless.

STUFF

Puff, thou art indeed the Prince of Liars.
(Shakes his hand)

EVERYWOMAN

(To Beauty)
There, rest thou there awhile.
(Rising - aloud)
My friends, the feast awaits us.
(GROVEL & SNEAK place dishes on the table)

EVERYWOMAN

Bluff, wilt thou with Self be seated?
(As characters are designated they move to positions at table)
Stuff, I give thee Greed for companion. Puff, with Vanity as thy mate thou shouldst be happy. Age still clings to Youth. Wealth wilt sit by me?
(Goes above table to C.)

WEALTH

(Down R. C. - not heeding)
Witless, give me the fan. I'll tend on Beauty.

WITLESS

(L. of couch, fanning Beauty)
Nay, mine be the happy task.

EVERYWOMAN

(Standing C. above table)
How now? Am I then alone to sup? Is Beauty, ill though she be, more attractive than I? I am thine host, and I command Wealth and Witless to sit on either side of me. Conscience shall tend on Beauty.
(WEALTH and WITLESS go to her, R. and L.)
(Touches bell, CONSCIENCE enters)
Conscience, the child is ill. I commend her to thy care.

OMNES

(Lifting cocktail glasses)
Everywoman!
(All sit)

(Kneels at Beauty's couch. The rest pair off and sit at table. GROVEL & SNEAK open wine, fill glasses, etc. EVERYWOMAN and her guests, eat, drink and make merry. Amid the popping of corks and the laughter of the revellers, CONSCIENCE sings at Beauty's couch)

(CONSCIENCE stands at head of couch, L - sings)

A flower was born in a garden fair

Sing Hey! Sing Ho! Ninny-nonny,
She sported free and the morning air
Loved to steal a kiss of her perfume rare,
Sing hey! Sing Ho! for my bonny.

(OMNES laugh)

But one there came at the noon-tide hour

Sing hey! Sing Ho! Lack-a-day-dee!
He marked her beauty, he sought her bower.
In a wanton whim culled the pretty flower.
Sing weep! Sing woe! for my ladye.
(OMNES laugh)

(GROVEL brings in lighted chafing dish)

EVERYWOMAN

(Serving - speaking through symphony between verses)

Wealth, I vow Everywoman finds thee excellent company
More wine for my Lord Witless. How fares sweet Youth?

YOUTH

Canst thou ask? I have found candies. I am supremely happy.

(Throws candy to Stuff, down R.)

CONSCIENCE

(Sings)

From garden fair she was torn away.

Sing hey! Sing Ho! Ninny-nonny!
She hid, they say, in a gay bouquet
She pined in vain for the light of day.
Sing hey! Sing ho! for my Bonny.
Her freshness gone and her perfume fled
Sing hey! Sing ho! Lack-a-day-dee!
Her petals fell and she dropped her head
At the dawn of day she is cold and dead.
Sing weep! Sing woe! for my Ladye!

PUFF

(Down L. end of table - rising)

I'll give thee a toast.

(EVERYWOMAN and GUESTS hammer table and applaud)

PUFF

Here is to Youth -- whom all men long to keep!
 Here is to Age -- to whom we all must creep!
 Here is to Wealth -- a man's best friend, 'tis said,
 Here is to Greed -- by whom we all are led.
 Here is to Bluff -- with whom we seek to win!
 Here is to Vanity -- we are all her kin!
 Here is to Self -- the one we love the most!
 And here is to Everywoman, our best loved host.

(All rise and drink)

(As each character is designated he rises, bows and all applaud, making sure that the applause shall represent the character. All rise as Wealth is toasted)

EVERYWOMAN

I thank thee, for myself and for my merry companions. I would fain be more courteous to my guests, but it groweth late, and Everywoman hath a mission yet unfulfilled.

(Rising)

Shall we adjourn?

(All rise)

OMNES

Oh no, not yet, too early. Just come, etc.

STUFF

No, no. I am just beginning to have a good time.

WEALTH

(Coming down, touches BLUFF, who rises and follows)

(Taking Bluff aside)

I prithee tell me, Bluff, what is the mission in which Everywoman engages.

(YOUTH goes down to Beauty)

BLUFF

(Down R.)

She seeketh Love.

WEALTH

(R. C.)

Seeketh Love thou sayest. Well, I will buy the bauble and bestow it on her. Is't a costly thing?

BLUFF

I have been told it is beyond all price.

WEALTH

Bah! Wealth can buy anything .

(Turns, sees Youth)

Ho! Youth! Come hither!

(YOUTH runs to him)

Tell me, what is this Love that Everywoman seeketh?

(OLD AGE comes down L.)

YOUTH

(L. C.)

Love is a King.

WEALTH

(C.)

Well, I'll buy him.

YOUTH

Kings may not be bought.

WEALTH

(C.)

Ho! Ho! This is but the opinion of Youth.

(To Stuff. YOUTH joins AGE, L. WEALTH sees Stuff,

R.)

Hist! Stuff! How can I get this thing called Love?

STUFF

(Comes towards him with outstretched arm;

WEALTH ignores it)

Thou canst not get Love - not so long as thou keepst thine hands in thy pockets.

WEALTH

(For a second is nonplussed)

'Tis my custom when thy hands art near.

(Slaps Stuff on back, then sees AGE at L.)

Ha! There is Age. He hath much wisdom, though little wit. Age, a word in thine ear.

AGE

(Does not notice that Wealth has spoken, until YOUTH tells him, then he joins WEALTH C.)

What dost thou say? Speak louder. 'Tis said that money talks, yet Wealth speaks in a whisper to most men.

WEALTH

Thou knowest what love is?

AGE

Aye! Once on a time I did. But, alas! - Nowadays - Love is

AGE (Cont.)

dead now.

(Goes back to Youth L.)

WEALTH

(Aside)

Love dead! And Everywoman knows it not. Methinks I have an estimable idea. I, Wealth, will pose as Love. Assume his title, and Everywoman will surely consent to be mine.

(Around R. end of table to seat R. of Everywoman)

EVERYWOMAN

(Rising)

Come, friends, a parting drink.

(ALL take glasses noisily)

WITLESS

(Intoxicated - L. of Ev.; lifting glass)

Aye! A bumper. And I will sing thee a song.

EVERYWOMAN

(Laughing)

Boy. Thou hast drunk from Circe's cup.

AGE

(Rising, lifting glass)

This wine makes old blood warm.

(Throws kiss to Everywoman)

EVERYWOMAN

And thou hast vinegar in thy veins.

(ALL laugh)

BLUFF

(Rising; lifting glass)

I vow this nectar makes our star shine brighter.

EVERYWOMAN

But dawn approaches when all stars must cease to shine.

OMNES

Bravo! Good! Everywoman! Etc.

EVERYWOMAN

Come, drink again, and then I pray you all begone.

STUFF

(Rising)

Not till we have crowned thee Queen of the Revels.

OMNES

Queen of the Revels!

BLUFF

Everywoman is some man's Queen.

PUFF

(Intoxicated - down L.)

Everywoman is worthy of a throne.

OMNES

(Laugh)

Good! Bravo! etc.

WEALTH

Here, mid the fragments of a feast, will we enthrone her.

OMNES

Bravo! Bravo!

(WITLESS seizes Everywoman)

EVERYWOMAN

(Throwing him off)

Nay, I protest. In furtherance of your own whims and conceits, ye handle Everywoman roughly. How wine stains a man's ill-fitting garb of chivalry! Ye insist? Well, then, I'll mount my throne unaided.

(LAIDES all come front of table)

(Gets on table)

Behold your Queen!

OMNES

Our Queen!

EVERYWOMAN

Men, ye shall bow down and worship Everywoman. Women, you shall do her homage outwardly though your souls be consumed with envy. My faithful subjects I bid ye rise.

(MEN kneel and WOMEN bow before Everywoman. Then rise)

(Rising)
A song! A song! A scene! A story!

EVERYWOMAN

Of what shall I speak?

WEALTH

(Above table)
We beseech your gracious Majesty, tell of the King, thy consort.

EVERYWOMAN

I have no consort.

OMNES

Oh ho!
(Jeering and laughing, etc.)

EVERYWOMAN

Still of a king I'll tell. King of the Revels.

OMNES

(Resuming seats)
His name! His name!

EVERYWOMAN

Nay. That is a riddle for ye to guess. Who is it laughs when others weep? Listen.

(STUFF seated R. GREED above hdm. BLUFF seated R. WEALTH seated above table R. C. WITLESS reclines on table L. C. VANITY seated in front of table C. YOUTH seated on table, downstage, L. C. OLD AGE leaning on table close to her. PUFF seated in chair L. of table L. above him)

(Recites to music)

The miser, he hides all his gold away,
But do as he will, it grows less each day.
Tho its hiding place nobody knows but his wife
Then who is it laughs at the strife? Ho! Ho!
(Lights out on stage. Spots from front waving Jack o' Lanterns)

OMNES

Be-elzebub?

EVERYWOMAN

Be-elzebub!

OMNES

Be-elzebub! Ha! Ha! Ho! Ho!

CONSCIENCE

(L. - Singing over Beauty's couch)
Sing hey! Sing ho! Ninney-nonny!

EVERYWOMAN

The knight takes leave of his Lady Love.
In the field of Death, he will kiss her glove.
But the Squire; with her Lily white Hand, makes ~~four~~ *four*
Then who is it chuckles in glee? Ho! Ho!

OMNES

Be-elzebub! Ha! Ha! Ho! Ho!

CONSCIENCE

Her freshness gone and her perfume fled,
Her petals fall and she drops her head
At the dawn of day she is cold and dead.

(EVERYWOMAN kneels)

Sing weep! Sing Woe! For my ladye!

(While CONSCIENCE sings her last stanza, BEAUTY dies - All stand stock still, the hilarity born of wine and fostered by Everywoman's song slowly fading from their faces. EVERYWOMAN sinks to her knees on the table and buries her face in her hands. The clock strikes five)

EVERYWOMAN

(Raising her head - her face pale. Her hair disordered)

Conscience! Oh! Conscience! Why wilt thou not sleep
Save such time as thy mistress does? My friends,
If friends ye be, I prithee leave me now.
The Queen of the Revels must submit herself
To the ministrations of her wakeful handmaiden.

(SERVANTS exit to R., returning at once with coats and hats for men)

Youth, assist me.

(YOUTH comes to her)
(Descends from table)

BLUFF

(Back of Stuff)
A troublesome wench, that Conscience.

STUFF

(Seated R. end of table - to Bluff)
Reminds me of my wife, who even now,
I fear me, sitteth up for me.

(SERVANTS assist men with coats)

EVERYWOMAN

Youth, let me lean
On thee, Why little one,
Thy footsteps too are unsteady? Too bad! Too bad!
I fear that Everywoman treats her Youth unfairly.
There. Sit thee down and rest. Conscience, do thou
Attend on Youth.

(Coming to C., back to audience)

(To Guests)

Good night! Good night to all.

(BLUFF, STUFF, PUFF, AGE and WITLESS, each in turn
kiss Everywoman's hand. SELF, GREED and VANITY
Bow)

(All guests exit and servants follow after closing
the curtains)

EVERYWOMAN

(Going to L.)

At last I am alone with Youth and Beauty.
Conscience, strap from me these tawdy trappings.
Help me disrobe. Nay, bring me first the gown
Of purity I wore when first I set me out
Upon my pilgrimage in search of Love.

(WEALTH re-enters R.) (CONSCIENCE exits up L.)

Oh! Love! My King! Still hidden from my view.
Where art thou? What thy name?

WEALTH

(Coming down)

His name is Wealth.

EVERYWOMAN

(Towards him, front of table)

Thou here? Begone! How darest thou thus intrude?

WEALTH

(Taking her hands, kisses one)

Thou seekest Love. Behold I am thy King.
Thy quest is o'er. Dost thou not know 'tis Wealth
That Everywoman seeks? Here at thy feet
I offer priceless gifts.

(He kneels C.)

EVERYWOMAN

(L. of Wealth C.)

Gifts, sayst thou? Gifts
 From Love? That's strange. Methought the King, when found,
 Would stand erect, in noble attitude.
 Nor talk of gifts. Nor pay a price. Nor buy me.
 But command subjection to his will.
 I prithee rise,

(WEALTH rises)

and, if by such strange means
 Thou canst prove that Love and Wealth are one
 I'll hear recital of thine offering.

WEALTH

A palace on Fifth Avenue; a yacht,
 A Newport cottage. A Baronial Hall
 In England, horses, autos, diamonds, gems
 To shame an Eastern potentate. From Paris
 Gowns. Pearls from the Orient. A box
 Each season at the opera --

EVERYWOMAN

And is it Love
 That proffers all these things? I had been told
 His Majesty ate cottage fare and lived
 On bread and cheese and kisses. Oh! well tell
 If Love in Truth thou art, wouldst be my sole
 Companion, when Youth and Beauty fled?
 Wouldst talk contentedly with me when Time
 Our tottering footsteps led toward the grave?
 Answer in Truth.

WEALTH

Egad! If that be thy whim
 I fain must tell thee, Everywoman, that Wealth
 Would wish thine attendant graces, Youth and Beauty
 To remain with thee.

EVERYWOMAN

But in thy palace, On
 Thy yacht? Just thou and I alone?

WEALTH

Well, yes
 Alone: - save that thy Youth and Beauty be
 Not banished.

EVERYWOMAN

Morn, noon and night with Love. With thee.

WEALTH

With Love, with me. None else - save Youth and Beauty.

EVERYWOMAN

And when they leave Everywoman, when Time beckons
And they depart, as at Time's call they must --?

WEALTH

Depart! Then would I seek them once again
And with such arts as Wealth is master of
Decoy them back. For, truth to tell, both Youth
And Beauty have ever been favorites in the kingly Court
of Love.

EVERYWOMAN

(Shrinking away from him)

Ah! Now thy mask is off; I know thee, Wealth.
Thou'rt not a King. Thou hast no throne to offer,
Thou'rt but a Sultan vile, who, with rich gifts
Wouldst Everywoman, and Youth, and Beauty, and all such
As pleased thee for a little while, withall,
Lure into slavery within thine harem. Ha! Wretch! Brute!

WEALTH

A vixen! I'll plead my suit with Youth.
(Starts to X to her)

EVERYWOMAN

(Stops him)

She sleeps.

WEALTH

Then Beauty will not flout me.

EVERYWOMAN

She

Is ill....Begone!

(Calling)

What ho! My servants. Conscience!

(GROVEL, SNEAK and CONSCIENCE enter R. and L.)

EVERYWOMAN

Show Wealth the door. Open all the windows wide.
Give us the light of day. Let Heaven's breath
Dispel this foul and irksome atmosphere.

(GROVEL and SNEAK open curtains of door R. stand R.
and L. of opening)

(Daylight streams in, falling on Beauty)

EVERYWOMAN

I hate thee, Wealth. I hate thee. Get thee gone.

(WEALTH retires into arch R.)

I hate myself. I hate the mockery, the sham
Of such a life as this. Love lives not here.
Youth! Sweet, sweet Youth, awaken. Thou
And I and Beauty will go back to Truth
The Witch. The fortune teller will lead us right
Beauty, my Beauty, I will nurse thee. Tend thee well.
(Kneels by side of couch)

CONSCIENCE

(Above couch)

Too late, too late!

EVERYWOMAN

(Rising)

What meanest thou, Conscience?

CONSCIENCE

(Above couch)

Alas, that Conscience must tell thee terrible tidings,
Beauty is lost
To thee forever.

EVERYWOMAN

Beauty lost?

CONSCIENCE

She's dead.

(YOUTH faints in arms of Conscience)

EVERYWOMAN

(Horrified)

Dead! Dead!

(Rushes to Beauty's couch and kisses her)

Lips cold! My beauty's gone. Ah! No.
It cannot be true.

CONSCIENCE

Observe thy mirror, where Flattery was wont to dwell.

EVERYWOMAN

(Staggers across to mirror R. and gazes in horror)
That is not I. That hideous face.
(To mirror)

EVERYWOMAN (Cont'd.)

I know thee. Thou art Truth - Beloved by Nobody.
Back to thy well, thou witch -.And drown thyself
In water.

(Hurls bottle at mirror. Glass crash outside)

Wine for me. For Everywoman!

Wealth is still with her. Wine for Wealth.

(To Wealth)

Wilt dance?

See Everywoman leads Wealth a merry dance.

(Takes Wealth's hand. Both sing loudly and dance
wildly)

Be-elzebub! Be-elzebub! Be-elzebub! Ha-ha-ho! Ho!

(YOUTH falls across body of Beauty; CONSCIENCE
kneels R. of couch at its head)

C U R T A I N

Street Scene:

Snow fall at intervals during act at Cues. Snow box.

Pin horns, rattles, etc. ticklers, cowbells on strings.

Confetti, fine and in rolls.

Calling cards in case for rogues.

Money, bills, for other rogues.

Effects off stage in case of dishes, knives, and forks,
wine glasses, etc.

Box of shiners off stage R. on cue.

Bag for Tins. "EVERYWOMAN"

Sigar and match safe for Zealita, gold.

Sher to be carried CANTICLE II.

Organ, ready on cue B.

Sound cloth, snow.

Supper service shown through window of safe.

Lantern for Tins.

Peddler's tray on strap for Joe containing rattles, bells, etc.

4 Cans for anodyne.

Draw curtains on windows of safe.

PROPERTY LIST.

ACT IV.

Street Scene:

Snow fall at intervals during Act at Cues. Snow box.
Tin horns, rattles, etc. ticklers, cowbells on strings.
Confetti, fine and in rolls.
Calling cards in case for rogue.
Money, bills, for other rogue.
Effects off stage in cafe of dishes, knives, and forks,
wine glasses, etc.
Set of chimes off stage R. on cue.
Dagger for Time.
Cigar and match safe for Wealth, gold.
Bier to be carried on.
Organ, ready on cue R.
Gound cloth, snow.
Supper service shown through window of cafe.
Lantern for Time.
Peddler's tray on strap for Jew containing rattles, bells, etc.
4 Censors for accolytes.
Draw curtains on windows of cafe.

LIGHT PLOT.

CANTICLE FOUR.

All foots and borders and arc lamps blue at rise of curtain. I arc lamp, amber, showing through church. Down stage right, half blinded, Flashing sign on drop right center to work when crowd is on stage. Cafe lights to be light at rise and lamps in shops, right and left of stage. Bridge lamps to blind off as TIME appears with lamp. On as TIME goes off. Carriage call to light at cue (Wealth) Who will call my carriage. Cafe and shop lights to go down and out on dimmer, when curtains are drawn in cafe. Carriage call to go off as WEALTH exits. Blue borders to come out on dimmer as VICE exits. Lamp in church to come on full as funeral starts. Lens lamp to flood through church door when Choir sings with amber and frost. Bridge blind off as snow starts to fall.

2 blue floods.

1 blue spot on cafe steps.

When WEALTH appears down stage right, blind blue spot, change to green and wait for NOBODY to appear up stage center alongside of pillar, follow him off, change to white and catch VICE up stage left: Follow her off, change to blue and catch EVERYWOMAN with YOUTH up stage left, follow them down stage, gradually increasing spot to a flood.

Cue; When EVERYWOMAN says "'Tis Wealth, I'll meet him face to face, "Change blue flood to blue spot and cover cafe entrance.

Cue; When Crowd goes off stage blind blue spot change to amber and be ready to catch VICE down stage left. Follow till off. Change to green spot and be ready to catch NOBODY up stage left. Follow off.

C A N T I C L E I V.

SCENE: A street. Up L. C. a fashionable supper establishment, with imposing entrance and gaily illuminated windows with shades down. The street branches off up R., a portion of a church being just visible R. l. Snow falls at intervals. Time. New Year's Eve.

DISCOVERED: Crowd of Men and Women moving across stage R. and L. From L. l STUFF and GREED, VANITY and BLUFF, OLD AGE and SELF, WITLESS and PASSION, and WEALTH, enter during musical opening. As each character enters cafe, CARRIAGE MAN opens doors and HEAD WAITER meets them, escorting them to tables. TWO POLICEMEN move through crowd, separating the people to allow characters of play to be seen as they go up steps of cafe. WEALTH, from the top of the steps, turns and scatters coins which FOUR SMALL BOYS scramble for, amid laughter of crowd. PICK-POCKET "holds up" one of the men. At the end of the musical number, which comes just after the exit of WEALTH, crowd slowly go off R. and L., CHORUSMEN and WOMEN making exit R. U. E.

NOBODY is discovered leaning against upper column of cafe, near R. U. E., with green spot light on him.

NOBODY

(Coming down C.)

Ha! Ha! Ho! Ho! This is the Gay White Way
With good intentions paved, the poets say.
"A little street in Heaven," so they tell.
Trust Nobody. It leads direct to hell.
Here Everywoman mayhap Everyman
Seeks solace, or excitement. Futile plan.
Poor foolish mortals. Little do they know
Here Nobody is happy. Ha! Ha! Ha! Ho!
I, Nobody, must your forgiveness pray
For showing decent people the Gay White Way,
Where all is artificial; love a sham;
Wisdom a wolf, and honesty a lamb.
But still, while I, your pardon humbly ask,
Please recollect, mine the unthankful task
To bare the pitfalls and the folly prove
When Everywoman goes in search of Love.
I stay too long. All hours of day or night.
On Gay White Way, 'Tis rarely I'm in sight,

NOBODY (Cont.)

(Laugh off stage R. from ensemble)
 And here comes Vice. Nobody recognizes
 The jade, who hath a million of disguises;
 Close in her wake are fools, a motley crew
 Wolf, vulture, serpent, lamb, pigeon and ass.
 So let the Gay White Way procession pass.

(Applause)

(NOBODY exits L. 1. as VICE, disguised as an
 attractive young woman, trips on, singing and
 dancing)

(At musical introduction, CHORUS enters from
 R. U. E. laughing, forming an oblique line from
 L. 1. up to R. U. E. Extra men and women come
 on, all entrances, after VICE is down stage)

VICE

(To C.)

Full of glee, follow me.
 Where's the moth loves not the bright light?
 Siren I. Living lie.
 I'm the spirit of the White Light.

FOOLS

Rah! Rah! Rah! Rah! Rah! Rah!
 We're the rising generation.
 Pa, you know, made the dough,
 Which we blow in dissipation.

(ROGUES, singing in chorus, enter from R. 1. each
 doffing cap as he passes VICE; last one shows her
 watch he has stolen)

CHORUS

We are crooks, but our looks
 And our manners are deceiving.
 Honest graft is our craft
 Impolite to call it thieving.

(Dance preceding the following business)

(FOOLS flirt with VICE, ROGUES, VAGABONDS, etc.,
 cross stage, each lifting his hat to VICE as he
 passes. The last one chucks her under the chin.
 ONE FOOL resents this. A fight begins, during
 which LAW and ORDER, the guise of POLICEMEN,
 enter and seize the combatants. THE FOOL gives
 LAW money. The rogue shows his card to ORDER,
 who touches his hat respectfully. Applause on
 VICE'S exit)

M U S I C A L S Y N O P S I S

A C T F O U R.

- 21 Music- "The Gay White Way" - New Year's Eve.
 - 22 Song: Vice and Chorus, "The Spirit of the White Light"
 - 23 Melodrama; Entrance of Everywoman and Vice;
"Everywoman, Whither goest thou"
 - 24 Supper Chorus of Revellers; "Funiculi, Funicula"
 - 25 Chorus and Dance; "Happy New Year"
 - 26 Song (PASSION) and Chorus - "I Sing In Praise of Wealth"
 - 27 Funeral Procession and Chant; "Behold! Time Noweth Us
Down."
 - 28 Choral ode (In the Church) "Hosannah, In the Highest."
-

(EVERYWOMAN enters R. 4. She is shabbily dressed and looks ill and emaciated. She clings to YOUTH. They come down C. as though tired out. YOUTH is on EVERYWOMAN'S R.)

YOUTH

(Detaining EVERYWOMAN)

Oh! Everywoman! Whither goest thou?
I fain would be thy shadow, but I feel
My limbs are waxing weak, and at my heart
There lies a sickly fear, lest Time, the call-boy,
Should tear me from thee. Those there are who say
That Time hath sworn to kill Thy Youth, 'cause thou,
Oh, Everywoman, in wantonness, hath tried
Ever and non, to kill Time.

EVERYWOMAN

(Arms about YOUTH)

Nay! bear up,
Cheer up, my Youth. Thou art my only hope.
Without thy aid how can I seek to win
The laurels I have lost? Thou knowest how,
When Beauty died, the fickle world which had
Installed me as a star, forsook me, scorned me;
But I still have thee. And thou knowest Everywoman
Loves Youth more fondly year by year. Listen!

(Pointing to cafe up L.)

Within these portals, where merriment unchecked
Hath sway, we may find one who shall restore
Thy peace, my happiness.

(Goes up to platform of cafe, looking in through doors)

YOUTH

(From C.)

Thou seekest Love?

EVERYWOMAN

(Turning to Youth)

I seek, well, what doth Everywoman seek
Who knows not Love? Whose quest hath been in vain?
'Tis Wealth I seek.

(YOUTH turns away in despair)

Nay, Youth, thou shalt not shrink
From me. Dost recollect, at Beauty's grave
Wealth bade me a cold good-bye? Till then he was
My slave. I owned him, body and soul. Now thou
And I will win him back again.

(Goes up towards cafe)

YOUTH

(Following her, pleadingly) (Shuddering)
No! No! 'Twas Wealth caused all our woe.

TRUTH

(Off stage, R. 3.)
Charity! Charity! I seek.

EVERYWOMAN

Now, Youth, behold

(TRUTH enters)

Here's poverty. Let's question her and see
If Wealth or Poverty the kindlier be.

(Stops TRUTH C.)*

(To TRUTH, who has hobbled across stage)

Old woman, of thy wisdom prithee tell us
What is true happiness? Where can it be found?

(EVERYWOMAN and YOUTH are together C.)

TRUTH

(Xes to L. C. before speaking, then turns,
facing them)

A myth -- a mocking mirage. A poet's dream.
The fleeting substance of a maniac's scheme.
A will-o-wisp, is happiness. When sought,
'tis ever out of reach; 'tis never caught.
A timid, hunted hare, - in its pursuit
Woman becomes a wanton, - man a brute.
Yet happiness shall surely come apace
To those who take no pleasure in the chase.
Everywoman, Youth,
If happiness thou seekest, follow Truth,
Charity! Charity! I seek.

(She exits L. l. Applause on exit)

EVERYWOMAN

(Looking after Truth)

She asketh alms

Poor wretch. Yet speaketh she of happiness
As if skin to it. And she is poor, absurd!

(Goes up stage and leans against column R. of
cafe porch)

YOUTH

(Looking after Truth)

Nay, Everywoman, art thou sure thou'rt right?
Her cry was "Charity I seek".

EVERYWOMAN

(Still up stage)

A foolish quest

Along the Gay White Way, where 'tis unknown.

(Seated on steps of cafe)

YOUTH

(Gazing off L.)

But was it Poverty

That spake those wondrous words?

(Looking off at Truth)

Ah! Now I know that form.

Hast thou forgotten how, long years ago

(Goes up to Everywoman)

she dwelt within thy garden? Dost recall

Her words of warning, ere thy quest for Love,

Thy perilous pilgrimage began? 'Twas Truth

That spoke. Hath Everywoman forgotten Truth?

EVERYWOMAN

Truth! I know not Truth.

YOUTH

And yet, bethink ye, there was a time when
We sought council with her.

EVERYWOMAN

Yes. Now I do recall. She was beloved
By Nobody. Crippled, distorted, though
Somewhat fair of face.

YOUTH

(R. of Everywoman)

Her voice was ever sweet.

EVERYWOMAN

But not

Sweet as the voice of Flattery. Dost recollect, she

(Rises)

Vanished when he spoke. Now he is mute.

No more he smiles on me. No more he tells

Of the King I seek. That night, when Beauty died

I to my mirror went, where Flattery was wont to dwell.

I saw a face. Not mine. Not his. Oh, God, 'twas horrible!

I looked on Truth. Truth haunts me. Grins at me. Lurks

In my mirror, Comes uninvited. Now, in guise

Of Poverty, she comes. Ah, Youth, sweet Youth

Hid me from Truth. I dare not, dare not face her.

(Buries head in YOUTH'S shawl. Both are seated on
cafe steps)

(CHORUS of merry-makers is heard within the supper room. The curtains are pulled up, and WEALTH, BLUFF, STUFF, WITLESS, PASSION, VANITY, GREED, SELF and other GUESTS are seen singing and dancing within)

CHORUS

Listen, listen! Echoes sound afar,
Listen, listen! Echoes sound afar,
Then give a cheer for all that's here
And one for others far and near.
Clink your glasses, kiss your lasses,
Love is ever near.
Whoop!

(During chorus, EVERYWOMAN and YOUTH crouch on portico, listening)

(At the end of chorus, the chimes of church bells are heard. YOUTH and EVERYWOMAN rise)

EVERYWOMAN

Wealth is there. Didst thou not recognize
His voice above the din?

YOUTH

(Looking off R. Listening)

Oh! Everywoman, hark!
The church bells call to prayer. A New Year's born!
Let us seek Truth!

(Trying to draw EVERYWOMAN away)

EVERYWOMAN

(Looking into cafe. YOUTH clings to her hand)
Nay, I must win Wealth again.

YOUTH

And what of Love?

EVERYWOMAN

Well what? Listen!
"Clink your glasses
Kiss your lasses
Love is ever born of wine."

YOUTH

(Pulling her towards R.)

Come away, Everywoman.

EVERYWOMAN

(Throwing YOUTH off)

EVERYWOMAN (Cont.)

Hands off, thou Youth, whose aid I counted on.

(TIME enters R. 4. carrying lantern in L. hand
dagger in R.)

Thou too wouldst leave me. Well, I care not, go!

If thou wilt, get thee to church. I need
Thee not.

(Turns back on Youth)

YOUTH

(Pleading, arms outstretched)

Oh! Everywoman!

EVERYWOMAN

(Turning on Youth, fiercely)

I tell thee go!

Thou art a puny thing. No fit companion thou
For such as I.

(DURING scene between TIME, MEN in cafe leave stage
to resume coats and hats)

YOUTH

(C.)

Thou lovest me?

(TIME slowly comes down R. of YOUTH)

EVERYWOMAN

(L. C., turning angrily on Youth)

No. 'Twas thou

Didst first lead Everywoman astray. 'Twas thou

Didst tell her that the Love she sought might well

Be found within the playhouses of the city. At thy prompting,
I,

Mistaking Passion for Love, lost Modesty. Why

Thou canting Youth, didst thou not gaily flirt

With tottering Old Age while Beauty lay a-dying?

Thou renegade! Thou hypocrite! Get thee gone.

It is Time.

(Goes to portico and leans against R. column,
looking into cafe)

YOUTH

(Turns slowly to R. and sees TIME pointing to R.

TIME comes far enough below YOUTH, so that the light
of lantern, which he holds up, is thrown directly into
YOUTH'S face. She, seeing him, is frozen into abject
horror and does not move, but speaks, facing him)

Thou'rt right. 'Tis Time, the call-boy of the soul,

Who comes to warn us for our final scene.

Prepare. Well, I am ready. But, Time, oh stay thy hand

Till I once more shall enter the holy church
Where Charity, God's envoy and ambassador,
In saintly stole and chasuble, freely granteth absolution
To Youth and Age alike.

(Turning towards Everywoman)

Everywoman, thou drivest me hence. Farewell.

(YOUTH slowly crosses in front of TIME, who lowers lantern and follows. YOUTH, after two or three steps, turns to plead with EVERYWOMAN, only to find TIME pointing with dagger to R., with light from lantern thrown on her face. This business is repeated as they are about to exit R.l. After second time, they both exit. When they are well off, a laugh comes from cafe, as all characters rise)

(The doors of the supper room are thrown open and WEALTH appears in portals, surrounded by other cafe characters)

EVERYWOMAN

(Wrapping cloak around herself)

'Tis Wealth. Now wisdom be my guide. No more
The follies of Youth shall hamper me. I'll stand
Aside, and meet him, as it seemeth by accident.
(Retires up stage behind upper column)

(A peal of woman's laughter from the supper room greets WEALTH as he turns)

(THE ROGUES and VAGABONDS enter from either side, blowing horns and expressing their joy at the birth of a new year by idiotic actions. From the portals flock GREED, SELF, VANITY and other social moths and parasites)

(The crowds enter from R., gradually filling the stage, greeting each other, throwing confetti, laughing, shouting, shaking hands, etc. Cafe characters stand under portico looking over scene, laughing and talking. All finally sing)

CHORUS

A Happy New Year! A Happy New Year!
To the multi-millionaire!
We worship Wealth
And drink his health
So long as he's money to spare.
A happy New Year! A happy New Year!
And a life of merry good cheer!
Woman or man
Who knows Wealth can
Be sure of a Happy New Year.

(At end of CHORUS two lines are formed from portico down stage R. and L. Noise is commenced again and kept up until introduction of PASSION'S song, when it dies away. PASSION stands at R. of portico, on top step. He sings)

PASSION

I sing in praise of Wealth, the patron saint of Passion,
The uncrowned king of every man
To every woman dear;
Comes he by birth or stealth, 'tis he who sets the fashion,
Let woe take wing, for Wealth can bring
A happy and gay New Year.

(At end of song, CHORUS repeats it, dancing, laughing and Xing back and forth. When refrain is done the two lines are formed again and noise is resumed, being kept up until WEALTH raises his hand, commanding silence.)

WEALTH

(After quiet has been restored)
Begone! The feast is over. Who will call my carriage?

ROGUES and VAGABONDS

I -- and I -- and I --
(Carriage number on portico is lighted)

WEALTH

Wealth bids and all obey.
(To Women)
Which of ye will ride with me?

CAFE WOMEN

I -- and I -- and I --

WEALTH

Think ye Wealth packs his chariot like a public car? Begone!
Escorts await ye within. Wealth hath full accounting made.
There's nothing left unpaid, so go.

(THE CROWD rushes to front of stage, CHORUS in the front line, yelling, laughing, blowing horns and singing "A Happy New Year" number, gradually working off stage to R. at end of song. WEALTH and PASSION stand on steps. At end of song PASSION lights cigar, shakes hands with WEALTH and exits into cafe, with other characters. WEALTH sees EVERYWOMAN down R.)
(All cafe characters exit into cafe and curtains are lowered)
(EVERYWOMAN pensively and seemingly preoccupied)

WEALTH

(Buttoning coat)

A woman - and alone. Fitting sport for Wealth.
(Intercepts EVERYWOMAN and lifts his hat)
How do you do, little girl?

EVERYWOMAN

(R. C.)

Sir!

(Starts indignantly, looks at him, hesitates, then,
advances cordially)

Why, how fareest thou? In truth I'm glad to greet thee once again.

WEALTH

(C.)

Thou knowest me?

EVERYWOMAN

Right well.

Hast thou so soon forgotten?

WEALTH

(Drawing away from her)

No. Thou art Everywoman.

Egad! But thou hast changed. Thy cheeks are pale

And shrunken. In thine eyes there is no flame.

Thy form lacks grace and roundness. Then thy garb -

I see. Thou wouldst ask alms of me. Alack!

Thy time is all ill chosen. Others, tonight, have ripped
My purse asunder. Prithee, pass along.

EVERYWOMAN

What of those princely gifts - love's offering?

"A palace on Fifth Avenue. A yacht --"

WEALTH

Phoo! Phoo!

EVERYWOMAN

"With gems to shame an Eastern potentate" --

WEALTH

Stand by. I know thee not.

(VICE enters R. 1. EVERYWOMAN goes up L. C.)

Ah! Who comes here?

A woman -- and alone. More fitting sport for Wealth.

WEALTH (CONT.)

(VICE Xes, pensive and seemingly preoccupied to L. C.)

(WEALTH intercepts VICE and lifts his hat)

How do you do, little girl?

VICE

Sir!

(Starting indignantly. She looks at him, hesitates, then advances cordially)

Why, how fareest thou? In truth I'm glad to greet Thee once again.

WEALTH

Thou knowest me?

VICE

Right well.

Hast thou so soon forgotten?

WEALTH

Artful minx!

I ne'er saw thee before. But still thy cheeks Are plump and pink. Thine eyes flash tempting flame. Thy form is alluring. Wilt ride with me?

(VICE Xes him to R. WEALTH exits L. with VICE on his arm)

EVERYWOMAN

(Gazing off L.)

Thus man, for painted Vice, doth Everywoman forsake.
I am alone. An outcast. Modesty lost to me.
My Beauty dead. And Youth -

(Turns, facing R., sees procession)

(FOUR ACOLYTES, followed by FOUR MEN in robes of black and white, enter marching solemnly down the street from up R. and bearing a bier, on which lies the body of YOUTH. CHARITY, a minister of the church, in robes of white, next.)

(Procession enters from R. U. E. BOYS swinging censers and walking slowly to music; all heads bowed. They come down C., passing EVERYWOMAN, who kneels in snow as they pass. As they reach down C., they turn and face church; the doors are slowly opened and amber light from interior covers them. They slowly approach church and exit through doors. CONSCIENCE in black garb follows. CHARITY stands on top step, back. CONSCIENCE on second step, down, facing audience to sing last two phrases. As each finishes,

slowly exit, CONSCIENCE last, and doors are closed
as EVERYWOMAN approaches church)

EVERYWOMAN

'Tis Youth, sweet Youth; my Youth. Cruel Time hath slain
her. Charity chants and Conscience sings her requiem.

CHARITY

(Chanting)

Behold, Time moveth us down, even as the reaper
With his scythe moweth the fairest flowers of the field.

CONSCIENCE

(Sings)

Sing hey! Sing ho! Lack-a-day-dee!

CHARITY

(Chanting)

The budding lily, clad in raiment of white,
Rejoiceth in the fullness of its beauty
Then behold the night cometh when all things must sleep.

CONSCIENCE

(Sings)

Sing hey, sing ho, for my bonny.

CHARITY

But walk ye in righteousness. Follow Truth, and the King
of Kings, the mighty Harvester of Humanity, shall glean
Ye for his garner.

(Exits)

CONSCIENCE

Sing weep! Sing woe! For my Ladye!

(Exits R.)

EVERYWOMAN

(Standing R. C.)

Walk in righteousness! Follow Truth! Alas!
That Everywoman should hear the voice of Charity
Only when Youth and Beauty have departed!
Was it a sin to seek for Love? If so,
E'en sinners before the judgement seat may plead
In extenuation.
Ye Gracious God! More merciful
Than purblind mortals. Judge not Everywoman as
The world doth judge her, - harshly and unheard
What wisdom hath she to guide her? Youth and Beauty?

Sweet companions, but fragile, frail and prone
To foolish fancies. Modesty? Best of friends
To Everywoman, but scorned by every man.
Those her advisers. Even they not proof

(NOBODY enters up R.)

Against the invidious tongue of Flattery. If
She fall - or if one false step leads down the path
To perdition - her Youth and Beauty dead. Oh! who
Will lend a kindly hand to lead her back again?

(Kneels in snow R. C.)

Ye God of mercy! In the whole wide world
Is there no hope for such a one? I cry
For help! Help! Who will answer?

NOBODY

(Up C. - Has entered unobserved)

Nobody!

EVERYWOMAN

(Slowly rising)

Who spoke? That voice. It wanned me long ago.
Speak on. I listen.

NOBODY

(Speaking over Everywoman's shoulder)

Everywoman, the time
Hath come to thee when Nobody is thy friend.
Thou lovest Nobody. Upon Nobody's breast
Shalt pillow thine aching head.
Thou hast sought Love,
Thou hast found love in Nobody.
Thy scalding tears
With tenderness, shall Nobody brush aside.

(NOBODY comes towards Everywoman)

EVERYWOMAN

(Starting up in horror - Xes to L. C.)

Ah! No! No! No! Don't touch me.
I hate thee. I hate Nobody.

Help! Help! Is there no help, no other hope for Everywoman?

(NOBODY retires a little up C. - EVERYWOMAN at end
of speech is facing R. As voice of TRUTH is heard,
she turns to L. and sees TRUTH)

TRUTH

(Hobbling on from L. 1.)

Charity! Charity!

EVERYWOMAN

'Tis Truth, sweet Truth! I know thee now. Welcome. Welcome.

(EVERYWOMAN, embracing TRUTH, her head sinks on Truth's L. shoulder. After a pause she draws back and sees TRUTH has become a straight figure. TRUTH also throws her hood back, disclosing her full face)

Why, Truth, how fair thou art!
 I would that Everywoman wore thy features.
 If I speak falsely scourge me! What? Thy whip
 Thou carriest no longer? Thou dost not need thy crutch?
 Give it to me. I am lame, crippled, fallen by the way,
 Within thine hand, take mine.
 (Holds out hand)

TRUTH

(Taking hand)
 Wilt walk with Truth?

EVERYWOMAN

Aye, that I will
 For evermore.

(EVERYWOMAN kisses hand of Truth)

(CURTAIN WARNING)

(Walking with TRUTH)

Charity! Charity for Everywoman, I ask.

(CHURCH CHIMES ring again as EVERYWOMAN leads TRUTH towards church doors as they open. Amber light is thrown on them. Snow begins to fall. Organ peals and choir begins to sing and both kneel in front of church doors as they open. They rise, go up stage, EVERYWOMAN leading)

(Curtain down on finish of singing)

C U R T A I N .

Windows are all closed.

Fire lighted in grate.

Large rocking chair, front of fire.

Crown of "EVERYWOMAN" to front.

Mirror CANTICLE VI.

Lantern for TRUTH.

Ornament for EVERYWOMAN (Same as Act I.)

Furniture to be arranged.

Sound effect, music to be arranged.

PROPERTY LIST.

ACT FIVE.

SAME SCENE AS ACT I.

Windows are all closed.

Fire lighted in grate.

Large lounging chair, front of fire.

Crown of thorns and roses, lies in front
of fireplace.

Mirror of First Act is seen.

Lantern for TRUTH.

Crutches for EVERYWOMAN (Same as Act I.)

Furniture to be arranged.

Ground cloth, rugs; to be arranged.

L I G H T P L O T

C A N T I C L E V.

STAGE LIGHTS:

Foots and first border blue at rise of curtain lamps down stage right, right center and through window on left. Dark blue lamps. Back of transparency light blue. Lens lamp through fire place. Red and baby spot red on KING LOVE'S face down stage left. White foots to come up one quarter as TRUTH comes on with lamp. White foots to come down as curtain falls for picture.

FRONT LIGHTS:

At rise, Blue flood, remains through canticle. Catch NOBODY with green spot up stage left. Follow off.

EPILOGUE

Catch NOBODY with green spot down stage right and follow till off.

Encore: Blue flood.

MUSICAL SYNOPSIS

A C T FIVE.

- 29 Unaccompanied Quartet on stage- - "Home"
- 30 Orchestral Music: "She Comes"
- 31 String Quartet: "Thou Shalt be my King"
- 32 Orchestral and Finale: "Till more- Till Dawn,
God Guard Thee."

C A N T I C L E V.

SCENE:

EVERYWOMAN'S old home. The same as Scene L. It has a deserted appearance. The windows are closed. Night outside. Snow falling. The room is dark, save for the glow of a fire which burns cheerily on the hearth. A big lounging chair is drawn up to the fireplace. Chair R.C. Fountain R.

DISCOVERED:

KING LOVE the first is discovered on bear skin in front of fire L. He sleeps. He wears no regal robe, but is simply clad in Yoeman's dress. A crown of thorns and roses intermingled lies at his feet. The mirror in which FLATTERY was first seen is still on stage.

NOBODY

(Up R.C.)

In Everywoman's deserted home,
Whence Flattery tempted her to roam,
And filled her simple mind with thoughts accursed
Which she is battling with life's storm,

(Sees Love)

Hugging the fire to keep it warm,
In cozy nook reclines King Love the First.

(Goes to R. of Love)

Patience personified. But now

(Picks up crown)

His crown had fallen from his brow
And weary with the vigil that he keeps
Though Everywoman may return
So long as household fires burn,
E'en Love is moerely mortal, and he sleeps.

(Tosses crown to C.)

As chorus of this simple play - -

(Stands in L nook at R)

There's little left for me to say
And little left that Nobody can prove
Though Time may rob her of her Youth
If Everywoman is led by Truth.
It follows she will surely waken Love.

(EVERYWOMAN led by TRUTH, who holds aloft a lantern,
passes the window.)

She comes. The soul within her breast
A wounded dove that seeks its nest
But knows not that its mate awaits it there
She comes. Truth sheds a hallowed light
Upon her path. A blessed light.
Let Nobody retire before its glare.
(Exits L. 1st, Entrance.)

(TRUTH enters 3d window leading Everywoman by the hand. TRUTH now stands erect and in spite of her witch's costume, is fair to see. Over her head she carries an old fashioned lantern, which shines brilliantly as a search-light. EVERYWOMAN with peaceful countenance, carries Truth's crutches.)

TRUTH

(About C)

Everywoman, through the dismal night
The light of Truth hath led thee, weak and worn,
But with unfaltering steps.

EVERYWOMAN

(R. of Truth, looks around)

Why, Truth, hast led me to
My home again?

TRUTH

There. Rest thee here awhile.

(Leads Everywoman to chair R and Xes to R. back of chair)

EVERYWOMAN

(Sitting)

Thou wilt not leave me, Truth? Ah! Don't! I fear To be alone.

TRUTH

(Placing light on fountain)

It is not well thou shouldst.

It is but right that unto Everywoman - -

(LOVE awakens)

A mate, by Truth, well chosen, should be brought.

LOVE

(Rising)

Who speaketh of Truth?

(Sees Truth)

(Holding out arms and Xes to her R.)

Mother!

(EVERYWOMAN rises, goes L.)

TRUTH

My son! My dearly beloved son!

(LOVE and TRUTH embrace tenderly down R.)

EVERYWOMAN

EVERYWOMAN

(L.C. In astonishment)

Thy son! I did not know - -

TRUTH

(Down C)

No, 'tis not given
 For Everywoman, until her hair grows gray,
 To know that Love is ever born of Truth
 That Truth is mother to Love.

LOVE

(Approaching Everywoman, stays about C)

Though yet unknown to thee. When thou didst dwell
 In this, thine home, thy neighbor Was I. Well,
 When thou didst leave it, who more fittingly
 Could keep aglow the embers on thine hearth?
 Could guard with care thine household goods? Could leave
 The latch string out, and patiently await,
 And see that kindly welcome were not wanting
 On thy return. Could love such duties shirk?

EVERYWOMAN

(L.C.)

So thou art Love!
 Art thou indeed a King? King Love the First?
 Where is thy throne?

LOVE

(R.C.)

Within thy heart, Oh! Everywoman!

EVERYWOMAN

Where is thy kingdom?

LOVE

In Everywoman's home.

EVERYWOMAN

Where is thy crown?

LOVE

(Pointing to crown)

At thy feet.

EVERYWOMAN

EVERYWOMAN

(Kneels, picking up crown)
Why, this is but a garland of roses and briar.

LOVE

I fain would place
It on thy brow.
Wilt be my Queen?

EVERYWOMAN

(LOVE endeavors to lift her)
I am unworthy. Nay.
Nay. Let me at thy feet remain. Why, Love,
How strong thou art.
(LOVE lifts her to his arms)
Love lifteth Everywoman up.

LOVE

Wilt be - -

EVERYWOMAN

Thy loyal subject. Thou shalt be
My King. Oh! Love! How strong thou art!
And how close thou holdest me!
Not that I mind. For I am thine. All thine.
(They are about to kiss when MODESTY knocks at door)

MODESTY

(Outside R)
Shelter! Shelter I crave.

TRUTH

(Down R)
A benighted traveller knocks.

LOVE

(Embracing Everywoman C)
We would be alone.

TRUTH

My son, the snow falls fast. The night is cold,
Everywoman, what sayest thou?

EVERYWOMAN

I have Love. I have Truth. All who knock at my door, henceforth,
Shall find it open unto happiness. Come in.

(LOVE goes to L. TRUTH opens door. MODESTY enters, agitated, and runs to Everywoman, kneels and throws arms about her.)

EVERYWOMAN

Modesty! Thank God! Thou hast returned to me.
(Embraces her)

MODESTY

(On knees)

I have escaped. They bound me, tortured me, sought to slay thy Modesty.

EVERYWOMAN

(Bending over her)

Yes, yes, but in my hart I knew
Right well thou wouldst return to me when Love
True Love was found.

TRUTH

(Down R. holds hand out to Love, who Xes to her)

Love, my son, with me,
Till morn, shalt thou abide. Everywoman, at the church,
Where through Charity, sins and follies of mankind
Find full forgiveness, Love and I will wait
Thy coming. There shall Love the First, thy King,
Crown Everywoman his Queen. Come, Love.

MODESTY

(From platform C. extending arms)

Everywoman, come.

(TRUTH leads LOVE upstage R. MODESTY leads EVERYWOMAN upstage C. At the forte in music, LOVE and EVERYWOMAN leave Truth and Modesty, meeting in C in embrace. TRUTH remains upstage R holding open window and MODESTY is on platform pointing to door leading off C. to L. As curtain falls, NOBODY enters from L. in front of curtains and comes C.)

NOBODY

The play is ended. This the cue for Nobody to bid adieu,
But first he'll ask, in the author's name,
Be merciful, be fair, be just to Everywoman, everywhere.
Her faults are many. Nobody's the blame.

(At end of speech, curtains are parted in C.
He steps back as curtains close.)

- - - - -

WV seen to
and about
the

Thank God!
I know

(on knees)
They

being over
in my
you would
was found.

and I hold
with me
that thou
Gladly
forgiveness
there
his

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C. A.
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