

"H E L L O L E S T E R"

(A Musical Pastime)

By HARRY L. CORT and GEO. E. STODDARD.
Music by JAMES HANLEY.

Staged Under the Supervision of Edgar MacGregor.
Dances and Ensembles by Robert Marks.

THE CAST.

(As they First Appear)

CYRUS WARD, a Careful Uncle.....	STANLEY FORDE.
JUNE WARD, a Watched Neice.....	ADA MAE WEEKS.
ANNETTE, A Maid.....	ROSE LANGDON.
LESTER LITE, A Busy Butler.....	JOE E. BROWN.
JOHNNY CASE, A Jim Jam Jems Reporter.....	FRANK FAY.
JAMES, A Chauffeur.....	HARRY LANGDON.
GERALDINE MC CANN, A Wise One.....	KATHRYN MILEY.
ARCHIE SPOTTER, A Detective.....	NED SPARKS.
BIRDIE MC INTYRE, A Flapper.....	VIRGINIA CLARK.
MURPHY, A Dancing Cop.....	GATTISON JONES.
MINNIE, A Jazz Servant.....	ELSIE ELLIOTT.
O'RYAN, Another Cop.....	JOE E. MILLER.
MISS FLIPP, General Understudy.....	IRMA MARWICK.
ROSIE ROBBINS, A hostess.....	MARIE WELLS.
HARRY JUDSON, A Good Fellow.....	PAUL MC CARTY.
MISS PADD, A Jim Jam Jems Worker.....	JANE KING.)
MISS PENCIL, Another.....	MARY KING.)
MISS HIGH, A Lift Girl.....	CECIL LANGDON.
MISS LOWE, Another.....	
MISS SEXTETTE, A Floradora Girl.....	MARGARET FITZGERALD.
A QUARTETTE.....	

Guests, Cabaret Performers, Policemen, etc.

Ladies of the Ensemble--Gentlemen of the Ensemble.

SYNOPSIS.

ACT I.

Scene 1 - Reception Room, Cyrus Ward's Residence, 9:45 P.M.
Scene 2 - Exterior Ward's Residence, 23 Park Avenue, 10:15 P.M.
Scene 3 - Fifth Avenue, Fronting Plaza Hotel; 10:45 P.M.
Scene 4 - Atop the Astorbilt Roof, 11:00 P.M.

ACT II.

Scene 1 - Lounge Promenade, Hotel Astorbilt; 11:30 P.M.
Scene 2 - Ball Room, Sam Hotel; Midnight.

MUSICAL NUMBERS.

Opening - "The Magic Kiss".....Cyrus Ward.
Ensemble - "Show Me The Town".....Ward and Chorus.
Song - "Poor Little Rich Little Me".....June Ward.
Ensemble.....Chorus.
(a) Dance.....Murphy.

(Scene 2)

Pantomime.....Types.
(b) Dance.....Minnie and Murphy.

(Scene 3)

Automobile Scene.....James, Assisted by
Rose and Cecil Langdon.

(Scene 4)

Song-"After Tonight, Goodbye".....Judson and Girls.

(Scene 5)

Song - "Fond of Babies".....Ward and Girls.
Specialty - Dance.....Murphy.
Song - "Sweet Little Stranger".....June and Judson.
Trio - "Jim Jam Jems".....Case, Miss Padd & Pencil.
Specialty - "Eccentric Dance".....Lester.
Song - "Neath The Old Egyptian Moon".....Rosie and Girls.
Song - "Little Bo Peep".....June and Boys.
Finale.....All.

ACT II.

(Scene 1)

Opening - "Just A Little Bit Behind the Times".....Judson, Miss Padd & Pencil
and Chorus.
Song - "Poor Old Floradora Girl".....Ward, Miss Sexette & Chorus
Song - "Don't Let Me Catch You Falling In Love." Case and June.
Song - "Why We Ride in the Subway".....Girls.

(Scene 2)

Opening - Ballet.....Girls.
(a) Dance Pantomime.....June.
Song - "Ding Dong Dell".....Case and Chorus.
Song - "Raggedy Ann".....Miss Padd, Pencil & Girls.
Finale - Ensemble.....Company.

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SCENE I.

1.

(Interior Cyrus Ward's Home, a modern reception room, of a millionaire in rich taste of draperies and tapestry)
(Up stage C., a window opening off into street, door off R. into hallway to street door and L.A. door off, evidently to tooth room, with exit upper R. to stair foyer.)
(C Stage is a big library table on which is an electric lamp, beside it a huge chair and at end of chaise longue, big clock upstage L. on table, books, etc.)
(all the necessary bric-a-brac and furniture and settings of a rich man's home.)

ACT I.
SCENE I.

Discovered:

(At Rise of curtain, June in chair at table R. Ward facing her and into MAGIC KISS)

Ward.

(To June)

Love that is false in the making
Melts into air,
Dreams will fade on awaking
So beware.
When true love-words are spoken
Your heart needs yet a token
To tell that true love has entered there.

(Then into refrain)

The Magic Kiss will bring you bliss,
And love and happiness,
Take care, beware before you dare,
To one your love confess,
Don't fall in love until you're sure,
The one you're thinking of,
Is fond and true, and give to you,
The Magic Kiss of love.

(June repeats the refrain then rises and to settee, music plays softly)

(As music plays softly)

Ward.

Now June, doesn't that prove that if you'll be guided by experience you can't go wrong?

June.

(Moving) But Uncle Cyrus, I'm not in love, and I guess I never will be if you make me stay home alone all the time.

Ward.

Now if this wasn't such an important directors' meeting tonight, nothing would give me greater pleasure than to remain home with you.

June.

But why can't I go with you and meet some nice young boys?

Ward.

These are all old men, you're young; you'll have plenty of-

(Bus. June's hand behind back with small book)

What have you there?

June.

A book.

Ward.

Let Uncle see it. (Reads from book) Jim Jam Jems, June, I'm surprised.

2.

This is not for young innocent minds. This is for me. I'll take charge of this. It's time you were in bed. (Up and rings hanger)

June.
But I don't want to go to bed'. (Moves around table then L. and front of settee)

Ward.
Nevertheless it's time for young ladies-especially a certain young lady to be in bed - (June pouts as Annette enters)
(To Annette)

Annette, Miss June wishes to retire.

Annette.

Yes sir.

June.
Alright, Uncle, but you'll be sorry! (exits L.2)

Ward.
(Stops maid) Annette, see that Miss June retires at once and tell Lester not to forget my bottle tonight.

Annette.

I understand. (Exits)
(Ward looks at book he took from June)

Ward.

Jim Jam Jems, that's a fine book for her to be reading. What's this? (Reads aloud) "If a prominent Park Avenue banker doesn't stop flitting around with a certain flapper, there'll soon be a flop (Serious) if she'd ever read that.

(Enter LESTER)

Hello Lester, what do you want?

Lester.

Good news for you. (Business)

Ward.

Yes Lester?

Lester.

Yes, your ex-wife Geraldine is in the reception room.

Ward.

What does she want?

Lester.

She wants to give you a reception.

Ward.

Haven't I told you never to allow that woman to come into my house, get rid of her at once!

Lester.

Now?

Ward.

In the minute!

Lester.

How can I get rid of her in a minute when it took you five years?

(Exits) (Flapper on from R.I.)

Flapper.

Say, Popsy, what's the idea of standing us girls up on the corner?

Ward.

Why, I was detained.-

Flapper.

Well, is the party on or off?

Ward.

The party's on!

Flapper.

Oh! Girls-the party's on! (Girls all on R.2. and lib loudly-Ward stops then with-

Ward.

There-there. Listen girls. (Gathers about him) I'm going to take you

to a place where you can all win enough money to buy yourselves each a new moleskin coat. (Girls all chatter happily) Oh, Girls, stop it, or my neice will hear us and then there'll be no party. Are you all ready?

(Together) Yes!

Girls.

Ward.

Come on! (Girls cluster C. about him) into SONG-
"SHOW ME THE TOWN"

Girls.

First you must show us the gay white way.

Ward.

It's no longer gay, but just as you say.

Girls.

We want to see a dance place or two,

Ward.

I know a few, I can show you.

(REFRAIN)

Girls.

Come on, show us the town,

Ward.

We'll turn things upside down,

Girls.

Show us the places that we've read about,
Oh Listen Mister, treat us like you would a sister.

Ward.

Don't fear there is no harm,
Bradway's just like a farm,
Why ten O'clock it's quiet as a shady nook,
But you can het most anything if you know where to look,
Believe me, I ought to know,

All.

Come on, hurry, let's go.

(Dance by all and exit door R.1.) (Maid on and busy at windows
as Lester enters L.2 with tray and starts R.)

Annette.

Hello Lester, where you going?

Lester.

Tea for Mr. Ward.

Annette.

Mr. Ward's not in!

Lester.

No, but he will be when he gets home, all in!

Annette.

Well, I think it's a shame for a banker of his standing galavanting
around every night.

Lester.

(Sh's her) Sh!! Sh!!! Nobody must know that.

Annette.

Don't shush me, everybody knows it, except that little neice of his,
Miss June.-

Lester.

(Shushes her again) Stop it!

Annette.

I will not stop it, I think it's a shame!

(June has entered from L. on last speech and stands listening
Lester sees her, business)

June.

What's a shame, Annette?

Lester.
(Bus.Annette as Lester stops her-with-
She was just saying, Miss June, it's a shame how some people sit
up late nights, when they should be in bed early.
Annette.

Yes -er - that's it.

June.
I thought this was your night out, Annette. (Bus.Lester & Annette)
Annette.

It is, so if there's anything I can do for you?--
June.

Nothing.

Annette.
Well, as I was saying --

Lester.
(Stops her) Good night!

Annette.
Good night. A woman can't get a word in edgeways with you around.
(Exits L.2)

Lester.
That's too bad. Pardon me, but what would your uncle say if he knew
you were up at this hour, it's nearly ten o'clock.

June.
You wouldn't tell him would you Lester?

Lester.
Hear no evil, see no evil and speak no evil.

June.
Can I trust you with a little secret?

Lester.
Absolutely.

June.
Look!(Moves to table-sits on bench) (Shows newspaper)

Lester.
What is it?

June.
An ad. Listen! (Reads aloud) "Wanted, a romantic young man with
advanced ideas, call any evening after ten p.m. 23 Park Avenue, don't
ring the bell and rap three times."

Lester.
What's the idea?

June.
I put that ad in the paper! Oh, isn't it thrilling?

Lester.
It's dandy!

June.
But there's just one thing worrying me, If I go out, I'm at a loss
to know what to do if Uncle should come in for his good night kiss.

Lester.
That's alright, I'll get in and he can kiss me. (Moves to door R.)
Good. That'll give him a thrill. (Exits R.I.)

June.
(Cue for Song) Oh, why must I always stay at home. (Sits in chair -
looks at book and into SONG-"POOR LITTLE RICH LITTLE ME".

I can't understand why I must always be alone,
When I want to have somebody with me,
There's no fun reading books and sitting at home (Puts book on
When I love life and fun and gaiety, table)
I know lots of girlies who have sweethearts galore,
I'd be satisfied with ~~she~~, no more.

Poor little rich little me,
 Oh, why must I, unhappy be,
 Why can't I too have a beau,
 Like all the other sweet girls I know,
 Why good is wealth when you're lonesome,
 And surely somewhere there just ought to be,
 A nice boy who could make love and be good
 To poor little rich little me.

(After dance, clock strikes off stage, chime effect, she stops and listens.)

June.

(She counts) One! Two! Three! Four! Five! (Music cue) I wonder if my Lothario will come tonight? Nine! Ten! (She opens windows-then moves to table R.) (Bus. 3 raps) (Then Case enters)

Case.

(From rail) Hello!

June.

What do you want?

Case.

(Stops) I don't know.

June.

What are you doing here?

Case.

I came here in answer to this advertisement. It said don't ring the bell-you notice I didn't?-(Reads newspaper) (June laughs and crosses to his L.) This is Twenty three Park Avenue?

June.

Yes @

Case.

This is an ad? (Shows ad)

June.

Yes -

Case.

This is a newspaper? (Shows it)

June.

Yes -

Case.

'ou're a young lady?(Bus) Good looking?(June laughs) I'm a young man-handsome-we won't go into that. I'm going to meet you properly and socially-(Bus.)

June.

So you've come in answer to the advertisement?

Case.

And it was alright for me to do the Romeo stunt?

June.

(Chuckling) You did as requested.

Case.

Yes I did..And you are the..I feel a fool asking you this-you are the Juliet?

June.

(Romantic) Yes. (Bus.as he attempts to embrace her and she slips across him to C.R.)

Case.

Too quick.' Too quick, I guess!

June.

I am Miss June Ward.

Case.

And I am Jonothan Case, I've got a treat in store for you, guess what I'm going to do? I'm going to let you call me Johnny.

June.
Won't you sit down? (Motions to seat)

Case.
Apres vous! (Motions to her)

June.
Who?

Case.
Wewon't go into that either. (They both sit. she down stage)

June.
(Continues to speak) I suppose you wonder what this is all about?

Case.
Yes, I must admit, it is a little out of the ordinary.

June.
Well, first, let me tell you, all my life I've lived in the lap of luxury-

Case.
Lived in the lap of luxury? I see, and now you wish to make a change!
(Bus. knees)

June.
(Convincingly) Yes, exactly!

Case.
Would you care to look over 40 or 50 of my diplomas for poverty?
Speaking of laps, the right party has answered your ad.

June.
We shall see, Next, I want to know are you willing to do anything I ask of you.

Case.
(Eyes her, then) Well, anything within reason.

June.
Good, how'd you like to make one thousand daollars? (June rises)

Case.
Oh, Fireman, spread your net, here I come.

June.
I live here all alone- (Case moves to her)

Case.
Yes!

June.
With my uncle. (He moves away downcast)

Case.
Yes!

June.
He is very, very strict with me.

Case.
(Glances at newspaper) Yes, I remember, the ad says don't ring the bell
June.

My Uncle has quite a temper due to his Spanish blood and it is whispered some of his ancestors have been known to kill.

Case.
Kill? Now that is cunning.

June.
Were he to come in here now and find you, there's no telling what might happen.

Case.
Nothing's going to happen. (Rises) Cause he isn't going to find me,
(Starts upstage*)

June.
(Inquiringly) Why, you're not afraid, are you?

Case.
(Wise) Afraid! Don't be silly!

June.
But think of the one thousand dollars?

(Wonders) Lady, you speak so pretty, But, what do you want me to do for this thousand dollars?

June.

My Uncle is very fond of Broadway night life, if you know I mean.

Case.

Seems to me I've read something about it.

June.

I'm not even allowed to go out nights. Uncle treats me just like a baby. (Bus. hand on his arm)

Case.

Naughty Uncle- (Bus. Hand) Pardon me!

June.

Now my object in engaging you is to have you help me prove to uncle (Louder tone) that I am no longer a child.

Case.

Atta Baby!!!

June.

and in so doing we may be able to make him see the soor of his ways. (Bus. She appealingly Heels his shoulders and arms, vamps) Oh, you will help me, won't you?

Case.

(Hopelessly) Look, Death, I'm laughing at you.

June.

Oh, I've got an idea, I'll call the chauffeur.

Case.

That's a great idea!

June.

(To door) Oh. James! (Enter James R.2)

James.

Yes miss.

June.

You're just the one I want to see.

James.

Yes miss.

June.

Have the car ready in five minutes.

James.

You want ~~it~~ the open or the never seen?

June.

I want the big car.

James.

The cheverelet's being overhauled.

June.

How about the Packard?

James.

Cook's using it-but you can use my runabout!

June.

Alright, have it on the corner in 5 minutes.

James.

Yes mam, 5 minutes! Takes me an hour ti start it.

June.

Be there without fail.

James.

I'll be there without something! (Exits R.2)

(As orchestra plays refrain of "Show me The Town" softly)

Case.

A roadster, a girl, a fellow, a thousand dollars, it looks like a large evening.

June.

Then you'll accept my proposition.

Case.

Yes, for you and (Bus. Fingers) ..what you said.

You're a dear-

June.

Yeah, now you go and get ready and I'll show you the town.

June.

Oh lovely, I won't be a moment.

(Sings with music)

Case.

Ten o'clock it's quiet as a shady nook,
But you can get most anything if you know where to look-

Believe, me I ought to know-

Hurry, Baby, let's go. (Exit June L.2)

Case.

(To phone) Hell-give me Bryant 4567. (Drops receiver) My God! I've got it! (Bus.in phone) Hello, Jim-Oh Jam? Listen, I'm up at 23 Par Ave, no, no, just an innocent young girl who wants to see the teen, yes, but this old man Ward bears watching. She offered me a thousand to show her the town, will I stick? You bet your life I will. I'll stick around and get a pageful. Yes. (Hangs up receiver) and a thou for yours truly.

(Re-enter June from door L. with wrap thrown over her shoulders)

June.

Well, I'm ready.

Case.

(Surveys her) I'll say you are. (Offers his arm) Let's go!
'They start to door R. Stop and hear it slam. both frightened)

June.

Someone's coming!

Case.

Someone's going!

June.

They mustn't see you. I'll turn out the lights!

Case.

Good let's hide.

June.

Where?

Case.

On the balcony underneath the beautiful stars- (June yawns Case off)
(Enter Mrs. McCann. (Moves about mysteriously)

Mrs. McCann.

You will try and keep me out, will you? (Lester follows, turns up lights)

Lester.

Geraldine-what are you doing here? Breaking into your ex-husband's home!

Mrs. McCann.

You know why I'm here -

Lester.

Alimony!

Mrs. McCann.

Right and I'm going to stay here till I get it. (Sits on bench in front of table R.)

Lester.

Didn't I tell you I'd help you?

Mrs. McCann.

You help me, you'd be about as useful as a glass eye in a keyhole.

Lester.

Geraldine, why so cruel to little Lester. Jerry, you know I love you.

Mrs. McCann.

Fancy, my ex-husband's Butler making love to me?

Lester.

Oh! But Thy Name is Woman! Everytime you come near me, my heart goes pit-a-pat, pit-a-patter. (Bus. hand over right side)

What, on the right side? Mrs.McCann.

Sure, you wouldn't have it on the wrong side, would you- (Hits be- side her) Be-you-loved! (Bus.on her knees) Lester.
Mrs.McCann.

You're a devil. Lester.
If I am, you made me such.

Ah, but when I think of him. Mrs.McCann.
Lester.

Him? Oh, Cyrus Ward? Mrs.McCann.
No, my first husband, Pat McCann. Lester.
Your first? (Withdraws hand) Mrs.McCann.

Yes, didn't you know I was married twice, once? Lester.
Geraldine, how'd you like to open the pay envelope of a number three? Mrs.McCann.
I'll think it over. Lester.

Geraldine, supposing someone should see you here?You've got to hide! (Bus.both off bench) Mrs McCann.

But where Lester? Lester.
(Has her by hand) Out on the balcony-under the beautiful moon? MrsMcCann.

Under that moon? Lester.

Yes? Mrs.McCann.
And you in your condition? Never!! Lester.

But Geraldine, think of my reputation! Mrs. McCann.
Think of my alimony! (Knock they start for exit L.2) Lester.

Here comes someone, let's hide. (They both exit)
(Enter R.2. CYRUS WARD held by two policemen, followed by Spotter and two more policeman) Ward.

Unhand me I say! Spotter.
So this is your layout? Very good, very good. Who lives here with you? Ward.

A butler and four maids. Spotter.

(To policeman)
Bring in that flapper! (Policeman salutes and exits)
Anybody else? (Policeman enters with Flapper) Ward.

Yes.. I have.. a neice. Spotter.

(S;gnificantly)
Oh, a neice? How old is she?

Eighteen.

Ward.

Eighteen. (To others) He

Spotter.

picks 'em young.

Ward.

I want you to understand that my neice--

Spotter.

Silence.

Ward.

Well, as a citizen of New York City-

Spotter.

You have no rights.

Ward.

Then in the name of good government (Hands to hip)

Spotter.

No you don't. I told you he was a bad one. (Bus. Chips fall from handkerchief) Ah, ha. Exhibit A. Search him. (Bus. as Ward attempts battle they get book away from him, hand it to Spotter)

Ward.

That's my little red book.

Spotter.

(Sees Flapper) So I see and this your neice?

Ward.

No, she's not my neice!"

(Enter Lester, sees cops, starts off, cop stops him, turns to Spotter)

Spotter.

"ho are you?

Ward.

Now you'll find out who I am.

Spotter.

(To Ward) Silence! (To Lester) Come here. you. (Bus. Lester) Do you know this man? (Bus. Ward L. hand signal)

Lester.

(Misunderstanding) Never saw him before in my life.

Ward.

(To Lester) That's the wrong answer you darn fool.

Lester.

Oh, this man, sure that's my boss, Cyrus Ward.

Spotter.

Once a liar always a liar that how you both stand with me. Go get this eighteen yea old neice you say will identify you.

Ward.

(Bus. Detster & Ward) Very well officer, if she's the only one who will convince you who I am, I'll send for her. (To Lester) Go tell Miss June to come here at once.

Lester.

Right now?

Ward.

Certainly!

Lester.

Immediately?

Ward.

Even quicker.

Lester.

Alirght then, I'll go but don't blame me afterwards. (Bus. Lester XL)

Spotter.

(Turns and calls off) Bring in those gold diggers. (Bus. as girls enter chattering) (To Girls) Silence! (To Ward) How did you come to get mixed up with this bunch of bimbos?

Ward.
 I'll tell you, we were all playing a friendly game of cards..
 Spotter.
 Friendly game? With that pile of money on the table?
 Ward.
 Oh, that belonged to one of the young ladies, Kittyie!
 Spotter.

Kittie?
 Lester.
 (On entering) I told her maid to tell -
 Spotter.

Silence!
 Lester.
 Yes sir.If that's all I guess I'll go now-
 Ward.

Yes, that's all, so we'll both go. (Both start)
 Spotter.
 Wait! (To Lester) Take the air, you. (Exit Lester L.)
 Ward.

Officer, when my little neice comes in, I want you to realize she's
 only a child, young and beautiful, the very essence of innocence,
 and -as pure as a lily-
 Spotter.

And what else?
 Ward.
 And bashful and timid and easily frightened.
 Spotter.

Anything else the matter with her?
 Copi.
 Someon's coming.

Ward.
 Now, officer, you'll learn the truth.
 Spotter.
 Monohan, when I give the signal, turn out the lights, I want to
 make sure this old bird doesn't give any signals.
 Ward.

Old bird?
 Spotter.

Turn 'em out.
 (Girls scream as Mrs.McCann enters, stumbles about)
 Mrs. McCann.

Lester, Lester, where the hell are you?
 Spotter.

Lights Monohan.
 Ward.
 (To Mrs.McCann) Say, what are you doing here?
 Spotter.
 (Stops him) Back away, back away! (Ward moves as Spotter to Mrs.
 McCann) Young and beautiful, as pure as a lily!
 Mrs.McCann.

You flatterer.
 Spotter.
 Are you the eighteen year old neice of this man?
 Mrs.McCann.

I'm not his neice but I am eighteen.
 Spotter.

What's your name?
 Mrs.McCann.
 Geraldine Mc Cann? (Nudges Spotter)

Spotter.
 Now don't you start anything for I know everything, everything.
 Mrs.McCann.
 Everything?
 Ward.
 Everything!Q
 Spotter.
 Everything.
 Mrs.McCann.
 Maybe you can tell me where I can rent an apartment.
 Spotter.
 Sit down. (She sits in chair L.)
 Ward.
 Officer, there's something all wrong here.
 Spotter.
 You don't tell me.
 Ward.
 Yes, now if I had until nine o'clock tomorrow to fix matters..
 Spotter.
 Nothing can be fixed with me.
 Ward.
 I thought..
 Spotter.
 I said nothing could be fixed with me didn't I? Still..
 Ward.
 Still. if we could talk matters over..
 (Takes off hat and fondles money inside-Bill sticks on his
 head. Bus.Girls pointing to money on head)
 Spotter.
 Kitty? Ah,ha!
 Ward.
 Yes, Kitty.
 Spotter.
 Oh I see, you just want to talk matters over?
 Ward.
 Yes, now if I had until about nine o'clock..
 Spotter.
 I'm afraid not.
 Wrd.
 I could make it ten.
 Spotter.
 You could make it fifty. Some bonnet? (Takes Ward's hat)
 Ward.
 and very valuable!
 Spotter.
 So I see!
 Ward.
 Then it's alright till morning?
 Spotter.
 I'll have to think it over.(To cops) Slip 'Em a John Doe.(Bus.Cops)
 Silence! (Spotter counting money and putting it into pocket) Things
 are not as bad here as I thought.(Puts money in pocket) (Eyes Gerald-
 ine) Except in one instance.
 Mrs.McCann.
 Do you mean me, Sergeant? (Bus.Spotter lapel)
 Spotter.
 I'm not a sergeant and I do mean you. Now don't you start any monkey
 business cause I'll be with you all the time.

All the time?

Mrs. McCann.

Every minute-night and day!

Spotter.

My God! (Sinks on settee)

Mrs. McCann.

Spotter.

(To Ward) Another thing, have your young neice with you in the morning or it will go pretty hard with you. (Gets near exit R)
(Geraldine laughs aloud)

(To Mrs. McCann) And Geraldine, you be there too or I'll show you something!

Mrs. McCann.

Is that a promise or a threat?

Mrs. McCann.

To you it's a threat! (Exit--all policemen follow)

Ward.

What are you doing here?

Mrs. McCann.

Money.

Ward.

I sent ~~you~~ your alimony check to you this morning and that lets me out till the first of the month.

Mrs. McCann.

Alright, that lets you out, Cypress.

Ward.

Cyrus, not Cypress, Cypress is an emblem of mourning.

Mrs. McCann.

Well, that's not you, for you're an emblem of night.

Flapper.

(Butting in) What about your neice?

Ward.

(Trying to get away) I'll go fetch her myself. (Starts to door L.)

Mrs. McCann.

There's no one in there, but maybe this will explain, I found it in her room. (Hands Ward note)

Ward.

Something tells me there's something wrong here.

Mrs. McCann.

Well, people who live in glass houses..(Exits R.I)

Ward.

(Goes to settee, girls gather about him)

(Opens note, reads aloud) "Dear Unkey, Please forgive me--don't be worried, I am going out with a nice young man, who is going to show me where" (Pauses, turns over page and continues reading aloud) "where you hold your Directors' meetings." (During this speech he comes down stage, girls around him)

Flapper.

(To Ward) What else does she say? (Bus. as Wards says-

Ward.

She says.

All.

Come on, show me the town,
Let's turn things upside down,
Show me the places that I've read about,
Oh, Listen Mister, Treat me like you would your sister,
Don't fear there is no harm,
Bradoway's just like a farm,
Why, ten o'clock it's quiet as a shady nook,

But you can get most anything if you know where to look,
Believe me, I ought to know,
Come on, hurry let's go.

(Ward, Flapper and Girl out-Dance by Chorus-Specialty dance by
Murphy) (Dance and Black out)

SCENE II.

(Showing the exterior of residence of Cyrus Ward, A millionaire
of No. 23 Park Avenue, New York, at 10:30 P.M.)
(Modern private house, adjoining another, with two or three
practical steps to door, which need not be practical. Window
near steps or street as man can exit or enter without diff-
iculty. (At R. servants entrance with practical door off)
(All done in modern style and richness)

(FIRST-Spotter exits to right, then girls, etc come out singing
"Show Me the Town," exit to R.)

(Enter thru window to stage Case and June, ad lib)
Case.

Hurry-wait--someone is coming. (They exit back. (Ward and Flapper
comes out and exits R.)
(Case and June appear at window and climb out)

Come on now honey, Oh James. (To June) There's James on the corner.
Let's hurry. (They exit L.) (Specialty dance by Murphy & Minnie)
(After dance, into auto scene.) (Case and June stepping out
of car.)

Case.

We won't wait, we'll get a taxi. Your Uncle ought to discharge that
fellow.

June.

Yes. (They move R.)

Case.

You said this was the best car on the market."

James.

Yes, but not on the road. (Exit June and Case)

(INTO AUTOMOBILE SPECIALTY)

(After specialty, DROP in l-

(Enter girls and Judson from L. and talking-
Judson)

I'm sorry, too girls, but it can't be helped.

Girl.

"here are you going to take us tonight?"

Judson.

To the Astorbilt Roof and you can go the limit tonight, girls
for it's my last party.

Girls.

(Together) Why?

SONG. (Right into-
AFTER TONIGHT, GOOD BYE.

(Judson & Girls)

Judson.

I've got to say so long
To music, girls and song-
I'm sorry, girls, as sorry as can be-
Girls.

So are we-

(Coutesy)

Judson.
 The good times we have had,
 I'll think of and be glad,
 Although a memory they'll be to me.
 As thru this busy life we roam I'll pause,
 And think of all you girlies
 Girls.

Why?

Judson.

Because-
 REFRAIN:
 After tonight, good bye, girls,
 After tonight, I'm thru-
 Farwell to joyous jazz and girlish laughter,
 And all the feelings of the morning after.
 After tonight, good bye girls,
 No need to ask me why
 The simple life tomorrow, I'm leaving you all with sorrow
 After tonight, good bye.

(Girls repeat refrain and all do dance and exit R.I. as drop up and into-

SCENE III.
 (The Cabaret)

(Full stage showing atop the Astorbilt Hotel at 11 P.M.)
 (Up stage draped curtains parting at C. stage effect)
 (R & L entrances at 2, also 4 if possible)
 (Small tables and chairs set oblique as far as 2.)

(Drop goes up into-

Rosie & Girls.
 After tonight, good bye girls
 After tonight, he's through
 Farewell to joyous jazz and girlish laughter,
 And all the feelings of the morning after.
 After tonight, good bye girls,
 No need to ask me why?
 The simple life tomorrow, he's leaving you all in sorrow
 After tonight, good bye.

(Curtains part upstage and Judson and Girls down C repeat refrain and Exit R.". Rosie and Judson and Others, as guests sit at tables at finish.)

(All finish, waiters start to serve tables as, guests applaud)

Guest.
 (Calls) Waiter! Waiter! (Head waiter appears)
 (To him) Some service, please.

Head Waiter.
 Yes sir, most of our waiters are on strike sir, but we're engaging new ones as fast as they appear. (Looks R.) There's a new onenow-
 (Calls) Waiter!

(Enter Lester-sits at table R. Starts to eat)

Waiter!

Head waiter.

(Enter Rosie and Judson, start to table--Judson sees Case)
Judson.

Hello Johnny.

Case.

(To June) Excuse me, an old college chum. Hello Harry. (They shake C)
Judson.

What are you doing here, having a good time or collecting scandal?
Case.

A little of both.

Judson.

Johnny I want to present a friend of mine, she's the hostess here!
(Calls to Rosie) Oh, Rosie, meet Mr. Case.

Rosie.

Mr. Case, Hell Johnny.

(June rises and Judson turns and sees her)

Case.

Oh pardon me, I want you to meet a friend of mine, Miss Ward, Miss
Robbins, the hostess and Mr. Judson, Miss Ward our old quarter-back!
June.

How do you do.

Judson.

How do you do.

Case.

Won't you join us?

Judson & Rosie.

(Together) Delighted! (June, Judson & Rosie to table R.)

Case.

Harry, just a moment. (Judson crosses to him C) When the check comes,
don't think of any phone numbers you have to call up. (Both to table)

"SPECIALTY DANCE BY MURPHY"

June.

(At finish) Isn't he wonderful?

(Bus. Lester on and at table with check as Case looks, Bus.)

Judson.

Haven't you seen this show before?

June.

First time I ever was here.

Rosie.

Oh, from out of town.

June.

No, but Uncle doesn't allow me out nights.

Judson.

Then how did you ever meet Johnny?

Case.

That's our little secret.

Lester.

(Hands check to Case) Here's your little secret!

Head Waiter.

(Enters from R.) Mr. Case, Mr. Case!

Case.

Yes?

Head Waiter.

You're wanted on the phone.

Case.

(Exits R.2) Ah, there is some justice. (Bus. Lester & Judson money)

Lester.

Just right. (Exits R.2)

(Rosie rises and goes to tables and confers with others)

Judson.

Nice fellow, Johnny.

I think so.

June.

Judson.

Have you known him very long?

June.

Not so long. How long have you known him?

Judson.

Oh, we went to school together, dances and that sort of thing.

June.

Do you dance?

Judson.

Well, that all depends, do you?

June.

I love it but the only one I've ever danced with is my dancing teacher at home.

Judson.

How's that.

June.

My uncle don't believe in it, but I do.

Judson.

I'm glad of that.

June.

But isn't it wonderful, talking to you here, alone and I hardly know you!

(INTO SONG-

"SWEET LITTLE STRANGER"

(June & Judson)

Judson.

Little stranger, whoever you may be,

Let me take this opportunity.

Though I don't even know your name

Let's get acquainted just the same?

REFRAIN:

Sweet little stranger,

Cute little stranger, you look good to me,

No harm intended,

Don't be offended, I want company.

You look like someone,

Some little someone, you're sweet as you can be,

Let's get acquainted,

Sweet little stranger, please say 'yes' to me.

(They both sing 2nd chorus and off)

(Encore, dance-then Rosie and Quartette sing and off)

(All exit after song)

(Enter CASE-is busy making notes in book)

(James stikes head through curtains as music plays)

James.

Pet! Pet! Stand where you're at!

(Moves down to Case)

Pretend you don't see me! (Still walks around suspicious)

You the guy works for Jim Jam Jems? (Bus. Block steps)

Case.

Yes.

James.

Want some dirt?

Case.

Yes. got any?

James.

Yes.

Case.

Careful boy! (Bus.wrestling with James.Case gets paper)

Shall I read it now?

No, not now. (Bus.Walks) James.
Now.

Are we alone? Case.

Yes, all but the tables! James.

I've got them covered. (Opens paper and read aloud)
"Never buy a second hand automobile."
Case.

(Exiting toward R.) Put that in the book! (Exits R.2)
(Enter Jones rom L.2 with 2 girls, sits at table L. Bus.Case
motions him over C, whispers and as Jones exits R. Quickly
Case to girls at atble and into-Moving C. as they start song-

JIM JAM JEMS.
(Case and King Sisters)

Gather round eme girlies
I've got a lot of scandal new-
Girls.

Oh goody, goody, goody,
Is it swandal?

Case.
Yes and every word is true.
You know this old guy, Mr.Ward?
Well, 'I've got him dead to rights-
He leaves his neice home all alone
While he runs acounr all night.
Girls.

Oh, that's terrible, oh that's awful

Case.
Yet, nevertheless, it's true-
Girls.
Mercy, mercy, mercy, ain't it awful Mabel?
(To him) But, pray sir, who are you?
REFRAIN: Case.

I am- a certain nosey guy
Who writes the book called Jim Jam Jems,
Bulls and bears, Millionaires
When they see me coming start to say their prayers,
My book-can make or break you
If I want to when it praises or condemns,
I can hit home oftener than old Babe Ruth
Everybody loves me cause I tell the truth
I'm a past reminder, I'm a skeketon finder
For Jim Jam Jems.
(To girls) Tell me pretty maidens,
Would you like to go to work for me?
Girls.

Oh, yes, kind sir, what will our salary be?
Case.

Never mind about the money, honey,
Just leave it to me,
Keep your eyes wide open, day and night,
and tell me all you can see,
All.

I am-a certain little chap
Who writes the book called Jim Jam Jems.
Bulls and bears, millionaires
When they see me coming start to say their prayers.

My book-can make or break you
 If I want to when it praises or condemns
 I can hit home oftener than old Babe Ruth
 Everybody loves me 'cause I tell the truth
 I'm a past reminder, I'm a skeleton finder
 for Jim Jam Jams.

(Exit, and on encore dance and Bus. exit R.I.)

(After number, Ward and Flapper enter-up to table R.I)

Ward.

Going to give me that little kiss now?

Flapper.

No.

Ward.

Why not?

Flapper.

Because you kiss so funny.

Ward.

But my dear don't forget, there are all kind of kisses, some are like cement that bind loving hearts together, others are like dynamite that blow them apart. (Mrs. McCann sits down as he turns and sees on past speech)

That last sentence goes. Oh, won't you join us?

Mrs. McCann.

I have joined you, what will we have?

Ward.

I'll have a fit if I don't find my neice. Waiter, waiter. (Looks up and sees Lester) Hello, Lester, what's the idea?

Lester.

After tonight' occurence at your house, my honor will allow me to buttle for you no longer. (Starts L.)

Ward.

But Lester.

Lester.

Don't talk back to a servant.

Ward.

But I want to order something.

Lester.

Oh, all right. (Back to C with Ward)

Ward.

What looks good tonight?

Lester.

All the waiters are eating fish.

Ward.

Then bring me three nice orders of----sea bass.

Lester.

Sea bass? Good! Revenge is sweet. (Exit Lester and Ward to table)

Mrs. McCann.

What else will weh have?

Ward.

Later in the evening ,they're going to have some tableaux?

Mrs. McCann.

Tableaux? Is that what I smell cooking?

(Lester enters with the fish, sits at table takes off cover)

(Bus. They all rise.)

Ward.

Lester, what kind of fish did I order?

Lester.

Sea, bass, sea bass, it's a sea bass.

Ward.

No, it was, not is.

Why you don't suspect?

Lester.

That fish is beyond suspicion, where was it caught?

Ward.

(Putting cover over it) In the Dead Sea.

Lester.

That fish was never caught, it surrendered.
(Exit Mrs. McCann)

Mrs. McCann.

Ward.

Lester, how id my neice steal out of the house without you seeing her? (Mooving C.)

Lester.

She didn't.

Ward.

Didn't what?

Lester.

I mean she didn't leave.

Ward.

Well, she wasn't at home, now how do you account for that?

Lester.

I - I - I -I-

Ward.

Don't talk so much about yourself.

Lester.

Yes sir.

Ward.

Then what?

Lester.

That's all.

Ward.

You haven't seen her at all?

Lester.

No.

Ward.

I'd give a thousand dollars to know where she is right now. Looks L)

Lester.

Seems to me I do remember.

Ward.

What?

Lester.

She's here!

Ward.

Where?

Lester.

In there! (Pointing R)

Ward.

I'd give another thousand if I could find the scallawag who brought her here. Lester, don't tell her I'm here and I'll promise to give you another thousand. Come dearie. (To Lester) Remember, you haven't seen Unkey.

Lester.

Yes Unkey. (Bus. start. Meets Spotter. as he enters. Exit Ward and Flapper. Bus. Lester and Spotter. Exit Spotter)

(INTO SPECIALTY DANCE BY LESTER)

(Lester exits at finish)

(Enter Ward and Flapper move C. meets Spotter, Ward and Spotter turn and start off)

Spotter.

Wait!

Ward.
 Yes, you wait, I've got to telephone!
 (Exit Ward and Flapper stays on)
 Spotter.

Now tell me everything. Flapper.
 Bu-un-t I don't know everything. Spotter.

What's your phone number? Flapper.
 Why should I tell you, it's Stuyveant seventeen hundred and seventy six? Spotter.

That's going back a long way for a phone number. Has this man Ward got a niece? Flapper.

Well, yes and no. Spotter.

Who are you? Flapper.
 None of your business. Spotter.

What are you to him? Flapper.
 He's my daddy! (She winks) Spotter.

Did you wink at me? Flapper.
 No, I got something in my eye. (Bus.Handkerchief) Spotter.

What's this? Flapper.
 My handkerchief. Spotter.

Can you prove it? Flapper.
 Yes. Spotter.

Well you'll have to in the morning. (Bus.at eye) (Bus.as she steals his watch) How's that? Flapper.

Why! It's a great relief but I must go and meet my uncle. (Starts R.2) Spotter.

Just a moment. Flapper.

Oh! No! My appointment's for twleve o'clock. (Exit Flapper) Spotter.

But, it isn't twelve- (Bus.Misses watch)
 As I suspected. (Exit Spotter after Flapper)
 (Case has entered and watched them as they exit he starts L.as Lester on and meets him-
 Lester.

Mister Case, just a minute- Case.
 Well? Lester.

Where's Miss Ward? Case.
 She's about some place. Lester.
 She-she-she has an uncle -

Case
Don't tell me a neice has an uncle-
Lester.

She has and he's here and looking for his neice and HE who brought her here. (Case laughs carelessly) (Knowingly) Laugh now.

Case.
What do I care for her Uncle, he can't frighten me.

Lester.
'es, but he's got a great big gun, and he's a son of a gun.

Case.
After thinking the matter over carefully Lester, you got hold of Miss Ward and hide her in Rosie's dressing room, then find Rosie and tell her to come her right away, hurry up and Lester, if you should see Uncle coming this way, not that I'm a afraid-

Lester.
No!

Case.
No but warn me, Hurry!

Lester.
Let you know! Money!!

Case.
What?

Lester.
Grease the palm-her Uncle promised me a thou.

Case.
He promised you a thou?

Lester.
'ea-us.

Case.
Well, that's nothing Lester, I'll promise you too.

Lester.
Too. Good. (Moves L. That's dandy! (Exits L.2) (JUNE enters)

June.
Oh, Mr. Case, I heard Uncle was here.

Case.
Yes, so did I-

June.
If he should find me here with you, I don't know hoe he'd act.

Case.
I have a slight suspicion, so for your sake and my sake, I'd better take you home.

June.
Why, you're not afraid of Uncle, are you?

Case.
No..No, but something tells me we'd better go.

June.
Oh, Mr. Case, I'm just beginning to have a nice time, and I'm going to stay.

Case.
Now don't say that, and besides, I shouldn't have brought you here.

June.
Oh is it because I haven't paid you your thousand daollars?

Case.
Don't be silly. I wouldn't take it anyway. Not now!

June.
But we made a bargain.

Case.
That was before I knew you.

June.
But you've only known me tw hours.

Case.
Yes, but in that two hours I've leanred what a fine little scout you are.

June
How peculiar, that's just what your friend Harry Judson said.
Case.

(Sincerely jealous) Has he been making love to you?
June.

(Teasing) Not exactly.
Case.

You know, Miss Ward, if I knew how to make love to a nice little girl like you--

June.

(Eagerly) Yes-
Case.

I'D be willing to learn.
June.

(Eagerly) Yes.
Case.

But I'm taking lessons from my Aunt Josephine, it's the spirit of Napoleon but it's new stuff NOW.

June.

How do they teach it?

Case.

By numbers. I'll show you. First you put your right arm around the lady's waist like this (bus) Second, place your left arm about ~~the~~ her like this (Bus) then three, you squeeze her gently to you, like this- (Bus)

June.

(And fourth?? (Expectantly)

Case.

That's all there is, there isn't any more.

June.

Oh, Johnny, why don't you study more?

Case.

Here's where I graduate. (Starts to kiss her-Rosie enters and sees them kiss)

Rosie.

Johnny!!! (June runs off)

Case.

Now are you going to believe me or what you saw? (Exits)

Rosie.

(INTO NUMBER-

NEATH THE OLD EGYPTIAN MOON.

(Rosie and Girls)

Long ago, on the banks of the Nile, in mysterious Egypt,
There lived a Queen who turned night into day, they say.
Everynight when the moon made the Nile a silver ribbon,
At her command, with music grand, they'd start to cabaret,
Those ancient cut-ups cut up for the crowd.
They made old Julius Ceaar laugh out loud.

REFRAIN:

In a cabaret 'neath the old Egyptian moon,
On the banks of the Nile you could hear these lovers croon.
High Moguls and Potentates,
Flocked to Cleopatra's gates
She put this whole world into tune,
She shook her shimmy with Mark Anthony.
On the banks of the Nile so full of mystery,
She made the boys of ancient Rome
Forget they ever had a loving little wife at home,
In a cabaret 'neath the old Egyptian Moon.

(Second verse)

Cleo showed all the girls of the Nine a new style in movement

Each gesture had a meaning all its own 'twas shown.
 Every King when he heard of this wonderous dancing maiden
 Raced to her side, claimed her as bride, and offered her his throne.
 They only had to see her once, that's all.
 Then all the Kings, and Crowns and Thrones would fall:
 (Repeat refrain as before and all off)
 (Enter Judson and Case)

Judson.

Johnny, you're just the fellow I want to see.

Case.

I know, you want to split the che~~ck~~.

Judson.

No something more important than signing checks.

Case.

It can't be.

Judson.

Tell me, how did you come to meet ~~this~~ little Miss Ward?

Case.

Oh, that's my little secret-

Judson.

~~xxx~~ She's a wonderful little girl and a beautiful little dancer.

Case.

Yes and she's got a beautofull little Uncle-wait till you get a flash at him-

Judson.

Her Uncle is nothing in my life.

Case.

You lay off her, she's under my protection.

Judson.

You don't mean to say you're falling for her?

Case.

Falling for her? Oh, boy, I'm mad about her.

(Enter Lester singing Spanish air, crosses and recrosses*)

Oh yes, Spanish, pardon me.

(Both Lester and Case arm in arm, Spanish dance off. Judson looks after them in astonishment-Enter Uncle in anger and excited, right up to Judson)

Ward.

Young man, tell me, have you seen my neice?

Judson.

What's her name?

Ward.

None o f your business, have you seen her? (Enter James) (Sternly)

Hey, ~~xxxx~~ you come here. (Down to him) Have you seen my neice?

James.

"o, have you seen my auto?

Ward.

(Lester enters*) No. (Bus. -angdon up & down L side pantomine)
 Where's my neice?

Lester.

Where's my sea bass? (Exits L (Enter Mrs. McCann)

Ward.

(To her) Have you seem my sea bass I mean my neice?

Mrs. McCann.

Have you seen my alimony?

Ward.

No, I don't want to see your alimony!

Mrs. McCann.

Then I don't want to see your neice. (Exit Mrs. McCann L.2) (Judson starts off)

Ward.

(To Him) Wheree you going?

Judson.
I don't want to see your finish. (Exits)

Ward.
(Sees James alking up and down talking)
What did you say?

James.
I say this place is unfare to organized labor. (Exit James & Ward)

Ward.
(On exit) Oh My God! (Enter Rosie from C, meets case Up R.)

Rosie.
(Enthused) Johnny, she looks wonderful, and I just put her through my routine and she's great as little bo peep, Nobody'll ever know her.

(CongpBang, into orchestra picks up).

LITTLE BO PEEP.
(June & Boys)
June.

Little Bo Peep of our childhood days
Was a simple little miss,
Little Bo Peep had never known
The joy of one sweet kiss,
She tendered her sheep on the hillside green
In her hand a sheperd's crock,
Till one fine day they ran away
A short vacation they took.
She cried until her pretty eyes were red
Resigned her job og watching sheep
Joined a musical show instead.

All.

On Broadway-

June.

Little Bo Peep found most men like sheep
Yet not so hard to handle,
Anywhere and everywhere close on
Her skirts they'd gambol.
She never would worry when they would get lost
For men are like sheep they're eaily bossed
A dressing room filled with flowers,
Johnnies in lines for hours.
She never cried about her sheep
Nor bothered about their bleating
When she grew bored with a Duke or Lord
A New one she'd be greeting
She knew just when and where and how
That she could always find them,
She'd leave them alone and they would come home
Wagging their tails behind them.

(Dance by June and Boys and dance off)

(Dance by June)

(Just before the finish June is taking bow between the curtains)

(Ward enters and sees her, Runs toward her)

Ward.

June, June my little girl, what are you doing here?

Judson.

You're little girl -

Ward.

What is the meaning of this, June? (Bus.Hand) Come home with me at once.-

June.
I beg your pardon, sir (To Case) Who is this gentleman?
Ward.

Why I---

June.
There must be some mistake.

Ward.
Some mistake? (Bus. Pantomime) (C.orus hums The Magic Kiss)
Judson.

Little stranger, I'll take you home-
June.

Thank you-

(Bus. takes his arm as Case turns sadly away She pantomimes
Judson the wrong man, reaches over, taps Johnny in arm-he
takes her in his arms and they stroll off R.2. Picture-

C U R T A I N

(The Lounge Promenade of the Hotel Astorbilt set in about 2 or 2½ set with draped entrances R & L. in 1, also hidden entrance upper R. and half moon settee in drop, being enough to seat 8 people. At extreme L. are 2 prac. elevators with rising & descending effect, with prac. doors, these are used by passengers.)

DISCOVERED.

(At rise of curtain Judson is standing L. of settee with 8 small girls seated on settee legs up and in old fashioned hoopskirts dresses, their faces and shoulders and as much of their bodies hidden as possible behind copies of the New York Times.)

(Judson in full dress and into song)

BEHIND THE TIMES.

Judson.

You're just a little bit behind the times,

Girls.

Just a little bit behind the times,

Judson.

Girlies of today don't dress your modest way,
Although it was the fashion in your dear old grandmama's day.

You're just a little bit behind the times,
Still if we could read between the lines,
Perhaps we would decide and all be satisfied,
To be a little bit behind the times,

Girls.

Just a little bit behind the times.

(During last line King Sisters make entrance from Elevators.

Judson bows and leaves them in with girls)

King Sisters.

Fashions most engaging, every year are changing,

And those that are raging now,

Are out of date, next year, somehow,

That's the reason you see, how hard it is to be

Up to date in every way, that's the reason

That we say:

REFRAIN:

You're just a little bit behind the times,

Just a little bit behind the times,

Girlies of today don't dress our modest way,

Although it was the fashion in our dear old grandmama's day,

We're just a little bit behind the times,

Still if we could read between the lines,

Perhaps we would decide, and all be satisfied,

To be a little bit behind the times,

Just a little bit behind the times.

(Dance and exit, for encore King Sisters & Chorus) Exit at finish)

(Enter Ward and Flapper & Girls from L. to elevator 1, and girls enter-door shut in Ward's face as Elevator closes. Lester on and into elevator 2 as Ward looks after him)

Ward.

I guess I'll walk. (Exits L.)

(Enter James with tire followed by Annette)

Jimmy, I don't think we belong here-
James.

Don't say that.
Annette.
But look at my attire, Jimmy.

Look at mine. (Bus.tire)
James.
Annette
You're not going to lug that old tire around with you are you?
James.

You don't think I'm going to leave it for some one to steal, do you? A lot of good rubber in that yet.
Annette.

Some tire.
James.
Yes, some of it. Oh! Oh!

What's the matter?
Annette.
James.
Got a leak in it, you know what this hole remindsme of?
Annette.

What?
James.
That one. (Moves to elevator as it opens and Spotter steps out)
Spotter.

Where are you going?
Langdon.
Going up to get something to eat.
Spotter.

Out.
James.
What's that?
Spotter.

Out!
James.
(To Annette) You know what he means? (She shakes head no) I do.
(Exits with Spotter after them)
(Elevator opens and Lester out from same and starts C. Mrs. McCann enters from L. They meet. (Lester carrying grip)
(Mrs.McCann enters says-

Lester! (Bus.as Lester sets grip down after seeing her)
Lester.

Yes.
Mrs.McCann.

You know what I'm after.
Lester.

(Interrupting her) Money!!
Mrs.McCann.
For once in your young life, youre wrong Lester. (She stops and sniffs,looks about sniffs again) L-L-Lester!
Lester.

(Wonders) Yea-us!
Mrs.McCann.

(Significantly).What is in said bag?
Lester.

(Innocently) What bag?
Mrs.McCann.

That bag! (Points to bag)

Lester.
 (Looks) Oh THAT bag? (Bus. thinking) Laundry!

Mrs. McCann.
 (Bus. to bag) Laundry in that bag!
 (Kicks bag, as Lester quickly grabs it to see if any of it was broekn)

Wet wash!

Lester.

(Knowingly) Yea-us!

Mrs. McCann.

Come ony Lester, let's hang it out together.

(Exit Mrs. McCann. And Lester R.2. Enter Ward from elevator. moves C. (Girls led by Flapper run on andhe stops them with)

Ward.

Hello girls, what are you all doing down here?

Flapper.

Oh, we're waiting for the dance contest to begin.

Ward.

Good, I'll be right along with you.

(Floradora girl enters)

Floradora Girl.

Pardon me, didn't I hear you mention a contest?

Ward.

Yes, why?

Girl.

I'd like to be in it.

Ward.

Why, who are you?

Girl.

Surely you remember me.

Ward.

I'm sorry but---

Girl.

I'm one of the old Floradora girls.

Ward.

You'll pardon me, I'm sure, I don't wish to hurt your feelings but in this contest I'm afraid you wouldn't have a chance.

Girl.

Why?

Ward.

Why, don't you think you're just a little bit behind the times?

Girl.

Too old. (Bus) And it seemed only yesterday.

SONG.

Girl.

Gone are the day when I graced the Broadway stage,
 And papers gave a page in making me the rage,
 Gone are the Johns I used to bank upon,
 Should old acquaintance be forgot when your attraction's gone.

Ward.

Poor old Floradora maid,
 The part that once you played,
 Is old and frayed.

Your famous walk that used to be the talk,
 Of all New York is out of date,
 Nowdays they knock spots, right out of fox trots,
 Darling you are growing older,
 You're like a kiddy, in this giddy whirl,
 So, ask some kind old stranger,
 To direct you to the old maid's home,

4.
You've lost your pep, so watch your step,
Poor Floradora Girl.

(Chorus repeated by all-at finish Girl off)

Ward.

Suppose my little neice should come to that?

Flapper.

Oh come on Popsy, let's give them what they want today.
(Into dance. After dance, exit all but Ward who turns to
Elevator-door shut in his face as he starts off L.)
(Spotter enters from R.)

Spotter.

Wait! (Ward turns L. door closes)

Ward.

(Moving L.) I'm in a hurry-
Spotter.

Found your neice yet?

Ward.

No.

Spotter.

Take off your hat. (Ward does) WEmpty, as I suspected, Don't forget
to be in court tomorrow at ten.

Ward.

If I forgot that, 'Twould be a calamity.

Spotter.

It would be a disaster.

Ward.

Well, it's the same thing.

Spotter.

It is not.

Ward.

What's the difference?

Spotter.

If you fell overboard at sea that would be a calamity-if some half
wit jumped over and saved you, that would be disaster.

(Exit L. Spotter, Elevator door opens, Gir out moves C. as
Ward rushes to elevator, enters)

Ward.

At last. The Ballroom please. (Door slams shut)

Case.

(To girl) Wait! I want to see you. Come here, take off your hat.
(Does so) (His hand on her head) Hair, as I suspected, ~~xxx~~ put your
arms around me, kiss me, again, again-(Enter Rosie)

Rosie.

Johnny! (They break, girls exits)

Case.

I'll bet you think there's something wrong.

Rosie.

What would I think?

Case.

You wouldn't think at all if you were a friend of mine.

Rosie.

I am a friend of yours and I like Miss Ward and I did have hopes of
your settling down, Johnny, and Oh, by the way, I dreamed 1st night
that you were married and that I was her bridesmaid's and that you
gave me a beautiful string of real pearls.

Case.

You dreamed that 1st night?

Rosie.

Yes.

Case.

Dream tonight that you lost them. Rosie who did you dream I married?

I think her name was. Rosie.
 (Enter June with Judson) Case.
 June, where have you been? June.
 Oh, I've been having the most wonderful time. Case.
 (Commandingly) So I see, now June, I want you-- Rosie.
 (Stops him) Remember you're not married to her yet. Case.
 (To Judson) I thought you were a friend of mine. Judson.
 Why, Johnny, you're loosing your sense of humor. Case.
 Well, I'd rather lose my sense of humor than my-- Rosie.
 Say it Johnny--- Case.
 I will say it..my sweetheart. June.
 Your sweetheart? Why, a young man who is supposed to chaperone me, turns me over to a very nice young man, and then galavants off with another girl. (To Judson sweetly) Mr.Judson, you wouldn't do that, would you?
 Judson.
 You bet I wouldn't. (Case.registers excitement and rage up and down stage)
 Rosie.
 (Aside to June) Keep it upn keep it up! Case.
 (To June) Now see here, June.. June..
 Miss Ward if you please. Case.
 Well, Miss Ward, I - I - I- Rosie.
 Say it Johnny. Case.
 (Moves R.as-) Oh, Kris-Kringle-there!
 (Walks away with rage) Rosie.
 You're a friend of his, aren't you? Judsnn.
 Old college chums. Rosie.
 Let's give them a chance to graduate.(Judson and Rosie exit L.) Case.
 (Coaxingly) Now, Miss Ward..June..you don't like him better than you do me, do you? June.
 (Expectantly) Johnny, are you jealous? Case.
 Don't be silly! June.
 What was this outburst a moment ago?

INTO SONG:

Well (Music cue)

Case.

FALLING IN LOVE.

Case.

Seeing's believing, yet I can't ~~forget~~ believe,
What I just saw is true,

June.

I was deceiving, I'll admit,
But I don't care for anyone but you,
I was just fooling, fooling around,
That you could plainly see.

Case.

It's alright to fool but don't go to far,
And just take this from me.

REFRAIN:

Don't let me catch you falling in love,
For I have my eye on you,
You made me love you and I'm selfish that's true,
If there were someone else, Oh, what would I do?
You sort of set me hoping that my dream would come true,
My heart would break if anything should happen to you,
So, don't let me catch you falling in love,
With anyone else but me.

June.

Don't let me catch you falling in love,
For I have my eye on you too,
You made me love you and I'm selfish that's true,
If there was someone else, Oh, what would you do?
Now you're so wild I'll have to put you ~~into~~ a cage,

Case.

I know I'm wild and crazy but I'm just at that age

Both

So don't let me catch you falling in love,
With anyone else but me. (Exit R.2-
(For encore, both move C)

Case.

June, I want to say something to you-look at me. Excuse me while
I lay my linoleum. (Spreads handkerchief) June this is the first time
I ever did such a thing-

(Bus.kneels at her feet takes her hand and is just about to
propose as-

(Enter Man from L.2-

Man.

Oh, Miss Ward!

June.

Pardon me-just one moment, please. (She leaves Case flat and moves
over to man L.) How do you do.

Man.

How do you do-don't forget our appointment at the Ritz-coffe and
doughnuts-

June.

I-shan't forget-aurevoir-(Offers hand and as he kisses it-

Man.

Au revoir-

Case.

(To him, sore) Take the air. (As man exits-

June.

Oh, isn't be won-don-derful?(Funny walk to Case and then Busnails)
Proceed-

Case.

June, I don't think it's a bit funny making a fool out of a fellow
who really cares for you. I want to say June, that I -

(Interrupted again by Boy from R.2)

Oh, Miss Ward-

Boy.

I don't like to make my love in installments-

Case.

Just one more moment, please? (Goes to boy)

June.

Just to remind you of our appointment-chocolate and chatter at Huylers?

Boy.

I'll be there-

June.

(Nance) Oh, goody, goody, goody! (Jumps up and down exit R.Nace like)

Boy.

(Case and June look after him-

Case.

Well, there's one guy I don't fear. You know June, all those fellows offer you is coffe and doughnuts and chocolate. I offer you a-

(Another boy from upper door R.-

Boy.

Miss Ward.

Case.

(Looks at June) What is this a convention?

June.

I know you will pardon me just once more?

Case.

Go ahead. I got another knee left-if it only holds out-

(Bus. legs, as June goes to boy and they confer then laugh as-
Boy.)

(Looks at Case then knowingly) And speaking of dumbbells. (He whispers in June's ear and they start off R as-

Case.

(Calls frantically) June!

Boy.

(Sings to melody) Who is this chap over there on his knee?

June.

Oh, I don't know, he's just a stranger to me,

(As they start off R. followed by Case)

Case.

Who'd think I'd catch her falling in love,

With anyone else butme. (Exit all)

(Encore June on C, and followed by Case)

Johnny, won't you forgive me- I only did it to make you jealous?

Case.

Well, I hadn't ought to for-

(Enter Girl with book and pencil evidently to report news to
Case-

Girl.

Oh MrCase-(Case turns and sees chance to reciprocate on June's attitude)

Case.

Excuse me one moment please?(Goes to girl who tries to show him news but Case hugs her, kisses her hand then-

(To her) Don't forget-Friday-Chowder! (Bus. her arm then as she runs off L. E. frightened-

(Calls after her) Adois.' Adois! (He turns to June who is disturbed as you were saying - bud.nails-then-

June.

I have nothing to say-

Case.

Well, then that suits me-

(Girl on from elevator, very blaze to Case-
Girl.

Oh--Mister Case. One moment, please -

Case.

(Sees her, then to June, imitating her) One moment, please?

(Over to girl, who starts to vamp him)

Don't my failing.

(June moves up stage back of them unobserved by Case)

Certainly and why not-

(Bqw discovers June gone, brushes girl away and turns off R.l.as
he turns R. to look, back to C. and as he turns L.)

June.' (Bunks into June C-Bus.as he whispers in her ear, she whispers
in his-

Goody, goody, goody!

(Bus. his arms-then go off to straining of music)

(Enter Mrs.McCann a bit tipsy, followed by ~~Esaiap~~ who is just
feeling good, as they get C.)

Mrs.McCann.

(Hic) There's a lot of good stuff in you, Lester!

Lester.

Yea-us, don't breath it to a soul.

Mrs.McCann.

You're the only not to breath it. Let's go and get something to eat.

Lester.

I love sea bass.

Mrs.McCann.

You must be in partnership with that fish.

Lester.

I think you're even jealous of a fish. Geraldine, Jerry, I feel coy.

Mrs.McCann.

You look more like a decoy.

Lester.

Geraldine, I love you.

Mrs.McCann.

If you love me, give me a kiss.

Lester.

No.

Mrs.McCann.

Come on! (She sets herself for kiss-Lester staggers all around her
and back facing her again)

Lester.

Bet you think I went a way.

(They kiss)

Mrs.McCann.

Lester, you've kissed some girl before.

Lester.

No. My lips are in their virgin state.(Both laugh)

Geraldine, I want to marry you!

Mrs.McCann.

You can't have everything you want.

Lester.

Consider the fact that I love you.

Mrs.McCann.

But I'll consider you, if you got money?

I got \$4,000.dollars. Baxter.
 Cash? Mrs.McCann.
 No, promissory notes. Lester.
 Lester, if you love me, maybe you can solve this (hic) little love riddle of mine! Mrs.McCann.
 Love riddle? Lester.
 Love riddle! Mrs.McCann.
 Shoot. Lester.
 What's the difference? (Hic) I beg your pardon-
 (Philip lifts hat) Mrs.McCann.
 What's the difference--(Starts a laughing fit) Lester also laughs)
 Lester.
 That's a dandy! Mrs.McCann.
 Not yet! Lester.
 What? Mrs.McCann.
 Not yet! Lester.
 Oh there's more! That's hilarious! Mrs.McCann.
 What's the difference between me and a fish?
 Lester.
 Difference between you and a sea bass? (Hic) I don't know.
 Mrs.McCann.
 Then marry your old fish!
 Lester.
 I don't stand that from any woman. (Moves L.)
 Mrs.McCann.
 Don't go away mad,
 Lester.
 MrsMcCann.
 Lester.

(Bus.arms in arm to elevator L.Mrs.McCanniLester in elevator R)

(Drop in I girls on from L. Into.
Girls.

We're six little hard working chorus girls
 As good as any in this town,
 We sing and dance and long for a chance
 But the principals hold us down,
 Now the Manager took pity
 Said he I'll let you sing this simple little ditty
 With it's simple little swing.

REFRAIN:

1st Girl I'm from Jersey City
 2nd Girl I'm from Wilmington
 3rd Girl I came clean from Pittsburgh
 They say it can't be done.
 4th Girl I make my home in Boston
 5th Girl I'm from Baltimore
 6th Girl I live by the Bronx
 Could anybody ask for more.

All.

We come from different xplaces
 We found out one thing is true,
 Rolls Royces don't grow on trees
 Like people say they do.
 Big-hearted men don't give away
 Motor cars unless you pay
 That's why we ride the subway
 Twice a day.
 Oh - my - awful

That's why we ride the subway twice a day. (Exit R.I)
 (Principals on same walk and Bus.as girls and into.

All.

We're six little hard working principals
 Those chorus dames have got us wrong
 If we should stop, this show would flop
 In these parts we don't belong
 Out talents they are wasted
 We're everyone miscast
 If we could play the part we choose
 we'd nail fame to the mast.

REFRAIN:

Fay - I long to be a tenor
 McCarty- And I a movie pet
 BROWN - If I but could play Shakespeare
 They wouldn't soon forget
 James - I sigh to be a villian
 Jones - An acrobat with bounds
 Forde - And I play little Eva
 Come chase me with your hounds.

All.

Those parts would make up famous
 But managers say nay
 Tho' each of us would be a star
 If these parts we could play
 So we must nurse each lone thin dime
 To lay off in the summertime
 That's why we ride the subway
 Twice a day.
 Oh - my - awful-

That's why we ride the subway twice a day. (Exit R.2)*
 (Encore dance and off)

SCENE III.

Scene:

(The Crystal Ballroom, Hotel Astorbilt, Stairway C. leading off to R. Large opening R.&L. Italian settee with high back at L. with small table, bowl flowers, high backed italian chairs. Lamps L.&R Large crystal globe. Two pedestals with large figures, draperies, etc.)

DISCOVERED:

(Girls in Ballet grouped about stage. Enter June, downstairs on toes into ballet)

(Exit June after Ballet and girls R.)

(Enter Case down stairs and into SONG*-with girls-DING DONG DELL.

Case.

Narrow streets and blinking street lamps,
Home of Chinks and Broken down vam-pires-
And vain desires;

Up above a laundry, in a bamboo palace
Where the Queen of fancy choose to dwell
Her name was Dell.
Dreams just dreams, schemes just schemes
Down where the sunshine never beams
Lives

REFRAIN:

Ding Dong Dell, the Bell of Chinatown
Although she's broken down
You'll find her counting up her millions
Way up to the billions.
Folks do tell, that used to know her well,
That back in her home town they all disown her
She runs around in a pink komona-
She's got a room, where pretty poppies bloom
Where trouble care and gloom
All quickly drown-
Oh, she just throws her dough away,
She bought Milwaukee yesterday
Ding Dong Dell, the Belle of Chinatown. (Refrain repeated by all)
(Catch lines for refrain)
Every time she hits the pipe,
She thinks that she is just the type.

The price of coal to her's a joke,
She don't burn coal, she uses Coke.

(All exit after number)

(Enter Rosie from L. followed by Spotter)
Spotter.

Wait!

Rosie.

Why have you been following me around all this evening?

Spotter.

I've been trying to say something to you.

Rosie.

It wasn't good night was it?

Spotter.

No.

Rosie.

Well, good night. (She starts)

Spotter.

Wait!(He stops suddenly) I want to find out about old man Ward.

Rosie.

Alright, find out.(She starts again)

Spotter.

I will.(Follows her)

Rosie.

Wait!(He stops) You look like an honest man.What do you do for a living

Spotter.

I'm a detective, just now I'm working on a big case.

Rosie.

How's it coming out?

Spotter.
Only two bottles left, one for each of us.

Rosie.
Thanks! (enter Case, sees them) Oh Johnny, this man is annoying me.
He followed me here.

Case.
(To Spotter) Why did you follow her?

Spotter.
I thought she winked at me.

Case.
You thought she winked at you. Then what followed?

Spotter.
I did.

Case.
Leave us, Rosie, tell June I shall take her home leave this man to me.
(She exits, Case goes back to Spotter C. Feels badge)

Young man, if I ever catch you without your badge, I'll tweak your nose and believe me that's a whole days tweaking.
(Spotter turns to Case, hesitates)

Case.
Well, I'm peculiar that way. (Starts off and stops)

Well, Maa! (Exits Case R.L.)
(Spotter starts to follow when Lester starts madly down stairs, sees Spotter, rushes up again.)

Spotter.
Wait! Come here!
(Lester down to him)

Spotter.
Where you going?

Lester.
I'm going to get married.

Spotter.
(~~Exit~~ Lester starts) Go and find old man Ward.

Lester.
I'm going to find a minister. (Starts)

Spotter.
Wait! (Lester stops) See that spot? (Lester nods yes) Stand on that and don't move off that till I get back. Married -My God!
(Exit Spotter)

Lester.
Out dam spot. (Starts to stairs as King Sister as Raggedy Anns come down stairs. Lester runs off quickly L.)

RAGGEDY ANN.
King Sisters & Chorus.

Both.
Hello everybody you all know me,
We just came from the nurseery,
Where amid sweet slumber deep.
All the other dollies are fast asleep.
But we must hurry back before the dawn,
So they'll never know that we were gone,
And in the morning when the sun's in the sky,
We will hear Marcella cry:

REFRAIN:

Raggedy Ann, Raggedy Ann,
Has for a sweetheart the old clothesman,
Calico dress of dotted blue,
Little white apron, pantaloons too,
Raggedy Ann, Raggedy Ann,
Shoe button eyes see all they can,

Her candy heart 's filled with love I guess,
 Her cotton head with happiness,
 She's the bestest dolly of the dolly clan,
 Raggedy ~~Ann~~ Raggedy Ann. (Dance and exit by all) (Judson enters)
 (Enter Lester, has minister by hand, minister hangs back all
 out of breath)

Bester.
 Come on, come on.

Judson.
 Where' you going?

Lester.
 I'm going to be married.

Judson.
 To him?

Lester.
 No to Geraldine. (Exits)

(Enter James and Annette waltzing with tire behind back)

(Judson motions to him)

Judson.

Hey!

James.

I know, OUT. We're going. (Exit right out dancing)

(Enter Rosie)

Judson.

Rosie, Johnny just told me he had proposed to Miss Ward.

Rosie.

And she just told me she was going to accept him.

Judson.

Then our leaving them alone, did make they graduate into love land,
 didn't it?

Rosie.

Yes.

Judson.

Rosie, let's you and I go to school.

Rosie.

Same college?

Judson.

Yes..and graduate too. (They kiss as Case enters and sees them)

Case.

Rosie!

Rosie.

Johnny, I bet you think there's something wrong! (exits R.2)

Judson.

Johnny, congratulate me.

Case.

What for?

Judson.

I proposed to Rosie and she's accpeted me.

Case.

There's nothing original in that, I just proposed to Miss Ward.

Judson.

Did she accept you? (Enter Lester and up to them)

Lester.

How about my money?

Case.

Go away ~~Phillip~~ Lester, I'm talking about something more inportant
 than your money.

~~Phillip~~.Lester.

Nothing can be more important than that thousand dollars you promised
 me.

Case.

When did I promise it?

You didn't say.

Lester.

14.

That's when you'll get it. (Turns to Judson as Lester pulls him around)

Case.

Lester.

I want that money.

Case.

What for?

Lester.

I'm going to get married.

Case & Judson.

(Together) No!

Lester.

Yes. Everything's fixed, she's upstairs and I've got the minister up there, I've got the best man, but Gerladine won't marry me until I get money. (Palms out) (Case takes Lester's hand and looks)

Case.

(To Judson) Come here quick and look.

(Case points to Lester's palm as Judson moves over to them and he takes a look, then both look at Lester, who stands bewildered)

Judson.

(Sadly) Too bad! Yes (Looks at palm again) and look at this one. (Both look at Lester's palm again, then both look at him) (Knowingly to Case) That's right, there it is. (Points to Lester's palm)

Case.

(To Lester) Excuse me just a moment. (Lester stands rigged with outstretched arms, palms up as Case and Judson steps few paces away) (Aloud to Judson) I'll bet you ten dollars it happens within five minutes.

Judson.

(Thinks then) I'll got to take another look first. (Bus. as Judson steps back to Lester, looks at the upturned palm, then moves back to Case) To Case) I'll take that bet. (As Case and Judson shake hands Lester unconsciously spits on hand and wipes it on coat, as Case turns and grabs hand and looks at palm)

Case.

Look! His whole life is changed!

Lester.

(Frightened mildly) What's the matter with me?

Case.

Lester. I'm ~~xxxx~~ surprised at you. A man in your condition speaking ~~of~~ about getting married. Look, Harry look!"

Judson.

(Shakes head) He's in no condition to get married.

Case.

(To Judson) I'll find out (Then to Lester) Lester, answer me truthfully now, when you bend over, do you have to move your back like this? (Bends back, Lester nods yes) (Bus. Crying)

And when you walk does your feet go up and down like this? (Lester nods yes) Oh! Lester! (Bus. handkerchief for all) (To Judson) Want to look at the body? (Moves L.) (Bus. head with Lester) (Bus. Lester's mouth) (Shakes head)

I wonder if Geraldine looks good in black. (Moves L. as-

Lester.

Say, what's the matter with me?

Case.

Too much starchy food, Lester.

Judson.

(To Case) Right too much starchy food.

Lester.

(Meakly) Starchy food.

Judson.

(To Lester) You know what we mean by starchy food, of course?

Why certainly he knows, any fool knows that, don't you Lester?
Lester.

(Pleased) Vea-us!

Judson.

(To Case) Just the same I'll bet you ten dollars he can't name three things containing starch.

Case.

You're on. (Bus.as they get together each side of Lester)
Now Lester go ahead and name three things containing starch.
Lester.

No!

Case.

We're betting on you, Lester, go ahead.

Lester.

No, it's comical and you'll bust right out laughin'.

Case.

I'll bust?

Lester.

You'll bust.

Case.

Go ahead, Lester, I'm ready to bust, name three things containing starch.

Lester.

A collar and two cuffs. (Lester laughs out loud, as Judson is sober & he and Case start R. Lester stops them with-
I got a funnier one than that- (Judson exits)
What's all this got to do with my getting married?

Case.

Everything. (They aruge ad lib) (About money)

(Enter Ward sees Case, moves to Lester)

Ward.

(Sternly to Lester) Can either of you tell me where I can find Johnny Case? (Bus.Case-Lester starts singing Spanish air)

Case.

(Hesitates) I'm Johnny Case and I want to marry your neice.

Ward.

Young man, I've been looking for you all evening and if you don't stop annoying my neice, Unkey will spank, understand Unkey will spank. (Bus.flower,rose)

Case.

Unkey will do who to what?

Ward.

Unkey will spank. (Bus.flower)

Case.

If Unkey does, Aunty will change that to a lily.

Ward.

You say you'd like to marry my neice? What are your prospects in life?

Case.

Listen. (SWhispers in Ward's ear)

Ward.

You wouldn't dare to publish that.

Case.

Well listen. (Whispers in Ward's ear again)

Ward.

Yes.

Case.

Have you a short half hour to spare (Nods yes) Then listen)
(Bus.as he whispers and Lester tries to listen finally Case
shoves Bester up stage toward steps just as Spotter comes
down to the side of Case and Ward, unobserved by either)

Ward. / 16.
That's fine but I've got to be in court at ten in the morning.
(Bus.Lester wig wagging and warning them that Spotter is
right beside them)

Case.

Now Lester, I'm tired and don't want to play any more.

Ward.

Let's humor him. We'd better play with him.

(Bus.Bester trying to tell them that Spotter is here)

Case.

Why, just because old hard pan said so?

(Bus.Lester wigwagging and Case thinks he's crazy.) (To Ward)

You know what I told him a few minutes ago? (Bus.Lester to Case)

Ward.

No, what did you tell him?

Case.

I told him I'd tweet his nose.

(Ward and Case laugh loudly-Lester joins them saying-
Lester.

You're going to get it!

Case.

You know Mr.Ward I have one of those quick tempers. I'd (Swings arm
back and touches Spotter-turns and sees him) (To Bester & Ward)
"Somewhere a voice is calling". (Ward exits L.2) (Lester & Case
move over to stairway)

Tell him Lester how we get when we get the way we get-
(Spotter makes a move and both disappear upstairs.Spotter
following.)

(INTO DANCE by

JUNE AND PARTNER-

(After dance and all others on and into

ALL.

He is a certain nosey guy
Who writes the book called Jim Jam Jems,
Bulls and bears, Millionaires
When they see him coming start to say their prayers,
His book can make or break you
If he wants to when it praises or condemns
He can hit home oftener than Old Babe Ruth
Everybody loves him 'cause he tells the truth
He's a past reminder, he's a skeleton finder
For Jim Jam Jems.

C U R T A I N.

(End of the Play.)