

BILLY
Anybody call for me, Fred?

FRED
(Reading from a pad)
Harriet, Nancy, Lorraine--two Lorraines--

BILLY
How about a Hope? Hope Harcourt.

FRED
Nope. But there was a lady came in asking for you.

(RENO SWEENEY enters)

RENO
He's wrong, Billy.. It was only me.

BILLY
Reno! Oh, my God! We had a date --

RENO
That's O.K. I'd say forget it, but you already did.

BILLY
Reno, I'm sorry. My boss is going to London in the morning.
I had to do a thousand things for him.

RENO
I'm going to London in the morning. All you had to do for me
was buy me a drink.

FRED
What'll it be, Ma'am?

RENO
A martini -- only make it with rye and put a cherry in it
instead of an olive.

(Piano underscore resumes)

BILLY
Two Manhattans, Fred.

RENO
You know, I'm getting worried about you, Billy. I'm not sure
this Wall Street job is good for you.

BILLY
Hey, I'm making thirty-five dollars a week!

RENO
Yeah, but look at you. Look at your coat.

BILLY
What's the matter with my coat?

RENO
It's got a fried egg on the pocket.

BILLY
That's an old school crest.

RENO
From where? P.S. 88? You're in trouble, kid. If you keep acting like a stuffed shirt stockbroker, you're going to turn into one.

BILLY
Why do I put up with this, Fred?

RENO
You're nuts about me. In fact, I've got a great idea. Why don't you come to London with me?

BILLY
Reno--

RENO
We'll do the town up right. Buckingham Palace, Big Ben, the bushes in Hyde Park.

BILLY
Reno, be serious.

RENO
I am serious. Come with me, Billy. England won't be the same without you.

BILLY
Guys like me are a dime a dozen. You won't miss me over there.

(Music: attacca)

RENO
Why are the cute ones always so dumb?

/3/ "I Get A Kick Out Of You"

MY STORY IS MUCH TOO SAD TO BE TOLD,
BUT PRACTIC'LY 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 AND SEE YOUR FABULOUS FACE.

ACT IScene 2

The afterdeck of an ocean liner shortly before sailing. Upstage, the entrance to the bar. On either side, stairs leading to the upper deck. The CAPTAIN enters, leading a chorus of SAILORS.

CAPTAIN & SAILORS

AND THERE'S NO CURE LIKE TRAVEL TO HELP YOU UNRAVEL
THE WORRIES OF LIVING TODAY.
WHEN THE POOR BRAIN IS CRACKING
THERE'S NOTHING LIKE PACKING
A SUITCASE AND SAILING AWAY.

TAKE A RUN 'ROUND VIENNA, GRANADA, RAVENNA, SIENA
AND THEN AROUND ROME.
HAVE A HIGH TIME
A LOW TIME AND IN NO TIME
YOU'LL BE SINGING HOME SWEET HOME.

(A blast from the stacks. BILLY comes up the gangplank. Orchestra continues under dialogue)

BILLY

Excuse me, Captain. Has a Mr. Eli Whitney come aboard?

CAPTAIN

Mr. Whitney is in the bar.

BILLY

I thought you kept the bar closed till you sailed.

CAPTAIN

He had a note from his doctor.

(BILLY exits to the bar. The PURSER rushes on)

PURSER

Captain, captain -- a catastrophe! We may have to delay the sailing!

CAPTAIN

What is it? Icebergs? A hurricane?

PURSER

Worse! Charlie Chaplin just wired. He's cancelling his berth and sailing on the Mauretania.

CAPTAIN

Good God! The passenger list! Quick!

(The PURSER hands him the manifest.
The CAPTAIN flips through it
furiously)

Hope Harcourt, the debutante -- that's not bad.

PURSER

The Normandie has Jimmy Walker and Machine Gun Kelly.

CAPTAIN

Lord Evelyn Oakleigh --

PURSER

Nothing. Wealthy Englishman.

CAPTAIN

Wait a minute (Music underscore stops) -- Benjamin Franklin!

PURSER

It's not the same one.

CAPTAIN

Then we've got nobody! (Music starts again) Quick, run down
to the Stork Club and see if anyone's left over from last
night.

PURSER

Aye, Aye, sir.

(The PURSER exits as TWO REPORTERS
and a PHOTOGRAPHER come up the
gangplank)

REPORTER #1

Hey, Captain, where's all the celebrities?

(Underscore fades out)

PHOTOGRAPHER

This tub is deader than the Flying Dutchman.

CAPTAIN

Fellows, please!

(A MINISTER enters, followed by TWO
CHINESE -- LUKE and JOHN)

MINISTER

Ah, the Gentlemen of the Press. I am Henry T. Dobson --

1-2-12

(HOPE offers him her cheek; he gives her a peck. WHITNEY comes out of the bar, carrying his stuffed bulldog)

WHITNEY

Egad! Evangeline Harcourt!

MRS. HARCOURT

Elisha Whitney!

(WHITNEY growls and "restrains" the bulldog from leaping at MRS. HARCOURT)

WHITNEY

Down, boy, down!

MRS. HARCOURT

(Amused)

Eli, you haven't changed in forty years.

WHITNEY

Me! Look at you! You always did know how to fill a girdle!

MRS. HARCOURT

Eli, really! You might have some respect for the memory of my late husband.

WHITNEY

Yes, of course... You know, if it's any consolation, I was just coming out of the Stock Exchange when he took off from that ledge. He jumped like a Yale man.

MRS. HARCOURT

Thank you, Eli.

(BILLY enters from the bar)

HOPE

(Seeing him)

Oh my God!

MRS. HARCOURT

You know my daughter Hope. And this is her fiance, Lord Evelyn Oakleigh.

BILLY

Her fiance?!

WHITNEY

Foreign word, Crocker. Means they're getting married.

BILLY

I don't believe it!

MRS. HARCOURT

I still don't either. And yet in three days, my little Hope will be a lady.

WHITNEY

Sensational! Let's have a drink! Come along, everybody.

HOPE

Isn't Mr. Crocker going to join us?

WHITNEY

No, no. He's got a date on Wall Street. Get going, Crocker. Sell those shares.

(EVERYONE heads for the bar)

BILLY

Hope, wait...

(All exit except BILLY. The PURSER enters)

PURSER

All shore that's going ashore. All ashore that's going ashore.

(The PURSER exits. The MINISTER enters with LUKE and JOHN)

MINISTER

Seven o'clock, you'll do your morning prayers. Eight o'clock, you'll do your catechisms. Nine o'clock, you'll do my shirts.

LUKE & JOHN

Yes, Father!

(They exit. BILLY starts towards the bar but is interrupted by the entrance of two F.B.I. AGENTS)

F.B.I. AGENT #1

You--have you seen a minister?

BILLY

A what?

F.B.I. AGENT #2

(Flashing a badge)

F.B.I. We're looking for a gangster dressed up like a minister. You seen him?

RENO

YOU'RE SHELLEY,

BILLY

YOU'RE OVALTINE.
 YOU'RE A BOON,
 YOU'RE THE DAM AT BOULDER
 YOU'RE THE MOON OVER MAE WEST'S SHOULDER.
 I'M THE NOMINEE OF THE G.O.P.

RENO

OR GOP!

BILLY

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

RENO

YOU'RE THE TOP!
 YOU'RE A WALDORF SALAD
 YOU'RE THE TOP!
 YOU'RE A BERLIN BALLAD
 YOU'RE THE BOATS THAT GLIDE ON THE SLEEPY ZUIDER ZEE.
 YOU'RE AN OLD DUTCH MASTER,

BILLY

YOU'RE LADY ASTOR,

RENO

YOU'RE BROCCOLI.
 YOU'RE ROMANCE,
 YOU'RE THE STEPPES OF RUSSIA,
 YOU'RE THE PANTS ON A ROXY USHER.
 I'M A BROKEN DOLL, A FOL-DE-ROL, A BLOP,

BOTH

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

(Applause--music segues to:)

/6A/Playoff: You're The Top

(BILLY and RENO exit. HOPE and
 EVELYN enter. EVELYN is seasick.
 BILLY peeks out one of the
 portholes)

HOPE

Try taking deep breaths, dear. That always helps me.
 (EVELYN takes a deep breath; he
 gags)
 Maybe you should go lie down.

1-3-26

EVELYN

And leave you alone? Wouldn't dream of it. Besides, I'll be right as rain as soon as we escape these swells.

HOPE

But the sea's as flat as a pancake, dear.

EVELYN

Please, Hope, I wish you wouldn't mention food just now.

HOPE

Sorry. I'll go get you a Bromo.

(She pats his shoulder and starts off. BILLY enters and casually passes her)

BILLY

Hi, Hope, how ya doin'?

HOPE

Hello, Billy... Billy!

BILLY

You know, you're beautiful when you're about to faint.

HOPE

(Thrilled)

Billy, I didn't know you were sailing!

BILLY

I didn't, either.

HOPE

Then what are you doing here?

BILLY

I'm selling lifeboats. Hope, I stowed away to be with you. I couldn't let you go.

HOPE

Oh, Billy...

(They reach out to each other.

EVELYN groans)

Oh! Billy, this is my fiance, Evelyn Oakleigh.

BILLY

(Grabbing EVELYN'S hand and pumping furiously)

Billy Crocker. Pleased to meet you!

EVELYN

Forgive me, I'm afraid I rather overdid it in the dining room.

BILLY

Me too! Did you have the sweetbreads? Best brains I ever ate!

(EVELYN blanches)

HOPE

Billy--

BILLY

I've never seen them served that way before, with jellied eels and headcheese.

HOPE

Billy, stop it!

EVELYN

Night all!

(He dashes off)

HOPE

Billy, was that fair?

BILLY

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

HOPE

You're being terribly bad, Billy. Why, we hardly know each other.

BILLY

Hardly know each other?

HOPE

We met one night at a party. We danced, had a little too much wine. We took a little spin around the park.

BILLY

You call five hours in the back of taxi a little spin!

HOPE

Four hours.

BILLY

Five. Remember, you fell asleep after we--

HOPE

I remember!

1-3-28.

BILLY

And then I took you to that little cafe down by the docks.

HOPE

We had breakfast as the sun came up.

BILLY

We talked about going to California, getting a little bungalow, raising orange trees--

HOPE

Raising kids... Oh, Billy, that was a fantasy. Things like that just aren't done.

BILLY

Yeah, I guess you're right...

(Music starts under dialogue)

Me and you--who am I kidding?

177"Easy To Love"

I KNOW TOO WELL THAT I'M
JUST WASTING PRECIOUS TIME
IN THINKING SUCH A THING COULD BE
THAT YOU COULD EVER CARE FOR ME.

I'M SURE YOU HATE TO HEAR
THAT I ADORE YOU, DEAR,
BUT GRANT ME, JUST THE SAME,
I'M NOT ENTIRELY TO BLAME, FOR

YOU'D BE SO EASY TO LOVE,
SO EASY TO IDOLIZE, ALL OTHERS ABOVE
SO SWEET TO WAKEN WITH,
SO NICE TO SIT DOWN TO EGGS AND BACON WITH.
WE'D BE SO GRAND AT THE GAME,
SO CAREFREE TOGETHER THAT IT DOES SEEM A SHAME
THAT YOU CAN'T SEE
YOUR FUTURE WITH ME,
'CAUSE YOU'D BE, OH, SO EASY TO LOVE.

(Dance Interlude)

YOU'D BE SO EASY TO LOVE,
SO EASY TO IDOLIZE, ALL OTHERS ABOVE,
SO WORTH THE YEARNING FOR,
SO SWELL TO KEEP EV'RY HOME FIRE BURNING FOR.
OH, HOW WE'D BLOOM, HOW WE'D THRIVE
IN A COTTAGE FOR TWO, OR EVEN THREE, FOUR, OR FIVE,
SO TRY TO SEE
YOUR FUTURE WITH ME,
'CAUSE YOU'D BE, OH, SO EASY TO LOVE.

1-3-29

(They embrace. She pulls back.
Music starts under dialogue)

HOPE

Billy, this is all wrong. I'm marrying Evelyn. Nothing can change that.

BILLY

You can change that. All you have to do is say--

HOPE

No! If you don't let me alone, I'll make a scene.

BILLY

You love me, Hope. You're going to marry me.

(BILLY exits)

/6A/Reprise: Easy To Love

HOPE

'CAUSE YOU'D BE, OH, SO EASY TO LOVE.

(Blackout. Music segues)

1-4-30

ACT IScene 4

Lights up on WHITNEY's stateroom.
A table is set for a romantic
supper for two. WHITNEY sings to
himself as he pops the cork from
a bottle of champagne.

/8/"The Crew Song"

WHITNEY

I WANT TO ROW ON THE CREW, MAMA
THAT'S THE THING I WANT TO DO, MAMA
TO BE KNOWN THROUGHOUT YALE AS I WALK ABOUT IT
GET A BOIL ON MY TAIL AND THEN TALK ABOUT IT.

(He picks up the phone)

Operator, get me stateroom 1616, Mrs. Evangeline Harcourt.

(He takes a swig of champagne)

Evangeline! It's Eli! Eli Whitney! Listen, I just had a
swell idea! I'm all alone down here and you're all alone up
there--at least I hope you are, heh, heh--so what? Who cares
what time it is, my turtle dove? I think of you, and time
stands still. Your face alone would stop a clock.

(Pause. He listens)

Hello?... Must be on her way!

I'D LIKE TO BE A BIG BLOKE, MAMA
AND LEARN THAT NEW ARGENTINE STROKE, MAMA
YOU'LL SEE YOUR SLIM SON PUTTING CRIMPS IN THE CRIMSON
WHEN I ROW ON THE VARSITY CREW.

(Lights go down on WHITNEY'S cabin,
come up on the adjacent cabin. MOON
sits on the lower berth, Tommy gun
at his side, dealing out hands of
cards. ERMA is slipping into a
slinky cocktail dress. Music
continues underscoring dialogue)

MOON

Listen to that jerk! Sounds like meatloaf night at
Leavenworth!

ERMA

Zip me up, will ya, Moonie?

MOON

Where d'ya think you're going?

ERMA

The boiler room. A certain sailor is going to show me the finer points of stoking.

MOON

You're not goin' anywhere. With your big mouth, you could land us both in Sing-Sing. Sit down, we're gonna play cards.

ERMA

I don't wanna play cards!

(Music underscore fades out)

(MOON picks up the gun and trains it on ERMA. SHE "humphs" and picks up a hand of cards)

ERMA

Got any fours?

MOON

Go fish.

(A knock on the door. MOON grabs the gun)

Who is it?

BILLY

(From outside the cabin)

It's me, Billy.

MOON

Hang on! I'm saying my prayers!
(MOON mumbles "prayers" and wrestles the gun into the violin case)

Amen! Come in, my son--

(BILLY enters, looking dejected)

Pull up a pew.

BILLY

Thanks, I've got to lay low for awhile. I don't think the Purser believes I'm Murray Hill Flowers.

MOON

You seem troubled. Perhaps I can assist you in some way.

BILLY

I don't think a minister can help me, Doc. The girl I'm in love with is going to marry another guy.

MOON

I could kill the other guy.

(A burst of raucous song from
WHITNEY'S cabin)

WHITNEY'S VOICE

WHEN I ROW ON THE VARSITY CREW!

BILLY

That's my boss! If he sees me on this ship, I'm dead!

MOON

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

BILLY

I don't know what church you belong to, Doc, but you're a
hell of a Christian.

/8A/

Crew Move #1

(8 bar underscore to cover: MOON
exits into the corridor. Lights up
on WHITNEY'S cabin. WHITNEY is
splashing on cologne. Lights down
on MOON'S cabin as MOON knocks at
WHITNEY'S door)

WHITNEY

Just a moment, my pet!... The game's afoot!

(He takes a swig of cologne,
smoothes his hair, takes his
glasses off, and opens the door)

Entrez-vous, mon petit cabbage.

(MOON enters)

My dear, you look ravishing.

MOON

I thought I needed a shave, myself.

WHITNEY

What the hell!

(He whips on his glasses)

Padre! What are you doing here?

MOON

I've just come around to take up the collection.

WHITNEY

I thought you did that in the chapel.

MOON

You planning to attend chapel?

WHITNEY

Well, no--

MOON

Then pony up or I'll come back in the morning, when you've got a hangover.

(He takes off his hat and holds it out like a collection plate)

That's funny, I seem to be wearing someone else's hat. Can you read the initials in here?

(WHITNEY peers into the hat. MOON slaps WHITNEY'S back so that his glasses fall into the hat, then puts the hat on)

WHITNEY

Where the hell are my glasses?

MOON

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

WHITNEY

What! This is my stateroom!

MOON

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

(He starts out)

Why don't you put on your other glasses?

WHITNEY

I don't have another pair.

MOON

Good. That's what I wanted to know.

/8B/

Crew Move #2

(8 bar underscore to cover: MOON exits WHITNEY'S cabin and re-enters his own)

MOON

Well, I stole his glasses. We'll be O.K. as long as the Captain doesn't show up.

(They laugh. The CAPTAIN enters, knocks)

ERMA

Who is it?

1-6-48

ACT IScene 6

EVELYN'S stateroom. EVELYN is standing in front of a mirror, his back to the door, dressed only in his BVDs. He is strapping on a broadsword. (Orchestra out for SFX door knock.) A knock.

EVELYN

Come in.

(The PURSER enters)

PURSER

Did you ring, sir?

EVELYN

Yes, you might bring me my tea, please. And step in it.

PURSER

I'm sorry, sir?

EVELYN

I mean, sit on it.

PURSER

(Frowning)

Sir?

EVELYN

Blast! Bring it right away, will you.

PURSER

Yes, sir. I'll step on it.

(He exits)

EVELYN

Step on it? Makes no sense at all.

(EVELYN turns back to the mirror.
Another knock)

Come in.

(RENO enters)

I say, you Yanks are fast. Just put it down on the bed, will you. I really wanted it before I started to dress. I hope it's good and hot.

RENO

Nobody's complained yet.

EVELYN

(Turning, embarrassed)

Dear me! I thought it was the man with my tea!

RENO

What were you going to do if it was cold, cut off his head?

EVELYN

(Pulling on a robe)

Oh, you mean Excalibur. Old family heirloom. Mother Harcourt wants me to wear it for the wedding. You know, it's odd. The old beezers as taken with things English as I am with things American.

RENO

Well, I'm glad you feel that way, because this American certainly feels gaga about you.

EVELYN

Gaga? I'm not sure I follow.

RENO

(Caressing his neck)

Does this make it any clearer?

EVELYN

Marvelous!

(Picks up notebook, writes)

"To feel 'gaga' about a person means to rub his neck..."

RENO

You don't understand. I mean you do things to me...

EVELYN

Do things to you?

RENO

I mean you send me.

EVELYN

Send you where?

RENO

One look at you and I get hot pants.

EVELYN

Dear me, would a bit of ice do any good?

RENO

Evie, "hot pants" means that I'm crazy about you.

1-6-50

EVELYN

"Hot pants" means you're crazy about me?! Smashing! Because I think you're the rat's pyjamas! The absolute flea's knees!

(She laughs)

I say, is something funny?

RENO

Yeah, but it's also kinda cute.

(MOON enters)

MOON

Ah, 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.

(He looks at RENO)

There's something wrong here.

EVELYN

There's nothing wrong here.

RENO

Hey, hold on, Moonface--

MOON

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

EVELYN

Oh, do! Only make it a bit thicker. She does complain that I lack fervor.

MOON

Now wait a minute, buster. You're not taking the right attitude. I'm a dangerous man.

EVELYN

Go on, Padre. You're an old sweetheart and you know it.

MOON

O.K., you asked for it. I'm gonna prove to you I'm a desperate character. Do you mind waiting a minute? Now wait right here. I won't be long.

(MOON exits)

EVELYN

You know, I've noticed that these clergy sometimes go a bit off.