

ACT ONE

2. Christopher Street

Guide, Tourists, and Villagers



IAN

lx 6

auto 15

hino"

Piano

Tutti

ff

2

3

4

lx 8

Spot 1

GUIDE: Come along!

5

1

2

3

4

1

2

3m.

4

A

lx 10

DE

9

On your left, Wash-ing-ton Square, Right in the heart of Green-wich Vil-lage.

Strs.

P

Bsn., Pno.

13

TOURISTS (SOPRANOS & ALTOS unis.)

My, what trees, Smell that air, Paint-ers and pig-eons in Wash-ing-ton Square.

TOURISTS (TENORS & BASSES unis.)

My, what trees, Smell that air, Paint-ers and pig-eons in Wash-ing-ton Square.

+WW.

B lx 12

17 GUIDE

On your right, Wav-er - ly Place, Bit of Par - ee in Green - wich Vil - lage.

-WW.

21 TOURISTS

S My, what charm, My, what grace! Po - ets and peas-ants on Wav-er - ly Place.

A

T My, what charm, My, what grace! Po - ets and peas-ants on Wav-er - ly Place.

B

+WW.

C lx 14

25

DE: Ever since 1870, Greenwich Village has been the bohemian cradle of painters, writers, actors, etc., who've gone

WW. 8va, Strs. pizz.

p

Bsn., Pno.

29

on to fame and fortune. Today in 1935, who knows what future greats live in these twisting alleys? Come along!

D

33

CURTAIN

Cue: GUIDE: Come Along!

(Repeat only if necessary for dialogue)

Tutti

p until cue then *ff*

E

37

GUIDE

Here you see Chris-to-pher Street, Typ-i-cal spot in Green-wich Vil-lage.

Strs.

p

Bsn., Pno.

41 TOURISTS

S
A
T
B

Ain't it quaint, Ain't it sweet, Pleas-ant and peace-ful on Chris-to-pher Street?

TOURISTS

Ain't it quaint, Ain't it sweet, Pleas-ant and peace-ful on Chris-to-pher Street?

+WW.

gliss.

Xyl., Pno.

F

IX 18 spot 2

antomime)

45

Tutti

gliss.

f

2

3

50

4

5

55

6

7

8

60 **G** lx 20

WW., Strs. *8va* & *8ba*

65 *fp* WW., Strs. *3* *3* Tpts. *8ba* WW., Strs. *8va* & *8ba* *ff* Br.

70 WW., Br. Br.

75 **H** Picc., Strs. *loco* & *8va*

80 Tutti 1 2 3 4 5 lx 22 spot 3 *ff*

86 **GUIDE**
Here is home, Chris-to-pher Street, Right in the heart of Green-wich Vil-lage.
Strs.
p
Bsn., Pno.

90 VILLAGERS (SOPRANOS & ALTOS unis.)



VILLAGERS (TENORS & BASSES unis.)



J 1x 24 po II (♩. = ♩) Fast (Pantomime)

94 Tutti



1x 26 po I (♩ = ♩.) GUIDE



105

Guide



1x 28 spot 4

APPOPOLOUS. (to OFFICER LONIGAN) Throw that Violet woman out of my building!

LONIGAN. What's the beef now, Appopolous?

APPOPOLOUS. I'm very broadminded, Lonigan, but when a woman gives rumba lessons
all night, she's gotta have at least a phonograph!

15

109 **L** *ff* *1. UED* *2*

114 *3* **lx 30 spot 5** **M** **GUIDE** Here's a guy known as the Wreck, *dim.* *p* *Bsn., Pno.*

119 **GUIDE** Foot-ball pro-fes-sion'l out of sea-son, Un-emp-loyed through-out the heat, *+WW.*

123 *3* **lx 32 spot 6** **GUIDE** Liv-ing on no-thing on Chris-to-pher Street.

N Tempo II (♩. = ♩) Fast
(Pantomime)

HELEN. Hi. Where you goin' with Dicky Bird?

WRECK. Takin' him down to Benny's to see what I can get on him . . .

HELEN. Oh no, Wreck! You can't hock Dicky!

WRECK. Take your choice — we either hock him or have him on toast.



127

1x 34 spot 7

VIOLET SLAM

dim.

2 3

16

O

133 GUIDE

Here is yet an - oth - er type. Ev - 'ry - one knows the fam - ous Vio - let, Nic - est gal you'd

Srs.
p

+WW.

Bsn., Pno.

138

Guide

ev - er meet Stead - i - ly work - ing on Chris - to - pher Street.

1x 36 spot 8

reminder that lx 48-56 will be called w/o numbers

VIOLET. Don't shove me, ya big phoney!

LONIGAN. (*pushing her on*) On your way, Violet.

VIOLET. You're a public servant. I pay your salary! (*as LONIGAN pushes her off*) So just you show a little respect! (*Cue to continue music.*)

spot 9

Musical notation for spot 9, showing a staff with a downbeat and a 'Tutti' marking.

P
142

Guide

Life is gay, Life is sweet, In-t'rest-ing peo-ple on Chris-to-pher Street.

ALL TOURISTS & VILLAGERS

S
A

Life is gay, Life is sweet, In-t'rest-ing peo-ple on Chris-to-pher Street.

ALL TOURISTS & VILLAGERS

T
B

Life is gay, Life is sweet, In-t'rest-ing peo-ple on Chris-to-pher Street.

+WW.
mf

Xyl., Pno.

Musical score for the song "Life is gay, Life is sweet, In-t'rest-ing peo-ple on Chris-to-pher Street." featuring Guide, S, A, T, B, and piano accompaniment.

146 T (♩. = ♩) Fast

lx 38 lx 40

Guide

Such in-t'rest-ing peo -

Tutti gliss.

2

-Br. p sub.

151

lx 42

Guide

ple on Chris-to-pher Street!

Tutti

1 ff sub.

2

157 TOURISTS

lx 44 lx 46

S A

Such in-ter-est-ing peo-ple live on Chris-to-pher Street!...

T B

Such in-ter-est-ing peo-ple live on Chris-to-pher Street!...

-Br. mp

1. 2. sub.

lx 48-56

C90

161 [2.] [R] TOURISTS

Look! Look!

TOURISTS

Look! Look!

[2. Tutti (Tpts. 8ba)]

ff

161 lx 48 lx 50 lx 52 lx 54

S A Paint-ers Act - ors! Dan - cers! Writ - ers!

T B Paint-ers Act - ors! Dan - cers! Writ - ers!

Br. 8va, Pno. & Strs. loco

sfz

[S] 170 VILLAGERS

f

Here we live, — Here we love. —

VILLAGERS

f

Here we live, — Here we love. —

Saxes

mf

Pno., Strs.

174

S
A This is the place — for self - ex - pres - sion.

T
B This is the place — for self - ex - pres - sion.



178

S
A Life is mad, — Life is sweet. —

T
B Life is mad, — Life is sweet. —

cresc.

+Tbns. sust.



182

S
A Green - wick Vil - lage, Green - wick Vil - lage, Wheee!

T
B Green - wick Vil - lage, Green - wick Vil - lage, Wheee!

+Tpts.

lx 56



T

186 Tpts. WW., Strs. *fp*

U tours!

191 WW., Strs. 8va Tpts. WW., Strs. loco & 8va Br. 8va *ff*

196 WW., Br.

V

201 Br. WW., Strs. Br.

W

206 WW., Strs. 8va Tpts. WW. 8va, Strs. Br. 8va *ff*

211 WW., Tbn., Strs.

216 X +Tpts. -WW. Strs.

221 Br. 8ba

Y lx 58 226 *mf*

231 -Br. +Glsp. *pp sub.*

lx 60 237 TOURISTS

Such in - ter - est - ing peo - ple live on Chris - to - pher Street! —

TOURISTS

Such in - ter - est - ing peo - ple live on Chris - to - pher Street! —

+Br. *molto*

Z

242 *fff*

2

3

248 Tpts.

Bs. Sax, Tbn., Pno.

253 VILLAGERS

S A

T B

Such In-ter-est-ing peo-ple live on Chris-to-pher Street!

Tpts. unis.

AA WW., Strs. +Tpts. unis. Br. +WW., Strs.

258

1

2

BI

ix 68

264

+Traps.

+Glsp., -Br.

Tutti

pp sub.

C

ix 69

270

VILLAGERS

Here we live, — Here we love...

VILLAGERS

Here we live, — Here we love...

(WW., Tpts. 3&4, Strs. *colla voce*)

Tpts.

275

This is the place — for self - ex - pres - sion.

This is the place — for self - ex - pres - sion.

DD

280

S
A

Life is mad, — Life is sweet. —

T
B

Life is mad, — ww. Xyl. Life is sweet. —

284

ALL VILLAGERS & TOURISTS

S
A

In-t'rest-ing peo - ple liv - ing on Chris - to - pher Street! —

ALL VILLAGERS & TOURISTS

T
B

In-t'rest-ing peo - ple liv - ing on Chris - to - pher Street! —

-Br.

gliss.

ff

Tutti accel.

Bs. Sax,
Tbn., Pno.,
Vcs., Cb.

sfs

289

S
A

T
B

-Tpts.

IAN lx 72

294 +Tpts.

APPLAUSE

Applause Segue

HAUL
ASS

2a. Christopher Street Exit

Guide

IAN

lx 74

spot 9.5

("Duchino")

Tutti

Piano

ff

dim.

mp

GUIDE

5

mp

Come a-long, Fol - low me. Now we will see Mac - Dou - gal Al - ley, Patch - en Place, Mi -

Strs.

p

+Cls.

Bsn., Pno.

(Guide and

lx 76

spot 9.9

10

Guide

net - ta Lane, Bank Street and Church Street and John Street and Jane.

APPLAUSE

lx 202

Spot 36

Act One – Scene Four

29



- PICK UP MANUSCRIPT

BAKER goes to his desk, his mind still on RUTH,
and picks up the envelope containing her manuscripts. Music out.
BAKER takes out the manuscripts and starts to read one.

BAKER. (reading) " 'For Whom the Lion Roars' by Ruth Sherwood.

It was a fine day for a lion hunt. Yes, it was a good clean day
for an African lion hunt—a good clean day for a fine clean kill."



~~Music in. The lights go up on the side of the stage as BAKER continues reading.
In the ensuing story vignettes, played to one side and musically underscored,
RUTH portrays all the heroines. These are RUTH's ideas of sophisticated writing
and are acted in exaggerated satiric style.~~

lx 204

Spot 37

No. 7

Ruth's Stories



- R + SP EN SL

(Baker, Ruth [as Sandra Mallory, Essie, and Tracy Farraday], Ruth's Characters:
Harry Mallory, Rexford, Danny, Trent Farraday, Woman Guest, Male Guest, and Chorus)

BAKER. (over drums) "Sandra Mallory stalked into the clearing with the elephant gun."

RUTH enters dazzlingly attired in a glamorous version of an
African hunting outfit, a huge gun tucked casually under her arm.

"Just behind Sandra was Harry Mallory, her husband,
and Randolph Rexford, the guide."

HARRY MALLORY and REXFORD enter. REXFORD is an open-shirted,
tight-lipped Gary Cooper type and HARRY is a small, ineffectual-looking
man in an obvious state of terror, his gun shaking in his hands.

(BAKER.) "Nearby, they could hear the fine clean roar of the lion."



spot 37.5



There is a loud ominous lion roar.

145

REXFORD. (pointing out front) There he is, right in front of you, Mr. Mallory!

No, I would not shoot now Mr. Mallory, that is not the clean right way

150



No, not yet. - wait until you see his eyes. That will be the fine clean way
to bag the simba

No, not yet.



155

Not yet Mr. Mallory.



165

SANDRA holds her cigarette up to her mouth. Her hand is trembling wildly.

REXFORD. (tensely) Your hand is trembling, Mrs. Mallory. spot 38

REXFORD grabs SANDRA's hand and helps her
light her cigarette with his cigarette lighter.

30

Act One – Scene Four

SANDRA. (*conscious of REXFORD's grip*) It is nothing. X spot 38

BAKER. (*still reading*) "He gripped her hard. It was the clean fine grip. She remembered Harry's grip. Like clean, fine oatmeal. Suddenly Sandra Mallory felt the beat, beat, beat of Africa." spot 39 Snd

~~Music continues. There is a blackout on the African scene as Baker~~

SANDRA. (*sexily to REXFORD as she undulates to the rhythm*) Rexford—why do you hate me?

REXFORD. (*tight-lipped*) I have my job, Mrs. Mallory, and Mr. Mallory is your husband. Snd 170

~~There is a scene and a terrified woman from off stage~~

SANDRA. (*calmly*) He **was** my husband. (*SANDRA drops her gun and cigarette and walks toward REXFORD passionately.*) Rexford—

REXFORD. (*moving toward SANDRA with equal passion*) Mrs. Mallory—✗

SANDRA. (*stepping nearer*) Rexford—

REXFORD. (*nearer—and now seething*) Sandra—

SANDRA. (*throwing her arms around REXFORD*) Randolph!

Music stops. REXFORD bends SANDRA backward in a movie kiss.

BAKER. (*incredulous*) No! lx 206 spot 40

~~Music continues. There is a blackout on the African scene as Baker picks up the next manuscript a little more emotionally. He reads~~

" 'Twentieth-Century Blues.' "

Music stops.

"It was squalid in that (*BAKER starts to run the sentences together without a breath*) one room flat in Williamsburg without the windows, (*gathering momentum*) with the gray peeling plaster and the sound of rats scurrying inside the walls and the scratching phonograph across the hall screaming gee I'd like to see you lookin' swell baby diamond—" ~~BAKER finally has to take a deep breath and pause on~~ "bracelets Woolworth doesn't sell baby and Danny coming in gray and drawn like the gray plaster ~~BAKER picks up the next manuscript a little more emotionally. He reads~~ coming in clutching his guts with the gray rats inside his walls too yeah the gray rat pains of hunger yeah the twentieth-century hunger yeah—" spot 41

ESSIE, played by RUTH, enters, ludicrously ragged and pregnant.

ESSIE. (*dully, in the singsong Brooklynese used in social-problem dramas of the 1930's*) Danny—when we gonna get married?

DANNY. (*singsong as he wipes nose on his arm and then raises it at ESSIE angrily*) When—when—when. Always naggin'!

14. My Darlin' Eileen

Policemen and Eileen

IAN

lx 390 spot 66

Slowly and freely

SOLO COP (LONIGAN) *p* (in Irish Tenor style)

Take it from me, In

TENORS *p*

MEN'S CHORUS (COPS) Mmm (Humming)

BASSES *p*

Mmm (Humming)

Slowly and freely **rall.**

Piano *f* *mp* *pp* *p*

Strs. **Pno.**

A

Solo 5

Dub - lin's fair cit - y There's none half so pret - ty As pret - ty Ei - leen.

T Mmm

B Mmm

8

Solo

Take it from me, The May - or of Shan-non Would shoot off a can-non And

T

Mmm

Mmm

B

Mmm

Mmm

11

Solo

crown ye the queen. Dar - lin' Ei - leen, Dar - lin' Ei - leen,

T

Mmm

Dar - lin' Ei - leen, Dar - lin' Ei - leen,

B

Mmm

Dar - lin' Ei - leen, Dar - lin' Ei - leen,

stby 1x 392 + spot 67 thru 71

14

Solo

Fair - est col - leen that iv - er I've seen. And it's Oh, I

T

Fair - est col - leen that iv - er I've seen. Oh, I

B

Fair - est col - leen that iv - er I've seen. Oh, I

f

mf

mf

17

Solo

wish I were back In the land of the green, With my dar - lin' Ei -

T

wish I were back In the land of the green, dar - lin' Ei -

B

wish I were back In the land of the green, dar - lin' Ei -

pp

pp

pp

rall.

dim.

pp

B

1x 392 spot 67

19

Poco più mosso

Solo

leen.

SECOND COP (TENOR I) *mf*

leen.

FIRST COP (BARITONE I)

mf warmly

There's

leen.

I've seen them all: There's Brid-get and Shei-la,

Poco più mosso

mf

WW. sustain, Pno. arp.,

Vlas., Vcs., Cb. pizz. on downbeats

22

Kate and De-li-lah and Moll and Mau-reen.

THIRD COP (BARITONE II)

mf

I've seen them all: Not

25

FOURTH COP (TENOR II) *mf*

Or share the same street with My dar-lin' Ei-leen.

one can com-pete with,

C

28 **f** TUTTI

T Dar-lin' Ei-leen, Dar-lin' Ei-leen, Fair-est col-leen that iv-er I've seen. And it's

B **f** TUTTI

B Dar-lin' Ei-leen, Dar-lin' Ei-leen, Fair-est col-leen that iv-er I've seen. And it's

Optional tacet

mf

32 **accel.** **molto**

T Oh, I wish I were back In the land of the green With my dar-lin' Ei-leen.

B Oh, I wish I were back In the land of the green With my dar-lin' Ei-leen.

1st

R.H. gliss.

Play

lx 394 spot 68

36 / 44 **Allegro (like a Reel)**
WW. (+Strs. at bar 44)

f 2 3 4 5 6 7 8

Vlns.

Pno., Strs. (Br. enter bar 44)

40 / 48

1. 2.

2 2 3 4 5 6 7 8 7 8

Tbns.

F **G** ^{2nd} **lx 396**

52 / 60 Strs. 8va

marc.

Bsn., Tbns., Vcs., Cb.

56 / Picc., Fl.

64 ^{2nd} ^{1st} **lx 398 spot 6A**

ff

Tpts.

H **Slowly, as before**

* EILEEN

68 *p*

Lis - ten, my lads, I've some-thing to tell ye I hope won't im - pel ye to

Pno. arp., Strs. sustain

p sub.

71

Eileen

cry and to keen. Moth - er's a Swede, and fa - ther's a Scot, And so

* In the original, bars 68-75 were up a fourth (in C).

74 **I** **Allegro, come prima**

Eileen I - rish I'm not, And I nev - er have been!

TENORS *f* Hush you, Ei - leen! Hush you, Ei - leen!

ALL COPS

BASSES *f* Hush you, Ei - leen! Hush you, Ei - leen!

(Strs. *cresc.*) **I** **Allegro, come prima**
Optional tacet

78 **Slowly again**

T Fair - est col - leen that iv - er I've seen. Don't you hand us

B Fair - est col - leen that iv - er I've seen. Don't you hand us

Slowly again

81 **Allegro**

T none o' that blar - ney, You come from Kil - lar - ney, You're I - rish, Ei - leen!

B none o' that blar - ney, You come from Kil - lar - ney, You're I - rish, Ei - leen!

Allegro

cresc. *ff* *R.H. gliss.*
(Tbn. *gliss.*)
Play

lx 400 spot 70

84 / 92 Tutti

88 / 96

K sr sl

100 / 104

108

112

TENORS (shouting) *ff*

BASSES (shouting) *ff*

Ei -leen!

Ei -leen!

2 2 3 dim. 4 p5 *molto* *ff* 8

Applause Segue

HAUL ASS