



Irving Berlin's
WHITE CHRISTMAS
THE MUSICAL

**Based upon the Paramount Pictures film written for the screen by
Norman Krasna, Norman Panama, and Melvin Frank**

Music and Lyrics by Irving Berlin

Book by David Ives and Paul Blake

Original stage production directed by Walter Bobbie

Orchestrations by Larry Blank

Dance & Vocal Arrangements by Bruce Pomahac

**Musical Preparation by
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CHARACTER DESCRIPTIONS AND REQUIREMENTS

BOB WALLACE – (late 20's to mid 30's) A major singing star, Bob is the guiding force behind the song and dance team of Wallace and Davis. He wears his fame easily and is a born leader, but has some trouble with social and romantic interactions. Despite his occasional gruffness, he is a deeply kind and principled man who is searching for his true love.

- A superb singer with a crooning style who moves very well. Baritone.

PHIL DAVIS – (late 20's to mid 30's) The fun-loving, go-getting song-and-dance partner of the team of Wallace and Davis. An irrepressible clown, operator and incorrigible ladies' man who is determined to see his friend happy, even if it requires scheming and outright deception. He has a boyish charm and sex appeal.

- Strong jazz and tap-dancing needed—a song-and-dance comic performer. Bari-Tenor.

BETTY HAYNES – (mid to late 20's) The sensible, responsible half of the upcoming song-and-dance team, The Haynes Sisters. Destined to be a star in her own right, she is nonetheless hesitant to take the spotlight for herself. A woman of decent, upstanding principles, she is devoted to her younger sister. Like Bob, she hides her yearning for true love under a protective shell.

- A female singer of quiet beauty and charm with a rich chest mix sound and a soprano extension. Must move well.

JUDY HAYNES – (early 20's) The younger, more ambitious, slightly scheming Haynes sister. While wholesome and adorable, she is sexy and flirty—a winning charmer whom no man can resist.

- Strong jazz and tap dancing needed—a major song-and-dance performer. Chest Mix.

GENERAL HENRY WAVERLY – (late 50's to mid 60's) A retired U.S. Army General, adjusting to returning to civilian life in post World War II America. Once a powerful leader, he now struggles to run an Inn in Vermont. He remains a man of great principle and dignity. Beneath his curmudgeonly military exterior lies a warm, compassionate man in need of family and love.

- With the exception of one line, a non-singing role.

MARTHA WATSON – (late 40's to mid 60's) Once a Broadway star, now the general's housekeeper at the Inn, Martha has a very dry, wry, wisecracking sense of humor. Bighearted but completely unsentimental, she runs the General's life in spite of his protestations. She is an irrepressible meddler, but always for what she believes to be the other guy's best interests.

- A winning, appealing character-comedienne with a clarion belt voice.

SUSAN WAVERLY – (9-12 years old to play 9 years old) The General's granddaughter, Susan is a lovable and outgoing real kid. She is very smart, wise beyond her years, and cares deeply about her grandfather. Once bitten hard by the showbiz bug, she demonstrates everything that is winning in the ultimate child performer.

- She must have an excellent belt voice, and be able to move well.

RALPH SHELDRAKE – (mid to late 30's) Army buddy of Bob and Phil's, now a major television executive with the Ed Sullivan Show. Fast-talking, New York professional.

- A Baritone.

RITA AND RHODA – (mid 20's to early 30's) Bob and Phil's two star chorus girls, they are brash, sexy, and fun, although perhaps not the smartest.

EZEKIEL FOSTER – (mid 40’s to late 50’s) The ultimate taciturn New Englander, who helps out at the inn and takes life at a very slow pace. Can be double-cast with the role of **SNORING MAN**.

MIKE – (mid 20’s to late 30’s) Bob and Phil’s stage manager. Has a tendency to be over-dramatic and completely hysterical, but will get things done. Never seen without his whistle and clipboard, which he uses to attempt to keep order. Can be double cast with the role of **ED SULLIVAN ANNOUNCER**.

ENSEMBLE ROLES

TESSIE – Bob and Phil’s extremely competent assistant. Can be double cast with the role of **ASSISTANT SEAMSTRESS**.

JIMMY – The proprietor of “Jimmy’s Back Room,” a none-too-classy nightclub.

CIGARETTE GIRL

SNORING MAN

MRS. SNORING MAN – Can be double cast with the role of **SEAMSTRESS**

TRAIN CONDUCTOR

DANCE CAPTAIN

SEAMSTRESS

ASSISTANT SEAMSTRESS

ED SULLIVAN ANNOUNCER

REGENCY ROOM ANNOUNCER (OFFSTAGE VOICE)

SHELDRAKE’S SECRETARY (OFFSTAGE VOICE)

ENSEMBLE: Male & female ensemble of dancers. Early 20’s to Mid 30’s. Must be equally strong in ballroom, jazz and tap. Must sing very well. This is 1950’s Hollywood movie musical dancing. Covers for principle roles will come from this ensemble. The ensemble will, over the course of the show, play:

- “JIMMY’S BACK ROOM” CLUBGOERS
- TRAIN PASSENGERS / INN GUESTS
- CHORUS KIDS
- PATRONS OF THE REGENCY ROOM

MUSICAL SYNOPSIS

ACT I

- Scene 1: Somewhere on the Western Front of World War II – Christmas Eve, 1944
 HAPPY HOLIDAY Bob, Phil and Sheldrake
 WHITE CHRISTMAS Bob, Phil, Sheldrake and GIs
- Scene 2: The Ed Sullivan Show - 1954
 HAPPY HOLIDAY/LET YOURSELF GO Bob, Phil and the Chorus
- Scene 3: Backstage at the Ed Sullivan Show – after the broadcast; Backstage at Jimmy’s, a None-Too-
 Classy Nightclub
 LOVE AND THE WEATHER..... Bob and Betty
- Scene 4: Jimmy’s Back Room – later that evening
 SISTERS..... Betty and Judy
 THE BEST THINGS HAPPEN WHILE YOU’RE DANCING Phil, Judy and Quintet
- Scene 5: A Train Car – later that night
 SNOW Phil, Judy, Bob, Betty, Snoring Man, Mrs. Snoring Man, Passengers
- Scene 6: The Front Desk of the Columbia Inn in Vermont - later
 WHAT CAN YOU DO WITH A GENERAL?.....Martha, Bob, and Phil
- Scene 7: The Barn Rehearsal Hall – the next day
 LET ME SING AND I’M HAPPY.....Martha
- Scene 8: The Front Porch of the Inn – that night
 COUNT YOUR BLESSINGS INSTEAD OF SHEEP Bob and Betty
- Scene 9: Ralph Sheldrake’s Office, New York; Martha’s Switchboard – morning
- Scene 10: The Barn Rehearsal Hall – later that day
 BLUE SKIES..... Bob and the Chorus

ACT II

- Scene 1: Onstage in the Barn Theater – the next day
 I LOVE A PIANO Phil, Judy, and the Chorus
- Scene 2: Betty’s Room at the Inn – soon after
 FALLING OUT OF LOVE CAN BE FUN.....Martha, Betty, and Judy
- Scene 3: The Barn Rehearsal Hall – shortly thereafter
 SISTERS (Reprise)..... Bob and Phil
- Scene 4: The Regency Room, New York – the next evening
 LOVE, YOU DIDN’T DO RIGHT BY ME / HOW DEEP IS THE OCEAN Betty, Bob
- Scene 5: The Ed Sullivan Show – the evening after
 THE OLD MAN..... Bob, Men
- Scene 6: The Front Desk at the Columbia Inn – the next day
 LET ME SING AND I’M HAPPY (Reprise).....Susan
- Scene 7: Backstage at the Barn Theater – that evening, Christmas Eve
 HOW DEEP IS THE OCEAN (Reprise)..... Betty and Bob
 THE OLD MAN (Reprise)..... Bob, Phil, Sheldrake, Men
 WHITE CHRISTMAS The Company
- Scene 8: Curtain Call
 I’VE GOT MY LOVE TO KEEP ME WARM..... The Company

PROP LIST

ACT I

Scene 1:

- Skinny Christmas Tree decorated with K-ration cans and Army paraphernalia
- 2 Santa Hats
- Jingle Bells
- A large stick, used as a Cane
- A “One-Man Band” consisting of:
 - Squeeze Box or Accordion
 - Cymbal
 - Ratchet
 - Slide Whistle
 - Sleigh Bells
 - Party Horn
 - “Harpo” Horn
 - Mouth Siren
 - Tambourine
 - Bass Drum

Scene 2: No props required

Scene 3:

- Papers
- Clipboard
- Pen
- Water glasses, small towels, combs, etc. for Bob and Phil’s Dressing room tables
- Makeup, hairbrush, perfumes for Judy and Betty’s Dressing room table

Scene 4

- Tray to carry drinks
- Various drink glasses
- Cigarette tray, filled with cigarettes, candy, etc.
- Two ostrich feather fans for ‘Sisters’
- Four champagne glasses
- Letter (personal from Judy to Bob and Phil)

Scene 5

- Knitting needles and knitting
- Magazine
- Skis
- Sled
- Various wrapped gifts
- Various suitcases

Scene 6:

- Mail, including official-looking letter from Washington and many bills
- Box filled with bills
- Train schedule
- Enormous book

Scene 7:

- Collection of odd old props, the type that would be in amateur barn theater—painted shield, canes, etc.
- Follies-style hat or headdress
- Top hat
- Cane
- Whistle
- Clipboard

Scene 8: No props required

Scene 9:

- Switchboard headset

Scene 10:

- Whistle
- Telegram
- Box of bills (the same as in Scene 6)

ACT II

Scene 1: No props required

Scene 2:

- Various clothes (to be packed)
- Suitcase

Scene 3:

- Two ostrich feather fans (the same as in Act I, Scene 4)
- Telegram

Scene 4:

- Various drink glasses

Scene 5: No props required

Scene 6:

- Beaded gown (to be thrown, not worn)
- Rack of red costumes
- Package, small (must look like it contains music box)
- Official-looking letter from Washington

Scene 7:

- Various wrapped gifts
- Unwanted, unromantic gift, such as an iron
- Large maple syrup jug
- Small wrapped gift
- Music box, wrapped as package (to be opened onstage)

COSTUME PLOT

BOB WALLACE – *A Note on Bob: Bob Wallace is not a casual man. He is rather staid and traditional and a born businessman and leader, and therefore his dress should always be slightly formal.*

ACT I

- Scene 1 – Battle fatigues and a Santa hat.
- Scene 2 – Costume suit for Ed Sullivan performance.
- Scene 3 – Begins in costume suit, but changes into suit for going out / travel A, with coat and hat.
- Scene 4 – Suit A, with coat and hat.
- Scene 5 – Same as above.
- Scene 6 – Same as above.
- Scene 7 – Casual suit B.
- Scene 8 – Same as above, perhaps with a sweater.
- Scene 10 – Costume for first act finale, “Blue Skies.”

ACT II

- Scene 1 – Casual rehearsal suit C.
- Scene 3 – Same as above.
- Scene 4 – Elegant evening suit / tuxedo.
- Scene 5 – Same as above.
- Scene 6 – Travel suit with coat and hat.
- Scene 7 – Partial dress uniform, overdressed with bathrobe.
Dress uniform of an Army Captain.
Red costume for finale.

PHIL DAVIS – *A Note on Phil: Phil is a fun-loving, energetic guy, and his dress should reflect this. While he is an adult and dresses like one, his outfits can be much more loose and relaxed than Bob's more formal attire.*

ACT I

- Scene 1 – Battle fatigues and a red Santa hat.
- Scene 2 – Costume suit (matching Bob's) for Ed Sullivan performance.
- Scene 3 – Begins in costume suit, but changes into going out suit/ travel suit A, with coat and hat.
- Scene 4 – Going out / travel suit A, with coat and hat. Must have dance shoes on.
- Scene 5 – Same as above, but with regular shoes.
- Scene 6 – Same as above.
- Scene 7 – Casual rehearsal outfit A.
- Scene 10 – Casual rehearsal outfit B.

ACT II

- Scene 1 – Costume for “I Love a Piano,” with tap shoes.
- Scene 3 – Casual rehearsal outfit C (can be A).
- Scene 6 – Casual outfit D (can be B).
- Scene 7 – Same as above, or partial dress uniform overdressed with bathrobe.
Dress uniform of an Army PFC.
Red costume for final number.

BETTY HAYNES – *A Note on Betty: Betty, while young, is sophisticated. She therefore, like Bob, should never appear too casual—there is always a classic elegance and formality to her dress.*

ACT I

- Scene 3 – Dressing gown, perhaps overdressing costume for “Sisters.”
- Scene 4 – Costume for “Sisters,” Cocktail dress.

Scene 5 – Traveling outfit, with coat and gloves on.

Scene 6 – Traveling outfit, holding coat.

Scene 7 – Casual outfit A.

Scene 8 – Same as above.

Scene 10 – Casual outfit B.

ACT II

Scene 2 – Traveling outfit, with coat.

Scene 4 – Glamorous evening dress.

Scene 7 – Traveling outfit.

Dress for finale.

JUDY HAYNES – *A Note on Judy: Judy is very much a younger sister— outgoing, fun-loving and energetic. While she is not necessarily that much younger than Betty, her clothes should appear more youthful and fun than Betty's, especially in the rehearsal scenes.*

ACT I

Scene 3 – Dressing gown, perhaps overdressing costume for “Sisters.”

Scene 4 – Costume for “Sisters,” Cocktail outfit, to be danced in.

Scene 5 – Traveling outfit, with coat and gloves on.

Scene 6 – Traveling outfit, holding coat.

Scene 7 – Casual rehearsal outfit A.

Scene 10 – Casual rehearsal outfit B.

ACT II

Scene 1 – Costume for “I Love a Piano,” with tap shoes,” “Sisters” Costume.

Scene 2 – “Sisters” Costume.

Scene 6 – Casual outfit C.

Scene 7 – Dress for finale.

GENERAL HENRY WAVERLY – *A Note on the General: General Waverly is a Military man, through and through. Thus, even when he is living in Vermont and running a rural inn, he is still governed by the unfailing order and precision of the Army. Though his outfits in Vermont should be those of an elderly Vermont innkeeper, they should be always clean, meticulously pressed and starched, with all details in place.*

ACT I

Scene 1 – Field uniform for a General.

Scene 6 – Casual outfit A.

Scene 7 – Casual outfit B.

Scene 8 – Same as above.

Scene 10 – Casual outfit C.

ACT II

Scene 1 – Casual outfit D.

Scene 3 – Same as above.

Scene 6 – Casual outfit F.

Scene 7 – Dress uniform.

MARTHA WATSON – *A Note on Martha: Martha is an older woman, the true organizing force behind the inn, a one-time Broadway star, and a BIG personality. To reflect this, her dress should be as colorful and bold as she is, while always remaining tasteful.*

ACT I

Scene 6 – Casual Dress A.

Scene 7 – Casual dress B.

Scene 9 – Casual dress C.

Scene 10 – Casual dress C.

ACT II

Scene 1 – Casual dress D. (can be A or B)

Scene 2 – Casual dress D.

Scene 6 – Casual dress E. (can be A, B, or C)

Evening dress for Finale.

SUSAN WAVERLY – *A Note on Susie: Susie may be the youngest character in the show, but she has a wisdom and intelligence that is much older than her years. Her dress should be that of a serious, tomboyish young girl, with the exception of her self-made costume in Act II, which can be a source of great comedy.*

ACT I

Scene 6 – Casual outfit A.

Scene 7 – Casual outfit B.

Scene 8 – Sleepwear, including a robe and slippers.

Scene 10 – Casual Outfit C.

ACT II

Scene 1 – Self-made costume, the more ridiculous the better (while still looking like something that could be made by a nine-year-old: it is best if the costume is pieces added on to a normal schoolgirl outfit underneath.)

Scene 2 – Casual outfit D. (outfit from previous scene, with additions removed)

Scene 3 – Casual outfit D.

Scene 6 – Casual outfit E.

Scene 7 – Formal dress for finale.

RALPH SHELDRAKE – *A Note on Sheldrake: Sheldrake is a brash, mile-a-minute joker who nonetheless gets things done. His dress should be professional, but perhaps a little loud or even lacking taste.*

ACT I

Scene 1 – Battle Fatigues.

Scene 2 – Professional suit A.

Scene 9 – Professional suit B.

ACT II

Scene 4 – Formal Evening Suit

Scene 7 – Dress uniform of an Army Corporal.

RITA AND RHODA – *A Note on Rita and Rhoda: Rita and Rhoda are consummate showgirls, whose appearances are part of their work. Their outfits, even robes, should be flashy. Their clothes should be tighter, their skirts shorter, their heels higher than everyone else's. At the same time, they are professionals, and shouldn't look as though they belong on a street corner instead of onstage.*

ACT I

Scene 2 – “Oxydol” boxes, with room for plenty of leg, Costumes for “Let Yourself Go.”

Scene 3 – Short dressing gowns, shoes from previous costume.

Scene 7 – Casual / travel outfits.

Scene 10 – Skimpy or see-through Christmas tree outfits, Costumes for “Blue Skies.”

ACT II

Scene 1 – Costumes for “I Love A Piano,” Flashy costumes (not from an existing number, and nothing we've seen before).

Scene 7 – Costumes for finale (can be different from other ensemble women).

EZEKIEL FOSTER – *A Note on Ezekiel: Ezekiel is a true Northerner, and should be dressed like it— all practical, tough clothing, such as plaid flannel. He is also the first to predict the change in weather, and should dress accordingly for the second-to-last scene.*

ACT I

Scene 7 – Casual outfit A.

Scene 10 – Casual outfit B.

ACT II

Scene 1 – Casual outfit C. (can be A)

Scene 3 – Casual outfit C.

Scene 6 – Casual outfit D, with winter hat and coat or vest.

MIKE – *A Note on Mike: Mike, as Stage Manager, is the leader of the chorus kids. He can be cast as their age or older, so his dress will change based on this—an older man will not dress the same as the chorus kids, a younger man should appear similar. In any case, Mike is almost never seen without a whistle around his neck and his trusty clipboard—he may be hysterical much of the time, but he is good at his job and will always get the show into shape.*

ACT I

Scene 7 – Casual / travel outfit.

Scene 10 – Casual outfit A.

ACT II

Scene 1 – Casual outfit B.

Scene 3 – Casual outfit B.

Scene 7 – Casual outfit C.

TESSIE –

ACT I

Scene 3 – Professional outfit.

ED SULLIVAN ANNOUNCER –

ACT I

Scene 2 – Tuxedo.

JIMMY –

ACT I

Scene 4 – Flashy suit.

CIGARETTE GIRL –

ACT I

Scene 4 – Short uniform, with small hat. Must also have large tray filled with candy and cigarettes.

TRAIN CONDUCTOR –

ACT I

Scene 5 – Conductor's uniform.

ENSEMBLE –**ACT I****Scene 2** – Costumes for “Happy Holidays/Let Yourself Go”

Keep in mind that these are the outfits of the chorus for two big stars on the most popular television show of its day. The outfits should be energetic and bright—the chorus should look like a stylish unit.

Scene 4 – Club-going attire for Jimmy’s.

In this case, some of the ensemble will be appearing as patrons of Jimmy’s, a rather seedy club. They should be dressed to go out, but in nothing too formal or elegant.

Scene 5/6 – Winter-wear for the train.

In this scene, the entire ensemble will appear as train passengers. As everyone is going to Vermont and very happy about it, they should all be wearing colorful winter garb: hats, gloves scarves, etc. This is especially necessary for the first passengers— the comedy lies in it being very obvious that they are not going to Miami.

Scene 7 – Casual travel/rehearsal gear for arrival at the Inn.

Now the ensemble gets to appear as the chorus, but in their street clothes. As such, their clothes should be young and fun, and believable as something they could be rehearsing in.

Scene 9 – Rehearsal clothes / “Blue Skies” costumes.

For the beginning of the scene, the ensemble members that appear should be in their casual rehearsal attire. However, as the number progresses, more and more they should be obviously getting dressed for “Blue Skies”—various ensemble members should walk through in partial costume—with dressing gowns, without coats, fixing shoes, etc. This way, when the number finally comes together with everyone in costume and in place, the contrast with the previous chaos is especially striking. As for “Blue Skies,” it is the most stylized number in the show. These costumes should be “modern,” sleek, cool.

ACT II**Scene 1** – “I Love a Piano” costumes.

For this number, it is likely that most of the attention will be on the tap dancing. Thus, the costumes can, and should, stay rather simple. Since the number is about pianos, some variation of black and white is a good idea.

Scene 3 – Female Ensemble – rehearsal gear.

In this scene, some female ensemble members should be milling about, to serve as an onstage audience for Bob and Phil’s rendition of ‘Sisters.’ They should look as though they’re in the middle of a rehearsal, and that the show is soon—some costume pieces, such as petticoats, should be worn.

Scene 4 – Elegant evening wear – the Regency Room.

Here some of the ensemble must appear as patrons of the Regency Room and Betty’s audience. The Regency Room is the pinnacle of elegance, and this must be reflected in the clothing: glamorous evening gowns for the women and sleek suits or tuxedos for the men.

Scene 7 – Casual backstage attire/ finale costumes.

This scene must look as though it takes place half an hour before a show, which it does. The ensemble should be wearing partial finale costumes, overdressed with dressing gowns. For the finale, the costumes should be wintry, festive, warm and wonderful.

I-1-1

ACT I

(The show curtain is like a giant Christmas card, with the words IRVING BERLIN'S "WHITE CHRISTMAS" written large upon it.)

MUSIC 1: OVERTURE**Scene 1: Somewhere on the Western Front of World War II – Christmas Eve, 1944****MUSIC 1A: CURTAIN MUSIC – ACT ONE**

(Lights up on a small skinny Christmas tree decorated with K-ration cans and military paraphernalia, sitting on top of what is clearly an army trunk. A home-made banner says "MERRY CHRISTMAS, 1944" and "151st DIVISION" with an arrow pointing to "U.S.A. 3,451 MILES" and maybe holiday cheesecake pin-up.

CAPT. BOB WALLACE and PFC. PHIL DAVIS are entertaining their division in a home-made holiday show. BOB and PHIL wear battle fatigues and red, fur-trimmed Santa hats, and PHIL wears a set of jingle bells. CORP. RALPH SHELDRAKE, sitting on another army trunk, accompanies them on a wheezy squeeze box, part of a one-man band.

To the tune of "Steppin' Out With My Baby" CORP. RALPH SHELDRAKE is MC'ing the end of a holiday show. An audience of GI's watches, seated on the ground.)

SHELDRAKE

Settle down, GI's, settle down! And now I've got a million-dollar proposition for you. If there's anything worse than fighting a war on Christmas Eve, it's gotta be our final act.

MUSIC 2: HAPPY HOLIDAY – 1944

Their jokes are lousy but their dancing's even worse. Here they are – Captain Bob Wallace and Private Phil Davis!

BOB

(Under the vamp.)
Private Davis!

PHIL

Yes, Captain Wallace!

BOB

Remember – don't sing until you see the whites of their eyes!

PHIL

I see 'em!

BOB

Then sing!

I - 1 - 2

BOB & PHIL

HAPPY HOLIDAY!
HAPPY HOLIDAY!
WHILE THE MERRY BELLS KEEP RINGING,
MAY YOUR EV'RY WISH COME TRUE.

HAPPY HOLIDAY!
HAPPY HOLIDAY!
MAY THE CALENDAR KEEP BRINGING
HAPPY HOLIDAYS TO YOU!

(Music continues as a vamp under the following dialogue:)

BOB

That's quite a crowd we've got out there. What do you think?

PHIL

Looks like they've been through a war.

BOB

They have been through a war.

PHIL

Well then, they look pretty good!

(SHELDRAKE punctuates the punch line with a razzing HONK.)

BOB & PHIL

WHILE THE MERRY BELLS KEEP RINGING,
MAY YOUR EV'RY WISH COME TRUE.

PHIL

Captain Wallace.

BOB

Yes, Private Davis.

PHIL

Do you know how long it's been since I've seen a girl?

BOB

How long is that, Private?

PHIL

I dunno, but we're dancin' awful CLOSE!

BOB & PHIL

MAY THE CALENDAR KEEP BRINGING
HAPPY HOLIDAYS,
HAPPY HOLIDAYS TO YOU!

SHELDRAKE

All right. All right. Thanks. We've certainly had a good time tonight, haven't we, fellas? Look, I know you're all missing home.

(PHIL begins to turn the crank of the music box.)

MUSIC 2A: WHITE CHRISTMAS MUSIC BOX

So here's one to put you right back there in front of the fireplace sung by our very own Captain Bob Wallace.

BOB

(Sings a capella.)

I'M DREAMING OF A WHITE CHRISTMAS,
JUST LIKE THE ONES I USED TO KNOW,
WHERE THE TREETOPS GLISTEN
AND CHILDREN LISTEN
TO HEAR SLEIGH BELLS IN THE SNOW.

BOB, PHIL & SHELDRAKE

I'M DREAMING OF A WHITE CHRISTMAS
WITH EV'RY CHRISTMAS CARD I WRITE...

BOB

C'mon, boys, help me out...

(GENERAL HENRY WAVERLY enters, unnoticed by them – a manly commanding figure using a stick for a cane.)

BOB, PHIL, SHELDRAKE & GIs

MAY YOUR DAYS BE MERRY AND BRIGHT
AND MAY ALL YOUR CHRISTMASSES BE WHITE.

SHELDRAKE

Attention!

BOB

(All three saluting.)

General Waverly, sir!

WAVERLY

What the devil is going on here? Don't you men know that there's a war on?

PHIL

Yes, sir. But it's Christmas Eve and we thought we'd celebrate—

WAVERLY

Attention!

PHIL

Yes, sir.

I - 2 - 4

WAVERLY

Take off those ridiculous bells.

PHIL

(Removing them.)

Just a little Yuletide cheer, you know. Jingle bells and so on...

WAVERLY

Davis, if you could march as well as you jingle, this war would be over.

PHIL

Yes, sir.

WAVERLY

Captain Wallace, I believe you are out of uniform.

BOB

(Removes Santa hat.)

Yes, sir.

WAVERLY

Dismissed.

BOB & PHIL

Yes, sir!—Thank you, sir.

(BOB, PHIL, SHELDRAKE and MALE ENSEMBLE start out.)

WAVERLY

And gentlemen—thank you for the fine show.

BOB, PHIL, & SHELDRAKE

Thank you, sir—Merry Christmas, sir—Merry Christmas, sir.

(BOB, PHIL, SHELDRAKE and the GI's exit.)

WAVERLY

(To audience:)

So—Christmas Eve, 1944. I don't see any flying reindeer in this little corner of hell tonight. Gentlemen, I do have some news for you. The army has ordered me stateside as of zero-one-hundred hours to get this German buckshot taken out of my leg. And if you don't give the new CO as much as you gave Henry Waverly, I may come back and fight for the enemy. It has been my great privilege to lead you men.

(Indicating various members of the audience:)

Johnson. Sanchez. Rubinstein. Perelli. The 151st Division is doing America proud. Maybe in a year we'll be celebrating the holidays around a fire with our families and friends. Ten years from now—1954—who knows where we'll be. Let's pray it's a better world. Soldiers—Merry Christmas.

MUSIC 3: SULLIVAN OPENING*(WAVERLY salutes us, and exits as uptempo, bright music comes up and the scene changes to...)***Scene 2: The Ed Sullivan Show - 1954**

I - 2 - 5

TV ANNOUNCER

Welcome back to the Ed Sullivan Show! Brought to you by the 1954 Lincoln Mercury and Oxydol Detergent—the washday cleanser for that all-American purity.

(RITA and RHODA dance on, two leggy chorus girls dressed as Oxydol Detergent boxes.)

Use Oxydol!

RITA & RHODA

For purity!

(RITA and RHODA exit.)

TV ANNOUNCER

And now: America's favorite song-and-dance team—recording artists and Broadway stars, Bob Wallace and Phil Davis!

(The Sullivan show curtain parts to reveal a giant box wrapped like a Christmas present, which opens to reveal BOB and PHIL.)

MUSIC 4: HAPPY HOLIDAY / LET YOURSELF GO

BOB & PHIL

HAPPY HOLIDAY!
HAPPY HOLIDAY!

WHILE THE MERRY BELLS KEEP RINGING,
MAY YOUR EV'RY WISH COME TRUE.

PHIL

HAPPY HOLIDAY!

BOB

HAPPY HOLIDAY!

PHIL

HAP-HAPPY HOLIDAY!

BOB

HAPPY HOLIDAY!

BOB & PHIL

MAY THE CALENDAR KEEP BRINGIN'
HAPPY HOLIDAYS,
HAPPY HOLIDAYS TO YOU!

(BOB and PHIL are joined by ensemble as the piece builds into a full production number.)

BOB & PHIL

COME, GET TOGETHER.
LET THE DANCE FLOOR FEEL YOUR LEATHER.
STEP AS LIGHTLY AS A FEATHER.
LET YOURSELF GO.

COME HIT THE TIMBER.

I - 2 - 6

PHIL

LOOSEN UP AND START TO LIMBER.

BOB

CAN'T YOU HEAR THAT HOT MARIMBÁ?

BOB & PHIL

LET YOURSELF GO.

LET YOURSELF GO,
RELAX,
AND LET YOURSELF GO.
RELAX,
YOU'VE GOT YOURSELF TIED UP IN A KNOT.
THE NIGHT IS COLD,
BUT THE MUSIC'S HOT.

SO COME ON, COME ON, CUDDLE CLOSER.
DON'T YOU DARE TO ANSWER "NO, SIR."
BUTCHER, BANKER, CLERK AND GROCER,
LET YOURSELF GO!

ENSEMBLE

LET YOURSELF GO,
RELAX,
AND LET YOURSELF GO.
RELAX,
YOU'VE GOT YOURSELF TIED UP IN A KNOT.
THE NIGHT IS COLD,
BUT THE MUSIC'S HOT.

SO COME, CUDDLE CLOSER.
DON'T YOU DARE TO ANSWER "NO, SIR."
BUTCHER, BANKER, CLERK AND GROCER,
LET YOURSELF GO!

BOB & PHIL

Let yourself go!
(Dance Break.)

BOB & PHIL

LET YOURSELF GO,
RELAX,
AND LET YOURSELF GO.

RELAX,
YOU'VE GOT YOURSELF TIED UP IN A KNOT.

ENSEMBLE

RELAX!

RELAX!

YEAH!

THE NIGHT IS COLD,
BUT THE MUSIC'S HOT.

HOT!

THE NIGHT IS COLD,
BUT THE MUSIC'S HOT.

HOT!

THE NIGHT IS COLD,

BUT THE MUSIC'S HOT!

HAPPY HOLIDAY!

HAPPY HOLIDAY!

HAPPY HOLIDAY!

HAPPY HOLIDAY!

WHILE THE MERRY BELLS KEEP RINGIN'
MAY THE CALENDAR KEEP BRINGIN'
HAPPY HOLIDAYS

HAPPY HOLIDAYS!

TO YOU!
TO YOU!
TO YOU!

ALL

YEAH!

MUSIC 4A: LET YOURSELF GO (PLAYOFF)

(When the number ends, ALL bow, then BOB and PHIL come downstage.)

BOB

(During the applause.)

Thanks, folks! We're off to Miami to try out our new show!

PHIL

We'll see you in Florida! Merry Christmas!

BOB

Merry Christmas!

(Behind them the set changes to...)

Scene 3: Backstage at the Sullivan show – after the broadcast; Backstage at Jimmy's, a none-too-classy nightclub

(BOB and PHIL enter a spiffy dressing room, which takes up half the stage. They are met by TESSIE, their assistant.)

TESSIE

That was a great show, Mr. Wallace.

I - 3 - 8

BOB

Thanks, Tessie. Would you tell Scooter to pick up the tempo on that dance break?

(To PHIL.)

And you, I told you to work on the second chorus, not the second chorus girl.

PHIL

Guilty as charged.

TESSIE

(Handing BOB papers and a clipboard.)

Telegram. Telegram. Signature.

BOB

(As he checks the papers and signs.)

Did you set up the train tickets for tonight?

TESSIE

Yes, sir. You and Mr. Davis have a drawing room on the one a.m. to Miami.

BOB

Good...

TESSIE

The kids in the chorus follow you down in two days for rehearsals.

BOB

Great. Thanks, Tess.

(TESSIE exits. During the following scene BOB and PHIL change from their Ed Sullivan costumes into street clothes, in a well-known and often-practiced routine.)

PHIL

Christmas in Florida. I like that.

BOB

Eighteen holes and a swim in the sunshine, you'll want to move there.

(RALPH SHELDRAKE enters.)

SHELDRAKE

Hey, hey! The 151st Division comes through again! Captain Wallace! Private Davis!

PHIL

Corporal Sheldrake!

BOB, PHIL & SHELDRAKE

(Sing a cappella.)

GEE, I WISH I WAS BACK IN THE ARMY!

BA-DA, DA-DA, DA-DA, DA-DA, DA-DA!

PHIL

You think all TV producers got started by finagling black market nylons?

SHELDRAKE

This one did. Boys, I got a million-dollar proposition for you. Ed wants you back on the show after the Florida tryout. You do a piece of your new revue and we broadcast it, what do you say?

PHIL

Bob? What do you say?

BOB & PHIL

It's a million-dollar proposition!

SHELDRAKE

I'll send you all the bumf. And hey—have a Merry Christmas, fellas!

PHIL

Merry Christmas, Ralph!

BOB

Merry Christmas.

(SHELDRAKE exits.)

(RITA and RHODA enter.)

RITA

Oh, Philly-dilly!

RHODA

Once we're in Florida, are we gonna work on that new quote-unquote "routine" unquote?

PHIL

Yeah, honey, yeah, I've got it all worked out.

RITA

That last routine did wonders for my sacroiliac.

RHODA

Hiya, Bobby! See ya in Florida!

RITA

And remember. Use Oxydol!

RHODA & RITA

(Bawdily.)

For purity!

(RITA and RHODA exit giggling.)

BOB

"Philly-Dilly..." Have you ever considered giving the female sex a breather?

PHIL

What, and give up show business?

I - 3 - 10

BOB

I don't know what's getting older faster—me, or your jokes.

PHIL

Hey, why don't we go for a drink before the train? I heard about this great little club downtown...

BOB

Whoa. Whoa. Whoa. I smell an angle. Skip the scam, Phil, what do you actually want from me?

PHIL

Okay—you remember mess sergeant Frankie Haynes?

BOB

Freckle-faced Haynes? The dog-faced boy?

PHIL

Yeah. His sisters are doing a show in some joint. We're doing a new revue—and we said we wanted a sister act.

BOB

This isn't a plot to hook me up with another belly-dancing rocket scientist —?

PHIL

It's a way to find a sister act! Of course, we could always take Rita and Rhoda along...

BOB

Stop. Ever since we were in the army, you've been trying to fix me up with something female. Ten years now—

PHIL

(Under "ten years now.")

You wanna know why, Bob?

BOB

— let me finish—big ones, little ones, dumpy ones, as long as it wears a skirt and it's still breathing, you trot it out.

PHIL

I'm trying to put a little romance in your life, Bob! I want you to go out and have some fun. Remember fun? I want you to stop being Bob Wallace Incorporated and fall in love! I want you to get married and have nine children, so you can have a home and I can go out and get a massage or something!

BOB

Okay. Okay. Maybe you've got a point there, about home. But come on, Phil—most of the kids we meet are young, they're ambitious.

MUSIC 5: LOVE AND THE WEATHER

They don't want to settle down and raise a family. As for love—no thanks. It's too much like the weather.

I - 3 - 11

You lost me.

PHIL

BOB

UNPREDICTABLE,
IRRESPONSIBLE,
UNBELIEVABLE,
UNRELIABLE,
EVER SINCE THE WORLD BEGAN
ARE CUPID AND THE WEATHERMAN.

LOVE AND THE WEATHER,
BIRDS OF A FEATHER
CAN'T BE DEPENDED UPON.
ONE DAY IT'S SUNNY,
NEXT DAY THE SUNSHINE HAS GONE.

LOVE AND THE WEATHER,
ALWAYS TOGETHER,
PLANNING ANOTHER SURPRISE,
BRINGING THE RAINDROPS
JUST LIKE THE TEARS TO YOUR EYES.

ANY GUY
WITH LOVE CLOSE BY
IS COZY AND WARM.
LOVE WALKS OUT
AND KICKS A GUY
RIGHT OUT OF THE WARM
INTO A STORM.

MOONLIGHT ROMANCES
HAVE TO TAKE CHANCES,
THAT'S WHAT YOU LEARN WITH THE DAWN—
LOVE AND THE WEATHER
CAN'T BE DEPENDED UPON.

(A shabby dressing room at "Jimmy's Back Room" is revealed on the other half of the stage as JUDY HAYNES enters, getting ready for a show.)

JUDY

I told Jimmy to put them at a table right down front. I'm so excited. I hope I don't stare at them during the number.

(BETTY HAYNES enters.)

BETTY

Well, I still don't understand it...

JUDY

Oh, Betty, will you settle down? We've actually got Wallace and Davis coming to see us.

I - 3 - 12

BETTY

Yes, but how did Wallace and Davis ever find out about Betty and Judy Haynes?

JUDY

I don't know. They were in the army with Frankie. Maybe through Frankie...

BETTY

Frankie's in Alaska. How did he ever get to Wallace and Davis?

JUDY

I, uh...

BETTY

I smell a rat here. Maybe the same rat who told this club owner we're his cousins.

JUDY

I didn't say cousins. I said we went to kindergarten together.

BETTY

Did you ever hear about honesty being the best policy?

JUDY

Yeah, and I never believed it for a second. Don't you want us to get someplace, Betty? Do you want to go on playing dives like this forever?

BETTY

Oh, honey, I do want you to succeed...

JUDY

We're a twosome, remember? I don't succeed if you don't.

BETTY

But Judy, I don't want you to hold the act together just because of me. If you get an offer, or if you find a really great guy...

JUDY

How can you be so beautiful and so insecure? You're the one who deserves the offer—and the guy.

BETTY

I don't know about deserve him.

MUSIC 5A: LOVE AND THE WEATHER (PART II)

But I'm going to grab an umbrella and put on galoshes when I meet him.

JUDY

You lost me.

BETTY

LOVE AND THE WEATHER,
BIRDS OF A FEATHER,

CAN'T BE DEPENDED UPON.
ONE DAY IT'S SUNNY,
NEXT DAY THE SUNSHINE HAS GONE.

LOVE AND THE WEATHER,
ALWAYS TOGETHER,
PLANNING ANOTHER SURPRISE,
BRINGING THE RAINDROPS
JUST LIKE THE TEARS TO YOUR EYES.

ANY GAL
WHO'S CUPID'S PAL
IS COZY AND WARM.
LOVE WALKS OUT
AND KICKS OUR GAL
RIGHT OUT OF THE WARM
INTO A STORM.

MOONLIGHT ROMANCES
HAVE TO TAKE CHANCES,
THAT'S WHAT YOU LEARN WITH THE DAWN—
LOVE AND THE WEATHER
CAN'T BE DEPENDED UPON.

(Both dressing rooms are now spotlighted. However, though the sets are next to each other and BOB and BETTY sing together, they are not in the same space, and are not aware of the other at all.)

PHIL

Look, Bob, just humor me, will you? Call it a favor for an old army buddy. We'll go see Frankie's freckle-faced sisters, maybe the weather'll break, the skies'll clear, and the love of your life will pop out of a puddle. I'll go grab us a cab.

(PHIL exits from one dressing room, JUDY from the other.)

BOB

ANY GUY
WITH LOVE CLOSE BY
IS COZY AND WARM,

BETTY

LOVE WALKS OUT
AND KICKS A GAL
RIGHT OUT OF THE WARM

BOB & BETTY

INTO A STORM.

MOONLIGHT ADVANCES
LOVE'S GOLDEN CHANCES,
RAIN COMES ALONG AND THEY'RE GONE—
LOVE AND THE WEATHER
CHANGE FROM NIGHT TO DAWN.

I - 4 - 14

UNPREDICTABLE! BOB

IRRESPONSIBLE! BETTY

UNBELIEVABLE! BOB

UNRELIABLE! BETTY

LOVE AND THE WEATHER BOB & BETTY
CANNOT BE DEPENDED UPON!

MUSIC 5B: LOVE AND THE WEATHER (SCENE CHANGE AND UNDERSCORE)

(THEY exit. Music starts, and the scene changes to...)

Scene 4: Jimmy's Back Room – later that evening

(BOB and PHIL enter as a CIGARETTE GIRL roams the crowd.)

Cigars, cigarettes, candy! CIGARETTE GIRL

Hello there! PHIL

Cigar, sit? CIGARETTE GIRL

I don't know how to smoke but you could teach me. PHIL

Down, boy. BOB
(RITA and RHODA enter, laughing.)

Hi ya Philly! RHODA

Funny bumpin' into you here! RITA
(RITA and RHODA giggle and cross to a booth. BOB and PHIL sit at a stage-side table to watch, as JIMMY enters onstage to the sound of a drum roll/crash.)

Ho ho ho Merry almost Christmas and welcome to the back room at Jimmy's! Who is now proud to introduce Betty and Joanie... JIMMY

I - 4 - 15

JUDY

*(Whispering from offstage:)*Judy!

JIMMY

Judy! The Bane sisters!

JUDY

*(Whispering offstage:)*Haynes!

JIMMY

The Haym sisters!**MUSIC 6: SISTERS***(BETTY and JUDY enter onstage with ostrich fans. JIMMY goes among club customers to watch.)*

BETTY & JUDY

SISTERS, SISTERS,
THERE WERE NEVER SUCH DEVOTED SISTERS.

JUDY

NEVER HAD TO HAVE A CHAPERONE
NO, SIR,

BETTY

I'M THERE TO KEEP MY EYE ON HER.

BOTH

CARING, SHARING
EV'RY LITTLE THING THAT WE ARE WEARING.

JUDY

WHEN A CERTAIN GENTLEMAN
ARRIVED FROM ROME,

BETTY

SHE WORE THE DRESS
AND I STAYED HOME.

BOTH

ALL KINDS OF WEATHER,
WE STICK TOGETHER,
THE SAME IN THE RAIN OR SUN.TWO DIFFERENT FACES,
BUT IN TIGHT PLACES
WE THINK AND WE ACT AS ONE.*(Spoken:)*

Uh-huh.

I - 4 - 16

JUDY

THOSE WHO'VE SEEN US
KNOW THAT NOT A THING
COULD COME BETWEEN US.

BETTY

MANY MEN HAVE TRIED TO SPLIT US UP,
BUT NO ONE CAN.

BOTH

LORD HELP THE MISTER
WHO COMES BETWEEN ME AND MY SISTER,
AND LORD HELP THE SISTER
WHO COMES BETWEEN ME AND MY MAN.

SISTERS!
EVER LOVIN' SISTERS!
SISTER, DON'T COME BETWEEN ME—
AND MY MAN.

MUSIC 6A: SISTERS PLAYOUT

(Music ends. BETTY and JUDY exit.)

MUSIC 6B: "KEEP ME WARM" (COCKTAIL PIANO)

JIMMY

Hey, hey! Let's hear it for the Haynes sisters! I think these kids are going to go someplace.
(At BOB and PHIL's table:)

PHIL

Wow, these girls are terrific! We could throw that number right into our new show.

BOB

I'll tell you this: they sure don't take after freckle-faced Haynes the dog-faced boy.

PHIL

Especially the one. Yikes!

BOB

Yeah, that redhead is a knockout.

PHIL

I was talking about the blonde. But partner, this is why you and me are partners.

BOB

Aw, a great-looking girl like that probably has a whole string of guys. She's probably married.

PHIL

So find out in some charming, roundabout way. Talk to her, Bob.

I - 4 - 17

BOB
What do you mean, talk to her...?

PHIL
They'll be here in a second. I invited them for a drink.

BOB
You what!?

PHIL
You think I'm sitting here so I can see some more of you?

BOB
What am I supposed to do?

PHIL
I won't say be yourself, so why don't you try to be relaxed. Be natural.

BOB
Be natural.

PHIL
A couple of casual questions. And here they come. Natural, Bob.

BOB
Natural.

(BETTY & JUDY enter at the other side of the stage, having changed their dresses.)

BETTY
Am I lopsided?

JUDY
You're gorgeous. Now relax. Talk to them Betty. Be natural.

BETTY
Natural...
(The girls come up to BOB and PHIL's table. Throughout the following, some COUPLES begin to get up and dance casually.)

JUDY
Hello.

BOB
That was a great number.

PHIL
A fantastic number.

I - 4 - 18

BETTY

(Stiff and formal.)

How do you do.

JUDY

I'm Judy Haynes— and this is my sister, Betty.

PHIL

Wallace. Davis. Davis. Wallace.

JUDY

Oh, we know who you are.

PHIL

Sit down, sit down, have some champagne. Come on, Bob, don't be shy.

(“Aside,” to the girls:)

The formal type.

(They all sit and PHIL picks up a champagne glass.)

Well, here's lookin' at you!

JUDY

(Lifting her glass and toasting:)

Cheers!

BOB

Are you married, Miss Haynes?

(BETTY chokes on her champagne at the abruptness of the question.)

PHIL

You know, Bob and I are doing a new Revue. You two would fit right in if you could make a Wednesday rehearsal in Miami.

BETTY

Actually, I happen to be single, without any children, which is to say, I don't have any children to speak of.

BOB

Well, we've got a train to Florida tonight...

BETTY

It was very nice of you
two to find the time...*(together, rising to go)*

BOB

Maybe we'd better
get going...

JUDY & PHIL

Sit down, sit down....

PHIL

So—rehearsal in Miami?

JUDY

Too bad we've got a train of our own tonight.

BETTY

We're booked for the holidays in Pinetree, Vermont.

PHIL

Vermont? Where is that? And what's there—besides good-lookin' girls?

JUDY

A lot of snow.

PHIL

(Takes out a letter.)

Frankie wrote us a terrific letter about you...

BETTY

So that's how you found out about us...

(Taking letter from PHIL.)

And isn't that funny. Frankie has exactly the same handwriting as Judy. Even the little faces in the O's.

JUDY

Just a family resemblance.

BETTY

Yes. The rat side of the family.

PHIL

You're kidding. You mean I got taken and I didn't even see it?!

JUDY

Mr. Davis, I'm so sorry...

MUSIC 6C: DANCE BAND UNDERSCORE

PHIL

Sorry? You were brilliant! Care to dance?

BETTY

We have a train, Judy.

JUDY

Oh, shush.— The formal type.

(PHIL and JUDY go out on the floor to join the OTHER COUPLES.)

BETTY

Mr. Wallace, I apologize for my sister.

BOB

Judy didn't do anything wrong. She saw an angle and she worked it.

BETTY

An "angle"?

I - 4 - 20

BOB

Sure, she played the percentage and she got what she wanted.

BETTY

Percentages and angles. Isn't that pretty cynical?

BOB

Come on, Miss Haynes. There's a little bit of larceny in all of us.

BETTY

My sister and I do not play angles.

BOB

Well, what was that phony letter if not an angle? I'm sorry, do you mind if I just enjoy my drink?

BETTY

Please do. Just make sure you sip it from the right angle.

(It's BOB's turn to choke on his drink. Meanwhile, out on the dance floor:)

JUDY

Look at that. They're crazy about each other.

PHIL

Maybe Bob and I should come up to Vermont, join you two on that train tonight.

JUDY

But Bob doesn't want to go to Vermont.

PHIL

We won't tell him he's going there.

JUDY

Should be beautiful up there, all that snow.

PHIL

It can't be half as beautiful as this.

MUSIC 7: THE BEST THINGS HAPPEN WHILE YOU'RE DANCING

THE BEST THINGS
HAPPEN WHILE YOU'RE DANCING,
THINGS THAT YOU WOULD NOT DO AT HOME
COME NATUR'LLY ON THE FLOOR.

FOR DANCING
SOON BECOMES ROMANCING,
WHEN YOU HOLD A GIRL IN YOUR ARMS
THAT YOU'VE NEVER HELD BEFORE.

EVEN GUYS WITH TWO LEFT FEET
COME OUT ALL RIGHT IF THE GIRL IS SWEET,
IF BY CHANCE THEIR CHEEKS SHOULD MEET
WHILE DANCING,

PROVING THAT THE BEST THINGS
HAPPEN WHILE YOU DANCE.

(The OTHER COUPLES dance off as PHIL and JUDY dance into their dream. The nightclub disappears around them—we're into a 1940s Hollywood Movie reality. OFFSTAGE QUINTET SINGERS take over the vocal.)

OFFSTAGE QUINTET

THE BEST THINGS
HAPPEN WHILE YOU'RE DANCIN'
THINGS THAT YOU WOULD NOT DO AT HOME
COME NATUR'LLY ON THE FLOOR.

FOR DANCING
SOON BECOMES ROMANCING,
WHEN YOU HOLD A GIRL IN YOUR ARMS
THAT YOU'VE NEVER HELD BEFORE.

EVEN GUYS WITH TWO LEFT FEET
COME OUT ALL RIGHT IF THE GIRL IS SWEET,
IF BY CHANCE THEIR CHEEKS SHOULD MEET
WHILE DANCING,

PROVING THAT THE BEST THINGS
HAPPEN WHILE YOU DANCE.
YOU DANCE—
YOU DANCE—

(Dance Break.)

(At end of number, the nightclub reassembles around PHIL and JUDY. PHIL and JUDY approach the table. BOB and BETTY sit in stony silence.)

Well, that was fun. So how are you two doing?

JUDY

Good.

BOB

Terrific

BETTY

Great.

BOB

Fine.

BETTY

I - 5 - 22

PHIL

We'd better get hoofin', pardner, if we're gonna catch that train.

JUDY

Yes, us, too.

PHIL

Tell you what, Bob—I'll pick up the tickets and meet you at Grand Central. Don't you worry about a thing, I'll make all the arrangements.

BOB

You're suddenly pretty eager.

PHIL

Hey, we've got work to do. Remember work?

JUDY

Well, it was a pleasure, Mr. Davis, and I hope we meet again very, very soon.

BOB

Miss Haynes.

BETTY

Mr. Wallace, I'd wish you a Merry Christmas, but you probably don't believe in Christmas.

BOB

[Growls out a humorless laugh.]
(*BOB and BETTY exit.*)

JUDY

You still want to go through with this?

PHIL

Are you kidding? We've got to get those two together!

JUDY

Won't Bob be angry going to Vermont when he thinks he's headed to Miami?

PHIL

I'll take care of Bob. Track 22?

JUDY

Track 22.

MUSIC 7A: INTO THE TRAIN

(PHIL and JUDY exit, with a thumbs-up to each other. The set changes to become...)

Scene 5: A Train Car – later that night.

(BOB and PHIL sit next to each other in a small seat. SNORING MAN slumps beside BOB,

snoring loudly. SNORING MAN'S WIFE knits severely. PASSENGER ONE, in heavy coat, with skis on shoulder, crosses through the compartment singing a "Jingle Bells."

BOB

Skis in Florida? Dream on, pal...

(SNORING MAN lets out a loud snore.)

BOB

Well, I don't get it. Tessie said she booked us a drawing room to Miami. A private bar and two soft beds and a bathroom closer than ten cars away.

(SNORING MAN lets out a rasping snore.)

PHIL

Must've been some kind of a snafu with the tickets.

CONDUCTOR

(Passing through compartment.)

Providence! Providence!

(CONDUCTOR exits. Another loud snore.)

BOB

This is like traveling in a ration-can with Rip Van Winkle.

(PASSENGER TWO crosses through the compartment all bundled up and carrying a large sled. He sings a different Christmas carol, very merrily.)

BOB

Aren't these people wearing pretty heavy coats for Florida?

PHIL

These trains are always cold. Aren't you freezing? I'm gonna complain to the company.

CONDUCTOR

(Sticks his head in.)

Providence!

BOB

Well, you're gonna boil in Miam— Did that guy say "Providence"?

PHIL

What? Provid...? Oh, yeah, Providence, Virginia. It's an old Revolutionary town. I think Jefferson came from there.

(PASSENGER THREE enters, an attractive woman with a pile of gifts.)

PASSENGER THREE

(Humming.)

"Dreidel, dreidel, dreidel, I made it out of clay..."

PHIL

(Helps her put the gifts up on the rack, and picks up her song, moving in close.)

"...and when it's dry and ready, my dreidel I shall play." Mazel tov!

I - 5 - 24

BOB

Sit down.

(Pulls PHIL away. PASSENGER THREE takes a seat in the car.)

I keep thinking about those two poor girls on their way to Vermont.

BOTH

Oh, man.

BOB

An inn in Vermont.

PHIL

Could be beautiful up there, all that snow.

BOB

Yeah. Probably an old grist mill with some chintz curtains.

PHIL

I'm very fond of chintz, myself....

BOB

I bet there's an old barn out back where they put on their pathetic little shows.

PHIL

Bob, you are psychic.

(JUDY and BETTY enter.)

JUDY

Hey, you guys! Funny running into you here!

BOB

Oh, no. No. No. No....

BETTY

Mr. Wallace, I'm so sorry. I really didn't know until just this minute—

BOB

So you don't play angles, huh.

(SNORING MAN lets out a huge snore. To SNORING MAN:)

Shut up!

MRS. SNORING MAN

Well I never...!

BETTY

This is not an angle, at least it's not my angle, it's my sister's angle and I'm very ashamed.

BOB

You ought to be ashamed—following us all the way to Florida.

I - 5 - 25

CONDUCTOR

(Crossing through compartment.)

Providence, Rhode Island! Arriving Providence!

BOB

“Arriving Providence, Rhode Island”?

(Looks out window and sees the station they're at.)

I should have known I was being shanghaied back in “New Haven, Delaware.”

PHIL

You might as well settle in, buddy.

(SNORING MAN lets out a loud snore, and drops his head on BOB's shoulder. BOB is not pleased.)

Come on, just think of it. Vermont!

MUSIC 8: SNOW

The pine trees, the clean cold air. Brrrr! Just what we need to wake us up.

JUDY

Sure. The snow-covered slopes... skiing and schussing...

PHIL

Steaming hot cocoa....

MRS. SNORING MAN

It's true, Mr. Wallace. It's very beautiful up there.

PHIL

Beautiful? It'll be a winter wonderland!

PHIL

SNOW!

JUDY

SNOW!

MRS. SNORING MAN

SNOW!

ALL THREE

SNOW!

(The number becomes an opportunity for everyone to convince BOB and BETTY to get in the mood.)

SNORING MAN

(Waking up immediately.)

SNOW!

IT WON'T BE LONG
BEFORE WE'LL ALL BE THERE
WITH SNOW!

I - 5 - 26

MRS. SNORING MAN

SNOW!
OH!
I WANT TO WASH MY HANDS,
MY FACE AND HAIR
WITH SNOW.

PHIL

SNOW!
I LONG TO CLEAR A PATH
AND LIFT A SPADE
OF SNOW.

JUDY

SNOW!
OH,
TO SEE A GREAT BIG MAN
ENTIRELY MADE
OF SNOW.

ALL FOUR

SNOW!
WHERE IT'S SNOWING
ALL WINTER THROUGH,
THAT'S WHERE I WANT TO BE.

MRS. SNORING MAN

SNOWBALL THROWING,
THAT'S WHAT I'LL DO,

MR. SNORING MAN

HOW I'M LONGING TO SKI
THROUGH THE

ALL FOUR

SNOW!
THOSE GLISTENING HOUSES
THAT SEEM TO BE BUILT
OF SNOW!

PHIL

SNOW!
OH,
TO SEE A MOUNTAIN
COVERED WITH A QUILT
OF SNOW!

JUDY & MRS. SNORING MAN

WHAT IS CHRISTMAS WITH NO SNOW?

PHIL

NO WHITE CHRISTMAS WITH NO,

MR. SNORING MAN

NO,

JUDY

SNOW!

MRS. SNORING MAN

SNOW!

ALL FOUR

SNOW!

(More and more PASSENGERS enter, joining into the song one by one, gradually building into full chorus:)

ALL THE PASSENGERS

SNOW!

SNOW!

SNOW!

SNOW!

SNOW!

SNOW!

SNOW!

IT WON'T BE LONG BEFORE

WE'LL ALL BE THERE

WITH SNOW!

SNOW!

SNOW!

SNOW!

SNOW!

I WANT TO WASH MY HANDS,

MY FACE AND HAIR

WITH SNOW!

SNOW!

SNOW!

SNOW!

SNOW!

SNOW!

SNOW!

(PASSENGER FOUR enters, a grouchy woman.)

I LONG TO CLEAR A PATH

AND LIFT A SPADE

OF SNOW!

PASSENGER FOUR

Bah!

I - 5 - 28

SNO-OW!

PASSENGERS

Humbug!

BOB

PASSENGERS

SNO-OW!

(The other passengers draw the grouchy woman in, and soon she's singing, too.)

WOMEN

MEN

TO SEE A GREAT BIG MAN
ENTIRELY MADE
OF SNOW!JING, JING, JING!
JING, JING, JING, JING!JING, JING, JING!
JING, JING, JING!

PASSENGERS

MEN

WHERE IT'S SNOWING
ALL WINTER THROUGH,

WOMEN

THAT'S WHERE I WANT TO BE.

PASSENGERS

SNOWBALL THROWING,
THAT'S WHAT I'LL DO,
HOW I'M LONGING TO SKI
THROUGH THESNO-O-O-O-OW!
THOSE GLISTENING HOUSES
THAT SEEM TO BE BUILT
OF SNOW!
SNOW!
O-OH!

PHIL

OH,
TO SEE A MOUNTAIN
COVERED WITH A QUILT
OF SNOW!

ENSEMBLE

JING, JING, JING!
JING, JING, JING, JING!

I - 5 - 29

BOB

(Spoken, grumpily:)
Jing, jing, jing, jing! Yourself!

JUDY

WHAT IS CHRISTMAS WITH NO—

SNOW?

ENSEMBLE

JING, JING, JING!
JING, JING, JING, JING!
JING, JING, JING!
JING, JING, JING, JING!

PHIL

NO WHITE CHRISTMAS WITH NO SNOW?

JUDY

I'LL SOON BE THERE WITH SNOW.

ENSEMBLE

IT'S GONNA SNOW!

PHIL

I'LL WASH MY HAIR WITH SNOW.

ENSEMBLE

IT'S GONNA SNOW!

MRS. SNORING MAN

AND WITH A SPADE OF SNOW—

ENSEMBLE

IT'S GONNA SNOW!

MR. SNORING MAN

I'LL BUILD A MAN
THAT'S MADE OF SNOW.

ENSEMBLE

IT'S GONNA SNOW!

BOB

I'D LIKE TO STAY UP WITH YOU,
BUT I'D RECOMMEND A LITTLE NAP.
GO BACK TO SLEEP.

PASSENGERS

GO TO SLEEP
AND DREAM.

PHIL, JUDY, MR. & MRS. SNORING MAN

OF

I - 6 - 30

SNOW!

ENSEMBLE

JING, JING, JING!

PHIL, JUDY, MR. & MRS. SNORING MAN

SNOW!

ENSEMBLE

JING, JING, JING!

PHIL, JUDY, MR. & MRS. SNORING MAN

SNOW!

ENSEMBLE

JING, JING, JING!

JING, JING, JING, JING!

ALL SIX (ADD BOB & BETTY)

SNOW!

PASSENGERS

JING, JING, JING!

JING, JING, JING, JING!

ALL

SNOW!

(CONDUCTOR enters.)

CONDUCTOR

Pinetree, Vermont! Temperature, 79 degrees!

ALL

What?!*(A musical sting from the orchestra ends the number. The scene changes to...)***Scene 6: The Front Desk of the Columbia Inn in Vermont – later***(Housekeeper MARTHA is fending off the train PASSENGERS, who were intending to be guests of the Inn. Our foursome is nowhere to be seen for now.)*

MARTHA

All right, all right, so we don't have any snow. I'm not a snow machine. And I'm not a weatherman, either! I'm sorry!

PASSENGERS

—Your brochure said you'd have snow!
 —We came all the way from Tennessee!
 —Do you know what I paid for these skis?
 —I want my money back!
 —It's hot as hell out there!

MARTHA

Oh, calm down, folks, calm down. It's not a disaster, it's just a heat wave.

MR. SNORING MAN

In December?

MARTHA

This is Vermont. We're individuals up here.

MRS. SNORING MAN

You promised me there'd be snow.

MARTHA

Well, Santa promised me a bunny rabbit and I never got that either.

MR. SNORING MAN

If I wanted a suntan I'd'a gone to San Juan!

MRS. SNORING MAN

C'mon, Herbert! We're going to Saskatchewan!
(PASSENGERS exit, grumbling loudly.)

MARTHA

(As the PASSENGERS file out:)

They're predicting a blizzard, you know! —Oh, I hope you all get stuck in it. Conformists!
(Nine-year-old SUSAN WAVERLY enters.)

SUSAN

Martha! Martha, the mail came in.

MARTHA

The mail... Oh, the mail. Give me that. We've got to hide these bills from your grandfather.

SUSAN

Why do we have to hide the bills from Grandpa?

MARTHA

Never you mind.

(Glances through the bills one by one. Each one is worse.)

Oh, dear... Oh, dear... Oh, Lordy...

(She stuffs the bills into a box she pulls from under the counter. Then she notices an official-looking envelope.)

"Washington, D.C.?" Susie—excuse me, Susan—don't you have some homework you should be doing?
(SUSAN exits as BOB, PHIL, BETTY and JUDY enter, all arguing ad lib.)

PHIL

Okay, so I was wrong about the snow.

MARTHA

May I help you? No-you-can't-have-your-deposit-back, yes-we-have-space, you can have any room in the Inn including mine. Sign right here.

I - 6 - 32

BETTY

Actually, we're not guests.

JUDY

We're your entertainment.

MARTHA

Well, your audience just left. You'd better chase 'em, they're moving fast.

BOB

"Hot cocoa and schussing." I could schuss somebody right now. "Clean cold air. Rrrr! Just what we need!"

MARTHA

Wait a minute, I know that voice. You're Bob Wallace.

PHIL

(BOB remains stony-faced.)

Look at that. Awww. You see how you touched him?

MARTHA

And Phil Davis! Wallace and Davis. Davis and Wallace. What the hell are you two doing in Pinetree?

PHIL

Bringing you the fabulous Haynes sisters. Just wait till you hear 'em warble.

MARTHA

I'm sorry we won't be able to use you girls. We'll pay you half-salary for cancelling—if you don't mind taking most of it in postage stamps.

BOB

(Checking a train schedule.)

Well, I can still catch the southbound express. It was a real pleasure, Miss Haynes.

BETTY

Delighted, Mr. Scrooge.

(GENERAL WAVERLY enters.)

WAVERLY

Martha, where the devil is the mail?

BOB

Ten-shun!

BOB & PHIL

(Saluting.)

General Waverly, sir!

WAVERLY

At ease, men.

BOB & PHIL

(Still stiffly saluting.)
Yes, sir!

WAVERLY

I said at ease!

PHIL

Yes, sir.

WAVERLY

How are you, Captain?

BOB

I'm fine, General Waverly, but what are you doing up here?

WAVERLY

I happen to own this establishment. What's your excuse?

PHIL

Well, we were just telling your wife...

MARTHA

Aaagh! No! No! Anything but that. His "wife"? You just put ten years on me.

WAVERLY

This is Martha Watson, my concierge.

MARTHA

"Concierge." At least he doesn't call me "sergeant" anymore. You know he once posted a sign, "Breakfast after calisthenics, 0600 hours"? In answer to the question, Your Majesty, they brought these gals to sing for the holidays.

PHIL

They're the sisters of Frankie Haynes, sir.

WAVERLY

Freckle-faced Haynes, the dog-faced boy?

JUDY

Frankie will be so pleased you remembered him.

BETTY

It's a real honor to meet you, General.

SUSAN

(Entering.)
My grandfather is a hero.

WAVERLY

I think I hear my granddaughter. Susie is visiting for the holidays from California.

I - 6 - 34

SUSAN

It's Susan, actually.

WAVERLY

Yes—the smart one in the family.

BOB

(Noting the enormous book she is carrying.)

The strongest one, too. What is that, a Gutenberg Bible?

SUSAN

I'm writing a report about the American Revolution and New England is where America began. But I really came for the snow.

MARTHA

Out of the mouths of you-know-who.

SUSAN

Don't make any personal calls. Martha listens at the switchboard.

MARTHA

I do not. I check the connection. Anyway, I already told the girls we'd have to cancel.

WAVERLY

Cancel? Why? We've got a stage out in that barn, don't we?

(BOB reacts.)

Something wrong, Captain?

BOB

No, sir. Just "barn," sir.

MARTHA

We've got a stage all right, but who are they going to sing to?

WAVERLY

We drafted these girls for the holidays and we'll pay them for the holidays.

BETTY

That's very generous, but we don't want to...

WAVERLY

Miss Haynes, we're going to have two feet of snow tonight and be full up tomorrow.

JUDY

Is that the forecast?

WAVERLY

No, it's pigheadedness. If there's one thing the army taught me, it's to be positive—especially when I don't know what I'm talking about. Now Martha, has the mail come? I'm expecting a letter from Washington.

MARTHA

Washington? No, no, I haven't seen any letter from Washington...

SUSAN

(Producing the letter.)

You mean this letter, Grandpa?

WAVERLY

That's the one. As you boys may have noticed, this Inn isn't a paying proposition yet.

(MARTHA: "Ha!")

This letter is my ticket. I'm going back into the army.

MARTHA

Yes, he misses the food. Come on girls, let me show you up before Light-Horse Harry puts you on KP.

PHIL

(Pepe LePew-style, kissing Judy's hand.)

Au revoir, my leetle mountain flower.

JUDY

This is what I call Christmas!

(MARTHA exits with BETTY and JUDY.)

WAVERLY

Anyway I wrote my old pal Carlton and applied for active duty. Maybe a training command, or a posting overseas...

SUSAN

Could I read the letter for you, Grandpa?

WAVERLY

(Gives her the letter.)

Nice and clear, Susie.

SUSAN

(Reads:)

"Dear Hank, why you dirty old B-A-S-T..."

WAVERLY

Here, I'll read that, honey, I'll read that.

(Takes letter and reads:)

"Dear Hank"—etcetera. "I got your very amusing letter. You must be turning into a real practical joker, asking for a post at your ripe age..." Mm-hm...mm-hm... The rest is about his family...

SUSAN

Doesn't the army want you back, Grandpa?

WAVERLY

Not right now they don't.

I - 6 - 36

SUSAN

But you're a hero, Grandpa. You should write to the president and ask him.

WAVERLY

Susie, that's a very good idea—and you can help me write that letter. Good to see you boys.

(To SUSAN:)

About face!

MUSIC 9: WHAT CAN YOU DO WITH A GENERAL?

Forward march! To the left, to the left, to the left-right-left...

(WAVERLY marches SUSAN out. MARTHA enters.)

MARTHA

Poor old guy.

BOB

It's that bad, huh.

MARTHA

He sank everything into this place. Pension. Life's savings.

(Produces the box of bills from behind her desk.)

Just look at these bills. I haven't had the heart to show them to him. The bank sent him a form letter that'd curl your hair. Pay up or you're out.

BOB

He doesn't know about that?

MARTHA

Would you tell him?

WHEN THE WAR WAS OVER
THERE WERE JOBS GALORE
FOR THE GI JOSEPHS
WHO WERE IN THE WAR
BUT FOR GENERALS THINGS WERE NOT SO GRAND
AND IT'S NOT SO HARD TO UNDERSTAND.

BOB

WHAT CAN YOU DO WITH A GENERAL
WHEN HE STOPS BEING A GENERAL?
OH, WHAT CAN YOU DO WITH A GENERAL
WHO RETIRES.

PHIL

WHO'S GOT A JOB FOR A GENERAL
WHEN HE STOPS BEIN' A GENERAL

BOB & PHIL

THEY ALL GET A JOB BUT A

I-6-37

GENERAL NO ONE HIRES.

MARTHA

HE WALKS INTO AN OFFICE
IN ANSWER TO AN AD
HE'LL TAKE THE JOB THAT'S OFFERED
THE PAY IS NOT TOO BAD

THEY ASK HIS LAST POSITION
HE ANSWERS WITH A PUNCH
"I WAS A GENERAL"
AND THEY ASK HIM OUT TO LUNCH

BOB

AND HE HAS TO MEET THE MOB

MARTHA

BUT HE DOESN'T GET THE JOB

PHIL

NOBODY THINKS OF ASSIGNING HIM
WHEN THEY'VE STOPPED WINING AND DINING HIM.

BOB

IT SEEMS THIS COUNTRY NEVER HAS ENJOYED
SO MANY ONE...

PHIL

AND TWO...

MARTHA

AND THREE...

ALL THREE

AND FOUR STAR GENERALS UNEMPLOYED.

BOB

Listen, Phil. The Old Man needs some customers? We could work up a few.
(BETTY and JUDY enter, unobserved, and stop to listen in.)

PHIL

You mean bribe some of the locals?

BOB

No, I mean why don't we bring the chorus up, and try out the new show right here?

PHIL

You know if you had better legs and some personality, I'd marry you.

MARTHA

Gosh, a Wallace and Davis Revue would pack the place.

I - 6 - 38

PHIL

We'd have to talk to the girls. We're horning in on their gig.

BETTY

(Stepping forward.)

We heard the whole thing and it's a terrific idea.

JUDY

I think so, too.

BOB

Great. We can headline you two at the top of the second act. Have you got your charts for the band?

BETTY & JUDY

Coming right up.

(BETTY and JUDY exit.)

MARTHA

Mr. Wallace, there's this woman up here who used to be in show business. She sings and dances...

BOB

Great, she can work backstage as a dresser. Meantime, get me long distance. I have to call New York.

MARTHA

Aye aye, Captain!

PHIL

That's Navy.

MARTHA

So court-martial me.

(MARTHA exits.)

PHIL

New York? What for?

BOB

Sheldrake. He's the contact for the 151st. Ralph's office sends out a letter to all the guys, we get some of the division up here for Christmas and buck up the Old Man.

PHIL

Wow. You know what I call that?

BOB & PHIL

A million-dollar proposition!

WE'LL TAKE THE JOB OF ASSIGNING HIM
LET'S START WINING AND DINING HIM.
BECAUSE THIS COUNTRY NEVER HAS ENJOYED
SO MANY ONE-AND-TWO-AND THREE-
AND FOUR-STAR GENERALS UNEMPLOYED.

BUT WE'VE GOT A JOB FOR A GENERAL
WHO'S RETIRED!

MUSIC 9A: "GENERAL" SCENE CHANGE

(THEY exit, the curtain closes, and the scene changes to...)

Scene 7: The Barn Rehearsal Hall – the next day

(MARTHA enters in front of the closed curtain with some old props, wearing a Follies-style hat.)

MARTHA

(Humming to herself.)

"There's no business like show business, like no business I ..."

(SUSAN appears, popping out from curtain.)

SUSAN

What are you doing?

MARTHA

Honey, you scared the life out of me.

SUSAN

Where did you get that silly hat?

MARTHA

Never mind. Come on give me a hand setting up the barn for rehearsal.

SUSAN

But the barn is where I work on my history report.

MARTHA

The American Revolution will still be there tomorrow. Now come on! We've got show folks coming any minute.

SUSAN

Grandpa says show business is frivolous.

MARTHA

Frivolous? Do you know what Patrick Henry said?

SUSAN

"Give me liberty or give me death."

MARTHA

Do you know where he said it?

SUSAN

Where?

I - 7 - 40

MARTHA

On the stage of the Winter Garden Theatre. Class dismissed!

(Calls out:)

Ezekiel! Ezekiel Foster!

(EZEKIEL enters in front of curtain, too. A taciturn, very slow-moving fellow.)

EZEKIEL

Ay-yup.

MARTHA

Open up the curtain.

EZEKIEL

Ay-yup.

(EZEKIEL exits, pretty much in slow-motion.)

SUSAN

Who is he?

MARTHA

He came with the barn.

MUSIC 9B: BARN CURTAIN

(The stage curtain opens, revealing the barn, with a piano. BOB and PHIL enter.)

BOB

Well, it's a barn, all right.

SUSAN

Mr. Wallace, the barn is my classroom.

PHIL

Wait a moment, do I smell a piano in this classroom? Yes, I do. Odeur de Steinway, number five.

SUSAN

Mr. Davis, you didn't really smell the piano.

PHIL

I can detect a spinet at fifty feet.

BOB

Don't confuse the child.

(PHIL has sat at the piano and starts to play a little.)

MUSIC 9C: ALWAYS – PIANO SOLO

MARTHA

You know, Mr. Wallace, this woman here in town, she not only sings and dances...

I - 7 - 41

BOB

Tell her to send us a picture. We'll certainly consider her.

(JUDY and BETTY enter.)

JUDY

I can't believe we're performing in an actual barn.

PHIL

(Getting up from the piano.)

You look better in a barn than most girls look in a Chanel gown.

JUDY

Maybe it's all this clean, cold air.

PHIL

Maybe it isn't only the clean, cold air.

JUDY

You mean...?

PHIL

(Drawing closer.)

Oh, I do mean. Yes do I mean. Yes, yes, yes...

(He pulls JUDY aside, leaving BOB and BETTY stranded uneasily with each other.)

BOB

(To BETTY:)

Hello.

BETTY

Hello.

BOB

They sure seem to be getting along.

BETTY

Unlike us, you mean?

BOB

No, I only meant... Well, yes, unlike us. But I thought you and I might—

BETTY

Mr. Wallace, there's no need to be polite. Phil and Judy are...

BOB

Phil and Judy.

BETTY

They're Phil and Judy. And you and I are...

I - 7 - 42

BOB

Bob and Betty.

BETTY

We're Bob and Betty. Exactly. Sometimes the twain wasn't meant to meet.

BOB

Sometimes the twain doesn't get out of the station.

(CHORUS KIDS pour in.)

CHORUS KIDS

(Together, ad lib.)

Hey, you guys!—Well look who's here!—Hiya, Judy! —Can you believe this weather?—Hey where's the snow?—You look happy...

(MIKE enters, the rather over-dramatic company stage manager.)

MIKE

All right, people, calm down! People, people, calm down, calm down! I've got rehearsal schedules for the chorus, I've got three sets of scene breakdowns, they're labeled A, B and C, let's pass them out...

BOB

Mike, Mike -- relax. Relax. It's just a show.

MIKE

Just a show. Mr. Wallace, do you realize you are attempting to stage a Broadway extravaganza in five days? And that the stage manager's office is a pigsty? And I mean a real sty with an actual pig?

BOB

We'll work him into the finale. Right now I want you all to meet Betty and Judy Haynes. This is Mike Nulty, stage manger.

BETTY

Hi.

MIKE

Hello.

JUDY

Hello.

BOB

Scooter's on the keys. That's Jim...

SCOOTER

Hey.

JIM

Hello.

BOB

And Gloria...

GLORIA

Hi.

And Marty... BOB

Hey. MARTY

JUDY
Hello.

CHORUS KIDS
(Introducing themselves to BETTY and JUDY)
Debbie, Mark, Loretta, Connie, Gale...

BOB
Hold your horses, hold your horses! You'll have a lot of time to meet them all up close.
(RITA and RHODA enter.)

RHODA
Hiya, Philly!

RITA
Oh, Philly-dilly-oh!

PHIL
Hey, hey, it's the Bobbsey twins!

RITA
It's a good thing I forgot my woollens. Given how sultry it is up here.

RHODA
As if it ain't hot enough with Philly-dilly around.

RITA
I was hot all the way up just thinkin' about you, Phil.

RHODA
But it ain't the heat...

RITA & RHODA
It's the humidity!

JUDY
Hi.

RHODA
Pardon my innuendo, but who's she?

PHIL
I'm sorry. Judy Haynes—Rita. Rhoda.

JUDY
Rotorooter. Hello.

I - 7 - 44

Charmed, I'm sure.

RITA

As am I.

RHODA

Well, that makes two of us.

JUDY

Oooh!

RITA & RHODA

BOB

Okay kids. We're doing this show Christmas Eve, and it's just around the corner so we've got to hustle. Scooter, give me a chord.

MUSIC 9D: VOCAL WARM-UP

(SCOOTER plays a chord and the kids all start vocal warm-ups while stretching.)

CHORUS

MEE, MAY, MY, MOE, MOO
FEE, FAY, FY, FOE, FOO
BEE, BAY, BY, BOW, BOO
HA, HA, HA, HA!

(WAVERLY enters barn, unnoticed, and amazed by this weird scene.)

MEE, MAY, MY, MOE, MOO
FEE, FAY, FY, FOE, FOO
BEE, BAY, BY, BOW, BOO
HA, HA, HA, HA!

WAVERLY

A-ten hut!

(ALL go quiet.)

What the devil is all this racket in here?

PHIL

The Broadway Battalion, reporting for Christmas duty, sir.

WAVERLY

Captain Wallace, what are all these troops?

BOB

We call it a cast, sir. The Haynes sisters gave us a spot in their act, so we invited up a few volunteers.

WAVERLY

A few volunteers? This is half the population of Vermont!

PHIL

Show folks, you know.

WAVERLY

No, I don't know. I don't know anything about show business.

MARTHA

Well, the last time you saw a show, it was lit with candles.

(CHORUS KIDS laugh, but WAVERLY stops them with a look.)

WAVERLY

Captain Wallace, if you boys are worried about a certain innkeeper, we don't need any charity here.

BOB

This isn't charity, sir. This is standard operating procedure.

WAVERLY

Well, as I say, I don't understand show business.

PHIL

We all have our gifts, sir. I'd'a never been any good as a general.

WAVERLY

You weren't any good as a private!

PHIL

Yes, sir. Thank you, sir.

WAVERLY

Well, I expect you all to follow regulations.

MUSIC 9E: WAVERLY'S REGULATIONS

Police the barn and perimeter. Rules for the fire squad are posted. Laundry detail can report to Miss Watson. Lights out at 2200 hours. Your command, Captain. Proceed.

(WAVERLY exits.)

RHODA

Wow. No wonder we're winning the war with Germany.

RITA

Rhoda—we won the war with Germany.

RHODA

Oh, good.

MARTHA

Mr. Wallace, this local woman who was in show business? She was in Walter Winchell's column 15 times.

I - 7 - 46

BOB

You keep her on call, Martha.

MARTHA

Sardi's put her picture up in the ladies' room.

BOB

Maybe we can use her for the late show.

MARTHA

Ethel Merman once said to her, in the wings, she said, "Honey, you are loud." You know how loud this woman was?

BOB

How loud?

MARTHA

I'm glad you asked me that, senator.

Music 10: LET ME SING AND I'M HAPPY

(MARTHA bursts into song.)

MARTHA

WHAT CARE I
WHO MAKES THE LAWS OF A NATION?
LET THOSE WHO WILL
TAKE CARE OF ITS RIGHTS AND WRONGS.

WHAT CARE I WHO CARES
FOR THE WORLD'S AFFAIRS
AS LONG AS I CAN SING
ITS POPULAR SONGS?

PHIL

I know that voice.

BOB

Martha "The Megaphone" Watson!

MARTHA

Six flops in a row on the Great White Way.

BOB

Yeah, but you stopped the show in "Whoopededoo."

MARTHA

Now stand back, Pinetree—Watson's back in town!

(SHE sings. SCOOTER, at the piano, accompanies her. ALL gather around to watch her performance.)

LET ME SING A FUNNY SONG
WITH CRAZY WORDS THAT ROLL A-LONG
AND IF MY SONG CAN START YOU LAUGHING
I'M HAPPY, HAPPY.

LET ME SING A SAD REFRAIN,
OF BROKEN HEARTS THAT LOVED IN VAIN
AND IF MY SONG CAN START YOU CRYING
I'M HAPPY.

LET ME CROON A LOW-DOWN BLUES
TO LIFT YOU OUT OF YOUR SEAT.
IF MY SONG CAN REACH YOUR SHOES
AND START YOU TAPPING YOUR FEET,
I'M HAPPY.

LET ME SING OF DIXIE'S CHARMS,
THE SWANEE SHORE AND MOTHER'S ARMS,
AND IF MY SONG CAN MAKE YOU HOME-SICK
I'M HAPPY.

(Spoken:)

Just give me a follow spot, that's all I ask. I'm like a sunflower. Put a light on me and I turn.

(A spotlight hits her and she turns her face.)

Hey Zeke, hit me with some purple footlights.

(Footlights come up.)

Ooh, I'm young again! Now drop in a show curtain that's as gaudy as all get-out.

(A show curtain drops into place behind her.)

Voila! Now give me a top hat I can waggle and a magic wand of a cane —

(PHIL hands her a hat and cane. SHE sings:)

AND I'M HAPPY.

LET ME CROON A LOW-DOWN BLUES,
TO LIFT YOU OUT OF YOUR SEAT.
IF MY SONG CAN REACH YOUR SHOES
AND START YOU TAPPING YOUR FEET
I'M HAPPY.

LET ME SING OF DIXIE'S CHARMS,
THE SWANEE SHORE AND MOTHER'S ARMS,
AND IF MY SONG CAN MAKE YOU HOME-SICK,
CAN START YOU LAUGHING,
CAN START YOU CRYING,
I'M HAAAAA-PY

(ALL give her a huge hand, whooping and cheering.)

SUSAN

(Still applauding after everyone else stops.)

Bravo! Encore! Encore! Martha, where did you learn to do all that?

I - 8 - 48

MARTHA

You don't learn that, sweetie. You're born with it.

SUSAN

Can I be born with it...?

BOB

Somebody get that woman a costume.

MARTHA

Costume? I want a two-year contract!

(Calls offstage:)

Zeke! Close me up!

(The stage curtain closes, shutting off the barn. In-one:)

RITA

Catch you later, Philly.

RHODA

I'll be the one wearin' next to nothin'.

(RITA and RHODA exit.)

JUDY

(Witheringly.)"Philly-dilly-oh."

PHIL

Judy, listen. Those girls are my cousins. We were in kindergarten together...!

(PHIL and JUDY exit.)

MARTHA

(To a small group of the CHORUS KIDS, including MIKE.)

You kids are all staying out in the ski lodge.

MIKE

Which way is the ski lodge?

MARTHA

I'm glad you asked me that, senator.

MUSIC 10A: MARTHA'S EXIT / INTO PORCH*(SHE sings, leading them off:)*

LET ME SHOW YOU WHERE THAT IS,

AND I'M HAPPY!

*(ALL exit. The scene changes to...)***Scene 8: The Front Porch of the Inn – that night***(SUSAN is on the porch swing in pajamas and slippers.)*

SUSAN

Dear God, please, please bless Grandpa this Christmas. And bless Mommy and Daddy and the state of California, especially Pasadena. But remember to bless Grandpa most of all. I'll even give up snow—though frankly I'd rather not. Amen.

(BOB enters.)

BOB

Say there, Miss Susan, what are you doing wandering around in the middle of the night? It's bedtime.

SUSAN

It's all right, Mr. Wallace, I'm on Pacific time. I'm three hours behind.

BOB

Your grandfather will put you on military time if you don't get some shut-eye. C'mon.

SUSAN

I haven't been sleeping so well in Vermont anyway.

BOB

Why is that? Are you homesick?

(SUSAN shakes her head.)

Have you got something on your mind?

SUSAN

No. Nothing. Just the usual day-to-day concerns and stuff.

BOB

Those day-to-day concerns are killers, all right.

(BETTY steps into view on the opposite side of the stage and stands, unseen, in the shadows, watching and listening in.)

SUSAN

Mr. Wallace, is Grandpa really going back in the army?

BOB

I don't know. He might sometime.

SUSAN

Could I go into the army with him?

BOB

You could volunteer, but you might be on the short side.

SUSAN

Mr. Wallace, is Grandpa very unhappy?

BOB

Yeah, Susan, I think he is.

SUSAN

I wish I could find a way to help him. Oh, I love him so much, Mr. Wallace.

I - 8 - 50

BOB

You just tell him. Maybe that's all the help he needs.

SUSAN

I want to tell him. I almost did today. But I'm—I'm kind of scared of him.

BOB

Don't feel bad. He used to scare 6,000 grown men at a time. Now you go on in and get to sleep.

MUSIC 11: COUNT YOUR BLESSINGS INSTEAD OF SHEEP

SUSAN

But how can I? All I think about is Grandpa.

BOB

It's really simple. You try the Bob Wallace method.

WHEN I'M WORRIED
AND I CAN'T SLEEP,
I COUNT MY BLESSINGS
INSTEAD OF SHEEP,
AND I FALL ASLEEP
COUNTING MY BLESSINGS.

WHEN MY BANKROLL
IS GETTING SMALL,
I THINK OF WHEN
I HAD NONE AT ALL.
AND I FALL ASLEEP
COUNTING MY BLESSINGS.

I THINK ABOUT A NURS'RY
AND I PICTURE CURLY HEADS,
AND ONE BY ONE I COUNT THEM
AS THEY SLUMBER IN THEIR BEDS.

IF YOU'RE WORRIED
AND YOU CAN'T SLEEP,
JUST COUNT YOUR BLESSINGS
INSTEAD OF SHEEP.
AND YOU'LL FALL ASLEEP
COUNTING YOUR BLESSINGS.

(SUSAN has fallen asleep. WAVERLY enters, and BOB puts his fingers to his lips. WAVERLY picks up SUSAN in his arms.)

WAVERLY

'Night, Captain.

BOB

Good night, sir.

(WAVERLY carries SUSAN inside. BETTY moves onto the porch.)

Another insomniac.

BETTY

Yeah, seems to be a whole club of us out here.

BOB

That was very beautiful, what you told her.

BETTY

It's just common sense is all....

BOB

You can't take a compliment, can you?

BETTY

Nope. Never could.

BOB

Bob, I think your staying here and trying to help out the General—I think it's one of the most decent and unselfish things I've ever seen.

BETTY

You talk about decent, try the Old Man. I once saw him lift a guy out of a burning Jeep and run fifty yards with him under fire. I'm just a piker, compared to that.

BOB

You don't really believe all that about angles and percentages, do you. "A little bit of larceny." You put up a good show, though.

BETTY

Old habits, I guess. See, the neighborhood I grew up in, larceny was the only thing going around. Then I went into the army and found out different. I met people like the General, guys who'd put their lives on the line for you, no questions asked.

BOB

I found that in show business. Those kids who came up here today...?

BETTY

A bunch of big hearts, all right. Well, I should get some shut eye. If I can.

BOB

It's very simple. Just try the new Betty Haynes method.

BETTY

IF I'M WORRIED
AND I CAN'T SLEEP,
I COUNT MY BLESSINGS
INSTEAD OF SHEEP

I - 9 - 52

AND I'LL FALL ASLEEP
COUNTING MY BLESS-

BOB

-IF YOU'RE WORRIED
AND YOU CAN'T SLEEP,

BETTY & BOB

JUST COUNT YOUR BLESSINGS
INSTEAD OF SHEEP,
AND YOU'LL FALL ASLEEP
COUNTING YOUR BLESSINGS.

(THEY kiss.)

BETTY

Good night, Bob.

BOB

See you 'round the mess hall.

(BETTY exits into house. BOB looks up at the star-filled sky, a surprised smile on his face.)

Scene 9: Ralph Sheldrake's Office in New York: Martha's Switchboard – morning

(There is the sound of a cacophony of telephones ringing and receptionists' voices answering them, and we hear the following in the foreground as the scene changes:)

SECRETARY'S VOICE

Good morning, the Ed Sullivan Show. Yes, Miss Clooney, I'll connect you.

(RING.)

Good morning, the Ed Sullivan Show. Jose Jimenez? One moment, Señor Jimenez.

(RING.)

Good morning, the Ed Sullivan Show. I'm sorry, Miss Kilgallen, Mr. Sullivan is on another line.

(RING...)

Good morning, the Ed Sullivan Show...

(The SECRETARY's voice fades out in a sea of telephone rings. By now we see SHELDRAKE on the phone in his office, visible on one side of the stage.)

SHELDRAKE

Let me get this straight, Mr. Banks. Your client refuses to go on after Topo Gigio The Lovable Italian Mouse? Mr. Banks, may I remind you that Topo Gigio is an American institution? May I also remind you that your client is Slinky the Seal? He juggles balls and catches fish and doesn't know a thing about comedy. Well, would he follow Señor Wences and his talking box? Okay, okay, you talk to Slinky, I'll talk to Topo, we'll talk. G'bye.

(HE hangs up and buzzes the intercom:)

Ethel.

SECRETARY'S VOICE

Yes, Mr. Sheldrake.

SHELDRAKE

Did you send out those letters to the guys from the 151st? About going up to this Inn for Christmas?

SECRETARY'S VOICE

Yes, sir.

SHELDRAKE

You're a peach. Now could you get me the Columbia Inn? I need Bob Wallace on the line.

(The scene splits as MARTHA's switchboard room appears on the other side of the stage. MARTHA sits at the switchboard.)

MARTHA

Good morning, Columbia Inn. Weather? Yes, we have plenty of weather, come on up and see it.

(Switchboard buzzes.)

—Good morning, Columbia Inn. Do we have entertainment?

(She bursts into song.)

“And if my song can make you —!”

(She's been cut off.)

Hello? Hello?

(Switchboard buzzes.)

—Good morning, Columbia Inn.

SHELDRAKE

Morning, Captain Wallace!

MARTHA

This is not Captain Wallace, this is Martha Watson.

SHELDRAKE

Martha Washington?

MARTHA

Watson. Watson.

SHELDRAKE

Oh, Martha Watson. I didn't think I was that old.

MARTHA

Neither did I.

SHELDRAKE

Martha, this is Ralph Sheldrake in New York.

MARTHA

Oh!

SHELDRAKE

Would you pass on a message to Bob Wallace for me? Just tell him our secret scheme is going great.

MARTHA

Secret scheme....?

I - 10 - 54

SHELDRAKE

About this inn up there. The Columbia Inn. Here's the deal: the company is ready to come up and take it over—Christmas Eve.

MARTHA

A company is taking over the Inn...?

SHELDRAKE

The whole division's been alerted. The old man'll never know what hit him. Say this to Bob, quote: this is a million-dollar proposition.

MARTHA

A million dollars? But Mr. Sheldrake, I don't understand...

SHELDRAKE

Don't worry, Bob'll know what I mean. And say, Martha, keep this on the q.t., will you?

MARTHA

Yes, but Mr. Sheldrake...

SHELDRAKE

Great! You're a peach!

(SHELDRAKE hangs up. The switchboard buzzes several times.)

MARTHA

(Trying to make sense of what she's just heard.)

Bob's got a company...? Oh my gosh! He's trying to buy up the Inn!

MUSIC 12: INTO THE REHEARSAL HALL

(The scene changes to:)

Scene 10: The Barn Rehearsal Hall – later that day

(Music, bright and lively. Some of the CHORUS KIDS are working on a number. It is clear over the course of the scene that a number is in the process of being readied for a full rehearsal)

DANCE CAPTAIN

No, no, no! Stop! Again from the top, a-five, six, seven, eight ...

(THEY dance as MIKE enters and points to a half-raised drop upstage.)

MIKE

Can we lift this drop! Can we please lift this drop!

(Whistles loudly to stop music and DANCERS.)

People! People!

(DANCERS and piano stop. Calls out into the wings:)

Ezekiel! Ezekiel Foster?

(EZEKIEL enters, as lethargic as ever.)

EZEKIEL

Ay-yuh.

MIKE

Do you realize we are in a crisis?

EZEKIEL

Ay-yuh.

(EZEKIEL exits. MIKE throws up his hands in exasperation.)

DANCE CAPTAIN

(Starting the DANCERS up again.)

A-five, six, seven, eight...

(PHIL enters.)

PHIL

Morning, Mike. Did you say something about a crisis?

MIKE

Put up a show in five days? Why not. They say God took a week.

PHIL

Everything's faster now.

MIKE

(Shooing some CHORUS KIDS out of the work space.)

People! People!

(MIKE and those CHORUS KIDS exit.)

DANCE CAPTAIN

One more time!

(DANCERS and PIANO resume their work as JUDY enters.)

PHIL

Morning, sweetheart! Are we friends again?

JUDY

I didn't know we ever stopped...

RITA & RHODA

(Offstage:)

Oh, Philly-Dilly!

JUDY

...but don't press your luck.

(RITA and RHODA enter, wearing scanty Christmas-themed outfits.)

RITA

Hey, Philly, we come up with some new costumes for the show.

RHODA

Whaddya think?

I - 10 - 56

PHIL

Girls, this is a family show, we've got to try to keep it clean.

RITA

We already thought of that.

RHODA

How's this for the kids?

RITA & RHODA

(Swaying back and forth like bells.)

We're bells! Ding-dong! Ding-dong!

(RITA and RHODA exit.)

PHIL

(Following them.)

I'll go talk to wardrobe.

JUDY

(Pointing the other way.)

Wardrobe's that way.

(PHIL does a one-eighty and exits. BETTY enters.)

BETTY

Morning!

MIKE

(To BETTY, sweetly.)

Morning.

(To a group of lingering CHORUS KIDS, impatiently.)

People! People!

BETTY

Morning!

JUDY

You sure look bright-eyed today.

BETTY

You might say Santa came early this year.

JUDY

If you're talking about Santa Bob Wallace, it couldn't have happened to a nicer girl.

BETTY

We had a long talk last night. Judy, I didn't think they made guys like that anymore.

JUDY

(Kisses her sister's cheek.)

Happy holiday, sister.

ASST SEAMSTRESS

(Crossing through, tosses a hat.)

Hat?

DANCER

(Catching it.)

Thanks!

(JUDY moves off to start work as MARTHA enters.)

MARTHA

Oh, Betty—Betty, there's a telegram for you. From New York!

BETTY

(Taking the telegram:)

For me? Quite a day.

MARTHA

"From the Regency Room at the Imperial"—stop. "Can you come immediately"—stop. "Solo engagement, you name the terms"—stop. Signed What-are-you-waiting-for-we're-the-Regency Room.

BETTY

What did you, hold it up to the light?

MARTHA

That's for amateurs. I use steam.

MIKE

(Crossing through.)

Five minutes, ladies! Five minutes! People, people, FIVE!

MARTHA

Too bad you'd have to give up Pinetree to take this job. Are you gonna take this job?

BETTY

What, and give up Pinetree?

MARTHA

You are so honorable. Too bad everybody around here isn't as honorable as you...

BETTY

Anybody in particular?

MARTHA

I shouldn't tell you this—but. I had a call from a Mr. Sheldrake, a friend of Bob's—sounded like some big real estate man. Betty, they are scheming to buy up the Inn.

BETTY

They're what?

I - 10 - 58

MARTHA

"Our secret plan is going great," he says. Says to me he's got a company all ready to take over the Inn—on Christmas Eve, no less. The old man'll never know what hit him, he says. Oh—and then he says it's a million dollar deal and he swears me to silence.

BETTY

That's not possible...

MARTHA

They're not even gonna warn the old coot, just kick him in the drawers.

BETTY

Bob couldn't be involved in something like that.

MARTHA

If I'm wrong, I'll resign as President of the New England chapter of Busybodies Anonymous.
(SUSAN enters.)

SUSAN

Martha! Grandpa found all the bills you've been hiding. Is he angry.

MARTHA

Oh, Jupiter, I'm in trouble now.

SUSAN

What are we going to do?

MARTHA

Honey, there's only one honorable thing to do. We're gonna hide.
(MARTHA and SUSAN exit.)

MIKE

(Entering.)

Can we lift this drop? Can we please lift this drop? Ezekiel?

(MIKE goes off to find Ezekiel as BOB enters in costume for "Blue Skies.")

BOB

Morning, Miss Haynes. How did you sleep? I didn't sleep a wink, myself. Yep. One of the best nights of my life. What's the matter?

BETTY

You got a message from a Mr. Sheldrake. It seems your secret scheme is working out.

BOB

Beautiful. Beautiful.

BETTY

A million-dollar deal, huh.

BOB

Million-dollar proposition. That's old Ralphie. Boy, how's this for a great little angle?

I - 10 - 59

Brilliant.

BETTY

This oughta help the old man.

BOB

Help him? Is that what you call it?

BETTY

Sure. This'll take the load right off him.

BOB

"A little bit of larceny in all of us...."

BETTY

This'll put larceny out of business. Say, you'll keep this under your lid, won't you?

BOB

I can't believe you'd have the gall to...
(Starts out.)

BETTY

Excuse me.

BOB

Hey, what is all this?

BETTY

Oh, don't let me interfere in the business plans of the great Bob Wallace. And I have a telegram to answer.

BOB

Say, if this is about last night....

BETTY

I'd rather not discuss that.

BOB

It was just a little kiss. There's nothing to feel guilty about.

BETTY

Look who's talking about guilt!

BOB

Am I supposed to feel guilty about something?

BETTY

Are we finished? Is that all, Mr. Wallace?

BOB

Yeah. That's all, Miss Haynes.
(BETTY exits. WAVERLY enters with the box of bills.)

I - 10 - 60

WAVERLY

Martha! Where the devil is that woman?

(WAVERLY exits.)

MIKE

(Crossing through.)

Places! Is everyone in costume?

(PHIL enters.)

PHIL

Paging Mr. Wallace! Your number, Mr. Wallace!

BOB

Phil, have you ever figured out women?

PHIL

Yeah, they have long hair and they're smarter than we are. Next question?

BOB

Aw, forget it. Listen, pal— we got the word from Ralph. Letters went out to the 151st to get some guys up here for Christmas. We are solid.

PHIL

Great!

(Some of the CHORUS KIDS begin to enter, in costume.)

MIKE

*(Entering.)*Okay, boys and girls. Here we go. Now **lift this drop!***(The remaining CHORUS KIDS scramble on and take their places— the opening tableau of the number isn't fully in place until a second before the opening line.)***MUSIC 13, A-C: BLUE SKIES**

BOB

I WAS BLUE,
JUST AS BLUE AS I COULD BE.
EV'RY DAY
WAS A CLOUDY DAY FOR ME.

THEN GOOD LUCK
CAME A-KNOCKING AT MY DOOR.
SKIES WERE GRAY,
BUT THEY'RE NOT GRAY ANYMORE.

(The physical production builds around this, but the number is still very much a rehearsal. The scenery and production elements are not complete until the end of the number.)

BLUE SKIES
SMILING AT ME,
NOTHING BUT BLUE SKIES

I - 10 - 61

DO I SEE.

BLUEBIRDS
SINGING A SONG,
NOTHING BUT BLUEBIRDS
ALL DAY LONG.

NEVER SAW THE SUN
SHINING SO BRIGHT,
NEVER SAW THINGS
GOING SO RIGHT.

NOTICING THE DAYS
HURRYING BY;
WHEN YOU'RE IN LOVE,
MY, HOW THEY FLY.

BLUE DAYS,
ALL OF THEM GONE.
NOTHING BUT BLUE SKIES
FROM NOW ON.

BOB

SMILING AT ME

BLUE SKIES

DO I SEE

CAN'T YOU HEAR THOSE BLUEBIRDS

SINGING A SONG?

SINGING A SONG
NOTHING BUT BLUEBIRDS
HAP-HAPPY BLUEBIRDS
ALL DAY LONG.

NEVER SAW THE SUN
SHINING SO BRIGHT,
NEVER SAW THINGS
GOING SO RIGHT.

NOTICING THE DAYS
HURRYING BY,
WHEN YOU'RE IN LOVE,
MY, HOW THEY FLY.

BLUE DAYS

ENSEMBLE

BLUE SKIES SMILING AT ME,

NOTHING BUT BLUE SKIES

DO I SEE.

BLUEBIRDS
SINGING, SINGING

ALL DAY LONG.

IT'S SO BRIGHT
WHEN THINGS
GO RIGHT

THEY HURRY BY,
WHEN YOU'RE IN LOVE,
MY, HOW THEY FLY.

BLUE DAYS

I - 10 - 62

ALL OF THEM GONE,

NOTHING BUT BLUE, BLUE, BLUE SKIES
FROM NOW ON.

ALL OF THEM GONE,

BLUE SKIES
FROM NOW ON.*(Dance. MARTHA enters into the middle of the DANCERS, followed by SUSAN.)*

SUSAN

Martha! Grandpa's chasing you!

MARTHA

I know, honey. I know. But I can't talk to Grandpa right now.
(MIKE enters.)

MIKE

What are you doing? What are you doing?! Get off my stage. Get off my stage! Looking good everyone! And hat! And hat! And hat! And hat!

*(MIKE chases MARTHA and SUSAN off.)**(Dance continues. WAVERLY enters with box of bills.)*

WAVERLY

Martha! Martha!

(WAVERLY momentarily gets caught in the dance, then exits.)

BOB & ENSEMBLE

BLUE SKIES
SMILIN' AT ME,
NOTHIN' BUT BLUE SKIES
DO I SEE.BLUEBIRDS
SINGING A SONG, SINGING A SONG,
NOTHING BUT BLUE, BLUEBIRDS
ALL DAY LONG.NEVER SAW THE SUN
SHINING SO BRIGHT,
NEVER SAW THINGS
GOING SO RIGHT.*(MARTHA and SUSAN run across the stage.)*NOTICING THE DAYS
HURRYING BY;
WHEN YOU'RE IN LOVE,

I - 10 - 63

BOB
MY HOW THEY FLY.

ENSEMBLE

BLUE DAYS,
ALL OF THEM GONE,

OOO—
AAH—

(WAVERLY enters.)

WAVERLY

Miss Watson!

BOB
NOTHING BUT BLUE SKIES,
NOTHING BUT BLUE SKIES,
NOTHING BUT BLUE SKIES
FROM NOW ON!
FROM NOW ON!
FROM NOW ON!

ENSEMBLE

NOTHING BUT BLUE SKIES,
NOTHING BUT BLUE SKIES,
BLUE SKIES
FROM NOW ON!
FROM NOW ON!
FROM NOW ON!

BOB
BLUE SKIES
FROM NOW ON,
FROM NOW ON!

ENSEMBLE

BLUE SKIES
FROM NOW ON,
FROM NOW ON!

(MARTHA and SUSAN enter.)

WAVERLY

(Holding up a handful of papers.)

Martha, what is the meaning of all these bills?

BOB
FROM NOW ON!

ENSEMBLE
FROM NOW ON!

(WAVERLY throws the bills into the air, hands MARTHA the box and exits in a rage. As the bills snow down onto the stage, the CHORUS continues dancing. MIKE enters.)

MIKE

Curtain! Curtain! Blackout!

END ACT I

II - 1 - 64

ACT II

MUSIC 14: ENTR'ACTE**Scene 1: Onstage at the Barn Theatre – the next day**

(PHIL and JUDY enter in front of the curtain; they are doing a run-through of their number, which will progress into a full-blown production number with them and the CHORUS KIDS. The number has full costumes and scenery—a fantasy of a piano.)

MUSIC 15: I LOVE A PIANO

PHIL
AS A CHILD
I WENT WILD
WHEN A BAND PLAYED.

JUDY
HOW I RAN
TO THE MAN
WHEN HIS HAND SWAYED.

PHIL
CLARINETS
WERE MY PETS,

JUDY
AND A SLIDE TROMBONE
I THOUGHT WERE SIMPLY DIVINE.

BUT TODAY
WHEN THEY PLAY
I COULD HISS THEM.

PHIL
EV'RY BAR
IS A JAR
TO MY SYSTEM;
BUT THERE'S ONE MUSICAL INSTRUMENT
THAT I CALL MINE.

(The curtain opens, and PHIL and JUDY step back onto the stage. A small toy piano rolls on.)

I LOVE A PIANO,
I LOVE A PIANO.
I LOVE TO HEAR SOMEBODY PLAY
UPON A PIANO,
A GRAND PIANO,
IT SIMPLY CARRIES ME AWAY.

PHIL & JUDY
I KNOW A FINE WAY

II - 1 - 65

TO TREAT A STEINWAY,
I LOVE TO RUN MY FINGERS O'ER THE KEYS,
THE IVORIES,

JUDY

AND WITH THE PEDAL
I LOVE TO MEDDLE.
NOT ONLY MUSIC FROM BROADWAY.

PHIL

I'M SO DELIGHTED,
IF I'M INVITED
TO HEAR A LONG-HAIRED GENIUS PLAY.

PHIL & JUDY

SO YOU CAN KEEP YOUR FIDDLE AND YOUR BOW.
GIVE ME A P-I-A-N-O, OH, OH,

JUDY

I LOVE TO STOP RIGHT
BESIDE AN UPRIGHT,

PHIL

OR A HIGH-TONED BABY GRAND.

FEMALE ENSEMBLE

I LOVE A PIANO,
I LOVE A PIANO.
I LOVE TO HEAR SOMEBODY PLAY

UPON A PIANO,
A GRAND PIANO,
IT SIMPLY CARRIES ME AWAY.

I KNOW A FINE WAY
TO TREAT A STEINWAY,
I LOVE TO RUN MY FINGERS O'ER THE KEYS,
THE IVORIES,

AND WITH THE PEDAL
I LOVE TO MEDDLE.
NOT ONLY MUSIC FROM BROADWAY.

I'M SO DELIGHTED,
IF I'M INVITED
TO HEAR A LONG-HAIRED GENIUS PLAY.

SO YOU CAN KEEP YOUR FIDDLE AND YOUR BOW,
GIVE ME A P-I-A-N-O, OH, OH,
I LOVE TO STOP RIGHT

II - 1 - 66

BESIDE AN UPRIGHT,
OR A HIGH-TONED BABY GRAND.

(At end of number, the scenery is struck, the drops fly out, and we're back in the barn. SUSAN enters in a costume she obviously made herself.)

SUSAN

Mr. Davis! Mr. Davis, can I be in the show? I've been watching and it doesn't look too hard.

PHIL

But Susie... I mean Susan—

SUSAN

Susie's fine. Or if you want, you can call me Broadway Sue.

SEAMSTRESS

(Entering.)

Judy—costume change. You and Betty have your number in ten minutes.

JUDY

Oh, that's right.

(JUDY hurries out.)

SUSAN

So Mr. Davis, can I be in the show?

PHIL

Broadway Sue, don't you have a history report to write?

SUSAN

What, and give up show business? Don't forget, this is my grandfather's barn.

PHIL

You're not a performer—you're a producer.

SUSAN

What does a producer do?

PHIL

Anything they want. But first they do their homework. Go on, Broadway Sue. Take off your make-up. Show's over.

(PHIL motions her out and SUSAN starts out, clearly dispirited.)

SEAMSTRESS

I like the costume, Susie.

SUSAN

Lot of good it did me. Guess I'll just go to my dressing room and have a scene.

(SUSAN exits as MIKE enters.)

MIKE

Ten minutes! Ten glorious minutes!

(DANCERS start to exit, followed by MIKE. At some point over the following scene, EZEKIEL enters to clear the stage of whatever props or sets have been used. As always, he does this very slowly.)

DANCERS

(Chanting and tapping as they go out.)

P-I-A-N-O-O-O!

MIKE

Set up for Betty and Judy's number!

(RITA and RHODA enter in skimpy show outfits.)

PHIL

(Wolf-whistles.)

Shazam! Hubba-hubbiferous!

RITA

Sorry, Phil. No chance.

RHODA

You're already taken.

PHIL

Taken? What do you mean, taken?

(JUDY enters in her "Sisters" outfit.)

JUDY

What do you mean, what do they mean? They mean taken. As in taken.

PHIL

I know what taken means. I'm just wondering what "taken" really means.

(RITA & RHODA laugh and exit.)

"Taken"...?

JUDY

Maybe you should forget about this word "taken" and remember the two of us, and me. Remember me?

Your leetle mountain flower? "Yes yes yes I mean yes"?

PHIL

Judy, look. Maybe you and I need some time apart.

JUDY

We are locked in a barn in Vermont.

(MARTHA enters.)

MARTHA

Judy, I think you'd better go talk to Betty. She's packing for New York.

JUDY

Packing? Why?

II - 1 - 68

You know, I happen to be a free man!

PHIL

Uh-oh.

MARTHA

You and I will talk later on.

JUDY

Uh-oh.
(*JUDY exits.*)

MARTHA

Martha!

WAVERLY (O.S.)

UH-OH!
(*WAVERLY enters.*)

MARTHA

Martha, I'm still waiting for an explanation about those bills.

WAVERLY

That was quite a mess you left me. I should've made you clean it up.

MARTHA

I'm still waiting.

WAVERLY

I did it for your own good, that's my explanation. Because I thought if I put my brain to it, I might be able to get this place out of the red and you into the pink again. And if that's not a good enough explanation, you can shove it up your vacuum cleaner and turn it on high!
(*BOB has entered during this.*)

MARTHA

Say, what's going on today?

BOB

Nothing!
(*WAVERLY, MARTHA & PHIL exit.*)

MARTHA, GENERAL & PHIL

Uh-oh...

BOB

Ay-yup.

EZEKIEL

Ay-yup.

BOB

(BOB exits as MIKE enters. The curtain comes down for scene change. We are in-one.)

MIKE

(Barely suppressing tight-wound emotions while EZEKIEL listens expressionlessly.)

Mr. Foster, may I have a word with you? Please do not say "Ay-up." I am used to a union crew, a Broadway theatre and a professional staff. Instead, I have hay where it does not belong, and Mr. Pig my office mate just ate the finale. Don't just sit there. Do something!

(MIKE exits. When he's gone, EZEKIEL does a little tap dance.)

EZEKIEL

I LOVE A PIANO
I LOVE A PIANO
I LOVE TO HEAR—

MIKE (O.S.)

Ezekiel!

(Blackout.)

MUSIC 15A: INTO THE BEDROOM

Scene 2: Betty's Room in the Inn – soon after

(BETTY is packing a suitcase as JUDY watches.)

JUDY

But we have a contract here.

BETTY

I have to leave, Judy. I thought you'd understand.

JUDY

Without any explanation?

BETTY

It's something that was told to me in confidence.

JUDY

You can't break a confidence but you can go off and play the Regency Room? It's a big break, I'm glad you got it, but whatever happened to Miss "Honesty-Is-The-Best-Policy?" Did she turn into Mussolini all of a sudden?

BETTY

Honey, it just breaks my heart.

JUDY

Aren't you in love with Bob?

BETTY

I thought I was.

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JUDY
What did he do to drive you off like this?

BETTY
Let's just say Bob's not the man I thought he was.

JUDY
What man ever is?

BETTY
Well, he got my hopes up.

JUDY
Bob is the most decent guy on earth. Unlike his partner.
(KNOCK.)

BETTY & JUDY
We're busy!
(MARTHA enters.)

MARTHA
Now what the devil's all this about packing? Good Lord, I'm even talking like the old rooster.

JUDY
It's about Bob and Betty. And maybe about Phil and Judy, too.

MARTHA
Well, when you get involved with a song-and-dance man, that's just what you get—a song and a dance. I learned that from the twenty-three horn players I went out with. Scum. Every last one of them.

JUDY
I'd go with you, Betty—except I want to stick around and tear Phil's head off.

MARTHA
Well, I say congratulations.

MUSIC 16: FALLING OUT OF LOVE CAN BE FUN

BETTY
“Congratulations?”

MARTHA
This is America. Sisters, celebrate your freedom. You have nothing to lose but your girdles.

CROCODILE TEARS WILL NOT BE SHED,
THEY'RE NOT FOR A LADY LIKE I'M.
I CAN RECALL WHAT MY AUNT SAID
WHEN SHE MARRIED FOR THE TWENTIETH TIME.

FALLING OUT OF LOVE CAN BE FUN.

AFTER LOVE IS OVER AND DONE
IT'S AN AWFUL BLOW BUT ALTHOUGH IT'S UPSETTING,
SO MUCH YOU CAN DO WHILE YOU'RE FORGETTING
FALLING OUT OF LOVE CAN BE FUN.

CAN BE FUN!
BETTY

CAN BE FUN!
JUDY

CAN BE FUN!
MARTHA

WHAT?
BETTY & JUDY

WHEN YOU FIND YOUR LOVER HAS GONE
MARTHA

WHEN YOU FIND YOUR LOVER HAS GONE
BETTY & JUDY

GET YOUR SECOND WIND AND GO ON.
MARTHA

GET YOUR SECOND WIND AND GO!
BETTY & JUDY

THERE'S AN OLD AFFAIR THAT IS THERE FOR RENEWING.
MARTHA

IN YOUR GRIEF DO YOU KNOW WHAT YOU'RE DOING?
ALL THREE

FALLING OUT OF LOVE CAN BE FUN.
MARTHA

YOU'RE LOVER'S DEPARTED,
BUT DON'T BE BROKEN HEARTED!
BETTY & JUDY

SOON
SWINGING IN A HAMMOCK ON A PORCH.
MARTHA

SWINGIN', SWINGIN', SWINGIN'.
BETTY & JUDY

ONE ARM WRAPPED AROUND SOMEONE ELSE,
MARTHA

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THE OTHER ONE CARRYING THE TORCH.

BETTY & JUDY
WHAT WERE YOU THINKIN'?

ALL THREE
LOVE CAN GIVE A LADY A CLOUT
AND SHE MAY BE DOWN, BUT NOT OUT.

MARTHA
GET YOURSELF A DATE, DON'T YOU WAIT
TILL THE COUNT OF TEN.

ALL THREE
THEN
FALLING OUT OF LOVE
CAN BE FALLING IN LOVE
AGAIN.

BETTY
FALLING OUT OF LOVE CAN BE FUN.

MARTHA
DO TELL!

BETTY
SOMEONE ELSE MAY SOON BE THE ONE.

JUDY & MARTHA
LIKE HELL!

BETTY
BY ANOTHER NAME HE'S THE SAME AS HIS BROTHER.

ALL THREE
CLOSE YOUR EYES AND ONE IS LIKE THE OTHER.

BETTY
FALLING OUT OF LOVE CAN BE FUN.

JUDY & MARTHA
HE'S LIKE HIS BROTHER,

ALL THREE
ONE'S JUST THE OTHER.

JUDY
IF HE LEAVES YOU AFTER YOU'RE WED,

BETTY & MARTHA
HIGH AND DRY.

JUDY
AND THE STORK IS OVER YOUR HEAD,

BETTY & MARTHA
ME, OH MY.

JUDY
SOON YOU'RE GONNA BE WITH A SHE OR A LADDIE.

ALL THREE
SMILE AS YOU GO SHOPPING FOR A DADDY.
FALLING OUT OF LOVE CAN BE FUN.

ALL THREE
SOON
YOU'LL BE LOSING ALL YOUR TROUBLES AND YOUR FEARS.
ONE EYE WINKING AT SOMEONE ELSE.
THE OTHER EYE FILLING UP WITH TEARS
(SUSAN enters.)

SUSAN
Betty, Judy—Bob wants you onstage for your number, right now!

JUDY
So he's demanding our presence now.

MARTHA
Isn't that just like a man!

BETTY
Susan, tell him to take a long walk off a high ski jump.

SUSAN
Okay.
(SUSAN exits.)

ALL THREE
WHEN YOU FIND YOUR LOVING ROMANCE
GETS A SUDDEN KICK IN THE PANTS,
GET YOURSELF SURROUNDED AND BOUNDED
WITH LOTS OF MEN.

THEN
FALLING OUT OF LOVE CAN BE,
FALLING IN LOVE AGAIN.
AND AGAIN,
AND AGAIN,
AND AGAIN.
FALLING OUT OF LOVE CAN BE
FALLING

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IN LOVE AGAIN,

MARTHA
AND AGAIN AND AGAIN AND AGAIN AND

ALL THREE
AGAIN!

MUSIC 16A: FALLING OUT OF LOVE PLAYOFF

(JUDY gives BETTY the suitcase, MARTHA hands BETTY her coat. The scene changes to...)

Scene 3: The Rehearsal Hall – shortly thereafter

(BOB and PHIL are conferring about the show. SCOOTER is sitting at the piano, and a few FEMALE DANCERS are hanging out, waiting for rehearsal to resume. MIKE enters.)

MIKE

(To FEMALE DANCERS:)

Ladies. Have any of you seen the Haynes sisters?

FEMALE DANCERS

(Variously.)

No. —Not me. —Not for a while. —I haven't seen them. *(Etc.)*

MIKE

Bob, I have looked everywhere. Their room, the game room, the ladies' room, the milking room... I cannot find them.

(Exiting and calling:)

Betty and Judy Haynes!

PHIL

I think I'll turn him into an opera.

BOB

Just add a title.

(EZEKIEL enters.)

EZEKIEL

Ya know, Bob, we've got to set these lights for the girls' number. The band goes off in ten minutes. We don't do it now—we ain't gonna.

BOB

Hey girls! Do any of you know this routine?

FEMALE DANCERS

Uh-uh. — Not me. — Sorry. *(Etc.)*

BOB
Okay, partner. Guess we've got no choice.

PHIL
Do you mean what I think you mean?

BOB
Uh-huh.
(Starts out.)
Ezekiel, hit me with number seventeen. Surprise pink.

PHIL
Aw, no, not the surprise pink....

MUSIC 17: SISTERS (REPRISE)

(BOB and PHIL exit, followed by EZEKIEL. Music starts, and BOB and PHIL re-enter with pants legs rolled up, carrying ostrich fans. Though they begin reluctantly, by the end of the number they are really having fun—especially BOB.)

BOB & PHIL
SISTERS, SISTERS,
THERE WERE NEVER SUCH DEVOTED SISTERS.

PHIL
NEVER HAD TO HAVE A CHAPERONE, NO, SIR,

BOB
I'M THERE TO KEEP MY EYE ON HER.

BOTH
CARING, SHARING,
EV'RY LITTLE THING THAT WE ARE WEARING.

PHIL
WHEN A CERTAIN GENTLEMAN
ARRIVED FROM ROME,

BOB
SHE WORE THE DRESS
AND I STAYED HOME.

BOTH
ALL KINDS OF WEATHER,
WE STICK TOGETHER,
THE SAME IN THE RAIN OR SUN.

TWO DIFFERENT FACES,
BUT IN TIGHT PLACES,
WE THINK AND WE ACT AS ONE.
(Spoken:)

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Uh-huh.

THOSE WHO'VE SEEN US
KNOW THAT NOT A THING
COULD COME BETWEEN US.

PHIL

MANY MEN HAVE TRIED TO SPLIT US UP,
BUT NO ONE CAN.

BOB

LORD HELP THE MISTER
WHO COMES BETWEEN ME AND MY SISTER.
AND LORD HELP THE SISTER
WHO COMES BETWEEN ME AND MY MAN.

BOTH

SISTERS!
EVER-LOVIN SISTERS!

Remember how you told me to have fun?

BOB

Yeah?

PHIL

Well, I'm having it!

BOB

SISTER,
DON'T COME BETWEEN ME—
AND MY MAN!

BOB & PHIL

(Music ends. WAVERLY enters and catches them in their final pose.)

At ease, men.

WAVERLY

BOB
How are you, General?

(Together.)

PHIL
Afternoon, General.

We were just testing the fans.

PHIL

We're not really in this number.

BOB

He made me do this.

PHIL

BOB
Union rules.

WAVERLY
Ah-ha...
(*SUSAN enters.*)

SUSAN
Mr. Wallace! I have a secret I can't tell you.

BOB
Do you want to tell me the secret now or later?

SUSAN
Betty just left for New York. Judy drove her to the station.

BOB
New York? What for...?

SUSAN
She thinks you're not the man she thought you were but I bet she'd reconsider.

BOB
Oh, that's what she thinks, huh.

SUSAN
Meantime she said you should walk off the ski jump.

WAVERLY
Actually, Captain, Miss Haynes got a telegram.

BOB
What did it say? "Bob Wallace isn't the man you thought he was—leave town?" Everybody take five, please.

WAVERLY
(*Producing the telegram.*)
Well, I took the liberty of, ah, borrowing the wire. Have a look for yourself.

BOB
(*Taking the telegram.*)
"The Regency Room... "
(*Reads the message to himself.*)
Well, I like that. Dumping Vermont for the big time.
(*To PIANIST.*)
I said take five.
(*PIANIST exits.*)

WAVERLY
Captain, I think you're making a tactical error.

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BOB

All that highminded talk. What a lot of guff...

WAVERLY

I think she just got confused somehow.

(BOB starts out. Stopping him:)

Bob—one of the jobs of a commanding officer is knowing how to assess people. In my assessment, Miss Haynes doesn't have an ounce of guff in her. I think she's in love with you, you're in love with her, there's been some kind of misunderstanding, and if you don't go off and chase her you're a damn fool.

SUSAN

I think so, too.

BOB

General, can you arrange a car to take me to New York?

SUSAN

It's already waiting outside.

BOB

You know, sister, you are a prize.

SUSAN

Wait till you hear me sing.

BOB

Later, Susie.

PHIL

Have a safe trip, buddy.

WAVERLY

Good luck, son.

MUSIC 17A: INTO THE REGENCY ROOM

(BOB exits. The scene changes to the Regency Room, a classy club, as we hear:)

Scene 4: The Regency Room – the next evening

CLASSY CLUB ANNOUNCER'S VOICE (O.S.)

Ladies and gentlemen, the Regency Room at Manhattan's Imperial Hotel wishes you the happiest of holiday seasons. And now in her first solo New York engagement—Miss Elizabeth Haynes...

MUSIC 18: LOVE YOU DIDN'T DO RIGHT BY ME / HOW DEEP IS THE OCEAN?

(There are tables of elegantly dressed people, all watching BETTY as she performs with three male backup DANCERS.)

BETTY

LOVE, YOU DIDN'T DO RIGHT BY ME.
YOU PLANNED A ROMANCE

II - 4 - 79

THAT JUST HADN'T A CHANCE
AND I'M THROUGH.

LOVE, YOU DIDN'T DO RIGHT BY ME.
I'M BACK ON THE SHELF
AND I'M BLAMING MYSELF,
BUT IT'S YOU.

(BOB enters during the following and sits at a table to watch BETTY perform. She doesn't see him.)

MY ONE LOVE AFFAIR
DIDN'T GET ANYWHERE
FROM THE START.
TO SEND ME A JOE
WHO HAD WINTER AND SNOW
IN HIS HEART
WASN'T SMART.

LOVE, YOU DIDN'T DO RIGHT BY ME
AS THEY SAY IN THE SONG,
"YOU DONE ME WRONG!"

BOB

HOW MUCH DO I LOVE YOU?
I'LL TELL YOU NO LIE.
HOW DEEP IS THE OCEAN,
HOW HIGH IS THE SKY?

HOW MANY TIMES A DAY
DO I THINK OF YOU?
HOW MANY ROSES
ARE SPRINKLED WITH DEW?

HOW FAR WOULD I TRAVEL
TO BE WHERE YOU ARE?
HOW FAR IS THE JOURNEY
FROM HERE TO A STAR?

AND IF I EVER LOST YOU,
HOW MUCH WOULD I CRY?
HOW DEEP IS THE OCEAN,
HOW HIGH IS THE SKY?

BETTY

MY ONE LOVE AFFAIR
DIDN'T GET ANYWHERE
FROM THE START.
TO SEND ME A JOE
WHO HAD WINTER AND SNOW
IN HIS HEART
WASN'T SMART.

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OH, LOVE, YOU DIDN'T DO RIGHT BY ME.
AS THEY SAY IN THE SONG,
"YOU DONE ME WRONG!"
HEY, MR. LOVE,
YOU DONE ME WRONG!

MUSIC 18A: REGENCY ROOM BOWS

(After her number, BETTY bows to the applause of the Regency Room patrons, who are clearly impressed with her. Then she walks offstage and finds BOB there. BETTY is silent.)

BOB

That's a good song for you.

BETTY

Thanks. It's taken from life. Excuse me.

(BETTY starts out, BOB steps in her way.)

BOB

Betty, I'm kind of confused, to tell you the truth....

BETTY

Look, Bob. I talked this all over with Judy...

BOB

Whoa, whoa. What about talking it over with me, or Phil? What about that cast you left in the lurch up in Vermont? You don't want people to think you're underhanded, do you?

BETTY

Underhanded? You talk about underhanded?

BOB

That's a pretty mysterious remark.

BETTY

I can hardly speak to you, I'm so angry.

BOB

If I said or did something wrong, I'd like to set it right. I just want to know what it is.

BETTY

If you don't know, I can't explain it.

BOB

Now I'm totally lost.

(SHELDRAKE enters.)

SHELDRAKE

Evening, Bob. It's a good thing I ran into you.

BOB

Glad you could make it. Betty Haynes—this is Ralph Shel Drake.

BETTY

Oh, yes, Mr. Shel Drake, I've heard all about you.

SHELDRAKE

I'm sure glad Bob called me in to see your act. Wow. You are TNT, Miss Haynes.

BOB

Ralph and I were in the army together. Now he works for the Ed Sullivan Show.

BETTY

I'm sorry—for the Ed Sullivan Show...? I thought you were in real estate.

SHELDRAKE

No, I'm only a humble TV producer. Anyway, I just talked to Ed about you, Miss Haynes. He wants to book you on the show. Now how's that for a million-dollar proposition?

BETTY

A million dollar proposition...

SHELDRAKE

The folks out there'll never know what hit 'em. But look, Bob, I still haven't heard from half the guys. I think our letters got stuck in the holiday mail.

BOB

That's a tough break... Say, do you think Ed would give me a spot on his show tomorrow?

SHELDRAKE

Sure—I can cut Kate Smith down to three choruses of "God Bless America."

BETTY

I'm sorry—you're not in real estate?

SHELDRAKE

No, I'm not.

BETTY

And Bob, you called him in to see me, even though I left your show?

BOB

You're good, that's all I know. If a single act is what you want, then take it. But say, I've got to scoot. Ralph, see you at the studio. Betty, take care. Good luck!

(BOB exits.)

SHELDRAKE

Can you believe a star like Bob Wallace, helping out the General? We sent out six hundred letters trying to set this up.

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BETTY

There are a few things you have to explain to me, Mr. Sheldrake...

MUSIC 19: THE OLD MAN

(THEY exit. We hear a male offstage chorus, humming "The Old Man," as the set changes to...)

Scene 5: The Ed Sullivan Show – the evening after

(BOB is onstage.)

OFFSTAGE MALE VOICES

WE'LL FOLLOW THE OLD MAN
WHEREVER HE WANTS TO GO,
LONG AS HE WANTS TO GO,
OPPOSITE TO THE FOE.

WE'LL STAY WITH THE OLD MAN
WHEREVER HE WANTS TO STAY...

(Offstage humming continues underneath the following:)

BOB

Thanks, folks. You hear that song? "We'll Follow The Old Man Wherever He Wants To Go." We in the 151st division used to sing that to General Henry Waverly. And I'm here tonight with a call to the 151st. You see, the General could use some company this Christmas. I know it's asking a lot, going to Vermont with your families for the holidays—but the way I remember it, that's what Christmas is all about. A lot of us wouldn't be alive today if it wasn't for the General. So we'd be giving just about the nicest gift we could to the greatest guy we'll ever know.

(Sings, with Offstage Men:)

BECAUSE WE LOVE HIM
WE LOVE HIM
ESPECIALLY WHEN HE KEEPS US ON THE BALL.

AND WE'LL TELL THE KIDDIES WE
ANSWERED DUTY'S CALL
WITH THE GRANDEST SON-OF-A-
SOLDIER OF THEM ALL!

(Set changes to reveal...)

Scene 6: The Front Desk at the Inn – the next day

(The front desk at the Inn. The ASSISTANT SEAMSTRESS is with MARTHA.)

MARTHA

I cannot dance in these shoes.

ASSISTANT SEAMSTRESS

Are you sure it's the shoes?

(The ASSISTANT SEAMSTRESS exits. MIKE and the SEAMSTRESS enter.)

MIKE

Is the gown ready?

SEAMSTRESS

You fix the gown!

(The SEAMSTRESS throws the dress to MIKE and exits.)

MIKE

Of course!

(MIKE exits as PHIL and JUDY enter.)

PHIL

Any word from Bob yet?

MARTHA

Not a thing. His hotel said he left New York in the middle of the night.

PHIL

Well, he's only got about three hours to show time...

(BOB enters.)

BOB

Holiday traffic, folks. Happy Christmas Eve.

JUDY

Any luck, Bob? Did you see Betty?

BOB

I saw her, all right.

PHIL

Yes? And?

JUDY

What happened?

BOB

I couldn't budge her. She won't come back. I just don't get it.

JUDY

Oh, I'm so sorry, Bob.

BOB

Anyway, how's everything looking here?

JUDY

Oh, not too bad, not too bad...

(JUDY waggles her left-hand fingers at BOB.)

BOB

What does that mean? I hope it's not obscene.

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JUDY

It's where the engagement ring is going to go. Right there.

PHIL

She got me drunk, she clubbed me over the head, next thing I knew—Boom!

BOB

Things sure happen fast in Vermont.

MARTHA

Yeah, we're renaming it "The Sunshine State."

BOB

(Shaking hands with PHIL, kissing JUDY.)

Well, that's really great. That's terrific. Congratulations, you two.
(SUSAN enters.)

SUSAN

Mr. Wallace—Mr. Davis—I've been working on my number.

PHIL

Okay, Susie. You beat us into submission. Show us your number.

SUSAN

Stand back, Pinetree. Susan's back in town!

MUSIC 20: LET ME SING AND I'M HAPPY (REPRISE)

LET ME SING A FUNNY SONG
WITH CRAZY WORDS THAT ROLL ALONG (YEAH!),
AND IF MY SONG CAN START YOU LAUGHING
I'M HAPPY.

(Spoken:)

I'm like a sunflower. Put a light on me and I turn. Ezekiel, hit me with those footlights—ooh, I'm young again. Now bring me a show curtain as gaudy as all get-out.

(TWO SEAMSTRESSES wheel a rack of red-sequined costumes in front of her as a curtain.)

Voila!

(Sings:)

I'M HAPPY.

LET ME SING OF DIXIE'S CHARMS,
THE SWANEE SHORE AND MOTHER'S ARMS,
AND IF MY SONG CAN MAKE YOU HOME-SICK,
CAN START YOU LAUGHING,
CAN START YOU CRYING,
I'M HAPPY!

(SUSAN gets a round of tumultuous applause. The clothes-rack is pushed aside to reveal MARTHA, glaring at SUSAN for having stolen her number.)

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MARTHA

Honey—you were born with it.

PHIL

Did I tell you she was terrific? As her manager, I demand six figures! No, twelve figures!

WAVERLY (O.S.)

Martha!

BOB

There's the Old Man. Don't forget, Martha.

MARTHA

I know. Operation Uniform.

(BOB, PHIL and JUDY exit as WAVERLY enters.)

WAVERLY

Front and center, Miss Watson. I want to talk to you.

SUSAN

You know what your problem is, Grandpa? You have to learn how to count your blessings instead of your sheep.

MUSIC 20A: SUSAN'S EXIT

(Belts out, Martha-style:)

AND YOU'LL BE HAAAA-PY!

(SUSAN exits.)

WAVERLY

This whole place seems to have gone insane... Martha, where are all my suits?

MARTHA

I sent them to the cleaners.

WAVERLY

All of them? On Christmas Eve?

MARTHA

Oh, don't worry about the show, you can wear your uniform tonight.

WAVERLY

No, I will not wear my uniform.

MARTHA

Then you'll wear your undershorts. And you'll make quite a picture. Folks won't be able to tell you from the Christmas tree stand.

WAVERLY

I got along very well in the army without you.

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MARTHA

Yeah, but it took 17,000 men to take my place! And you are wearing your uniform tonight!

WAVERLY

You know what you're acting like right now? You're acting like a wife.

MARTHA

Well, I've had enough practice. We fight all the time and we never have sex—people think we are married!

(EZEKIEL enters.)

EZEKIEL

Afternoon, General.

WAVERLY

Ezekiel.

EZEKIEL

Martha.

MARTHA

Zeke.

EZEKIEL

Merry Christmas.

MARTHA

And God bless us blah blah blah.

EZEKIEL

I been hearing that all day. Got a package for Mr. Wallace...

(Sets down a package.)

...and a special delivery for you, sir—from Washington D.C.

WAVERLY

From Washington...?

EZEKIEL

Ay-yup. The White House. Says so right there in the corner. Don't see too many of those...

(WAVERLY grabs the letter.)

Wind's comin' up, better light a fire tonight. Happy holidays!

MARTHA

Bah, humbug.

EZEKIEL

Been hearin' a lot of that too. See ya.

(EZEKIEL exits.)

WAVERLY

(Has opened the letter and read it.)

Good Lord...

MARTHA

What. The Pentagon found that tank you stole?

MUSIC 20B: LETTER UNDERSCORE

WAVERLY

They want me back. The President pulled the strings. I've been posted to Europe. I can ship out after the holidays.

MARTHA

Oh, Henry... Henry, that's wonderful.

(She embraces him.)

I'm so glad for you. Really. I'm so glad. I just hope...

WAVERLY

Now you're not going to cry on me, are you?

MARTHA

(Pulling away.)

No, I'm not going to cry. It's my astigmatism acting up. Now you see that? You can wear your uniform tonight after all!

WAVERLY

I don't know where all the medals are.

MARTHA

Oh, I'll find them, I'll find them... You are absolutely hopeless, I swear...

MUSIC 20C: INTO THE BARN THEATER

(MARTHA and WAVERLY exit. The scene changes to...)

Scene 7: Backstage at the Barn Theater – that evening, Christmas Eve

(There is a Christmas tree. CHORUS KIDS are exchanging gifts. A CHORUS BOY is led in blindfolded by a SECOND CHORUS BOY.)

BLINDFOLDED CHORUS BOY

What's going on? Where are you taking me?

2ND CHORUS BOY

Relax. It's a surprise.

BLINDFOLDED CHORUS BOY

This is absurd! I have to get ready for the show...

(During this, a BLINDFOLDED CHORUS GIRL has been led in by another CHORUS GIRL,

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while a THIRD CHORUS GIRL follows with mistletoe dangling from a stick like bait from a fishing rod.)

BLINDFOLDED CHORUS GIRL

Okay. Okay. Okay.

(The TWO BLINDFOLDED CHORUS KIDS have been brought together under the dangling mistletoe. The blindfolds are taken off. The BOY and GIRLS see what's up, laugh, and kiss. During this, the ASSISTANT SEAMSTRESS enters with an Ornament box.)

2ND CHORUS BOY

Merry Christmas!

SEAMSTRESS

(To ASSISTANT SEAMSTRESS.)

Hurry! Hurry! Hurry!

MALE DANCER

(To FEMALE DANCER unhappy with a gift.)

...you could always exchange it...!

MIKE

Okay, all you Christmas elves! We've done it! We've put up a show in five days and I always knew we could do it! I never doubted us for a second! And we did it by remaining CALM!

(EZEKIEL enters and goes to MIKE.)

EZEKIEL

Oh, Mr. Nulty. I got somethin' for ya.

MIKE

For me....?

EZEKIEL

Ay-yup, A gallon of our maple syrup.

(Gives MIKE a large jug.)

That oughta sweeten yer pancakes.

(EZEKIEL exits.)

MIKE

I'm moving to Vermont.

(MIKE exits with the crowd, leaving BOB. PHIL enters.)

PHIL

(Throwing BOB a gift.)

Bob—Merry Christmas, old man.

BOB

(Throwing PHIL a gift.)

Likewise, buddy, likewise.

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PHIL

(Studying the small box.)

Aw, a toboggan!

BOB

You know Phil, you were right not so long ago about putting some romance in my life. I had a great shot with Betty. I don't even know how I blew it.

PHIL

(Taking one last present from under the tree.)

But hey, you didn't open this.

BOB

What is that?

PHIL

I don't know, it just says "For Bob."

MUSIC 21: HOW DEEP IS THE OCEAN? (REPRISE)*(BOB opens it and finds a music box that plays "HOW DEEP IS THE OCEAN." From offstage, picking up the melody of the music box, we hear:)*

BETTY'S VOICE

HOW FAR WOULD I TRAVEL
TO BE WHERE YOU ARE?*(BETTY enters. PHIL slips out during this.)*HOW FAR IS THE JOURNEY
FROM HERE TO A STAR?

BOB

I thought you were in New York.

BETTY

This is the only place I want to be tonight. Bob, I'm sorry. I was so, so wrong.

BOB

I thought I'd never see you again. Merry Christmas, Betty.

BETTY

Merry Christmas, Bob.

HOW MUCH DO I LOVE YOU?

BOB

HOW MUCH DO I LOVE YOU?

BETTY

I'LL TELL YOU NO LIE.

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Merry Christmas, sir!

BOB & PHIL

What was that again?

WAVERLY

Merry Christmas, Hank!

BOB & PHIL

(To audience.)
What was that again?

WAVERLY

BOB, PHIL, SHELDRAKE & AUDIENCE
MERRY CHRISTMAS, HANK!

WAVERLY
Dismissed! Or as they say in the theatre: on with the show!

MUSIC 24: WHITE CHRISTMAS

BOB

I'M DREAMING OF A WHITE CHRISTMAS,
JUST LIKE THE ONES I USED TO KNOW...

(Spoken, to audience:)

Folks, if you know the words, please join in. Maestro, once more from the top.

(Sings:)

I'M DREAMING OF A WHITE CHRISTMAS,
JUST LIKE THE ONES I USED TO KNOW,
WHERE THE TREETOPS GLISTEN
AND CHILDREN LISTEN
TO HEAR SLEIGHBELLS IN THE SNOW.

(PHIL, SHELDRAKE, GENERAL, and BOB exit. The Curtain goes up to reveal the barn decorated for Christmas: lights, bulbs, wreaths, candles, a stunning tree, the works, with the ensemble in place and singing. GENERAL and MARTHA enter, arm in arm, singing along, then PHIL and JUDY dance on, then finally BOB and BETTY.)

ALL

I'M DREAMING OF A WHITE CHRISTMAS
WITH EV'RY CHRISTMAS CARD I WRITE:
"MAY YOUR DAYS BE MERRY AND BRIGHT
AND MAY ALL YOUR CHRISTMASSES BE WHITE."
AH, AH, AH!

(SUSAN enters.)

SUSAN

Grandpa! Martha! It's snowing! It's snowing!

WAVERLY

Open the barn doors!

(Singers open the barn doors upstage to reveal a perfect snowfall.)

ALL

I'M DREAMING OF A WHITE CHRISTMAS,
JUST LIKE THE ONES I USED TO KNOW,
WHERE THE TREETOPS GLISTEN
AND CHILDREN LISTEN
TO HEAR SLEIGHBELLS IN THE SNOW.

I'M DREAMING OF A WHITE CHRISTMAS,
WITH EV'RY CHRISTMAS CARD I WRITE:
"MAY YOUR DAYS BE MERRY AND BRIGHT
AND MAY ALL YOUR CHRISTMASSES BE WHITE!"

Music 25: BOWS

(Curtain. A stage curtain call ends with BOB, BETTY, PHIL, JUDY, WAVERLY, MARTHA, and SUSAN in front of the curtain. They sing:)

Music 26: I'VE GOT MY LOVE TO KEEP ME WARM

ALL SEVEN

THE SNOW IS SNOWING,
THE WIND IS BLOWING,
BUT I CAN WEATHER THE STORM.

BOB & BETTY

WHAT DO I CARE HOW MUCH IT MAY STORM?

ALL

I'VE GOT MY LOVE TO KEEP ME WARM.

MARTHA, WAVERLY

I CAN'T REMEMBER
A WORSE DECEMBER;

SUSAN

JUST WATCH THOSE ICICLES FORM.

PHIL & JUDY

WHAT DO I CARE IF ICICLES FORM?

ALL SEVEN

I'VE GOT MY LOVE TO KEEP ME WARM.

(They exit as the curtain rises to reveal a picture-perfect snow-filled landscape: a cottage, trees and hedges. Snow falls on the stage as the ensemble dances.)

ALL

(After dance.)
OFF WITH MY OVERCOAT,
OFF WITH MY GLOVE.
I NEED NO OVERCOAT,

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I'M BURNING WITH LOVE.

(Snow begins to fall over the audience.)

MY HEART'S ON FIRE,
THE FLAME GROWS HIGHER,
SO I WILL WEATHER THE STORM.
WHAT DO I CARE HOW MUCH IT MAY STORM?
I'VE GOT MY LOVE TO KEEP ME WARM.

AND MAY ALL YOUR CHRISTMASSES BE WHITE!

MUSIC 27: EXIT MUSIC

END ACT II