

1st
CallMan 1 and
Man 2

1/5

The dance following the vocal section of "Bianca," climaxes with an acrobatic stunt by BILL—to gymnastic choreography, he jumps up grasping the first level catwalk and hoists himself up, then climbs on up to Lois' dressing room using the ironwork pipe battens and catwalk railings, avoiding the stairs. At maximum height, he hangs upside down looking out, then swings himself onto the walk in front of Lois. Triumphantly, BILL dips and kisses her before he and LOIS exit into the room.

In the applause for the number, POPS and the ENSEMBLE exit as the TWO MEN enter from stageleft and cross to the phone. 1ST MAN puts coin in pay-phone and dials, 2ND MAN stands to his left.

Start

1ST MAN. Yeah, Gumpy. Yeah, yeah. I got a question to axe Mr. Hogan. Well, I want to report in, Gumpy. Mr. Hogan likes it when I report in, Gumpy. Why should I call you **Mister** Gumpy? Get me Hogan ... Oh I see. Yeah ... Yes, of course, we'll pay you a visit, Mr. Gumpy. All right, Mr. Gumpy. Yes, Mr. Gumpy—Sure, Mr. Gumpy.

He hangs up the phone. To 2nd Man.

Gumpy! (*indicating a move up*) Hogan! (*indicating a removal*)

2ND MAN. You mean it?

FRED comes down the stairs from his dressing room.

1ST MAN. (*tearing up I.O.U.*) Mr. Graham, I guess this is the end of our very pleasant association.

FRED. What's this?

1ST MAN. I guess we got to declare a moratorium on you seeing as how Mr. Gumpy declared a moratorium on Mr. Hogan. His unidentified remains will be found floating in the Bay tomorrow.

2ND MAN. Rest his soul.

1ST MAN. So that lets you out... and we must part.

LILLI and HATTIE come out of her dressing room and down the stairs. HATTIE carries a suitcase. Both are in street clothes. HATTIE now wears the French hat.

FRED. Where's the man of destiny?

LILLI. He's on the phone with the President. He'll be down in a minute.

2ND MAN. Miss Vanessi, we want to say *au revoir*.

1st
call

Act Two - Scene Six

Man 1 +
Man 2

2/5 93

1ST MAN. It's been a delightful experience.

2ND MAN. Very educational. We'll always think of you.

1ST MAN. We must be off. Gumpy wants us to see a man in the Georgetown area. Must be a senator. Can we drop you?

FRED. Gentlemen, could you return the costumes?

*The TWO MEN look down at themselves in costume.
FRED points off to a dressing room stageleft.*

1ST MAN. "Clothes doth proclaim the man." The Warden at San Quentin.

END

No. 19a **Incidental: General's Entrance**

(Drum Cadence)

The TWO MEN leave. The GENERAL appears from Lilli's dressing room and comes down the stairs.

GENERAL. Onward, dearest girl! Let's get that transport rolling!

The GENERAL exits. Drum Cadence fades out.

LILLI. Run along, Hattie. I'll join you.

HATTIE exits.

FRED. Lilli, you can't be serious. That man's as much of an actor as I am. He's worse than me. He's a **bad** actor.

LILLI. You are not Louella Parsons and I don't care to discuss my personal life with you.

FRED. Same old Lilli—*(music in)*—and I thought I detected a note—a new note of softness—a new humility—even a sparkle of affection—a glimmer of love—even loyalty.

LILLI. You're not going to hypnotize me, Svengali.

FRED. You can't walk out on me now, Lilli.

LILLI. You walked out on me once.

FRED. I came back.

The GENERAL'S DRIVER appears at the stage door.

DRIVER. Miss Vanessi. The General doesn't like to be kept waiting.

LILLI. *Merde.*

Start

FRED goes into his room, closing the door between the dressing rooms. LILLI exits behind her screen. FRED sits at his dressing table, rummaging in his make-up box, as TWO MEN enter. Music out.

1ST MAN. Hello.

FRED. Who are you? What are you doing backstage?

1ST MAN. Fine looking fella.

2ND MAN. Clean cut.

1ST MAN. What a figger!

2ND MAN. What a profile!

FRED. Gentlemen, I'm very touched by your admiration and devotion but I see my fans after the—

1ST MAN. What diction.

2ND MAN. Very elocutionary.

1ST MAN. And note how he does not spit when he talks.

2ND MAN. High type fella.

FRED. As I was saying, this is all very flattering, but I receive my public **after** the performance, not before.

1ST MAN. Oh, what grace!

2ND MAN. If I hadda do something to him, I would cry like a baby.

1ST MAN. Remember that professor who played the ponies? You weren't yourself for a week after you dumped him in the Potomac.

FRED. Gentlemen, come back after the show. I'll be very happy to present you with my autograph.

1ST MAN. No, we got your autograph. That's why we're here.

FRED. What?

CB

Man 1 + Man 2

Act One - Scene Three

4/5²⁵

1ST MAN. A little matter of a I.O.U. Oh, here it is—Ten G's. Mr. Hogan, that's our employer—regards this as a debt of honor.

FRED. Mr. Hogan?

1ST MAN. How's about it, Mr. Graham.

FRED. You're mad,— *(calls)* Paul, Paul! Alright, let me see that. This is not even my signature!

1ST MAN. They all say that. I'm surprised at you, Mr. Graham. You signed it only this afternoon after quite a little game down to the hotel. We wasn't there, of course. Mr. Hogan says he plied you plenty with good liquor, too.

FRED. You're really mad. I've been in this theatre since eight this morning.

1ST MAN. He forgot.

2ND MAN. That's human nature for you.

1ST MAN. The minute a man signs a I.O.U. everything goes dark.

2ND MAN. The doctors call it magnesia.

1ST MAN. We cure it.

2ND MAN. You know, I would cry like a baby, if I hadda do something to such a high type fella. Last week—remember that high type fella—I used up three handkerchiefs.

1ST MAN. *(looking over Fred's shoulder into the mirror)* I don't like my face. Do you?

2ND MAN. No!

FRED. Gentlemen, would you mind leaving?

1ST MAN. Ohh! Ain't he virile? We now wish to express all best wishes for a magnificent opening and the success your brilliant talents deserve! I copied that out of Western Union.

2ND MAN. Heartiest felicitations! I made that up myself.

1ST MAN. Mr. Graham, during the performance tonight, remember we'll be watching from the front box. Try and jostle your memory.

2ND MAN. We'll be back.

LOIS knocks and pokes her head in.

LOIS. Freddie! Oh, Mr. Graham.

1ST MAN takes off his hat and growls. 2ND MAN takes off his hat and whistles.

Break a leg! (*LOIS kisses FRED and quickly exits*)

1ST MAN. Or we'll do it for you.

END

MEN exit. HATTIE enters from behind the screen and adjusts the position of LILLI'S chair. PAUL carrying a box of flowers, knocks on Lilli's door. HATTIE opens it. FRED exits into his closet.

HATTIE. Hello, Paul!

PAUL. Hiya, Beautiful!

PAUL kisses her cheek and hands Hattie the box of flowers, then he exits.

HATTIE. Here's some flowers, Miss Lilli. (*removing the card envelope*)
They must be from Mr. Fred.

*Music in. LILLI enters, HATTIE hands her the box.
LILLI lifts the lid and takes out a beautiful bouquet.*

LILLI. Snowdrops and pansies and rosemary. My wedding bouquet! Oh Hattie, he didn't forget.

HATTIE. Of course not, honey. I'll get a vase. (*HATTIE exits*)

No. 5

"So In Love"

(Lilli)

LILLI. Strange, dear, but true, dear,
When I'm close to you, dear,
The stars fill the sky,
So in love with you am I.
Even without you
My arms fold about you.
You know, darling, why,
So in love with you am I.
In love with the night mysterious
The night when you first were there,
In love with my joy delirious
When I knew that you could care.
So taunt me and hurt me,