

RENO

I still do a bit of evangelizing in my spare time -- you meet a hell of a lot of sinners around a night club.

CAMERAMAN

1-1-5

Okay, Sister, but we don't want wings -- we want legs!

RENO

That's all right, Sugar, we'll compromise. We'll give you a leg and a wing!

(ANGELS pose with one hand outstretched
and the other pulling up skirts)

REPORTER

Anything to the rumor that you're marrying Hymie Brown?
(The fighter)

RENO

There was some talk of it, but he was eliminated in the semi-finals.

(REPORTER & CAMERAMAN exit. BILLY enters)

Billy, baby, where have you been?

ANGELS

Hi, Billy!

BILLY

I've been busy getting your new cabin. You've now got the suite reserved for traveling royalty.

RENO

Thanks a million, Billy -- what would I do without you?

BILLY

(Looking at HIS watch)

You'll be finding out in just about ten minutes.

RENO

Lordy, Lordy, how I wish you were coming along.

ANGELS

Amen!

Start (Whitney, Billy, Reno,
Angels)

(WHITNEY enters)

WHITNEY

Billy! Where the devil have you been?

BILLY

Why, Boss! Hello! Everything all right? How's the state-room?

WHITNEY

Never mind about that, where the hell have you been for the past two weeks?

BILLY

In Washington, taking care of your passport, you know the New Deal ... Boss, do you know who's sailing with you?

WHITNEY

1-1-6

No. Who?

BILLY

Reno Sweeney!

WHITNEY

Reno Sweeney?

BILLY

I told her all about you. She's dying to meet you. Oh, Reno, I'd like you to meet my boss, Mr. Elisha J. Whitney.

RENO

Hello, sinner.

WHITNEY

Sinner? I'd like to be.

BILLY

Great sense of humor.

(Looking for passport)

Meet the Angels. Purity, Chastity, Charity ...

VIRTUE

And I'm Virtue.

PURITY

The easy kind.

WHITNEY

How do you do.

RENO

Say hello, girls.

ANGELS

(In unison)

Hello!

WHITNEY

The cocktail bar opens as soon as the ship sails, I'd love to meet you for a drink.

RENO

Say goodbye, girls.

ANGELS

(In unison)
Goodbye!
(THEY exit)

RENO

Nice meeting you. If I'm not in the Chapel, I'll be in the bar.
(Exchanges looks with BILLY and exits)

BILLY

1-1-7

Boss, what a trip you're going to have. The most beautiful girls in the world and you right in the middle of them. Now, am I the greatest general manager or am I not?

WHITNEY

You're not. You're fired!

BILLY

Again?

WHITNEY

Yes, again! Consider those two weeks in Washington your notice. You are fired in the sense of being through, finished, caput, washed up, done, terminated, through ...
(HE exits)

End Scene

RENO

(Entering)

Start Scene (Reno and Billy)

What was that all about?

BILLY

That was me being fired.

RENO

Great! Then you're coming to London with me!

BILLY

That's the best offer I've had since I've been unemployed.

RENO

How long will it take you to pack?

BILLY

Well, there's my other shirt ...

RENO

You'll be great. You can sing, you can dance. Billy, you're my new Master of Ceremonies.

BILLY

Reno, I don't think so.

RENO

Why not, I think you'd be marvelous.

BILLY

But you're the one who's got all the talent.

RENO

Tell me more.

BILLY

You're beautiful, smart, sexy ...

RENO

True, ture, tell me more.

1-1-8

BILLY

I'm running out of words that can do you justice!

(THEY sing:)

End Scene

/3/ "YOU'RE THE TOP"

BILLY

AT WORDS POETIC
 I'M SO PATHETIC
 THAT I ALWAYS HAVE FOUND IT BEST
 INSTEAD OF GETTING THEM OFF MY CHEST,
 TO LET 'EM REST.
 UNEXPRESSED.
 I HATE PARADIN',
 MY SERANADIN'
 AS I'LL PROBABLY MISS A BAR.
 SO IF THIS DITTY,
 IS NOT SO PRETTY,
 AT LEAST IT WILL TELL YOU HOW GREAT YOU ARE.

YOU'RE THE TOP.
 YOU'RE THE COLISSEUM,
 YOU'RE THE TOP.
 YOU'RE THE LOUVRE MUSEUM,
 YOU'RE A MELODY FROM A SYMPHONY BY STRAUSS.
 YOU'RE A BENDEL BONNET,
 A SHAKESPEARE SONNET,
 YOU'RE MICKEY MOUSE!

YOU'RE THE NILE,
 YOU'RE THE TOWER OF PISA,
 YOU'RE THE SMILE
 ON THE MONA LISA.
 I'M A WORTHLESS CHECK, A TOTAL WRECK
 A FLOP!
 BUT IF BABY, I'M THE BOTTOM,
 YOU'RE THE TOP.

RENO

But I thought you were just fired.

BILLY

That doesn't mean anything. He hires and fires me every eight minutes. He forgot this -- Any second he'll come out here saying, "Billy, where the devil is my passport?"

WHITNEY

(Entering)

Billy, where the devil is my passport?

BILLY

1-1-11

Here you are, Boss, I wish I were still working for you. I'd love to see the faces on those Englishmen when you clinch that amalgamation deal.

WHITNEY

Amalgamation? I forgot the papers. Billy ...

BILLY

Don't worry, Boss. I'll take care of it.

WHITNEY

You're hired again. What would I do without you?

BILLY

You go ahead and have a good time. Reno, I want you to make sure Mr. Whitney has a good time.

RENO

Don't worry, Billy. I have four fallen Angels holding up the bar.

(To WHITNEY)

Come, let us lead them beside distilled waters.

(RENO and WHITNEY exit)

Start Scene (Billy, Hope, Mrs. Harcourt, Evelyn)

BILLY

(Waves them off, turns to go and bumps into HOPE as SHE enters)

Hope!

HOPE

Billy. Are you sailing on this boat?

BILLY

No. Don't tell me you are?

HOPE

Yes, I am.

BILLY

Where have you been for the last three months? I've been going crazy trying to find you ever since that night.

(MRS. HARCOURT enters with EVELYN)

HOPE

Billy, I ... have something to explain ...

MRS. HARCOURT

Hope dear.

EVELYN

Hope dear, the mater is crying for her young.

HOPE

Evelyn, this is Billy Crocker.

1-1-12

EVELYN

Put it there, Crocker, old chap.

HOPE

Sir Evelyn Oakleigh, my financee. We're sailing to be married in England.

BILLY

Your finance?

HOPE

Yes.

BILLY

You're sailing to be married?

EVELYN

Yes.

(Boat whistle sounds. STEWARD enters)

BILLY

Then I'm sailing too!

HOPE

We'll be meeting again then?

BILLY

Again and again and again.

End Scene

STEWARD

All ashore that's going ashore! All ashore that's going ashore!

(STEWARD exits. HOPE, EVELYN and MRS. HARCOURT exit. RENO enters. Boat whistle sounds)

MOON peeks from behind the super-structure; BONNIE peeks out after HIM. HE enters dressed as a preacher carrying a violin case. It opens, displaying a machine gun. BONNIE turns, hurries back to HIM)

BONNIE

Hey, fix the violin. Fix the violin!

MOON

(Closing the violin case hurriedly)
I'm scared to death of this thing. Why did you have to get me a minister's costume?

BONNIE

1-1-14

Well, anyway, you got aboard all right.

MOON

But I know I'll get into trouble in this get up. I don't know how to act like a minister -- I don't see why I couldn't have been a cowboy or an Indian ...

BONNIE

Now you look great in that preacher suit, Mooney. I'd hardly even recognize you myself. You just keep your head and we'll make a clean get away. I'll go find Snake Eyes.

(SHE exits as the BISHOP enters. HE beams at meeting another clergyman and goes to MOON)

BISHOP

Doctor! May I present myself? I am Bishop Henry T. Dobson ...

MOON

Hi ya, Bish ...

BISHOP

Are you going to the conference?

MOON

The conference? No, I think I'll go to bed early tonight.

BISHOP

I mean the Westminster Conference ...

MOON

The Westminster Conference? No, I'm not a West Minister ... I'm really more from the East ...

BISHOP

What is your field, Doctor?

MOON

Why, I'm sort of a ... kind ... of a ... a sort of missionary.

Missionary! Where? BISHOP

'Way out in China ... MOON

China! BISHOP

Way ... way out in China! MOON

I've served in China for years. BISHOP 1-1-15

Well, I wasn't exactly in China, you see, I was more in ... in ... MOON

Oh, I see ... you were in Indo China. BISHOP

That's it! I was in Indoor China, and you were in Outdoor China. MOON

We'll have lots to talk about. I'll see you later. Oh'la, chin-chow, arigotow! BISHOP

I don't know, but I think it's downstairs. MOON

(BISHOP exits as BONNIE enters)

Moonie! BONNIE

Gee, Bonnie, I'm in trouble already. MOON

Have the cops seen you yet? BONNIE

End Scene

What cops? MOON

There are a couple on board and they're looking for you and Snake Eyes. BONNIE

How'd you know? MOON

ACT ONE
Scene 2

ON THE SHIP'S DECK. NIGHT.
HOPE and EVELYN are present.

Start Scene (Hope,
Evelyn, Billy)

HOPE
Isn't it lovely?

EVELYN
Ummmmmmmm...

HOPE
Look at the ocean in the moonlight.

EVELYN
Ummmmmmmm...

HOPE
Isn't it beautiful?

EVELYN
Ummmmmmmm ... a bit overdone, I should say ...

HOPE
And the moon is overdone too, I suppose?

EVELYN
No, it's all right for what it is; but I have never
shared the general enthusiasm for the moon.

HOPE
Evelyn, here we are on the deck of a ship, in the
moonlight. Doesn't that mean anything to you?

EVELYN
(Tries to kiss HER, but can't
make it)
Sorry, old deah, but until I get my sea-legs, I'm afraid
I just can't rise to it. All the Oakleighs are bad
sailors ...

BILLY
(Entering)
Hello there! I hope I'm intruding ...

EVELYN
Not a bit. As a matter of fact, we were just about to
call it a night.

BILLY

I'd call it a night. As far as I can see, there's only one thing wrong with it ...

(Looks at EVELYN)

EVELYN

Yes, I was just saying; there's a bit of a roll ... I don't like being tossed about.

BILLY

We'll be all right once we get past the Narrows. That's the roughest place on the coast.

EVELYN

How soon do we get there?

BILLY

You'll know it when we do. Oh! Oh! Feel that roll! It's starting.

EVELYN

Well, I think I shall go down and prepare myself for death ... and you Hope ...

HOPE

Well, I....

BILLY

It's getting worse. Oh, oh, there it goes ...

EVELYN

Oh, and here I goooo ... toodle-oo ...
(HE exits)

End Scene

HOPE

Start Scene (Hope and Billy)

(Laughing)

Was that fair?

BILLY

Fair? I find you standing in the moonlight with him. I didn't shoot him. I didn't push him overboard. I think I was more than fair.

HOPE

Look, Billy, you've got to stop this. We met one night. One single night. At a party. We danced, we had a little too much wine. We took a little spin around the park.

BILLY

A little spin! You call twelve hours in the back of a taxi a little spin?

HOPE

Nine hours.

30
1-2-23

BILLY

Twelve ... nine with you and three more before I borrowed enough to pay off the thug that was driving.

HOPE

Well, I spent three hours trying to explain to Mother, and you weren't much help.

BILLY

I was very nice to your mother.

HOPE

Nice? Telling her you were George Bernard Shaw?

BILLY

Well, I wanted her to know you were in safe hands.

HOPE

Well, she wasn't amused. You'd better stay out of her way on this trip, Billy. She hasn't forgotten or forgiven you for that night.

BILLY

I see you've forgotten. What's this nonsense about a fiancee?

HOPE

It isn't nonsense, Billy. Sir Evelyn and I have been engaged for a long time ... except for nine hours one night...

BILLY

Hmmm ...

HOPE

Well, twelve.

BILLY

Well as far as I'm concerned, it's off again, and this sea-going hack is a big improvement over that taxi cab. Even the moon's doing better by us.

HOPE

It's getting late, Billy. I'd better call it a night.

End Scene

/7/ "IT'S DELOVELY"

(Music starts)

BILLY

Not yet, please ... just five minutes ... just a "quick spin" around the deck ...

HOPE

I remember what happened the last time we took a quick spin.

78
2-1-5

RENO
Say, was that a crack at my pins.

EVELYN
I'm sure she meant no offense.

Start Scene (Reno and Evelyn)

RENO
Boy, you're great stuff on deck. I'll bet you'd be hell in a taxicab.

EVELYN
You know, tonight for the first time, I understood why people speak so highly of the moonlight.

RENO
Gee, Evie, when we get back to England and have to separate, I'm afraid I'll be carrying the old torch ...

EVELYN
Carrying a torch? You've been hearing that nonsense about the London fogs.

RENO
No, Evie, that means I'll be miserable without you.

EVELYN
Does it? Carrying the old torch. How picturesque.
(Opens notebook)

RENO
You know, Evie, if things worked out, I would ... I mean would you want to get together?

EVELYN
Get together? You mean become engaged? Married?

RENO
That could do for a beginning.

EVELYN
I must admit this comes as something of a shock to me. I had never pictured you as the one-man type.

RENO
Neither had I, until now.

EVELYN
But at least twenty men a year propose to you. Bankers and movie stars and big politicians.

RENO
And not one of them stirs my pulse. I like a man with class... (chord)

and dignity ... (chord) and savoir-faire. (chord)

End Scene

/20/ "LET'S MISBEHAVE" 9-81

RENO

IT'S GETTING LATE, AND WHILE I WAIT
MY POOR HEART ACHES ON.
WHY KEEP THE BRAKES ON?
LET'S MISBEHAVE!
I FEEL QUITE SURE "UN PEU D'AMOUR"
WOULD BE ATTRACTIVE,
WHILE WE'RE STILL ACTIVE.
LET'S MISBEHAVE!

YOU KNOW MY HEART IS TRUE,
AND YOU SAY, YOU FOR ME CARE.
SOMEBODY'S SURE TO TELL,
BUT WHAT THE HELL DO WE CARE.

THEY SAY THAT SPRING MEANS JUST ONE THING
TO LITTLE LOVEBIRDS,
WE'RE NOT ABOVE BIRDS,
LET'S MISBEHAVE!

EVELYN

WE'RE ALL ALONE, NO CHAPERONE
CAN GET OUR NUMBER.
THE WORLD'S IN SLUMBER,
LET'S MISBEHAVE!
THERE'S SOMETHING WILD ABOUT YOU, CHILD,
THAT'S SO CONTAGIOUS,
LET'S BE OUTRAGEOUS,
LET'S MISBEHAVE!

WHEN ADAM WON EVE'S HAND,
HE WOULDN'T STAND FOR TEASIN'.
HE DIDN'T CARE, ALTHOUGH
THE FRUIT WAS OUT OF SEASON.

THEY SAY THAT BEARS HAVE LOVE AFFAIRS -
AND EVEN CAMELS;
WE'RE MERELY MAMMALS,

BOTH

LET'S MISBEHAVE!
LET'S MISBEHAVE!

(BOTH embrace at end of song.
CAPTAIN enters)

BILLY

All right, if you want a confession, I'll give you a confession, but first of all, I want to tell you something. There's one confession I haven't heard tonight. I haven't heard anybody confess that he's ashamed to know Public Enemy Number One. You're proud to know me, proud to be on the same boat with me. You fight to shake my hand. And why? Because I'm a celebrity. What kind of celebrity? The biggest murderer in the world. Well, the joke's on you ... and you ... and you and YOU. I'm not Public Enemy Number One. I'm not Snake Eyes Johnson. The name's William C. Crocker, a broken down broker.

CAPTAIN

Mr. Bartlett, throw this imposter in the brig.

HOPE

(As BILLY is carried off by SAILORS)

Billy!

CAPTAIN

You're under arrest.

BILLY

What for?

CAPTAIN

For stealing a first class ticket and passport.

MOON

Wait a second. If you girls want a real public enemy to idolize, I happen to be Moonface Martin, Public Enemy Number Thirteen.

CAPTAIN

Then you're going to the brig with him.

MOON

(SAILORS sieze HIM)

There's something wrong here.

(SAILORS drag HIM out)

Bonnie! Bonnie!

RENO

There's a lesson for you, sinners! Search your hearts! Sign off with Satan and tune in with heaven! Where will you stand on the day of glory?

End Scene

/21/ "BLOW, GABRIEL, BLOW"

RENO (Spoken in rhythm)

DO YOU HEAR THAT PLAYIN'?

CHORUS (Spoken in rhythm)

YES, WE HEAR THAT PLAYIN'.

ACT TWO
Scene 2

Start Scene (Moon and Billy)

THE BRIG: MOON and BILLY.

MOON

Take a card, any card ... Alright, I'll take one for you. Now look at it ... Alright, I'll look at it for you. Now don't tell me what it is.

BILLY

I wonder what time it is?

MOON

I have half past.

BILLY

Half past what?

MOON

I don't know, I lost the little hand. I wonder what day it is.

BILLY

(Looking out porthole)

It's Friday, we're in port.

MOON

We are?

BILLY

While you're there, take a good look at England. That's all you're going to see of it.

MOON

Oh, is that what that is. It looks like a dull day in Yonkers.

BILLY

Five days in this terrible dump. It's a wonder I haven't gone out of my mind.

MOON

(Looking out porthole)

Oh, this isn't bad. Were you ever in jail in Cicero. I don't mean the new jail -- I mean the old one.

BILLY

Will you cut out the travel lectures, Doc.

MOON

I've been in a lot of tough hoosegows, but down in Fayetteville, Arkansas they've got just about as nice a little jail as I ever saw.

BILLY

Please, Doc.

MOON

I was just trying to keep your mind on something pleasant. I knew you were thinking about her.

(Music starts)

BILLY

That's all I've been thinking about. Day and night. I even dream about her.

End Scene

/22/ "ALL THROUGH THE NIGHT"

BILLY

ALL THROUGH THE NIGHT, I DELIGHT IN YOUR LOVE,
ALL THROUGH THE NIGHT YOU'RE SO CLOSE TO ME.
ALL THROUGH THE NIGHT FROM A HEIGHT FAR ABOVE,
YOU AND YOUR LOVE BRING ME ECSTASY.

WHEN DAWN COMES TO WAKEN ME,
YOU'RE NEVER THERE AT ALL.
I KNOW YOU'VE FORSAKEN ME,
TILL THE SHADOWS FALL.

AND THEN, ONCE AGAIN, WILL I KNOW I WAS RIGHT
STAYING CLOSE TO YOU ALL THROUGH THE NIGHT.

HOPE

(Appearing in limbo)

THE DAY IS MY ENEMY, THE NIGHT MY FRIEND.
FOR I'M ALWAYS SO ALONE 'TILL THE DAY DRAWS TO AN END.
BUT WHEN THE SUN GOES DOWN,
AND THE MOON COMES THROUGH,
TO THE MONOTONE OF THE EVENING DRONE, I'M ALL ALONE
WITH YOU.

ALL THROUGH THE NIGHT, I DELIGHT IN YOUR LOVE.
ALL THROUGH THE NIGHT YOU'RE SO CLOSE TO ME.
ALL THROUGH THE NIGHT, FROM A HEIGHT FAR ABOVE,
YOU AND YOUR LOVE, BRING ME ECSTASY.

WHEN DAWN COMES TO WAKEN ME,
YOU'RE NEVER THERE AT ALL.
I KNOW YOU'VE FORSAKEN ME
TILL THE SHADOWS FALL.