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

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

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Prompt Book and Dialogue Parts

Set No. 0

No. //

DIALOGUE PART

.....OF.....

Opera
.....
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.

DIALOGUE PART

OF

PROPERTY OF

ARTHUR W. TAMS MUSIC LIBRARY

109 West 30th Street

NEW YORK CITY

F L I G H T
IN
A TRIP TO CHINATOWN.

A C T I.

(Discovered looking out of C/ window. When curtain up
X. down stage R. in front of table)

-----Guyer's maid.
(R.C.) Yes, sir.

----- -you know?
As a maid to a widow it would not be proper for me to tell,

-----in swell service.
It's a dreadful strain on the mind to say nothing of the
conscience.

-----got a conscience?
(Turn to him)
Of course .

-----a dime museum.
(X to L.C.)
Excuse me. You're capable of doing that for yourself.
See here. (Turn to him)
Do you see this note?

----- - I see it.
Well, you see that the gentleman gets it, and there's no
mistake about it.
(Start up stage to L. arch.--)

-----who's is from?

(Stop and turn to him)

I'll never tell. You open it over the tea kettle and see.

-----ball to-night.

(Come down L.C.)

Of course, But I don't know how.

-----do you mean?

Whether I go with my mistress or go alone.

-----your mistress go?

Of course, she will. Madam Gyver never missed a good time yet, but she may leave me at home?

-----if she does?

I'll let you know. (Go up L.)

Now, I must hurry back.

(At arch L.S.E.)

Get that note through all right won't you. Good bye, old sport.

(Exit L. S. E.)

-----how to shake my feet.

(Dance on from L.S.E. do not see him until you almost run into him. Startled)

Oh, I beg pardon.

-----here, for Miss?

(L.C.) Not exactly, sir. ^{the} servants usually do it.

----- --I'm not mistaken?

Yes, sir. I brought a note over this morning. I didn't get a reply, so I came over to see about it.

-----all O. K.

You know about it?

-----it's O. K.

(Start to go up L.)

-----a lady's maid?

(Come back to L. C.)

Yes, sir.

-----hold your tongue.

If I didn't, I couldn't hold my position.

-----how to dance.

(Shake foot) Do you mean the cotillon, sir?

----- show me how?

Certainly sir. You just watch my feet.

(Dance. Both talk ad. lib. Coax him to try to dance. Both dance together a wild cancan step. Scream and exit L.3.E.)

-----that's the point.

(Follow widow and stand at L.C. back)

-----take my satchel.

(Take Satchel)

Yes madam:

(Exit L.3.E.)

-----could you talk to her.

(At finish of song enter L/3. stand R.C. at back)

-----certainly not.

(X Ben to Arch. look back and wink at him)

A C T II.

+-----ever was one.

(Outside C.)

I know the room, Number 10.

(Enter C. followed by Stillman and Porter.)

-----Good evening.

(R.C.)

~~Ben says?~~ Monsieur. Is all ready?

good evening

-----the ladies in this.

(R.C.)

I have here the costumes they will wear and ---

(Look at Stillman)

-----how are you?

(C)

Tres bien, monsieur.

Very well - thank

-----for a week?

We have been resting and preparing for the bal/to-night.

-----are you going?

Of course I am. When I went to select the costumes I secured one for myself.

-----permit you to go.

(C) She will not know it. Don't you know it's a masquerade ball. I dress my mistress, and after she has gone, I dress

+ see

myself. At the ball, I shall know her, but she will not know me. *X* I shall dance in her set, eat at her table, coquette with her beaux. They say that love levels all ranks. (*X* to R. down stage.) *all up*
 But not more than does a masked ball.

-----that's so. *all up*

(Turn to Noah going to C.)

Oh, I'll have lots of fun. And when I see Madam preparing to go home, I shall fly--- and when she reached her boudoir, there will be flirt sleepy *flirt* sitting up alone, ready to aid madam to disrobe.

(Go to arch) R.3)

I know my business.

(Turn to Noah.)

-----I guess you do.
 Here they are.

(Run off R.3.E.)

-----Yes, I see.

(Enter R.3.E. with tray of flowers hand one to each of the gentlemen and exit R.3.)

-----Flirt.

(Enter R.3.E.)

Yes, madam. (Down L.C.)

-----high you can kick.

Yes, madam.

(At first look modest, then turn and look at 2 girls who turn away, smile then turn to men - to Willie)
 Hold your hand just as high as my head.

(He doesso.)

There, I kick just so high.

(Men all show disappointment and go slowly up stage.

(YOU exit R.3.E.)

-----very good of him.

(Enter R.3.E. X. to L.3.)

down C.

-----māstn't be wasted,

(Listen)

-----Oh, no you won't do.

(Come to C.)

Gentlemen can I assist you.

-----YOU'll do.

(Take glass from the tray - gentlemen bow to you)

Here's looking at you.

(All drink - you place glass on tray.)

Gentlemen in any such emergency, I am always at your command.

(YOU and Strong bow Turn and kick Strong's hat, laugh and exit C.)

-----I'm going delirious.

(Strong enters and the thre boys bring you C.)

-----Mr.vStrong's Hat.

(C) But how can I square myself.

-----kick it again.

Kick it again. And then?

-----Kick it again.

(About to kick Strong's Hat.)

----- -apology will do.
Only say what.

----- -give us a song.
With all my heart.

-----all your voice.

(Song and exit)

Indian number.

-----We'll escape.
(Enter R.3.) (Go down R.C.)

What is the matter, Madam? Why do ~~you~~ ^{they} all run away?

-----leave him here.
And do we go too.

-----and wait for me.
(Look to see if widow has gone.)
They have gone?

-----seeing the cook.
Then order me a carriage for the Cliff. And you give
this card to Mr. Strong.
(Hand card to Noah)
I will go and dress.
(Go up to arch R.)

-----escort or a ticket.

(Turn to him and go down G.)

I will tell you a secret. Once when Madam took me out to the Cliff, the landlord, saw me dance and he told me if I would be there tonight and help make things lively after the more quite people have gone home - he would pay me well for it. I may as well have the extra money.

(Go up to arch R.3.)

And I would not miss the ball for my position. Out for a racket - up to here.

(Kick and exit R.3.E.)

A C T III.

-----down the stairs for it.

(You enter R.U.E. laughing and throwing flowers off R. after kissing it - then you run down G.)

(C. to Landlord)

I must take off my mask and breath for a moment.

(Remove mask)

Well, Monsieur have I earned my docteur?

-----haven't you enjoyed it?

In a way, yes. I have danced with all of my mistresses' beaux. That was fun, but it was stupid.

-----stupid, why?

If I spoke they would know me. So all se time I had to hold my tongue - a very hard thing for a woman to do.

-----have one drink.

They are coming. I fly.

(Exit L.3.E. very/ quick.)

-----we must find Strong.

(YOU scream outside L.S.R. then run to R.3; meet Norman
scream, again, run around back of screen to L.S. with Norman
after you - meet Strong who enters - scream and run to
door R.2. with Norman and Strong after you./ Rash enters -
scream and run around screen - men after you, Willie enters
and catches you - they all grab you and bring you down stage C.)

-----our little kicker.

(Look at the hats - deprecate and shake your head)

----- -try to speak.

(Shake head)

-----sing and dance.

(Shake head)

-----open your mouth.

(You negativw)

-----She's got no teeth.

(Angry)

It's nothing of the sort.

(Then sorry you spoke)

-----my maad, Flirt.

(R.C.)

-----in the quiet?

(R.C.- demurely, curtesy.)

My mistress.

-----Go in that room.

(Exit R. 2.D.)

-----take it away.

(Enter R. S. E. and seeing men have gone, go to steamer chair)
If those four men will let me alone, I'll sit out here to
watch for Mr. Gay.

(Sit down on Strong, scream and run off (L. U. E.))

-----is simply devilish.

(L. U. E. sneak over to chair and look under robe, then hit
him in face hard. As he jumps, you laugh G.)

Oh, Are you ill Monsieur.

-----with me?

I cure Madam's headaches with my hands - perhaps I can cure
yours.

-----try it.

(Go to back of him and begin to chafe his temples.)

-----what I want.

My mistress taught me this.

--- -----very fine woman.

(Exit R. S. E.)

-----and go home.

(Chorus "Out for a Racket"? YOU R.)

C U R T A I N.



