



LIBRARIES

UNIVERSITY OF WISCONSIN-MADISON

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

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

<https://digital.library.wisc.edu/1711.dl/7RZFS4Y34CXBI8A>

This material may be protected by copyright law (e.g. Title 17, US Code).

For information on re-use see:

<http://digital.library.wisc.edu/1711.dl/Copyright>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

Prompt Book and Dialogue Parts

Set No.

A

No. *17*

DIALOGUE PART

.....OF.....

Act

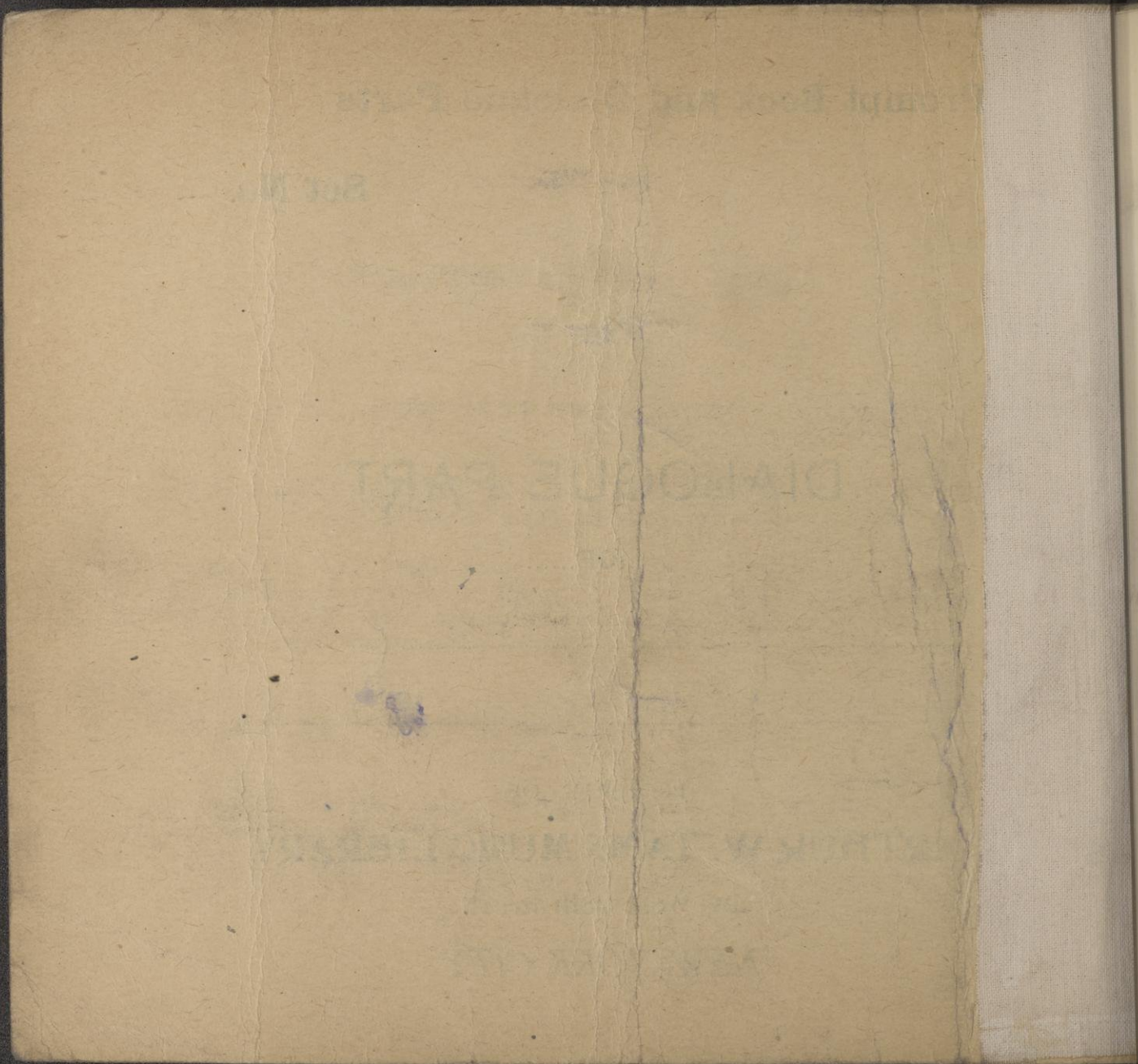
A TRIP to CHINATOWN

PROPERTY OF

ARTHUR W. TAMS MUSIC LIBRARY

109 West 28th Street.

NEW YORK CITY



--:"NOAH"--:

in

"A TRIP TO CHINATOWN"

ACT II

(DISCOVERED AT RISE C. WITH FRUIT DISH. DO TO SIDE BOARD AND PLACE DISH OMIT)

With that masquerade ball at the Cliff House, there won't be a soul here to-night. What's this?

(OPEN NOTE)

A note from Rashleigh Gay. He wants this room and supper for seven. That means a lively time. Nobody who comes to the Riche makes things any livelier than Mr. Gay. What's this?

(READS)

Have 2 private dressing rooms for us, and look out for Mrs. Guyer's maid who will arrive before us with the costumes.

(TO STILLMAN)

I see. They are coming here to dress for the ball. Going there on the sneak. Can't dress at home. Well, they'll be here in an hour anyways. Got a case of Monopole on ice. That Rashleigh Gay is a high roller if there ever was one.

~~(L) Good evening.~~

No

.....Is all ready?
~~All is ready, the gentlemen dress in that room.~~

~~(X L)~~

~~The ladies in this.~~

~~(R)~~

~~.....They will wear and--~~

~~(TO STILLMAN)~~

~~What are you standing there for? Go put that trunk
in the room. Flirt, how are you?~~

~~(TAKING HER HANDS)~~

.....Tres bien Mons.

~~(L C) Where have you been for so long? Haven't seen
you for a week?~~

ey will wear

~~.....The ball to-night
We? Are you going?~~

.....One for myself.

~~And will your mistress permit you to go?~~

~~.....Does a masked ball.
That's so.~~

.....Know my business.

~~(L C) I guess you do.~~

Room 10 Prince

.....Here they are.

(PICK UP SWORDS, THEN RUSH TO C. DOORS AND OPEN THEM)

Right this way, Mr Gay, this is your room.

The ladies dressing room is there--the gentlemen's there--
the dresses are in the rooms.

(PUTS SWORDS DOWN ON CHAIR NEAR SIDEBOARD)

(YOU TAKE HAT AND EXIT C.)

.....Order the supper.

(YOU ENTER C.)

.....Shut those doors.

(L You shut them quick)

~~I didn't know you didn't want to be seen.~~

.....Close those curtains.

(CLOSE L CURTAIN)

.....Gotto eat?

Pork chops, veal chop,s , fried liver, baked liver,
liver and bacon, beefsteak, pork steak, hamberger steak,
boiled eggs, fried eggs, shined eggs, scrambled eggs,
eggs on toast, fried chicken, broiled chicken, chicken
pot pie, roast beef, boiled beef, beef a la mode, roast
veal, boiled veal, veal and green peas, toast turkey,
and cranberry sauce, roast goose, roast duck, broiled quail

stewed terrapin, stewed kidneys, stewed veal,
 stewed oysters, boiled oysters, steamed oysters,
 rawoysters on the half shell, steam clams, baked
 clams, baked beans and salt pork, apple pie, pumpkin
 pie, prune pie, plum pie, grace pie, custard pie, apple
 dumpling, plum pudding, bread pudding, tapioca pudding,
 pudding and puddings.

.....You got bread?

No, but I can send out and get you some.

(YOU START TO GO)

.....Of whale's milk?

(AT C DOORS)

Whale's milk?

//////.....Recommends it.

Well, you tell him to go and milk a whale and get
 you some, it isn't on the bill of fare.

(EXIT C)

.....Waiter.

(YOU ENTER R OFFICE)

What is it, sir?

.....Inquiring for me. *Mr. Gay.*

No, sir.

.....Room for two.
Yes sir, won't you register, any name, John Jones
will do.

.....Jones into trouble.
This way.

(OPEN DOOR)
Old Mr. Gay here, and young Mr. Gay, and the rest of
the family in another room. ~~It's funny how often we~~
~~have whole families here (Pause) in different rooms~~
and they don't suspect it. I'll take good care they
don't meet in the hall.

(EXIT)

.....Some Italian Opera.
(ENTER WITH BEN INTO ROOM L)
Will this, do, sir?

.....This will do.
(HE HANDS YOU COAT, CANE AND GLOVES)

Supper ready
.....Long for her.
Yes, sir---champagne, and what else, sir?

.....Corking supper, my boy.
Yes sir. Like to look at the evening paper, sir?

.....Paper for me.
(EXIT)

.....Waiter.
(YOU ENTER C)

.....Build a fire in the house with a movable
(C HOLDING DOORS OPEN)

.....In the house?
I can get one.

.....And get warm, sir, for the gentleman
(EXIT C.) (LEAVE DOOR OPEN)

.....Yes, I see have it.
(YOU ENTER ROOM L)

BellLady hasn't called?
Sure, sir, don't you want the evening paper?

.....Bring me a cocktail.
(EXIT)

.....Richmond straight cut.
(L C) (YOU ENTER WITH PILE STONE, IT SEEMS HOT)
Here's your freestone, where'll you have it?
Speak quick please.

.....:The cushion understand.
(EXIT C)

9 time

.....Feel a draught.
(YOU ENTER BEN'S ROOM WITH FREESTONE: PUT IT UNDER CUSHION)

This is the only chair in the house with a movable cushion.

(ABOUT TO TAKE CHAIR OUT)

.....Want in here?
(R) I'd like that chair, sir, for the gentleman in the next room.

.....You can't have it.
In that case, sir---

.....Out till I ring.
(STAND AT DOOR HOLDING IT OPEN)

.....Shut that door.
(DO SO AND THEN OPEN IT AGAIN)

.....Shut that door?
(YOU EXIT)

.....It's a hot night.
(YOU ENTER WITH COCKTAILS)

You didn't say what kind of a cocktail so I brought four.

.....Gotta great brain.
I can take three of them back.

.....Over my dead body.
Hadn't you better look at the evening paper.

..... The evening paper.
(EXIT L. 2 E.)

.....An evening paper,
{YOU GO INTO ROOM C)

Ha, ha, ha.

..... What's the matter?
Gentleman in the next room's sitting on the hot freestone.

.....Your face---too.

(LOOK AT POWDER ON SHOULDERS OF COATS. BRUSH EACH)

Ah, party one lady short I see.

(EXIT C)

.....Here, somebody.

(YOU ENTER)

.....Again all around.
Yes, sir, I have the evening paper.

.....Then keep it.
(EXIT)

Enter with Cocktails
.....Is si mply infernal.
(ENTER C)

~~Instead of going to the bar for those cocktails,
I'll just mix 'em out of the liquor these fellows
have paid for.~~

(WHILE YOU WHISTLE BUS. OF MIXING COCKTAILS)

.....What are those?
(C) Cocktails, the gentleman in the next room ordered
them.

.....Drink it myself.
(YOU COUGH)

.....At your command.
(EXIT LAUGHING)

.....A red hot stove.
(YOU ENTER)

.....GET ME A CLERGY MAN

Room L (EXIT) *what that sir*

.....Well I'll be---
(YOU ENTER)

.....In that chair?
Ye-yes sir (Down L)

.....You---
I fixed it for the man in the next room, sir?

.....In the next room?
(GOING UP TO DOOR)
You wouldn't let me take the chair, sir.

.....Take it now.
Yes, sir. The evening paper---

.....get out.
(EXIT)

.....Jim dandy.
(ENTER C)

.....Shut that door.
(TO STRONG)
Excuse me, sir, but could you cash this?

(EXTEND CHECK)
.....TAKE IT AWAY

(11)

(YOU EXIT C)

.....Howling good time.
(YOU ENTER WITH 4 COCKTAILS)

(L OF TABLE)

Cocktails, sir. Shall I put them down?

.....I'll do that.
The evening paper.

(HAND IT)

.....With an evening paper,
The evening paper, sir, had a whole page about a scandal
in high life.

//////.....You say so?
Did I hear something tear, sir?

.....Am I to do.

Take them off, and I'll get them fixed in no time
sir.

.....She should come.
I'll arrange that sir. Step right in this room
sir, your coat's ripped in the back too sir.

.....Tight for me.
I'll get him a dressing gown to wear

(EXIT)

.....Look at him.

(ENTER ROOM L. WITH DRESSING GOWN GO TO DOOR L)

Here you are sir.

(HAND IN DRESSING GOWN. YOU EXIT)

.....What's that noise?
It's the cook sir, you ordered tenderloin steak,
didn't you?

.....Seems pretty dull.

Permit me, sir.

(TAKE KNIFE)

SPECIALTY

(HEAND IT BACK)

Anything else, sir?

.....What have you got.

Set up 4 times noise

no his bus

I can give you anything from a train of cars
to a dog fight.

..... The chairs ready.
(YOU AND RASH EXIT R. AND GET TRUNK. RE-ENTER
WITH IT, PLACE IT ON 4 CHAIRS)

..... Ah there.
(ALL SING "FOR THE CAT CAME BACK" ETC.)

..... In this biscuit.
It isn't mine, sir.

..... You tell him so.
I've got a family to support, you can tell him so
down the tube.

..... They have gone?
Yes. Allbut the fellow who's down seeing the
cook.

..... Will go and dress.
Say **How** are you to go to the ball without an escort
or a ticket?

..... Up to here,
By George, she's a corker, Jingo. I must
get that old fellow in there his **clothes**.

(EXIT L. 3 E.)

I saw the cook Shoak

.....A mile of one.

(ENTER WITH CLOTHES PUT THEM ON CHAIR C. SPEAK TO STRONG)

Lady left a card for you, sir.

(GIVE CARD)

.....The Cliff House/

Yes sir.

(EXIT C)

.....Looking like this.

(ENTER C)

Your carriage, why he's gone---well Willie Grow pays the bill. *its all right*

.....Anybody in here---
Only me.

.....Came it here
Why I thought it was for the man in this room.
I gave it to him.

.....Of the man.
He started for the Cliff House.

.....Are my clothes.

Right here.

(LLOK FOR THEM)

.....Here, where?
Why somebody stoleh 'em.

.....Strong.
He's got your clothes on.

(AFTER HIM YOU AND BEN FOLLOW STRONG OUT C. & L THROUGH SMALL ROOM TO LOWER DOOR OF LARGE ROOM X TO ALCOVE R. THROUGH OFFICE AND LARGE ROOM TO ALCOVE R. TO LOWER DOOR L. UP TO C. TWICE ROUND. YOU TURN C. DOORS TWICE. BEN LEAVES IT THEN GO OFF C. AND ENTER THROUGH ARCH L. AS BEN ENTERS FROM OFFICE: BOTH YOU AND STRONG SEE HIM GET INTO TRUNK--BOTH RUSH FOR IT TURN IT OVER AND SHOW TRUNK EMPTY; BOTH SURPRISED: YOU HOLD UP BILL TO BEN WHO IS TRYING TO GET AWAY.)

--:CURTAIN--:

W

Red ink smudges and marks, possibly remnants of a stamp or seal, located in the lower right quadrant of the page.

