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

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

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Prompt Book and Dialogue Parts

Set No.

A

No. 17

DIALOGUE PART

.....OF.....

Meadow

A TRIP to CHINATOWN

PROPERTY OF

ARTHUR W. TAMS MUSIC LIBRARY

109 West 28th Street.

NEW YORK CITY

rompt Book and Dialogue Parts

Set No.

No.

DIABOQUE PART

OF

PROPERTY OF

ARTHUR W. TAMS MUSIC LIBRARY

109 West 28th Street

NEW YORK CITY

--:- "W I D O W" --:-

IN
"A TRIP TO CHINATOWN"

ACT I.

-----ball that's the point.

(Enter at finish take last line. Flirt follows you and stands at L.C back---Song & chprus)

(C)

Well, here I am.

-----Our chaperone.

(C)

That will do young ladies. Flirt, take my satchel.

(HANDS IT)

-----Yes, Madam.

(Go to Rash. R. C)

Rashleigh, why did you not answer my note?

-----Because I didn't get it.

Didn't get it? How stupid of you?

-----those black looks.

(C)

Excuse me I don't dispense with black for 29 days. You must remember I'm a widow in mourning.

-----the dear departed?

(X to table R)

Bitterly! I shall wear a black masque at the ball. Rash don't forget that in prdering the masques.

-----about her mourning.

Sir L. of R. Table)

Indeed I have. For the first six months I read only novels by Black and drank only black tea.

(Laugh from all)

-----see Miss Tony.

(All guying)

Oh, Tony!

-----be a goat.

(All laugh)

-----one man short.

Care to? I just wouldn't.

(Cross to lounge f. and sit)

-----Mr. Willie Grow!

(Omnes guying)

Good morning, Willie.

-----here isn't there?

Why yes, did you want a quiet tete-a-tete, with Tony?

-----here a bit.

(all)

Not a bit.

-----go to the ball.

(All)

Sh:

Cross to Lounge

-----how do you do?

(Coldly without looking at him)

Good morning, sir.

(Turn to Isabelle)

-----just the same.

(Rise surprised and X in front of Ben to R. Looking at him in amazement, then turn, look at him again)

-----All right.

(Look then suddenly goes into a fit of laughter and go up stage to bay window untied, beckon Willie to come and tie it)

(Willie does so. YOU and he converse)

-----Fly woman.

(Come down stage)

-----my favorite quintette.

(L.C. looking through L. arch)

-----anything to oblige.

(Ben takes your hand and leads you down to lounge L.)

-----appointment to-night?

(On lounge)

Most surely? Wjy?

-----only for that.
 You flatter me---what ails the man?

-----help us out.
 (Rise, X. back of Ben to C)

-----could talk to her.
 (L. of table)

-----you sing again.
 (All look at Ben)
 (Seated L. of table)

That's nice.

-----mean you Mrs. Guyer.
 (All turn back to him)

-----cab to go home.
 (Aside)

This man has had too much liquor, and so early in the morning.

(Ben sees you and stops)

Now I must run home and get rested for to-night.

(Up stage C)

Good bye all.

-----Everything is O.K.
 (L.C)

I hope so.

-----but no Flirt.

Certainly *not*.

(Exit L.3.E)

-----all over Chinatown.

all over dinner

5.

(ENTER L.3)

-----Ask the Widow.

(C)

What? How to get you out of this new scrape?

-----You know--

Just met your uncle in the hall--he told me this Mr. Strong would go with us to Chinatown so I need have no compunctions about not going. I don't know what he means by insisting so much that I needn't go, and another thing I don't understand-- he winked at me.

-----what he meant.

Neither can I---and I'm a widow.

(LAUGH)

-----we to do with him.

Take him along.

-----To Chinatown.

No, to the ball.

-----with the story.

But don't tell him where he's going. Just take him along.

-----tell on us.

Then he'll have to tell on himself too. I don't know this Mr. Strong, but if he isn't as deel in this scrape as we are, before we get home then may I always remain a widow.

(Go up stage)

-----manage two beaus.

(Turn to Tony)

I think somebody will prove equal to the emergency.

(Go to chair L. of table R. and sit)

~~-----of fun with him.~~

He's got an exciting evening before him.

~~-----Widow, Mrs. Guyer.~~

(Rise and go to Strong)

I am honored.

~~-----A widow and a woman.~~

Those afflictions usually go together.

~~-----unaided and alone.~~

Yes. But there's no law against her marrying again.

(Go down stage)

(R.C)

Mr. Strong is your visit to San Francisco for pleasure?

~~-----came here to die.~~

(All look aghast)

~~-----go off bang.~~

(Start)

~~-----before your eyes.~~

(All start)

~~-----any moment, now.~~

(Scream fall in chair L. of table)

(Go to page 1 of page 1)

-----and please, mom.

(VII page)

-----please don't see.

(page)

-----So off page.

(VII look ahead)

-----some here to get.

It's strange to look ahead to see things for themselves.

(B.C)

(Go down page)

Yes, but there, a no ten minutes per minute.

-----minutes and more.

These things are meant to be done.

-----I mean and a minute.

I am worried.

(It's not to be done)

-----I mean, it's done.

He, a lot of things are done here.

-----of the other side.

(Go to page 1 of page 1)

I think someone will have to be done.

(Don't to don't)

To Bawgok to the golden
be off without delay. So don't be
dilatory but with all the speed
you may — be off with

discreet, re-

age L.

an holdong

-----wouldn't be in it.
 (All laugh)

-----to the ball?
 (C)

Yes indeed, and have lots of fun with him.

-----Old Harry with him.

To Bangkok
~~Only in moderation, your behaviour must be most discreet, remember, I'm your chaperone.~~

~~(Song & Chorus after which explosion off stage L.~~

~~R.E)~~

He's gone off.

(Fall in chair L. of table R)

-:- "CURTAIN" -:-

(2nd CURTAIN: In chair L. of table. Strong with fan holding your hand in which you hold tails of two cats)

----- for a horse doctor.

(Rise, seeing cats, scream and throw them away)

-:- " P I C T U R E " -:-

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

-:- "ACT II" -:- *cut*

-----Gay, this is your room!
(Enter with others, all laugh and talk ad lib)

-----we'll lose no time.
(All start up stage)

-----cold in no time.
(All laugh)

-----anyway. Come on.
(Start up C)

-----order for supper?
(C)

Why champagne of course.
(EXIT R.3.E)

du
-----Yes I see.
(Enter R.3)

-----me a cocktail.
(C)

Mr. Strong, you a man with lung trouble smoking a cigarette.

-----killing anybody?

Oh yes, Richard the Third died of a Richmond straight cut.
(He gives you his seat)

-----a lively ~~ball~~. *time*

Act II
with Girls

9. Girls
with the ball

(All)

Sh:

-----great professional dancers---

(ALL)

Sh:

-----way to Chinatown?

(All wink. You addw to girls)

I do believe he's a thoroughbred.

(Aloud)

If they want sensational dancing my maid Flirt ought to be there.

(Call)

Flirt:

-----Yes, madam.

Show us how high you can kick.

-----just so high.

(To Strong who is standing on your chair)

That's a little idea of my own. Don't you like it?

-----you were married?

(Still seated)

Only six months.

-----a blowing up.

Yes--excursion boat. Dear boy. He was insured for \$50,000.

-----just that sum.

Entrance
big to meet in the hall
Burllesque
any opera house

(Rise)

You charming man.

(Take Strong's arm and both walk up stage then to piano)

-----pay the bill?

(ALL)

Yes, Willie.

(At piano. Seated at piano stool)

-----a little fun.

(Drum on piano)

Certainly not.

(SING)

(If a body kiss a body need a body cry".

(Stop Strong gently)

-----think flirting wicked'?

Oh, I hope it is, a little spice of wickedness makes it all the more fun.

(Look at Strong, sing)

"If you love me tell me so".

-----feel a draught.

(Still seated on piano stool)

Mr. Strong, have you a wife?

-----Oh no.

I thought you were a jolly bachelor?

-----not a bachelor.

Oh pardon me, if I have wounded your feelings. You are a widower?

-----not a widower.

(Rise and go to Ben C)

Well, if you're not a single man nor a married nor a widower what are you? *man*

-----a divorced man.

(Down C)

How stupid of me not to guess. Don't say a word. They don't know it---I'm divorced too!

(Shake hands R. open locket)

Don't you want to see his portrait?

-----of a photo.

This is the picture that is turned toward the wall.

(Look at Strong, then go back to piano stool and sing looking at him)

"Come, let us kiss!" *Splendid. await.*

-----of your face, too.

(Run off C. from behind screen)

-----dressing gown to wear.

(Enter with others R.2.E. Down L.)

We're all ready. But where are the boys?

-----ready to go.

Did you put Mr. Strong to sleep?

-----to a dog fight.

(ALL)

~~Oh, give us a dog fight.~~~~-----trick or two.~~

(All)

Yes you can.

~~-----grisl in trunks.~~

(Seated down R)

~~-----rid of Willie.~~

(All)

~~Splendid.~~~~-----bring him back.~~

(All)

~~Oh don't.~~~~-----Ah there.~~

(All sing "For the came back" etc. (All laugh)

~~-----your chance We'll escape.~~

(On after others)

~~-----all run away?~~

(C)

To get away from Mr. Strong---they are going to leave him here.

~~-----we go too?~~

Yes I do--I don't like it, but if I don't go it will break up the party and make a row. The easiest way is the best.

(Write on card)

I'll just leave word for him to follow us. Here Flirt you stay here and give this card to Mr. Strong when he returns.

(Take card)

Then go home and wait for me.

(EXIT C)

(Write on card)
 I'll just leave word for him to follow us. Here first you stay
 here and give this card to Mr. Strong when he returns.
 (Take card)
 Then go home and wait for me.
 (EXIT C)

I love you
 Meet Adelina
 way down in my
 just my steph
 morning Bay

--:- "W I D O W" --:-

-----the beach below.

(Enter with others R.2. See men waving handkerchiefs)
There they are.

(Go up and take a man by the ear. (To Willie C)

(Bring him down stage)

What's all this waving of handkerchiefs.

-----forgive us.

(All embrace. Advance, aside)

The innocence is not all gone out of the world yet.

(ALoud)

Oh, dosen't this sea air fell good after that hot ball room.

-----the carriages up.

And landlord---the sea breeze is just a bit strong. Can't
you give is a screen to break it.

-----feel the air.

(C)

It was only black costume in the lot.

(Laugh)

-----carriages are gone.

(All)

Gone?

-----here an hour.

(C. aside)

It will give Mr. Strong time to get here.

(Aloud)

Just time for breakfast. Landlord, breakfast for the party.
in a private room.

-----are the dancers. *after the reality*

(All sit. Go up to screen C.)

Oh, that's much better.

~~-----you didn't.~~

(All rise, greatly surprised and gather round Strong)

~~-----say out here.~~

(All Laugh)

-----all this mean?

(Blurt out R.C)

Girls, we may as well throw aside all attempt at concealment.

-----at concealment.

(Bus)

Mr. Strong, I might as well tell you my story. Inseatd of going to Chinatown, we've been to the ball. Hence these dresses. How am I as a Harlequin?

-----the take off--but---

But if Uncle Ben know of it we'd be in an awful scrape, so we rely on your generosity not tell him.

-----At the Riche.

(All astonished)

How do you know?

-----won the fight.

Was he there looking for us.

-----you Mrs. Guyer.
Waiting for me? What for?

-----ball with him.
(All guying)

O--oh!

-----you, this morning.
Absurd.

-----dear old boy'
(Grab letter R. C)'
Why that's the letter I wrote you Rashleigh.

-----meant for me.
Why of course.

-----like a B.
(Take letter look at it)
Somebody has evidently changed it.
(Give it to Strong)

-----to Uncle Ben.
That's just it. I understand now his behaviour this morning.
He thought that note was for him and went at to thw Riche to
meet me.
(ALL lauh)

-----for home, quick.
(Allrush up to R.3.E. Turn to them)
Stop! Do nothing of the sort. Stay here and----

-----get caught.

(C-M)

No catch him.

-----Gear. Great.

We'll have it the talk of the town.

into Landlord
-----breakfast is served.

(ALL)

Come on.

(Exit all R 2.E. laughing)

-----she's dumb.

(Sneak on R. and go behind screen)

-----try to speak?

(Advance)

-----~~so have I.~~ *Have heard it*

(Advance to C. quick)

So have I. I know who your charmer is--my maid Flirt.

(Snatch off her mask)

-----Great Scoot.

(C)

So young lady, you are the high kicker who has captured all our beans from us. Who taught you to go to masquerade balls on the quiet?

my-----mistress---Good.

Then I forgive you))) On the whole I'm lad you're here. I want you to re-tie my shoes. Go in that room.

Mr. Misters
 (X. to R. Laughing)

Gentlemen I congratulate you on your conquest of my maid.

(Exit R. 2 laughing)

-----treat on that. *Exit*

(Enter R.2)

They are taking Mr. Strong down to the bar. I don't understand it. They can't want to put him to sleep and leave him there. Well, there's no danger of their doing it, even if they try.

(EXIT R.2.E)

-----just what I want.

(Enter R.2.E. and X. to C. up stage)

-----very fine woman.

(Advance, motion flirt to leave and resume rubbing his temples. Back of him, imitate Flirt)

You think my mistress charming?

-----You bet.

(Rub harder)

You enjoy her society?

-----I ever met.

You could devote yourself to her?

-----all my heart.

And some day you might marry her,

-----and precious stones.

(Slap his face Go C. C)

That's what a woman gets for being a good fellow. It's all right for the time being, but they've no use for you afterwards.

(Sit on steamer chair and cry)

-----why these tears.

You cruel man. You've broke my heart.

-----say not so.

Am I so very bad?

-----such a thing.

(X to him)

You said you wouldn't marry me for gold or precious stones.

-----one sweet self.

(R. C. Pause)

Mr. Strong, is this airy persiflage, or do you mean business?

-----life but ut's---

What?

-----come to breakfast.

(C)

Yes.

(To Strong)

That reminds me. I've got to get them out of their scrape, and old Mr. Gay may get there at any moment.

(Call)

Landlord, Landlord. Have you another private dining room?

-----right here.

(C)

It's mine. And I want you to prepare breakfast for two. And I want it served out here on the piazza. And when the gentleman arrives show him in there.

-----will he give?
Perhaps not any. But her's anice looking old gentleman with grey side whiskers.

-----he be dressed.
(Look at Strong's clothing.
Good heavens.

(Turn back to audience)
I hadn't thought of that. If he isn't properpy dressed, don't let him in.

(To Strong)
Now I'll go and wait the coming of Mr. Gay. And you must keep away till it's all over.

(Exit L.3.E)

-----are sit. That's it.
(Look out from window L.3.E)

-----hide behind this screen.
(Outside L.2.E)

Why, Mr. Gay.

-----Now Mrs. Guyet.
(Run out L.2.E. Go up to front of screen C)

-----dear Mrs. Guyer.

*at last
come in*

That's what a woman gets for being
(Run out L. 2. E. Go up to front of screen C) 21.

-----dear Mrs. Guyer.
Mr. Gay I'm astonished that you'd do such a thing.

-----stealing a kiss.
Not before the fish was served.

-----don't be offended.
Then swear you won't do it again.

-----I do that?
Yes, Or I'll go home this minute. Kneel. And look up.

-----at the Cliff House.

(C)

You catch us? Pardon me--we watch you.

(Aside to others)

~~then to---what do you call it? Get away with our bluff.~~
Back me up.

(Turn to Ben)

Mr. Gay I may as well tell you the joke---I have won a bet.
I wagered Toney a breakfast that any half way pretty woman could
get you out on a racket. Then I wrote you to meet me at
the Riche.

(Aside)

Heaven forgive the story.

(Aloud)

Haven't you been tp the Riche and all over town after me?

-----an old man.

(C)

Old men shouldn't run after young girls.

-----in a while.

(All laugh)

That's just it. Hereafter when the young folks want a little fun, don't appose it.

-----in on it.

(All hurrah)

-----landlord some champagne.

(All hurrah---all laugh)

-----crack the ice.

(Scream) (Then laugh when you recognize Strong)

-----they're your clothes.

(All scream)

-----to be done?

(C)

Have a bird and a bottle and go home!

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



