

APPENDIX B

EDITED MANUSCRIPTS: FROM THE NAT PHILLIPS COLLECTION - FRYER LIBRARY (THE UNIVERSITY OF QUEENSLAND)

Nat Phillips' *Stiffy* and *Mo Revusicals*

(i) What Oh Tonight by Nat Phillips	36.
(ii): A Sporting Chance by Nat Phillips	50.
(iii): Yes We Don't by Nat Phillips	64.
(iv): At the Grand by Nat Phillips	76.

ABBREVIATIONS AND EXPLANATIONS TO FOOTNOTES

The original text provides stage entry and exit directions, but not always. The directions include, for example, stage positions (i.e. Centre, Stage Left etc). To ensure uniformity, these directions have been left out of the edited version.

The original manuscript contains the directions "Bis" which is believed to have implied either a wholly improvised comedy section or an agreed upon/standard comic routine.

Add: Addition: Indicates that a line has been handwritten onto the manuscript to either replace or add to the text/directions. The changes are almost always reproduced in this edited version - unless otherwise noted. Any text that has been replaced by the later changes is reproduced here in inverted commas (i.e. "What do you want?") with all spelling and grammatical errors included.

Dlt: Deleted: Indicates that a typed line has been crossed out by Nat Phillips with no replacement dialogue/directions. The original line is included if readable.

Ex: Expression: Indicates that the structure of a particular passage is unclear or incorrectly written and has been edited in order to make more sense. The original line is reproduced here in inverted commas (i.e. "two mug") but otherwise exactly as typed - including typographical, grammatical and spelling errors.

Sp: Spelling: The word in inverted commas immediately following *Sp* indicates the way a particular word is spelled in the manuscript. Most of the spelling errors have been corrected as part of the editorial process - except when it appears that such variations are deliberate. If there is any confusion as to meaning or intention this is highlighted in the footnotes under the *Sp* abbreviation.

WHAT OH TONIGHT

Text/Lyrics: Nat Phillips

Original Music: Nat Phillips

Edited by Clay Djubal

CHARACTERS

Stiffy:	A rabbit seller
Sol:	(aka Solomon MacPherson), Stiffy's mate
Helen Summer:	Married to Harry, and co-owner of the beauty parlour
Harry Summer:	A doctor. Married to Helen and co-owner of the beauty parlour
Uncle:	Helen's rich uncle
Mary O'Shea:	Beauty parlour employee
Mrs De'Veve:	Helen's housekeeper and 1 st Assistant Beautifier
Italian Woman:	A Patient (Version 1)
Bill Bender:	A Patient (Version 2)

HISTORICAL BACKGROUND

Although Nat Phillips had been presenting his Stiffy character on stage for some years prior to the staging of *What Oh Tonight*, this particular one act musical comedy marked the first occasion that he and Roy Rene teamed up together as a comic duo. It is interesting to note, however, that while the on-stage partnership came to be known as Stiffy and Mo, the part of Mo Lazarus was originally written into the revusical as Sol McPherson, an Irish/Hebrew character. Reviews for the 8 July premiere of *What Oh Tonight* indicate that Rene has changed the character's name from Sol to Mo by then.

The Sydney theatre critics writing of this opening production for the Nat Phillips Tabloid Musical Comedy Revue Company season at the Princess Theatre were overwhelmingly positive. *Australian Variety* noted, for example: "Nat Phillips has identified himself with an original type in 'Stiffy,' the hero of the revues at the Princess. The character is typically Australian and Nat has it true to life" (23 Aug. 1916, n. pag).

The songs known to have been incorporated into the revusical, as it was originally conceived, were: "The Opening Chorus," "Lady's Band," "Antonio," "Skylark Love," "Men, Men, Men," "Here's to Love" (also reprised as the finale).

While Phillips reintroduced the same beauty parlour setting and several of the characters from *What Oh Tonight* for his 1918 revusical *Manicure, Sir* (aka *The Beauty Parlour*), it is possible that all three productions are one and the same. The characters in *Manicure, Sir?* include, for example: Stiffy and Mo, Helen, Uncle, Mrs De'Vere and Mary.

1916: Princess Theatre (Syd); 8-14 July; [return season 19-25 Aug.]

- **Dir.** Nat Phillips; **Mngr/Lse.** Harry Sadler and Jack Kearns; **Prod.** Fullers' Theatres Ltd.
- **Troupe:** Nat Phillips Tabloid Musical Comedy Revue Co.
- **Cast** incl. Roy Rene (Mo), Nat Phillips (Stiffy), Daisy Merritt, Peter Brooks, Horace Mann, Caddy Franks, Walter Jackson, Maisie Pollard, Harry Sadler (return season only).

THE TEXT

The manuscript held in the Fryer Library provides two alternative narratives for the "Consulting Room" scene. The first scene (pages 4 -5 in the original text; lines 172-230 in the edited version) is played out between Sol, Stiffy and the Italian Woman, and concludes with the "Sixpence Gag." The alternative scene (page 7 in the original text; lines 281- 317 in the edited version) is played out between Sol, Stiffy and Bill, and concludes with the "Laughing Gag."

Mo's Hebrew dialect, which Phillips wrote into later texts (albeit inconsistently) is rarely in evidence in the text for *What Oh Tonight*. As the manuscript appears to indicate that Sol is part Jewish and part Irish, it is unclear as to whether, or to what extent, Rene played the character in the Hebrew comic tradition. While it has been verified that he changed the name to Mo by the opening night of the Princess Theatre season, it is not known whether his character was subsequently re-written or whether it was under-going continual development and refinement at that stage. For this reason Sol's Hebrew dialect has not been imposed on the edited text as it has been for the follow-up production, *A Sporting Chance*, except when indicated in the manuscript copy (i.e. line 166).

1 **SONG: OPENING CHORUS**

2 **The Girls**

3 *Girls who have to work, don't stay at home and shirk*
4 *Come and learn the beauty art, and stay and stay and stay*
5 *If you're very plain, don't sit there in pain*
6 *Come and have it massaged all away, away, away*
7 *Manicuring's fine, pedicure divine*
8 *Every girl who has a boy to win*
9 *Come let's do your hair, we will make you fair*
10 *Come on boys and see the fun begin*

11 *Chorus*

12 *Beauty, beauty, come along for beauty's in the air*
13 *Beauty, beauty, there's no art to beat it anywhere*
14 *On a frosty morning when the world is white*
15 *That's the time that massage is our hearts delight*
16 *Wake up girls - have all your joys*
17 *And keep yourselves quite young to win the boys*

18 [*Dance sequence*]

19 [*Enter Mary*]

20 GIRL: Hello Mary. Have you seen the Mrs?

21 MARY: Yes, she's gone out to meet her uncle. You see the old man is very rich and he
22 don't know that the Mrs's is married. So she went to meet him to keep him
23 from coming here. And while she's keeping him away the boss is trying to sell
24 the place. He has advertised it for sale in the paper. [*Enter Helen*]

25 HELEN: Why hello girls. No customers? Oh girls I've had a lovely time. I went to meet
26 my uncle and I took him to the White City. Coming back the poor old chap
27 took sick in the street, and I got a doctor. Such a nice young fellow... he was
28 nice... [*She sighs*]

29 MARY: Was his name Adolphus?

30 HELEN: No, Harry. He said he wanted to meet me after we got Uncle to his club. He
31 took me to tea and held my hand. And bought me a lovely box of chocolates.
32 But there I don't think I will tell you anymore.

7 *Sp:* "Pedicure"

20 *Sp:* "Miss'es" (also line 22)

23 "the boss" - Helen's husband

29 Perhaps a pun on "adultrous."

30 The meaning behind Helen's reference to the "nice fellow" (lines 27-28) is somewhat confusing. That she refers to him as "Harry" (lines 30-32) suggests that she has been leading the girls on, and presumably the audience too, as later references indicate that she and Harry are very much in love.

33 MARY: Oh, do go on Miss's. You can't stop just when you get to the agony. Oh it's all
34 like a family hearsay story.

35 HELEN: No. No more.

36 MARY: Did he bring you home in a taxi?

37 HELEN: No, we said goodbye at the Exhibition.

38 MARY: To be continued in our next.

39 HELEN: Now run along girls and get the place as nice as we may have somebody call
40 to buy it. [*Exit Girls. Enter Harry*]

41 HARRY: What Helen, back so soon. Where's Uncle. Are we cast off forever?

42 HELEN: He is sick in bed thank goodness. But have you had any buyers?

43 HARRY: Nary a buyer. But we'll get out alright. I'm not afraid. Not when I have you.

44 **SONG**
45 **Helen and Harry**

46 [*Exit Helen and Harry; Enter Stiffy and Solomon. Bis.*]

47 STIFFY: Now look here McPherson. You turn the rough stuff up or you're on a crack.

48 SOL: Ha ha. He thinks I'm a Jap. Ah don't get me mad or I'll make for you a blue
49 eye. [*Boxing Bis.*]

50 [*Enter Helen*]

51 HELEN: Good morning gentlemen.

52 SOL: And me too. What's your name?

53 HELEN: Helen Summer.

54 STIFFY: What is it in winter?

55 **SONG**
56 **Stiffy, Sol, Helen, Mary and Girls**

57 [*Exit all. Enter Mrs De'Vere with newspaper*]

34 *Sp:* "hearold" or "heareld." The word "hearsay" has been inserted here. The word as typed on the original text is unclear, as is the intended meaning.

38 *Sp:* The meaning of this line is unclear

48 *Sp:* "Made." It is not certain whether "made" or "mad" is to be used here.

58 MRS DE'VERE: Oh how frightened I am. A dangerous lunatic has escaped from the
59 asylum. That's the worst of working in a place with nothing but women.
60 There is no man here but the boss, and he is so much in love with his wife
61 that he couldn't save three pence.

62 STIFFY: [*Off stage*] Rabbits. Wild rabbits. [*He enters*] Here lady, want any
63 rabbits?

64 MRS DE'VERE: No not this morning, thank you.

65 STIFFY: Not to day. Are you sure?

66 MRS DE'VERE: Not to day thank you.

67 STIFFY: Good morning.

68 MRS DE'VERE: Good morning and shut the gate.

69 STIFFY: Blow the gate. Get up pansy. [*Off stage*] Rabbits.

70 MRS DE'VERE: Well of all the cheek. I never heard anything like it.

71 STIFFY: [*Off stage*] Rabbits. [*Re-enters*] Ah look lady, I got some nice rabbits.
72 Some are a zack. Some are nine pence. Some are a dinea. And some are
73 two bob.

74 MRS DE'VERE: I don't care what they are, I don't want any.

75 STIFFY: You don't want any. Alright, don't do your nut. I'll do 'em to somebody else.

76 MRS DE'VERE: [*To herself*] I wonder if I gave him a couple of shillings... maybe
77 he might stop here for an hour or two. I must have someone here. [*To*
78 *Stiffy*] I say my man. Eh, you.

79 STIFFY: Oh, you do want some rabbits. Here I'll skin one for you.

80 MRS DE'VERE: No. Now look here. If you will stop around for a while, I'll give
81 you a couple of shillings. You see there is a lunatic escaped and I don't want
82 to be alone.

83 STIFFY: Well if I stop this bloke is it to be on with you?

84 MRS DE'VERE: Why yes.

85 STIFFY: Right oh. I'll take you down to Clifton on Sunday. I'll bring Chiller. A good
86 bloke, one of the mob. Eh, can you fix up a cobber for Chiller.

87 MRS DE'VERE: Why yes I'll bring two.

72 *Sp*: "Sac." Obsolete Australian slang for sixpence.

76 *Ex*: "I wonder if I gave him a couple of shillings. if he would stop here for an hour or two."

83 *Ex*: "Well if I stop this bloke how is it to be on with you?"

88 STIFFY: Alright. I'll bring Bluey Ryan.

89 MRS DE'VERE: Alright. Don't go away and I won't forget Sunday. [*As she exits*
90 *Mrs De'Veve lifts her skirt and shows some leg*]

91 STIFFY: Not a bad ham and egg. Now while I'm looking after this lunatic who's
92 looking after my horse. [*Bis.*] Here you kids. Get away from my horse.
93 Come on, get away from her. [*A crash is heard off stage*] Now pick her up
94 again. [*He exits*]

95 [*Enter Mary. A bell rings*]

96 MARY: Arf a mo. Don't do your nut. [*Uncle enters*] What do you want?

97 UNCLE: Helen Summer.

98 MARY: Yes. It is hot ain't it.

100 UNCLE: Your mistress at once.

101 MARY: What's wrong? Crossed in love? [*She exits*]

102 UNCLE: Love. Bah! I'll give my niece love. I've found out she's married and her and
103 her husband run a sort of manicuring parlor here.

104 [*Enter Mrs De'Veve*]

105 MRS DE'VERE: Do you wish to see anybody, sir?

106 UNCLE: I want to see my niece. Where is she? Who are you?

107 MRS DE'VEE: I am Mrs De'Veve, a widow. And your niece's housekeeper and first
108 assistant beautifier.

109 UNCLE: Beauty. I knew it - a den of iniquity.

110 MRS DE'VERE: I can assure you Uncle...

111 UNCLE: Uncle! Don't you dare "Uncle" me! Where is my niece?

112 MRS DE'VERE: She is out visiting some patients. You won't be too hard on her will
113 you Uncle dear?

114 UNCLE: Don't you "dear me!"

115 MRS DE'VERE: But I can't help it, you look so young.

116 UNCLE: That's different. You see I am Helen's father's younger brother.

96 *Dlr:* "I don't think Stiffy will ever make an actor. " [Prior to "Arf a mo."]
Add: "What do you want?"
101 *Ex:* "Whats wrong crossed in love."

117 MRS DE'VERE: I wouldn't be seen with Helen too much. Her husband may get
118 jealous. [*Bis.*] Tootsie.

119 UNCLE: [*To himself*] Wow. She called me Tootsie. [*To Mrs De'Vere*] I was a bit of
120 a gay dog once. I like you.

121 MRS DE'VERE: I don't care for these silly young men.

122 UNCLE: I don't blame you. They don't know anything.

123 MRS DE'VERE: I like a man about forty.

124 UNCLE: How the devil did she guess my age?

125 MRS DE'VERE: I like a man with a military air.

126 UNCLE: Something like this? [*Drilling Bis.*] Present arms.

127 MRS DE'VERE: Did you say "present arms?"

128 UNCLE: No did you? I'm going to take a chance. [*Bis. Arms around the waist. Mrs*
129 *De'Vere repeats Bis. and both sigh*] Isn't love grand?

130 MRS DE'VERE: Yes it is, isn't it!

131 UNCLE: Well I'm a silly old fool. Whenever I think of love it takes me back to days
132 when I used to dance with the best of them.

133 **SONG: "HERE'S TO LOVE"**
134 **Uncle and Mrs De'Vere**

135 [*Exit Uncle and Mrs De'Vere. Enter Sol, Stiffy and Harry*]

136 HARRY: Good morning gentlemen.

137 SOL: How do you diddle?

138 HARRY: [*To Sol*] You have a pimple on your nose caused by Gaster Menter Itis.

139 SOL: Who has a gas meter in the eye?

140 HARRY: [*To Stiffy*] Your back is curved by Spinal Meningitis.

141 STIFFY: Well I'll sell it to you cheap.

142 SOL: We don't got a sickness at all. We come in answer to your advertisement in
143 the paper.

144 HARRY: Oh, you are the gentlemen who wish to investigate and take charge.

117 *Dit:* "No wonder her I wouldn't been seen to much with helen too much."

131 *Add:* "Well I'm a silly old fool. when ever I think of love it takes me back to days of baby land."

145 SOL: Sure, we're going to take charge.

146 HARRY: These parlours have eight beautiful lady attendants.

147 SOL: What oh tonight!

148 STIFFY: Half with yer Sol if you get on.

149 HARRY: Over here is my massage - a portion for manicuring. Here is the Turkish
150 bath.

151 SOL: Come over here, that's too clean.

152 HARRY: And now if you will come with me I'll show you the Consulting Room.

153 SOL: Yes, take me to the Insulting Room. [*They exit*]

154 [*Enter Mary, followed closely by Stiffy. Roman Travesty Bis.*]

155 MARY: I'm going to sing if I bust. [*Enter Girls. Sol follows closely behind*]

156 **SONG: "LADY'S BAND"**
157 **Mary, Stiffy, Sol and Girls**

158 [*All exit after song. Blackout. Sol and Stiffy enter*]

159 SOL: Well I've bought the joint. I am now a doctor.

160 STIFFY: Are you the same kind of doctor as the other bloke?

161 SOL: Sure! What kind of a doctor was he?

162 STIFFY: Well you know when a patient called he didn't ask them what was wrong
163 with them. He could tell them just by poking them. Can you do that?

164 SOL: No. But I'll tell you what we'll do. You be my assistant. I'll go behind the
165 screen. When the people come you ask them what's wrong with them. I
166 hear it, then come from the inside outside. From the inside outside. Ven
167 I get inside I get an insight into the patients inside thoughts. Which come
168 from the inside outside. Is that perfectly clear?

169 STIFFY: Next time it starts I'll have a sac on it. [*A bell sounds off-stage*] Quick,
170 move behind the screen. Here is a patient.

171 [*Enter Mary*]

149 Ex: "Over here is my massage a portion for manacuring, her is the turkish bath" [sic].

169/70 Ex: "Quick mo behind the screen here is a patient." The word "mo" as typed here in the original manuscript is believed to be a typographical error. The word "move" would make the most sense. As there is no "Mo" character included in this version of the text, it would appear that such a reference is suspect. The abbreviation for "moment" does not seem to make sense either.

172 MARY: Stiffy. Here's your first mug.

173 [Enter Italian woman]

174 STIFFY: Hello Liz, how is it?

175 ITALIAN WOMAN: Come a start signor.

176 STIFFY: You look very crook. What's wrong?

177 ITALIAN WOMAN: Ah boss. I feel mucha sick. My heart it hurta me very much.

178 STIFFY: Go on. Did some one kick you in the heart?

179 ITALIAN WOMAN: Listen boss. I come from sunny Italy on da bigga ship wid my
 180 Antonio. We come to dissa country. He meeta American lady. She say,
 181 "ah Tony you looka so fine. You looka so handsome." She turna his... what
 182 you call it... nut. She say "come we make teatre," and he go. Listen, Signor.
 183 I tella you about my Antonio.

184 **SONG: "ANTONIO"**
 185 **Italian Woman**

186 STIFFY: Well you sit there. I will have the doctor look at you and he will make you
 187 handsome.

188 ITALIAN WOMAN: I no care what you do to my face. You can push or squeeze.
 189 You make me look good, my Tony he come back to me.

190 STIFFY: Alright sit down. The main bloke is down at the Post Office. He will be
 191 back in a few minutes. What's the matter?

192 ITALIAN WOMAN: You look boss! I got da big blotch ona my face. I think it
 193 caused by da pain dat run from de shoulder to shoulder down de right leg. I
 194 getta no sleep after three o'clock in de morning.

195 STIFFY: Well you know the doctor will tell you that as soon as he sees you. If he
 196 don't I'll kick him in the Gallipoli.

197 SOL: [From behind the screen] In the Anzac!

198 STIFFY: Are you married?

272 See lines 280-317 for alternative "Consulting Room" scene.

177 *Dlr:* "Ah boss I come from sunny It"
Ex: "... My heart he hurta me very much."

178 *Ex:* "Go on some one kick you in the heart."
 179 *Ex:* "Lista boss I come from sunny it on da biga ship wid my antonia."
 182 *Ex:* "list Signor."
 182 "Teatre." No suggestions apart from "theatre."
 188 *Ex:* "... you can push or squeeze only you me look good my tony he come back to me"
 191 *Ex:* "... Wahts the matt"
 192 *Ex:* "I think he caused..."

199 ITALIAN WOMAN: Yes. I have de husband and two little kids, thank you.

200 STIFFY: Don't thank me. [*Sol stamps behind the screen*] Look out, here comes the
201 trump.

202 [*Enter Sol, from behind the screen*]

203 SOL: Good morning. Any patients today?

204 STIFFY: Yes, you ain't blind. The tabby here wants to see you.

205 SOL: [*To Italian Woman*] Good morning. You have a blotch on your face
206 caused by a pain running down your right shoulder to the other shoulder
207 down the right leg which is causing a twitching for about two hours. You
208 can't sleep after three o'clock. You are married and have got a wife and three
209 children.

210 STIFFY: [*Aside to Sol*] Two, yer mug.

211 SOL: [*To Italian Woman*] Two yer mug. Pardon me while I read my
212 correspondence. [*To Stiffy*] Stiffy, have these letters published in the
213 German papers. They are all lies. [*To Italian Woman*] Madam, I suppose
214 you know our terms. No pay no cure. Five pounds for the first effort [*Bis.*]

215 STIFFY: Why didn't you make it a tenner?

216 SOL: And five pounds when you leave the room!

217 ITALIAN WOMAN: I hear so much about your great singer treatment. I wanta you
218 give too mucha strong. [*Stiffy brings over a knife. Sol "Knife" Bis.*] Don't
219 forget to givea me mucha strong. [*Stiffy "Holding Horse's Feet" Bis.*]

220 SOL: That was for the blotch. Now for the pain I will prescribe pills. Stiffy the
221 pills. [*Stiffy brings over rubber balls*] You take two pills before going to
222 bed and one every minute after you are asleep. There's a prize in every pill.
223 The other five pounds please.

224 ITALIAN WOMAN: I very sorry boss I gotta no more money.

225 STIFFY: She says she has no more Oscar Asche.

226 SOL: Then give me back the pills.

227 ITALIAN WOMAN: I tella you what I do. I show you how to turn sixpence into
228 ninepence. You give me sixpence.

210 Ex: "Two mug"

211 Ex: "Two you mug..."

217 "singer" No obvious connotations.

220 Ex: "... I will prescribe pills. Stfy the pills. Rubber balls. You take two pills..."

224 Ex: "... I gota no more mon"

229 [Bis. "Sixpence Into Ninepence Gag" followed by "Damn Bad Shilling
230 Gag." Exit Stiffy, Sol and Italian Woman. Enter Helen and Girls]

231 **SONG: "TULIP TIME"**
232 **Helen and Girls**

233 [Exit Helen and Girls. Enter Stiffy and Sol]

234 STIFFY: Here, Sol. What did Noah say when the rain came pitter patter down?

235 SOL: I don't know. What did Noah say when the rain came pitter patter down?

236 STIFFY: Ark! [Sol laughs]

237 [Enter Uncle]

238 SOL: Eh, Mr. What did Noah say when the rain came pitter patter down?

239 UNCLE: Well what did he say?

240 SOL: Listen.

241 UNCLE: Bosh! I have no time to waste with the likes of you. I want to find my niece.
242 Have you seen her? [Helen enters with Girls] Ah there she is. Now you
243 young minx, come and give your old uncle a kiss. You see I only pretended
244 to be sick. I know you're married but I forgive you. Now give me a kiss.
245 [Helen kisses him] Not like that. I want a real kiss. [Helen kisses him again]
246 That is the kind. You know Helen, you will spoil me.

247 HELEN: Yes, but we women always do spoil you men.

248 **SONG: "MEN, MEN, MEN"**
249 **Helen, Girls, Uncle, Stiffy and Sol**

250 [All exit. Uncle and Helen re-enter. Girls change costumes for "Skylark
251 Love."]

252 UNCLE: Now my dear, all this fuss could have been saved if you had have told me in
253 the first place. But never mind. Better late than never. And if you need a
254 little loose change you can always come to your uncle. I want to see you
255 happy.

256 [Mrs De'Vere, Girls, Stiffy and Sol re-enter]

257 **SONG: "SKYLARK LOVE"**
258 **Uncle**

259 MRS DE'VERE: Oh, I have sprained my ankle. I want it massaged.

260 STIFFY: Oh leave it to me. I'll do this on me own.

261 SOL: No, I'll do this. [Bis. Meanwhile Uncle looks at Mrs De'Vere's ankle]

262 MRS DE'VERE: Yes, I think you had better look at it. [*Sol pulls Uncle away.*
263 *Bis. Sol looks at ankle.*]

264 SOL: [*After explaining*] Come into the office. [*Sol, Stiffy and Mrs De'Vere exit*]

265 UNCLE: By jove, what a nice looking lot of girls. What oh tonight. Let's have some
266 fun. A toast.

267 ALL: Yes, a toast!

268 [*"Toast" Bis. During the speech Mary distributes glasses*]

269 **SONG: "HERE'S TO LOVE" (Reprise)**

270 **All**

271 [*Enter Stiffy and Sol*]

272 SOL: Here, stop this rough house. [*To Helen*] Here's your money. Get out!

273 UNCLE: What? You're selling the place. No. I will buy it!

274 HELEN: Thank you Uncle. I did not think you'd do it. You have deceived me.

275 UNCLE: Men were deceivers ever.

276 **FINALE: "HERE'S TO LOVE" (2nd Reprise)**

277 [*Includes two choruses of "Men Were Deceivers Ever"*]

278 **All**

279 **CURTAIN**

272 Ex: "Here stop this rough house heres you money get. iut"

273 Ex: "What sold the place. No I will buy it."

280

ALTERNATIVE "CONSULTING ROOM" SCENE

281

MARY: Stiffy. Here's your first mug.

282

[Enter Bill Bender]

283

STIFFY: Hello mate. Lor lummy you look crook. Do you want to see the doctor?

284

BILL: What do you think I want - a coffin?

285

STIFFY: If you wasn't crook I'd stoush yer. The doctor's at the Post Office. He won't

286

be long. What's the matter with you?

287

BILL: I have a pimple on my nose. Probably caused by Inflammatory Indigestion.

288

I have a cold, chills and fever, and I keep imagining that someone is trying to

289

pull the top of my head off.

290

STIFFY: Don't you tell that to the doctor. And I'll bet yer a sac he tells you that as

291

soon as he looks at your dial. If he don't I'll kick him in the harbour.

292

SOL: *[From behind the screen]* In the Spit!

293

STIFFY: Are you married?

294

BILL: Married, divorced, married again. And now I'm a grass widower.

295

[Sol stamps behind the screen]

296

STIFFY: Look out, here comes the main squeeze.

297

[Enter Sol]

298

SOL: Stiffy I know a cert for today.

299

STIFFY: What is it?

300

SOL: Stomach ache. I got inside inflammation. *[To patient]* Good morning. I am

301

glad so see you looking so rotten to day.

302

STIFFY: Yes, he does look over ripe.

303

SOL: *[To patient]* You have a pimple on your nose caused by Unsanitary

304

Indigestion. You have a cold, chills. And fever. And you also imagine that

305

somebody is trying to pull the top of your nut off. You were married...

306

divorced... married again... and now you're a grasshopper.

280 See lines 173-230 for 1st version of "Consulting Room" scene.

Ex: "Here's your first mug"

285 Ex: "If you wasn't crook I'd stoush yer. He's at the post office..."

287-9 Ex: "I have a pimple on my nose. probably caused by Inflammatory Indigestion. colds, chills and fever, and take Imaginary Ideas that someone is trying to pull the top of my head off"

290 Sp: "Sache" for "sac."

294 "Grass widower" - a husband whose wife is away.

298 Ex: "Stfy I know acert for today what is it"

307 STIFFY: [*Aside to Sol*] Widower, yer mug.

308 SOL: [*To patient*] Window mug. Excuse me while I read my pawn tickets.

309 STIFFY: [*To patient*] Ah, mate. Have you got a wagonette. [*"Examining Patient"*
310 *Bis.*]

311 SOL: [*To patient*] You have trouble in your joints.

312 STIFFY: Yes, he was thrown out of a two-up joint. How much cash has he got Mo.

313 BILL: Only two pounds. I am a very poor man.

314 STIFFY: Well put in the Swi funt and bring the eight tomorrow if you're better.

315 SOL: If you're not better don't trouble yourself. Now Stiffy, as he is a poor man
316 we will try the bouncing process. [*"Slap Stick" Bis. Ad Lib until Sol kicks*
317 *Bill. Bill exits. Sol and Stiffy present "Laughing Gag."*]

318 [*Stiffy, Sol and Bill exit. Helen and Girls enter*]

319 **Continued.....**

303 *Ex:* "You have a pimple on your nose caused by insanatory Indigestion. colds, chills. And Chever. and you also
imagination that somebody is trying to pull the top of your nut off..."

312 The reference to "Mo" here (despite the name "Sol" being used to distinguish the character in the manuscript,
suggests that perhaps the alternative version was created/typed after the initial version, and about the same
time that Roy Rene began to take on his alter ego's name.

314 "Swi funt" No obvious connotations.

315 *Ex.* "If your not better don't trouble. mow stiffy as he is a poor made we will try bouming process. Slap stick bis
Ad lib. Till Sol Kicks. Bill takes big [unreadable] Pocket throws down and exits..."

319 Continues on from line 231.

A SPORTING CHANCE

A Sporting Comedy in One Furlong

Text/Lyrics: Nat Phillips

Original Music: Nat Phillips

Edited by Clay Djubal

CHARACTERS

Stiffy:	
Mo:	
Polly:	Comedy Servant
Hotel Keeper:	Character Part
Jurasher:	Comedy Woman
Lord Helpus:	Lead
Count Hadem:	Lead
Beatrice:	Waitress
Estelle:	Waitress
Lottie:	Waitress
Daisy:	Waitress
Maie:	Waitress

HISTORICAL BACKGROUND

The follow-up production to *What Oh Tonight*, *Stiffy* and *Mo's* debut revusical together, *A Sporting Chance* is described in *Everyone's* as "another tabloid of inconsequences, as regards the plot, but chock full of action and comedy just the same" (26 Nov. 1924, 34). Although the Nat Phillips Collection manuscript has the narrative set in the garden of a country (or outer-suburban) hotel situated near a racecourse, there is evidence to suggest that this setting was later changed. A review of the 1924 version, for example, indicates that the setting was by then a farm, owned by a farmer with a handful or more of pretty daughters.

[NB: The revusical was staged in Brisbane in 1918 under the title *Sports*]

1916: Princess Theatre (Syd); 15-21 July

- **Dir.** Nat Phillips; **Prod/Lse.** Harry Sadler and Jack Kearns; **Prop.** Fullers' Theatres Ltd.
- **Troupe:** Nat Phillips' Tabloid Musical Comedy Revue Co.
- **Cast** incl. Nat Phillips (*Stiffy*), Roy Rene (*Mo*), Courtney Ford (the Farmer), Daisy Merritt, Ivy Davis, Peter Brooks, Horace Mann; and the Panama Six (Rosie Bowie, Bess Blackwell, Iris Foye, Dot O'Dea, Beaty Glow, Linda Burns).

1918: Empire Theatre (Bris); 8-14 June [as *Sports*]

- **Dir.** Nat Phillips; **Prod/Lse.** Fullers' Theatres Ltd.
- **Troupe:** Nat Phillips' *Stiffy* and *Mo* Company.
- **Cast** incl. Nat Phillips, Roy Rene, Daisy Merritt, Peter Brooks, Horace Mann, Caddie Franks, Dan M. Dunbar, Maisie Pollard, Walter Jackson [aka Walter Whyte], Vince Courtney, Cliff O'Keefe.

1919: Fullers' Theatre (Syd); 6-12 Sept.

- **Dir.** Nat Phillips; **Prod.** Fullers' Theatres Ltd; **Chor.** Freda Hellsten.
- **Troupe:** Nat Phillips' *Stiffy* and *Mo* Company.
- **Cast** incl. Nat Phillips, Roy Rene, Daisy Merritt, Caddy Franks, Horace Mann, Amy Rochelle, Walter Jackson [aka Walter Whyte], Chester Harris, Dan M. Dunbar, Peter Brooks, Maisie Posner, Jack Dennis.

1921: Empire Theatre (Bris); 20-26 Aug.

- **Dir.** Nat Phillips; **Prod.** Fullers' Theatres Ltd.
- **Troupe:** Nat Phillips' *Stiffy* and *Mo* Company.
- **Cast** incl. Nat Phillips, Roy Rene, Daisy Merritt, Dan M. Dunbar, Lola Hunt, Belle Pollard, Gerald Cashman, Walter Jackson [aka Walter Whyte], Dot O'Dea.

1922: Fullers' Theatre (Syd); 3-9 June

- **Dir.** Nat Phillips; **Prod.** Fullers' Theatres Ltd; **Chor.** Rosie Bowie.
- **Troupe:** Nat Phillips' *Stiffy* and *Mo* Revue Company.
- **Cast** incl. Nat Phillips, Roy Rene, Dan M. Dunbar, Ida Merton, Dot Davis [aka Mrs Roy Rene], Queenie Paul, Mike Connors, Keith Connelly, Gladys Shaw, W. O'Brien, plus six ballet girls (incl. Rosie Bowie).

1924: Fullers' Theatre (Syd); 22-28 Nov.

- **Dir.** Nat Phillips; **Prod.** Fullers' Theatres Ltd.
- **Troupe:** Nat Phillips' *Stiffy* and *Mo* Revue Co.
- **Cast** incl. Nat Phillips, Roy Rene, Mike Connors, Queenie Paul, Peter Brooks, Keith Connolly, Dot Davis [aka Mrs Roy Rene], Dan M. Dunbar, Gladys Shaw.

THE TEXT

Set in the garden of a country hotel, one of the on-going jokes in the narrative concerns "The Truth Tree" - a tree that grows all sorts of fruit. Anyone telling a lie beneath it gets a piece of fruit dropped on his or her head. The bigger the lie the bigger the fruit!

The original manuscript text is inconsistent in terms of *Mo's* "Hebrew" pronunciation, ("W" as "V" and "Th" as "D", for example). It is assumed that Roy Rene's on-stage character would have maintained this style of pronunciation throughout the performance. The edited version reflects that by attempting to maintain a sense of consistency with *Mo's* dialogue. Thus "we" is written as "ve;" "will" becomes "vill;" "there" is "dere," "the" becomes "de" and "this" is written as "dis." Exceptions to *Mo's* Hebrew dialect occur in the "Hotel Keeper's" scene (lines 213-235), where he attempts to pass himself off as a Count; and the "Bill-paying Scheme" (lines 266-onwards).

1 [Scene: The garden of the Ye Pig Inn, situated on the road to the races.
2 Waitresses are busy at tables. The Hotel Keeper is busy with guests. Lord
3 Helpus, Violet and Jurasher are at a table together. Polly is dusting.]

4 **SONG: OPENING CHORUS**

5 *Our race day of all the year, is the merriest of all*
6 *And so now it's our race day, let us all obey the call*
7 *A time it is when dance and song, when all their joy abound*
8 *But most of all the time to pass the merry bowl around*

9 *Our race day of all the year, is the merriest of all*
10 *And so now it's our race day, let us all obey the call*
11 *All the fun of fete and fair seems to permeate the air*
12 *Everyone must get his share of sport of every sort*

13 *One day is all too short for this delightful sort of sport*

14 [Dance]

15 HOTEL KEEPER: And now girls, come on make yourselves busy. [*Lord Helpus*
16 *and Violet leave the garden and enter the hotel*] This is race day. And as it
17 is the only hotel within miles of the course, who knows... we may have
18 [more] Lords and Ladies dining at our tables today. What an honour! What an
19 honour. [*He exits the garden and enters the hotel*]

20 POLLY: Fancy that now, Lords and Ladies. Lor' lummy, who knows... a duke may
21 get stuck on me and then I'd be a Dukess.

22 HOTEL KEEPER: [*Off-stage*] Polly. Polly, where are you?

23 POLLY: Coming, Sir! [*She exits into the hotel*]

24 [*Enter Count Hadem*]

25 COUNT HADEM: What a day for racing! Next to the races... give me a girl.

26 **SONG:**
27 **Count Hadem and Girls**

28 [*Exit all. Stiffy and Mo enter. Mo is in a barrow being pushed by Stiffy*]

29 MO: [*Speaking as he enters*] On ve go across de Mountain pass and plain,
30 never to see Valinski's face again. My face is blanched vith famine not vith
31 fear, as my charger urges on his vild career. And den ve come upon a
32 peopled place. And vunce more I behold a human face. [*He looks at Stiffy*]

25 *Dit:* "What a day for the sport of kings. Racing. Next to courting a pretty girl. Give me the races."

Add: "Next to the races, give me a [unreadable]"

28 The manuscript reads: "After Number. Enetr Stiffy and Sol L In Barrow." This is the only reference to "Sol" (aka Solomon McPherson) in the *Sporting Chance* manuscript, suggesting that, as with *What Oh Tonight*, it may have been written some time previous to the Jul 1916 staging.

31 *Sp:* "carrer."

33 STIFFY: Ah look, this is no good to me. When you took me away with you, you said
34 we were going to stop at good hotels.

35 MO: Vell don't ve stop at 'em?

36 STIFFY: Yes... outside. And you give a boy a penny to hold me just as if I were a
37 horse.

38 MO: Vat seems to be de trouble my boy?

39 STIFFY: That seems to be the trouble! [*Bis.*] I want something to eat.

40 MO: You are always thinking of de inner man.

41 STIFFY: Not a bad place either. I won't have that to think of it if I stop with you much
42 longer. Now when do we eat?

43 MO: What did you do with de peanut I gave you three weeks ago?

44 STIFFY: I ate it!

45 MO: Vell, didn't I tell you to keep it for a rainy day.

46 STIFFY: And didn't it rain the same day.

47 MO: Vell never mind, I think ve vill be alright here. Dis is de place we were
48 told about. Dis is de place vith de white horse. [*The White Horse sign*
49 *changes to the Blue Cow*]

50 STIFFY: Eh, you made a bloomer. That's not a white horse, That's a blue cow.

51 MO: No, dis is de place with de white horse. [*The Blue Cow changes back to*
52 *the White Horse*]

53 STIFFY: Eh, you've done your nut, that's a blue cow.

54 MO: And I say it's a white horse.

55 STIFFY: And I say it's a blue cow!

56 MO: I bet you it's a white horse"

57 STIFFY: And I'll bet you it's a blue cow. [*They face each other*] A bet?

58 MO: You're on! [*The sign changes to The Red Dog*]

59 STIFFY: Come on let's get out of here..... I'm seeing things.

44 *Sp:* "I eat it."

46 *Ex:* "Well didn't it rain the same day."

60 MO: Alright. I vill peruse de hostelery and see is dere is anyone around.
61 [Shouting] What oh within there.

62 STIFFY: What oh without here.

63 MO: House maid. Parlour maid.

64 STIFFY: Ready maid.

65 **SONG AND DANCE:**

66 **Stiffy and Mo**

67 [Exit Stiffy and Mo. Enter Hotel Keeper, Lord Helpus and Violet]

68 HOTEL KEEPER: Yes Sir, it's a very old place this Sir. Yes Sir, that's the tree you
69 mean Sir. Have you heard the legend of this tree. It is the tree of truth, and it
70 has been here for hundreds of years. It bears a beautiful fruit, and any one
71 sitting under this tree must tell the truth. If they tell a lie the fruit will fall.
72 Now Sir, I will have to get back to the Inn. Look around for yourself.

73 VIOLET: [To Lord Helpus] Come on and sit down and sing again of love.

74 **SONG:**

75 **Lord Helpus and Violet**

76 [Exit Lord Helpus and Violet exit. Enter Stiffy]

77 STIFFY: Well things are crook. I wonder if the fowls have left any wheat around. Not
78 a thing. Oh look in there. Look what's on the table. Well something's got to
79 be done.

80 [Enter Jurasher]

81 JURASHER: I've just had a strange experience while I was walking in the woods
82 picking these flowers. I sat down on a bench and then suddenly I felt
83 somebody's lips on my cheek. A real live man at last I said and tuned around
84 so that my lips could touch his. And when we came face to face... it was
85 only a cow. Oh if it had only been a real man. Then I could pluck apart this
86 blushing flower and say: He loves me. He loves me not. He loves me. Oh
87 dear, nobody loves me.

88 **SONG:**

89 **Jurasher**

90 *I'm a poor unhappy maid*
91 *On the shelf for years I've stayed*
92 *My poor heart it itches*
93 *To mend someone's breeches*
94 *I'm a poor unhappy maid*

71 *Dit:* "If they tell a lie the fruit will fall on them."

72. *Add:* A handwritten direction between lines 72 and 73 indicates "Goose step."

81-3 *Ex.* "I've just had a strange experience. While I was walking in the woods picking these flowers. I sat down on a bench. When suddenly I felt somebody's lips on my cheek."

95 STIFFY: Stiffed again. [*He looks around searching for a match with his back to*
96 *Jurasher.*

97 JURASHER: [*Approaching Stiffy in a kittenish manner*] Poor man. You look
98 as if you are in hard luck.

99 STIFFY: Lor lummy, will you get that dial. Hard luck lady, that ain't the word. If
100 clothes were selling for a shilling a suit I couldn't afford to buy the armhole
101 of a vest.

102 JURASHER: Why don't you look for work?

103 STIFFY: Turn it up. Turn it up. There is no work at my trade.

104 JURASHER: What is your trade?

105 STIFFY: Milking reindeer.

106 JURASHER: You poor misguided man. Come over to yonder bench and tell me all
107 about it.

108 STIFFY: [*To himself*] She's making it a welter. I better duck me nut before I get into
109 trouble.

110 JURASHER: [*Dragging Stiffy to the bench*] You're a bold persistent man to follow
111 me like this.

112 STIFFY: Follow you? They'd have to chloroform me first!

113 JURASHER: What did you say?

114 STIFFY: I said I liked you from the first.

115 [*Jurasher slaps Stiffy with her fan. Stiffy slaps her cheek. Jurasher*
116 *returns the slap. Stiffy pushes her off the seat*]

117 JURASHER: Why colonel, what are you doing?

118 STIFFY: Colonel? What a nut. I must be suffering from nervous prosperity.

119 JURASHER: When I look into your face I see truth and poetry written there.

120 STIFFY: Go on, is it that dirty? I better have a lemon squash. And when I look in
121 your deuce and ace, I almost have a fit.

122 JURASHER: What's that?

123 STIFFY: I said of all the girls you're it.

95 Ex: "Stiff again" No obvious connotation, unless it is meant to be "stiffed again."
108 Ex: "I bit duck me nut before I get into trouble."
119 Ex: "When I look in your face. I see truth and poetry written there."
120-1 Sp/Ex: "And when I look in your Duce and ace. I almost have a fit."

124 JURASHER: That's right. Do you know for years its been the dream of my life to get
125 married. [*Stiffy moves*] But every man I ever had my eye on escaped me
126 before I could lead him to the alter.

127 STIFFY: I don't blame them.

128 JURASHER: What?

129 STIFFY: I said shame on them.

130 JURASHER: That's right. And to think I have £3,000 in my own right.

131 STIFFY: [*Bis.*] How much have you got in your left?

132 JURASHER: And the man that marries me gets the lot. Now do you think you
133 could love me?

134 STIFFY: Spare me days, lady. I'd hate to tell you what I could do for half that cash.
135 I'd love you forever. [*A piece of fruit falls on his head*] Here, what's the
136 business? Turn that game up, or I'll crack you.

137 JURASHER: Now what do you think of me?

138 STIFFY: I think you're beautiful. [*A big piece of fruit falls*]

139 [*Stiffy and Jurasher exit*]

140 **SONG: JUST BECAUSE IT'S YOU**
141 **Concerted number by Company**

142 [*Stiffy re-enters*]

143 STIFFY: £3,000! She's Uncle Willie that tart. Now I wonder... [*He sees a piece of*
144 *fish and starts to eat it*]

145 [*Enter Mo*]

146 MO: Come here. What do you mean by eating gold fish, you cannibal.

147 STIFFY: How do you know their gold? Did you put the acid on them?

148 MO: Give a look vhat I found. Two tickets. What's dat vun say?

149 STIFFY: Pluto, one hundred to one.

150 MO: And dis one is de same. If Pluto vins our fortunes are made.

151 STIFFY: Let's go to the races.

127 *Ex.* "I don't them."

140 *Add.* "Just Because Its You."

152 MO: No, ve can get a lovely view from here. Look dere at de post. [*A loud bell is*
153 *heard off-stage*] Dere, off dey go. Lady Bird in de lead. Daisy next. Pluto,
154 third. Come on Pluto. Come on Pluto. Here he comes. Here he comes. He's
155 second now. Now he's in front. He's vinning. Hello, what's that. He's gone
156 back and Daisy vins in a canter. [*"Tearing Up Tickets" Bis.*]

157 RACE CALLER: [*Off-stage*] Protest. Daisy disqualified. Pluto wins.

158 [*"Rushing to pick up tickets and put them together" Bis.*]

159 MO: Dere you are. Vat did I tell you now. Go and get de cash. Over dere some
160 place. [*Exit Stiffy*] Oye, oye. What a time I'm going to have.

161 **SONG:**
162 **Parody sung by Mo**

163 [*Enter Stiffy*]

164 STIFFY: Eh you big mug, these are last week's tickets. Now look, get me something
165 to eat.

166 MO: Vell never mind, I am going to introduce you into society.

167 STIFFY: Ah, here's where I get something to eat.

168 MO: In society dey never eat.

169 STIFFY: Don't they? Well I've been in society three weeks and it's no good to me

170 MO: Now ven I introduce you into society don't forget your etiquette.

171 STIFFY: Who ate a cat? I ain't had nothing!

172 MO: No, your etiquette. Your table manners. For instance, ven the quail on toast
173 is...

174 STIFFY: The what?

175 MO: The quail on toast.

176 STIFFY: Lor lummy, I thought you said the whale on toast.

177 MO: You are as ignorant as I am, and I don't know noddin nedder. Vell ven de
178 quail on toast is placed before you, you decline wid tanks.

179 STIFFY: That is I grab it.

152 Ex. "Look der at de post Big Bell off."

156-8 Ex. "Bis of tearing up tickets. Voice off.. Protest. Daisy Disqualified. Pluto wins.. Bis of rushing for tickets."

167 Ex. "Ah heres where get something to eat"

171 Ex. "Who eat a cat I aint had nothing"

180 MO: Oye dats it... No! You say vaiteer take it away.

181 STIFFY: Eh... tell him I don't want it. No, it can't be done.

182 MO: And vhen de turkey stuffed vith truffles is placed before you, you say
183 vaiteer...

184 STIFFY: Here you let 'em show me some bread and dripping. That will do me.

185 MO: And vhen I have done ample justice to de repast, you call de vaiteer and
186 say "vaiteer, remove de debris."

187 STIFFY: What's that?

188 MO: Tell him to take away de rest of de food.

189 STIFFY: You leave that to me. I'll remove the debris or whatever you call it. If he
190 puts a mitt on it I'll kill him.

191 MO: Alright, now don't forget. Do dis and on next Thursday I'll give you a treat.
192 Yes on next Thursday I vill show you.

193 STIFFY: I thought you wasn't going to give it to me.

194 MO: I vill show you de photograph of a lovely Irish stew. Now come vith me.

195 *[Exit Stiffy and Mo. Enter Girls]*

196 **SONG:**
197 **Girls**

198 *[Stiffy and Mo re-enter and seat themselves on the bench]*

199 STIFFY: You know Mo, When I look at you I think you must come from a good
200 family.

201 MO: I should just think I do. Do you know vhat my father's got. My father's got
202 thirty motor cars... *[something falls from the tree]* ... fruit?! Oye turn dat
203 business up.

204 STIFFY: Turn what business up?

205 MO: Dat stoushing on de head.

206 STIFFY: Sneeze kid, your brains are dusty. I didn't touch you.

180 Ex. "Oye dats it no. You say vaiteer take it away"

201-3 Ex. "I should just think I do. Do you know what my fathers got. My fathers got thirty motor cars Fruit. Oy turn that buisness up"

206 Sp. "Sneze."

207 MO: Vell don't do nothing. Do less. And my father's got 50 servants vorking
208 for him... [*Fruit. He chases Stiffy*] Come on. Come on, give me a lead. I
209 can see myself valking slow behind your body soon. [*They return to the*
210 *seat*] Don't get my Irish blood up!

211 STIFFY: Alright, you win. Get me something to eat.

212 MO: Alright. Don't forget vhat I told you. Now I'll call the landlord... [*Bis*]
213 Hey landlord. Landlord.

214 [*Enter Landlord and Girls*]

215 HOTEL KEEPER: Good morning, gentlemen. What can I do for you?

216 STIFFY: Get me something to eat.

217 MO: Landlord, before you see two gentlemen of rank.

218 STIFFY: Yes, that's us. Two rank gentlemen. [*Pointing to Mo*] He's the rankest of
219 the two.

220 MO: We are two gentlemen from Yale.

221 STIFFY: That's us, two gentlemen from gaol.

222 MO: We are two gentlemen travelling incognito.

223 STIFFY: That's a new name for a wheel barrow.

224 MO: I am the Lord High...

225 STIFFY: Executioner.

226 MO: I am the Lord High Brad. [*Bis. Mary bows, and is kicked*] And this is my
227 friend the Count of... er...

228 STIFFY: Don't count me, I ain't playing.

229 MO: This is the Count of Kosciusko. [*Mary goes to bow again. Bis*] I am a
230 Knight of the Robe, Knight of the Bath, and Knight of the Garter.

231 STIFFY: That's right. And I am last night, tomorrow night and the night after.

232 HOTEL KEEPER: Well we are very full gentlemen.

233 STIFFY: And we're very empty gentlemen. So see what you can do for us.

234 HOTEL KEEPER: Well I will try and find you a room and a dinner.

226 Ex. "I am the lord high brad Bis Mary bows kick..."

235 STIFFY: And we'll find room for the dinner.

236 HOTEL KEEPER: Gentlemen, follow me. [*Bis. All exit except Girls*]

237 **SONG:**

238 [*Enter Mary to table. Enter Stiffy. He sees Mary. Bis*]

239 STIFFY: Hello Girl. How goes it? What's doing? Working? Yer know this is no
240 place for a girl like you. You ought to travel like me and my mate. Now
241 where are you going Sunday?

242 MARY: Nowhere.

243 STIFFY: I'll be your little playmate on Sunday. Yes you ought to travel. Now look at
244 me I've been all over the world.

245 MARY: All around the world.

246 STIFFY: Yes, and a long walk it was, too. [*Bis. "Now How Far Is It To The Local"*
247 *gag*] Yes I've been to London, Berlin [*etc etc*] and Paris.

248 MARY: Oh tell me when you were in Paris, did you have any paté de fois gra?

249 STIFFY: No I had the wife with me.

250 [*Exit Mary. Enter Mo*]

251 MO: Eh, don't you know dat patte de foirgrasse is a delicacy. Ah, here comes de
252 vine. [*Enter Girl with the wine and two glasses, one big and the other*
253 *small. She places the tray on the table and exits*] Now Count, I will serve
254 de Cliko. You must be very careful in serving vine. [*Bis with glasses - Stiffy*
255 *gets the big one but as he is about to drink...*] Excuse me Count, dere's a
256 fly in dat. [*Repeat Bis.*] Excuse me Count, dere is another fly in dat. [*Same*
257 *Bis.*] Excuse me Count, dere is another fly in dat.

258 STIFFY: I don't care if there is an elephant in it! [*He drinks it*]

259 [*Enter Girls with trays of food, which they place on the table. Stiffy -*
260 *"Eating" Bis.*]

-
- 235 *Add.* Handwritten directions between lines 235 and 236 - "Pick [unreadable] family"
- 236 *Ex.* "Gentlemen follow me Bis.. all exit except pursa."
Dlt. A typed line crossed in the original manuscript (between 234-235) indicates that a character called Pursa says "Fancy a Count and laord. I think I will get off this season." The Pursa does not appear elsewhere in the text.
- 237 *Ex.* There is no indication in the text as to who might sing the song incorporated into the text at this point.
- 238 *Add.* "hands up" is handwritten immediately after "Bis" and then crossed out.
- 239 *Sp.* "Hello Gert."
Ex. "Whats doing. working yer know this is know place for a girl like you."
- 241 *Add.* "hands up" is again written (between lines 241 and 242). This time it is not crossed out. There is no indication as to what this direction means.
- 246 *Ex.* "Yes, and a long walk it was too. Now how far is it to local gag. Yes I've been to London. Berlin. Ect. Ect. And Paris.
- 248 *Sp.* "Patte fe forgras."
- 251 *Sp.* "deicasse."

261 MO: Here, what do I eat?

262 STIFFY: I will show you the photograph of the Irish stew.

263 MO: I suppose you know dat we have to pay for dis.

264 STIFFY: I'm going home.

265 MO: No. I've got a scheme.

266 STIFFY: Give it to me and I'll eat it.

267 MO: No. I got a scheme how ve can get out of dis trouble.

268 STIFFY: What is it?

269 MO: Vell, ven I call de landlord, I vill ask him for de bill. He vill give me de
270 bill, den I vill say to you Count; "Count, I will pay for this."

271 STIFFY: Well that's alright.

272 MO: No, den you say; "No my Lord, I will pay for this."

273 STIFFY: How can I pay for it, I'm hearts of oak!

274 MO: No, you only say you vill pay for it. Den I vill say; "No Count, I will pay
275 for it." Den you say; "No I will pay for it," and vice versa, till ve get him
276 rattled. Den ve both say together; "Alright you pay for it!"

277 STIFFY: I see and vice versa gets the worst of it.

278 MO: Look out here dey come. Ve von't spring it yet.

279 *[Enter Count Hadem and Girls]*

280 **SONG and BALLET**
281 **Count and Girls**

282 *[Exit Count and Girls. Enter Lord Helpus and Violet]*

283 **SONG:**
284 **Lord Helpus and Violet**

285 *[All enter after song, followed by Stiffy and Mo]*

286 MO: And now landlord, your bill.

287 STIFFY: I have it here. There you are, one guinea please. *[Stiffy doing Bis. with*
288 *Mary]*

274 *Sp.* "No you only say you will pay for it. Den I will say No cont I will pay for it. and I say no I will pay for it and
visa verse...."

281 *Add.* "ballet" is indicated in a handwritten direction after "Count and girls."

289 MO: Ah, yes. One guinea. Count I will pay for this. [*Stiffy takes no notice. Mo,*
290 *shouting*] Count I will pay for this!

291 STIFFY: What's the matter.

292 MO: The bill one guinea. I will pay for this.

293 STIFFY: Oh no, my Lord. I will pay for this.

294 MO: Oh no, Count. I couldn't hear of such a thing. I will pay for this.

295 STIFFY: Alright. [*Back to Mary*]

296 MO: Eh Count, I will pay for this. [*Throws a loaf of bread at Stiffy. Stiffy turns*
297 *and comes back to Hotel Keeper*]

298 STIFFY No I will pay for this. [*"Argument" Bis.*]

299 STIFFY/MO: Alright you pay for it.

300 HOTEL KEEPER: Now look enough of this fooling. I want my bill.

301 MO: Now look here landlord, for the time being my friend and I are in a state of
302 impecuniosity. [*Stiffy staggers*] In other words ve are for de time being
303 financially embarrassed.

304 STIFFY: Or in other words he means we are broke.

305 HOTEL KEEPER: Or in other words it means I don't get my money.

306 MO: Oh no, I could give you a check.

307 STIFFY: Only it would come back marked N.E.

308 MO: N.E. What do you mean?

309 STIFFY: No earthly

310 MO: Now look landlord. During our sojourn in Paris my friend and I learnt a
311 little game called sticks. Now all you have to do is to say sticks to de
312 three questions asked and instead of getting one guinea you vill get two.
313 Dat is if you win. You understand? If you vin.

314 STIFFY: Yes, if you win. Put the abscess on the if.

315 HOTEL KEEPER: That's no good to me. I want my money.

316 MARY: Go on boss. Be a sport. Take a chance. I would.

314 *Sp.* "abses."

316 *Ex.* "Go boss be a sport take a chance I would"

317 HOTEL KEEPER: Alright. I'll take a chance.

318 STIFFY: [*With sticks*] Have you ever been in gaol?

319 HOTEL KEEPER: Sticks.

320 MO: Picture to yourself a lonely road. On dat road is a baker's shop. A voman
321 with a baby at her breast is starving. She goes into dat baker's shop and
322 steals a loaf of bread for her starving child. [*All start crying*] Now tell me
323 landlord, would you send that child to prison, I ask you would you send
324 that child to prison.
325

326 HOTEL KEEPER: Sticks.

327 STIFFY: Here, what will you have the money or the sticks?

328 HOTEL KEEPER: Sticks.

329 STIFFY: Well take the darn things!

230 HOTEL KEEPER: Well that's one on me. But never mind, I've had a good day and
331 everybody is welcome to stop here and have anything they want on me.
332 You took a sporting chance with me, and I took one at the races. I won
333 more than you. And when next year comes around we'll all take another
334 one. So let's be happy while we're winning.

335 **SONG: CONCERTED NUMBER**

336 **Company**

337 **FINALE**

338 **Company**

339 *Now that the sporting chance is over*
340 *Now that the victory is won*
341 *Mo and Stiffy are in clover*
342 *Before this of course they'd had none*
343 *Now while their cash is lasting*
344 *They'll be a swagger twain*
345 *And so we'll leave them until we see them*
346 *On the road again*

347 **CURTAIN**

YES WE DON'T

A Tabloid Musical Comedy Revue in One Act

Text/Lyrics: Nat Phillips

Original Music: Nat Phillips

Edited by Clay Djubal

CHARACTERS

Stiffy:	A plumber
Mo Lazarus:	A plumber
Colonel Pinetree:	A jealous husband
Mrs Pinetree:	His wife
Capt. George Senate:	Also jealous
Mrs Senate:	His wife
Violet Senate:	Just married
Frank Denvers:	Just married
Dot:	{
Clarice:	{
Lillian:	{ Bridesmaids
Lorrimar:	{
Daphne:	{
Georgia:	{

HISTORICAL BACKGROUND

Although staged under the title *Yes We Don't* during the debut *Stiffy* and *Mo* season, this revusical was billed from 1917 onwards under its more well known name, *The Plumbers* (or invariably "Stiffy and Mo as *Plumbers*"). The show premiered on 13 October 1916 during the final weeks of the company's extended season. Phillips had initially been given a six weeks engagement but the troupe's unprecedented popularity forced the theatre's lessees Harry Sadler and Jack Kearns to keep them on until the end of October). This situation in turn forced Phillips to write several new productions in order to provide audiences with new material during the second six-week period. Evidence of this comes from the Nat Phillips Collection manuscript (under *Yes We Don't*) which indicates on the cover that it was completed on 13 August 1916, some four weeks after the premiere production, *What Oh Tonight*. This suggests that *Yes We Don't/The Plumbers* may be the first *Stiffy* and *Mo* revusical to have been written by Phillips with *Mo*'s character developed in response to Roy Rene's portrayal (each of the first six shows were most likely written prior to the company coming together). Interestingly, *Mo* still receives much less dialogue in the text than *Stiffy*. There appears, however, to be greater opportunity given to him within the improvised scenes.

The 1922 production included such songs as: "The Party" (bridesmaids and friends), "A Toast to the Bride" (company), "Grieving for You" (Paul and girls), "Scotch Highball" (Paul, Rene and Phillips), "You Never Can Tell" (Davis and girls), "Blue Diamonds" (Connors), "Lucky" (Davis), "The Older We Get" (Connolly), "Tuck Me to Sleep in My Tucky Home" (Connors and Paul), "Good-Bye Girls" (Connolly and girls) and the finale "The Plumbers" (company).

1916: Princess Theatre (Syd); 13-19 Oct. [as *Yes We Don't*]

- **Dir.** Nat Phillips; **Prod/Lse.** Harry Sadler and Jack Kearns; **Prop.** Fullers' Theatres Ltd.

- **Troupe:** Nat Phillips' Tabloid Musical Comedy Revue Company.

- **Cast** incl. Nat Phillips (*Stiffy*), Roy Rene (*Mo*), Daisy Merritt (an old shrew), Maisie Pollard, Peter Brooks, Horace Mann (Mr Quimbell, a juvenile lover).

1917: Bijou Theatre (Melb); 8-14 Sept. [return season: 24-30 Nov.]

- **Dir.** Nat Phillips; **Prod.** Fullers' Theatres Ltd.

- **Troupe:** Nat Phillips' *Stiffy* and *Mo* Company.

- **Cast** incl. Nat Phillips, Roy Rene, Daisy Merritt, Caddy Franks, Horace Mann, Dan M. Dunbar, Peter Brooks, Belle Pollard, Walter Jackson [aka Walter Whyte], Cliff O'Keefe, Vince Courtney; with the Panama Six (incl. Rosie Bowie, Dot O'Dea, Phyllis Whisken and Gwen Brandon).

- NB: Nellie Kolle made a guest appearance during the return season.

1918: Empire Theatre (Bris); 23 Feb. - 1 Mar. [return season: 1-7 June]

- **Dir.** Nat Phillips; **Prod.** Fullers' Theatres Ltd.

- **Troupe:** Nat Phillips' *Stiffy* and *Mo* Company.

- **Cast** incl. Nat Phillips, Roy Rene, Daisy Merritt, Caddy Franks, Horace Mann, Dan M. Dunbar, Peter Brooks, Belle Pollard, Walter Jackson [aka Walter White], Vince Courtney, Cliff O'Keefe.

1919: Fullers Theatre (Syd); 24-30 May [return season: 6-12 Sept]

- **Dir.** Nat Phillips; **S Mngr.** Dan M. Dunbar; **M Dir.** W. Hamilton Webber; **Prod.** Fullers' Theatres Ltd.

- **Troupe:** Nat Phillips' *Stiffy* and *Mo* Company.

- **Cast** incl. Nat Phillips, Roy Rene, Daisy Merritt, Caddy Franks, Horace Mann, Amy Rochelle, Walter Jackson [aka Walter Whyte], Chester Harris, Dan M. Dunbar, Peter Brooks, Maisie Posner, Jack Dennis.

1920: Bijou Theatre (Melb); 20-26 Apr. [return season: 26 June - 2 July]

- **Dir.** Nat Phillips; **Prod.** Fullers' Theatres Ltd.

- **Cast** incl. Nat Phillips, Roy Rene, Amy Rochelle, Daisy Merritt, Caddy Franks, Horace Mann, Dan Dunbar, Will Liddle, Lou Harris.

1921: Empire Theatre (Bris); 30 July - 5 Aug.

- **Dir.** Nat Phillips; **Prod.** Fullers' Theatres Ltd.

- **Troupe:** Nat Phillips' *Stiffy* and *Mo* Company.

- **Cast** incl. Nat Phillips, Roy Rene, Daisy Merritt, Dan M. Dunbar, Lola Hunt, Belle Pollard, Gerald Cashman, Walter Jackson [aka Walter Whyte], Dot O'Dea.

1922: Fullers' Theatre (Syd); 10-16 June

- **Dir.** Nat Phillips; **Prod.** Fullers' Theatres Ltd; **M Dir.** Charles Ryder; **Chor.** Rosie Bowie; **B Mngr.** George C. Audley; **Cost.** Ethel Moar; **S Mngr.** Dan M. Dunbar.

- **Troupe:** Nat Phillips' Stiffy and Mo Company.

- **Cast** incl. Nat Phillips, Roy Rene, Dan M. Dunbar (Mr Pinetree), Gladys Shaw (Mrs Pinetree), Mike Connors (Mr Senate), Queenie Paul (Mrs Senate), Keith Connolly (Mr Scudder), Dot Davis [aka Mrs Roy Rene] (Mrs Scudder), with Gwen Brandon, Rosie Bowie, Thelma Duff, Flo Wilson, Marie McLaughlin, Phyllis Whisken (bridesmaids and friends).

1924: Fullers' Theatre (Syd); 11-17 Oct.

- **Dir.** Nat Phillips; **Prod.** Fullers' Theatres Ltd.

- **Cast** incl. Nat Phillips, Roy Rene, Mike Connors, Queenie Paul, Peter Brooks, Dan M. Dunbar, Dot Davis aka Mrs Roy Rene], Gladys Shaw, the Six Radio Girls.

1925: Bijou Theatre (Melb); 25 Apr. - 1 May

- **Dir.** Nat Phillips; **Prod.** Fullers' Theatres Ltd; **Chor.** Rosie Bowie.

- **Troupe:** Nat Phillips' Stiffy and Mo Company.

- **Cast** incl. Nat Phillips, Roy Rene, Dan M. Dunbar, Queenie Paul, Mike Connors, Dot Davis [aka Mrs Roy Rene], Gladys Shaw, Keith Connolly, Rene Albert, David Lyle; and the Dandy Six.

THE TEXT

Throughout script Mo has been spelt, Moe. This edited version retains the more well-known spelling. Also, while the manuscript's "Caste List" [sic] indicates the characters Captain Senate and Colonel Pinetree, the text refers to them both as "Mr." The military titles have been retained for this version.

There are several instances in the original manuscript where the actual characters playing out a particular scene are unclear. In the fourth scene, for example, the text has Stiffy and Mo entering with Mrs S. While the first and third lines of dialogue in this scene are attributed to Mrs Senate all subsequent lines played out by the only woman present are then identified as Mrs P (Pinetree). Although it is uncertain as to what Mrs Pinetree's position is in relation to the Senate household (she seems to have some authority), and why she also seems to be having problems with a jealous husband (the subject of an earlier scene between the Senates), the storyline would appear to work later only if this scene is played out by Mrs Pinetree and not Mrs Senate. This edited version has therefore deleted Mrs Senate's name and replaced it with Mrs Pinetree.

The Nat Phillips Collection manuscript also differs somewhat from the October 1916 production (as reviewed) in that one of the characters Mr Quimbell (originally played by Horace Mann) is not mentioned in the original script. It is possible that Quimbell and Frank Denvers are the same character, just with different names.

The character parts held in the Nat Phillips Collection (Fryer Library) under the title *The Plumbers*, are those of Keith and The Husband. While there is no mention in any text or review of a character called Keith, it is the name of one of the troupe members from ca. 1925 - Keith Connolly (many of the character parts in the collection include the name of the actor playing role, sometimes at the exclusion of the character's name). It is also possible that one of the characters had his name changed over the years.

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SONG: OPENING CHORUS

*Music is entrancing, music is for dancing
And tonight's a night for play
Hop into your joy clothes, every boy and girl knows
This is where we all get gay
If there's any sorrow, let it all be tomorrow
Never on a wedding day
So we'll spring at the chance
And we'll sing and we'll dance
'Till our holiday is passed away*

[Girls dance. They then exit, leaving Frank Denvers and Violet Senate
centre]

FRANK: And now ladies and gentlemen. I want to thank you for your kind wishes on behalf of my bride who is on my right covered with blushes. You are blushing aren't you dear?

VIOLET: Now Frank, don't make the poor child feel uncomfortable.

FRANK: And may I say ladies and gentlemen, that an actor in his life plays many parts. But I can safely say that this is my first part of a bridegroom up to now.

VIOLET: And your last I hope!

FRANK: Now ladies and gentlemen, I ask you to charge your glasses and drink the health of the bride.

SONG:
Frank

*A message it brings us glee, clink, clink
To you, clink clink, and me, clink clink
It shimmers like liquid gold, clink clink
As it whispers of joy untold
Then let every heart be light, clink clink
And bright, clink clink, tonight, clink clink
For laughter and joy and life combine
In the heart of the flowing wine*

Chorus

*Your voices in chorus raise, clink clink
Always, clink clink, in praise, clink clink
We sing of the wine that cheers so well
With charm of its wondrous spell*

7. Add: "Never on a Holiday."
8. Del: The line "And we'll spring at the chance" was to be initially repeated, but the repeat line has been deleted.
10. Del: "Till the Holiday is passed away.."
17. Del: "And may I say ladies and gentlemen, that this is my an Actor in his life plays many parts."

38 [*All exit except Captain and Mrs Senate*]

39 CAPT. SENATE: And now madam perhaps you will be kind enough to explain
40 your conduct.

41 MRS SENATE: My conduct? What do you mean?

42 CAPT. SENATE: What do I mean! I mean, madam, your dancing seven
 consecutive dances with the one man.

43 MRS SENATE: Ah, but he was so nice.

44 CAPT. SENATE: I dare say.

45 MRS SENATE: And his name is?

46 CAPT. SENATE: I don't want to know his name.

47 MRS SENATE: But I insist on you knowing his name. His name is Colonel
48 Catchup.

49 CAPT. SENATE: I wouldn't care if it was Mushroom Catchup. I am going to bed.
50 Good night!

51 MRS SENATE: George Dear, haven't you forgotten something?

52 CAPT. SENATE: Yes, more than you ever knew. Good night! [*He exits*]

53 MRS SENATE: I can't understand what can be making him so jealous. I wish I
54 could find a way to cure him of it. I'll find a way, and I'll get the girls to
55 help me.

56 SONG:
57 **Mrs Senate and Girls**

58 [*They exit. Enter Stiffy and Mo to "Hurry Music"*]

59 MO: Vell, here ve are. Now vhat are ve going to do?

60 STIFFY: We're in... how are we going to get out. You got us into the bother. You
61 get us out. Look out here comes a sheila. Perhaps we can mag her.

62 [*Enter Mrs Pinetree. She sees Stiffy and Mo and promptly falls on her*
63 *knees*]

64 MRS PINETREE: Oh Mr burglars, kill me but spare my life.

65 STIFFY: Spare your life?

49 Ex: "And now I am going to bed."

65 Ex: ""kill me but spare me life."

66 MO: Spare me days... eh, Mrs Voman, ve ain't burglars.
67 STIFFY: Not burglars. Then who are you?
68 MO/STIFFY: We're the plumbers.
69 MRS PINETREE: Oh the plumbers. And I took you for burglars. But you can't
70 work here tonight because there is a party being given for the daughter of
71 the house who was married today.

72 STIFFY: Eh, can't you put us in?

73 MRS PINETREE: Well it may be possible. Can you sing?

74 MO: Yes, we're lovely singers.

75 STIFFY: Yes. A couple of sowing machines.

76 **SONG and DANCE:**
77 **Stiffy, Mo and Mrs Pinetree**

78 [*They exit. Enter Captain Senate and Violet*]

79 CAPT. SENATE: So now my girl, you are a married woman. It only seems like
80 yesterday that you were a child.

81 **SONG:**
82 **Captain Senate and Violet**

83 [*Exit Captain Senate and Violet. Enter Stiffy, Mo and Mrs Pinetree*]

84 MRS PINETREE: Now look here, I tell you what I want. You see my husband is
85 very jealous and I want to cure him of it Now how would you like to work
86 for me. I can find you both a billet. [*To Stiffy*] You can have a situation as a
87 butler.

88 STIFFY: What have I got to do?

89 MRS PINETREE: Not much. First of all you get up in the morning. You clean the
90 master's bicycle. My bicycle. Clean the front door step. Clean the knocker,
91 the knob, water the garden, help the cook, mow the lawn, do the messages...
92 [*Bis*]

93 STIFFY: [*On the floor*] Stop counting, I'm out. Eh, you haven't any clay in your
94 back yard have you?

95 MRS PINETREE: What do you want clay for?

79/80 Ex: "It only seems like yesterday. since you were a child."

81 The directions in the manuscript indicate either "Song or Duet."

83 As indicated in the introductory section " the original manuscript initially indicates that the part of the woman in this scene is that of Mrs Senate (the lines of dialogue beginning 84 and 89 indicate this). The lines in the original manuscript, corresponding to line 95 onwards, however, are attributed to Mrs Pinetree.

91 Ex: "Go the messages."

96 STIFFY: I thought I might be able to make you some bricks in my spare time.

97 MRS PINETREE: You won't have any spare time. Have you had any breakfast?

98 STIFFY: I had a set of smalls.

99 MRS PINETREE: For heaven's sake what's that?

100 STIFFY: What's a set of smalls, Mo?

101 MO: A set of smalls is a ting vhere dey hide two pies under six peas and bet you
102 a zack you can't find the pies.

103 MRS PINETREE: Well you go down to the cook and she will get you something
104 to eat.

105 MO: Eh, what kind of tart's the cook.

106 MRS PINETREE: The cook's a woman and not a piece of pastry. And now you go
107 down to the kitchen. [*Exit Stiffy. Mrs Pinetree turns to Mo*] And now I
108 want you to do a different kind of work. As I told you before, my husband is
109 very jealous and I want to cure him. Now do you think you could make love
110 to me. [*Bis*]

111 MO: Vne hand kneeling.

112 MRS SENATE: Well you can't make love to me in those clothes. Now come with me
113 and I will show you where you will get some other clothes. And I must
114 give you a name. I will call you Colonel Catchup.

115 MO: I don't think I vill.

116 MRS PINETREE: You don't think you will what?

117 MO: Catch up.

118 MRS PINETREE: No, not catch up. Catchup. That is your name. Now come with
119 me.

120 [*Exit Mo and Mrs Pinetree. Enter Girls*]

121 **SONG:**
122 **Girls**

123 [*Exit Girls. Enter Colonel Pinetree*]

124 COL. PINETREE: Now I wonder where the devil my wife is. If I find that she is
125 false to me I will have the life of her and her wretched paramour. Well it's
126 no good of looking for bother. So I may as well be happy.

102 *Sp:* "Sach." Obsolete Australian slang for sixpence, properly spelt "zack."

120 *Add:* The typed text does not indicate who is to sing this number. A handwritten direction is entered. The first word is unreadable (possibly one of the troupe members), with the second word indicating "Girls."

127
128

SONG:
Colonel Pinetree

129 Hello, this looks like my wife coming this way. Somebody with her too. I'll
130 wait and see who it is. [*Bis*]

131 [*Enter Mo and Mrs Pinetree*]

132 MRS PINETREE: And now show me how you can make love to me.

133 MO: [*On one knee*] Beloved, being here on my bended knee, I ask you to become
134 my wife and fly with me. You are the only thing I live for. Let us fly.

135 [*While Mo is giving his speech Colonel Pinetree comes up from behind the*
136 *pair. He turns first to his wife and then to Mo*]

137 MO: Now look here, it ain't no use you going crook on me. I ain't got your job.
138 You see Stiffy, he's got your job.

139 COL. PINETREE: I know you Colonel Catchup. You cannot escape me.

140 MO: [*To himself*] He knows me name. [*To Colonel Pinetree*] Go on nick off,
141 I'm busy.

142 COL. PINETREE: [*To his wife*] As for you madam, from this day forth you are no
143 longer my wife. [*He turns to Mo*] And as for you Colonel Catchup,
144 follow me into the garden. [*He exits muttering*] Blood. Blood. Buckets full
145 of blood.

146 MO: [*Bis*] Voman, from dis day forth you are no longer my husband. Follow
147 me into de garden among de vorms. Blood. Blood. Buckets of bleed. [*He*
148 *exits*]

149 MRS PINETREE: Oh what have I done. I have gone too far. I must stop this
150 slaughter.

151 [*Exit Mrs Pinetree. Enter Captain Senate and Mrs Senate*]

152
153

SONG:
Captain and Mrs Senate

154 MRS SENATE: George, George. Come here. Whatever will I do? Look at this!

155 CAPT. SENATE: What the devil are you running about for?

156 MRS SENATE: Run about... can't you see what it is. It's a telegram. George I told
157 you before that I have a silly brother. In fact he's more than silly. He is mad.
158 Stark, staring mad.

134 Ex: "During speech Mr P comes down C to [unreadable] turns Mrs P R. Moe goes L. Goes to Moe."
152 Add: While the original typed text does not indicate a song spot here, a handwritten direction "Song" has been added.

159 CAPT. SENATE: Well what's that got to do with the telegram.

160 MRS SENATE: Don't you see, he's coming. He's coming.

161 CAPT. SENATE: Is he, well I'm going. I'm going.

162 MRS SENATE: What can I do? He is dangerous. And he is coming here tonight at
163 seven. It's seven now. [*A bell is heard off stage*] There is the bell.

164 CAPT. SENATE: Well why don't you go and see him?

165 MRS SENATE: You know I wouldn't know him if I did see him. I haven't seen
166 him for twenty years.

167 CAPT. SENATE: Well my dear, you go to your room. I'll see him and if he is
168 dangerous you needn't see him. And if he is all right I will call you and you
169 can entertain him. Now come on I will see you to your room. [*They exit*]

170 [*Enter Stiffy and Mo*]

171 **SONG:**
172 **Stiffy and Mo**

173 [*Captain Senate re-enters*]

174 CAPT. SENATE: [*To himself*] Now that's what I call a brilliant idea. When a man
175 marries an old girl with plenty of cash and she won't part with it you have
176 to think of these things. Now I will get this fellow, and he must be the
177 brother.

178 STIFFY: [*To Mo*] Go on you big loafer, get to work.

179 CAPT. SENATE: I say what's the matter with you?

180 STIFFY: I went crook because I put me plates of meat on the table and picked up a
181 spud in me mitt.

182 CAPT. SENATE: Now look here, my wife is very mean and won't give me any money.
183 Now you have to be her silly brother and she will give you anything you
184 ask for. Well you must get two hundred pounds and give it to me. Then I
185 will give you ten pounds for yourself. Now you know how to act. Like this!
186 [*Bis*] Now do that and meet me here in an hour's time with the two hundred.
187 Good luck. [*He exits*]

188 STIFFY: If I get the two hundred that will be the end of him.

189 [*Enter Mrs Senate with a revolver*]

170 *Add:* "Enter Stiffy and Mo" is indicated in a handwritten direction.

177 The direction "Enter stff" is indicated here in type. According to the addition for line 170, Stiffy would already be on stage.

178-87 *Dlt:* The original text's lines have been crossed out in pencil. They have been reproduced here in order to provide narrative continuity as no other dialogue has been provided in its place.

190 MRS SENATE: [*Bis*] Is that you Willie?

191 STIFFY: No I'm the lunatic Mum.

192 MRS SENATE: Are you really my little brother, Willie. Ah how I have longed
193 for the sight of you. It is years since we last met, is it not.

194 STIFFY: It is... not. And if I get out of here you'll never see me again.

195 MRS SENATE: [*She sits down and puts the revolver on the table*] Won't you sit
196 down, Willie. Would you like something to eat?

197 STIFFY: Well something's got to be done. Blood. Blood. Bullock's blood. [*Bis. He*
198 *then takes the revolver and threatens Mrs Senate*] And now I want two
199 hundred quid. Come on, give me two hundred quid.

200 MRS SENATE: [*Taking the money from a stocking*] Oh yes, Willie, take it, take
201 it. [*Stiffy grabs the money. Mrs Senate exits*]

202 STIFFY: This will do for me. I wonder where Mo is? Now for a pint.

203 [*He begins to exit, but stops when Captain Senate enters*]

204 CAPT. SENATE: Well, how did you get on? Did you get it?

205 STIFFY: [*"Being Silly" Bis*]

206 CAPT. SENATE: Here Stiffy. Come on, she's gone. Now you can stop. Now come on.
207 Give me that two hundred pounds. Stiffy!

208 STIFFY: I ain't Stiffy.

209 CAPT. SENATE: Not Stiffy? Then who are you?

210 STIFFY: I'm silly Willie.

211 CAPT SENATE: Oh so that's your little game is it? Well I'll soon put a stop to
212 that. Help! Help! I say help!

192 This line begins "with revolver. Are you really my little brother..." "with revolver" would appear to be a direction, and has therefore been entered as such in Mrs Senate's entrance directions.

194 *Ex:* "It is „Not."

196 *Ex:* "And what would you like to eat."

197-8 *Ex:* Stage directions (unclear as to what is meant) "Goes through Bisas shown By MrS.Take Revolver and threatens Mrs S."

201 *Dlt:* "Exits" has been deleted from Mrs Senate's stage direction. The dialogue which follows suggests, however, that she is not present after this point.

202 *Dlt:* Following Stiffy's line a stage direction indicates "Exit." A handwritten stage direction "going" is entered beside "Exit." The following lines may possibly have been originally intended to be spoken as he exited. "She might have some more. I'll tell her a tale and get the lot. Ah anistacia. How I have longed for the sight of you. Come to my arms dear. Enter Mr S." A handwritten direction which follows this passage notes "Exit Mrs S."

205 *Ex:* "Bis of being silly."

213 [Enter Colonel Pinetree from one direction and Mo from another]

214 COL. PINETREE: What is the meaning of this?

215 CAPT. SENATE: I caught this scoundrel making love to my wife.

216 COL. PINETREE: And I caught this brute making love to mine. Let's take them
217 outside and shoot them.

218 STIFFY: Nick off Mo! [They exit quickly, followed by Colonel Pinetree and
219 Captain Senate. Frank enters during the mad exit]

220 FRANK: Well, let them have their troubles to themselves.

221 **SONG: "TROUBLES TO THEMSELVES"**
222 **Frank and Girls**

223 [Enter Violet, Mrs Pinetree and Mrs Senate]

224 VIOLET: Why, what's all the excitement?

225 FRANK: Nothing girly. Your father and Colonel Pinetree are just putting out a
226 couple of intruders. They will be back in a moment, so take that worried
227 look off your face and let me see you happy again.

228 **SONG:**
229 **Violet**

230 [The Girls dance during the second verse and chorus. Colonel Pinetree
231 and Captain Senate enter after song.]

232 MRS PINETREE: What have you done?

233 MRS SENATE: Yes, what have you done?

234 CAPT. SENATE/COL. PINETREE: [Swelling up] We have killed the two intruders.

235 [Stiffy and Mo appear]

236 STIFFY/MO: Oh yes you have.

237 MO: Oh yes, you don't.

238 [Bis. Colonel Pinetree, Captain Senate and wives]

239 COL. PINETREE: What does all this mean?

213 Mo's entrance is not indicated in the original manuscript, and indeed he does not speak during the scene. Mr Pinetree's reference to "them" (line 221), Stiffy's line "Nick off Moe" (223) and the stage directions "Mr S&P Chase them" indicates that he is present, however.

240 MRS PINETREE: Well dear, I will confess. I engaged this man to make love to me
241 so as to make you jealous.

242 COL. PINETREE: [*Pointing to Stiffy*] Yes, but who is this?

243 STIFFY: I'm silly Willie.

244 FRANK: Well I don't care who you are, you are all invited to spend a jolly night
245 with us.

246 **FINALE and CHORUS**

247 **Cast**

248 *Let's make a night of it tonight*
249 *Let's make a night of it tonight*
250 *We're all up so let's be gay*
251 *We'll sing, we'll dance*
252 *We'll drive dull care away*
253 *Let's make a night of it tonight*
254 *Stop up till day is dawning*
255 *We'll wine, we'll dine*
256 *We'll have a jolly time*
257 *And go back to bed, tomorrow morning.*

258 **CURTAIN**

239-45 *Add:* An additional page (with ten lines of handwritten dialogue) accompanies the original typed text. There is no indication in the typed text as to where these lines should were meant to be spoken, although the final lines (Frank's) suggests they be inserted as is presented.

AT THE GRAND

A Tabloid Musical Comedy Revue in One Act

aka THE BELLBOYS

Text/Lyrics: Nat Phillips

Original Music: Nat Phillips

Edited by Clay Djubal

CHARACTERS

Stiffy:	a bell-boy
Mo Lazarus:	a bell-boy
Mr Bings	Manager of the Grand Hotel
Estelle:	(aka Miss Rich Plaster) - in love with Frank
Eddie:	Estelle's girlfriend
Harry:	a friend of Eddie's, and a fixer
Frank:	in love with Frank
Mrs Tutankaman:	a guest at the hotel
Hiam Plaster:	father of Estelle
Old Man:	(played by Frank)
Little Boy:	
Maids/Waitresses:	

HISTORICAL BACKGROUND

According to the Nat Phillips Collection manuscript, the text was written in Dunedin, New Zealand, on 14 December 1923 (during the company's 18 month tour of the Fullers' Dominion circuit). There is some conjecture, however, that suggests that it may have been reworked from an earlier revusical. This confusion comes about through some differences in the characters mentioned in the original script and those mentioned in reviews. The manuscript version, for example, includes: Stiffy and Mo, Bings, Frank, Vera, Dingo, Maud, and Girls. The 1927 production on the other hand involves such characters as Mr Plaster, Cuthbert and Miss Pancakes. The possibility that it was reworked is supported by *Just It's* vaudeville critic, M.A. Keup, who writes: "If we are not mistaken, *The Bellboys* was one of the earliest and most successful of the revues produced by the classic firm of Stiffy and Mo" (11 Aug. 1927, 28). The issue is again clouded, however, by an advertisement for the 1924 Fuller's Theatre (Sydney) season of *At the Grand* which notes 'Stiffy and Mo as Bellboys in their sparkling new revue *At the Grand*' (SMH: 6 Sept. 1924, 2).

Songs known to have been incorporated into the original version include, aside from the Opening Chorus, were: "I am the Manager," "We are a Couple of Bellboys," and "At the Grand."

NB: It is not clear what relationship this revusical has with a similarly titled revusical (*The Grand Hotel*) staged by Walter George's Smart Set in 1918. Whether Phillips adapted any of the Walter George version, or whether both revusicals are based on another work has not yet been established]

- 1924:** Fullers' Theatre (Syd); 6-12 Sept. [Billed as "Stiffy and Mo as Bellboys *At the Grand*"]
- **Dir.** Nat Phillips; **Prod.** Fullers' Theatres Ltd.
- **Cast** incl. Nat Phillips (Stiffy), Roy Rene (Mo), Mike Connors, Queenie Paul, Peter Brooks, Dan M. Dunbar, Dot Davis [aka Mrs Roy Rene], Gladys Shaw, the Six Radio Girls.
- 1925:** Bijou Theatre (Melb); 14-20 Feb. [Billed as "Stiffy and Mo as Bellboys *At the Grand*"]
- **Dir.** Nat Phillips; **Prod.** Fullers' Theatres Ltd.
- **Cast** incl. Nat Phillips, Roy Rene, Mike Connors, Queenie Paul, Dan M. Dunbar, Dot Davis [aka Mrs Roy Rene], Gladys Shaw, Keith Connolly, Rene Albert, David Lyle; and the Dandy Six.
- 1926:** Empire Theatre (Bris); 16-22 Oct.
- **Dir.** Nat Phillips; **Prod.** Fullers' Theatres Ltd; **M Dir.** Frank Wilson.
- **Troupe:** Nat Phillips' Whirligigs [aka Stiffy and 'Erb]
- **Cast** incl. Nat Phillips, Jack Kellaway ('Erb), Mike Connors, Daisy Merritt, Queenie Paul, Dan Dunbar, Dan Weldon, Irene Vando, Elsie Hoskins; and the Radio Six.
- **Musicians:** Charleston Super Six Symphonists - incl. Frank Wilson (trombone/accordion), "Tiny" Douglas (violin), Art Dewar (banjo), Frank Morton (cornet) and Les Clements (piano).
- Phillips also incorporated Apdales' Animal Circus into this particular performance. The *Brisbane Courier* critic writes of the involvement of the animals, which included dogs, monkeys and a baboon : it is difficult to imagine that diminutive dogs and monkeys could be trained to reveal such high intelligence, for they do the most amazing things at the behest of their trainer. Indeed 'the performance was of some... was scarcely short of uncanny (18 Oct. 1926, 17).
- Members of the company presented a series of vaudeville turns during the first half of the show, with Phillips and Kellaway (as Stiffy and 'Erb) appearing in two sketches - "Two in a Bar" and "The Gasman."
- Mike Connors and Queenie Paul left the company following the staging of *In Spain* (week ending 3 Dec. 1926).
- 1927:** Fullers' Theatre (Syd); 6-12 Aug. [as *Bellboys*]
- **Dir.** Nat Phillips; **Prod.** Fullers' Theatres Ltd.
- **Troupe:** Stiffy and Mo Revue Company.
- **Cast** incl. Nat Phillips, Roy Rene, Amy Rochelle, Sadie Gale, Statler Sisters, Alec and Jack Kellaway, Harry Ross
- **Musicians:** Charleston Symphony Jazz Band.

1928: Fullers' Theatre (Syd); 1-7 Dec.

- **Dir.** Nat Phillips; **Prod.** Fullers' Theatres Ltd.

- **Troupe:** Stiffy and Mo's Whirligigs Sparkling Revue Company.

- **Cast** incl. Nat Phillips, Roy Rene, Sadie Gale, Terry Sisters, Jack Kellaway, Peter Brooks, Dan M. Dunbar, Dan Weldon, Daisy Merritt, Al Mack, Ces Scott, Tom Collins, Catherine Stewart.

- **Musicians:** Meredith's Jazz Band.

THE TEXT

The original manuscript contains, apart from the usual and frequent spelling errors, a large number of typographical mistakes. The names of several characters are changed within the text - most notably Frank and Harry. In this respect, the beginning of the narrative indicates that Estelle is in love with a young man called Frank. They both have a mutual friend called Harry. By page five in that text, however, the roles of Frank and Harry have been swapped around. The first time the names are inverted (see lines 182-89), Estelle and Harry play out the scene, but the dialogue indicates that they should instead be the lovers, Estelle and Frank. The song between Estelle and "Harry" (188-9) is followed by stage directions, too, that have "Eddie and Harry enter" (190). This cannot occur if Harry is already present. This revised version continues to assume that Frank is the lover. The footnotes indicate whenever the swapping off names has occurred (Harry » Frank).

A similar situation occurs with the minor character, Mrs Tutankaman. When she first appears (see line 47) the manuscript version refers to her as Mrs Pinkton. By line 51, however, Harry is referring to her as Mrs Tutankaman - the name she is given for the rest of the revusical. This edited version has maintained the second name.

The lyrics of two songs identified in the Nat Phillips Archive as having been incorporated into at least one production of *At the Grand* are included at the end of the text. Neither song is believed to have been part of the 1924 production, however. The first, "Arabella's Song," was for a character not included in the 1924 production, while "Moonlight," was to be sung by four couples - one of whom is identified as Freddie.

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SONG: OPENING CHORUS

*Ain't it grand, at the Grand, ain't it grand
You must work here before you understand
Come here if you're able, we'll keep you a table
And be served by Mabel at the Grand*

*Oh ain't it fine, just divine, when you dine
And after six, why we will serve you wine
All the boys come here, we fill them with cheer
To say nothing of the beer at the Grand*

[Enter Bings]

BINGS: Good morning girls.

GIRLS: Good morning Mr Bings.

BINGS: Well girls, I am glad to see that you all look the parts of housemaids. You're lucky and I'm lucky. You get stranded here, I give you work, the hotel is full and I have the nicest lot of housemaids in the town. And you will all find me a nice little manager.

GIRLS: Our manager...

SONG: "THE MANAGER"
Mr Bings and Girls

BINGS: *Of this large hotel I am the Manager*

GIRLS: *The Manager*

BINGS: *Our guests are the best, you" understand"*

GIRLS: *That's understood*

BINGS: *And everyone they want to see the Manager*

GIRLS: *The Manager*

BINGS: *It's understood that they just would*

GIRLS: *Just would*

BINGS: *But now each room is booked, I have a little plan*

And I want you girlies to help all you can

BINGS: *For I know that you all love your Manager*

GIRLS: *You bet he's the pet of the girls*

BINGS: *They call me the dapper little manager*

GIRLS: *But he will fall for the frocks and curls*

BINGS: *We'd a nice little lady stopping here*

And she was beyond compare

One day she called me honey

GIRLS: *Then got away with all his money*

24-6. Ex: "Bings.. And everyone they want to see the manager (The Manager
xxxx... Of it understood that they just would"

37. Ex: "Got away with all his money"

38 BINGS: *I'll never have another*
39 GIRLS: *She went back home to mother*
40 *And left our charming, alarming, dapper little manager*

41 *[Dance and exit. Enter Estelle, Eddy and Harry]*

42 ESTELLE: Oh Eddie what shall I do? Here is father rushing me away so that I can't see
43 Frank.

44 HARRY: Don't you worry. I have sent Frank a telegram telling him to come here. Now
45 come along, get a room and don't worry.

46 EDDIE: Leave everything to Harry and it is sure to be wrong.

47 *[They cross to front desk. Enter Mrs Tutankaman who proceeds to sit*
48 *above desk with port. She puts port on a chair and begins a paper. Harry*
49 *rings gong. Enter Bings from behind desk]*

50 MRS T: Is this is the place where the Temperance Union meets?

51 BINGS: Mrs Tutankaman.

52 MRS T: I will see if they are in another room. *[Mrs Tutankaman exits]*

53 BINGS: Yes sir.

54 HARRY: I want a room for this young lady.

55 BINGS: We don't take anyone without luggage.

56 ESTELLE: Oh I have luggage.

57 HARRY: Why of course you have, here it is. *[He takes Mrs Tut's bag]*

58 BINGS: Room 34. I will send the bag up.

59 HARRY: There is no doubt about me. I'm the best little fixer in the world.

60 *[Eddie and Estelle (arm in arm) exit with Harry. Enter Stiffy and Mo]*

45. Ex: "I have sent Frank a telegram to come here..."

46. Ex: "Leave everything to and it is sure to be wrong"

47, 50, 52. These lines indicate the character's name as "Mrs Pinkton." Harry's line (51) reads Mrs Tutankaman, as do all later lines. Pinkton has therefore been replaced by Tutankaman

50. Ex: "This is the place where the Temperance Union meet"

51. The manuscript version indicates this line is spoken by Harry. It would make more sense if spoken by Bings, however, as there is no indication that Harry knows Mrs Tutankaman.

52. Ex: "I will see if they are another room"

61

SONG: "THE BELLBOYS"

62

Stiffy and Mo

63

We'll tell you a secret

64

One you must not disclose

65

We're a couple of bell-boys

66

You're the only ones that knows

67

We have to answer all the calls and take up morning tea

68

And get the baths all ready

69

And you ought to see the sights we see

70

Chorus:

One bell means hot water

71

Two means bring the tea

72

Three bells means you oughta

73

Be on the spot, you see

74

We've lots of old maids stop here

75

There is none of them that's grand

76

And we've christened all their bedrooms

77

No man's land

78

[Dance. They exit and re-enter with Bings]

79

BINGS:

Boys, I am very busy today and I am going out. I want you to look after things while I'm away. Here you [*He points to Stiffy*], take this bag up to 34 and you [*To Mo*] look after the desk. I don't want any mistakes and no funny business. Get me!

80

81

82

83

[Mo is dabbing a pen in the ink. He accidentally flicks ink in Bing's face.

84

There is a large black splotch]

85

MO:

Got yer [*Mo does Bis with pencil spring. Enter Frank with bag*]

86

FRANK:

[Excitedly] This is the place. Fancy the old man sending her away on her own and not letting me see her. I hope I am in time, the old Morman. [*He reads the telegram again*] Old man smuggling kid away. Hurry to save broken heart, Grand [*To Mo*] See here you, I want to see Miss Rich Plaster.... eh you, do you know Miss Rich Plaster?

87

88

89

90

91

MO:

We've already given the order for soap.

92

FRANK:

Soap? What do you think I am? What's the idea of this soap?

93

MO:

Good morning bubbles.

94

FRANK:

Do you know Miss Rich Plaster?

95

MO:

I know her sister, Porus.

66. *Sp:* "You're the only one that knows" (the "s" in "ones" has been crossed out in the original text)

83/34. *Ex:* "(Mo. Dabbing Pen in Ink. Throws ink in Bings eye. Black patch)"

86/7. *Ex:* "Fancy the old man sending her away on her own.and won't let me see her."

96 FRANK: Now look here. I am in a bit of trouble. You see Miss Plaster is my fiancée
97 and I love her.

98 MO: Well stick to her.

99 FRANK: I can't, her father won't let me have her. She is in this hotel and I want you to
100 help me see her, understand.

101 MO: It can't be done.

102 FRANK: [*Shows money*] Can't it?

103 MO: It's done.

104 FRANK: Now where can I have a bath.

105 MO: Here you are, right inside.

106 FRANK: Now remember if anyone asks me I'm not here. You don't know me and
107 you've never seen me. Oh by the way, what is the number of my room.

108 MO: 34.

109 [*Handshake Bis*]

110 FRANK: Oh my boy you will never know what you have done for me. The time may
111 come when you will want some help, so never forget that you have a friend in
112 me. Never forget, you have been my guardian angel. Now, I will hide me
113 away in the land of soap and water. [*Bis*]

114 MO: He's mad. [*Exit*]

115 [*Enter Estelle*]

116 **SONG:**
117 **Estelle and Girls**

118 [*Enter Mrs Tutankaman. Stiffy enters from another direction*]

119 MRS T: Goodness me where is my bag? [*To Stiffy*] Oh I say. I say. Excuse me, but I
120 have lost my bag.

121 STIFFY: Well go and find it.

122 [*Enter Mo. Bis with Mrs Tutankaman*]

99. *Ex:* Now her father won't let me have her."

102. *Ex:* The text indicates "note" not money. A later scene has Mo and Stiffy splitting £100, however. As there is no other explanation for them getting the money, it is possible that the "note" is money and not the telegram.

111. *Ex:* "come when you will want some help never forget that you have a friend..."

112. *Sp:* "Gaurding angel"

Ex: "I will hide me away..."

114. The text does not indicate when Stiffy exits the scene. See also footnotes for lines 261-3 re: this scene.

123 STIFFY: Mo, here is something in your line. [*To Mrs Tutankaman*] Speak to this
124 gentleman. He will fix it for you.

125 MRS T: Excuse me young man, but I have lost my bag.

126 MO: It's a pity you did not put your face in your bag and lose that too.

127 MRS T: Are you a Hebrew?

128 MO: No, Seventh Day Adventist.

129 [*Both exit in different directions. Enter Eddie and Girls*]

130 **SONG:**
131 **Eddie and Girls**

132 [*All exit. Enter Hiam Plaster with bag. Bings is behind the desk*]

133 HIAM: [*Very excited*] Ah... um.. yes. Quite so. Quite so.

134 BINGS: Yes Sir.

135 HIAM: I want a room. Ah um, yes. Quite so, quite so.

136 BINGS: Name, Sir.

137 HIAM: Plaster. Hiam Plaster. Ah um yes. Quite so. Quite so.

138 BINGS: Yes sir. Room 63. [*Hits bell*]

139 [*Enter Stiffy and Mo*]

140 BINGS: 63. [*Exit*]

141 MO: He looks 163.

142 HIAM: Ah um, yes, quite so, quite so.

143 STIFFY: Name?

144 HIAM: Plaster. Hiam Plaster.

145 MO: Are you?

146 HIAM: Yes I am.

128. *Del:* Following Mo's line - "No Seventh Day Adventist":
Mrs Tut: The world to day is run by jews. every where you go you will find a jew. North South east and west.
you will find a Jew. Where can I go that I won't find a jew.
Mo: Go to Hell.

147 MO: I am Mo.
148 HIAM: Listen, my daughter is stopping here and I don't want her to know that I am.
149 STIFFY/MO: Plaster?
150 HIAM: That I am here.
151 MO: Just now you said your name was Plaster.
152 STIFFY: And now you say it's here.
153 HIAM: No I don't want my daughter to know that Hiam Plaster is here.
154 MO: You're mad.
155 HIAM: I want you to give me a room... and a bath.

156 *[Enter Frank and Girls]*

157 **SONG:**
158 **Frank and Girls**

159 *[Exit Frank and Girls. Enter Mrs Tutankaman with telegram]*

160 MRS T: Old man smuggling kid away. Hurry to save broken heart. Grand. I knew it.
161 There is something wrong here. My bag stolen. Now someone is kidnapping
162 a child. I must search. *[Bis of looking about]* I wonder where they can be?
163 *[Looks into bathroom keyhole. Bis]* Oh I beg your pardon. *[Moves away*
164 *from door quickly]*

165 *[Frank opens the bathroom door. Hiam enters. They see each other]*

166 FRANK: The devil.

167 MRS T: Is he here too?! *[Exits screaming]*

168 HIAM: Thief!

169 *[Frank exits running. Hiam chases after him. Enter Mo. He bumps Hiam.*
170 *Enter Stiffy. Mo falls into Stiffy's arms. Stiffy pushes Mo off - heels on*
171 *ground. They exit. Enter Estelle and Girls]*

172 **SONG:**
173 **Estelle and Girls**

174 *[Stiffy and Mo re-enter. Frank enters, disguised as an old man with a walking*
175 *stick and dressed in a bathrobe]*

148. Ex: "Listen, our daughter is stopping here"

153. Ex: "No I don't want my Daughter. that Hiam Plaster is here."

156-9, 165-9. Harry » Frank

176 OLD MAN: I want. I want. I want to cure my gout.

177 MO: You want to cure your gout?

178 STIFFY: This way old man.

179 *[Stiffy and Mo push the Old Man through the door marked Hot Room. They*
 180 *shut the door and turn the handle past Warm, Very Warm, Hot, Hotter all the*
 181 *way to Hell-O. Screams are heard behind the door. Stiffy and Mo open door.*
 182 *A little boy dressed as the Old Man exits through door and walks off stage]*

183 *[Stiffy and Mo exit]*

184 **SONG:**
 185 **Girls**

186 *[Enter Estelle and Frank]*

187 ESTELLE: Oh darling, what are we going to do. Can't you come away with me. Father
 188 will never know.

189 FRANK: Your dearly beloved parent is here.

190 ESTELLE: Here?!

191 MO: Yes. Hiam is here. *[Bis]*

192 **SONG:**
 193 **Estelle and Frank**

194 *[Enter Eddie and Harry]*

195 ESTELLE: Oh Eddie and Harry, father is here.

196 HARRY: Well you two lovers nick off, and leave him here. I will fix it for you. You
 197 want to go. Well I will tell you what to do. You know the red-headed bell-
 198 boy, Stiffy, I think they call him. Make yourself up as him and the old man
 199 will never know you.

200 FRANK: Great.

201 ESTELLE: Wonderful.

202 EDDIE: Marvelous.

203 *[Exit Frank, Estelle and Eddie. Enter Girls]*

186-203. Harry » Frank

195. *Ex:* "Oh Eddie Harrys Father is here"

197. *Ex:* "You know the red-headed waiter, Stiffy."

203. These directions are not part of the original text, but implied in stage directions and characters playing out the following scene.

204 HARRY: I told you I would fix it. I'm the best little fixer in the world.

205 **SONG:**
206 **Harry and Girls**

207 [*Eddie enters, followed by Stiffy and Mo*]

208 EDDIE: I must keep these fellows from looking into the rooms. I know, I'll let them
209 think that I am mad.

210 MO: Excuse me Miss. Can I do anything for you?

211 EDDIE: Anything for me... you, you menial, avault base wretch, get ye to a porkery.

212 MO: Eh turn that up. A porker? What's the matter with you?

213 EDDIE: Gad zooks fellow. Know ye who you speak. I am Mary the farmer's lovely
214 daughter. Come we will pick buttercups. You and I, Penelope. [*She places a*
215 *ring of roses on Mo's head*]

216 MO: Penny whop.

217 EDDIE: No, tis sweet Harold.

218 MO: No, no. I don't want to be Harold. I want to be Penny.

219 EDDIE: Thou are the great archer that shot all the deer on the old Squire's estate.

220 MO: Yes, I said the sparrow with my bow and arrow.

221 EDDIE: Nay, Claudius, nay.

222 MO: Nay... what do you think I am, a horse?

223 EDDIE: Yes that's it my gallant charger. Away to the hounds. Come puppy, come.

224 MO: She got a rat. Bow bow.

225 EDDIE: Come. Here is where little Nellie is buried. Come and kiss the flowers on her
226 grave. Come [*Bis. Eddie grabs Mo by the neck and takes him down stage*
227 *where she pushes his face in a bowl of flour*] I go. I go. I go. [*Eddie exits*]

228 MO: [*Lifting his face from the bowl*] She's mad. [*He exits*]

229 **SONG:**
230 **Girls**

208-9. *Ex:* "I have I will let them think that I am mad."

211. *Sp:* "Avaunt base wretch" - no suggestions

212. *Ex:* "Eh turn that up,that Porkery Bis [~~crossed out~~]"

218. *Ex.* "I want to Penny."

231 [Enter Hiam and Bings]

232 HIAM: Er, um, yes of course. I want to tell you something. There is a young man
233 after my daughter and I don't want him to have her. How can I watch him?

234 [Stiffy enters with a bag]

235 BINGS: Who is looking after the office?

236 STIFFY: I am. [He exits]

237 HIAM: I am not.

238 BINGS: You want to watch your daughter. I will give you an idea. You see that chap
239 with the bag. Disguise yourself as him and no one will ever know you. Come
240 I will show where to get the things.

241 [Both exit. Enter Estelle and Frank, who is wearing a singlet and has old
242 man's clothes over his arm]

243 ESTELLE: Now is your chance. Go to your room and I will keep watch.

244 FRANK: Look out, here is the old man. [He gets behind Estelle and puts his arms
245 through hers. Hiam enters]

246 HIAM: Ah there you are. Where is that young scamp? Come, Miss. I am determined
247 to have my way in this. You will not have this nincompoop.

248 ESTELLE: Now Daddy darling. You must listen to me. I will promise you anything, you
249 dear old Daddy. [Frank fixes Hiam's tie]

250 HIAM: Leave my tie alone.

251 ESTELLE: But Daddy darling, Frank loves me.

252 HIAM: Bah. Love. You don't know what love is. Anyhow, I intend that I will keep
253 him away from you, but if he gets past me then he can have you.

254 ESTELLE: So Daddy, if Frank gets past you without you knowing it, we get married?

255 HIAM: Yes if he can get to you without me knowing it then I will consent. But come
256 let us dress for dinner.

257 [Hiam takes Estelle's Arm. Frank slips off. Hiam and Estelle exit. Enter Stiffy
258 and Mo]

241-57. Harry » Frank

244. Sp: "Nincompup"

253. Ex: "him away from you and if he gets past me..."

254. Ex: "Daddy if Frank gets past you without you knowing it can we get married"

257. Ex: The text does not indicate who sings the song. As Stiffy and Mo have only one musical number to themselves to this stage, and the previous scene's characters have exited, it is possible that the song moment is for them.

259
260

SONG:
Stiffy and Mo

261 MO: Stiffy, I tell you what to do. You go down into the cellar and bring up a
262 bottle. But what about that money? You better give me half now. One
263 hundred... that's fifty each.

264 STIFFY: You don't think that I would cheat you out of it, do you?

265 MO: No, but a bird in the hand gathers no moss.

266 STIFFY: I suppose you want it to give away. What room have you put the old bloke in?

267 MO: Twenty-seven.

268 STIFFY: Twenty-seven. Twenty-seven. [*He starts giving Mo the money*] Twenty-eight.
269 Twenty-nine. He's pretty old that bloke. Nearly as old as your old man. How
270 old is he?

271 MO: Forty-six.

271 STIFFY: Forty-six. Forty-six. Forty-seven. [*He continues up to fifty as he exits*]

273 MO: It's a good job he didn't ask about my grandfather.

274 [*Enter Frank disguised as Stiffy*]

275 MO: I thought you was going to get that booze.

276 FRANK: I'm going now. So long. [*He exits*]

277 [*Enter Hiam disguised as Stiffy*]

278 MO: Look, if you're going to get that booze - get it!

279 HIAM: Good oh. [*He exits*]

280 [*Stiffy re-enters*]

281 STIFFY: Here you are Mo. Wait till I get a glass. [*He exits*]

282 [*Frank re-enters*]

283 FRANK: Here you are Mo, wait till I get a glass. [*He exits*]

284 [*Hiam re-enters*]

285 HIAM: Here you are Mo, wait until I get a glass. [*He exits*]

261-3. How Stiffy got to hold the money is not explained. This scene is believed to be linked to line 102. (Although it's link possibly relies on Stiffy having taken the money off either Mo or Frank before exiting this scene.
274 to end. Harry » Frank

286 MO: What's the matter with him? He's gone mad! [*He calls out*] Stiffy!
287 [*Frank left, Hiam centre, Stiffy right poke their heads on stage*]
288 STIFFY: What do you want?
289 [*Frank and Hiam withdraw their heads. Mo - Bis*]
290 STIFFY: Who brought all those mirrors here? I saw myself twice.
291 [*Bis with sofa. Estelle, Eddie, Harry and Bings enter, all with bags*]
292 ALL: Stiffy!
293 STIFFY: Mo. I'm going away. I think I'm going a bit silly.
294 MO: What's the matter?
295 STIFFY: Look at me. Am I Stiffy? Or am I someone else?
296 MO: Of course you're Stiffy.
297 STIFFY: Well who are the other me's?
298 [*Frank and Hiam take off their wigs*]
299 FRANK: Now Mr Plaster. Can I have your daughter?
300 HIAM: Take her.
301 HARRY: I told you I'd fix it.
302 STIFFY: What's the matter with me?
303 MO: You're mad.

304 **FINALE:**
305 **All**

306 **CURTAIN**

290. *Ex:* "Who brought all those Morriohere."

293. *Ex:* "I am going a bit silly"

304-5. The original text does not indicate a finale song, but as this was a musical tradition, the revised version includes one.

307

ARABELLA'S SONG

308

I'm lonely, I'm weary, I'm tired of life

309

I've waited for years to be somebody's wife

310

But no one has asked me, it seems a disgrace

311

What is it that stops them

312

It can't be my face

313

Chorus:

Must it be always, must I end my days

314

Sad and alone by myself

315

It seems so drear, year after year

316

Just left alone on the shelf

317

When I hear wedding bells ringing

318

My poor heart seems to sigh

319

If someone don't marry me very soon

321

I'll just fade away and die

321

MOONLIGHT

322 1st COUPLE:

To night's the night for spooning

323

beneath the stars above

324 2nd COUPLE:

To night's the night for telling lies

325

Unto the girl you love

326 3rd COUPLE:

Here's another spoony couple

327

Let's go over in the dell

328 4th COUPLE:

Come on Freddie darling

329

And a tale to you I'll tell

330

Chorus:

Now its moonlight, that's the time to spoon

331

When its moonlight you talk of honeymoon

332

You take your girlie in your arms, the world is full of bliss

333

And like phantom of the night - you hear a noise like this [all kiss]

334

In the dark after dark beneath the stars above

335

What every boy and girl just think of - is love, love, love

336 BOYS:

In the fowl house just a half past eight

337

In the fowl house - remember don't be late

338

I'll show you where the eggs are laid in their little nest

339

On the third roost darling with your head upon my vest

340

I'll be true - I'm good looking too

341

You're my turtle dove - like two little chickens in the fowl house

342

We will love, love, love.

336. The boys chorus is referred to in the original manuscript as "Studs Coro" (aka Studs Chorus)