

(BABE)

Side 1 Babe (Crosses to FIRST HELPER)

* Well, it seems you haven't made a very good impression on our new superintendent.

FIRST HELPER

He ain't got no right to push me around. Especially on my weak arm.

(SOUND: GONG GONG GONG. THE WORKERS begin entering R and L.
BABE crosses R to SID)

SID

Look, Miss Williams. I've got to get this factory going. Can't we take this up later?

BABE

Of course we can, Mr. Sorokin. That's in the rule book too.

(SID crosses U to machine #9. BABE crosses L to HELPER and marches him RC.
To HELPER:)

Go tell the nurse to check your arm ... then send me a report.

(SECOND HELPER picks up box of tools - carries them off L)

FIRST HELPER

(Crosses to R)

Can't shove me around. It was broke once already.

(Exits R.

BABE starts back C. CHARLEY picks up tools, exits L)

SID

(Stepping DS)

Thanks for your cooperation, Miss Williams.

BABE

It's all in the rule book.

SID

I must read that rule book sometime.

BABE

You certainly should.

(SHE crosses to L as if to go - SID's next speech stops her)

SID

All I have to say is that you're the cutest Grievance Committee I ever had to deal with.

(HE exits UR with MABEL. BABE exits DL.

GONG: 9 times. THE GIRLS resume their work)

Babe
1st helper
Sid

Hine - cont side 2

(HINES)

(Crosses C)

I can tell you per second exactly how many stitches go into a pair of pajamas. I can ... time anything. You'll see when we get down to the factory.

(Crosses far R)

(Takes out watch)

All right. Let her go! - *end scene*

(HINES taps rhythm with his foot)

(Traveler opens on THE SHOP)

Scene 2

*Hines, workers
Prez, Joe, Hasler, Gladys, Mabel
Rita, Brenda, Virginia, ...
1st male, 2nd male, 1st female, 2nd female, ...
Mara, Mary, Sid, Charley, 1st helper, 2nd helper*

(THE SHOP)

Double row of sewing machines LC. Window seat R. HINES Crosses to USC at end of sewing machines. HE looks at his watch

(HINES)

*Hines
8-10 women*

All right, girls. Hurry up!

(Crosses DC)s

I've got my stop watch on you. Now watch for the symbolism.

(HE looks off L)

Look out. Here comes the President of the Union. Boy, he's sharp.

(Crosses DL)

He knows what's going on around here.

*Call R
Union
Inevitable*
(PREZ enters from DL, crosses's to RC, speaks to ALVAREZ at machine)

PREZ

Hey, I lost my lunch bucket. Anybody see my lunch bucket?

HINES

I told you he was sharp.

(PREZ crosses to window seat R, where TWO GIRLS are standing by the window. HE goes up behind them and tickles MARTIN. MARTIN giggles)

PREZ

Her is the cutest one.

(Crosses DR)

HINES

(To audience)

He's relaxing, but there's another side to his character.

Side 2
Hines

ACT 1

Hines

Hines
infant's father

Overture

(Orchestra)

Scene 1

(HINES enters from R. dancing to musical vamp. Crosses to LC and then to C)

#1 - The Pajama Game - Opening

(Hines)

HINES

This is a very serious drama. It's kind of a problem play. It's about Capital and Labor. I wouldn't bother to make such a point of all this except later an if you happen to ...

(Crosses RC)

... see a lot of naked women being chased through the woods, I don't want you to get the wrong impression.

(Crosses C)

This play is full of symbolism. I work in the Sleep Tite Pajama Factory in Cedar Rapids, Iowa.

(HE dances - struts ... then sings:)
(Crosses RC)

THE PAJAMA GAME
IS THE GAME I'M IN.
AND I'M PROUD TO BE

(Crosses C)

IN THE PAJAMA GAME,
I LOVE IT.
I CAN HARDLY WAIT TO WAKE,

(RC)

AND GET TO WORK AT EIGHT.
NOTHING'S QUITE THE SAME AS THE PAJAMA GAME.

(Crosses C)

(Crosses LC and speaks)

→ I'm an executive.

(Crosses L)

I'm a Time Study man.

(JOE, a factory worker, enters DR and crosses to PREZ)

Side 3
Joe
Perez
Hines
Hasler
Gladys

JOE

How about it Prez?

PREZ

(To JOE)

If we don't get a seven-and-a-half cent raise by the first of the month, we strike!

JOE

You said it!

PREZ

You said it!

(ALL GIRLS nod agreement. JOE and PREZ exit DR)

HINES

(Crossing back to R)

See how ideas keep creeping through? That takes the sting off the sexy parts. Oh, look out. Here comes my boss, Mr. Hasler.

(HE looks off UR)

There's capital for you. Capital with a capital C. He's a great economist.

(HASLER has entered from UR, crosses to ALVAREZ at machine. Picks up scrap of material from cable, hands it to her, saying:)

HASLER

Waste, waste, waste!!!

(ALVAREZ dissolves into tears. HASLER crosses DLC - RODRIGUEZ enters DL. HASLER shouts at him)

Turn off those damn lights!

(RODRIGUEZ runs off DL. HASLER crosses DC)

Do you think J. P. Morgan got rich leaving lights burning all over Wall Street?

(Turns US)

Where's my secretary? Gladys!

(GLADYS enters from UR. Crosses's to DC)

GLADYS

Yes, Mr. Hasler?

HINES

(Crosses back to Gladys)

I love her. I love her.

Handwritten notes:
Hines
Gladys
Hasler
Perez

Side 4

X →

PREZ

Wait a minute ... there ain't no question but we're going to get that seven-and-a-half cents raise, other companies are paying it and we're entitled to it, but we got to be smart. Wait till old Hasler's got so many orders in, he can't afford to shut the factory down. Then we got him.

JOE

You bet.

(PREZ taps JOE playfully - crosses DR. COLLEEN, ANN, VIRGINIA, MAE, POOPSIE, and BABE enter DR, cross to C. DORIS, MARY and CHARLENE enter SL, cross to ELEVATOR)

MAE

Well, I wouldn't want no super to try and shove me around.

POOPSIE

Hi-ya, Prez.

(BRENDA, SANDRA and SARA enter SR)

PREZ

(Crosses to BABE)

Hello. Say Babe, what about that kid that got hit? What'd the super have to say for himself?

(MARA, CARMEN and LYNDA enter SR with cart)

BABE

That's one for the birds, Prez. That kid hasn't even got a bruise on his arm. He's a faker.

PREZ

You think so, huh, Babe?

BABE

Sure, he's a phony. If that guy Sorokin ever really hit him held break him in two.

PREZ

Okay.

(PREZ crosses below BABE and exits DR)

POOPSIE

(SC)

Mr. Sorokin is s-o-o-o-o strong ...

SARA

He's so wonderful.

(Girls)

Prez

Joe

Mae

Poopsie

Sara

Babe

Mara

Brenda

BABE

(Looking from one to the other)

What's this?

POOPSIE

(Steps to BABE RC)

The new Super. I think he's simply woo-woo, don't you?

BABE

I didn't notice.

POOPSIE

I noticed.

MARA

I thought Babe was noticin' too.

BRENDA

Yeah ... she lit up.

BABE

You girls are getting ...

BRENDA

Love comes at last to Babe Williams.

BABE

(Crossing R)

Oh, get off it! I hardly looked at the man. I'm the Grievance Committee.
Love - are you nuts? - End

#5 - I'm Not At All in Love

(Babe and Girls)

POOPSIE

Some people can't tell when it hits them...

(GIRLS - gossiping)

BABE

Bah!

(From far R, in front of truck - sings:)

ALL YOU GOTTA DO IS SAY "HELLO" TO A MAN,
AND THEY'VE GOT YOU WHISPERING IN HIS EAR.
ALL YOU GOTTA DO IS BE POLITE WITH HIM,
AND THEY'VE GOT YOU SPENDING THE NIGHT WITH HIM.

Sc 5

Hasler
Sid

UGH, Gladys

HINES

I WOULD TRUST HER, I WOULD TRUST HER.
BY GEORGE, I SWEAR I WOULD TRUST HER.
NO I'LL NEVER BE JEALOUS,
I'LL NEVER, NEVER, NEVER, NEVER, NEVER, NEVER, NEVER, NEVER,
NEVER, NEVER, NEVER, NEVER, NEVER, NEVER, NEVER, NEVER,
NEVER BE JEALOUS AGAIN.

(THEY go into soft shoe dance. HE whirls her and seats her at desk L, end of dance, then exits UR)

(HASLER and SID enter. SID crosses to his desk, looks at paper)

Start - **HASLER**

(Crossing to MABEL at desk L)

What right has the Union to run their Coca-Cola machine with our electricity?

(Crosses C)

It's just as Fulton Lewis, Jr. said last night.

(Breaks off suddenly. Turns to SID)

Do you listen to Fulton Lewis, Jr., Sorokin?

SID

Well, I'm rather flexible in the matter.

HASLER

(Crosses to SID's desk)

Say, has he got their number — keen mind — one of the greatest thinkers in the country today. Should listen to him every night. It ought to be in every executive's contract.

(Bangs book. HE sees GLADYS' book)

What's this?

(Picks up book)

This book shouldn't be left lying around.

(GLADYS enters, patting her hairdo. HASLER screams)

Gladys!

GLADYS

(Stopping petrified in doorway)

Yes?

HASLER

Where have you been?

RSEAS.

pg. 2
Hasler
Sid
GLADYS

GLADYS

I been to the ladies'. Isn't that all right?

HASLER

But this book -

GLADYS

Oh, Mr. Hasler, you scared the life out of me. Look.

(Hand at throat - clutching key)

I've got the key around my neck. It's all right.

HASLER

(Crosses L to her. Pounding out his words)

I don't want it left lying around. Is that clear?

(Hands book to GLADYS)

GLADYS

Yes, Mr. Hasler.

(SHE takes the book in a flushed humiliation and goes)

HASLER

(Crosses C - speaks to SID)

If I can't trust Gladys, who can I trust?

SID

(Steadily)

I wouldn't know.

HASLER

What was my book doing here anyhow? *- End Scene*

(Seized with a sudden desire to find out, HE bolts the room following GLADYS)

MABEL

(Turns at desk)

Say Sid, who is this Fulton Lewis, Jr. he's always talking about?

SID

(Sitting)

He plays third base for the Chicago White Sox. The old man's got a bad case of bookitis, hasn't he?

MABEL

Oh yes.

Side 6

Sid
Mabel

SID

(Opening a desk drawer - looks for something) *start*

~~I wonder if he's got a skeleton locked in there.~~ Say, Mabel ... tell me something.

(Starts writing busily)

What kind of a girl is this Babe Williams?

MABEL

(Turns in chair to face SID)

Babe? She's peppy. Full of spunk.

SID

(Working on papers)

Is she married?

MABEL

(Leaning on chair)

No, not quite.

SID

What do you mean not quite?

MABEL

(Getting confidential)

Well, she was close once. She was engaged to the Johnson boy. Then one time at a football game she pushed him off the end of the bleachers and gave him a concussion. That broke the engagement.

(HASLER enters from L. Crosses to C)

SID

(Nods)

Outdoor girl.

HASLER

(Crosses C)

Gladys is crying. She's hysterical.

(HE imitates her sobs - to MABEL)

Gump...

(to SID)

Gump...

(Helplessly)

I don't know.

YS)

se of

~~SC. 7~~

SC. 7
Babe Sid

er happened to
get it settled.

alking about us.

SID

Have a seat.

BABE

Thank you

(BABE closes door, crosses to chair L of desk, moves it LC and sits)

SID

(Into dictaphone)

Look into it and report back.

(HE cuts off machine and starts writing)

MABEL

(Into PHONE)

Yes, Mr. Hasler! I will be right there.

(Hangs up. Pause - Rises with jacket and notebook)

Gladys is still crying and he wants me to take a couple of letters.

(Crosses to door - looks back wisely at BABE and SID. Exit up L)

Start - **SID**

(Stops writing on her exit)

I wanted to talk to you about that assault and battery case.

BABE

Well, we thought we would just forget about that, Mr. Sorokin.

SID

Yes?

BABE

Yeah. We all knew that injured arm was a lot of nonsense. To tell you the truth, we've had trouble with him before.

SID

I can believe that. If you only knew what I had to go through to get him to kick across with a screwdriver. I'd have been justified if I had socked him.

BABE

Well we won't go into that. But anyhow we have it down in our books as a slight nudge.

(SHE rises. HE does likewise)

SID

(Steps to her)

Personally, I think a little physical punishment is good for people once in a while.

Sec. 7 - pg. 2

Babe
Sid

BABE

Oh, you do? Captain Bligh!!

SID

No - not exactly. Sit down for a second will you, Miss Williams. I want to talk to

(BABE sits and so does HE)

How about a date?

BABE

What?

SID

How about going out to dinner some night?

BABE

Well, I don't know.

SID

Maybe check up on some of the local hot spots?

BABE

Thanks. But I don't think so.

(SHE rises - Crosses to back of chair and leans on it)

SID

(Turns front)

What is this strange power I have over women?

BABE

It really wouldn't work, not at all.

SID

Looks like I struck out that time.

BABE

It's nothing personal.

(SID rises - steps to her intimately)

BABE

But you see you're the Superintendent and I'm the Grievance Committee.

(Crosses - exits R) r e n d

from L to R.

Side 8

*start

GLADYS

You want to go some place?

PREZ

Aw, you know what I mean.

(Turns away - upends suitcase)

Say that's a mighty nifty outfit you got on.

(Sits on suitcase)

I go for that.

GLADYS

I don't know. I brought a dress along too. Heinzie says this is too revealing.

PREZ

(Rises)

It ain't too nothing. You tell Heinzie to go roll a hoop down Main Street.

(GLADYS crosses below PREZ to RC)

You have class, honey. You're beautiful.

(HE puts his arms around her)

GLADYS

I know I'm beautiful. Probably the most beautiful girl north of Keokuk, Iowa.
But you got a wife, Prez.

(Pushes his hands away. Turns to PREZ)

PREZ

Aw, forget that. Her and me is total strangers ... Listen, Baby...

-end

#9 - Her Is (Verse)

(Prez, Gladys)

PREZ

I WOULDN'T NEVER TELL THIS TO NOBODY ELSE BUT YOU,
TO NOBODY ELSE BUT YOU I WOULDN'T NEVER TELL THIS,
WHAT I MEAN TO SAY IS, YOU'RE DIFF'RENT FROM THE REST,
BABY, YOU'RE THE BEST.

(GLADYS turns away from him)

AND I WOULDN'T NEVER TELL THIS
TO NOBODY ELSE

(Arms around her)

BUT YOU!

Side 9
Prez

PREZ

HER IS THE ONLY DOLL
FROM WHICH I GET A THRILL, ISN'T HER?

GLADYS

HER IS!

PREZ

HER IS RUNNIN'...

(Picks up bag)

...AWAY BUT HER SURE CAN BET,
HIM IS GONNA GET HER YET,

(Stepping OR. SHE nods "yes" to him)

I'M GONNA GET HER YET!

(SHE shakes her head "no" to audience.
End of number on exit)

(DIMOUT - DROP FLY)

Scene 6 44-55^{top} - 9 1/2 pages

(THE PICNIC

As the lights come up we discover the factory EMPLOYEES at their annual picnic -
they are singing the company song:)

#9c - Sleep Tite

(Chorus)

FACTORY EMPLOYEES

SLEEP TITE, SLEEP TITE, SLEEP TITE,
WE PLEDGE OUR HEARTS'
DEVOTION TO THEE, TO THEE.
OH, SLEEP TITE, SLEEP TITE,
BEST IN THE LAND,
WITH YOUR REINFORCED BUTTONS,
AND STRETCH-PROOF WAISTBAND.

PREZ

Start

(Stepping up on table)

An' now we're going to hear from another speaker. And at this time it gives me great
pleasure to introduce to you at this time somebody, and he don't actually need no
introduction on account of we all know him and it's always a pleasure to have him
with our midst, and it gives me great pleasure to introduce to you our boss,
Mr. Myron Hasler. Okay Mr. Hasler. end

(Cupping and whistling - HASLER rises. PREZ gets off table, HASLER takes his place)

Side 10
Hasler

HASLER

Stand
(Motions with hands)

Thank you. I'm proud to be with you. We're all members of a great industry. To that industry we owe our lives and our daily bread. In return, we must recognize the stern obligations placed upon us in these terrible times of economic upheaval and governmental chaos. I can never remember a time when competition was so ruthless, dealers so cantankerous, costs outrageous, and profit margins sunk so low. My good friends, pajamas are at the crossroads; whether we go on to greater triumphs lies in you; whether your company can weather the storm of rising costs is a grave question. I thank you. *-end*

(Scattered applause. HASLER off table)

PREZ

(Gets on table)

Thanks, Mr. Hasler. I'm sure we all enjoyed hearing from you. And certainly nice to have you with us. Now, first thing after we leave the festive board there will be a knife-throwing exhibition by Professor Vernon Hines.

(CROWD laughs and cheers)

HINES

(Rises and bows - HE is on table R)

And I never miss.

(HE drinks - sits)

PREZ

The baseball game will start at 1:30 sharp, between the finishing room and ladies' pants. This is a grudge contest and it ought to be good. Now, who wants to be my partner in the three-legged race? That's all.

(HE jumps off table. BABE crosses D in front of table L, SID crosses around table R and gradually works LC toward BABE. CHARLEY crosses USC from knife board. MAX crosses around table R and USC near Charley. BRENDA crosses DSC from behind knife board. PREZ crosses DSC and meets BRENDA. MAE crosses DRC for picture pose. HINES goes USR and gets knife table. MABEL sits on bench USR. HASLER exits UL. CROWD breaks up)

annual picnic -

(Chorus)

it gives me great
usually need no
ire to have him
ur boss,

(POP enters from bedroom. HE has his stamp album with him. HE Crosses to LC)

side 11
POP
Sid
Babe

POP

Sid
Say, Sid. You like stamps?

BABE

Pop!

POP

Well, even if he don't, this is something that should be interesting to anybody.

(Hands album to SID. crosses to UC, gets his lunch pail from sink, then crosses to BABE)

Two sets of Mint Columbians. Plate blocks on every issue since 1919.

SID

Well, thanks.

POP

(Kisses BABE and crosses to door C)

Goodbye, Katie.

BABE

Goodbye.

POP

Come around any time, Sid.

(As POP opens door, TRAIN WHISTLE is heard, fading shortly)

SID

I'd like to.

(POP exits. SID takes off coat puts it on back of chair. HE crosses down to morris chair with album, and sits)

Well now we can settle down for a nice long evening with the stamp album.

(HE looks at album)

Why he has got a full set of Mint Columbians.

BABE

(BABE crosses back of SID's chair and puts her hands on his shoulders)

That he has. That's why I work at Sleep Tite.

(SID rests her head on his)

SID

That's the guy, Babe -

on it)

bottle of beer)

ir LC)

Side 11
pg. 2
sid
|| Babe

BABE

You're a good boy, Sid. He likes you too.

SID

(Kisses her hand)

I feel good, Babe. I feel like home.

(HE kisses her hand again)

BABE

I wonder if we've got any Onions.

SID

Onions?

BABE

(Crosses to icebox)

I'm gonna make a Western. Want one?

SID

That's my baby, boys: She wants a Western.

(Closes album and puts it on table BABE crosses to stove with egg dish)

No, honey, I do not want a Western.

(Rises and crosses to L end of kitchen table)

Food is not uppermost in my thoughts at the moment.

BABE

(Crosses down to R end of kitchen table)

Guess you'll want some coffee too.

SID

No ... it'll keep me awake. Now cut it out.

end scene

(HE crosses around above table to her)

#12 - Small Talk

(Sid, B)

BABE

What's the matter, lover?

SID

I DON'T WANNA TALK SMALL TALK

(At back of table)

NOW THAT I'M ALONE WITH YOU.

Side 12

BABE

(Looking in drawer)

Babe, Sid
start
Every darned apron in the wash.
(Crosses DC)

SID

(Following)

That's your great worry in life, eh?

BABE

I don't want to get grease spots on this dress. I paid twenty bucks for it.

SID

Take it off.

(HE starts to embrace her)

You're among friends.

BABE

Look out, I'm cooking.

SID

You sure are.

(THEY kiss. BOTH sit in chair L of table. BABE rises and walks DC away from him)

BABE

Well, I might as well be practical.

(Takes off belt, crosses US back of table. Takes off dress and hands it to him)

Would you hang it up for me please?

(SID starts across SL with dress in hand and looks at her. BABE crosses to cabinet F rolls belt and puts on top, SHE puts plates on the table)

SID

Gee, I love to see a girl wandering around the house in her slip.

(Crosses far L and gets hanger)

If I was an Oriental potentate I'd have the girls in the harem parading around in slips instead of those damn pants.

(Fumbling with her dress and the hanger)

How the hell do you hang this thing up?

BABE

(Putting cup and saucer on table)

Keep trying, Lover.

LOLOLO

Side 12
Page 2
Babe
Sid

(SID hangs it up and puts his own coat with it)

SID

Sport coat ... this is Miss Williams' dress. You two kids get acquainted.

(BABE is standing by the table looking at him. SID suddenly changes his mood)

Babe, I love you.

(BABE sits. SID goes and kneels beside the chair with his arms around her)

Darling.

BABE

Sid. There's something I got to talk about.

SID

What?

BABE

(Holds him closer)

I think you're wonderful and I love you. But we're in for a lot of trouble.

SID

No, baby, why should we be?

BABE

There's something going to come between us.

(Rises, crosses to LC)

SID

Who?

BABE

Not any who. Seven-and-a-half cents.

SID

Oh that

(Rise, crosses to her)

BABE

(SID turns to him)

That contract, Lover ... that's important. Maybe we ought to face that before ...

SID

(Rise to kiss her)

Don't talk nonsense. - s top

Side 13

Babe
Sid

(Pulls away. From above chair L)
Stand - Sid, you mustn't treat me like a baby.

BABE

SID

I'm not, darling.

BABE

(Intensely)

You've got to listen. I don't know why the Union's so important to me ... but it is I guess you got to be on a team. And that's why no matter what's with us ... I'm going to be fighting for my side and fighting hard.

SID

All right.

(Pause)

How do you feel about me, Babe?

BABE

I love you terribly.

SID

(Kneels on morris chair and takes both her hands)

If we both feel that way about each other, isn't that enough?

BABE

You don't know me.

SID

Babe, I love you.

BABE

(Looks into his eyes)

All right. I can take it if you can. -- stop

(SHE sings, crossing to him, LC)

BABE

I DON'T WANNA TALK SMALL TALK.

(SHE embraces him)

SID

I'VE GOT SOMETHING BETTER FOR YOUR LIPS TO DO,
AND THAT TAKES NO TALK AT ALL.

Adel 14
g.:) Ann
Carmen
Hines
Sandra
MAX
Doris
Charlene

OTHER?

(Orchestra)

Here comes Mr. Hines.

ANN

CARMEN

Oh, excuse me.

(SHE suddenly goes into slow motion walk. HINES comes in and looks at the girls who are walking slowly)

HINES

I hate women, that's what I do. Especially young flibberty gibbets.

(GIRLS toss heads)

Girls! Girls!

(GIRLS stop walking. HINES paces L to R and back)

You are a disgrace to my training.

(From C)

You are hurting my feelings.

(HE puts his arm over his eyes and the GIRLS rush to him in sympathy. THEY surround him)

ANN

Oh, Mr. Hines, we didn't mean to hurt your feelings

SANDRA

Oh, I'm sorry.

CARMEN

It's nothing personal, Mr. Hines.

HINES

It cuts, it cuts. I have a notion to throw away my stopwatch and give up.

(Girls: Ad libs)

Oh, no please don't do that. Oh, no, Heinzie!

ANN

And let you train us all over again.

MAX

(Enters DL)

Where's Mr. Hasler?

HINES

I thought you were in Peoria.

Side 14-

Page 2 (Crossing in front of SR)

I ask for Mr. Hasler and I get Peoria. Don't tell me you're part of this slowdown.
Never mind, I'll find him.

MAX

HINES

(Crossing R)

Did you hear that?

DORIS

He seemed awfully upset.

HINES

(Crossing C)

To accuse me of a slowdown -

CARMEN

Oh not you.

HINES

Me! Me! A man who has lived his life by the clock.

CARMEN

We're sorry, Mr. Hines.

CHARLENE

We'll be good!

ALL GIRLS

(Nod)

Sure.

- stop

#19 - Think of the Time I Save

(Hines, Girls)

HINES

(Crossing from CR - strolling)

I'M A TIME STUDY MAN.

(GIRLS cross arms and step RL, 2nd position)

AND A TIME STUDY MAN CAN'T WASTE TIME.

(Shakes head "no")

FOR A TIME STUDY MAN TO WASTE TIME
IS A CRIME.

(ALL)
JUST KNOCK THREE TIMES AND WHISPER LOW,
THAT YOU AND I WERE SENT BY JOE,
THEN STRIKE A MATCH AND YOU WILL KNOW

(Blow out matches. LIGHTS UP)

YOU'RE IN HERNANDO'S HIDEAWAY.

(Lean on L foot front, L hand at mouth)

O-LAY!!

(Slow movement with L arm L)

(MUSIC – BOOM – ALL in Spanish poses. MUSIC – run into booths, some exit, etc.
SID and GLADYS are revealed at table SC)

* start

→ GLADYS

I want to ask you a personal question, Sid. Do you like Scotch?

SID

No. Gladys, I don't like Scotch.

GLADYS

Neither do I. Scotch has a very peculiar taste.

(WAITER enters from L with tray, crosses to table C)

SID

Kind of a scotch-like taste?

GLADYS

Yeah, that's it. Count me out.

(To WAITER)

Is that gin?

WAITER

Yes, Ma'm.

GLADYS

(Gulps it down – makes an ugly face)

You're right.

(GUESTS step DR from booths and tables and mill around. WAITER exits R)

You know I can't figure you out, Sid. I guess when you first came here, you caught on that I thought you were cute, but you never gave me a tumble till tonight.

SID

I told you what I was up to didn't I?

Side 15

Sid
Gladys
Waiter

Side 15
Pg. 2

I forget. Tell me again.

SID

I'm gonna get you fried and get that key away from you.

GLADYS

(Singing - to far end of room)

You'll never get my key. You'll never get my key.

(JUKE BOX starts to play) - end

#20a - *Hernando's Hideaway Incidental*

(Orchestra)

SID

Shhhh. They'll hear you -

GLADYS

You think I'm terrible, don't you?

(BABE and PREZ enter DR. BABE Crosses UR)

GIRL

Hey! I thought you was at the bowling alley.

PREZ

(Crosses SRC)

We was.

GIRL

Who won?

PREZ

(Turn R)

Babe wanted to come here.

BABE

(Crossing DR)

I gotta give a message to somebody.

(PEOPLE block her vision - and SHE doesn't see SID)

PREZ

We was gonna get thrown out anyways. Heinzie came in drunk and started raising a ruckus.

(Crosses R, sits)

Did you bowl good, Babe?

BABE

No. this wasn't my night.

(Crosses L, sees SID and GLADYS)

GLADYS

Come on, let's dance.

(Gets up from table - crosses near SID, holds arms out invitingly)

GIRL

Babe, - you're coming to the Union Rally aren't you?

(SID rises, sees BABE's back, sits suddenly)

BABE

(Crosses R)

Well sure - what do you think?

GLADYS

-What's the matter, Sid?

SID

I don't feel so good.

GLADYS

You're sick, you mean?

SID

Not sick - just kind of depressed.

GLADYS

Oh look - don't be repressed.

(Takes key from around her neck)

Wait a minute - look what I'm giving you. There it is -

(Waves key in front of him)

- See?

(Crosses L, sits)

Take it.

SID

This is a lousy trick, Gladys.

GLADYS

I'll just lend it to you. But don't tell anybody, and you gotta give it back in the morning.

enel

chestra)

Gladys
now a bit drunk
Continue
Side 15
Pg. 3

arted raising

Side 16
Gladys's
Sid
Prez

stew

* (Lifts head)

Oh, dear, a fallen woman — that's what I am . I lost my key.

(Puts head back on table)

GLADYS

SID

(Crosses back to C)

I'm gonna get Prez to take you home. Is that all right?

GLADYS

(Looks up)

If Mr. Hasler ever finds out ...

SID

He won't find out.

GLADYS

I can't face myself. I better take another nap.

(Drops head again)

SID

(Crosses to PREZ taking money out of his pocket)

Prez,

(PREZ rises)

— pay up for me and take Gladys home, will ya?

PREZ

Gladys?

(Crosses C)

Oh, sure, sure, Sid. Glad to.

SID

I've got some important bookkeeping to do.

(Exiting R)

PREZ

(To GLADYS)

Her is the cutest one.

GLADYS

(Raises head)

Remember you.

(Drops head)

— enel

l.

: with Sid

think so, Sid?

craving
ne here to tell

PREZ

Sidel 7 (Sits)

Prez You got class, you know it? Her is the cutest.

Mae

MAE

Gladys

(Pops up from booth behind them - sticks head through lattice)

Hines

No, him is the cutest.

(PREZ rises)

PREZ

What!

(MAE comes out of booth L, crosses to him)

MAE

You cornfed Romeo! I know what goes with you all right, all right!

(SHE starts after PREZ, who crosses R)

You snake in the grass. It doesn't matter to you if you break a person's heart.
I'll claw your eyes out.

(Chases him out R)

GLADYS

(Applauds)

Encore,encore.

(Puts head back on table; HINES enters from UL, drunk, crosses to L of GLADYS,
stamps feet three times, drops knife)

Oh, I see you. You don't need to drop anything.

(WAITER strikes chair R)

HINES

(Picks up knife)

You abandoned woman - you hussy.

GLADYS

(Rises, crosses DC)

After the way you behaved.

(WAITER strikes table to R)

Taking your pants off in Mr. Hasler, office.

(HINES puts his arm around her shoulders. SHE pushes him away)

Don't touch me! Prez will see me home.

And I'm Glad I never married you!

- what sure as hell going to get it

(Puts hands up to stop applause)

Side 18

All

So leave us all remember that our union should be first and foremost in our minds, next only to our loved ones and the tiny tots and kiddies.

Start here (Crosses R)

Choose
employee
type
and give
speech -
you can
do 2 or 3
characters

Now before we break up we are going to have a little entertainment and I hope you are going to show a special courtesy tonight because a couple of the cutting room boys has got up an act with Gladys Hotchkiss who's from the front office. And if these good folk is good enough to come down here and do this act for us why the least you can do is not to sneak out the back way, like last time. The little number they worked up is something that's right on the nose because it's about getting hot. And fellow union members that's what we're doing ...

(Motions banner flat U)

... getting hot.

breaking
up the speech

Have fun

(think "reoffice" character types)