

# ANYTHING GOES

1962 Off-Broadway Revival

A Musical Comedy

by

GUY BOLTON, P. G. WODEHOUSE,  
HOWARD LINDSAY and RUSSELL CROUSE

Music and Lyrics by

COLE PORTER

ANYTHING GOES (REV)

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CAST OF CHARACTERS

- (1) WHITNEY, ELISHA J. - Wall Street Executive. Lush.
- (2) STEWARD - Of the Liner "American."
- (3) REPORTER (CHARLIE) - For the Globe American.
- (4) CAMERAMAN - For the Globe American.
- (5) SIR EVELYN OAKLEIGH\* - English Gentleman.
- (6) MRS. WADSWORTH T. HARCOURT\* - Mother of Hope.  
Society matron.
- (7) HOPE HARCOURT\* - Engaged to Sir Evelyn.
- (8) BISHOP (HENRY T. DOBSON) - Missionary.
- (9) RENO SWEENEY\* - Nightclub singer, former  
Evangelist.
- (10) BILLY CROCKER\* - Whitney's "general manager"  
in love with Hope.
- (11) MOONFACE MARTIN\* - Public Enemy #13.
- (12) FIRST CHINESE (CHING) - Christian convert  
and gambler.
- (13) SECOND CHINESE (LING) - Christian convert  
and gambler.
- (14) PURSER - Of the liner "American."
- (15) BONNIE\* - Moll, traveling with Moon.
- (16) CAPTAIN - Skipper of the liner  
"American."
- (17) CHASTITY (ANGEL) - A girl in backup vocal quartet  
for Reno's act.
- (18) PURITY (ANGEL) - A girl in backup vocal quartet  
for Reno's act.
- (19) VIRTUE (ANGEL) - A girl in backup vocal quartet  
for Reno's act.
- (20) CHARITY (ANGEL) - A girl in backup vocal quartet  
for Reno's act.
- \* (principal singers)

- (21) SAILOR(S) - Ship's crew.  
 (22) GIRL 1 - Passenger.  
 (23) GIRL 2 - Passenger.  
 (24) GIRL 3 - Passenger.

ENSEMBLE:  
 Sailors & Passengers

Doubling roles with single lines of dialogue.

- DRUNK - (ACT I, Scene 8), (ACT II, Scene 1)  
 OFF STAGE VOICE - (ACT I, Scene 8)  
 (VARIOUS) PASSENGERS - (ACT I, Scene 8)  
 CHORUS (Response shouts) - (ACT II, Scene 1)

Doubling roles with no dialogue.

- SEVERAL GIRLS - (ACT I, Scene 1) To model for the PHOTOGRAPHER.  
 (ACT I, Scene 8) To accomodate entrances for WHITNEY & MOON.

SCENESACT ONE

- Scene 1: AFTERDECK OF THE SHIP.  
Scene 2: ON THE SHIP'S DECK. NIGHT.  
Scene 3: TWO CABINS ON THE "A" DECK.  
Scene 4: THE SHIP'S DECK.  
Scene 5: THE SHIP'S DECK.  
Scene 6: EVELYN'S STATEROOM.  
Scene 7: THE SHIP'S DECK.  
Scene 8: THE AFTERDECK.

ACT TWO

- Scene 1: SHIP'S LOUNGE.  
Scene 2: THE BRIG.  
Scene 3: THE SHIP'S DECK.

\* \* \*

MUSICAL NUMBERSACT ONEScene One:

1. OPENING - (Orchestra)
2. RENO'S ENTRANCE, THREE FANFARES - (Orchestra)
3. "YOU'RE THE TOP" - BILLY & RENO
4. MOON'S ENTRANCE - (Orchestra)
5. "BON VOYAGE" - Full Company
6. CHANGE MUSIC (BON VOYAGE) - (Orchestra)

Scene Two:

7. "IT'S DELOVELY" - BILLY, HOPE & CHORUS
8. CHANGE MUSIC (DELOVELY) - (Orchestra)

Scene Three:

9. CHANGE MUSIC (BON VOYAGE) - (Orchestra)

Scene Four:

10. "HEAVEN HOP" - BONNIE & GIRLS

Scene Five:

11. "FRIENDSHIP" - BILLY, RENO & MOON
12. CHANGE MUSIC (FRIENDSHIP) - (Orchestra)

Scene Six:

13. CHANGE MUSIC (BON VOYAGE) - (Orchestra)

Scene Seven:

14. "I GET A KICK OUT OF YOU" - RENO

Scene Eight:

15. "ANYTHING GOES" - RENO & CHORUS
16. ENCORE: "ANYTHING GOES" - RENO & CHORUS

\* \* \*

MUSICAL NUMBERSACT TWOScene One:

18. "PUBLIC ENEMY NUMBER ONE" - CHORUS
19. "LET'S STEP OUT" - BONNIE & CHORUS
20. "LET'S MISBEHAVE" - RENO & SIR EVELYN
21. "BLOW, GABRIEL, BLOW" - RENO & CHORUS

Scene Two:

22. "ALL THROUGH THE NIGHT" - BILLY & HOPE
23. "BE LIKE THE BLUEBIRD" - MOON
24. REPRIS: "ALL THROUGH THE NIGHT" - BILLY & HOPE
25. CHANGE MUSIC (BON VOYAGE) - (Orchestra)

Scene Three:

26. "TAKE ME BACK TO MANHATTAN" - RENO & THE 4 ANGELS
27. WEDDING MUSIC - (Orchestra)
28. CHINESE BIT - (Orchestra)
29. FINALE "YOU'RE THE TOP" - Full Company
30. BOWS AND EXIT MUSIC - (Orchestra)

\* \* \*

ACT ONE  
Scene 1

/17 OPENING - (Orchestra)

THE AFTERDECK OF THE SHIP SHORTLY BEFORE SAILING. Prologue introduction of leading characters through life preservers. There is a bustle of activity among Stewards, Press and Passengers.

Order of appearances:

- (1) RENO SWEENEY - Center & exit.
- (2) BILLY CROCKER - SR Apron and exit.
- (3) MOONFACE - SL, Xes to C, Exits R.
- (4) HOPE - Down C.
- (5) BONNIE - From Stairway to DC with small preserver which she carries on. Exits.
- (6) SIR EVELYN - DR Apron
- (7) MRS. HARCOURT - DL Apron
- (8) WHITNEY - DL Apron

WHITNEY

(To STEWARD who has followed HIM on carrying bags)

Take that thing out of here and take that down to Stateroom 76M. Get me a good table in the dining room -- Reserve a seat at the ship's concert -- Place a \$2 bet in the ships pool -- and find me a young fellow named Billy Crocker, he's got my passport.

(STEWARD exits with WHITNEY's bags)

REPORTER

Will you step this way, Mr. Whitney, we'd like to have a picture of you.

(To CAMERAMAN)

Elisha J. Whitney -- you know, Wall Street.

8  
1-1-2

(CAMERAMAN takes picture, GIRL  
poses with WHITNEY)

CAMERAMAN  
Okay, we're through with you, Mr. Whitney. Who's next,  
Charlie? Get him -- no time to waste.  
(Indicates EVELYN)

REPORTER  
(As WHITNEY exits, HOPE, MRS. HARCOURT  
& SIR EVELYN come forward)  
Come on, Sir -- Sir Oakleigh, you and Miss Harcourt.  
Right here please. Society stuff.  
(Pushes them into focus; to REPORTER)

CAMERAMAN  
What are their names?

REPORTER  
Sir, what's your first name?

EVELYN  
Evelyn.

CAMERAMAN  
Not her first name -- your first name!

EVELYN  
I repeat; it is Evelyn. My fiancee is Miss Hope Harcourt.

REPORTER  
Get a good roto shot. They're sailing to be married on  
the other side.

MRS. HARCOURT  
Is this where we stand?

CAMERAMAN  
Look, he can't marry both of you. Which one's the bride?

EVELYN  
This is Mrs. Harcourt.

MRS. HARCOURT  
Please feel free to call me Mother.

EVELYN  
Righteo, Mother.

REPORTER  
I'm sorry, Mrs. Harcourt, we want to get a picture of  
the happy couple.

CAMERAMAN  
Hey, Miss, look happy. Say cheese!

REPORTER  
Hey, Edith, put your arm around her.

HOPE  
I'm afraid this is the best we can do.  
(Takes EVELYN's arm.  
BISHOP enters with TWO CHINESE)

CAMERAMAN  
Okay. Do you mind moving to one side? Who are they?

REPORTER  
Oh, a missionary and a couple of Christians.

CAMERAMAN  
Hey, nobody would print that stuff. Get us a gal!

REPORTER  
Hey, girlie, do you want to get your picture in the paper?  
All right; get in there and do your stuff, kid. Oh,  
Bishop, give me a little dope on yourself.

(GIRL poses in various positions while  
BISHOP is talking. PHOTOGRAPHER  
continues to shoot GIRL)

BISHOP  
The name is Henry T. Dobson, D.C.; Ph. D.; LL.D.; Moderator  
of the Chinese Anglican Church, President Emeritus of the  
Foreign Missionary Societies of the World; Honorary  
Chaplain of the Army of the Chinese Republic; Author,  
Lecturer, President of the Westminster Conference.

REPORTER  
A swell story for our Chinese edition.

BISHOP  
How about my photograph?

CAMERAMAN  
We want one of you coming up the gangplank.

(BISHOP exits followed by the TWO CHINESE)

/2/ RENO'S ENTRANCE - (Orchestra)

(FIRST FANFARE)

STEWARD  
Hey, it's Reno Sweeney and her Four Angels!

REPORTER  
No! Are they sailing?

10  
1-1-4

STEWARD  
They ain't planning to swim.

(SECOND FANFARE)

(The STEWARD, REPORTER and CAMERAMAN rush off)

MRS. HARCOURT  
Who is it they're making such a fuss about?

HOPE  
Reno Sweeney, the famous nightclub singer, and she's got her four angles with her.

MRS. HARCOURT  
Oh, yes, the former evangelist. There's no longer anything exclusive about an Atlantic crossing.

(THIRD FANFARE)

(There is an upswing of confusion and RENO sweeps in, preceded by HER FOUR ANGELS followed by REPORTER and CAMERAMAN. The HARCOURTS and EVELYN exit in the confusion. MRS. HARCOURT propelling EVELYN who is far too interested for HIS own good)

REPORTER  
Miss Sweeney, how about some poses? For the Globe American!

RENO  
I don't care what you take, Sweetie, just so you get my good side.

REPORTER  
Over here, girls.

RENO  
(Spreading HER arms)  
First the old personality, girls. Give them the teeth!

REPORTER  
(CAMERAMAN snaps pictures)  
How about another one?

RENO  
The Hallelujah, girls!

(The ANGELS raise their arms for pose)

CAMERAMAN  
What's that for?

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!

(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)

RENO

(Entering)  
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:)

/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

YOUR WORDS POETIC  
 ARE NOT PATHETIC,  
 ON THE OTHER HAND, BOY YOU SHINE.  
 AND I CAN FEEL AFTER EV'RY LINE,  
 A THRILL DIVINE,  
 DOWN MY SPINE.  
 SOME CRITICAL MEANIE.  
 LIKE TOSCANINNI,  
 MIGHT THINK THAT YOUR SONG IS BAD.  
 AND I'VE GOT A NOTION  
 I'D SECOND THE MOTION,  
 BUT THIS IS WHAT I'M GOING TO ADD.

1-1-9

YOU'RE THE TOP,  
 YOU'RE A SILVER DOLLAR,  
 YOU'RE THE TOP,  
 YOU'RE AN ARROW COLLAR.  
 YOU'RE THE NIMBLE TREAD ON THE FEET  
 OF FRED ASTAIRE.  
 YOU'RE AN O'NEILL DRAMA,  
 YOU'RE WHISTLER'S MAMA,  
 YOU'RE CAMEMBARE.

YOU'RE THE PEARL  
 THAT THE DIVERS FETCH UP,  
 MILTON BERLE,  
 AND TOMATO KETCHUP.  
 I'M A TOY BALLOON,  
 THAT'S FATED SOON TO POP.  
 BUT IF BABY, I'M THE BOTTOM,  
 YOU'RE THE TOP!

BILLY

YOU'RE THE TOP,  
 YOU'RE A CAESAR SALAD.

RENO

YOU'RE THE TOP,  
 YOU'RE A BERLIN BALLAD.  
 YOU'RE THE BOY I'D SWIPE  
 FOR THE PERFECT TYPE  
 OF MALE.

BILLY

YOU'RE AN OLD DUTCH MASTER,  
 YOU'RE LADY ASTOR,  
 YOU'RE CHIPPENDALE.  
 YOU'RE A ROSE,  
 YOU'RE INFERNO'S DANTE,

RENO

YOU'RE THE NOSE  
 ON THE GREAT DURANTE

BILLY

I'M JUST IN THE WAY  
AS THE FRENCH WOULD SAY  
"DE TROP"

BOTH

BUT IF BABY, I'M THE BOTTOM,  
BUT IF BABY, I'M THE BOTTOM,  
BUT IF BABY, I'M THE BOTTOM,  
YOU'RE THE TOP!

(THEY exit and return)

ENCORE

1-1-10

BILLY

YOU'RE THE TOP  
YOU'RE A NEW INVENTION,

RENO

YOU'RE THE TOP,  
YOU'RE THE FOURTH DIMENSION,  
YOU'RE THE PURPLE LIGHT  
OF A SUMMER NIGHT IN SPAIN.

BILLY

YOU'RE THE NATIONAL GALL'RY,  
YOU'RE GARBO'S SALARY,  
YOU'RE CELLOPHANE.

BOTH

YOU'RE ROMANCE,

BILLY

YOU'RE THE STEPPES OF RUSSIA,

RENO

YOU'RE THE PANTS  
ON A ROXY USHER.  
I'M A BROKEN DOLL,

BILLY

A FOLDEROL,

BOTH

A FLOP!  
BUT IF BABY, I'M THE BOTTOM,  
YOU'RE THE TOP!

RENO

Well, Billy, are you going to join the act?

BILLY

No, Reno, business before pleasure.

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)

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.

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)

RENO  
Billy, that was the last whistle.

BILLY  
Reno, I'm sailing.

RENO  
So I see.

BILLY  
I don't know just how I'll manage. I haven't any ticket,  
money or cabin.

RENO 1-1-13  
There's my cabin.

BILLY  
I haven't any clothing ... !

RENO  
(PURSER enters as SHE speaks)  
I could lend you a nightgown.

BILLY  
Thanks.  
(Sees PURSER)  
Here's just the man I want to see. Can I have a word,  
Purser?

PURSER  
Excuse me. There are some F.B.I. men waiting for me at  
the gangplank.

BILLY  
F.B.I.

RENO  
What's happening, Purser?

PURSER  
A couple of gangsters are supposed to be on board. The  
F.B.I. think they're trying to get out of the country on  
this ship. I understand one of them is dressed up like a  
preacher.

BILLY  
A preacher! I've seen that guy. Say, he's at the  
bottom of the gangplank.

/4/ MOON'S ENTRANCE - (Orchestra)

Come on, I'll show you.

(RENO, BILLY and PURSER exit.)

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

What cops? MOON

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

How'd you know? MOON

BONNIE  
I've been trailing them. They told the captain they were looking for a guy dressed up as a preacher.

MOON  
Ooooooo! You'd better take the violin. Where can I hide?

BONNIE  
Stay away from your cabin.

MOON  
Why?

BONNIE 1-1-16  
They're watching that. I know. Mix with the passengers, get into a group.

MOON  
What?

BONNIE  
Get into a group of passengers ... I'll find you later.

MOON  
(As BONNIE exits)  
Wait a minute, Bonnie.

(MRS. HARCOURT, HOPE and EVELYN enter. MOON approaches them)

MRS. HARCOURT  
Evelyn, I am so anxious to meet your mother.

EVELYN  
Oh, that reminds me ... I must send Mater a wireless.

MOON  
(Pushing into group)  
Yes, always keep in touch with Mater. She's a man's best friend.

EVELYN  
Mater has been horribly upset with all this delay.  
(Edges MOON away)

MRS. HARCOURT  
Oh, she'll understand, Evelyn. I wrote to her about Hope's poor health.

MOON  
(Pushing himself farther into the group)  
You never appreciate good health until you lose it.

MRS. HARCOURT  
(Coldly)  
Really?

MOON

You know, I used to have palpitations in the pulpit and cramps in the crypt ...

EVELYN

(As THEY detach themselves from MOON)  
Let's go up towards the front of the ship.

MOON

Yes, let's. That's a great idea. Did I ever tell you ...

EVELYN

Doctor, do you mind converting somebody else?

(BISHOP enters - PURSER and STEWARD enter with BILLY, SAILORS, ANGELS and RENO. MOON ducks behind EVELYN and MRS. HARCOURT and up the steps)

1-1-17

PURSER

What did he look like, how tall was he ...

BILLY

There he is!

(BILLY points to the BISHOP. MOON stops on stairs, puts up hands)

PURSER

(To SAILORS)

Seize that man. Come on, Moonface, you're not sailing on this boat.

BISHOP

What is this, I protest. Help! Help! I am Bishop Henry T. Dobson. Help!

PURSER

Tell it to the F.B.I.

(PURSER exits as TWO SAILORS carry off the BISHOP; EVERYONE pushes forward)

/5/ "BON VOYAGE"

MOON

(As HE exits)  
BON VOYAGE!

CHORUS

YOU MEAN "BON VOYAGE."

BILLY

I HATE TO SAY GOODBYE, SWEETHEART.

HOPE

BY THE SEASHORE

MRS. HARCOURT

YOU MEAN "SUR LA PLAGES,"

HOPE

WE'LL SIT AND WATCH THE SEA.

EVELYN

AND SHARE A SPOT OF TEA.

BOYS

OH MY DEARIE,

MRS. HARCOURT

YOU MEAN "MA CHERIE,"

BOYS

I'M YOURS FOR LIFE,

1-1-18

MRS. HARCOURT

YOU MEAN "PAR LA VIE,"

BOYS

SO KISS ME, PRETTY WENCH,  
IN ENGLISH OR IN FRENCH.  
BON VOYAGE,

MRS. HARCOURT

BON VOYAGE.

(THEY dance and then sing)

BOYS

OH, MY DEARIE,

GIRLS

YOU MEAN "MA CHERIE,"

BOYS

I'M YOURS FOR LIFE,

GIRLS

YOU MEAN "PAR LA VIE,"

BOYS

SO KISS ME, PRETTY WENCH,  
IN ENGLISH OR IN FRENCH.

ALL

BON VOYAGE,  
BON VOYAGE.

(THEY ALL exit except BILLY; MOON enters)

MOON

Well, we're on our way!

BILLY

You're telling me!

MOON

I want to thank you for what you did for me. It was really a great favor.

BILLY

I don't know what it was, Doctor, but you're certainly welcome.

MOON

All that commotion; it hid me from some people I didn't want to see ...

BILLY

1-1-19

I know, I can't say goodbyes myself. I couldn't say good-bye to a girl. Now I'm in a hell of a mess. Oh, pardon me, Doctor.

MOON

Oh, I don't give a damn. Hey, wait a minute. You did me a favor. Maybe I can do you one.

BILLY

I'm afraid not, Doctor. My trouble isn't spiritual, it's financial.

MOON

Oh, if it's money you want, I can get you some of that.

BILLY

You can?

MOON

Sure, the fellow who's sailing with me has about fifty grand with him. Very easy going with it too ... which is natural. Time was when he used to make the stuff himself.

BONNIE

(entering)

Mooney!

MOON

Oh, Bonnie, did you see Snake Eye ... I mean, did you see Mr. Hill?

BONNIE

That's what I come to tell you about.

MOON

Did the cops get him? I mean, was he forcibly retained?

BONNIE

I don't know about that. He just never showed up ... and he left me holding his ticket.

BILLY

Is that a ticket? Say this is just as good as money!

MOON

Oh, if it's a ticket you want, here ... be my guest.  
(Hands BILLY the ticket)

BILLY

Thanks very much ... good of you, Reverend.

MOON

And how about his passport? Could you use this too?

BILLY

1-1-20

God help me if they ever look at this picture.

MOON

Oh, we can fix you so's you'll resemble it. Give you a little scar here, part your hair differently, then I can break your nose ...

BILLY

Let's not be hasty.

MOON

I could break it slowly.

BONNIE

(Standing, patiently waiting)

Mooney, fix me up.

MOON

What?

BONNIE

Fix me up.

MOON

Oh, excuse me. This is Bonnie. I think you two ought to get acquainted. After all, you are going to be roommates.

BILLY

Roommates?

MOON

Yes. She goes with Mr. Hill's ticket.

BILLY

Sorry, I've got other engagements. If it's all right with you Doc, I'll bunk in with you. Goodbye.  
(BILLY exits)

BONNIE

Gee, Mooney, it's going to be awful lonesome in that big cabin. All by myself.

MOON

Now, Bonnie! Don't bring sex into this. It's bad enough being a minister!

BLACKOUT

/6/ CHANGE MUSIC (BON VOYAGE) - (Orchestra)

28  
1-2-21

ACT ONE  
Scene 2

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

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 Oakleights 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)

HOPE

(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

Hmmmm ...

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.

/77 "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.

BILLY

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

BILLY

THE NIGHT IS YOUNG, THE SKY IS CLEAR,  
AND IF YOU'D LIKE TO GO WALKING DEAR,  
IT'S DELIGHTFUL, IT'S DELICIOUS, IT'S DELOVELY.  
I UNDERSTAND THE REASON WHY YOU'RE SENTIMENTAL  
'CAUSE SO AM I,  
IT'S DELIGHTFUL, IT'S DELICIOUS, IT'S DELOVELY.

YOU CAN TELL AT A GLANCE,  
WHAT A SWELL NIGHT THIS IS FOR ROMANCE,  
YOU CAN HEAR DEAR MOTHER NATURE MURMURING LOW,  
LET YOURSELF GO!

SO PLEASE BE SWEET MY CHICKADEE.  
AND WHEN I KISS YOU, JUST SAY TO ME.  
"IT'S DELIGHTFUL, IT'S DELICIOUS, IT'S DELECTABLE,  
IT'S DELIRIOUS,  
IT'S DILEMMA, IT'S D'LIMIT, IT'S DELUXE, IT'S  
DELOVELY!"

HOPE

I FEEL A SUDDEN URGE TO SING,  
THE KIND OF DITTY THAT INVOLVES THE SPRING.  
SO CONTROL YOUR DESIRE TO CURSE.  
WHILE I CRUCIFY THE VERSE.  
THIS VERSE I'VE STARTED SEEMS TO ME,  
THE TINPANTITHESES OF MELODY.  
SO TO SPARE YOU ALL THAT PAIN,  
I'LL SKIP THE DARN THING AND SING THE REFRAIN.  
ME ME ME ME ME,  
RE RE RE RE RE,  
DO SO MI DO LA SI,

TIME MARCHES ON AND SOON IT'S PLAIN,  
YOU'VE WON MY HEART AND I'VE LOST MY BRAIN,  
IT'S DELIGHTFUL, IT'S DELICIOUS, IT'S DELOVELY.  
LIFE SEEMS SO SWEET, THAT WE DECIDE,  
IT'S IN THE BAG TO GET UNIFIED,  
IT'S DELIGHTFUL, IT'S DELICIOUS, IT'S DELOVELY.

BILLY

SEE THE CROWD AT THE CHURCH,  
SEE THE PROUD PARSON PROPPED ON HIS PERCH,  
HEAR THE SWEET BEAT OF THE ORGAN SEALING OUR DOOM.  
THERE GOES THE GROOM..

HOPE

BOOM!

HOPE & BILLY

HOW THEY CHEER AND HOW THEY SMILE  
AS WE GO GALLOPING DOWN THE AISLE,

[CHORUS enters]

IT'S DIVINE, DEAR BILLY

IT'S DEVEEN, DEAR, HOPE

IT'S DEVUNDEBAR, BILLY

IT'S D'VICTORY, HOPE

IT'S D'VALLOP, IT'S DE VINNER, IT'S D'VOIKS  
IT'S DELOVELY. BOTH

CHORUS  
THEY SETTLED DOWN AS MAN AND WIFE,  
TO SOLVE THE RIDDLE CALLED MARRIED LIFE.

IT'S DELIGHTFUL, GIRLS

IT'S DELICIOUS, BOYS

IT'S DELOVELY. BILLY

CHORUS  
THEY'RE ON THE CREST, THEY HAVE NO CARES  
THEY'RE JUST A COUPLE OF HONEY BEARS.

IT'S DELIGHTFUL, GIRLS

IT'S DELICIOUS, BOYS

IT'S DELOVELY. HOPE

CHORUS  
YOU CAN TELL AT A GLANCE  
WHAT A SWELL NIGHT THIS IS FOR ROMANCE.  
YOU CAN HEAR DEAR MOTHER NATURE MURMURING LOW,

BILLY  
LET YOURSELF GO!  
SO PLEASE BE SWEET, MY CHICKADEE,  
AND WHEN I KISS YOU, PLEASE SAY TO ME

CHORUS  
-  
OO...  
OO...

IT'S CHORUS

DELIGHTFUL, BILLY

IT'S CHORUS

DELICIOUS, HOPE

IT'S CHORUS

DELECTABLE, BILLY

IT'S CHORUS

DELIRIOUS, HOPE

CHORUS, BILLY & HOPE  
IT'S DILEMMA, TI'S DELIMIT, IT'S DELUXE  
IT'S DELOVELY!

(Applause, Segue)

/8/ CHANGE MUSIC (D'LOVELY) - (Orchestra)

ACT ONE  
Scene 3

TWO CABINS ON THE "A" DECK.

A corridor on "A" deck. At one side we see into cabin occupied by MOON and BILLY. At the other end, the cabin occupied by WHITNEY. At rise, MOON is cleaning HIS gun. A mosquito bites HIM; HE tries to find the mosquito with the gun as STEWARD enters. MOON hides machine gun in top bunk. STEWARD has a breakfast tray with HIM.

STEWARD

Good morning, sir.

MOON

Good morning.

STEWARD

Where shall I put it, sir?

MOON

Where do you usually put it?

STEWARD

Most of them have breakfast in bed, sir.

MOON

(Starting to undress)

Oh, they do, eh? I guess that's all right.

STEWARD

Oh, you don't have to undress, sir.

MOON

Oh, no? That's even a better idea.

(Puts coat back on and gets into berth)

I sleep up here. I nearly fell out of here last night when we went around the curve.

(STEWARD gives MOON the tray and exits; MOON is trying to maneuver the tray as BILLY enters)

BILLY

What a night that has been. What a dawn! What a sunrise!  
What on earth are you doing up there?

MOON

Oh, this is where you eat breakfast on a boat. Will you  
take this thing, it's breaking my legs.

(BILLY takes tray, MOON climbs down)

Thanks. Are you going to bed?

BILLY

I'm never going to bed on this trip. Listen, Doctor,  
you've got to help me out. Doc, I need a change of  
clothes. They're beginning to stare at me up on deck.  
Suit, shirts, shoes, ties ...

MOON

Hold it, one thing at a time ... shoes.

(MOON exits to get shoes)

BILLY

(To telephone)

Can you tell me what cabin Elisha J. Whitney is in? 76-M?  
Thank you.

MOON

(Entering with armful of shoes)

Here you are, the corridor was full of them.

BILLY

Doctor ... we've got to change our cabin.

MOON

Why? I like it here. It's very cozy.

BILLY

My boss is in the next cabin.

MOON

You mean the grey-haired man with the short sighted  
glasses?

BILLY

He thinks I'm back running Wall Street. If he ever sees me  
on this boat --

MOON

Maybe he couldn't see you if I swiped his glasses.

BILLY

I don't know what church you belong to, Doctor, but  
brother, you're a Christian.

MOON

Oh, we men of the cloth have our frivolous moments.

36  
1-3-29

WHITNEY

(At door)  
Steward! Steward!

MOON

Glasses!  
(Moves to WHITNEY)  
Pardon me brother, were you calling for a steward?

WHITNEY

I thought I made that clear to everyone on this boat.

MOON

I sent him down to the corner for something. He'll be here in a minute.

(MOON gets WHITNEY back into HIS own cabin entering with HIM)

Why not wait in here.

WHITNEY

If I don't get up on deck in a minute, it won't do me a bit of good. The motion of the boat is beginning to get to me.

MOON

Seasick, eh? Why don't you take off your glasses?

WHITNEY

I ought to do nothing of the kind.

(MOON Xes to porthole)

I'm in no mood for anything cute. I may need you later, but now, I'd rather suffer alone.

MOON

Well, if you want anything, let me know.

(Stands over WHITNEY and starts fishing for HIS glasses with porthole curtain tieback, brushing WHITNEY's forehead with the hook)

WHITNEY

What the hell's in this room? A flying fish?

MOON

No, a seagull. Go away, shoo, shoo.

(Business of shooing seagull away from porthole)

And don't come back! I happen to be a minister of all occasions, if anything comes up. You know, a funeral or anything.

(Gives up fishing for glasses w/tieback)

WHITNEY

Will you get the hell out of here. You're making me nervous.

MOON

Oh, excuse me, I seem to have gotten the wrong hat. Can you read the initial in here.

(MOON takes HIS hat off, holds it in front of WHITNEY. Slaps HIS back so that glasses fall into hat. Puts hat back on)

WHITNEY

Where the hell are my glasses?

MOON

1-3-30

Are you sure you had them on when you barged in here?

WHITNEY

Sir! This is my stateroom!

MOON

Then what am I doing in here? I've never been so insulted in my life.

(Exits and then re-enters)

Why don't you put on your other glasses?

WHITNEY

I don't have another pair.

-(Scene shifts to other cabin with MOON causing exit for WHITNEY)

MOON

Good. That's what I wanted to know.

(Enters HIS own cabin)

Well, I got his glasses and he hasn't got another pair.

BILLY

Great!

(BONNIE comes down corridor to MOON's cabin)

BONNIE

Knock! Knock!

MOON

Come in.

BONNIE

Good morning, Mooney. Billy!

MOON

Oh, hello, Bonnie.

BILLY

Hi ya, Bonnie. Excuse me, Doc, I've got to see a man about a new suit.

(Exits)

MOON

Did you have a good night?

BONNIE

Not bad at all... I met the cutest sailor. I feel safer out here in the ocean if I've got a sailor handy.

(The PURSER knocks, MOON hides BONNIE behind the door)

MOON

Who is it?

PURSER

The Purser.

MOON

1-3-31

Come in.

PURSER

Sorry to disturb you, Doctor, but does James Hill occupy this cabin?

MOON

Not very often. Is anything wrong?

PURSER

I think I ought to warn you, Doctor. We've had a radiogram from Washington. He's not James Hill. He's Snake Eyes Johnson! Public enemy number one.

MOON

You're kidding.

PURSER

No. They arrested one of his confederates just before we sailed. If he does return, come up and tell me. And if you can't send the little girl behind the door.

(Exits)

BONNIE

Gee, what if they grab Billy for Snake Eyes. He'd have to take the rap.

MOON

We can't let that happen. I kinda like him. Besides, I think he has some kind of a racket. He stayed out all night.

BONNIE

Oh, Moonface, you're just an old softie.

BILLY

(Entering with armful of clothes)

Here I am.

MOON

I'm glad you are.

BILLY

All set for the trip.

MOON

Listen, Mister. I'm afraid we're in a hell of a jam.

BILLY

Ah, ah, ah. Doctor. I'll have to tell your bishop on you.

MOON

1-3-32

Well, I might as well start with the Bishop. I'm not really a clergyman ... I'm Moonface Martin. I'm a crook ... I'm wanted in America ...

BILLY

Nonsense, Doctor, what do they want with another crook in America?

BONNIE

You don't realize who he is. Moonface is Public Enemy Number Thirteen.

MOON

We don't have to mention numbers.

BONNIE

Now Mooney, I've told you. You're going to work up. With me to help you, when the new list comes out, you might be number six or seven.

MOON

They ought to skip thirteen the way they do in office buildings.

BILLY

(Holding up tie)

Now, that's a tie!

MOON

Would you listen to me.

BILLY

Some other time, Doc, some other time ...

BONNIE

(Getting tough)

Make him listen, Moonface. Make him listen.

MOON

(Getting machine gun)

You listen to me or I'll blow your head off.

BILLY

(Double take)

What the hell have you got there?

MOON

This is my old pal, Putt, Putt, Putt.

BILLY

Well, putt, putt, putt it away, will you. You're my pal, I'm not going to turn you in, but I've got to get up on deck.

MOON

That's just what I've been trying to tell you. You see, that ticket and passport I gave you belonged to Public Enemy Number One.

BILLY

1-3-33

Public Enemy Number One.

BONNIE

Public Enemy Number One.

MOON

Is there an echo in here?

BILLY

You mean that ugly looking guy in the passport picture?

BONNIE

Don't you go running down Snake Eyes Johnson.

BILLY

Snake Eyes Johnson!

MOON

We'll have to hide you someplace.

BILLY

But I can't hide! My girl is waiting on deck for me.

MOON

But the purser is looking for you. Course, I could kill the purser!

BILLY

No, no rough stuff. What will they do to me if they get me?

MOON

Well, there's been some talking of electrocuting Snake Eyes.

BILLY

Great!

MOON

They'll go right through the passengers till they find you.

BILLY

But they'll never think of looking in the crew!

MOON

That's an idea!

BILLY

Do you suppose you could get me a sailor suit?

BONNIE

Sure! I can get you a sailor suit, he's still asleep!

BLACKOUT

/9/ CHANGE MUSIC (BON VOYAGE) - (Orchestra)  
(Till lights then segue)

ACT ONE  
Scene 4

THE SHIP'S DECK.  
BONNIE, GIRLS are present.  
Several SAILOR's are also  
present working on the deck.

/10/ "HEAVEN HOP"

SAILOR ONE  
Hey, aren't you one of Reno Sweeney's Angels?

BONNIE  
Angel? Me, an angel? Oh!

SAILOR TWO  
You'll never get into heaven if you're not an angel.

BONNIE  
Well, I know a few shortcuts.

(Sings)

UP IN HEAVEN'S HAPPY PORTALS,  
WHERE THE PARTIES NEVER STOP.  
ALL THE DEBONAIR IMMORTALS,  
DO A DANCE CALLED THE HEAVEN HOP.  
IN THAT BIG CELESTIAN CENTER,  
IT'S THE ONLY DANCE THEY DO.  
SO BEFORE YOU TRY TO ENTER,  
YOU BETTER START DOING IT TOO.

SPREAD YOUR WINGS AND START THEM FLAPPING,  
LIFT YOUR FEET AND SET THEM TAPPING,  
START RIGHT NOW AND DO THE HEAVEN HOP-HOP,  
THE HEAVEN HOP.

WAG YOUR ANKLES TO THAT METER,  
LET YOUR SHOULDERS GENTLY TEETER,  
IF YOU WANT TO PLEASE SAINT PETER,  
TAKE UP THE HEAVEN HOP.

WHEN THE ANGELS PLAY LOW,  
ON THEIR HARPS OF GOLD,  
KNEEL AND PRAY LOW,  
THEN GET UP AND SHAKE YOUR HALO.  
LET THAT RHYTHM FILTER THROUGH YA,  
TILL YOU HOLLER, "HALLELUJAH"  
START RIGHT NOW AND DO THE HEAVEN HOP-HOP  
THE HEAVEN HOP.

HEAVEN, I'M GONNA TAKE YOU TO HEAVEN,  
I'M GONNA SHOW YOU THAT HEAVEN,  
WHERE ALL THE ANGELS --

GIRLS  
HOP, HOP, THE HEAVEN HOP.

GIRLS (Continued)

UP AT HEAVEN'S HAPPY PORTALS,  
WHERE THE PARTIES NEVER STOP,  
ALL THE DEBONAIR IMMORTALS  
DO A DANCE CALLED THE HEAVEN HOP. SO,

SPREAD YOUR WINGS AND START THEM FLAPPING,  
LIFT YOUR FEET AND SET THEM TAPPING,  
START RIGHT NOW AND DO THE HEAVEN HOP-HOP,  
THE HEAVEN HOP.

WAG YOUR ANKLES TO THAT METER,  
LET YOUR SHOULDERS GENTLY TEETER,  
IF YOU WANT TO PLEASE SAINT PETER,  
TAKE UP THE HEAVEN HOP.

BONNIE & GIRLS

WHEN THE ANGELS PLAY LOW,  
ON THEIR HARPS OF GOLD,  
KNEEL AND PRAY LOW,

GIRLS

THEN GET UP AND SHAKE YOUR HALO.  
LET THAT RHYTHM FILTER THROUGH YA,  
TILL YOU HOLLER,

BONNIE

"HALLELUJAH"  
START RIGHT NOW AND DO THE HEAVEN HOP-HOP  
THE HEAVEN HOP.

DANCE

BONNIE

THEN GET UP AND SHAKE YOUR HALO.  
LET THAT RHYTHM FILTER THROUGH YA,  
TILL YOU HOLLER, "HALLELUJAH!"  
START RIGHT OUT AND DO THE HEAVEN

GIRLS (Alto)	GIRLS (Mezzo)	GIRLS (Soprano)	BONNIE
HOP, HOP, THE	-	-	-
HEAVEN HOP.	-	-	-
HOP, HOP, THE	DO THE HEAVEN HOP,	-	-
HEAVEN HOP.	DO THE HEAVEN HOP.	-	-
HOP, HOP, THE	DO THE HEAVEN HOP,	DO THE HAVEN HOP,	-
HEAVEN HOP.	DO THE HEAVEN HOP.	DO THE	-
		HEAVEN HOP, DO THE	-
		HEAVEN	
HOP, HOP, THE	DO THE HEAVEN HOP,	HOP, DO THE	DO THE
HEAVEN HOP.	DO THE HEAVEN HOP.	HEAVEN HOP.	
		DO THE HEAVEN	HEAVEN
		HOP.	

ALL

HOP!

(ALL bow)

ACT ONE  
Scene 5

THE SHIP'S DECK.  
HOPE & MRS. HARCOURT are present.

MRS. HARCOURT  
Hope, I'm tired of this chasing around the boat. Let's find the deck steward and get our chairs placed.

HOPE  
But Mother, I don't want to sit down.

MRS. HARCOURT  
Well, I should think you'd want to rest, staying up on deck with Evelyn till seven o'clock this morning. I told you, dear, that under the proper conditions you'd find Evelyn romantic.

HOPE  
Now, Mother, you go and get our deck chairs. I want to explore the boat some more. I'll find you.

EVELYN  
(Entering)  
Ah, there you are. Jolly bracing this morning, what?

MRS. HARCOURT  
I don't know how you young people do it -- after staying up all night --

EVELYN  
Oh, did you stay up all night? Shame, shame, shame on you, you, you!

HOPE  
Mother, have a chair for Evelyn placed next to ours.

MRS. HARCOURT  
Now, Evelyn, you mustn't keep Hope up all night every night. You know it was after seven when you brought her to the state room this morning.

EVELYN  
I say, really?

MRS. HARCOURT  
Still I mustn't forget that I was in love once too - with your father ... the old buzzard!  
(Exits)

HOPE  
Well, Evie, what are you going to say to me?

EVELYN  
(Exercising)  
What about?

HOPE  
What about? Well, you know now that I didn't get to my cabin until seven o'clock this morning ...

EVELYN  
Well, where were you?

HOPE  
Here on deck in the moonlight.

EVELYN  
(Breathes)  
Not all alone, I hope.

HOPE  
No. That's just it.

EVELYN  
(Stops exercising)  
Oh, you mean that chappie I left you with. Did he stick it out with you? Damn decent of him.

HOPE  
Evelyn, aren't you angry?

EVELYN  
Angry? Why should I be angry? You got your moonlight, I got my beddy-by! Perfect night for both of us.

HOPE  
Well, if you must know, it was perfect.

EVELYN  
Look here, Hope, I'll tell you what I'll do. I'll look that chap up and buy him a drink. He probably needs it, poor devil.

(EVELYN exits. SAILORS enter;  
BILLY is with them dressed in sailor suit)

BILLY  
(Passing HOPE)  
How 'ye, kid?  
(Slaps HER)

HOPE  
Sailor, come back here. How dare you!

46  
1-5-38

BILLY

Tata!

(SAILORS go off; BILLY comes to HOPE)

HOPE

What on earth are you doing in those clothes?

BILLY

I've joined the Navy.

HOPE

To see the world, I suppose ... ?

BILLY

No, to see you.

HOPE

You didn't have any difficulty last night.

BILLY

And tonight's going to be even easier. I've found places on this boat that even the captain doesn't know about. I've got a lot of things to say to you.

HOPE

For instance ...

BILLY

Well, I love you ... did I mention that last night?

HOPE

I think the subject came up.

BILLY

And I'm going to marry you. Did I say anything about that?

HOPE

Yes, but let me remind you ... I'm still happily engaged!

PURSER

(Entering)

Sailor, what are you doing here? Follow me!  
(Exits)

BILLY

Aye, aye, sir. Yes, sir.  
(Marches around and back to HOPE)  
See, I even disobey orders for you!

(Enter CAPTAIN and MRS. HARCOURT)

CAPTAIN

I hope you're enjoying the trip, Mrs. Harcourt.

MRS. HARCOURT  
I was never so bored in my life.

CAPTAIN  
But, Mrs. Harcourt, we're making twenty-four knots.

MRS. HARCOURT  
I'm not interested in rope tricks. It's the dullest passenger list I've even seen. No one of importance. No celebrities on board.

CAPTAIN  
There's Reno Sweeney ...

MRS. HARCOURT  
She's not famous; she's notorious!

CAPTAIN  
Some like them better that way.  
(HE salutes and exits. BILLY has painted  
"I LUV YOU" on the back of HIS coat)

MRS. HARCOURT  
(Seeing sign and laughing)  
Hope, did you see that?

HOPE  
Yes, thank you.

MRS. HARCOURT  
Oh, dear me, I forgot to ask the captain about the sea gulls.

HOPE  
The sea-gulls?

MRS. HARCOURT  
Sailor, where do the sea gulls go at night?

BILLY  
The sea gulls? Why to the Gullery, ma'm.

MRS. HARCOURT  
The Gullery. Where is the Gullery?

BILLY  
It's forward, ma'am, on E deck. The Gullery mate will be glad to show it to you.

MRS. HARCOURT  
Come Hope, darling, we must go and see it.  
(Exit)

HOPE  
Coming, Mother.  
(Exit following MRS. HARCOURT off)

48  
1-5-40

MOON

(Entering)

Hey, Sailor! Did you see a big, tall ... Oh, it's you. That disguise is perfect. Nobody's ever going to recognize you in that outfit.

BILLY

Do you really think so.

(The ANGELS enter, crossing with RENO)

VIRTUE

Hi, Billy.

ANGELS

Hi, Billy.

(ANGELS exit, RENO turns to BILLY & MOON)

RENO

Well, if you're not the lousiest looking sailor I ever saw. Hi ya, Moonface.

MOON

That makes both our disguises perfect.

RENO

Moonface Martin, the slickest con man in forty-six states. I'd know you anywhere.

MOON

Hi ya, Reno.

BILLY

He may be a con man, but he's my pal.

RENO

I knew Moonie was under wraps, but I didn't know your face was decorating the U.S. Post Offices.

BILLY

The ship's officers are looking for me because they think I'm Snake Eyes Johnson.

RENO

Snake Eyes Johnson.

BILLY

Yeah, he didn't make the ship, so the Doc gave me his ticket.

RENO

Maybe I could fix you up with some camouflage.

BILLY

If you really want to help, there's something else I'd rather you'd do --

RENO  
Anything for you, Billy ... say it and it's done.

BILLY  
Reno, could you take an English accent off my hands? Steam him up; get him out of the way.

RENO  
Who is the guy?

BILLY  
Sir Evelyn Oakleigh, the fellow who thinks he's going to marry my girl.

MOON  
Oh, the only way to get rid of that guy is to bump him off.

BILLY  
No rough stuff, Doc. Reno, all you have to do is make a play for him.

RENO  
All right, Billy, I'll try. But no promises.

(PURSER enters. BILLY sees HIM and starts to polish the handrail)

BILLY  
Two decks below, Madam, first corridor to your left.

PURSER  
Doctor! There you are! Have you seen Mr. Hill?

MOON  
As a matter of fact, I just saw him going into the mizzen mast.

PURSER  
We don't have a mizzen mast.

MOON  
Oh, then it must have been someone else.

PURSER  
(To BILLY)  
Never mind that, Sailor. Come with me and help me find this man.

BILLY  
(As HE goes)  
Aye, aye, sir.  
(PURSER exits with BILLY following)

RENO  
(To MOON)  
Who's he looking for?

50  
1-5-42

MOON

He's looking for Billy.

RENO

Billy ought to be a big help to him. Say, do you know this Englishman Billy is talking about?

MOON

I recognize him when I hear him talk ... he's got a monocle in his throat.

EVELYN

(Entering briskly, stop as HE  
sees RENO & MOON together)

Ah, there you are, Doctor.

MOON

Oh, hell. I mean, hello!

EVELYN

Are you taking your sabbatical abroad?

MOON

That's not my sabbatical, that's Reno Sweeney.

EVELYN

Not the Reno Sweeney. Oh, give me an intro, old chap, will you?

MOON

Oh, Reno. Miss Sweeney! I'd like you to meet ... him.

EVELYN

My name's Evelyn Oakleigh. I'm delighted to know you, Miss Sweeney. I spent an evening at your night club once. Quite eventful. Matter of fact, it was there I proposed to my fiance.

RENO

You mean propositioned.

EVELYN

Oh, is that what you Americans call it?

RENO

If it's in my night club, it's a proposition.

EVELYN

I had quite an evening. Your singing seemed to stir me. Set my pulses racing. I turned to Miss Harcourt and right there I propositioned her. "See here, Miss Harcourt," I said, "Why don't we get married in a year or two."

MOON

I think you better give him his money back.

EVELYN

She'll be so delighted to know I've met you. Shall I try to find her?

RENO

Please do.

EVELYN

Oh, I say, can't we all have cocktails together in my cabin? Say at one o'clock?

RENO

I'll love it.

EVELYN

I'll go find Miss Harcourt and let her know. Cheery-bye!  
(Exits)

MOON

You were just great. You kept him out of Billy's hair for nearly a minute.

RENO

Never mind, Moonface. I've got a date with him, haven't I?

MOON

You can't do anything in front of his girl friend. There's a crowd, you know. Why couldn't you get to his cabin early, you might get him running a temperature.

RENO

These Englishmen have high boiling points.

MOON

Yeah, that's true, too. Then let's frame him. Can't you wear a dress that slips off easy? I'll bust in and accuse him of tearing your clothes off, and then I blackmail him into breaking the engagement.

RENO

Get thee behind me, Moonface. I kind of like the guy. He's different.

MOON

But Reno, you promised, Billy.

RENO

Thou almost persuadest me to shoot the works. You know, if you weren't a friend of Billy's I'd unfrock you.

MOON

Reno. There's a time and a place for everything.

52  
1-5-44

BILLY

(Entering)  
You know what?

RENO

What?

BILLY

We didn't find me.

RENO

I've met your beefeater, Billy. I've got a date with him.

BILLY

That's great.

RENO

He talks cute. What does he do for a living?

BILLY

He doesn't work, Reno. He's a gentleman.

RENO

That gentleman stuff sounds bad, but maybe I could cure him of it.

BILLY

Now, if you can just keep him away from Hope until we get to England, and then Doc can keep that purser out of my hair, I've got it made.

MOON

You can count on me.

RENO

We're a team, Billy. Through thick or thin.

/11/ FRIENDSHIP  
(Chord)

MOON

Night or day.

(Chord)

BILLY

Right or wrong!

(Chord)

RENO

IF YOU'RE EVER IN A JAM, HERE I AM.

MOON  
IF YOU'RE EVER IN A MESS, S.O.S.

BILLY  
IF YOU EVER, FEEL SO HAPPY YOU LAND IN JAIL  
I'M YOUR BAIL.

ALL THREE  
IT'S FRIENDSHIP, FRIENDSHIP, JUST THE PERFECT BLENDSHIP.

RENO  
WHEN OTHER FRIENDSHIPS HAVE BEEN FORGOT

ALL  
OUR'S WILL STILL BE HOT!

RENO  
LAHDLE LAHDLE LAHDLE JIG JIG JIG.

BILLY  
IF YOU'RE EVER UP A TREE, PHONE TO ME.

RENO  
IF YOU'RE EVER DOWN A WELL, RING MY BELL.

MOON  
IF YOU EVER LOSE YOUR TEETH WHEN YOU'RE OUT TO DINE --  
BORROW MINE.

ALL  
IT'S FRIENDSHIP, FRIENDSHIP, JUST THE PERFECT BLENDSHIP.

BILLY  
IF OTHER FRIENDSHIPS GO UP IN SMOKE

ALL  
OURS WILL STILL BE OKE.

BILLY  
LAHDLE LAHDLE LAHDLE CHUG CHUG CHUG.

MOON  
IF THEY EVER BLACK YOUR EYES -- PUT ME WISE.

RENO  
IF THEY EVER COOK YOUR GOOSE, -- TURN ME LOOSE.

BILLY  
IF THEY EVER PUT A BULLET THROUGH YOUR BRAIN --  
I'LL COMPLAIN.

ALL  
THAT'S FRIENDSHIP, FRIENDSHIP, JUST A PERFECT BLENDSHIP,  
WHEN OTHER FRIENDSHIPS HAVE BEEN FORGIT -- OURS WILL  
STILL BE IT!

54  
1-5-46

RENO  
LAHDLE LAHDLE LAHDLE -- DIG DIG DIG.

BILLY  
LAHDLE LAHDLE LAHDLE -- CHUG CHUG CHUG.

MOON  
LAHDLE LAHDLE LAHDLE LAHDLE,

MOON & BILLY  
LAHDLE LAHDLE LAHDLE LAHDLE,

MOON, BILLY & RENO  
LAHDLE LAHDLE LAHDLE LAHDLE LAHDLE LAHDLE.  
(RENO whistles a cut off)

ALL THREE  
REMEMBER,

BILLY & RENO  
A MAN'S BEST FRIEND IS HIS, MAN'S BEST FRIEND IS HIS,  
MAN'S BEST FRIEND IS HIS --

ALL THREE  
FRIEND!

(Kick. Blackout. Applause, Music Segue)

/12/ CHANGE MUSIC (FRIENDSHIP) - (Orchestra)

ACT ONE  
Scene 6

EVELYN'S STATEROOM. HE is finishing shaving at mirror of washstand, dressed only in BVD's, HIS back to the cabin door. At rise, STEWARD knocks on the door.

EVELYN  
Come in.

STEWARD  
(Entering)  
Did you ring, Sir?

EVELYN  
Yes, you might bring me some tea ... and mind you bring me a pot of tea and none of those little bags that dangle over the side. And Steward, make it snappy, will you?  
(Consults HIS notebook)  
Yes, make it snappy ...

STEWARD  
Yes, Sir.  
(Exits.  
There is another knock at the door)

EVELYN  
Come in.  
(RENO enters. EVELYN doesn't turn)  
Just put it down on the bed.  
(RENO sits)  
I hope it's good and hot.  
(RENO gives HIM a look)  
You know, I really wanted it before I started to dress ...

RENO  
Say, am I early or late?

EVELYN  
(Turning)  
Oh, hello, there! I thought it was the steward with my tea. But I'm delighted it's you. We've oodles of time before dinner and I did so want to have a chat with you.

RENO  
Well, I'm glad you feel that way about it, because I certainly feel that way about you.

EVELYN  
What way?

56  
1-6-48

RENO  
(Caressing HIS neck)  
That way!

EVELYN  
You know, I love the expressions you Americans use.  
I'm making a collection of them. Just a moment.  
(Writes in book)  
"To feel that way about a person means to rub his  
neck ..." Do tell me some others.

RENO  
You don't understand ... I mean you send me ...

EVELYN  
I send things to you?

RENO  
Oh, damn it, Evie, you know what I mean. One look at  
you and I get hot pants.

EVELYN  
Do you really? Would a bit of ice do any good?

RENO  
Evie, that means I like you.

EVELYN  
It means you like me! Hot pants. How perfectly  
devastating! Most racy language the American. Hot pants!  
(Writes it down)

RENO  
I don't think I'm getting through. Look ... you're a  
man, I'm a woman. Man, woman ... you ... me ...

EVELYN  
Quite. But what does that have to do with us?

RENO  
A hell of a lot. Evie, you excite me.

EVELYN  
I excite you, how perfectly marvelous!

MOON  
(Entering)  
Ahhh, ha! What's going on here? So this is what I  
find! You beast, you despoiler of innocent girlhood.  
Look at this poor child ... her clothes torn off by  
your fiendish attack, standing there in her nakedness.  
(Looks at RENO)  
There's something wrong here?

EVELYN

There's nothing wrong, no ruderies, everything's strictly on the up and up.

MOON

Wait a minute! I'll be right back.

(Exits and re-appears)

What's going on here? You beast! You stand there in your nakedness, your clothes torn off in a fiendish attack on this innocent child.

RENO

Hey, wait a minute, Moonface ...

MOON

No! Stand back! I'll not permit this British Lion to twist American womanhood by the tail. Do you think your girl friend will marry you after this ... and don't think she won't know, because I'm going to tell her!

EVELYN

Oh, do tell her. Only make it a bit thicker. She's always complaining that I lack fervor!

MOON

You don't get the idea!

EVELYN

Be sure to call me a beast, won't you? I rather like that one. You don't mind, Miss Sweeney -- a beast?

RENO

Well, wait a minute.

MOON

Yes, wait a minute! You're not taking the right attitude. You should get frightened! Go on! Get scared! This is a serious business. I happen to be a dangerous man.

EVELYN

Come, come, Padre! You're an old dear and you know it.

MOON

There's something wrong here. I'll prove to you I'm a desperate character. Do you mind waiting a minute? Now wait right here. I won't be long.

(Exits)

EVELYN

I say, do you know what's wrong with the little fellow?

RENO

Listen, Evie. I really go for you, and I'll give you the lowdown, even if I have to take the rap myself. He was

58  
1-6-50

RENO (Continued)

set to bust in and catch us in a clinch and you didn't clinch. That's all.

EVELYN

Oh, do you mean he thought I'd make love to you?

RENO

That was my idea when I came in here.

EVELYN

Oh, that is exciting. You mean you ...

MOON

(Entering with gun)

What's going on here? You see! Now I guess you realize how serious this is.

RENO

Hey! What are you trying to pull? Put the gun down.

MOON

No.

RENO

Put the gun down.  
(Takes gun)

EVELYN

It's all right, Padre. You thought I would take advantage of Miss Sweeney and you came to her rescue and I admire you for it! I wish I could tell you how much I admire you, Padre. I have hot pants for you!

MOON

(Snatching gun)

You keep away from me or I'll shoot!

BLACKOUT

/13/ CHANGE MUSIC (BON VOYAGE) - (Orchestra)

ACT ONE  
Scene 7

THE SHIP'S DECK.  
BONNIE is present with  
CHASTITY and CHARITY.

CHASTITY  
Well, I've never been so humiliated in my whole life!

CHARITY  
Why, what happened?

CHASTITY  
Well, he took me to his cabin and he showed me how to put  
little boats in bottles.

(RENO enters)

CHARITY  
You just can't trust a man these days.

BONNIE  
Hello, Reno, I wanted to see you all day. Where've you  
been?

RENO  
I've been walking the deck.

BONNIE  
I wanted to talk to you about auditioning for one of your  
angels.

RENO  
I'm not in the mood to talk business now.  
(Music starts)  
I've got an Englishman on my mind.

BONNIE  
Oh, 'Sir Evelyn.

RENO  
Yeh.

BONNIE  
Good luck!  
(BONNIE exits with CHARITY & CHASTITY)

RENO  
Thanks, I could use it.

1-7-52

/14/ "I GET A KICK OUT OF YOU")

RENO

MY STORY IS MUCH TOO SAD TO BE TOLD.  
BUT PRACTIC'LLY EV'RYTHING LEAVES ME TOTALLY COLD.  
THE ONLY EXCEPTION I KNOW IS THE CASE  
WHEN I'M OUT ON A QUIET SPREE,  
FIGHTING VAINLY THE OLD ENNUI.  
AND I SUDDENLY TURN TO SEE YOUR FABULOUS FACE.

I GET NO KICK FROM CHAMPAGNE,  
MERE ALCOHOL DOESN'T THRILL ME AT ALL,  
SO TELL ME, WHY SHOULD IT BE TRUE  
THAT I GET A KICK OUT OF YOU?

SOME GET A KICK FROM COCAINE.  
I'M SURE THAT IF I TOOK EVEN ONE SNIFF,  
THAT WOULD BORE ME TERRIFIC'LLY TOO!  
YET I GET A KICK OUT OF YOU!

I GET A KICK EV'RYTIME I SEE  
YOU STANDING THERE BEFORE ME.  
I GET A KICK THOUGH IT'S CLEAR TO ME  
YOU OBVIOUSLY DON'T ADORE ME.

I GET NO KICK IN A PLANE.  
FLYING SO HIGH WITH SOME GUY IN THE SKY,  
IS MY IDEA OF NOTHING TO DO.  
YET I GET A KICK OUT OF YOU!  
I GET A KICK OUT OF YOU!

ACT ONE  
Scene 8

THE AFTERDECK.

BILLY disguised as a woman,  
HOPE & EVELYN are present.  
WHITNEY enters from bar and  
runs into GIRL.

WHITNEY

I beg your pardon. I beg your pardon. I didn't know there  
was a parade.

(WHITNEY exits to bar, GIRL exits.  
EVELYN is spreading a rug over  
HOPE's knees)

EVELYN

Shall we sit here, Hopie dear. Let's tuck you into your  
trundle.

HOPE

Oh, I don't need the rug.

BILLY

(Seated next to HOPE disguised  
as a woman)

You'd better let him tuck you in, my dear, it's very, very  
chilly out here. There has been a sudden change in the  
temperature. Haven't you noticed? I say, haven't you  
noticed?

EVELYN

Yes, quite.

BILLY

Oh, hello. What's your name?

EVELYN

My name's Oakleigh.

BILLY

Well, how do you do, I'm Mrs. George Bernard Shaw.

EVELYN

(To HOPE who is laughing)  
Hope, dear, I say, are you ill?

62  
1-8-54

HOPE

Noooo ...

BILLY

My dear, your hands are as cold as ice.

(Holds HER hands)

I think we must be getting near an iceberg. I'm really terribly worried. I don't like ice. I slipped and fell last year, you know. Right on my back porch.

EVELYN

Really?

BILLY

You must be English.

EVELYN

Quite.

BILLY

You see -- that's how I knew you were English. You said "quite," instead of saying "yes" like any norman person. I love to hear you talk. Go on, talk some more. Why don't you go somewhere and talk.

EVELYN

Mrs. Shaw, do you mind? I think my fiance needs a little rest.

BILLY

Your fiance? You don't mean to tell me that you're going to marry this dear child? Well, I must kiss the bride. I certainly must kiss the bride.

(BILLY tries to kiss HOPE as  
MRS. HARCOURT enters, followed  
by PURSER)

MRS. HARCOURT

I beg your pardon, Madame, but you're in my deck chair.

BILLY

That's all right, dearie. You go sit in mine.

MRS. HARCOURT

And that's my rug!

(SHE snatches rug off BILLY  
disclosing HIS sailor disguise.  
BILLY runs off)

PURSER

Hey, you. Sailor! What's going on here?

MRS. HARCOURT

One of the sailors disguised himself as a woman and took possession of my deck chair.

PURSER

We will find him, Madame, and I promise you he will be severely dealt with.

(PURSER exits)

EVELYN

I think they should clap him into a pair of jolly old irons.

HOPE

Nonsense, he was only having a bit of fun.

EVELYN

One must have discipline on shipboard. Aye, aye, sir. Women and children first and all that sort of thing.

MRS. HARCOURT

Let us have a look around too. I'm sure I can identify the brute.

EVELYN

Righteo, Mater.

(EVELYN, HOPE and MRS. HARCOURT exit. At the same time BILLY and MOON enter from different directions)

BILLY

(Entering, disguised as a chef)

Pardon! Pardon! Monsieur, your lunch.

MOON

I just got out of bed. Oh, it's you! What happened to the sailor suit.

BILLY

The Purser spotted that outfit. I've got to get some civilian clothes.

PURSER

(Entering)

Okay, Chef, they're waiting for that order in the bar.

(MOON, BILLY & PURSER exit into bar.

Immediately, PURSER returns from bar wearing chef's hat and exits. BILLY comes in from bar wearing purser cap, followed by MOON. BILLY has a large pair of shears with HIM)

BILLY

I need a civilian coat.

(DRUNK enters)

64

1-8-56

MOON

Civilian coat? Man overboard, man overboard?

DRUNK

Where?

(Taking off jacket)

MOON

There!

(DRUNK runs offstage; MOON picks up jacket)

Now we've got to have something to cover up that face.

BILLY

If I only had a beard.

(MRS. HARCOURT enters wearing a fur coat)

MOON & BILLY

A beard!

(BILLY withdraws as MOON  
attracts MRS. HARCOURT'S attention)

MOON

Oh, lady, can I talk with you a minute?

(MRS. HARCOURT turns to MOON, unobserved  
BILLY takes out large shears and trims  
back of HER coat fashioning HIMSELF a  
beard from the trimmings)

MRS. HARCOURT

Certainly.. I saw you on deck and rather hoped we  
might become acquainted. I recently organized a home  
for wayward girls.

MOON

I might have known a couple of them.

(Pulls out address book)

Try me with a name or two.

MRS. HARCOURT

There are so many. We started with only six and now  
there are at least seventy.

MOON

That's one business that keeps on booming.

MRS. HARCOURT

Well, Doctor, I've enjoyed our little talk. Now I must  
go and find my daughter. I'll be seeing you.

(Exits)

MOON

I'm afraid so.

(Looks at BILLY'S new beard)

That reminds me, I've got to buy a box of cough drops.

(HE exits)

(MRS. HARCOURT and HOPE come on)

HOPE

But, Mother. It's ridiculous, chasing around the boat this way. He may not be the man you think he is at all.

MRS. HARCOURT

If the captain wants me to --

BILLY

(With a Spanish accent)

I beg your pardon, but is this not Messesus Haircut?

MRS. HARCOURT

(Correcting)

Harcourt, Mrs. Wadsworth T. Harcourt.

BILLY

(Clasping HIS hands enthusiastically)

Bon chance! I was told to present myself to you by me dear cousin, the Duke of Hanover.

MRS. HARCOURT

The Duke of Hanover? Oh, yes. I met him in Paris ...

BILLY

Yes. The French have been so kind to my poor exiled family since the revolution.

MRS. HARCOURT

Really? You have to take your hat off to the French.

BILLY

That's not all you take off to the French. Now that I've found you, we must become ... ow you say? "Buddies," you and your beautiful sister.

MRS. HARCOURT

Oh, this is not my sister ... my daughter.

BILLY

Your daughter? It ees not possible!

MRS. HARCOURT

Hope, dear, I want you to meet this gentleman. This is my daughter, Miss Harcourt.

BILLY

How do you do? I am Senor Arturo, Antonio Moreno Gracciola. But you can call me your excellency.

MRS. HARCOURT

And now I must leave you two together, while I go and find the captain. Au revoir, tout a l'heure, a bientot!

(Exits)

BILLY

Lovely women, your grandmother.

HOPE

1-8-58

Yes, Mother's very nice.

BILLY

She was so nice indeed to leave us togezzzer. All ze time it was you, you, weez whom I wish to make spik ... I see you have gussed my secret. I am not Senor Arturo Antonio Moreno ... no, I am George Bernardo Shaw, and I've got the beard to prove it!

HOPE

You idiot!

(BOTH are laughing as MRS. HARCOURT re-enters)

MRS. HARCOURT

Oh, Count, I hurried back to ask you if you would join us for cocktails.

BILLY

Cocktails! Cocktails! I would adore to join you for cocktails.

MRS. HARCOURT

Tell me, are you French or Spanish?

BILLY

(Stroking beard)

Neither, I am Chinchilean.

(BILLY, HOPE & MRS. HARCOURT exit as MOON with TWO GIRLS and PURSER enter from different directions)

MOON

Oh, the bar. See you girls later.  
(TWO GIRLS exit)

PURSER

Oh, Doctor Moon, I've been looking for you. I'm afraid you're in for a bit of trouble.

MOON

Oh, I knew I couldn't get away with it.  
(Puts out HIS wrists for handcuffs)

PURSER

It's about those two converts.

MOON

Dont' tell me those two nice girls are converts? Tsk! Tsk!

PURSER

I mean your Chinese converts.

MOON

My ...

(It dawns on HIM)

oh, my CHINESE converts. Of course, of course.

PURSER

1-8-59

We don't allow gambling in the third class. You must make them understand it or we'll have to lock them up. I've sent for them. I'm going to turn them over to you.

SAILOR

(Enters with TWO CHINAMEN)

Here they are sir.

MOON

Can yung hop me hung tao!

(THEY answer in Chinese)

I must have said something?

(To PURSER)

Do you mind? I think I'd better speak to these boys alone.

PURSER

We'll leave everything to you, Doctor.

(Exits with SAILOR)

CHING

Where's the Bishop?

MOON

The Bish stepped out for a few minutes. Is there anything I can do for you, boys?

CHING

Biss Boss Cap'en spoi'm game ... take away cards.

MOON

(In reproving voice)

Oh, yes! You boys have been gambling. Don't you know you shouldn't gamble? Not only is it sinful, but if you don't know how to deal off the bottom you lose all your money.

LING

We no lose. We win! Three hundred dollar.

MOON

Oh...

(Smiles broadly)

...you've got three hundred dollars?

(Reaches in pocket)

There's a little game I'd like to show you. Kneel Christians. Now, I've got fifty dollars. I put up my fifty and you put up your three hundred. That's just to make it even. Now, I throw a number. If I throw same number before I throw seven, I win. If not, you win.

(Throws the dice, CHINESE pick up money)

Wait a minute!

CHING

Box cars!

LING

Craps!

MOON

1-8-60

Wait a minute! There's something wrong here!

(PURSER re-enters accompanied by SAILOR.

MOON sees them and places a hand on head  
of each CHINESE as if in blessing. PURSER  
and SAILOR remove their hats)And may the Lord watch over you ... and make you better  
men... although you're pretty damn good already.

PURSER

Thank you, Doctor, for your help!

(To SAILOR)

Take them below.

MOON

Boys, before you go, give me back my pair of dice.

(Holds out hand for dice)

CHING

Third class need pair of dice.

PURSER

That's the spirit, make the third class a paradise.

(CHINESE exit with SAILOR, CHING

jiggling the dice in HIS hand as THEY go)

MOON

Darn clever people, these Chinese.

PURSER

Oh, Dr. Moon, would you like to join us in some trap  
shooting?

MOON

There's been enough crap shooting for one day.

PURSER

Oh, no. Trap shooting. We send clay pigeons off the stern  
and you shoot at them.

MOON

Oh, that sound jolly!

PURSER

And the winner gets a prize of \$100.

MOON

Oh, a hundred dollars? Can I use my own gun?

(PURSER and MOON exit. TWO SAILORS enter and fold deck chairs. WHITNEY enters from bar as SAILORS pass carrying folded chairs)

WHITNEY

(Singing)

"I get no kick from champagne. Pure alcohol doesn't thrill me at all --"

1-8-61

(HE stops, takes HIS hat off and throws lapel flower on passing chairs)

And he was so young too.

VOICE (Off stage)

Pull!

(Gun shot)

Miss! -- Pull!

(Gun shot)

Miss! -- Pull!

(Machine gun.)

MOON enters counting money; BILLY enters with HOPE, PURSER, CAPTAIN, VARIOUS PASSENGERS & SAILORS)

BILLY

Hey, Doc. You got to help me. My beard's fallen loose and I'm running out of disguises.

MOON

You'd better keep this one right now. Here comes Lizzie Borden.

MRS. HARCOURT

(Entering)

Oh, there you are, my dear Count. I don't want you to get away from me.

BILLY

Ah, Madam. It is so good to be again in touch with beauty!  
(HE kisses HER hand, beard falls off)

MRS. HARCOURT

(SHE makes a grab for beard as BILLY does the same. SHE gets it)

You imposter! I know you -- you're George Bernard Shaw!

PURSER

I know who you are! You're Snake Eyes Johnson -- Public Enemy Number One. You're under arrest!

MOON

Dont' move or I'll shoot!

PURSER

Disarm that man! Take him to the brig. He's obviously an accomplice of Snake Eyes Johnson.

PASSENGERS

Snake Eyes Johnson! I wanted to meet a real criminal! How exciting! (Etc.)

MOON

Bonnie!

(SAILORS escort MOON off)

PURSER

There's something wrong here, Skipper.

1-8-62

CAPTAIN

The something is you, Purser. Surely you can see that Mr. Johnson is a popular character? We've got a celebrity aboard after all! Welcome to our ship!

BILLY

But I ...

CAPTAIN

I suggest you all come to the bar with me and we'll drink Mr. Johnson's health.

PASSENGERS

(Mixed cues)

Oh, good. Come on. Isn't this thrilling. So good looking. Etc.

(CAPTAIN, PURSER & PASSENGERS  
exit to bar as THEY speak)

BILLY

(To HOPE)

Isn't this great? Now I've got the run of the ship. Now I can be with you.

HOPE

Maybe I don't want to be with you?

BILLY

Hope!

HOPE

I enjoy a joke, but I can't love a clown.  
(Exits)

RENO

(Entering from bar)

You know what?

BILLY

What?

RENO  
You're the hero of the ship.

BILLY  
Some hero. To everyone except her.

RENO  
Don't worry, she'll come around.

BILLY  
I don't know, Reno. I think this time I went too far. It would take a miracle. A funny man's all right for a laugh or two, but good old Evelyn is the solid type.

RENO 1-8-63  
I kinda like that Englishman. And who knows. If I play my cards right, I might end up a Lady, and that would be a bit of a miracle.

BILLY  
We could both use a miracle.  
(HE exits)

/15/ "ANYTHNIG GOES"

RENO  
TIMES HAVE CHANGED  
AND WE'VE OFTEN REWOUND THE CLOCK,  
SINCE THE PURITANS GOT A SHOCK,  
WHEN THEY LANDED ON PLYMOUTH ROCK.  
IF TODAY  
ANY SHOCK THEY SHOULD TRY TO STEM,  
'STEAD OF LANDING ON PLYMOUTH ROCK.  
PLYMOUTH ROCK WOULD LAND ON THEM.

IN OLDEN DAYS A GLIMPSE OF STOCKING  
WAS LOOKED ON AS SOMETHING SHOCKING,  
NOW HEAVENS KNOWS,  
ANYTHING GOES!  
GOOD AUTHORS, TOO, WHO ONCE KNEW BETTER WORDS,  
NOW ONLY USE FOUR LETTER WORDS WRITING PROSE.  
ANYTHING GOES!

THE WORLD HAS GONE MAD TODAY AND GOOD'S BAD TODAY,  
AND BLACK'S WHITE TODAY, AND DAY'S NIGHT TODAY,  
AND MOST GUYS TODAY, THAT WOMEN PRIZE TODAY,  
ARE JUST SILLY GIGOLOS.

AND THOUGH I'M NOT A GREAT ROMANCER  
I KNOW THAT I'M BOUND TO ANSWER, WHEN YOU PROPOSE,  
ANYTHING GOES!

DANCE

WHEN GRANDMAMA WHOSE AGE IS EIGHTY,  
IN NIGHTCLUBS IS GETTING MATEY WITH GIGOLOS.  
ANYTHING GOES.

WHEN MOTHERS PACK AND LEAVE POOR FATHER,  
BECAUSE THEY DECIDE THEY'D RATHER BE TENNIS PROS.  
ANYTHING GOES.

IF DRIVING FAST CARS YOU LIKE, OR LOW BARS YOU LIKE,  
OR BARE LIMBS YOU LIKE, OR MAE WEST YOU LIKE,  
OR ME UNDRESSES YOU LIKE, TO MOLEST TONIGHT,  
NOBODY WILL OPPOSE!

WHEN EVERY NIGHT THE SET THAT'S SMART IS INDULGING  
IN NUDIST PARTIES IN STUDIOS,  
ANYTHING GOES!

(CHORUS/DANCERS enter. CHORUS  
should be joined by the other available  
principals except MOON and BILLY)

1-8-64

DANCE

(Music segues on applause)

/16/ ENCORE: "ANYTHING GOES"

CHORUS

JUST THINK OF WHAT SHOCKS YOU'VE GOT, AND WHAT KNOCKS  
YOU'VE GOT,  
AND WHAT BLUES YOU'VE GOT, FROM THE NEWS YOU'VE GOT,  
AND WHAT PAINS YOU'VE GOT, IF ANY BRAINS YOU'VE GOT,  
FROM THOSE LITTLE RADIOS.

RENO

THEY THINK HE'S GANGSTER NUMBER ONE  
SO THEY'VE MADE HIM THEIR FAVORITE SON  
AND THAT GOES TO SHOW,  
ANYTHING GOES!

CHORUS

(Backup  
figuration  
on "DOOT")

CHORUS

ANYTHING, ANYTHING,

RENO & CHORUS

ANYTHING GOES!

END OF ACT ONE

/17/ ENTR'ACTE - (Orchestra)

(Segue into)

ACT TWO  
Scene 1

SHIP'S LOUNGE

BONNIE & A CHORUS (S-A-T-B) of  
ships passengers & crew are present.

/18/ "PUBLIC ENEMY NUMBER ONE"

CHORUS

PUBLIC ENEMY NUMBER ONE,  
THANK THEE FOR EV'RYTHING THOU HAST DONE.  
BLESSINGS ON THEE THOU NOBLE CHAP,  
FOR PUTTING THIS BOAT OF OURS ON THE MAP.  
THANK THEE HEARTILY, LOYAL MAN,  
FOR TAKING THE LINER AMERICAN,  
FOR HENCEFORTH WE'LL BE CROWDED ON EVERY RUN,  
DUE TO THEE PUBLIC ENEMY NUMBER ONE!

BONNIE

Hey, what's going on here? I thought this was the lounge,  
not the chapel. Look, we've got a public enemy on board.  
Let's celebrate!

/19/ "LET'S STEP OUT"

BONNIE

LET'S STEP OUT,  
LET'S STEP OUT,  
LET'S GO SOMEWHERE AND DANCE ABOUT.  
WE'RE ALL SET FOR A ROUT,  
C'MON, LET'S STEP OUT.  
PEOPLE SAY TIMES ARE HOT,  
I'M BEGINNING TO FEAR THEY'RE NOT.  
PLEASE DON'T LEAVE US IN DOUBT,  
C'MON, LET'S STEP OUT.

(BONNIE and DRUNK dance)

LIFE'S A BORE WHEN YOU SIMPLY JOG ON,  
AND NEVER SHOW YOUR PEP.  
I CONFESS THAT I'M GETTIN' DOG-GONE  
TIRED, WATCHING MY STEP!

BONNIE (Continued)

2-1-1

SO, LET'S RUN WILD,  
 LET'S BE FOOLS,  
 LET'S GO CRAZY AND BREAK THE RULES.  
 FALL IN LINE WHEN WE SHOUT,  
 C'MON, LET'S STEP OUT.

DANCE (BONNIE & DANCERS)

BONNIE

LIFE'S A BORE WHEN YOU SIMPLY JOG ON,  
 AND NEVER SHOW YOUR PEP.  
 I CONFESS THAT I'M GETTIN' DOG-GONE  
 TIRED, WATCHING MY STEP!

GIRLS

LET'S!

BOYS

RUN WILD!

GIRLS

LET'S!

BOYS

BE FOOLS!

GIRLS

LET'S!

BOYS

GO CRAZY AND BREAK THE RULES!

ALL

FALL IN LOVE WHEN WE SHOUT  
 C'MON LET'S ... STEP OUT!

(After number WHITNEY enters)

WHITNEY

Let's step out, let's get a drink, there's no doubt  
this boat will sink ...

GIRL

Oh, Mr. Whitney, we've been looking for you.

WHITNEY

Dr. Livingstone, I presume?

GIRL

Mr. Whitney, you're lost.

WHITNEY

No my dear, I'm not lost. It's the bar that's lost.  
Let's step out. Let's get a drink.

(WHITNEY exits, CAPTAIN enters)

GIRL

Oh, Captain, where's Mr. Johnson now?

CAPTAIN

We've just moved him into the suite de luxe. He's just  
brushing up a bit.

GIRL II

Oh, I'm so glad I decided to take this boat.  
(BILLY enters; GIRL approaches with  
autograph book)

BILLY

No, no, please, no more autographs.

CAPTAIN

Oh, Mr. Johnson, are you comfortable in your new quarters?

BILLY

(With a laugh)

It's only two rooms and a bath, but if you have nothing  
better, it'll have to do.

CAPTAIN

Well, if there's anything else, let me know!

BILLY

There is one thing -- I wonder if I could prevail on you  
to release Dr. Moon from the brig.

CAPTAIN

But Mr. Johnson, he's a dangerous character. He goes around carrying a machine gun.

BILLY

That was mine. He took it from me.

CAPTAIN

Did he try to reform you?

BILLY

He damn near made it! Turn him loose, won't you, Captain? As a favor to me.

CAPTAIN

I'd have to have a good talk with him first. He's a very strange sort of clergyman.

BILLY

You wouldn't say that if you saw him in action.

CAPTAIN

I'll go down and see him now. If, as you say, he is really on the side of moral uplift, then there can be no objection.

(HE exits)

HOPE

(HOPE enters as PEOPLE are drifting off)

How would you like to give us a little informal talk on "Jails I Have Known," Mr. Johnson? Why do they call you "Snake Eyes," Mr. Johnson? Is it true that Japan does not dare attack America as long as you're alive?

BILLY

Cut it out, what are you trying to pull?

HOPE

Aren't you proud of yourself, Mr. Johnson.

BILLY

You can call me Snake Eyes.

HOPE

Billy, this goes beyond living amusingly.

BILLY

I haven't had so much fun since I was a kid.

HOPE

So you call it fun to pose as one of the worst criminals who ever lived.

BILLY

It's not hurting anybody.

HOPE

It's hurting my respect for you.

BILLY

How about your respect for these damn fools that are making a hero out of me?

HOPE

I never had any respect for them. But you, Billy, you can stop it if you want to.

BILLY

Okay, I'll make them lay off this hero worship. I won't have anything more to do with it.

HOPE

Do you mean it, Billy?

BILLY

I promise.

GIRL III

Oh, Mr. Johnson, we're waiting for you.

BILLY

You go ahead without me.

GIRL III

We can't. You've got to crown Miss Upper Berth.

BILLY

But I was just telling Miss Harcourt ...

(GIRLS drag HIM off.

RENO and SIR EVELYN enter)

EVELYN

... a castle does not a honeymoon cottage make.

HOPE

Evelyn!

EVELYN

Ah, there, Hope. Have you seen the moon?

HOPE

No, I haven't.

EVELYN

Well, you should take a look at it. It's most inspiring.

HOPE

So, you've found your sea legs!  
(Exits)

78  
2-1-5

RENO  
Say, was that a crack at my pins.

EVELYN  
I'm sure she meant no offense.

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)

/20/ "LET'S MISBEHAVE"

RENO (Continued)

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)

80  
2-1-7

CAPTAIN

Oh, Miss Sweeney, I've been looking for you. We'd like you to handle the service.

(A lot of ship's PASSENGERS follow on including the ANGELS, HOPE, MRS. HARCOURT, BONNIE, WHITNEY, PURSER, SAILORS etc.)

RENO

Which one? The Army or Navy?

CAPTAIN

No, the religious service. You'll have the assistance of Dr. Moon. I have acceded to Mr. Johnson's plea on his behalf. It seems we may have made an error.

(BILLY and MOON enter)

MOON

What's the idea of all these people. This isn't a lynching, is it?

CAPTAIN

Dr. Moon, Mr. Johnson has been telling us what you've been doing for him.

MOON

How much did he tell you?

BILLY

Listen, Doc, you're going to reform me. You're going to take care of the service.

MOON

Which one, the Army or the Navy?

RENO

The religious service.

MOON

Who me?

RENO

It's a cinch, Mooney, just follow me.

BILLY

If anything goes wrong, I'll be here.

PURSER

Here are the ship's song books, Doctor.

MOON

(Shuffling song books like cards)

Can anyone open?

CAPTAIN

We're in your hands, Doctor.

RENO

Brethren ...

MOON

Brethren and sistern; friends, relatives, members of the DAR, the PTA, and the WPA. We are gathered here today to try to reform Snake Eyes Johnson who stands beside me a repentent sinner.

CHORUS

Hallelujah!

MOON

Hey, that ain't bad.

CAPTAIN

Just a second, Doctor, what about capitol punishment?

MOON

It was good enough for my father and it's good enough for me.

CHORUS

Right!

MOON

Look at this poor sinner, who stands beside me at war with his conscience, unable to find peace. And I ask you, do we want war?

CHORUS

No!

MOON

Do we want peace?

CHORUS

No!

MOON

Then what do we want?

CHORUS

Hooray!

MOON

And yet, we cannot dedicate, we cannot consecrate, we cannot hollow this man. It is rather we should ask ourselves if he who throws the first stone wants to live in a glass house.

CHORUS

Right!

MOON

For neither rain, nor storm, nor dark of night will deter these stone throwers from their appointed throwing rounds.

CHORUS

Yeh!

MOON

In other words, be kind to your friends, for if it weren't for them you'd be a total stranger. In the words of the late Warden Lewis E. Lawes, there is no such thing as a bad criminal only bad parents.

CHORUS

Yeh!

MOON

As the warden said to me, "You're only in for one to five. Keep your noses clean and ..."

RENO

(Springing to MOON'S rescue)

Wait a minute! Brothers and sisters, I've heard the call. We're here to fight the devil!

CHORUS

Yeh!

RENO

And I'm going to lead the fight.

CHORUS

Yeh!

RENO

I want everybody to turn to his neighbor and say, "Bless you, brother, bless you, sister."

CHORUS

Bless you brother, bless you sister.

RENO

There's only one way to fight the devil and that's in the open.

CHORUS

Yeh.

RENO

There's only one way and that's to confess your sins.

CHORUS

Yeh.

RENO

Who'll be the first to speak out and say, "I'm a sinner?"

SAILOR

I'm a sinner!

Hallelujah! CHORUS

Amen! BILLY

Yea-bo! MOON

Thank you, Brother. RENO  
Who's next

I'm a sinner! CHASTITY

She's telling us! PURITY

RENO  
Now let's get down to cases. I want you to shout your  
sins right out in the meeting.

Hallelujah! CHORUS

Amen! BILLY

Yea-bo. MOON

RENO  
You work the floor, Brother Moon. Urge them to unburden  
their souls.

MOON  
Okay. Who's gonna squeal? Who's gonna give us the goods?

SAILOR  
I'll confess, there was a time when I drank.

CHORUS  
Ooooooh!

BILLY  
Sit down and give some real sinners a chance.

VIRTUE  
I'm just cursed with sex appeal. That's been my problem.

RENO  
She's not confessing, she's advertising! Come on, get  
busy! Who'll give us a real confession? You can tell me,  
I know what sin is, I've been a sinner.

84  
2-1-11

SAILOR

I'll confess. I once led a girl astray.

MOON

That's more like it. Can we hear from another Layman?  
Two ... Two ... do I hear three?

DRUNK

I'll make it three.

MOON

Sold to the man with the blood-shot eyes.

EVELYN

May I say a word?

RENO

Speak up Brother.

EVELYN

I've never played this game before, but I'm rather enjoying it and I'd like to add my bit. I'm afraid I can't compete with these gentlemen in point of numbers, but I may lend a touch of color. When I was visting China some time ago, there was a little Chinese girl named Plum Blossom of whom I became very fond. Eventually we had an unpremediated romp in the rice and enjoyed it very much. Thank you.

RENO

I was worried about you, Brother, but I feel much better now.

BILLY

Sir Evelyn, would you mind repeating what you just said?

MRS. HARCOURT

It's your turn now, Mr. Johnson. After all, this is all being done for you.

EVELYN

We all know there've been a great many women in your life.

MOON

Go ahead, kid, you can top these guys.

RENO

Yes, Brother. Get right with yourself.

CAPTAIN

(As CROWD ~ad libs)

Speak up, Mr. Johnson, you're among friends.

HOPE

Yes, Mr. Johnson, they want a confession. Why don't you give them a real one. This is your chance to tell them the truth. Please!

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?

/21/ "BLOW, GABRIEL, BLOW"

RENO (Spoken in rhythm)

DO YOU HEAR THAT PLAYIN'?

CHORUS (Spoken in rhythm)

YES, WE HEAR THAT PLAYIN'.

RENO  
DO YOU KNOW WHO'S PLAYIN'?

CHORUS  
NO, WHO IS THAT PLAYIN'?

RENO (Singing)  
WHY, IT'S GABRIEL, GABRIEL PLAYIN'.  
GABRIEL, GABRIEL SAYIN'.  
"WILL YOU BE READY TO GO WHEN I BLOW MY HORN?"  
OH, BLOW, GABRIEL, BLOW,  
GO ON AND BLOW GABRIEL, BLOW  
I'VE BEEN A SINNER, I'VE BEEN A SCAMP,  
BUT NOW I'M READY TO TRIM MY LAMP,  
SO, BLOW, GABRIEL, BLOW.  
I WAS LOW, GABRIEL, LOW.  
MIGHTY LOW, GABRIEL, LOW,  
BUT NOW SINCE I HAVE SEEN THE LIGHT,  
I'M GOOD BY DAY AND I'M GOOD BY NIGHT.  
SO, BLOW, GABRIEL, BLOW.

ONCE I WAS HEADED FOR HELL.  
ONCE I WAS HEADED FOR HELL.  
BUT WHEN I GOT TO SATAN'S DOOR,  
I HEARD YOU BLOWIN' ON YOUR HORN ONCE MORE.  
SO, I SAID, "SATAN, FAREWELL!"  
AND NOW I'M ALL READY TO FLY.

YES, TO FLY HIGHER AND HIGHER.  
'CAUSE I'VE GONE THROUGH THE BRIMSTONE  
AND I'VE GONE THROUGH THE FIRE.  
AND I'VE PURGED MY SOUL AND MY HEART TOO,  
SO CLIMB UP THE MOUNTAIN TOP AND START TO

BLOW, GABRIEL, BLOW.  
GO ON AND BLOW, GABRIEL, BLOW.  
I WANT TO JOIN YOUR HAPPY BAND,  
AND PLAY ALL DAY IN THE PROMISED LAND,  
SO, BLOW, GABRIEL, BLOW.

(Spoken)  
GET UP YOU SCAMPS, GET UP YOU SINNERS,  
YOU'RE ALL TOO FULL OF EXPENSIVE DINNERS,  
STAND UP ON YOUR LAZY FEET AND SING!

CHORUS (BOYS)  
OH,  
BLOW, GABRIEL, BLOW.  
COME ON AND  
BLOW, GABRIEL,  
DOOT. DOOT.  
DOOT. DOO-DO-DOOT.  
DOOT. DOOT.  
BLOW, GABRIEL, BLOW!

CHORUS (GIRLS)  
OH,  
BLOW.  
BLOW, GABRIEL, BLOW.  
BLOW BLOW, GABRIEL.  
I'VE BEEN A SINNER  
I'VE BEEN A SCAMP  
BUT NOW I'M WILLIN'  
BLOW, GABRIEL, BLOW!

CHORUS (BOYS)  
 DA DA DA DA DA DA.  
 DA DA DA DA DA DA DA DA.  
 BUT  
 NOW THAT I HAVE SEEN THE LIGHT. NOW.

CHORUS (GIRLS)  
 I WAS LOW, GABRIEL, LOW.  
 MIGHTY LOW, GABRIEL LOW.  
 BUT  
 NOW.

ALL  
 I'M GOOD BY DAY AND I'M GOOD BY NIGHT.  
 SO BLOW, GABRIEL, BLOW!

RENO  
 ONCE I WAS HEADED FOR HELL, AH ...  
 ONCE I WAS HEADED FOR HELL. AH ...

CHORUS (S-A-T-B)

RENO & CHORUS  
 BUT WHEN I GOT TO SATAN'S DOOR,  
 I HEARD YOU BLOWIN' ON YOUR HORN ONCE MORE.  
 SO I SAID, "SATAN, FAREWELL!"

CHORUS (Spoken in rhythm)  
 SATAN, YOU STAY AWAY FROM ME,  
 'CAUSE YOU AIN'T THE MAN I WAN-NA SEE!  
 I'M GONNA BE GOOD AS THE DAY I WAS BORN,  
 'CAUSE I HEARD THAT MAN WITH THE HORN!  
 DO YA HEAR IT?

CHORUS (GROUP 1)  
 BLOW,  
 GABE...  
 BLOW,  
 GABE...  
 BLOW,  
 GABE...  
 BLOW,  
 GABE...  
 BLOW,  
 GABE...  
 BLOW,  
 GABE...

CHORUS (GROUP 2)  
 -  
 GABRIEL  
 -  
 GABRIEL  
 -  
 GABRIEL  
 -  
 GABRIEL  
 -  
 GABRIEL  
 -  
 GABRIEL

CHORUS  
 BLOW, BLOW, BLOW, BLOW!

RENO  
 -  
 GABRIEL.  
 -  
 GABRIEL.

CHORUS  
 BLOW THAT HORN,  
 -  
 BLOW THAT HORN,  
 -

RENO & SPORANOS  
 -  
 GABRIEL.  
 -  
 GABRIEL.  
 -  
 GABRIEL.

CHORUS  
 BLOW THAT HORN,  
 -  
 BLOW THAT HORN,  
 -  
 BLOW THAT HORN,  
 -

ALL  
BLOW, BLOW, BLOW, BLOW!

RENO	CHO (GROUP I)	CHO II	CHO III
GAB-RI-	-	GO, GABE,	GABRIEL,
EL!...	PLAY IT!	GO!...	BLOW!...
GAB-RI-	-	GO GABE,	GABRIEL,
EL!...	PLAY IT!	GO!...	BLOW!...
GAB-RI-	-	GO, GABE,	GABRIEL,
EL!...	PLAY IT!	GO!...	BLOW!...
GAB-RI-	-	GO GABE,	GABRIEL,
EL!...	PLAY IT!	GO!...	BLOW!...

RENO & CHORUS

BLOW, GABE,  
BLOW, GABE,  
BLOW! BLOW! BLOW! ...

RENO  
BLOW, GABRIEL, BLOW.  
GO ON AND  
BLOW, GABRIEL, BLOW.

CHORUS  
BLOW!  
BLOW, GABRIEL, BLOW.  
BLOW, GABRIEL.

RENO & CHORUS

I WANT TO JOIN YOUR HAPPY BAND  
AND PLAY ALL DAY IN THE PROMISE LAND  
(SO) BLOW, GABRIEL,  
BLOW, GABRIEL,  
BLOW GABRIEL,  
BLOW!

ACT TWO  
Scene 2

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.

/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.

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

(HOPE fades out)

MOON  
Everything will be all right. Just you wait and see.

BILLY  
Five days and not even a note from her. I know something's  
happened to her. They've locked her in her cabin or she's  
sick or something ...

MOON  
You'll hear from her -- she's all right.

BILLY  
She's landing today. She may even be off the ship by now.  
They'll marry her to that Englishman while they're sending  
me back to America. I'll never see her again.

MOON  
Yes, you will ... they can't give you more than ten years.

BILLY  
You're a great help.

MOON  
I can't help it, I'm upset. I was just trying to cheer you  
up. You know I did want to work up from thirteen before I  
got the hot squat. I hope they get me on that New York rap  
and not that job in Chicago. The boys tell me the chair at  
Sing Sing is a little wider than the one at Joliet. And  
I'm getting a little heavy in here.

BILLY  
Stop it, Doc, you're breaking my heart.

MOON  
Maybe we're looking too much on the dark side. Let's try  
to find a silver lining. Remember: "It's always darkest  
just before they turn the lights on."

/23/ "BE LIKE THE BLUEBIRD"

MOON  
THERE'S AN OLD AUSTRALIAN BUSHSONG,  
THAT MELBA USED TO SING,  
A SONG THAT ALWAYS CHEERED ME WHEN I WAS BLUE.  
EVEN MELBA SAID THIS BUSHSONG  
WAS A DEVILISH SONG TO SING,  
SO BE QUIET, WHILST I RENDER IT FOR YOU.

MOON (Continued)

WHEN YOUR INSTINCTS TELL YOU THAT DISASTER  
IS APPROACHING YOU, FASTER AND FASTER.  
THEN, BE LIKE THE BLUEBIRD  
AND SING "TWEET, TWEET, TRA-LA-LA-LA-LA-LA".

WHEN YOU KNOW YOU'RE HEADED FOR THE JAILER,  
DON'T ALLOW THE OLD FACE TO LOOK PALER.  
BUT, BE LIKE THE BLUEBIRD  
AND SING, "TWEET, TWEET, TRA-LA-LA-LAL-A-LA."

BE LIKE THE BLUEBIRD WHO NEVER IS BLUE,  
FOR HE KNOWS FROM HIS UPBRINGING,  
WHAT SINGING CAN DO.

AND THO' BY OTHER BIRDIES IN THE BOUGHS, HE  
MAY BE TOLD  
THAT HIS EFFORTS ARE PERFECTLY LOUSY,  
HE SINGS ON AND ON, TILL HIS TROUBLES ARE THROUGH,  
"TWEET-TWEET, TRA-LA-LA-LA-LA-LA."

BILLY

Doc, I feel better, I think.

BONNIE (At porthole)

Yoo-hoo ...

MOON

Look! The boat's turned over.

BILLY

It's Bonnie!

BONNIE

I gotta work fast. I got a sailor friend holding me by the  
feet. They won't let me come to you.

MOON

What are they going to do with us?

BONNIE

They ain't going to let you out. They're taking you right  
back. Is there anything I can do for you?

BILLY

Bonnie, have you seen Miss Harcourt? Is she all right?

BONNIE

Sure, I seen her. She walks the deck all the time. All by  
herself ...

BILLY

Has she gotten off yet?

BONNIE

Nobody's off yet.

BILLY  
Bonnie, I've got to talk to her.

BONNIE  
Maybe I can get my sailor friend to hold her down to the window too.

BILLY  
Do you think you could get her down here? I've got to talk to her alone.

BONNIE  
All right, I'll see what I can do.

MOON  
And honey, could you send down some cigarettes?

BONNIE  
Yea, sure. Hey there ... going up!  
(Disappears)

PURSER  
(Enters with TWO CHINESE)  
Come on, get in there. Inside.

MOON  
Hey, there ain't enough room for four in here!

PURSER  
They'll only be here for a couple of hours. Those two cleaned out the whole third class in a crap game.  
(PURSER locks CHINESE in with  
MOON & BILLY then exits)

MOON  
You boys must have done pretty well with my dice. Welcome, friends.

BONNIE  
(Again at porthole)  
Yoo hoo! Here you are, kid. If there's anything else you want, let me know.  
(Skirts fall over HER head)  
Hey, listen you mug! Getting fresh, eh? Cut that out!  
(Disappears)

HOPE (Entering)  
Billy!

BILLY  
Hope, darling. Are you all right? I've been frantic about you.

HOPE  
I'm all right. But you ... how are they treating you, Billy?

BILLY

Oh, it's swell here ... it's fine ... it's just that they wouldn't let me up to see you.

HOPE

2-2-19

What are they going to do with you?

BILLY

They're sending me back to America.

/24/ REPRISÉ: "ALL THROUGH THE NIGHT"

(Music underscore dialogue)

BILLY (Continues)

I don't have a ticket or passport, but I'll be back on the first boat to England.

HOPE

No, Billy. Don't come back to England.

BILLY

Hope, you can't marry Evelyn. You're in love with me.

HOPE

That's what I came to tell you, Mother has insisted we get married now. She's gotten the captain to agree to perform the ceremony on board.

BILLY

And what am I supposed to say, thanks, it's been swell, see you around.

HOPE

I don't know.

(Sings)

WHEN DAWN'S OVERTAKEN US  
I'LL SADLY SAY GOODBYE.

BILLY

TILL DREAMS REAWAKEN US  
AND THE MOON IS HIGH.

BOTH

AND THEN ONCE AGAIN.

(THEY kiss)

I'LL BE CLOSE TO YOU.

(Orchestra alone plays final phrase)

HOPE

Billy, I do love you!

BILLY

Hope!

(Music out. HOPE runs off. BILLY turns to interior of Brig, lights change and scene continues)

Doc, she loves me.

MOON

2-2-20

Oh, that's nice.

BILLY

I've got to get on deck and figure out some way to stop that marriage.

(BILLY's eyes fall on the CHINESE)

MOON

But how are we going to get out of here?

BILLY

They're getting out in a couple of hours. Would you gentlemen mind standing.

(THEY rise, HE Xes to CHING measuring HIM against HIMSELF)

Mine fits. Try yours.

MOON

(MOON compares HIS size with LING'S)

The coat's all right, but I'm afraid the pants will choke me. I've got an idea.

(To CHINESE)

Do you boys want to play a little poker?

CHINESE

No money.

MOON

Oh, no needee money. This is strip poker. Instead of money, you bet something you're wearing. Do you boys know how to play draw?

LING

Oh, we play draw well!

MOON

Good, then we'll play stud. Now, we shuffle the cards throughly.

(Dealing)

The idea of the game is to get two cards down so that nobody can see what they are.

(MOON looks at cards as HE is dealing, then to distract CHINESE, over THEIR shoulders)

Oh, everything is fine in here, thank you.

(CHINESE look away; MOON turns the bench)

Now, Billy, your high, what do you bet?

I bet my coat. BILLY

(To CHING)  
Do you stay coat. MOON

I stay coat. CHING

(To LING)  
You stay coat. MOON

I stay coat. LING 2-2-21

MOON  
I stay coat. We all stay coat. Now we continue dealing  
and the idea is to get two of a kind or a pair, or three of  
a kind, four of a kind, five of a kind.  
(To LING)  
You're high, what do you bet?

I bet pants. LING

(To CHING)  
Do you call pants? MOON

I call pants. CHING

(To BILLY)  
Do you call pants? MOON

I call pants. BILLY

MOON  
Calling all pants. CALLING ALL PANTS. CALLING ALL PANTS!

BLACKOUT

/25/ CHANGE MUSIC (BON VOYAGE) - (Orchestra)

ACT TWO  
Scene 3

THE SHIP'S DECK  
RENO & ANGELS are present.

CHASTITY

Reno, is that really England?

RENO

That's it, honey. The land of kings, queens and knights.  
And oh, those English knights.

PURITY

How are the men?

CHASTITY

Will they go for us?

RENO

Why not? We did all right in New York, didn't we?

ANGELS

New York ...

/26/ "TAKE ME BACK TO MANHATTAN"

RENO

THE MORE I TRAVEL, ACROSS THE GRAVEL,  
THE MORE I SAIL THE SEA.  
THE MORE I FEEL CONVINCED OF THE FACT,  
NEW YORK'S THE TOWN FOR ME.  
THAT CRAZY SKYLINE  
IS RIGHT IN MY LINE,  
AND WHEN I'M FAR AWAY,  
I'M ABLE TO BEAR IT FOR SEVERAL HOURS  
THEN I BREAK DOWN AND SAY.

TAKE ME BACK TO MANHATTAN,  
TAKE ME BACK TO NEW YORK.  
I'M JUST LONGING TO SEE ONCE MORE  
MY LITTLE HOME ON THE HUNDREDTH FLOOR!  
CAN YOU WONDER I'M GLOOMY?  
CAN YOU SMILE WHEN I FROWN?  
I MISS THE EAST SIDE, THE WEST SIDE,  
THE NORTH SIDE, AND THE SOUTH SIDE.  
SO TAKE ME BACK TO MANHATTAN,  
THAT DEAR OLD DIRTY TOWN!

## GIRLS (ANGELS)

TAKE ME BACK TO MANHATTAN,  
 TAKE ME BACK TO NEW YORK.  
 I'M JUST LONGING TO SEE ONCE MORE  
 MY LITTLE HOME ON THE HUNDREDTH FLOOR.  
 CAN YOU WONDER I'M GLOOMY?  
 CAN YOU SMILE WHEN I FROWN?  
 I MISS THE EAST SIDE, THE WEST SIDE,  
 THE NORTH SIDE, AND THE SOUTH SIDE.  
 TAKE ME BACK TO MANHATTAN,  
 THAT DEAR OLD DIRTY TOWN!

DANCE (RENO & GIRLS)

## RENO

I MISS THE EAST SIDE, THE WEST SIDE,  
 THE NORTH SIDE, AND THE SOUTH SIDE - SO,  
 TAKE ME BACK TO MANHATTAN,  
 THAT DEAR OLD DIRTY TOWN!

## GIRLS

TAKE ME BACK.

## RENO

TAKE ME BACK.

## GIRLS

TAKE ME BACK.

## RENO

OH, I WANNA GO BACK.

## RENO &amp; GIRLS

TO MY DEAR OLD DIRTY  
 (4 measures "dirty blues" dance)  
 TOWN!

RENO

All right, girls. Now go get prettied up for those Englishmen.

CHASTITY

Aren't you coming with us?

RENO

In a minute. I'm about to make my first attack on England.

EVELYN

(Entering as ANGELS exit)

Reno, might I see you for a moment?

RENO

Play your cards right and it could be forever.

EVELYN

I'm afraid not ... it could have been ... before.

RENO

Before?

EVELYN

Yes, you see, I'm to be married shortly.

RENO

Not to Hope!

EVELYN

I'm afraid so.

RENO

But I thought she and Billy were ...

EVELYN

I thought so, too. I must admit I was rather upset by it all at first ... then I met you and I wasn't upset in the least. It seems so provident somehow. Hope and Billy, you and I ...

RENO

And now?

EVELYN

It would appear that I was mistaken. Hope doesn't love Billy; she loves me.

RENO

How do you know?

EVELYN

Well, the other day Mrs. Harcourt informed me that Hope wants to be married right here on shipboard.

RENO

She's crazy.

EVELYN

I'm afraid I have no choice but to carry out my obligation.

RENO

Jilt her!

EVELYN

I can't do that, Reno. I'm committed. It would scarcely be the gentlemanly thing to do.

RENO

The hell with being a gentleman ... I want you, Evie.

EVELYN

But I would despise myself, and you couldn't respect me either.

RENO

Respect has never kept a girl warm on a cold night. Look, Evie, you do love me, don't you? I mean, I'd like to know before I go ahead and make the wrong decision.

EVELYN

Yes ... I'm afraid I do have "hot pants" for you.

RENO

Not exactly the same thing, but it will do. Listen, Evie, when the captain says, "Speak now or forever hold your peace," you may hear a familiar voice!

EVELYN

Reno!

RENO

That's the name that goes with the familiar voice.

BONNIE

(Entering)

Reno!

EVELYN

Reno, will I ever see you again?

RENO

Sooner than you think.

(RENO and BONNIE exit)

MRS. HARCOURT

(Entering with CAPTAIN)

Oh, Evelyn, we've been looking for you. Hope is just about ready.

MRS. HARCOURT (Continued)

(To CAPTAIN)

You're sure you can manage the ceremony?

CAPTAIN

It's my first go at a marriage, but it shouldn't be too difficult. I have had quite a bit of experience with funerals.

MRS. HARCOURT

Evelyn, are you ready?

EVELYN

I suppose so, Mother.

MRS. HARCOURT

Then, I'll fetch the blushing bride and we may begin.  
Don't run away now.

(Exits)

CAPTAIN

Sir Evelyn, if you would.

/27/ WEDDING MUSIC - (Orchestra)

(PURSER, BONNIE assorted CREW and PASSENGERS assemble for the ceremony as EVELYN and CAPTAIN take places. The slow strains of a processional begins. The ANGELS enter as bridesmaids, followed by HOPE and MRS.HARCOURT)

CAPTAIN

Dearly beloved, we are gathered here together over the bodies of --

(Stops, flips pages)

We are assembled here to bring together in the bonds of Holy Matrimony ...

(BILLY & MOON have entered as CHINESE)

BILLY

Stop! Stop words!

CAPTAIN

What's this?

BILLY

We come long way, travel far to have big talk with Englishee gentleman. At his house they tell us he arrive on big ship.

EVELYN

I'm afraid if you've come in reference to my Hong Kong interests, you've chosen a bad time. I'm about to be married.

BILLY

No soree. No can marry today.

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2-3-26

MOON

No. No marry.

MRS. HARCOURT

Why can he be no married?

BILLY

If lady with all paint up face will hold unruly tongue, I talk. I tell all. I gonna tell you.

EVELYN

I say, what is this? What's going on here?

CAPTAIN

It would appear they are trying to forbid your marriage.

EVELYN

It's an excellent idea, but why?

MRS. HARCOURT

That's what I'm trying to find out.

BILLY

I have honor to introduce Wu Chang Moon, is the father of little Plum Blossom.

EVELYN

Plum Blossom?

MRS. HARCOURT

And who is Plum Blossom?

CAPTAIN

Yes, who is Plum Blossom?

BILLY

This is Plum Blossom.

/28/ CHINESE BIT - (Orchestra)

(RENO enters in CHINESE makeup as PLUM BLOSSOM)

BILLY

Little Chinese Cinderella, until Sir Evelyn turn her into little Chinese tramp.

HOPE

What's that?

BILLY

Sir Evelyn, he take Plum Blossom to rice paddy and bring back Plum tart.

HOPE

(Sternly)

Is this true, Evelyn?

EVELYN

It was just the old Oakleigh curiosity, dear.

MRS. HARCOURT

Evelyn was just sowing his wild oats.

BILLY

So soree, no sow wild oats in China, sowee wild rice! All the same, no good. Preeety soon by and by along come little Orange Blossom --

(BILLY, MOON, RENO sing: "ROCK-A-BYE BABY"  
in Chinese)

EVELYN

Under the circumstances, I don't see how I can marry Miss Harcourt.

MRS. HARCOURT

Nonsense, Evelyn, all these people want is money.

MOON

Money, money, money.

EVELYN

See here, you chaps, I'll give you a thousand pounds to clear out.

MOON

Pounds of what?

BILLY

That's money. Five thousand dollars.

MOON

We'll take it.

BILLY

Do not insult us with offer of filthy money.

EVELYN

I'll make it two thousand.

BILLY

Rich man cannot buy Chinese honor.

EVELYN

I'll make it five thousand.

MOON

Chinese honor sold.

HOPE

No, Evelyn, don't pay him. No amount of money can settle this great wrong. You, sir ...

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2-3-28

BILLY

English lady speak to me?

HOPE

You are a relative of little Plum Blossom?

BILLY

Oh yes, very close relative.

HOPE

Then the only way to pay this debt of honor, Evelyn, is for you to offer him ... me!

EVELYN

Marvelous idea!

MRS. HARCOURT

Hope! No!

BILLY

Offer accepted! Chinese honor saved!

MOON

What about the five thousand ...

EVELYN

Congratulations, old boy, you're getting quite a girl.

BILLY

Why not English gentleman right wrong done to Plum Blossom. Join the club, kiddo.

EVELYN

Join the club ... Plum Blossom ... Ohhhhh, I say, you mean... wellll, I ... oh, confound it, Miss Plum Blossom, Reno, will you marry me.

RENO

I thought you'd never ask, sweetie!

WHITNEY

(Entering)

Tell the Captain for me he runs a very loose ship.

BILLY

Boss --

WHITNEY

Billy, what are you doing here?

BILLY

How was the trip?

WHITNEY

It was terrible. I lost my glasses, I've been blind for five days.

BILLY

So I've heard.

WHITNEY

What about the amalgamation?

BILLY

You didn't want to get involved in that. I just flew over to tell you I landed two new accounts. The Oakleigh interests and the Harcourt account ... as a matter of fact, this is Mrs. Harcourt. Elisha J. Whitney, you know ... Wall Street.

MRS. HARCOURT

Did you say Wall Street, Mr. Whitney?

WHITNEY

Madam, may I tempt you with a little drink?

MRS. HARCOURT

Sir, liquor has never touched my lips.

WHITNEY

You know a short cut.

CAPTAIN

Now that there are going to be two weddings, may I offer you the courtesy of the ship on the return voyage for your honeymoon. You may join Dr. Moon who I must unfortunately turn over to the authorities.

PURSER

But, Captain, we've had a radiogram from Washington. Read it yourself.

CAPTAIN

Moonface Martin, not wanted. Entirely harmless. Wouldn't hurt a flea.

MOON

Let me see that! I've never been so insulted in my life. It's un-American.

EVELYN

Well, Reno, shall we practice misbehaving?

RENO

You bet your sweet ascot.

BILLY

As Confucius say: Wa ho ding so le tow?

HOPE

If that means what I think it does, the answer is yes!

MRS. HARCOURT

Where did you say you were staying in London, Mr. Whitney?

WHITNEY

Dear lady, wherever you are.

CAPTAIN

Well, Doctor.

MOON

Don't touch me or I'll shoot! Bonnie! Bonnie!

BONNIE

What is it, Moonie?

MOON

I'm not even Public Enemy Number Thirteen anymore.

BONNIE

That doesn't matter, Moonie ...

/29/ FINALE "YOU'RE THE TOP"

BONNIE

YOU'RE THE TOP.

MOON

YOU'RE THE COLISEUM.

MRS. HARCOURT

YOU'RE THE TOP.

WHITNEY

YOU'RE THE LOUVRE MUSEUM.

BILLY

YOU'RE A MELODY FROM A SYMPHONY BY STRAUSS.

HOPE

YOU'RE A BENDEL BONNET.

EVELYN

A SHAKESPEARE SONNET.

RENO

YOU'RE MICKEY MOUSE.

ALL  
AND THOUGH I'M NOT A GREAT ROMANCER,  
I KNOW THAT YOU'RE BOUND TO ANSWER WHEN I PROPOSE,  
ANYTHING GOES!  
ANYTHING, ANYTHING, ANYTHING GOES!

/30/ BOWS AND EXIT MUSIC

