

**THE LURE  
OF THE  
LIGHTS**

or

**WHY  
WOMEN  
SIN**

A musical melodrama of the underworld  
by David Jacklin

Based on a 1903 melodrama written by Will C. Murphy

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## THE MARKS BROTHERS MELODRAMA NOTES

The original theatrical Marks Brothers were not, contrary to popular opinion, nicknamed Groucho, Harpo, Chico, Zeppo and Gummo. Rather, they were seven brothers from Christie Lake, Ontario (8 miles from Perth, Ontario, which is 50 miles from Ottawa) who, from 1879 into the 1920s, over the course of a forty year career, played to more than 8 million people, sending as many as 4 touring companies from their base near Perth each year across Canada and the northern U.S.

Led by eldest brother Robert (“R.W.”), comic genius Tom and promoters Joe and Ernie, the Marks boys brought their own brand of “high-class” melodrama to the small towns and cities on their routes, bringing with them vaudeville and even the very first motion pictures. From the late 1870s to the 1920s, they and their wives (and later children) criss-crossed southern Canada, New York state, Michigan, Minnesota and points west. They supposedly played Hatfield, Minnesota the week after Jesse James daring robbery there, and R.W. maintained that he had his hat shot off his head by an enthusiastic cowboy. As the Marks boys were all big, tough Irish farm-lads, they had their own way of dealing with the rowdies: “going over the footlights” meant diving straight off the stage and ejecting troublemakers by force, before stepping back up onto the stage and going on with the show.

The Marks has a reputation for varied, wholesome and crowd-pleasing entertainment, with, as R.W. put it, “never a dirty word in a performance.” They came into town with a flourish, sporting silk top-hats and diamond stick-pins, with R.W.’s dog, Buster, holding the reins of the lead horse in his mouth. Their fare included comedies, dramas, thrillers and costume epics, from Broadway and abroad, along with their own original works (often pirated from others) as well as a generous dash of music and exciting vaudeville acts between scenes.

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They were billed as “The Canadian Kings of Repertoire” and, in 1950, MacLean’s magazine declared them “Canada’s Entertainers of the Half-Century”. In the early 1980s, Bob Marks (son of R.W. and Kitty Marks and the last of the performing Marks) donated his personal memorabilia to the Perth Museum. Some years later, this author came into possession of Gracie Purdue Marks’ (actress wife of Joe) own memorabilia. Between them, some 100 scripts, scores, partial scripts and scenarios from the Marks vast repertoire have come to light. It is a unique collection such as may not exist anywhere else.

Since 2000, this author has been slowly cataloguing and refurbishing these lost gems. Under the name of the **Marks Brothers Melodrama**, we have been mounting revised versions of the scripts each summer in Perth – polished up, edited and re-worked for a modern audience. They are decidedly old-fashioned – they have a moral point of view and they have characters that you can like and dislike – but they have consistently proven themselves to be as entertaining today as they were in the time of gaslight, steam-trains and horse-drawn carriages.

This script is one of them.

David Jacklin

## THE LURE OF THE LIGHTS NOTES

The original **Why Women Sin** was written by one Will C. Murphy. It apparently had its New York debut at the Star Theatre on January 26, 1903, although it doesn't appear in the on-line Broadway database. The Star Theatre often had limited run productions and the New York Times of September 13, 1903 says "'Why Women Sin' is the thrilling melodrama at Proctor's Fifty-eighth Street Theatre this week. In it are many thrilling scenes, the last being in front of Trinity Church in a snowstorm." (By the way, this version doesn't include a snowstorm.) It played at the Chicago Opera House in Chicago Junction (now Willard), Ohio, February 15, 1904, starring Miss Marie Yorke and child actress Miss Ida May and again on 15 March, 1906. It played in Gastonia, North Carolina, March 22, 1904 and in the same city at the Elks' Auditorium, April 9, with this note: ". . . co. (Ed. 'company') excellent; business good.". It also played the Bowdoin Square Theatre in Boston sometime between 1903 and 1905 (no specific date is available).

The 1910 novel *Where There's a Will*, by Mary Roberts Rinehart, contains this reference: "You city folks seem to know so much," I said, "and yet you bring a country play to the country! Why don't you bring out a play with women in low-necked gowns, and champagne suppers, and a scandal or two? They packed Pike's Opera-House three years ago with a play called Why Women Sin."

The manuscript in the Marks Brothers Archive is likely a show that is derived (read "pirated") from the Murphy script, which R. W. Marks produced and toured under the title **Why Women Sin**, in order to capitalize on the popularity of the original. The inside, typed title, **The Lure of the Lights**, and lack of an authorship credit lends support to that.

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While this is not be the actual original script, it is one that was inspired by it. Topical references in the script, notably to the Mann Act, the U.S. law which prohibits crossing a state line for immoral purposes (its official name, by the way, is The White Slavery Act) and to the unpopularity of "prohibition candidates", indicate it was written after 1910, when the Mann Act was passed, and before 1917, by which time, Prohibition sentiment had a strong majority in Congress.

**The Lure of the Lights** is unique among the Marks Brothers Melodramas, in that its heros are not what one would expect in a melodrama – *Jim* is drug addict and ex-con; *Jennie* is a brothel-owner and prostitute. It must have been shocking and titillating for audiences in the 19-teens; it still is today. Even its setting is unique, the basement of a brothel and a below-grade nightclub: the audience is being taken, literally, into the underworld of New York City. Of course, the show's villains are dyed-in-the-wool heels worth booing and its sweet little heroine, *Rose*, is worth cheering for. It's melodrama, right enough, but excellent melodrama, which is also excellent theatre.

The libretto for this "musicalized" version of the show uses the original dialogue wherever possible, but not necessarily in the order in which the words originally appeared. The plot has been extrapolated freely and developed – the original is only 33 pages long and is very episodic. It was, possibly, a short curtain-raiser prior to the main event of the evening.

The songs which I have inserted into the show are, to the best of my knowledge, all in public domain based on U.S. and Canadian copyright laws as of 2005. I thank the Halcyon Days website for providing the music and lyrics for many of them. Although these songs, mostly, are not ones that the public remembers today, they are worthy songs, all, and deserve revival.

David Jacklin

# THE LURE OF THE LIGHTS

## CAST

*(as described in the original manuscript)*

<b>FRISCO JENNIE</b> , a woman who has fallen on bad times	LEAD
<b>DOPEY JIM</b> , a newly released convict	LEAD
<b>SLIM MORGAN</b> , a small-time crook	JUV. HEAVY
<b>POP SMITH</b> , his older henchman	CHARACTER
<b>ROSE WALKER</b> , an innocent	INGENUE
<b>ALDERMAN RILEY</b> , a prominent citizen	HEAVY
<b>POLICE OFFICERS</b>	BIT

## SCENE PLOT

ACT ONE, the basement of Frisco Jennie's establishment in New York's Lower East Side, early fall, 1912.

ACT TWO, the same, the next morning, just before dawn.

ACT THREE, Riley's Cabaret on the Upper East Side, afternoon, three days later.

ACT FOUR, the basement of Frisco Jennie's establishment, later that night.

## MUSICAL NOTE

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The score is arranged for piano. Vocally, JENNIE is an alto, ROSE is a soprano, RILEY and POP SMITH are baritones; JIM and SLIM are tenors.

**The Lure of the Lights or Why Women Sin**

received its first public performance on June 30, 2006 in a production by BarnDoor Productions (Perth), as part of their Marks Brothers Melodrama series at the Perth Studio Theatre, Perth, Ontario, Canada, with the following credits:

Directed and designed by David Jacklin

**The Players** (In order of appearance)

<i>FRISCO JENNIE, a woman fallen on bad times</i>	<b>Brianna Browman</b>
<i>ALDERMAN RILEY, a prominent citizen</i>	<b>Gary King</b>
<i>SLIM MORGAN, a small-time crook</i>	<b>Todd Stace</b>
<i>POP SMITH, his older benchman</i>	<b>Phil Romain</b>
<i>DOPEY JIM, a newly released convict</i>	<b>Ron Cosens</b>
<i>ROSE WALKER, an innocent</i>	<b>Sabrina Doyle</b>
<i>POLICE OFFICER</i>	<b>Joe Laxton</b>

**Pianist, Val Leavitt**

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**THE LURE OF THE LIGHTS  
MUSICAL NUMBERS**

*Prelude*

- 1 **OVERTURE** – *Clouds That Pass In The Night, In The Heart of the City, You Can't Get Along With 'Em or Without 'Em & Everybody Two-Step* (Instrumental)  
2 **IN THE HEART OF THE CITY THAT HAS NO HEART** (Group)

*Act One*

- 3 **THE CURSE OF AN ACHING HEART** (Frisco Jennie)  
4 **YOU CAN'T GET ALONG WITH 'EM OR WITHOUT 'EM** (Slim Morgan/Pop Smith)  
5 **I'M THE GUY WHO PAID THE RENT FOR MRS. RIP VAN WINKLE** (Pop Smith)  
6 **TURN BACK THE UNIVERSE AND GIVE ME YESTERDAY** (Frisco Jennie/Jim)  
7 **I KNOW WHAT IT MEANS TO BE LONESOME** (Frisco Jennie)  
8 **FATIMA BROWN** (Slim Morgan)  
9 **ARE YOU SINCERE** (Rose)  
10 **SCENE CHANGE MUSIC** – *In The Heart of the City* (Instrumental)

*Act Two*

- 11 **I FOUND A ROSE IN THE DEVIL'S GARDEN** (Jim)  
12 **EVERYBODY TWO-STEP** (Rose/Jim)  
13 **GRAY MORN** (Rose)  
14 **I'D LIKE TO KNOW WHAT HAPPENED TO MARY** (Slim Morgan/Pop/Rose)  
15 **CLOUDS THAT PASS IN THE NIGHT** (Rose/Jennie/Jim)  
16 **INTERMISSION PLAY OUT MUSIC** – *Everybody Two Step* (Instrumental)

*INTERMISSION*

- 17 **ENTR'ACTE** – *Clouds That Pass In The Night* (Instrumental)

*Act Three*

- 18 **YOU BROKE MY HEART TO PASS THE TIME AWAY** (Rose)  
19 **EVE WASN'T MODEST ('TIL SHE ATE THAT APPLE)** (Slim/Pop)  
20 **HOLD ME** (Rose)  
21 **I TOLD YOU SO** (Jennie/Riley)  
22 **I TOLD YOU SO, reprise** (Jennie)  
23 **SCENE CHANGE MUSIC** – *Another Rag* (Instrumental)

*Act Four*

- 24 **BROADWAY ROSE** (Jim)  
25 **YOU TELL ME YOUR DREAM AND I'LL TELL YOU MINE** (Jennie/Jim)  
26 **GOODBYE, ROSE** (Jim)  
27 **IN THE HEART OF THE CITY THAT HAS NO HEART, reprise** (Jennie/Rose/Riley)  
28 **BOWS/PLAYOUT MUSIC** – *Everybody Two-Step* (Instrumental)

**THE LURE OF THE LIGHTS  
SONG AUTHORSHIP CREDITS**

*The songs in the show are drawn from the heyday of Tin Pan Alley, when song writing teams in upper rooms would churn out five, six or a dozen songs in a week, to be flogged as sheet-music and on early phonograph records. You may not recognize many of the names below, but their music remains exciting and entertaining today.*

*(NOTE: Based on U.S. and Canadian copyright laws as of 2005, all numbers **are** in the public domain)*

**ANOTHER RAG**

1911, by Theodore Morse (Lyrics by D.A. Esrom not used)

**ARE YOU SINCERE?**

1908, Words by Alfred Bryan; Music by Albert Gumble

**BROADWAY ROSE**

1920, Words by Eugene West; Music by Martin Fried and Otis Spencer

**CLOUDS THAT PASS IN THE NIGHT**

1920, by Lee David

**EVE WASN'T MODEST ('TIL SHE ATE THAT APPLE)**

1917, Words by Chas. McCarron; Music by Albert Von Tilzer

**EVERYBODY TWO-STEP**

1912, Words by Earl C. Jones; Music by Wallie Herzer

**FATIMA BROWN**

1915, Words by Joe McCarthy; Music by Jimmie V. Monaco

**GRAY MORN**

1921, Lyrics by George G. Neil, Music by J. Morris Ward and Carter Stroud

**HOLD ME**

1920, by Art Hickman and Ben Black

**I TOLD YOU SO**

Year Unknown, Words by Lew Brown; Music by Albert Von Tilzer

**I KNOW WHAT IT MEANS TO BE LONESOME**

1919, by Kendis, Brockman & Vincent

**I FOUND A ROSE IN THE DEVIL'S GARDEN**

1921, Words and Music By Willy Raskin & Fred Fisher; Music by Pete Wendling

**I'D LIKE TO KNOW WHAT HAPPENED TO MARY**

1914, Words by J. Brandon Walsh; Music by Ernest Breuer

**I'M THE GUY WHO PAID THE RENT FOR MRS. RIP VAN WINKLE**

1914, Words and Music by Geo. Fairman

**IN THE HEART OF THE CITY THAT HAS NO HEART**

1912, Words by Thos. S. Allen; Music by Joseph M. Daly

**THE CURSE OF AN ACHING HEART**

1913, Words by Henry Fink; Music by Al. Piantadosi

**TURN BACK THE UNIVERSE (AND GIVE ME YESTERDAY)**

1916, Words by Ernest R. Ball; Music by J. Keirn Brennan

**YOU CAN'T GET ALONG WITH 'EM OR WITHOUT 'EM**

1916, Words by Grant Clarke; Music by Fred Fischer

**YOU TELL ME YOUR DREAM AND I'LL TELL YOU MINE**

1908, Lyrics Jay Blackton, A.H. Brown, Seymour Rice; Music by Charles N. Daniels

**YOU BROKE MY HEART TO PASS THE TIME AWAY**

1913, Words by Joe Goodwin; Music by Leo Wood

**THE LURE OF THE LIGHTS**

*or WHY WOMEN SIN*

*a musical melodrama*

*Prelude*

*(In front of the act curtain, lights on a piano at D.SL.; a pianist enters in derby hat, vest and sleeve bands and plays.)*

*(MUSIC CUE 1: Overture)*

*(Lights up generally as the cast gathers on the forestage near the piano and listen. The music changes at the end of the Overture.)*

*(MUSIC CUE 2: In The Heart Of The City That Has No Heart)*

**ALL:** SHE WANTED TO ROAM SO SHE LEFT THE OLD HOME.  
THE OLD PEOPLE'S HEARTS WERE SORE.  
SHE LONGED FOR THE SIGHTS AND THE BRIGHT CITY LIGHTS  
WHERE HUNDREDS HAD GONE BEFORE.  
SHE WENT TO THE HEART OF THE CITY  
AND MINGLED WITH STRANGERS THERE,  
BUT NOBODY SAID "YOU ARE BEING MISLED"  
FOR WHAT DID THE STRANGER CARE?

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**SLIM:** Ladies and gentlemen, welcome to the Marks Brothers Melodrama presentation of –

**MEN:** The Lure of the Lights!

**ALL:** Or!

**WOMEN:** Why Women Sin!

**SLIM:** It's a highly moral tale, filled with lessons in life for all to live by . . .

**RILEY:** . . . set in the dark underworld of New York City.

**JENNIE:** We're sure you'll leave here with hearts uplifted by this sermon in drama . . .

**JIM:** . . . peopled with gamblers, thieves – and worse.

**ROSE:** We're sure you'll profit by the moral instruction of this heart-warming tale . . .

**SLIM:** . . . and thrill to the great gambling scene, the struggle on the stairs, and the terrifying duel in the dark.

**POP:** But, mostly, we're sure you'll be entertained as we take you back to the days of rag-time, and horse-drawn carriages, as we take you into The Heart of the City That Has No Heart.

**ALL:** IN THE HEART OF THE CITY THAT HAS NO HEART,  
THAT'S WHERE THEY MEET, AND THAT'S WHERE THEY PART.  
THE CURRENT OF VICE HAD PROVED TOO STRONG  
SO THE POOR LITTLE GIRLIE JUST DRIFTED ALONG.  
NOBODY CARED IF SHE LAUGHED OR CRIED;  
NOBODY CARED IF SHE LAUGHED OR CRIED;  
NOBODY CARED IF SHE LIVED OR DIED.  
SHE'S JUST A LOST SISTER AND NOBODY'S MISSED HER.  
SHE'S THERE IN THE CITY WHERE THERE'S NO PITY,  
IN THE CITY THAT HAS NO –  
CITY THAT HAS NO HEART.

*(Lights down; all exit)*

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**THE LURE OF THE LIGHTS**

*or WHY WOMEN SIN*  
*a musical melodrama*

*ACT ONE*

*TIME: Night*

*PLACE: New York City, 1912*

*(The basement of Frisco Jennie's establishment. There is a stairway S.R. leading to a landing and, at the top, a door U.S.R. that goes to the upper part of the building. Another door D.L. leads to Jennie's room and a door D.R. leads to a storage room. A door L.C. leads to an exterior stairway up to the street level. Through a window in the U.S. wall, about seven feet up, we see some of a back alley with trash cans and garbage; the effect of people walking past the window, showing their feet, adds greatly to the scene.)*

*(After a few moments, RILEY comes down the outside steps, knocks on door L.C. FRISCO JENNIE enters from D.L. with a lamp, goes to door L.C. opens it. RILEY steps inside.)*

**RILEY:** Hello, Jennie. Can I come in?

**JENNIE:** You're in, aren't cha? *(She crosses away from him)*

**RILEY:** How are you?

**JENNIE:** What do you want to know for?

**RILEY:** Oh, just common courtesy, that's all.

**JENNIE:** Courtesy? You don't know the meaning of the word.

**RILEY:** You're not very courteous, yourself, Jennie.

**JENNIE:** No, and I'm not a double crosser.

**RILEY:** Jennie! Whom did I ever double cross?

**JENNIE:** I don't have enough time or words to say.

**RILEY:** Have you seen Slim? *(X's R. of table. Sits)*

**JENNIE:** No. He's been away, hasn't he? *(Down L. of table & sits)*

**RILEY:** He got back tonight. He left word with Pop Smith for me to meet him here.

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- JENNIE:** Oh he did, did he? Well, I'm not hankering after the society of that one. Slim Morgan is so crooked he could sleep on a steam radiator without getting the back ache.
- RILEY:** You're a fine one to talk, Jennie. Considering what goes on upstairs here.
- JENNIE:** What goes on upstairs here is pure Sunday School, compared to what Slim Morgan does. And you –
- RILEY:** Me? Why, Jennie, I'm a fine, upstanding citizen, an alderman of the greatest city in the world.
- JENNIE:** And, how did you get it? You bought the police while you trafficked in women. Blood money, all of it.
- RILEY:** And you play your part in it, Jennie. You hand me fifty percent of everything that comes in from upstairs each and every week. You're in it just as deep as I.
- JENNIE:** When St. Peter checks up accounts, you'll find more marks against you than against me.

*(MUSIC CUE 3: The Curse of an Aching Heart)*

**PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS** If there weren't such men in the world as you, there wouldn't be women like me.

YOU MADE ME THINK YOU CARED FOR ME,  
AND I BELIEVED IN YOU,  
YOU TOLD ME THINGS YOU NEVER MEANT,  
AND MADE ME THINK THEM TRUE.  
I GAMBLED IN THE GAME OF LOVE,  
I PLAYED MY HEART AND LOST,  
I'M NOW A WRECK, UPON LIFE'S SEA,  
ALONE I PAY THE COST.

YOU MADE ME WHAT I AM TODAY.  
I HOPE YOU'RE SATISFIED.  
YOU DRAGGED AND DRAGGED ME DOWN UNTIL  
MY SOUL WITHIN ME DIED.  
YOU'VE SHATTERED EACH AND EVERY DREAM.  
YOU FOOLED ME FROM THE START,  
AND THOUGH YOU'RE NOT TRUE,  
MAY GOD BLESS YOU.  
THAT'S THE CURSE OF AN ACHING HEART.

THAT'S THE CURSE OF AN ACHING HEART.

- RILEY:** Jennie, there'll always be a soft spot in my heart for you.
- JENNIE:** Then it'll be the only one.

*(SLIM MORGAN comes down the outside steps, enters without knocking)*

**SLIM MORGAN:** Hello, Riley.

**RILEY:** Morgan. Glad to see you back.

**SLIM:** *(Sees JENNIE despondent)* What's wrong with you?

**JENNIE:** Nothing.

**SLIM:** What's the matter? You and Jennie have a run in? Wasn't she glad to see you?

**JENNIE:** Just make it quick, Slim. I don't want you around my place.

**SLIM:** Whew! What's wrong with Lady Jane?

**JENNIE:** Cut out the Lady Jane talk. I don't like it.

**SLIM:** Now, Jennie, no use flying off the handle at nothing. We want the use of this room for half an hour, then we'll get out and trouble you no more.

**JENNIE:** Well, half an hour. I don't like you using this place like it was your own digs, Slim, understand me? This will be the last time *(Exit)*

**SLIM:** Amen.

**RILEY:** Come on, Slim, what's on your mind?

**SLIM:** Sit down and listen. *(Goes to D.L. and listens, then comes back of table and RILEY sits R of table)* It's just this. Three weeks ago things got too warm for me and Pop Smith, so we blew the 'burg, took a paddle wheel and started to work the fairs up in the Northern part of the state. Well, we hits this 'burg, set up the joint and start taking the shekels away from the yokels. One day, though, things slowed up so I started around to see what I could stir up. I was over watching a horse race when I pipes across the grand stand, and what do you suppose I lamps?

**RILEY:** The Fly-cops.

**SLIM:** No. The swellest piece of skirt you ever laid eyes on. Well, I edges up close and it wasn't five minutes before we were talking like a couple of long lost friends.

**RILEY:** Come on, get to it, get to it.

**SLIM:** I'm getting to it. So, she's got stars in her eyes – wants to be a singer – wants to see the Great White Way and the big city. I tell her it just so happens I can help her with that. So I tried some of the old love dope and got away with it, and in two days, I had her arms around my neck, crying every time I spoke of leaving, which I finally did on Friday when the local bulls got wise to me. But I got to see her

one last time and laid it on thick, and today she blows the Old Home Sweet Home and hits the pike for Little Old New York.

**RILEY:** Where do I come in?

**SLIM:** Right here. Pop Smith's up to 42<sup>nd</sup> Street station to meet her, no sooner does she land than he'll whizz her here in a buzz buggy.

**RILEY:** Here?

**SLIM:** Sure. You've got to fix it with Lady Jane— Jennie—to let her stay here 'til I can find a way of getting her settled.

**RILEY:** Settled.

**SLIM:** Sure. She's a beauty, Riley.

**RILEY:** She's a woman, Morgan and that's trouble. You've always got to have one around, don't you?

*(MUSIC CUE 4: You Can't Get Along, With 'Em Or Without 'Em)*

**SLIM:** Or two or three, Riley. It's just human nature.

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I THINK THE MARRIED MEN ARE GETTIN' A TRIMMIN',  
AND STILL I HATE TO KNOCK THE BEAUTIFUL WOMEN.  
OH, GEE! WHAT CAN THE TROUBLE BE?  
YOU READ, OF COURSE, EVERY DAY, SOME DIVORCE.  
NO MATTER WHERE YOU GO, YOU HEAR OF A SCANDAL.  
WHY ARE THE WOMEN GETTING HARDER TO HANDLE?  
WHO'S TO BLAME, WHO'S TO BLAME?  
LOVE IS A TERRIBLE GAME:

YOU CAN'T GET ALONG WHEN YOU'RE WITH 'EM OR WITHOUT 'EM.  
GIRLS, RIGHT OR WRONG, THERE IS SOMETHING NICE ABOUT 'EM.  
THEY'RE STUBBORN AND CONTRARY, EXPENSIVE.  
STILL, THEY'RE VERY NECESSARY;  
EACH LITTLE PEACH HAS A WAY THAT'S SO ENDEARING.  
OH, HOW YOUR DOUGH HAS A WAY OF DISAPPEARING.

YOU KNOW THE WORLD IS SAYING, "OH, HOW WE NEED 'EM,"  
AND STILL THE OTHER HALF IS PRAYING FOR FREEDOM.  
YOU CAN'T GET ALONG WHEN YOU'RE WITH 'EM OR WITHOUT 'EM.  
YOU'VE GOT TO HAVE 'EM, THAT'S ALL!

**RILEY:** I KNOW A LOT OF MEN WHO NEVER WILL LEAVE 'EM,  
AND THEN A LOT OF MEN WHO NEVER BELIEVE 'EM.  
OH, MY! HOW THEY CAN TELL A LIE;  
LOOK IN YOUR EYE, AND DENY AND DENY.  
THEY GET EXCITED, THEN YOU PET 'EM AND SALVE 'EM.

WHERE WOULD WE BE TODAY IF WE DIDN'T HAVE 'EM?  
COLD AS ICE – THEN THEY'RE NICE:  
SOME FELLOWS MARRY THEM TWICE.

**SLIM & RILEY:** YOU CAN'T GET ALONG WHEN YOU'RE WITH 'EM OR WITHOUT 'EM.  
GIRLS, RIGHT OR WRONG, THERE IS SOMETHING NICE ABOUT 'EM.  
THEY'RE STUBBORN AND CONTRARY, EXPENSIVE.  
STILL, THEY'RE VERY NECESSARY;  
EACH LITTLE PEACH HAS A WAY THAT'S SO ENDEARING.  
OH, HOW YOUR DOUGH HAS A WAY OF DISAPPEARING.

**RILEY:** YOU KNOW THE WORLD IS SAYING, "OH, HOW WE NEED 'EM,"

**SLIM:** AND STILL THE OTHER HALF IS PRAYING FOR FREEDOM.

**SLIM & RILEY:** YOU CAN'T GET ALONG WHEN YOU'RE WITH 'EM OR WITHOUT 'EM.  
YOU'VE GOT TO HAVE 'EM, THAT'S ALL!

**SLIM:** JUST WHEN YOU TREAT 'EM NICE, THEY LEAVE YA, THEY HATE-CHA.

**RILEY:** YOU ALWAYS TAKE 'EM BACK, IT'S OLD HUMAN 'NATECHA'.

**BOTH:** YOU CAN'T GET ALONG WHEN YOU'RE WITH 'EM OR WITHOUT 'EM.  
YOU'VE GOT TO HAVE 'EM, THAT'S ALL!

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**RILEY:** So, you're saying settled. What do you mean?

**SLIM:** Well, find somebody who'll teach her the ropes, you know.

**RILEY:** And you want Jennie to do that?

**SLIM:** Nix. Lady Jane is too high-brow for me. Naw, I want to get her somewhere out of the 'burg at first. This girl's got the stuff; she just needs a little coaching.

**RILEY:** You mean you've already —

**SLIM:** Naw. Nothing but the wedding stuff for her. She's blowing down here to be parsoned. So, Pop Smith plays some of the gospel; you fix the house; I'll peddle the girl and we'll split the coin. I'll give Frankie DiAngelo a buzz, right now, and try to set something up. *(He starts to lift the telephone, then stops)* Maybe I better use the blower on the corner. Lady Jane might be listenin' upstairs. *(He Xes to door L.C.)* It's a cinch, Riley; you'd better get in on it. *(JENNIE enters D.L.)* So long, Lady Jane. *(SLIM exits out the door L.C. and up the stairs)*

**JENNIE:** *(To RILEY)* Well?

**RILEY:** Slim's got a girl that he wants me to take charge of for a while and I thought I'd unload the job on you.

**JENNIE:** And what if I say no?

**RILEY:** Jennie, you really don't have any choice in the matter, do you?

**JENNIE:** I want no part of any dirty game Slim Morgan's playing.

**RILEY:** Dirty game, what do you mean?

**JENNIE:** White Slavery. They brought the Mann Act in for people like Slim Morgan, and I hope to God they get him some day for it and railroad him for life.

**RILEY:** We all live in hope, don't we, Jennie? When Slim brings this girl around, I don't want any argument from you. Understand me? (*JENNIE makes no answer*)  
Jennie, I asked if you understand me?

**JENNIE:** Oh, I understand you.

*(He stares at her a moment then exits through door L.C., meets  
POP SMITH coming down stairs outside.)*

**POP SMITH:** (*Outside*) Alderman Riley. (*Enters*) Hello, Jennie. I hope you are feeling as well as you look. (*JENNIE arranges flowers on the table*) I was going to bring you some flowers, but they weren't fresh.

**JENNIE:** You wouldn't give a nickel for a whole greenhouse. Morgan's back.

**POP:** (*Sits L. Of Table*) I know. He made a bundle, trimming the old folks upstate beautifully. Ah, there's nothing like dealing with old people. They're so timid – myself a possible exception.

**JENNIE:** (*Sits R. of table*) You're so brave you take laughing gas for a haircut. What are you doing these days, still scamming widows through the mail?

**POP:** No, I've a little scheme all my own for which I take considerable credit. I suppose it's useless to ask if you know the price of Bibles.

**JENNIE:** Bibles?

**POP:** Beautiful morocco-leather bound Bibles to support the foreign missions.

**JENNIE:** Where's the scam?

**POP:** Well now, while I'm eating my breakfast, I peruse the obituary columns. I note that Mitchell McGuire, the beloved husband of Bridget McGuire, has shuffled off this mortal coil. Some time during the day, I call on the bereaved widow, and tell her how sorry I am to learn of her loss, and casually mention that the deceased was buying one of my beautiful morocco-bound Bibles on the installment plan, and there was the small sum of ten dollars due when the beloved one departed this life. The remaining relative thinks it is her duty to pay, so I depart, ten dollars richer, leaving behind a perfectly good Morocco-bound, gilt-edged Bible that cost me 69 cents, and the mourner happy in the thought that she has carried out the last

wishes of the deceased. So you see, it's really a work of salvation.

**JENNIE:** Well, of all the petty larceny sneak thieves that it has been my misfortune to meet, you're the cheapest — haven't you got any dough of your own, that you've got to bilk widows and old people?

**POP:** I had money, Jennie, in my younger and less wise days.

*(MUSIC CUE 5: I'm The Guy That Paid The Rent)*

Back in the sunny days of youth – all those centuries ago.

TO LOOK AT ME NO DOUBT YOU THINK I'M HAPPY.  
I'M REALLY ANYTHING BUT THAT.  
I KNOW YOU WONDER WHY I WEAR THIS SUIT OF CLOTHES  
AND MY OLD LAST SUMMER'S HAT.  
THERE WAS A TIME WHEN I HAD A LOT OF MONEY,  
BUT THAT WAS MANY YEARS AGO.  
I MET A MISSUS RIP VAN WINKLE.  
THAT'S WHAT BECAME OF ALL MY DOUGH.

I'M THE GUY THAT PAID THE RENT FOR MISSUS RIP VAN WINKLE,  
WHEN RIP VAN WINKLE WENT AWAY.  
HE LEFT HER ALL ALONE, ALL ALONE,  
LIKE THE VILLAIN IN THE PLAY.  
I SPENT MY MONEY JUST LIKE A DEAD GAME SPORT.  
BUT I FIGURE THAT I MUST HAVE BEEN A JAY,  
FOR I'M THE GUY THAT PAID THE RENT FOR MISSUS RIP VAN WINKLE  
WHEN RIP VAN WINKLE WENT AWAY.

SOME PEOPLE SAY I LOOK JUST LIKE THE NICE MAN  
THAT BROUGHT THE ICE TO WINKLE'S FLAT.  
AND THAT THE MILKMAN WAS A FRIEND OF MISSUS RIP'S  
AND SUCH FOOLISH THINGS AS THAT.  
I'M VERY SORRY THAT I EVER MET HER  
AND I SUPPOSE SHE THINKS THE SAME  
BUT I MUST SURELY GIVE HER CREDIT,  
THE WAY SHE PLAYED HER LITTLE GAME.

I'M THE GUY THAT PAID THE RENT FOR MISSUS RIP VAN WINKLE  
WHEN RIP VAN WINKLE WENT AWAY.  
HE LEFT HER ALL ALONE, ALL ALONE,  
LIKE THE VILLAIN IN THE PLAY.  
I SPENT MY MONEY JUST LIKE A DEAD GAME SPORT.  
BUT I FIGURE THAT I MUST HAVE BEEN A JAY  
FOR I'M THE GUY THAT PAID THE RENT FOR MISSUS RIP VAN WINKLE  
WHEN RIP VAN WINKLE WENT AWAY.  
I'M THE GUY THAT PAID THE RENT FOR MISSUS RIP VAN WINKLE  
WHEN RIP VAN WINKLE WENT AWAY. (HE LEFT HER CRYIN')  
WHEN RIP VAN WINKLE WENT AWAY. (WHILE HE WAS SNORING)

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WHEN RIP VAN WINKLE WENT AWAY.

*(Telephone rings; JENNIE answers it)*

**JENNIE:** Yeah? Yes. Slim Morgan — He's not here — Tell him what? — So what's that got to do with me, Frankie? — Oh, really? *(Puts up receiver)* That was Frankie DiAngelo. Did you bring a girl of Morgan's here?

**POP:** Oh, yes, Jennie, I forgot to tell you. She's upstairs.

**JENNIE:** Upstairs?

**POP:** Yeah, I left her with the girls. She's come to the Big City to be a star. I told her Slim was getting her a room here.

*(SLIM enters the door L. C.)*

**JENNIE:** *(To POP)* A room? Who is she? *(To SLIM)* And what are you up to?

**SLIM:** No business of yours, Lady Jane.

**JENNIE:** She's here, in my house. If it ain't my business, what is? And I know *your* dirty business, Slim Morgan.

**SLIM:** What business?

**JENNIE:** White Slavery, Slim. I know what you are.

**SLIM:** And, what are you? What kind of a place are *you* running?

**JENNIE:** The girls in this house came here of their own free will. I won't have anything else.

**SLIM:** Do you think I am going to all this trouble to cop out this dame with a cool thousand in sight at the end of it and just let her go to please you?

**JENNIE:** I never sank so low yet that I would start another on the road that I have travelled.

**SLIM:** You mean that you'd put her wise? Well, it's too damn bad that some body didn't put you wise when you was a chicken. *(Slim and Pop laugh)*

**JENNIE:** Oh you can laugh all you want to. I wasn't always Frisco Jennie. If some one had tried to help me, I might have been at home, with kiddies, and all that sort of thing.

*(MUSIC CUE 6: Turn Back The Universe)*

TURN BACK THE UNIVERSE AND GIVE ME YESTERDAY.  
UNCLASP THE HANDS OF TIME THAT HOLD LIFE'S GOLDEN RAY.  
TAKE BACK THAT BITTER HOUR WHEN OUR LOVE PASSED AWAY.

TURN BACK THE UNIVERSE AND GIVE ME YESTERDAY!

MY SOUL I'D GIVE TO LIVE THE HAPPY DAYS BEYOND RECALL,  
WHEN LOVE WAS NEAR AND TO IT, DEAR, I GAVE MY HEART, MY ALL.  
A PERFECT PAST TOO GOOD TO LAST, IS ALL I DREAM OF NOW.  
I HOPE AND WAIT AND TRUST TO FATE TO BRING YOU BACK SOME HOW!

TURN BACK THE UNIVERSE AND GIVE ME YESTERDAY.  
UNCLASP THE HANDS OF TIME THAT HOLD LIFE'S GOLDEN RAY.  
TAKE BACK THAT BITTER HOUR WHEN OUR LOVE PASSED AWAY.  
TURN BACK THE UNIVERSE AND GIVE ME YESTERDAY!

TURN BACK THE UNIVERSE AND GIVE ME YESTERDAY!

**SLIM:** Huh, Lady Jane's touchy today. She has had a relapse of virtue. *(Xes R)*

**POP:** Now, Slim, cut out that sort of talk. I don't like it.

**SLIM:** What difference does it make whether you like it or not?

**JENNIE:** It's alright, Pop. I'm used to it. It's all I expect. I need some air. *(Exit door L.C. and up outside stair)*

**SLIM:** She's got a lot of nerve, throwing that high and mighty stuff to me. Why, one word from me to Riley and I could send her up the road for a long term.

**POP:** Now, Slim, Jennie has more than enough on all of us.

**SLIM:** She knows what'd happen — *(He mimes a punch)*

**POP:** Come now. Let's get down to business.

**SLIM:** Yes. Frankie DiAngelo says this new Mann Act they've passed has put the heat on and it just ain't worth it to bring a girl across a state line. He said he'd make some calls and see if he can take her in a few days. I'm to call back in five minutes. Meantime, we've got to hole her up, somewhere. Where's the girl now?

**POP:** Upstairs, waiting for the minister.

**SLIM:** You go and bring her down, Pop. Can you look like a minister?

**POP:** I always have my clothes cut so that I can take advantage of the slight reductions the railroads are willing to make to the clergy. *(He turns his back and slides his collar around. When he turns to SLIM, he is apparently wearing a clerical collar and shirt front.)*

**SLIM:** *(Laughing)* That's great, Pop!

**POP:** Why, I have mingled without detection among the members of the cloth, and in some places they have even allowed me to pass the plate. *(X R.)*

**SLIM:** Do you think you can get by Jennie?

**POP:** She'd nail my hide to the wall if she saw this.

**SLIM:** You jolly that girl down here. I'm going to call Frankie DiAngelo again.

**POP:** Alright. *(He goes up the stairs R.)* I'd better brush up on the wedding service, while I'm at it. *(As he goes out)* "Dearly beloved . . ."

*(He exits at top of stair; SLIM watches him go, then exits door L.C. and up outside stair; a few moments of stillness on stage, then JIM comes down the outside stair and enters L.C.)*

**JIM:** Jennie? Are you here? Not here.

*(He comes into the room and looks about, remembering. He turns to go back out the door L.C. as JENNIE comes down the outside stair and enters the room; she stops on seeing him)*

**JENNIE:** Jim!

**JIM:** Hello, Jennie. Do you mind if I'm here?

**JENNIE:** Well, you're here ain't cha?

**JIM:** Yeah, I guess I am. I need a place to doss.

**JENNIE:** *(Nods toward door D.L.)* It's still there.

**JIM:** Thanks.

**JENNIE:** So you're back in The Big Smoke again, eh? What are you going to do?

**JIM:** Slim Morgan says he has a job for me.

**JENNIE:** Two years up the river at Sing-Sing and you haven't learned? I thought you were going to quit the game when you got out.

**JIM:** I was. I made up my mind to quit for good, go West, live right and try to forget.

**JENNIE:** Well, why didn't you?

**JIM:** What chance have I got to live decent? Or anybody like me? Two years in hell is enough to take the decency out of any man. They railroaded me for a job I didn't do – and the Bulls knew I didn't do it! When I got out, they gave me ten dollars and a suit of clothes that would spell Sing-Sing to a blind man. I tried to hop a freight for the West but the railroad bulls nabbed me – and I ended up in front of a judge again. "Ten dollars", he said, "for trespassing on railroad property" – the same ten they gave me for doing that bit up the river. So, I hopped from town to

town, trying to find work – but one look at my Sing-Sing tan and they knew I'd been inside, so finally, I ended up back here. What else is there for me but the lights and crime of the city?

**JENNIE:** Well, Jim, maybe we can go straight together.

**JIM:** Straight? As if the Bulls'd let us.

**JENNIE:** There ain't cops enough in the whole world to stop us, if we want to. I'm going straight if I have to kill to do it.

**JIM:** They wouldn't let me. If it's a hard-case they want, that's exactly what they are going to get. (*JENNIE turns from him*) What's the matter?

*(MUSIC CUE 7: I Know What It Means To Be Lonesome)*

**JENNIE:** Jim, I'm not in a position to preach, but if you ever need a friend, come to me.

I KNOW WHAT IT MEANS TO BE LONESOME.  
I KNOW HOW IT FEELS TO BE BLUE.  
I KNOW WHAT IT MEANS TO LONG IN MY DREAMS  
FOR SOMEONE, FOR SOMEONE.  
I'VE SIGHED AND I'VE CRIED SINCE WE PARTED.  
THERE'S NO ONE KNOWS WHAT I'VE GONE THROUGH;  
I'D GIVE ALL THAT I OWN, JUST TO HAVE YOU BACK HOME.  
I'M LONESOME, SO LONESOME FOR YOU.

**JIM:** HOPE SEEMS TO SAY THERE'LL COME A DAY  
YOUR SMILES AGAIN I'LL SEE.  
MY LOVE IS TRUE AND YOU KNOW IT TOO.  
COME BACK, COME BACK TO ME.

**BOTH:** I KNOW WHAT IT MEANS TO BE LONESOME.  
I KNOW HOW IT FEELS TO BE BLUE.  
I KNOW WHAT IT MEANS TO LONG IN MY DREAMS  
FOR SOMEONE, FOR SOMEONE.  
I'VE SIGHED AND I'VE CRIED SINCE WE PARTED.  
THERE'S NO ONE KNOWS WHAT I'VE GONE THROUGH;  
I'D GIVE ALL THAT I OWN, JUST TO HAVE YOU BACK HOME.  
I'M LONESOME, SO LONESOME FOR YOU.  
I'M LONESOME, SO LONESOME FOR YOU.

*(They stand apart and look at each other awkwardly)*

**JIM:** I got hold of Pop when I blew into town and he said Slim had a job all cooked up for tonight and Pop says I can get in on it.

**JENNIE:** Jim, don't get hooked up with Slim again. You're better than that. Morgan is bad business. He'd sell out his mother for a nickel. I've made up my mind to go

straight and you can do it, too. It's the only way, Jim. (*JIM starts for the door L.C.*) Where're you going?

**JIM:** Outside. I had to listen to their preaching for two years. I can't stand any of yours.

**JENNIE:** I'm sorry, Jim. I won't preach.

*(JIM turns back from the door, as SLIM comes down the outside stairs and enters)*

**SLIM:** You're back.

**JIM:** Yeah, I'm back.

**SLIM:** I'm sure you had a big welcome from all the Bulls between Sing-Sing and here.

**JIM:** Real friendly.

**SLIM:** Pop says you want a job.

**JIM:** *(Looks at JENNIE first)* Yeah.

**SLIM:** I got something for you – tonight. You interested?

**JENNIE:** Depends on what it is. Don't it, Jim?

**JIM:** I'm interested.

*(JENNIE goes up the stairs R. and exits)*

**SLIM:** Lady Jane still on her high horse.

**JIM:** I don't like that, Slim.

**SLIM:** Take it easy, Jimmy. Listen, Pop's got a girl upstairs. All I need is for you to keep your thumb on her until I can get her across the river to Frankie DiAngelo.

**JIM:** That's the job?

**SLIM:** Yeah. Just some baby-sitting. And we all pick up some easy dough.

**JIM:** I don't like it, Slim. I'm in with you on a real job, but when it comes to a woman, no, Slim, I guess you're on your own. *(Rises)*

**SLIM:** Jimmy, do you think the Bulls would like to find out who pulled the Foster Job?

**JIM:** That wasn't me.

**SLIM:** You know that and I know that, but how are you going to prove it – if they find

some of the loot in your room? Come on, Jimmie, be reasonable, this is nothing out of the ordinary and besides, she has got this coming to her.

**JIM:** What do you mean, she's got it coming to her?

**SLIM:** She's all starry-eyed and empty-headed. Thinks the big city's full of lights. If her parents had taught her there was two sides to the world, she would have known not to fall for the first guy that came along and whispered pretty things in her ear.

*(MUSIC CUE 8: Fatima Brown)*

**JIM:** Meaning you.

**SLIM:** Happens all the time, Jimmy.

IN OUR TOWN LIVED A GIRLIE NAMED FATIMA BROWN.  
SHE USED TO DANCE NIGHT AND DAY, LIGHT AND GAY,  
OH SHE CERTAINLY WAS SLICK – SHE HAD THE KICK.  
BUT ONE DAY CAME A SPORTY ACTOR 'ROUND OUR WAY,  
HE PROMISED HE WOULD MARRY HER,  
THEN HE CARRIED HER OFF, THE HORRID THING.  
NOW THIS SAME FATIMA BROWN  
IS THE RAGE OF NEW YORK TOWN.

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OH, HOW SHE CHANGED.  
SHE USED TO DANCE THE BUTTERFLY,  
GRACEFULLY SHE'D KICK SO HIGH.  
NOW SHE DANCES THE SEVEN VEILS,  
BUT ALWAYS SIX VEILS SHY.  
O-O-O! IF THE HOME FOLKS KNEW!  
WHY, THEY'LL ALL COME SNEAKIN',  
EVEN BRING THE DEACON DOWN TO TOWN.  
SHE FLITTERS HERE, SHE FLITTERS THERE.  
FLITTERS ALMOST EV'RYWHERE  
AND YOU HAVE TO HOLD TIGHT TO YOUR CHAIR  
WHEN YOU SEE FATIMA BROWN.

YEARS AGO, WHEN FATIMA STARTED WITH HER SHOW,  
SHE USED TO DANCE VERY MILD. SHE WAS WILD,  
WHEN SHE FOUND SHE DIDN'T GO: SHE WAS A CROW.  
BYE AND BYE FUNNY LITTLE MOVEMENTS SHE WOULD TRY.  
SHE FOUND THE MEN ADMIRER HER  
AND INSPIRED HER SO, THE REST YOU KNOW.  
NOW SHE ALMOST SHAKES THE EARTH  
AND YOU GET YOUR MONEY'S WORTH. BUT –

OH, HOW SHE CHANGED.  
SHE USED TO DANCE THE BUTTERFLY,  
GRACEFULLY SHE'D KICK SO HIGH.  
NOW SHE DANCES THE SEVEN VEILS,

BUT ALWAYS SIX VEILS SHY.  
O-O-O! IF THE HOME FOLKS KNEW!  
WHY THEY'LL ALL COME SNEAKIN',  
EVEN BRING THE DEACON DOWN TO TOWN.  
SHE FLITTERS HERE, SHE FLITTERS THERE.  
FLITTERS ALMOST EV'RYWHERE  
AND YOU HAVE TO HOLD TIGHT TO YOUR CHAIR  
WHEN YOU SEE FATIMA BROWN.

YOU'VE GOT TO SEE FATIMA BROWN!

*(ROSE enters at the top of the stairs R., sees SLIM and rushes down the stairs to him; POP comes in behind her)*

**ROSE:** Oh, Charlie! I was afraid that I was never going to see you again.

**SLIM:** Sweetheart.

**ROSE:** But, you weren't at the depot to meet me, Charlie.

**SLIM:** No, business prevented it, my dear, but Pastor Wilson *(indicating Pop)* was there.

**ROSE:** *(Looks at Pop)* Yes. And, Charlie, don't get jealous, but I think he is just a darling  
old man.

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**POP:** Yes, Pastor Wilson has been my friend and guide ever since I was a child. He'll take care of you for a short time, until I can come for you.

**ROSE:** And, then we'll be married. But Charlie, who is that lady who just came up stairs? She doesn't like you and I don't think you ought to come here.

**SLIM:** Well, you see, my dear, she has a son in the same business that I am, but not so successful, so she is jealous. What did she say to you?

**ROSE:** That you really didn't intend to marry me. She was going to tell me more, but I wouldn't listen, and then Pastor Wilson came. *(ROSE X R. to POP)*

**POP:** My dear, you see me here — a minister of the gospel. Surely that should convince you of the worth of this young man.

**JIM:** Come on, put the kid through if you are going to and cut out the torture.

**POP:** Now, James, quiet. Quiet. You don't understand.

**JIM:** I understand, all right. I wish to God I didn't but come on and get through with it.

**SLIM:** You shut up!

**POP:** Gentlemen, gentlemen, remember there's a lady present.

**SLIM:** The Foster Job, Jimmy.

*(JIM is torn, but turns away from them)*

You love me, don't you, Rose?

**ROSE:** With all my heart. You know that, don't you, Charlie?

**SLIM:** And you'd do anything I'd ask you to, wouldn't you, dearie?

**ROSE:** Yes, anything, Charlie. Because you love me, too, don't you?

*(MUSIC CUE 9: Are You Sincere?)*

A YOUTH AND A MAIDEN WERE TRIPPING ALONG,  
SKIPPING ALONG, SINGING A SONG,

THE DAYS YOU LINGER NEAR ME,  
CHEER ME. HEAR ME:  
I LIKE YOU MUCH BETTER, SWEETHEART, EVERY DAY,  
IN EVERY WAY. JUST LET ME SAY,  
I LIKE YOU, I LOVE YOU, I WANT YOU, I DO,  
NOW ANSWER THE QUESTION THAT I PUT TO YOU.

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ARE YOU SINCERE? IF YOU'RE SINCERE,  
I'LL LET YOU CALL ME YOUR DEARIE,  
SAY WHAT YOU MEAN, MEAN WHAT YOU SAY,  
AND YOU CAN ALWAYS BE NEAR ME,  
IF I GIVE MY HEART TO YOU,  
I'LL HAVE NONE AND YOU'LL HAVE TWO,  
IF YOU'RE SINCERE, CALL ME YOUR DEAR,  
ANSWER ME: ARE YOU SINCERE?

*(Music continues under while they talk)*

**SLIM:** Now, dear, I have to leave, but you'll stay here with Pastor Wilson and this man.

**ROSE:** Oh, must I? Can't I go with you? *(She looks at JIM)* I don't trust him, Charlie. He looks like he might be *(she whispers)* a criminal.

**SLIM:** Would I leave you with criminals? You said you love me, didn't you, dearie?

**ROSE:** I LIKE YOU, I LOVE YOU, I WANT YOU, I DO.  
NOW ANSWER THE QUESTION THAT I PUT TO YOU.

ARE YOU SINCERE? IF YOU'RE SINCERE,  
I'LL LET YOU CALL ME YOUR DEARIE,  
SAY WHAT YOU MEAN, MEAN WHAT YOU SAY,  
AND YOU CAN ALWAYS BE NEAR ME,

IF I GIVE MY HEART TO YOU,  
I'LL HAVE NONE AND YOU'LL HAVE TWO,  
IF YOU'RE SINCERE, CALL ME YOUR DEAR,  
ANSWER ME: ARE YOU SINCERE?

*(SLIM bends over ROSE and kisses her; she smiles up at him;  
SLIM Xes to the door L.C.)*

**SLIM:** Now, you wait for me, right here.

**ROSE:** Of course, I will.

*(SLIM exits and goes up the outside stairs; ROSE turns D.S. in  
spot)*

**ROSE:** IF I GIVE MY HEART TO YOU,  
I'LL HAVE NONE AND YOU'LL HAVE TWO,  
IF YOU'RE SINCERE, CALL ME YOUR DEAR,  
ANSWER ME: ARE YOU SINCERE?

*(Lights fade to black)*

*(MUSIC CUE 10: Scene Change music)*

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CURTAIN.**

**THE LURE OF THE LIGHTS**

or *WHY WOMEN SIN*

a musical melodrama

*ACT TWO*

*TIME: Morning*

*(Set remains the same. JIM is discovered, sitting at the table. He has apparatus for taking cocaine in front of him)*

**JIM:** *(Sits L. of table)* Slaves of the underworld, all of us. Each one in his time meets his master – *(Takes a shot of coke)* and I've met mine.

*(He looks up toward the top of the stairs S.R.)*

And that little girl. What Slim has in store for her – a life a thousand times worse. If I had a shred of decency left in me, I'd do something about it – I would. But I won't. I can't go back to Sing Sing – I can't face it. So, there I am – not a shred of decency left. It's been eaten up by the Bulls – and by this. *(He indicates the cocaine)* Poor kid.

*(MUSIC CUE 11: I Found A Rose In The Devil's Garden)*

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LOST IN A CITY THAT HAS NO PITY  
I FOUND A ROSE, LITTLE LONESOME ROSE;  
WHERE SMILING FACES HIDE BROKEN HEARTS,  
IN HAPPY PLACES, WHERE SORROW STARTS:

I FOUND A ROSE, IN THE DEVIL'S GARDEN,  
WAND'RING ALONE, LITTLE LONESOME ROSE,  
FOR HER THE SUN IS NEVER SHINING,  
FOR HER THE CLOUDS HAVE NO SILVER LINING.  
I FOUND A ROSE IN THE DEVIL'S GARDEN,  
PLAYING THE GAME OF THE MOTH AND FLAME,  
BENEATH THE POWDER AND PAINT  
THERE BEATS THE HEART OF A SAINT.  
WHERE SORROW GROWS, I FOUND A ROSE.

SOMEBODY'S SISTER, WHOSE FOLKS HAVE MISSED HER;  
A MOTHER DEAR SHEDS A LONESOME TEAR  
FOR LITTLE BABY, WHO WENT AWAY.  
SHE'S KNEELING MAYBE, JUST NOW TO PRAY:

I FOUND A ROSE, IN THE DEVIL'S GARDEN,  
WAND'RING ALONE, LITTLE LONESOME ROSE,  
FOR HER THE SUN IS NEVER SHINING,  
FOR HER THE CLOUDS HAVE NO SILVER LINING.  
I FOUND A ROSE IN THE DEVIL'S GARDEN,  
PLAYING THE GAME OF THE MOTH AND FLAME,

BUT MAYBE DEEP IN HER HEART,  
SHE'S THINKING OF A NEW START,  
WHERE SORROW GROWS, I FOUND A ROSE.

*(Jim takes a shot of dope. Pop enters at top of stair R. and comes down)*

What are you doing? You're supposed to be with the girl. I've worked my shift.

**POP:** She's sound asleep – girls from Pleasant Valley aren't used to ragtime nights. It was a good night for Jennie, last night.

**JIM:** For Alderman Riley, you mean, when he gets his cut.

**POP:** *(Sits R. Of table)* Now James, let's not be nasty. I've come down to see if I can't square things with you.

**JIM:** How?

**POP:** If you had twenty dollars . . .

**JIM:** If I had twenty dollars, I wouldn't be here and you know it.

**POP:** You had enough for that. *(He indicates the cocaine)*

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*(JIM sweeps the apparatus off the table with his arm)*

Patience, James. If you had twenty dollars, what would you do?

**JIM:** Get well clear of this place – and Slim – and you.

**POP:** I thought as much. I think I know a way to help you. Now, this girl . . .

**JIM:** What about her?

**POP:** I admit that this girl is pure and innocent.

**JIM:** No thanks to you.

**POP:** I admit, we were wrong about her, Slim and I, and in the future, I shall devote a goodly portion of my time to saving just such young girls.

**JIM:** Yeah, for Slim to sell.

**POP:** Wait a moment, now. I realize she's not a girl for the sort of life that Slim Morgan intends. She appears to be thoroughly respectable.

**JIM:** So?

**POP:** So, appearance is half the battle in life. Now, I happen to know of a young man,

lately arrived from the West where he has a large mining interest. I also happen to know that he walks in a certain park every day. It's perfectly respectable if a young lady from the same neighbourhood also walks in that park. It's respectable if they casually meet. She mentions her husband's mining interests and invites him to look over the stocks. Suddenly, her husband returns and accuses them. He is about to kill the stranger when the girl's father arrives and suggests the affair might be settled for, say, ten thousand dollars. Doesn't that sound reasonable?

**JIM:** And the young lady is . . . ?

**POP:** *(Pointing up)* Upstairs.

**JIM:** And the husband?

**POP:** Your handsome self. Now, what do you say to that for an artistic piece of work?

**JIM:** What makes you think she'd go along with it, and even if she did, the lowest —  
*(starts for Pop, who rises and runs around table)*

**POP:** James —

**JIM:** — meanest —

**POP:** *(James, James.)* PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS

**JIM:** — thing in the world is the Badger Game!

**POP:** Now, don't be unreasonable, James! It was just a suggestion.

*(He ducks past JIM and exits door L.C. and up the stairs)*

**JIM:** And, tell Morgan he'll get the same if he comes back here!

*(He stands for a moment at the door, then closes it and comes back C.; after a pause, he gets on his hands and knees and tries to salvage what he can of the cocaine and its apparatus. While he is on his knees, ROSE enters at the top of the stairs with a handbag)*

**ROSE:** Oh!

*(Jim sees her)*

**JIM:** Where are you going?

**ROSE:** *(Bravely)* I don't think it's any of your business, but I'm looking for Pastor Wilson.

**JIM:** *(Laughs harshly)* Pop — Pastor Wilson just left — before I broke his neck!

**ROSE:** He's a man of the cloth! He's given his life to God!

**JIM:** *(Laughs again; rising)* One day, somebody is going to give *him* an ornament at Evergreen Cemetery – and the Bulls will give *them* a Carnegie Medal for it.

**ROSE:** You're a horrible person!

**JIM:** Yeah, that's right. I am.

*(He turns away and slumps in a chair, despondent; she looks at him for moment, then comes down the stairs)*

**ROSE:** I don't think you're as bad a man as you look.

**JIM:** I am. Believe me, I am.

**ROSE:** In fact, I think you're a very good man – underneath.

**JIM:** You don't know me.

**ROSE:** Oh, but it seems to me that I do.

**JIM:** What?

**ROSE:** You remind of . . . someone – my father? – or my brother, but he left long ago.

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*(JIM looks at her for a long moment, then turns away again)*

**JIM:** Just go back upstairs. Pop – Pastor Wilson – is probably up there looking for you.

*(From upstairs, we hear a piano cranking out some ragtime)*

*(MUSIC CUE 12: Everybody Two Step)*

**ROSE:** *(Smiles)* Does Pastor Wilson play ragtime?

**JIM:** No.

**ROSE:** I heard them, last night, through the walls of my room, playing all that raggedy music – very late. And I heard them dancing – the girls – and the men. *(She lowers her voice)* This isn't a rooming house, is it?

**JIM:** *(Looks at her for a long moment)* No.

**ROSE:** Oh. *(She sways to the music)* Do you know this one? We even dance to it in Pleasant Valley.

**JIM:** *(Looking up)* Pleasant Valley?

**ROSE:** Where I come from. You've probably never heard of it.

**JIM:** No. Never.

**ROSE:** What's your name?

**JIM:** *(Hesitates a moment, then:)* Jim.

**ROSE:** *(Running up the stairs)* Well, Jim, there's no point in sitting there being unhappy, is there? Cheer up!

*(She flings the upper door open; the music gets louder; she comes back down as she sings)*

OH MY DEAR, HAVE YOU HEARD THE LATEST MUSIC HIT?  
OH GEE! THE PIANO MAN IS PLAYING IT.  
THAT IS NOT A RUBENSTEIN COMPOSED IN "EFF".  
IT'S A SONG FROM THE PEN OF MUTT AND JEFF.  
OH, MY HEAD IS SPINNING LIKE I'M GOING TO FAINT,  
JUST PLACE YOUR FOOTSIES WHERE YOUR SISTER'S AIN'T  
GLIDE ALONG THE FLOOR AND SLIDE YOUR FEET A LITTLE BIT,  
THAT'S IT.

EVERYBODY TWO STEP AND GRAB A GIRLIE GIRL,  
EVERYBODY TWO STEP AND DO THE TWIRLY WHIRL,  
SHAKE YOUR FEET WITH ALL YOUR MIGHT!  
EVERYBODY TWO STEP AND TWO STEP RIGHT.  
IF YOU WANT TO TWO STEP JUST LIKE A POLAR BEAR,  
EVERYBODY DOES IT, NOBODY OUGHT TO CARE;  
EVERYBODY WIGGLE WAGGLE THEN YOU MAKE A BOW.  
EVERYBODY TWO STEP NOW.

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*(She tries to get JIM to dance; he doesn't cooperate much; she pulls him around and places his hands in the dance positions; JIM gradually loosens up and starts to make a few moves on his own)*

EVERYBODY TWO STEP AND GRAB A GIRLIE GIRL,  
EVERYBODY TWO STEP AND DO THE TWIRLY WHIRL,  
SHAKE YOUR FEET WITH ALL YOUR MIGHT,  
EVERYBODY TWO STEP AND TWO STEP RIGHT.  
IF YOU WANT TO TWO STEP JUST LIKE A POLAR BEAR,  
EVERYBODY DOES IT, NOBODY OUGHT TO CARE;  
EVERYBODY WIGGLE WAGGLE THEN YOU MAKE A BOW.

*(JIM actually smiles for the first time and joins in a step)*

**JIM & ROSE:** EVERYBODY TWO STEP –  
EVERYBODY TWO STEP –  
EVERYBODY TWO STEP NOW!

*(They smile at each other at the end of the music)*

**ROSE:** See, you're happier, now.

**JIM:** Listen, little girl. This man you call Charlie . . .

**ROSE:** *(Chin high in indignation)* I won't hear you say anything against Charlie! I thought you were nice, but if you say anything against Charlie — I won't listen!

**JIM:** And if I say it anyway?

**ROSE:** Then I'll say to you what Charlie said: "The Foster Job".

**JIM:** *(Backing away)* The Foster Job. I can't. I can't go back there.

*(JIM looks at her, then crosses to the door L.C. and exits)*

**ROSE:** Jim! *(A beat)* What does that mean, Jim? What did I say?

*(She follows him out the door and looks up the stair; light effect of rising sun on her; she stands in profile in the doorway to sing)*

*(MUSIC CUE 13: Gray Morn)*

SLOWLY THE SHADOWS FAIL, SLOWLY A SILVER VEIL

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GRAY MORN HAS COME AND THE SUN IS ASCENDING  
BUT IN THE ROBIN'S SONG OF GLAD NOTES, SAD NOTES BLENDING  
TELL OF A LONGING, AND HOPE NEVER ENDING  
ECHO MY HEART THAT IS STILL, GRAY MORN.

LIGHTER THE HEAVEN GLOWS, BRIGHTER THE MORNING'S ROSE  
THRU' THE FAILING GLOOM TREMBLES INTO BLOOM.

GRAY MORN HAS COME AND THE SUN IS ASCENDING  
BUT IN THE ROBIN'S SONG OF GLAD NOTES, SAD NOTES BLENDING  
TELL OF A LONGING, AND HOPE NEVER ENDING  
ECHO MY HEART THAT IS STILL, GRAY MORN.  
GRAY MORN!

*(She makes a decision and goes back for her handbag, crosses to the door L.C., takes one step out and feet are seen descending the outside steps; she stands at the bottom and SLIM comes down to her, followed by POP; he backs her back into the room)*

Charlie!

**SLIM:** Good morning, dearest. *(He kisses her)* Going somewhere?

**ROSE:** Everyone had left. You weren't here – I was afraid . . .

**SLIM:** Well, I'm here, now.

**ROSE:** I'm glad.

**SLIM:** So am I. Looks like I got here just in time.

**ROSE:** For what?

**SLIM:** To stop you making a big mistake. It's not Pleasant Valley, out there, Rose. There's bright lights, and fast autos, and people who don't love you – the way I do.

**ROSE:** I wasn't going to wander around the city, Charlie. I was . . . I was going home.

**SLIM:** Rose!

**ROSE:** I'm sorry, Charlie, but *(she whispers)* I'm frightened.

**SLIM:** Well, Charlie's here, now, dearie. You're not frightened of me, are you? *(She shakes her head)* You see? Besides, you don't want to go home, now. You can't! What kind of reception would you get if you went back now?

**ROSE:** Father would be furious – and Mother would cry.

**SLIM:** Sure, she would. But, give it time, Rose. In a year or so, when you've made something of yourself in The Big Smoke, you'll be the talk of Pleasant Valley. Then you could go back, and then . . .

*(MUSIC CUE 14: I'd Like To Know What Happened To Mary)*

Why, you'd be the talk of the town. They'd all come to meet you at the station!

SIMPLE MARY BROWN, LEFT HER OLD HOME TOWN  
FOR TO SEE THE GREAT WHITE WAY.  
SHE WAS SWEET AND SHY WHEN SHE SAID "GOOD-BYE."  
AND SHE CAME BACK HOME TODAY.  
AT THE RAILROAD STATION, ALL THE POPULATION  
WAITED FOR THE TWO FIFTEEN;  
HER STYLISH DRESSING HAD THE RUBES ALL GUESSING  
FOR THEY DIDN'T KNOW THEIR VILLAGE QUEEN.  
SAID MARY'S MA, TO MARY'S PA:

"I'D LIKE TO KNOW WHAT HAPPENED TO MARY,  
SINCE SHE WENT TO NEW YORK TOWN.  
IT SURELY DON'T SEEM LIKE THE SAME OLD MARY  
WHO DRESSED IN A GINGHAM GOWN.

**ROSE:** *(Smilingly outraged)* I never did!

**SLIM:** SHE CAME BACK WEARING SEVEN KINDS OF HAIR.

DOES THE TANGO TO THE MAIDEN'S PRAY'R.

*(ROSE is blushing shocked at that last)*

I'D LIKE TO KNOW WHAT HAPPENED TO MARY  
SINCE MARY LEFT THE OLD HOME TOWN."

**POP:** HER TURKEY TROTS AND HER NEW GAVOTTES  
HAD HER HOME TOWN DANCING MAD.

**ROSE:** BUT THE OLD BARN DANCE DIDN'T HAVE A CHANCE  
WITH THE LOVING TANGO FAD.

*(ROSE and POP tango)*

**POP & ROSE:** HESITATION WAS THE BIG SENSATION,  
THEY ALL TRIED TO DO IT NIGHT AND DAY.

**SLIM:** THE CROPS WERE FLOPPING WHILE THE RUBES WERE HOPPING  
TO SOME BRAND NEW DANCE FROM OLD BROADWAY.

**POP:** SAID MARY'S PA, TO MARY'S MA:

**ALL THREE:** I'D LIKE TO KNOW WHAT HAPPENED TO MARY  
SINCE SHE WENT TO NEW YORK TOWN.  
IT SURELY DON'T SEEM LIKE THE SAME OLD MARY  
WHO DRESSED IN A GINGHAM GOWN.

**ROSE:** I tell you I didn't!

**ALL THREE:** SHE CAME BACK WEARING SEVEN KINDS OF HAIR.

**SLIM:** DOES THE TANGO TO THE MAIDEN'S PRAY'R.

**ALL THREE:** I'D LIKE TO KNOW WHAT HAPPENED TO MARY  
SINCE MARY LEFT THE OLD HOME TOWN."

I'D LIKE TO KNOW WHAT HAPPENED TO MARY  
SINCE MARY LEFT THE OLD HOME TOWN."

**ROSE:** All right, Charlie. I'll stay with you.

**SLIM:** Good for you.

**ROSE:** But, please, not here. There were . . . things happening here, last night . . . dancing  
and . . . drinking, I think and . . . things that don't happen in Pleasant Valley.

**POP:** They do. You just don't know about it.

- ROSE:** What?
- POP:** *(Sings)* YOU OUGHT TO SEE FATIMA BROWN! *(He turns aside)*
- SLIM:** Pop . . . P . . . Pastor Wilson is just having some fun. Isn't he?
- POP:** Assuredly. *(He sings)* YIELD NOT TO TEMPTATION . . .
- ROSE:** Please, take me away from here, Charlie.
- SLIM:** Well, the place I hoped you could . . . stay isn't available right now.
- ROSE:** You said we could be married. Can't it be now?
- POP:** Certainly. "Dearly beloved . . ."
- SLIM:** It's not legal without witnesses – Pastor. *(To ROSE)* And, we wouldn't want to do anything illegal, now, would we, dear?
- ROSE:** *(Tearfully)* Of course not, Charlie.
- SLIM:** That's better. Now what to do with you – where to take you?
- ROSE:** Anywhere with you, Charlie.
- SLIM:** *(To Pop)* Where's Dopey Jim?
- POP:** He was right here, when I left him.
- SLIM:** Well, he's not here, now.
- ROSE:** Just before you came, I said something about The Foster Job and he – he just left.
- SLIM:** Well –
- POP:** It's not well. It's damn bad.
- (Unseen, JENNIE steps into the doorway at the top of the stairs R.)*
- SLIM:** Riley's already got the bulls looking for him. I'll have him on the Island before night and then I'll show that double-crosser who's boss in this district.
- POP:** Slim, Riley may control the district, but the Mann Act is law now. He can't do anything about the Feds and once they get involved – *(Hands up)* good night!
- ROSE:** What's the Mann Act?
- JENNIE:** *(Stepping forward)* It's a law they came up with to protect girls like you from scum like Slim Morgan.

**SLIM:** You're going to interfere, after all, Lady Jane?

**JENNIE:** When a girl wants to be good, I'm going to see that she gets the chance.

**SLIM:** You talk a good bluff, Lady Jane.

**JENNIE:** I'm going to keep this kid from going through what I did. You think you're hard-boiled. There's enough yellow in you to make a Spanish flag. And you, Pop – a professional would be ashamed to know you. Now get the Hell out of my house!

**ROSE:** We're going. Come on, Charlie.

**JENNIE:** *(Still at the top of the stair)* Rose! This "Charlie" is a crook named Slim Morgan. This other man is not a minister, but Pop Smith, a petty larceny sneak thief.

**SLIM:** Don't believe it, Rose. I've told you she hates me.

**JENNIE:** That part you can believe.

**POP:** *(Edging toward the door L. C.)* I think I shall beat an orderly, but hasty retreat. *(Sings)* ROCK OF AGES, CLEFT FOR ME . . . *(He runs out)*

**SLIM:** Coward. Frightened by a woman.

**JENNIE:** *(To ROSE)* Now, just how much do you love this man?

**ROSE:** With all my heart.

**JENNIE:** Would you lie, steal . . . maybe kill for him?

**ROSE:** What do you mean?

**JENNIE:** What else would you do? Live the kind of life you heard upstairs last night?

**ROSE:** Oh, he wouldn't ask me to do that. It isn't true. It can't be true.

*(Bewildered, she turns from JENNIE to SLIM and back)*

**JENNIE:** These men — things, thieves, vultures! They prey on the innocence of children — walk the streets free men, while their victims are forgotten and despised. Not a pretty picture, is it? Well, that's where you are headed if you follow that crook.

**ROSE:** Charlie!

**JENNIE:** His name is Slim!

*(SLIM suddenly produces a knife and starts for the stair; JENNIE lifts a revolver from behind her back and points it at him)*

**ROSE:** CHARLIE!

*(She throws herself between JENNIE and SLIM)*

**JENNIE:** Get out of the way, Rose! *(JENNIE starts down, pointing the revolver at SLIM)*

**ROSE:** Oh, don't! I'll go with him!

**SLIM:** You hear that? Of her own free will, just like the girls upstairs.

**ROSE:** Yes! Just don't shoot him!

**JENNIE:** No, you won't go.

*(JIM comes quickly down the outside stairs and enters through the door L.C.; SLIM grabs ROSE by the throat and pulls her in front of him, holding the knife up, threateningly; ROSE screams)*

**SLIM:** You, too, Dopey Jim? You were always too soft, Jimmy. I'd have thought your time upstate would have hardened you.

**JIM:** Just let her go and run, Morgan. Run! – like the yellow coward you are.

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*(JIM clears the door way, SLIM keeps ROSE by the throat, he seizes JENNIE's gun, edges to the door, lets go of ROSE and runs out the door and up the outside stairs)*

**JENNIE:** *(Running down the stairs, still with a bloodlust in her eye)* Stop him!

**JIM:** Jennie! Let him go. He's not worth it.

*(JIM takes the revolver from JENNIE and puts it away; ROSE has collapsed sobbing; he lifts her up and seats her)*

**JIM:** I've telegraphed your father that you're coming home tonight.

**ROSE:** I can't go back! I can't!

**JIM:** When you get there, I want you to give him this. He will understand.

**ROSE:** A letter?

**JIM:** *(Pause)* It's a letter from your brother. Your brother, Teddy.

**ROSE:** You know Teddy?

**JIM:** I knew him.

**ROSE:** Where is he?

**JIM:** He died in prison.

*(ROSE begins to cry again)*

**JENNIE:** Now, you can go home and say a prayer for girls less fortunate than you.

**ROSE:** *(To JIM)* I will never forget what you have done for me — a stranger.

*(MUSIC CUE 15: Clouds That Pass In The Night)*

**JENNIE:** A stranger. *(JIM motions her to be quiet)*

**ROSE:** WHEN THE WORLD IS SLEEPING, AND THE NIGHT IS STILL;  
AND THE MOON IS CREEPING SLOWLY ABOVE THE HILL;  
CLOUDS FLOAT BY AND KISS HER,  
O! WHAT A WOND'ROUS THRILL!  
WHEN THE CLOUDS ARE PASSING IN THE NIGHT, I'LL DREAM OF YOU;  
WHEN THE CLOUDS ENVEIL THE SILV'RY LIGHT, I'LL DREAM OF YOU.  
BUT THE CLOUDS THAT PASS ME IN THE DAY  
HIDE THE SUNSHINE, MAKE THE SKIES LOOK GRAY.  
HOW I WISH AND LONG AND WAIT TILL THEY  
ROLL BY, ROLL BY.

**JIM:** WHEN NIGHTS ARE LONELY AND I WALK THE ROAD,  
I'LL THINK OF YOU ONLY, SWEET THOUGHTS OF LOVE BESTOWED.

**JENNIE:** AH! MY MOON IS PRIS'NER  
BY FLEETING CLOUDS SHE'S TOWED.

**ROSE & JIM:** WHEN THE CLOUDS ARE PASSING IN THE NIGHT, I'LL DREAM OF YOU.

**JENNIE & JIM:** WHEN THE CLOUDS ENVEIL THE SILV'RY LIGHT, I'LL DREAM OF YOU.

**ALL THREE:** BUT THE CLOUDS THAT PASS ME IN THE DAY  
HIDE THE SUNSHINE, MAKE THE SKIES LOOK GRAY;  
HOW I WISH AND LONG AND WAIT TILL THEY  
ROLL BY, ROLL BY CLOUDS.

**JIM:** Will you let me kiss you – for your brother's sake?

*(ROSE embraces him; RILEY appears at the top of the stairs R.)*

**RILEY:** He's here! Officers! He's here!

*(A police OFFICER blocks JIM's escape; RILEY comes down the stairs to their bottom)*

Hold on there, dopey. The law wants you.

**JIM:** What for?

**RILEY:** The Foster Robbery, among other things.

**JIM:** I don't know anything about the Foster Job!

**OFFICER:** *(Puts on cuffs)* You can tell that to the Judge.

*(SLIM comes back in through the door L.C.)*

**SLIM:** Yeah. I hear he has a sense of humour.

**OFFICER:** Come on —

**JENNIE:** Wait a minute! Let me read that warrant! *(Takes it; reads; turns to Slim)* So this is some of your work, you door-mat thief.

**SLIM:** Well, what if it is?

**JENNIE:** Riley, I know who really did that job, and unless you spring Jim off the Island, I'll send you and Slim up so high that you'll forget how to walk before you get back.

**SLIM:** Hell, you will.

**RILEY:** **PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS**  
It's a good bluff, Jennie, but you can't make it stick.

**SLIM:** *(Grabs ROSE roughly)* Come on, Rose, we'll go. There's a friend I want you to meet. *(Starts in front of JIM toward door L.C.)* Let's get out of here.

**ROSE:** No! *(She tries to struggle but SLIM holds her hard)*

**JENNIE:** Jimmie, I'll spring you off the Island, if I have to sell this place to do it.

**JIM:** I'm not going to the Island.

*(Hits OFFICER in stomach, knocks him down R. then kicks SLIM and hits him with his cuffed hands; SLIM falls; JIM runs out L.C., followed by the OFFICER who shoots twice outside. SLIM grabs ROSE again; JENNIE gets the revolver JIM hid and pulls it out)*

**RILEY:** *(Pulling a gun of his own)* Put it down, Jennie. I'd hate to do it, but I will.

*(Lights fade to black)*

*(MUSIC CUE 16: Intermission music)*

**CURTAIN**

**THE LURE OF THE LIGHTS**

*or WHY WOMEN SIN*  
*a musical melodrama*

**ACT THREE**

**TIME:** Day

*(MUSIC CUE 17: Entr'acte – Clouds That Pass In The Night, instrumental)*

*(The set has been transformed into Riley's cabaret on the East Side. U.L. there is a small stage with shimmering curtains and a sign above it saying "The Devil's Garden". D.C. table and chairs and doors R. and L. Piano up L, and a small table up L with telephone on it. Also a gramophone and a small spotlight. Rose is discovered sitting down L., crying. Slim is bending over her behind table.)*

**SLIM:** Come on, I have had enough of this Sunday School talk. It isn't going to get you anywhere. You haven't any more chance than a prohibition candidate, so you might as well be nice. I've told you what's what and that goes. I'm not asking you to do anything but what millions of women are glad to do for their men.

**ROSE:** I can't do it. I can't. I can't.

**SLIM:** This is it, kid, this is what you wanted to see. This is the big city! These are the bright lights! Here it is: champagne and music. *(He indicates a bottle of champagne and glasses on the table L.)*

**ROSE:** All I see is squalidness and filth.

**SLIM:** Look, all you have to do is sing a few songs and stall a few fellows to dance with you. They buy you drinks and Riley pays us a commission. The rest just comes naturally. You'll be dripping diamonds and wearing seal skin coats in a week.

**ROSE:** You mean, I'd be supporting you – on my shame! I would rather die. You said you'd marry me – you said you could make me famous – you said you loved me. And all you did was send the man who tried to help me to prison. All that you have ever done is to lie, lie, lie! to me.

*(MUSIC CUE 18: You Broke My Heart To Pass The Time Away)*

YOU'VE SAID GOODBYE AND  
EVERYTHING IS OVER NOW IT SEEMS,  
AND ALL YOU LEFT BEHIND FOR ME WERE DREAMS,  
JUST SHATTERED DREAMS;  
FOR YOU WERE ALL I HAD,  
THE ONLY HAPPINESS I KNEW,  
YOU'VE BROKEN EVERY PROMISED WORD,  
YOU PROVED YOUR LOVE UNTRUE.

YOU NEVER MEANT THE KISSES THAT YOU GAVE ME,  
I'VE PAID WITH TEARS FOR EVERY BIT OF JOY.  
YOU MADE A PLAYTHING OF MY HEART,  
THE HEART I GAVE TO YOU.  
YOU BROKE IT LIKE A CHILD WOULD BREAK A TOY;  
THE LOVE YOU GAVE WAS LIKE A FADING FLOWER.  
THE KIND OF LOVE THAT LIVES FOR JUST A DAY,  
BUT FORGIVE YOU, DEAR, I WILL,  
GOD KNOWS, I LOVE YOU STILL.  
THO' YOU BROKE MY HEART, TO PASS THE TIME AWAY.  
YOU BROKE MY HEART, TO PASS THE TIME AWAY.

**SLIM:** You think because you heard Jennie threw the hooks into me that you can, too. Well, don't you try it, you understand me? *(Takes her and throws her into chair R. C.)* Don't do it.

**POP:** *(Enters DOOR C.L. comes between them)* Don't do it, Slim. Don't do it. *(Looks at ROSE)* Still stubborn?

**SLIM:** Yeah. She's more trouble than any six that I've ever handled. She wanted bright lights – I gave them to her. She wanted night life – I gave it to her. But this place ain't good enough!

**ROSE:** **PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS**  
It's shameful.

**POP:** Come on now, dear, be good. Sit down and have a drink with me. Some champagne to celebrate, eh? *(Takes champagne bottle and glasses off table L.)*

**ROSE:** I won't drink that. I can't. It would break my parents' hearts.

**SLIM:** Sure, give her a drink, Pop. It will loosen her up. *(Forces her into chair)*

**POP:** *(Opens bottle and pours drink)* Here, kid, drink this. What the old folks don't know won't hurt them. Besides, they're five hundred miles away.

**SLIM:** You've got to get over that small town stuff. Be a City Jane. *(Tries to put glass in her hand)*

**ROSE:** No, I won't. I won't.

**POP:** *(Holding up second glass)* Now, dearie, it's just a little stimulant. Quite harmless. In fact, I'll have one myself, just to prove that it is perfectly all right. *(He downs the glassful and pours another)*

**ROSE:** Don't talk to me. I hate you, you – hypocrite!

**POP:** *(Shocked)* Oh, oh, is there no gratitude left in the world?

**ROSE:** For what? For lying to me? Dragging me into the gutter? Forcing me into a place like this?

**SLIM:** *(To ROSE)* Now, get in that room and put on the costume I bought. Then we'll try the song.

**ROSE:** I won't.

**SLIM:** *(Menacingly)* Yes, you will.

**POP:** Better do it, dearie. It's just a song.

*(ROSE exits through door S.R.)*

**SLIM:** So, what do you want?

**POP:** A little birdie told me that Jennie mortgaged her place over on the East Side for \$8,000.00. She's going to Judge Graham to make Jimmie's bail. Then she says she is going to find the girl or fill the morgue – with us.

**SLIM:** Well, I intend to keep breathing a while longer. Riley's coming and he'll take care of Jimmie. If we can get the girl across the river to Jersey, we can unload her.

**POP:** On Frankie DiAngelo?

**SLIM:** That yellow so-and-so. He won't touch her because the Feds are snooping around.

**POP:** Listen, since they passed the Mann Act, every White Slave agent in New York's been kicking up dust.

**SLIM:** I can get around them. I could steal their grand-mother from under them..

**POP:** Well, don't steal her for me.

**SLIM:** Let's just see which way the wind blows.

**POP:** It will blow up, if that girl gets into Jennie's hands.

**SLIM:** What the heck is keeping that girl? I should'a gone in with her.

**POP:** She's a woman, Slim. The only thing a woman changes fast is her mind.

**SLIM:** She's probably hiding in there – thinks the skirt's too short or something.

*(MUSIC CUE 19: Eve Wasn't Modest 'Til She At That Apple)*

**POP:** Is it?

**SLIM:** What do you think?

EVERYBODY LOVES A GIRL WHO'S MODEST,  
EVERYBODY LOVES A GIRL WHO'S SHY.

**POP:** Ha!

**SLIM:** WHEN A GIRL IS MODEST AND RETIRING  
YOU CAN BET SHE'LL CATCH SOME GUY'S EYE.  
MODESTY BEGAN IN THE GARDEN OF EDEN,  
IN EVERY BOOK YOU'LL FIND.

**POP:** That's so.

**SLIM:** I'LL ADMIT IT STARTED IN THE GARDEN OF EDEN,  
BUT JUST BEAR THIS IN MIND.

EVE WASN'T MODEST TILL SHE ATE THAT APPLE:  
THAT OLD APPLE'S TO BLAME.  
THE MINUTE THAT SHE ATE IT, SHE FELT HUMILIATED  
AND HID BEHIND THE APPLE TREE TILL DARKNESS CAME.  
IF ONE LITTLE APPLE MADE THE FIRST GIRL MODEST,  
IT MIGHT DO WORK NOW AS WELL AS THEN.  
ONCE THEY ONLY WORE A LEAF.  
SKIRTS ARE GETTING JUST AS BRIEF.  
IF MOTHERS LET THEIR DAUGHTERS RAISE THEIR HEMLINES ANY  
SHORTER,  
WE'LL HAVE TO PASS THE APPLES AGAIN.

**POP:** JUST SUPPOSE THAT EVERY GIRL WAS MODEST.

**SLIM:** God forbid.

**POP:** JUST SUPPOSE THAT EVERY GIRL WAS SHY,  
THERE WOULD BE NO FUN, WHEN DAYS ARE WINDY,  
NOT AN ANKLE LEFT TO CATCH A MAN'S EYE.

**SLIM:** IT WOULD BE MUCH SIMPLER, IN OUR MARRIAGE MARKET,  
TO FIND THE PERFECT MATE.  
NOW, WHEN THEY START PROPOSING,  
THEY CAN SEE WHAT THEY'RE GETTING.  
THAT'S WHY SOME HESITATE.

**BOTH:** EVE WASN'T MODEST TILL SHE ATE THAT APPLE:  
THAT OLD APPLE'S TO BLAME.  
THE MINUTE THAT SHE ATE IT, SHE FELT HUMILIATED  
AND HID BEHIND THE APPLE TREE TILL DARKNESS CAME.  
IF ONE LITTLE APPLE MADE THE FIRST GIRL MODEST,

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IT OUGHT TO WORK NOW AS WELL AS THEN.  
ONCE THEY ONLY WORE A LEAF.  
SKIRTS ARE GETTING JUST AS BRIEF.  
IF MOTHERS LET THEIR DAUGHTERS RAISE THEIR HEMLINES ANY  
SHORTER,  
WE'LL HAVE TO PASS THE APPLES AGAIN.

EVE WASN'T MODEST TILL SHE ATE THAT APPLE:  
THAT OLD APPLE'S TO BLAME.

POP: *(YOU CAN BLAME YOU CAN BLAME THAT APPLE!)*

SLIM: THE MINUTE THAT SHE ATE IT, SHE FELT HUMILIATED  
AND HID BEHIND THE APPLE TREE TILL DARKNESS CAME.

POP: *(SHE HID BEHIND THE TREE TILL DARKNESS CAME.)*

BOTH: IF ONE LITTLE APPLE MADE THE FIRST GIRL MODEST,  
IT OUGHT TO WORK NOW AS WELL AS THEN.

POP: WAY BACK IN THE OLDEN DAYS,

SLIM: *(WAY BACK WHEN)*

POP: **PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS**  
MEN WERE FOOLED BY GIRLIE WAYS,

SLIM: *(FOOLED US THEN)*  
FOR THEN WE NEVER KNEW THEM, *(POP: NO!)*  
BUT NOW WE SEE RIGHT THROUGH THEM. *(POP: WHOA!)*

BOTH: WE'LL HAVE TO PASS THE APPLES,  
THOSE NAUGHTY LITTLE APPLES.  
WE'LL HAVE TO PASS THE APPLES AGAIN.

RILEY: *(Outside)* Come along, sweetheart. Come along.

*(RILEY enters DOOR C.L. with ROSE; ROSE is wearing a shockingly short [for the period], highly sequined, form-hugging dress with feathers in her hair)*

SLIM: Where did you find her?

RILEY: Climbing out the side window. I thought I'd bring her back. *(ROSE tries to get away; RILEY stops her)* No, you don't. No, you don't. Come along, sweetheart. You sit down, there. *(Pushes her into a chair, tries to turn her face round. Rose pulls away)* Pretty kid, eh? Any more in the same garden? Wouldn't do me any good though. Takes a handsome boy like Slim to get them first handed. Doesn't it, sweetheart?

(ROSE looks away)

Now, I remember one that I had falling all over me –

**SLIM:** What? Fallin' in love with you?

**RILEY:** Sure, why not? I've known men to grow old and fat and women love them just the same.

**SLIM:** Never mind your life story. (To ROSE) Now, I didn't figure you for a window-climber. You trying to ruin that outfit?

**ROSE:** It's not decent! It's . . . it's . . .

**RILEY:** (Leering at her) Just about all right, if you ask me. (ROSE tries to cover up) Oh, please don't.

**SLIM:** Listen, Riley. You've got to help me. You see what I've got here, but I can't do anything with her. The Federals are raising trouble all over the place. Can you make a phone call or something?

**RILEY:** You can't get to those Feds. You couldn't hand them a dollar on a golden tray. I know. I've tried. Blasted reformers have just about ruined this business. Who put them on to you?

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**SLIM:** Frisco Jennie. She is sore because you sent Dopey Jim to the Island. She claims she is going to make somebody dance.

**RILEY:** Is she bluffing?

**SLIM:** No bluff about her. When Frisco Jennie shows her hand, you'll find it full of aces. Tell him what you heard, Pop.

**POP:** One of Jennie's girls told me that Jennie mortgaged her place to raise money for Dopey Jim's bail.

**SLIM:** I don't need him popping up when it's most inconvenient.

**RILEY:** That I can help you with. (Telephone bus.) Central, give me Spring 1940 — yes — Hello, Judge Graham's office? Alderman Riley calling. Is the Judge free? (A pause) Judge Graham! Alderman Riley — Well, you've got a prisoner named James Walker whose bail is fixed at \$7,000. Now, there's a dame on the way to see you with cash in hand for his bond — Well, I'd hate to see such a dangerous fellow out on the street, wouldn't you? — Oh, of course. I understand. There's expenses involved, naturally. What's your bank, Judge? Fourth National? Yes — thank you, Judge — goodbye. (Hangs up the receiver, turns to Slim) Pop, are you known at the Fourth National Bank?

**POP:** Well, not in the day time.

**RILEY:** *(Takes out check book and writes)* Here, take this check over.

**POP:** *(He looks at the check and his eyes widen)* If you'll take my advice, we'll all go, and in a hurry. If Jennie gets Jim out, and figures out we've got the girl here, this isn't going to be a respectable place for a clergyman.

**RILEY:** She can't get Jimmie out. I fixed that with Judge Graham.

**POP:** You know what it says on the door mat at Sing-Sing? "Welcome" – in six foot letters.

**SLIM:** It's too late to try to run, now.

**RILEY:** You just get that check to the Fourth National.

**POP:** I've always believed that what will be, will be, whether it happens or not, so I am not going to stand on the order of going, but I am going, going, gone. *(Exits DOOR C.L.)*

**SLIM:** Look, Riley, this kid is a winner. Just look at her – and you ought to hear her sing. When she gets used to the bright lights, she will be a real drawing card for your place. Come on, angel. Sing for the man.

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**ROSE:** *(Low but stubbornly)* No.

**SLIM:** Don't you give me any more lip, you get me? Do you?

**RILEY:** Sing for the gentleman, little canary. It's best all 'round.

*(SLIM pushes ROSE up onto the little stage, then crosses to and cranks up the gramophone and adjusts the needle; the music should start off sounding as if from the gramophone, then gradually be taken over by live music)*

*(MUSIC CUE 20: Hold Me)*

**ROSE:** I MUST CONFESS THAT I LIKE YOU  
BUT THERE IS SOMETHING AMISS.  
TELL ME, DID IT EVER STRIKE YOU  
THAT A GIRL LIKES A MAN TO STEAL A KISS?  
NOW PLEASE DON'T THINK ME BOLD,  
AND PLEASE OH PLEASE DON'T SCOLD.  
JUST SIMPLY

HOLD ME, FOLD ME  
RIGHT IN YOUR ARMS.

IT'S YOUR AFFECTION I CRAVE.  
TEASE ME, SQUEEZE ME  
TIGHT IN YOUR ARMS,  
UNTIL I PROMISE TO BEHAVE.  
FILL ME, THRILL ME  
WITH TALES OF LOVE  
AND ALL ITS SWEET MYSTIC CHARMS.  
THEN ENFOLD ME  
PLEASE DON'T SCOLD ME  
JUST HOLD ME TIGHT IN YOUR ARMS.

SOME GIRLIES JUST LOVE TO MOTOR.  
SOME CRAVE A MUSICAL SHOW.  
SOME GIRLS LOVE TO FOX TROT NIGHTLY.  
I KNOW SOME WHO ARE ALWAYS ON THE GO,  
BUT HERE'S WHAT I LIKE BEST:  
I'M DIFF'RENT FROM THE REST.  
JUST SIMPLY

HOLD ME, FOLD ME  
RIGHT IN YOUR ARMS.  
IT'S YOUR AFFECTION I CRAVE.  
TEASE ME, SQUEEZE ME  
TIGHT IN YOUR ARMS,  
UNTIL I PROMISE TO BEHAVE.  
FILL ME, THRILL ME  
WITH TALES OF LOVE  
AND ALL ITS SWEET MYSTIC CHARMS.  
THEN ENFOLD ME  
PLEASE DON'T SCOLD ME  
JUST HOLD ME TIGHT IN YOUR ARMS.

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*(Before the song ends, ROSE collapses weeping)*

**RILEY:** Yes, she'll draw, alright. She'll draw all the Bulls in town down on me like a ton of brick. I think I'll turn this place into a Sunday School until the Reformers get through trying to reform the world.

**SLIM:** And I thought you were a sport. All I want you to do is to get the kid over to Jersey somewhere until things quiet down and then I'll blow West for a while.

**RILEY:** *(RILEY has been eyeing ROSE, whose leg is exposed as she lies on the stage)*  
Now, you always call yourself a game sport. I'll tell you what. I like what I'm seeing – and what I'm seeing is plenty. Pretty kid – I could set her up somewhere, snug and cozy. It'd be very nice.

**ROSE:** *(Raising her head)* Do you think you can buy me?

**RILEY:** I can buy anything I want, in the long run. It's the best way.

**SLIM:** So, what's your deal, Riley?

**RILEY:** *(Pulling out his wallet and counting bills)* I'll put up a thousand bucks, then we'll cut the cards. The best two out of three. If you win, take the thousand and the girl and blow the game. If I win, I keep the money and the girl is mine. *(He places the money on the table)* What do you say?

**ROSE:** No!

**SLIM:** Oh, you want to stay with Ol' Charlie, do you?

**ROSE:** . . . no.

**RILEY:** You don't really have anything to say about this, girl. Believe me, you'll be better off with me. Slim?

**SLIM:** You're on. *(Produces cards from hip pocket, shuffles and lays them on table.)*

**RILEY:** I don't think we'll use your deck, Slim.

**SLIM:** They're honest.

**RILEY:** So's Judge Graham. **PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS**

*(He goes behind bar and gets a new deck of cards)*

**SLIM:** How do I know I can trust those?

**RILEY:** The girl can handle them.

**SLIM:** All right. Get over here.

**ROSE:** I won't.

**SLIM:** Get over here!

*(ROSE crosses to the table)*

Now, cut 'em.

**ROSE:** I don't know what that is.

**SLIM:** For the love of . . . ! You never dealt a hand of cards before?

**ROSE:** No.

**SLIM:** Would ya believe it?

**RILEY:** Just take some cards off the top of the deck and turn up the bottom one.

**ROSE:** Why?

**RILEY:** Because we're deciding who gets to walk you home tonight, girlie. Cut.

**SLIM:** *(ROSE cuts cards)* Trey. Blast it!

**RILEY:** *(ROSE cuts cards)* Jack. The Knave of Hearts, that's me.

**SLIM:** *(Same bus.)* Queen. Well, I've got the Queen, if I lose the others.

**RILEY:** *(Same bus.)* Seven. That's all even, then. Next one decides who gets you, dearie. What's your preference?

**ROSE:** *(Faintly)* Please don't do this.

**SLIM:** *(Grabbing ROSE's arm and jerking it roughly)* Cut 'em! *(ROSE, with shaking hand, cuts the cards again)*

**SLIM:** *(Same bus.)* Queen. A pair of Queens. *(He pulls ROSE to himself)* And that'll make three of a kind, I think.

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**RILEY:** Not so fast, Slim. I still have one more cut. Let's see it, girlie.

**ROSE:** *(Starts to reach for the cards, but stops; her voice a whisper)* I can't.

**SLIM:** *(Grabs ROSE's hair and pulls her head back roughly)* Yes, you can.

**RILEY:** Careful, Slim. Let's not damage the merchandise.

**ROSE:** *(Still held by SLIM)* Merchandise!

**RILEY:** You think I put up a thousand dollars for charity?

**SLIM:** *(Shaking ROSE)* Now, cut!

*(ROSE, shaking and crying, cuts the cards and is about to turn over the top one when JENNIE enters)*

**JENNIE:** *(Enters carrying a muff in which a gun is concealed)* Hello, boys. You are just the men I wanted to see.

**RILEY:** You've got some nerve, Jennie.

**JENNIE:** Nerve's got nothing to do with it.

**SLIM:** Yeah? Well, you made a big mistake, anyway.

*(He lets go of ROSE and starts to stand up)*

**RILEY:** Let her alone, Slim. She's got something in mind.

**JENNIE:** Dopey Jim. Because Slim Morgan wanted him out of the way, you used your influence to send him to the Island.

**RILEY:** Now, see here, Jennie, you know that I'd do anything I could for you, but Jimmy is wanted by the Law.

**JENNIE:** He's wanted out of the way. But you are going to spring him off the Island.

**RILEY:** Why would I do that?

**JENNIE:** Because you and I both know who *did* do the Foster job, and we are going to send that other party over the road for a long time.

**SLIM:** The devil you will! *(He jumps up but RILEY restrains him again)*

**RILEY:** It's no use, Jennie. I can't get Jimmy out.

**JENNIE:** You got him, Lil. You'll get him out. You'd better.

**RILEY:** I'd better?

**JENNIE:** You're stuck with her, Riley. Sooner or later, somebody's going to start looking for Rose and it'll lead them to you, sure as Hades.

**RILEY:** Well, she's Slim's property, right now. At least, until Rose turns up that card.

*(They all look at the card that ROSE is still holding face down)*

What do you think, Slim?

**SLIM:** I'll take my chances.

**JENNIE:** You can't get Rose out of the city. You can't cross a state line with her. There's the Mann Act, now, and you've never dealt with the Feds before.

**SLIM:** I can handle them.

**JENNIE:** You can't handle a little girl from Pleasant Valley.

**SLIM:** *(Jerking ROSE's hair, once again)* You watch how I handle her!

**JENNIE/RILEY:** Morgan!

- SLIM:** She's mine, Riley! At least, until she turns up that card. *(He holds out ROSE's hand, with the cards in it, facing down)* What d'ya say? Do we turn it up, now? Come on, I'm feeling lucky. *(He jerks ROSE again; ROSE cries out)*
- JENNIE:** Stop it!
- SLIM:** Lady Jane's not so tough as she lets on.
- JENNIE:** *(To Riley)* Listen! I've got eight thousand dollars. I'll buy the girl from you.
- SLIM:** You'll buy her from *me!*
- RILEY:** Shut up, Morgan. *(To JENNIE)* Pop said that money was to bail Jim out.
- JENNIE:** I went out to the Island this morning and talked to Jim. He said to forget about him – to use it to free Rose, if I can.
- SLIM:** Well, you can't, Lady Jane, as long as she's mine. *(To RILEY)* Ha! There's a laugh, Riley. How much did you blow to bribe Judge Graham and she didn't even tried to post bail for Dopey Jim. Oh, this day has cost you plenty!
- RILEY:** Shut up, Morgan. *(To JENNIE)* Eight thousand isn't enough. I can make more on my – in the long run. I might take a few – but she's go then. *(ROSE whimpers)*
- JENNIE:** Riley – Everett, you cared for me once.
- RILEY:** You thought I did.
- JENNIE:** I know you did. You've been sorry ever since, haven't you?
- (MUSIC CUE 21: I Told You So)*
- RILEY:** All right, I was wrong then. That was a long time ago.
- JENNIE:** I REMEMBER WHEN YOU WENT AWAY,  
HOW I BEGGED AND PLEADED THAT YOU STAY.  
YOU JUST LAUGHED AT ME.  
YOU WANTED TO BE FREE.  
EVERYTHING I TOLD YOU HAS COME TRUE.  
NOW IF I WANTED TO, HOW I COULD LAUGH AT YOU.
- YOU'RE SO BLUE AND LONESOME TOO.  
I TOLD YOU SO.  
NO ONE ELSE CAN COMFORT YOU.  
I TOLD YOU SO.  
I SAID THAT YOU WOULD PINE,  
AND MISS THIS LOVE OF MINE



**RILEY:** YOU TOLD YOU ME SO.

**BOTH:** I (YOU) TOLD YOU (ME) SO.

**RILEY:** Jennie, I can get anything that I go after. My place on 3<sup>rd</sup> Ave. shows that. I started with nothing and now I've got the finest place in the Ward and I'm an Alderman too, which comes from knowing what I want and how to go after it.

**JENNIE:** And, how did you get it? You bought it: the judges, the police, the women. Bought with blood money, all of it.

**RILEY:** Yes, and I've got everything I need.

**JENNIE:** Have you really, Everett?

**RILEY:** I thought I did. *(He moves close to JENNIE)*

**JENNIE:** Not here. Not in front of the kid. Let's go upstairs and talk.

**RILEY:** Alright. Slim can watch the girl, here. Eight thousand, you said?

**JENNIE:** That's right.

**SLIM:** Hey! What about me? **PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS**

**RILEY:** What about you?

**SLIM:** The girl's mine, remember?

**RILEY:** As long as that card stays face down, we don't know that for sure. In the meantime, let's just say I'm negotiating for both of us, shall we?

**ROSE:** Jennie, don't leave me.

**JENNIE:** You'll be all right, Rose. Slim won't hurt you – will you, Slim?

**SLIM:** Why would I want to do that?

**RILEY:** Remember, Slim, as long as that card stays down, she might be my property – and I'll take a dim view of anybody who damages my property.

**SLIM:** Yeah, well, remember you're negotiating for both of us. Isn't he, Lady Jane?

*(JENNIE exits without answering; RILEY follows)*

**ROSE:** *(Slumps at table and cries)* I want to go home.

**SLIM:** Home? What's at home? You told me yourself that Pleasant Valley was the most

boring 'burg on the face of the earth.

**ROSE:** I was wrong.

**SLIM:** And, besides, what are you going to go back to? You think your parents will take you back, now – after you've been living in a place like this? And a place like Frisco Jennie's? They'd throw you out in the street.

**ROSE:** Charlie!

**SLIM:** You might as well be nice, Rose. Remember the easiest way is the best way and a balky horse never gets up the hill. *(Puts powder in drink behind table)* Here, drink this just to show there's no hard feelings, kid. Then, if you don't want to stay, I'll let you go.

**ROSE:** You really mean it?

**SLIM:** Sure. On my honour.

**ROSE:** *(Starts to raise glass to lips, stops, throws it to floor)* No, I won't do it. You won't keep your word. I can't trust you.

**SLIM:** I'll keep my word on one thing, if you don't cut this small-town stuff. *(He grabs Rose's hand to pull her and realizes she is still holding the cards. You still holding those? Maybe we should find out what they say about your future.*

**ROSE:** No! Jennie will be back – and Mr. Riley –

**SLIM:** So, we'll get a little jump on them, shall we? We can start celebrating early.

**ROSE:** NO!

**SLIM:** *(Slowly twisting her wrist to turn up the cards)* Let's see 'em, I said!

*(He turns her hand over and they stare at the top card)*

*(Chuckling)* What do you know? What's that card, Rose?

**ROSE:** *(In a low voice)* I don't know.

**SLIM:** *(Forcing her to look)* What is it?

**ROSE:** *(Low)* The five of clubs.

**SLIM:** And I had the Queen, didn't I? Looks like it's coming up all queens for me, today.

**ROSE:** Jennie's talking to Mr. Riley – she's going to pay him –

**SLIM:** I don't care what Lady Jane's doing – I've decided you're not for sale. I want you for myself.

*(He flings her hand wide and the cards scatter; he grabs her and pulls her to him)*

**ROSE:** *(Very frightened)* Charlie, please! I still love you!

**SLIM:** That's good. Like I said, the easiest way is the best way. *(He looks down at her and gloats)* And, a bird in the hand gathers no moss.

*(He pushes her against the table and tries to kiss her; she bites him and struggles from under, retreating across the room)*

**ROSE:** NO!

**SLIM:** You cat! *(He reaches into his pocket and pulls his knife)* I'll show you who's master around here!

*(He starts to advance on ROSE; the SL door opens and JIM enters from the darkness outside; he is between ROSE and SLIM; SLIM stops and looks at him)*

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*(Dopey Jim. It's just gets better and better)*

*(JIM grabs a chair and throws it at SLIM)*

**JIM:** Run, Rose! Just run and don't look back.

**ROSE:** Jim!

**JIM:** Run!

*(ROSE runs up the stairs and out; JIM starts to back up the stairs after her; SLIM charges in to attack him; they fight on the stair; grappling, they fall back onto the steps; JIM rolls on top, holding SLIM's knife hand; he punches SLIM twice to the jaw, rocking SLIM's head back)*

That's for Rose! And this is for me!

*(He starts to strangle SLIM; POP appears in the doorway and rushes over, pulling JIM off)*

**POP:** Oh, lord! Oh, lord! It's come, at last!

*(JIM fights POP off of him; SLIM is choking and trying to recover)*

**JIM:** Let me alone, Pop! I'll kill the skunk!

**POP:** James! It wouldn't be Sing-Sing for that! You'd swing! Just get out, while you can.

*(JIM looks with hatred at SLIM, then runs up the stairs and out)*

**SLIM:** Why'd you interfere? I'd have killed him.

**POP:** Yeah, I could see you were about to.

*(RILEY and JENNIE appear at the top of the inside stair; RILEY comes down; JENNIE stays up)*

**RILEY:** What's the noise? Morgan! What have you done? Where's the girl?

**SLIM:** It was a setup. Lady Jane got you upstairs, and Dopey Jim sprang the girl.

**RILEY:** Dopey Jim's on the Island!

**JENNIE:** Not since early this morning – Everett. Judge Graham's not a very honest judge – he doesn't stay bought. We had a good week at the house, Everett. Your share bought a judge.

**RILEY:** You had better be careful, Jennie.

**JENNIE:** I always am when I come into a rat's nest.

**RILEY:** I'll kill you.

**JENNIE:** *(Pulling the gun from her muff and levelling it at him)* You'll call a carriage for me and you'll hand me into it with your hat in your hand and it will be "Home, James and don't spare the horses."

**SLIM:** Well, then I'll kill you. *(He steps forward)*

**JENNIE:** You try it and you'll find out you are not dealing with that kid.

**SLIM:** Now, listen here, Lady Jane —

**JENNIE:** Yeah, let's have your donation, Slim. If it's good, I'll use it to heat my hall room, this winter.

**RILEY:** You're going to be sorry, Jennie.

**JENNIE:** Don't lose your head, Everett. You may be able to use it later to better advantage.

*(Music Cue 22: I Told You So, reprise)*

YOU FLEW AROUND FROM TREE TO TREE  
BUT WHEN YOU COULDN'T GET THE LOVE YOU GOT FROM ME  
YOU STARTED LONGING FOR THE DAYS THAT USED TO BE.  
I TOLD YOU SO.  
I TOLD YOU SO.

Good night, gentlemen. Don't wait up.

*(She exits and disappears)*

**RILEY:** Gone! And all of it a dead loss.

**SLIM:** Not quite. *(He reaches for the thousand dollars on the table)*

**RILEY:** Get your hands off my money!

**POP:** Gentlemen! Honour among thieves!

**SLIM:** *(Goes to D.R.)* It's mine fair and square, Riley. That card she never turned up? It was slush, Riley. I win!

**RILEY:** Don't you try to pull that on me! Give me back that money!

**SLIM:** *(Bands a hand.)* No! The girl's gone – but the money's mine.

**RILEY:** *(Goes for Slim who crosses round in front of table R.)* Give me that money!

**SLIM:** *(Reaches for knife in pocket)* Like Hell I will!

**POP:** Slim! Mr. Riley! I can't let you quarrel like this among yourselves – when you should be out finding that girl.

**SLIM:** They'll get her on the first train to Pleasant Valley.

**POP:** Or . . . ?

**RILEY:** They'll take her back to Jennie's until Daddy gets here on the first train *from* Pleasant Valley. Quick, Slim. We can still salvage something from this.

*(Lights to black)*

*(MUSIC CUE 23: Scene Change Music [Another Rag])*

**CURTAIN**

**THE LURE OF THE LIGHTS**

*or WHY WOMEN SIN*

*a musical melodrama*

*ACT FOUR*

*TIME: Night*

*(The set is back to the basement of Frisco Jennie's establishment as in Acts One and Two. JIM and ROSE are discovered; ROSE still wearing the "costume" outfit from Act Three)*

**ROSE:** What am I to do? What am I to do?

**JIM:** You are not afraid of me, are you?

**ROSE:** No. You saved me from . . . I can't say it.

**JIM:** Tell me, do your parents ever speak of your brother?

**ROSE:** Teddy? They pray he will come back home one day. But, of course, Teddy's dead, now. And I ran away. And they're all alone.

**JIM:** You've got to go back home, little girl. This is no place for you.

**ROSE:** Do you think I could go back, now? After leaving like I did? After all that has happened to me here? They'd never let me in the door.

**JIM:** If they love you, they will.

**ROSE:** No. I'm going away.

**JIM:** Away where?

**ROSE:** Away somewhere, where no one will ever find me again. Away forever.

**JIM:** Right now all the world looks black but the sun is going to shine again.

**ROSE:** All the love for I had for him, all the sweet dreams – all gone now. *(Cries)*

**JIM:** Love and dream, little girl.

**ROSE:** Oh, I trusted Charlie so much. You don't know what his love meant to me.

**JIM:** Yes, I do. Love means the same to all of us.

**ROSE:** Charlie was so different from the boys at home.

**JIM:** Yes, I should think he was, but I think the boys at home are safer than these you'll

find here in the big, black city.

**ROSE:** I thought I could come here and be – be something more than Rose Walker from Pleasant Valley. I was so lost.

*(MUSIC CUE 24: Broadway Rose)*

**JIM:** Well, now you're found, Rose. I found you.

A PRETTY FLOWER GROWS ALONG OLD BROADWAY,  
AMID'ST THE THRONG, GAY LIFE AND SONG  
I FOUND HER DROOPING THERE,  
MY HEART WENT OUT TO HER I MET ON BROADWAY,  
A FADED LITTLE ROSE, BENEATH THE WHITE LIGHT'S GLARE:

BROADWAY ROSE, THERE'S A TEAR IN YOUR EYE,  
BROADWAY ROSE, SEEMS I OFT' HEAR YOU SIGH.  
THOUGH YOU WEAR FANCY CLOTHES  
AND YOU SHOW SILKEN HOSE,  
YOU'RE ALONE, AS THEY ALL PASS YOU BY.  
BROADWAY ROSE, HIDE YOUR CARES IN A SMILE  
FOR TO YOU TEARS HAVE GONE OUT OF STYLE.  
STILL AT HEART YOU'RE A GEM,

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THOUGH THE WHOLE WORLD CONDEMN,  
NO ONE KNOWS OF YOUR WOES, BROADWAY ROSE.

I THINK ABOUT THE ROSE I SAW ON BROADWAY,  
HER LISTLESS FACE, HER TREMBLING GAZE,  
BENEATH THE STARRY SKY.  
I'M PRAYING FOR A LITTLE ROSE ON BROADWAY.  
HER SAD AND BITTER TEARS, IN MEM'RY WILL BE NIGH:

BROADWAY ROSE, THERE'S A TEAR IN YOUR EYE,  
BROADWAY ROSE, SEEMS I OFT' HEAR YOU SIGH.  
THOUGH YOU WEAR FANCY CLOTHES  
AND YOU SHOW SILKEN HOSE,  
YOU'RE ALONE, AS THEY ALL PASS YOU BY.  
BROADWAY ROSE, HIDE YOUR CARES IN A SMILE  
FOR TO YOU TEARS HAVE GONE OUT OF STYLE.  
STILL AT HEART YOU'RE A GEM,  
THOUGH THE WHOLE WORLD CONDEMN.  
NO ONE KNOWS OF YOUR WOES, BROADWAY ROSE.

BROADWAY ROSE, HIDE YOUR CARES IN A SMILE  
FOR TO YOU TEARS HAVE GONE OUT OF STYLE.  
STILL AT HEART YOU'RE A GEM,  
THOUGH THE WHOLE WORLD CONDEMN.  
NO ONE KNOWS OF YOUR WOES, BROADWAY ROSE.

**JENNIE:** *(Enters with a dress for ROSE)* Here, Rose. You can wear this. It's not much better than what you're wearing, but it's the best you'll find in a place like this.

**ROSE:** I'll put it on. *(Goes up the stair)* Thank you. Thank you, both. *(She goes out)*

**JENNIE:** What is it, Jim? There's something wrong.

**JIM:** No.

**JENNIE:** You can tell me. You can.

*(MUSIC CUE 25: You Tell Me Your Dream)*

I HAD A DREAM, DEAR.  
YOU HAD ONE, TOO.  
MINE WAS THE BEST DREAM  
BECAUSE IT WAS OF YOU.

COME, SWEETHEART, TELL ME.  
NOW IS THE TIME.  
YOU TELL ME YOUR DREAM.  
I'LL TELL YOU MINE.

**JIM:** *(Sings at table)* Jennie, do you know who she is? *(He grabs her hand and leads her away)*

**JENNIE:** Jim, you've got to cut out the dope. It's going to kill you.

**JIM:** She's Rose Walker, from Pleasant Valley.

**JENNIE:** I know.

**JIM:** She's the daughter of Henry Walker.

**JENNIE:** I'm glad to know it. I thought she was somebody's daughter.

**JIM:** Walker is my real name. Teddy Walker. I left home when she was six years old.

**JENNIE:** My God. *(Starts L.)*

**JIM:** Where are you going?

**JENNIE:** To tell her, of course.

**JIM:** Wait, Jennie. *(Jennie stops)* Do you think she'd be proud to know that her brother is a dope fiend and a convict? Just help me get her out of Slim's reach – home to Pleasant Valley – and keep your mouth shut about me. That's my dream for her.

I HAD A DREAM, DEAR.

YOU HAD ONE, TOO.  
MINE WAS THE BEST DREAM  
BECAUSE IT WAS OF YOU.

**JENNIE/JIM:** COME, SWEETHEART, TELL ME.  
NOW IS THE TIME.  
YOU TELL ME YOUR DREAM.  
I'LL TELL YOU MINE.

**JENNIE:** Jim, I can't see it the way you do. Here you are face to face with your sister, after all these years. She is up to her neck in trouble. You save her from Slim – we both know what was ahead of her – now you are afraid to tell her who you are. Jim, she'd think it was all worth while if it meant bringing her brother home. Go on, Jim, and face the music. Tell her who you are and both of you take the first train to Pleasant Valley and forget there ever was a New York.

**JIM:** Forget you, as well as all the rest?

**JENNIE:** For your own sake, Jim, yes . . .

**JIM:** I can't do it. You said that we could go straight together – one leading the other. That's the way we'll do it – or no way. Jennie, will you come with me?

**JENNIE:** ~~PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS~~ Jim, in a woman and the world has one scale for a man and one for a woman. The scales ain't fair, but the world will forgive the man while for her – there is no tomorrow. Now, go and take your little sister and when you are home and happy, think, once in a while, of Frisco Jennie.

**JIM:** I can't – I won't – *(Gets paper, pen and ink from shelf)* Go and tell the kid she is going home. I'll write them another letter. *(Jennie exit D.L. Jim writing note R. of table. POP enters; JIM rises menacingly)* What do you want, you penny-larceny swindler?

**POP:** Now James, wait a moment. You know I had nothing whatever to do with this. I told you at the start that it would get us all into trouble.

**JIM:** Shut up. Bilk any widows of their pensions, today?

**POP:** Now, James, I have reformed. *(JIM laughs)* I never wanted the girl to get hurt. I just thought she'd be useful to run a little con or two. Everybody profits and nobody gets hurt. After all, the Lord loveth a cheerful giver.

**JIM:** You've been doing the sanctimonious stuff so long you're beginning to believe it. You'll be praying over me, next.

**POP:** And what thanks would I get for it? I came to warn you.

**JIM:** What's the matter? Getting cold feet?

- POP:** “Careful” has always been my watch word.
- JIM:** What’d you come to warn me about?
- POP:** Riley’s gone to the Federal agents. He’s had you charged with White Slavery. They’ll be here any minute. You have to run.
- JIM:** Why? I had nothing to do with it.
- POP:** You had nothing to do with the Wilcox Kidnapping either – but you served a term for it, didn’t you?
- JIM:** So, Riley’s got the Feds coming after me. Where’s Slim?
- POP:** *(Moves away from Jim)* James, you know that I’ve always been a friend of yours —
- JIM:** Yeah, you’re a friend to be proud of. Where is he?
- POP:** I tried to persuade Slim to drop the affair. I want that to be clear. That girl will be our undoing. Slim’s . . . going to kill the girl and lay it on you.
- JIM:** Where is he? *(A beat and POP looks toward the stairs)* My god! He’s upstairs  
in a minute
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- (JIM runs for the stairs just as the upstairs door opens and SLIM backs in, holding his knife to ROSE’s throat; he backs down the stairs and JENNIE enters, holding her gun on SLIM)*
- SLIM:** *(ROSE sobs)* Here, cut the sob stuff. I’m tired of listening to it. You made me sick with it from the day I laid eyes on you.
- ROSE:** I’ll kill you.
- SLIM:** Not very likely, is it?
- JIM:** Then I will.
- SLIM:** *(Seeing JIM at the foot of the stair)* You! Move away, Dopey, or I’ll cut her from ear to ear. *(JIM hesitates; SLIM pushes against ROSE’s throat with his knife; ROSE cries out)* Move!
- POP:** *(Rises)* It has always been my motto to be as far away from the firing line as possible, so . . . *(Sings)* THERE IS A HAPPY LAND FAR, FAR AWAY . . . *(Exit L.; SLIM has descended the stair, keeping ROSE between himself and JENNIE)*
- JIM:** You’ve lost, Morgan. Either Jennie gets you, or I do.

**SLIM:** With what, Dopey?

**JIM:** Some wise man said that God made all men equal. He was mistaken. It was Mr. Colt. *(He produces a gun)*

**SLIM:** *(Panicking)* Think, Jimmy. We used to be good pals. I'm willing to be square with you. I won't bother the kid again. Honest, I won't. Why, I'll turn her over to you, if you say so. Yes, and I'll even help you break her in to the trade.

**JIM:** Let her go.

**SLIM:** Come on, Jimmy. We can settle this without any trouble.

**JIM:** Let her go!

**SLIM:** *(Thinks)* Maybe you'd let me go, Jim, but what about Lady Jane? She'd shoot me the second I let go of the girl.

**JIM:** Jennie, when he lets Rose go, you're to take her out – don't shoot him. Got that?

**JENNIE:** All right. Whatever you do, Jim, be careful.

**JIM:** *(Looking at Slim)* I am always careful when handling snakes.

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*(SLIM slowly releases ROSE, who flees up the stairs to Jennie, who raises her gun toward SLIM)*

Jennie! No!

*(JENNIE takes ROSE and exits at the top of the stair)*

Well, what have you got to say for yourself?

**SLIM:** Nothing, Jim. Why?

**JIM:** Because we've come to the end of the road. From here, only one of us goes on.

**SLIM:** Now, Jim. You promised!

**JIM:** Shut up. I promised nothing. *(Starts toward Slim who has slumped down R.)* Slim Morgan, I'm going to kill you.

**SLIM:** No, no, Jimmy, you wouldn't do that. What good would that do you? Why, you would only get The Rope if you did.

**JIM:** Do you know who that girl is?

**SLIM:** No, I don't know. Who is she, Jimmy?

**JIM:** That girl is my sister.

**SLIM:** I — I — didn't know, Jimmy. Why didn't you tell me? I won't bother her again.

**JIM:** Shut up. Are you heeled?

**SLIM:** No, Jimmy, no. *(He looks at the knife in his hand and flings it away)* You wouldn't kill me. For God's sake, Jimmy!

**JIM:** *(Places his gun on the table centre)* I'm going to give you a chance. I'm going to leave that gun where it is, walk over there and turn out the light. How lucky are you today? Think you can get to it first?

**SLIM:** Jimmy! There's no need for this! Don't.

*(Jimmy turns his back and starts for the light switch up L. Slim draws a gun and fires at Jimmy, just as Jimmy turns out the light.)*

*(Darkness. Scuffling and dim shapes struggling; the sound of blows and grunting; two shots ring out and a body falls; a pause)*

**JIM:** *(Switching on the lights)* Not so lucky after all.

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*(MUSIC CUE 26: Goodbye, Rose)*

**JENNIE:** *(Enters with Rose L.)* Jim!

**JIM:** I had to do it, Jennie.

**JENNIE:** It'll mean the Rope, Jim! *(Jim shakes his head)*

**ROSE:** *(She looks in horror at SLIM's body)* Is he dead?

**JENNIE:** Of course.

**ROSE:** Oh, Jimmie! What have you done?

**JIM:** What was best.

*(Blood spreads across the front of JIM's shirt; he drops the gun, falls to his knees and covers his stomach with his hands; ROSE screams and both she and JENNIE run to JIM)*

**ROSE:** Jimmie, no!

**JENNIE:** You can't go.

**JIM:** I think I have to.

**ROSE:** You have to come home. Home to Pleasant Valley.

**JIM:** Then you know?

**ROSE:** Yes. Oh, come home with me.

**JIM:** GOODBYE, ROSE. THE AUTUMN LEAVES ARE FALLING.  
WINTER BLOWS HER TRUMPETS FROM THE SKY.  
WHEN THE SNOWS SHALL MELT AT SPRINGTIME'S CALLING,  
WE WILL MEET AGAIN, SOME DAY, SO GOODBYE, ROSE.  
WE WILL MEET AGAIN, SOME DAY, SO GOODBYE, ROSE.

*(To Jennie) Take her home Jennie. Don't send her, take her and stay there.*

**JENNIE:** How can I?

**JIM:** You can . . . you can go home, Jennie. Go home.

*(He dies; RILEY and the policemen burst in at the top of the stairs)*

**RILEY:** There he is, officer! He's . . . *(Stops as he sees the scene below)*

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*(MUSIC CUE 27: In the Heart of the City, reprise)*

**JENNIE:** You can't touch him, anymore, Riley. And, she's still here to tell the story. The *whole* story. What's it to be?

**RILEY:** *(Comes down the stairs)* That was your man, officer. *(He points to SLIM's body)* Slim Morgan, the White Slaver. But the rat's got his reward, at last. Case closed.

**ROSE/JENNIE:** IN THE HEART OF THE CITY THAT HAS NO HEART  
THAT'S WHERE THEY MEET, AND THAT'S WHERE THEY PART.  
THE CURRENT OF VICE HAD PROVED TOO STRONG,  
SO THE POOR LITTLE GIRLIE JUST DRIFTED ALONG.  
NOBODY CARED IF SHE LIVED OR DIED.  
NOBODY CARED IF SHE LAUGHED OR CRIED.

+ **RILEY:** SHE'S JUST A LOST SISTER AND NOBODY'S MISSED HER.  
SHE'S THERE IN THE CITY WHERE THERE'S NO PITY.  
IN THE CITY THAT HAS NO – CITY THAT HAS NO HEART.

*(Picture: JIM C., on floor, JENNIE L. ROSE R., SLIM behind them on floor; RILEY at bottom of stair and OFFICER at top of stair R.)*

*(Lights to black; curtain)*

*(MUSIC CUE 28: Bows and Payout music)*

*(Lights and curtain up. All take bows as arranged then all come together quickly and dance and sing the following:)*

**ALL:** EVERYBODY TWO STEP!  
EVERYBODY TWO STEP!  
EVERYBODY TWO STEP  
IN THE CITY THAT HAS NO HEART.

*(Lights down)*

**CURTAIN.**

**END OF MUSICAL**

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