

# **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, 2005

**Australian Variety Theatre Archive**  
**[www.oztva.com](http://www.oztva.com)**

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## 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*

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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]*

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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

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

82

*There is a large black splotch]*

83

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

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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?

85

MO: We've already given the order for soap.

86

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

87

MO: Good morning bubbles.

88

FRANK: Do you know Miss Rich Plaster?

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MO: I know her sister, Porus.

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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*]

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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.

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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]*

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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]

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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, avaut 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**

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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]

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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. 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.

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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*]

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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**

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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 1<sup>st</sup> COUPLE:

*To night's the night for spooning*

323

*beneath the stars above*

324 2<sup>nd</sup> COUPLE:

*To night's the night for telling lies*

325

*Unto the girl you love*

326 3<sup>rd</sup> COUPLE:

*Here's another spoony couple*

327

*Let's go over in the dell*

328 4<sup>th</sup> 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.*

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