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The Vagabond King

A Musical Play

W. H. Post and Brian Hooker

A SAMUEL FRENCH ACTING EDITION

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THE VAGABOND KING

Produced at the Winter Garden Theatre, London, 19th April, 1927.

René de Montigny	Mr. Donald Mather.			
Casin Cholet	Mr. F. Wilson Barrett.			
Rogati	Mr. D. Sett.			
Margot	Miss Helen Kinnaird.			
Isabeau	Miss Valerie Willoughby			
Jehanneton	Miss Ivy Bryant.			
Jehan le Loup	Mr. William Kidd.			
Huguette du Hamel	Miss Norah Blaney.			
Guy Tabarie	Mr. Mark Lester.			
Tristan L'Hermite	Mr. Stephen T. Ewart.			
Louis XI	Mr. H. A. Saintsbury.			
François Villon	Mr. Derek Oldham.			
Katherine de Vaucelles	Miss Winnie Melville.			
Thibaut d'Aussigny	Mr. Franklyn Kelsey.			
Captain of the Scotch Archers	Mr. Frederic Collier.			
An Astrologer	Mr. Henry de Connick.			
Lady Mary	Miss Betty Eley.			
Noel le Jolys	Mr. Hubert Ennor.			
Oliver le Dain	Mr. Gus Sharland.			
First Hunt Lady	Miss Jean Carelio.			
Second Hunt Lady	Miss Kathleen Brett.			
Third Hunt Lady	Miss Letty Robertson.			
Toison d'Or, Burgundian Herald	Mr. Henry de Connick.			
First Troubadour	Mr. Edward Earle.			
The Queen	Miss Rachel Fry.			
The Dancer	Miss Christine Rosslyn.			
The Bishop	Mr. David Evans.			
The Hangman	Mr. Richard Wheatley.			
Master of the Hunt	Mr. Robert McQueen.			
Court Ladies.	Courtiers.	Tavern Girls.	Tavern Men.	Scotch Archers.
		Dancers.	Pages.	

SYNOPSIS OF SCENES

ACT I

The Tavern.

ACT II

Scene 1.—The Court. That Night.

Scene 2.—The Court. Next Morning.

ACT III.

The Masque.

ACT IV

Scene 1.—A Gate of Old Paris.

Scene 2.—The Gibbet.

The entire action takes place in Old Paris in the time of Louis XI.

NOTE

The illustrations give indications of the scenes and of the costumes of the characters, but a producer should bear in mind the exigencies of photographic grouping in the theatre and the fact that, to obtain pictorial effect, the furnishings of a scene are frequently misplaced.

For exactness in this matter reference should be made to the ground plans, given at the end of this work, which have been reproduced from the originals.

ANALYSIS OF THE CAST

RENÉ DE MONTIGNY	Baritone. Understudy for Villon, and should be of the same type as the actor cast for that part.
CASIN CHOLET	A thief. Small male part.
ROGATI	A thief. Small part. Played by gentleman of the Chorus (No. 17).
MARGOT	The Innkeeper. Fat, character woman. Non-singing part.
ISABEAU	Played by lady of the Chorus (No. 3).
JEHAN LE LOUP	Played by gentleman of the Chorus (No. 3).
HUGUETTE DU HAMEL	Mezzo or Contralto. This part is dressed in male attire.
JEHANNETON	Played by lady of the Chorus (No. 2).
GUY TABARIE	Principal comedian.
TRISTAN L'HERMITE	Heavy part. Non-singing.
LOUIS XI	Character part. Non-singing.
FRANÇOIS VILLON	Baritone. Lead.
KATHERINE DE VAUCELLES	Prima donna.
THIBAUT D'AUSSIGNY	Heavy part. Non-singing.
CAPTAIN OF THE SCOTCH ARCHERS	Bass.
AN ASTROLOGER	This part, and TOISON D'OR are played by one actor.
LADY MARY	Engenue. The lady playing this part should dance.
NOEL LE JOLYS	Tenor.
OLIVER LE DAIN	Second comedy part. Fat, pompous.
TOISON D'OR	Burgundian herald.
THE QUEEN	Played by lady of the Chorus (No. 1).
THE DANCER	Principal lady dancer.
THE BISHOP	Gentleman of the Chorus (No. 4).
THE HANGMAN	Gentleman of the Chorus (No. 2).
MASTER OF THE HUNT	Gentleman of the Chorus (No. 5).
MALE DANCER	Gentleman of the Chorus (No. 13).

Six Scotch Archers.

There is an ensemble of 84.

A Chorus of 36 Girls and 18 Men.

9 Dancing Girls inclusive of the principal. N.B.—These girls should be petite.

15 Principals.

6 Scotch Archers.

Those named parts sustained by members of the Chorus are given, with their numbers, in the analysis of the cast above.

IT WILL BE SEEN THAT FOR FACILITATING AN UNDERSTANDING OF THE STAGE BUSINESS THE CHORUS LADIES HAVE BEEN SEVERALLY NUMBERED FROM 1 TO 36, THE MEN FROM 1 TO 18, THE DANCING GIRLS FROM 1 TO 9.

IN ALL THE DIAGRAMS GIVEN THE NUMBERS OF THE GIRLS ARE GIVEN IN PLAIN FIGURES; THE NUMBERS OF THE MEN ARE SURROUNDED WITH CIRCLES, AND THOSE OF THE DANCING GIRLS WITH SQUARES.

THE FURNISHING OF THE SCENES IS GIVEN IN THE DIAGRAMS IN BLACK, AND MAY BE COMPARED FOR IDENTIFICATION WITH THE PLANS OF THE SCENES.

THE WHITE ARROWS IN THE DIAGRAMS SIGNIFY THE POSITIONS OF SEATED CHARACTERS.

ACT I

SCENE.—A tavern of Old Paris, the haunt of the under-world.
The practicabilities are an inside stairway rising from the L. of the stage as the back and giving to a landing and door C. This stairway and door supposedly lead to the upper rooms of the tavern and to an outside stair to the street. Beneath the landing, at the head of the stairs, a door C. opens to the yard of the inn. On the R., at the back is a large window arranged for the vision of KATHERINE DE VAUCELLES on the Church steps.
To the R. is a doorway and there are also doors both above the fireplace L. and below it. See illustration and ground plan.

No. 1.

Overture.

At the rise of the curtain, to the opening bars of No. 2, the entire Chorus is discovered, with the exceptions of Men 1 and 18 and Girls 26, 27, 33 and 34, who are ready for immediate entrances at upper and lower doors C. CASIN CHOULET, RENÉ MONTIGNY and Dancing Girls 2 to 9 are also discovered.

For opening lighting, see Lighting Plot.

NOTE.—The Lighting Plot given is that used for the Opera with a portable switch-board, and will serve for a very sufficient guide in the use of any electrical installation.

Disposition of Chorus, CASIN and RENÉ at the rise of the curtain with immediate movements and business. (See Fig. 1.)

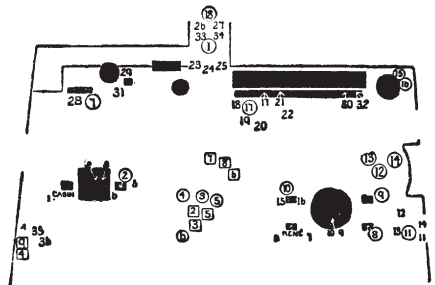


FIG. 1.

GROUP AT TABLE R.

CASIN CHOULET is seated on the stool R. of the table. Girl 1 is standing on his R. teasing with him and attempting to take his wine cup from him. He holds it away from her, she reaches to grasp it, and the wine is spilt. He rises, seizes her, swings her round in front of him and she sits in his lap laughing. Girl 2 (JEHANNETON) and Girl 3 (ISABEAU) are seated on the upper side of the table leaning over it, one across the other, in animated dispute with Man 2, who has his L. arm round Girl 5, who stands on his L. hand. Girl 6 is seated at his feet leaning her back against the table leg and he is holding his wine cup to her lips.

GROUP DOWN C. BETWEEN TABLE R. AND LARGE BARREL L.

Men 3, 4, 5 and 6 with hands joined are dancing and shouting, in a moving circle, round Dancing Girls 2, 3 and 5, who are laughing and endeavouring to break through.

GROUP AT LARGE BARREL DOWN L.

RENÉ DE MONTIGNY is seated on the lower stool R. of the barrel with Girl 8 on the floor leaning over his R. knee and Girl 7, also on the floor, leaning over his L. knee. Girls 9 and 10 are seated on the barrel facing Man 8, who is on the lower stool L. of the barrel, leaning forward with his arms on the girls' laps. Man 9 stands behind Man 8, with the upper stool from the L. of the barrel raised above his head, drunkenly threatening Man 11, and Girls 11, 12, 13 and 14, who are baiting him, on his L. below the fire. Girl 14 runs forward at him and retreats behind the others as he swings the stool at her. All this group below the fire are shouting and jibing at Men 9, who staggers about with the stool. On the upper stool R. of the barrel Girls 15 and 16 are seated, back to back, with their legs thrust forward and the backs of their heads together, both in the act of drinking from the cups held in their hands. Man 10, behind them, is leaning forward with his hands on his knees encouraging them to drink.

GROUP AT SMALL BARREL L. OF LONG TABLE L.C.

Men 15 and 16 are quarrelling as to which shall settle the score for the wine they are drinking. Man 15 points to a coin he slams down on the head of the barrel. Man 16 bends to look at it and Man 15 pours the dregs of his cup on Man 16's head—a fight ensues and the two men struggle over the barrel. Girls 30 and 32, who are seated at the L. end of the bench, rise, laugh and egg the men on.

GROUP R. OF LONG TABLE AND BENCH UP L.C.

Girls 17 and 21 are seated towards the R. of the bench and Man 17 (ROGATI), with Girls 18, 19, 20 and 22, are clustered round him. When the Men 15 and 16 commence to fight, ROGATI pushes through the Girls and enters into the quarrel.

GROUP AT FIRE L.

Men 12, 13 and 14, standing on the hearth, respond to the laughing advances of Girls 18, 19 and 20 from the group R. of the long table L.C., and rush forward and seize them. Man 12 grasps Girl 19, Man 13 Girl 18, Man 14 Girl 20, and the three men swing the girls round and all dance madly in the space between the long table and the fire.

AT THE DOOR AT THE HEAD OF THE STAIRWAY.

Girls 26 and 27 burst through the door and rush down to the foot of the stairs, followed by Man 18.

AT SEAT AT FOOT OF STAIRS L.

Man 7 is seated drinking, with his arm round Girl 28; he rises as Girls 26 and 27 reach the bottom of the stairs and bars their way. Girl 28 breaks back and runs up to the middle of the stairs, where she remains looking over the rail. Girl 27 pushes Man 7 out of the way and joins Girl 28. Man 7 seizes Man 18 and they dance together at the foot of the stairs. All the Girls about them laugh at them as Man 7 tries to save his cup of wine from being spilt. Man 18 grabs it from him and runs to group down extreme R. Man 7 follows expositulating.

AT BARREL ABOVE AND L. OF SEAT BY STAIRS.

Girls 29 and 31. They laugh as Men 7 and 18 dance together.

AT THE DOOR TO TAVERN YARD C.

Timing his entrance and business so as to reach Man 2 at the moment Man 18 gets amongst the group down R., Man 1 reels in at the door C. half drunk and pushing through Girls 23, 24 and 25, who are standing in the doorway, picks up empty cup from the barrel below and L. of the door C., turns it up and comes down with it to Man 2 at L. of the table R. and demands wine from him. Man 2 pushes him away and causes him to fall against Man 18 and spill the wine he has just secured. Man 18 seizes Man 1 by the hair and throws him down R. on the floor. Girls 33 and 34 enter behind Man 1 from C. door and stop in the entrance, talking volubly to the others standing there.

GROUP DOWN EXTREME R.

Girls 35, 36 and 4, with Dancing Girls 4 and 9, are seated on the floor against the wall.

AT THE BACK OF AND SLIGHTLY TO THE L. OF C. GROUP.

Dancing Girls 6, 7 and 8, who break up the circle of Men round Dancing Girls 2, 3 and 5. Man 3 seizes Girl 7, Man 5 takes Girl 6, Man 6 Girl 8, Man 4 Girl 3, and Man 10, leaving Girls 15 and 16, runs forward and takes Girls 2 and 5. They all dance up stage in a mass, keeping C.

All these actions take place simultaneously as the curtain rises and occupy a few seconds only. All are shouting, laughing and talking loudly.

N.B.—The producer should give the members of the different groups words to fit the business indicated, but should be careful that no speech rises too prominently above the general clamour.

The cue for change of action is the falling of Man 1 amongst the group R.

CHANGE OF POSITIONS AS MAN 1 FALLS BELOW THE GROUP R.

Girl 26, on the stairs, signals to CASIN, who rises, putting Girl 1 aside, and going up R. joins Girl 26 on her R. half-way up the stairs.

Girl 2 (JEHANNETON) gets off the table R., running after CASIN and following him up the stairs showing jealousy of Girl 26. CASIN keeps the two women apart and all three lean over the stair-rail.

Dancing Girls 4 and 9 from down stage R. rise and go below the table to up L.C. Dancing Girls 2, 3, 5, 6, 7 and 8 up C. stop dancing with Men 3, 4, 5, 6, and form with them a crooked and animated group up stage from C. to L.C. Girls 17 and 21 rise from the long bench and come, with Girl 22, into touch with Dancing Girls 4 and 9 on the L. of this group.

Man 9 puts the stool he is swinging down in its place above L. of large barrel L. and lurches to the fireplace.

Man 12, and Girl 19, followed by Man 13, with Girl 18, dance from space in front of the fire to down stage L.C. and up R.C., joining Men 3 and 4, extending the grouping more to the R.

Man 2 rises from the stool L. of the table R. and goes to below Man 13 and Girl 18, C.

RENÉ rises from the stool R. of the large barrel L. and crosses in front to L. of the table R. and pulls Girl 6 to her feet, sitting with her on his R. hand, upon the down-stage side of the table with his arm about her.

Girl 5 joins Girl 8 (SABRAC) at the back of the table R.

Girls 15 and 16 rise from the stool at the back of the large barrel L. and join Men 14 and 9 and Girl 20 at the fire.

Girls 12, 13 and 14 move farther down stage L. and Man 8 rises from the stool L. of the large barrel and joins them.

Girl 11 and Man 11, from front of the lower door L., move to behind the large barrel L. Girls 9 and 10 get off the barrel and join them.

Girl 1, R. of table R., is joined by Man 7 from the group down R. and together they go up stage R. of the table R. and join Girls 27 and 28 at seat at the foot of the stairs up R.

Man 15 sits on the small barrel up stage extreme L. and Men 10 and 17 at the same barrel sit on the L. end of the bench in front of the long table L.C. and Girls 30 and 32 stand talking to them.

Girls 7 and 8, who have been seated at RENÉ's feet R. of the large barrel L., rise and lean against the barrel down stage side. (See Fig. 2.)

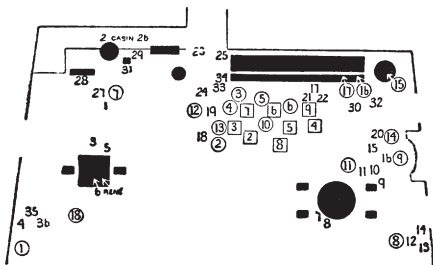


FIG. 2.

No. 2.

Opening Chorus.

GIRLS. Life is like a bubble in our glasses,
 MEN. In taberna gaudeat ebrius mero!
 GIRLS. Life is like a butterfly that passes,
 MEN. Et puella floreat avida viro,
 GIRLS. Both of them are gone as quick as winking,
 Pavidus qui renegat gaudia duo,
 ALL. So we make the most of love and drinking
 Desiccatus pereat desiderio!

[Shouts and laughter.]

CASIN [on the stairs at back]. René—sing us that song about the mother!

GIRLS (repeat). Yes—the song about the mother.

RENÉ [on the corner of the table R., just drunk enough to be soulful]. All right, but keep quiet.

[A shout—then comparative silence.]

RENÉ [sings]. My dear old mother
 So far away

Girls 19, 8, 18 and 5 move down to RENÉ's L. listening to him. Men 12, 13, 2 and 4 also advance, Man 12 to Girl 19, Man 13 to Girl 3, Man 2 to Girl 18, and Man 4 to Girl 5. These Girls giggle at RENÉ's song and lay their heads with mock sentiment on the Men's shoulders.

Men 3, 10 and 6 advance from up stage to down C. and Dancing Girls 8, 3 and 2 follow, imitating this business—8 with Man 6, 2 with Man 10, 3 with Man 3.

THE VAGABOND KING

ACT I

Dancing Girl 5 pushes her way through them all to well down C. and affects to weep copiously by herself. Man 8, from down L., rushes forward to comfort her and she falls on his breast.
Other Girls imitate this business with the Men nearest them but keep their positions, Girl 1 with Man 7, Dancing Girl 6 with Man 5, Girl 13 with Man 9, Girl 20 with Man 14.

I shall never, never see
 Such another—
 And I dream
 Of my dear mother

All the Girls slowly raise their heads, look round showing their faces, and bury them again on the Men's shoulders, giggling, but with pretended tears.

In the old home
 Far away.

Wild shouts and laughter from all.
Men 12, 13, 2 and 4 turn up R.C. laughing, and join and mingle with Girls 29, 30, 31 and 32.
Girls 19, 3 and 18 join Man 5 up L.C.
The music now becomes very gay and all join in song.

Chorus.

Crown your flagons!
 Drown your dragons!
 Brighter nights we never shall know:
 While we're drinking, stars are sinking,
 Soon the sun will come as they go:
 Nox benigna, lux indigna,
 Mox maligna lugeo.

During this Girl 6 leaves RENÉ, goes to the stool R. of table R. and jumps from it on to the table; Girl 5 runs to the stool L. of the table and also leaps upon it; they dance together and sing on the table. RENÉ moves to down R.C., turning to these Girls, encouraging them and beating his hands in time to the music.
Girls 35, 36 and 4 rise from down R. and dance wildly round the table.
Girls 11 and 9, with the help of Men 11 and 9, mount the large barrel down L.
Girl 9 falls off. Man 9 catches her and kisses her; she smacks his face.
Girls 10, 12, 13 and 14, with Men 3, 6, 8, 10, 11 and 9, dance round the barrel.
Girl 11 dances on top.
Girl 7, 8 and 9 clear the top of the barrel of cups, replacing them when Girl 11 jumps down.
At the same moment, Dancing Girls 2 to 9 meet C. and form for short dance.
NOTE.—The latter must be arranged by the inventor of the dances.

Here's to you devils who join in our revels,
 We'll never be sober so long as you're by!
 And here's to you dollies who share in our follies,
 We'll never be lonely until you grow shy.
 Gaudeo! Gaudeo!

There is a great shout from all at the end of the chorus, and dance, which terminate together. During the latter part of the chorus all Men and Girls with wine cups raise them. The Dancing Girls terminate their dance slightly up C.

The following movements take place:
CASIN comes down the stairs and pushes his way to down L.C., R. of the large barrel L., followed by Girl 2 (JEHANNETON). Girl 26 follows JEHANNETON when Man 1 rises to his feet from down R. and grasps her from behind at R.C.; she screams, and RENÉ turns and seizes Man 1; they struggle, fighting down R.
Girl 26 runs up stage and is caught by Man 13, who embraces her roughly; she struggles with him.

Simultaneously Man 5 seizes Dancing Girl 6, Man 10 Dancing Girl 8, Man 3, from the group round barrel L., seizes Dancing Girl 2, Man 6 Dancing Girl 7, Man 8 Dancing Girl 5: these Men and all the Dancing Girls, laughing and screaming, get up L.C. and join Girls 17, 19, 21 and 22.
As the Dancing Girls scream, Girls 6 and 5 jump off the table R. and run into the group up L.C.

Girl 11 jumps from the barrel L. and, with Girls 10, 9, 13, 12 and 14, rushes up L. into the throng of Men and Dancing Girls.
Girls 7, 8 and 30 replace cups on barrel.

Girls 35, 36 and 4, with Man 18, attempt to separate RENÉ and Man 1 down R. Girl 4 grasps RENÉ from behind and Girl 25 does the same by Man 1; they all fall in a heap, Girl 36 clapping her hands and jumping round them, laughing.

CASIN bends over and makes love to Girl 2, who has seated herself on the lower stool R. of the large barrel L.

Out of the laughing and struggling group up L.C. Man 6 emerges with Dancing Girl 7 in his arms, when Man 4 from up R.C. runs down to him with a cup of wine. Man 6 puts the girl down and reaches for the wine. Dancing Girl 7 seizes the cup and runs away with it into the crowd up L. Man 6 is about to follow when Man 4 points to the fight down R. and they move together and separate RENÉ and Man 1, who are at grips on the floor. Man 4 lifts Man 1 and drives him up R. of the table. Man 6 puts RENÉ in the chair L. of the table and stands over him, restraining him.

Man 1 meets MARGOT as she enters by door R., and falls into her arms; she cuffs him soundly and throws him aside on her R.

Girl 18, who is R. of the long table L.C., gets wine from the table and goes amongst the group of Girls at C. door, passing the cup round.

In the midst of this pandemonium—as MARGOT appears at the door R., all the group up R., consisting of Girls 27, 28, 1 and Man 7, and Girls 26, 31, 29 with Men 2, 12 and 13 from R.C., surge forward around her shouting a welcome MARGOT roughly pushes her way through this group.

At the shout of the group R. all at O., L.O. and L. see MARGOT and join in the noise of welcome.

Girls 14, 16, 20, 15, 9 and 13 press down to L. of the large barrel with Men 9 and 11.

Men 17 and 16 rise from the bench and go, with Girls 30 and 32, to the front of the fire.

The large group L.O. press a little forward.

Girls 25, 34, 3 and 18 come down C. obstructing MARGOT with their welcome. The shouting, yelling and general riot continues until the voice of MARGOT arises above the din. As she shouts for silence she moves down to C., pushing aside all who come in her way. She works towards CASIN R. of the barrel L. The group who have surrounded her R. at her entrance follow her, stopping at R.C. slightly up stage, with the exception of Man 2 and Girl 27 and Man 13 and Girl 26; the latter sit together on the small barrel R. of C. door, the former seat themselves on the seat to the R.

NOTE.—A producer should arrange that the cessation of noise should not be abrupt. After the din preceding MARGOT'S appearance, in an appointed section of the Chorus the voices should cease; then a second section of voices should be silenced, and yet a third at the moment MARGOT has reached her position to address CASIN. Also there must be no abrupt termination in gestures and slight movements. Those in the mass at the back should be kept animated, those in front whose attention is more upon the action of the principals should be more passive.

MARGOT. Stop that! Silence! Cease your din! Scum! [*The noise subsides.*]
You—Casin—if you're not going to order another, it's time you settled the score for the last—

At this moment Man 17 works across at the back to R., coming down R. of the table R. Girls 35, 4 and 36 sit on the floor R. with their backs to the wall, and Man 17 kneels in front of them talking to them with Men 4, 18 and 6 standing by him. CASIN leaves the barrel and faces MARGOT on her L. MARGOT swings him round to O. and faces him on his L.

Come—come, out with the silver candlestick you purloined from the church and cut a fair inch off it or I'll do it for you.

CASIN. Oh! You had the last of that candlestick, long ago. [*He returns to JEHANNETON'S R., then as an afterthought turns quickly to MARGOT again.*] Besides, I didn't bargain for all this drinking!

JEHANNETON [*L. of CASIN, seated, taking his arm and turning him to her*]. Yes, you did—"Red Wine"—you said—because my lips were red—

Girls 15, 16, 20, 8 and 9, who have pressed forward from L. to listen, laugh. Girls 13, 14, 12 and 6 laugh. Men 5, 8, 9 and 11 laugh.

CASIN [*chucking JEHANNETON under her chin*]. I meant one flagon for you and one for me!

RENÉ, seated left of table R., rises and comes down C., facing MARGOT.

RENÉ. Come here, come here, my sylph-like Margot! I'll pay the next—I feel so sure of a purseful of golden coins before midnight—that I'll spend my all! [*He takes out a purse.*]

Girls 25, 34 and 18 move up L.O. into crowd, laughing. MARGOT faces RENÉ.

Naked I came into the world—naked I await—more than I ever hoped for!

He gives MARGOT the purse, she grasps it greedily and turns up C.; as she turns the group R.C. move back to R. to reveal Man 13 and Girl 26 kissing on the small barrel R. of the C. door, and Man 2 and Girl 27 also making love on the R. of them. MARGOT comes in between the couples and, seizing Girl 27 with her R. hand and Girl 26 with her L., throws them both to her R. The Girls run up to the middle of the stairs, lean over, and exchange jokes with Girls 29, 31, 1 and 28. Men 2, 7, 12, 18 join in. MARGOT pushes her way to the long table L.O.

Man 17 (ROGATI), who is on his knees expounding some villainy to Girls 35, 36 and 4, rises and comes to RENÉ'S R. (see Fig. 3).

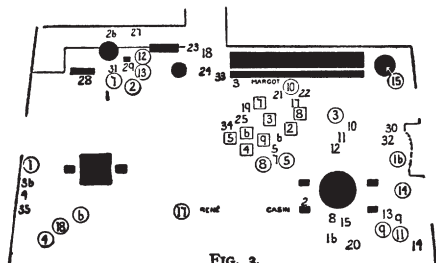


FIG. 3.

ROGATI [17] *[on RENÉ'S R.]*. You mean the Burgundians will pay you to-night?

RENÉ. Not only me, but you! *[He touches him on the chest. Man 8 moves down from the group L.C. to RENÉ'S L., RENÉ turns and touches him.]* And you! *[CASIN advances, RENÉ moves across Man 8 to him.]* And you! If all goes well there'll be poverty's end for as many as will rise to the hazard.

MARGOT comes down through the crowd L.C. with two flasks of wine. She places one on the large barrel for the people L. Men 16, 14, 9, 11, 5, with Girls 13, 9, 14, 20, 15, 8, 16 and 2, surround the barrel, and Girl 2 (JEHANNETON) takes the flask and fills the glasses.

MARGOT *[turning from the barrel with a loud laugh to L. of CASIN]*. Ha, ha, ha! You mean rise to the gallows!

[Chorus laughs.]

Men 18, 6 and 4 advance from R. and join Men 17 and 8 R.C., listening to RENÉ, who comes C. Dancing Girls 6 and 9 go up and join the group R. by Man 7 and Girl 31. Girl 1 and Men 2 and 13 come down to the Men R.C. and also listen to RENÉ.

HUGUETTE DU HAMMIL enters from the door at the head of the stairs; before descending she pauses at the top and leans over the rail listening to RENÉ and CASIN.

RENÉ *[as these movements are taking place]*. Well, would not that too be the end of poverty! And then, perhaps the adorable Huguette will let me sing her a song now and then.

MARGOT moves up a little R. of the barrel L. and speaks to Girls 7, 5 and #

CASIN. Not while François is around. *[He turns back to JEHANNETON at the barrel L.]*

RENÉ [C., to CASIN, and then turning to address the people behind him R. and L.]. Don't be so sure—François 's not the only one that can rhyme words—listen to this—

HUGUETTE runs down the stairs, the Girls on the stairs and up R. welcoming her as she passes them. Dancing Girls 5 and 4, who are in front of the group L.C., are joined by Girls 19 and 21 and Man 10, and the rest of the group, which extends to the fire L., move down a step or two, listening. Girls 24, 18 and 33 come forward from the group C., and the rest C. and R. also move forward a little. As this movement takes place, Girls 24, 18, 19, 21, 1, 16, 8 and 15 cry "Listen—listen!"

RENÉ *[reciting to the crowd]*. "Where has it gone,
The gold we gained,
All to the taverns and the girls!"

HUGUETTE, from up R., shouting to RENÉ as she presses through the Girls about her and who welcome her with cries of "Huguette! Huguette!"

HUGUETTE. Leave off! *[To the Girls.]* Yes, Huguette, and have you trulls nothing better to do than to listen to that?

She comes down R.C., breaking through the group on RENÉ'S R., facing him. Men 4, 18, 17, 6, 8 move away to below the table R.

So, Master Pené would become the poet. Be at least original then, for those are François's very words—and when he's out of jail—

RENÉ [C., facing her and interrupting]. Your good, constant François is out of jail!

Men 4, 17, 6, 8, 18 come quickly to her R. Men 13, 2, and Girl 1 to above her. Dancing Girls 5 and 4, Man 10, Girls 6, 5, 7, 19 and 21 come to her L. They all surround her closely. Men 5, 16, 14, 9 and 11 push to the front of the large barrel L. Those about her cry "François free!" The Men below the barrel, "Villon out of jail!"

MARGOT, who has been moving about amongst those L.C., now comes to the back of the group about HUGUETTE.

[Speaking to those behind him and on his L.]. Of course—and has been, for two whole days!

HUGUETTE *[seizing his R. arm and swinging him round to R.C.]*. You lie!

RENÉ *[laughing at her sarcastically]*. So—that's news to you—Huguette. Better forget him—he's deserted you with his fat shadow Tabarie—but don't worry—*[takes a step toward her—tries to embrace HUGUETTE]* I'll take you on—I can kiss and I'll soon have riches—*[Tries to take her in his arms and kiss her.]*

In the struggle which ensues HUGUETTE gets to RENÉ'S R. hand, and placing both her hands under his chin, keeps him from kissing her. And with her hands still under his chin, pushes him away from her to below barrel L.

HUGUETTE. I save my kisses for gentlemen!

The Men at R.C. laugh and the group, which has been about HUGUETTE breaks up. Girls 19, 21 and 5, with Men 10 and 2, go to behind the large barrel L. Girl 1 and Men 13 and 18 go up R.C. Men 17 and 4 go to Girls 4, 35 and 39 down R. Men 6 and 8 with Girls 6 and 7. Dancing Girls 5 and 4 go up to the R. end of the bench in front of the long table L.C. Girl 2 and CASIN retire a little up L.C.

Men 9 and 14, with Girls 13 and 15 from L., get up stage together towards the fire.

Men 5 and 16, with Girls 9 and 14, get to down extreme L. Girls 8 and 16 go up R. of the barrel to behind it.

Man 11 sits on the lower stool L. of the barrel with Girl 20 on his knee.

RENÉ [*from down L.C., angrily*]. Perhaps François wearied of sharing them with so many customers.

HUGUETTE [*drawing a dagger and rushing at him*]. I'll slit your throat.

MARGOT, coming forward, grabs HUGUETTE'S R. arm and throws her over against the table R. She then advances on RENÉ.

MARGOT. Here, you—where do you think you are? My house is respectable!

RENÉ moves up L. and works round to back of table R. Men and Girls L. laugh.

There are rooms upstairs to fight in—

MARGOT sees Man 11 seated on the lower stool L. of large barrel L. making violent love to Girl 20, who is sitting on his knee. She crosses in front of them and pulls the Girl off by her hair.

And to make love in!

She throws the girl over C. Girl runs up into crowd over R. and exits R. door followed by MARGOT. All the Girls laugh.

RENÉ [*sitting on the top L. corner of the table R., leaning over HUGUETTE'S shoulder, who is seated on the stool L. of the table*]. Why can't you love me as you love François?

HUGUETTE [*seated L. of R. table—smiling*]. Can you pay my price? [*She speaks to RENÉ over her shoulder, sitting with her back to him.*]

RENÉ. I am no poorer than he. [*He bends further over her.*]

HUGUETTE. Think not, eh? You're poorer by a hundred golden rhymes, my dear René. [*She pushes RENÉ away and rises, coming down c.*] Here, Girls, listen to this.

Girls 19, 21, 17, 22, 5, 8 and 16 go to her L.

Girls 33, 25, 34, 24 to behind her.

Girls 18, 23, 31, 1 and 28 to her R.

Dancing Girl 1 (principal) enters from the door at the head of the stairs and runs down to up R.C., meeting Man 18 (male dancer), and together they go up to the C. door.

All Dancing Girls get together up C. The rest of the Chorus, keeping relative positions, advance a little with their attention on HUGUETTE.

The Girls at extreme R. rise and with Men 17 and 4 come to below the table R. CASIN moves up L.C. and across at the back to up R., and joins RENÉ, who has left the table and is leaning against the wall above the door R. Man 1, who is below the door R., has sunk to the floor with his back to the wall

HUGUETTE. Here is one he wrote just for us—Daughters of pleasure he calls us.

No. 3.

"Love for Sale."

HUGUETTE and Chorus.

HUGUETTE. Here's your dream of happiness
For a handful of gold;
Here's beauty in distress
Easy to have and to hold;
For love's a trade for any maid
Where love is bought and sold.

She hands Girl 19, on her L., to Man 11, who has come forward to below Girls L.

HUGUETTE moves on her R. and gets purses from Men 4 and 17, who have come forward to below Girls R.

CHORUS. Love for sale, love for sale,
Ready for any who'll buy,
Proud and pale—fond and frail,
Merry or sorry or shy,
A sad, mad, fleet, sweet, bitter thing—
Who should know better than I?
Love for sale! Love for sale!
Free to any who'll buy.

HUGUETTE moves back to a,

HUGUETTE throws purses back to Men 4 and 17.

2nd Verse.

Here's your rosy recompense
For a ring and a name,
Here's youth and innocence
Wedded for money or fame,
When he who buys can pay our price
The bargain is the same.

Passes Girl 24 on her R. to Man 4.

Passes Girl 18 to Man 17 R.

During the second chorus Men 7, 13, 12, 9, 6, 3, 10 and Man 15 (from the small barrel up 2.) come C. and pair with the eight Dancing Girls. At the end of the number HUGUETTE finishes down below the table R. RENÉ comes down R. of the table R. and meets HUGUETTE. Girls 28, 1, 31, 18 and 23 retire up R. and R.C. Girls 19 and 16, with Man 11, get to down L. Man 2 goes to the group at the fire. Girls 17 and 22 go up stage L.C. Girls 5, 8 and 21 to above the large barrel L. Apache dance with eight couples and Principal lady dancer (1) and Man 18 to be arranged here by the inventor of the dances. At the end of the dance Man 12 with Dancing Girl 8, Man 7 with 6, Man 13 with 9, get up R.C.; Man 8 with Dancing Girl 2, Man 3 with 4, Man 15 with 7, Man 6 with 5, Man 10 with 3, go amongst the crowd up L.C. Principal lady dancer up R. Male dancer 18 up L.C. Men 17 and 4 join Girls 4, 36 and 35 R. Girls 3, 7 and 6 are L. of C. door. HUGUETTE and RENÉ come to down R.C. with RENÉ on HUGUETTE'S R. Girls 32 and 26 come down the stairs and join CASIN at the foot.

RENÉ [R. of HUGUETTE R.C.]. Huguette, but what if I can buy my kisses presently?
HUGUETTE. Stick to Denise—I wait for François— He'll come back! [Throws RENÉ off.] Have no misgivings—and what's more—have no hope! [Crosses over and down to L.C. to below barrel.]

CASIN [who has now gone half-way up the stairs, calls to HUGUETTE]. Well said—virtue!

HUGUETTE below barrel L., turns to face up R.C. RENÉ remains front of table R. with his back to audience.

TABARIE [heard outside of window up L.]. Wine—Wine!

CASIN runs down stairs to doorway C.

ENSEMBLE. It's Tabarie—Tabarie back—

The crowd up L.C. surge nearer to the window, some kneel on the long table, others lean over it. Those near the fire press forward to the window also, at the back of the others. Those down L. move a little higher up stage. The crowd R. and R.C. press towards the door C. All numbers keeping relative positions. All wave hands. Those on the R. of the group L.C. also press to C. door.

HUGUETTE [down L.—to RENÉ]. Now we'll hear something of François— And if you've lied to me—

RENÉ [down R.]. You'll find out I have not.

TABARIE enters by the door under the head of the stairs C. There is a shout from all as he appears. He presses through the crowd at the door which opens for him and he comes down C., followed by the crowd, with CASIN on his immediate R.

The grouping on his R. is as follows:— Front row reading from down R., Girl 1, Girl 23, Men 13 and 7, CASIN. Behind these, reading from R., Dancing Girl 9, Man 12, Girl 18, Dancing Girl 6. Behind again, in close formation, Girls 28, 31, 29, 27, 26, with Dancing Girls 1 and 8. On TABARIE'S L., reading from down L.— Front row: Man 15, Girl 7, Man 6, Girl 3, Girl 17. Behind these: Girls 22, 5, 2 and 11, Dancing Girl 3 and Man 3. Behind TABARIE: Girl 6, Man 18, Dancing Girls 7 and 5 and Man 10. The remainder at L. advances a little. The group extreme R. faces towards TABARIE. HUGUETTE and RENÉ stand clear of the groupings, RENÉ down R.C., HUGUETTE down L.C.

TABARIE. Wine! Wine! Bring up a whole barrel of it!

CASIN [on TABARIE'S R.]. Where have you been these whole two days?

Dancing Girl 5 runs up to long table and gets flagon of wine.

TABARIE [C.]. Getting a jolly good beating part of the time.

Dancing Girl 5 has come down at his L. with a flagon of wine in her hand and stands looking at him.

Oh! Every spot on me aches— [Sees girl with wine.] Except my mouth. [Takes flagon out of her hand.] God bless them for sparing me my mouth. [Drinks wine. As he is doing so Girl 5 kicks him; he splutters and looks at her; she grimaces.] And all for what I ask you—a couple of lousy verses of poetry no bigger than that—the kind you write with your hand on your gullet and your eyes rolled up to heaven— But François would send the verses—and he would send them by me— [Takes another drink of wine.]

HUGUETTE [*pushing her way to his L. hand; quickly*]. François sent verses—to whom? [*Takes him by throat, choking him as he drinks.*]
 TABARIE [*laughing*]. Ah ah, she's jealous.

[*Girls near TABARIE laugh.*]

[*CASIN moves to RENÉ R.C.*]

And jolly good cause too—

[*Enter MARGOT from door R. She works her way round at the back and then through the people to down L.*]

[*To HUGUETTE.*] Your François is toying with a great lady, in the palace of the King—

[*Men 6, 10, 13, 7 and 15 whistle. All the Girls exclaim—"Oh! Oh! Oh! Oh!"*]

HUGUETTE [*moving a few steps to L.C.*]. Then he should have received the beating.

TABARIE [*advancing to HUGUETTE*]. Don't you suppose I know that—anyone could have thought of that.

[*HUGUETTE takes hold of his arm. He throws her off.*]

But don't interfere—by dint of strenuous effort as is my wont—

[*All Men laugh.*]

HUGUETTE [*L.C., impatiently*]. Come—come, get to the meat!

TABARIE [*moving a little on his R.*]. Rush me not, gentle maiden, rush me not.

[*Facing her again.*] I succeeded in placing the verses in the hands of the charming lady.

[*Groups L.C. and R.C. cry, "Lady, what lady?"*]

[*Going c. between those L.C. and those R.C., speaking on his L. and R.*]. Oh! She was a rare dolly—she told her lackeys to use me well and see me hence. And hence we went. At first it was all right. They gave me a stoop of wine beside which this is mere vinegar—

CASIN [*advancing*]. Why do you drink this then?

TABARIE. Because I'm in a vinegar mood. [*Finishes the flagon and hands it to Man 15, who puts it on barrel L.*] Besides, I was only speaking in hyperbole—you can't answer me back because you don't know what it means.

HUGUETTE. But why should they beat you?

TABARIE. For nothing at all—nothing at all—except—that when one of them went to pay for the wine he found his purse— [*Makes movement with his R. hand as if picking pocket of Man 7 and transferring supposititious purse to his own.*]

[*All move forward and bend over.*]

—strangely missing.

[*All laugh long and loudly except HUGUETTE.*]

HUGUETTE [*L.C.*]. It had gone "hence," I suppose?

TABARIE [*down c.*]. Yes. The malady spread. All had been robbed, and just because one of the purses was seen protruding from my gauntlet they all leaped at me with barrel staves, one having a nail in it. Oh! Huggie, Huggie, if ever you want a perfect revenge, get a barrel stave with a nail in it— [*He is reduced to tears of pain.*]

HUGUETTE [*L.C.*]. But where is François now?

TABARIE. He's waiting for me somewhere— [*Suddenly*]. Ye Gods—I forgot where he told me he'd wait.

HUGUETTE. So, a lady of the Court, eh! Well, I can get me a man of the Court.

She passes in front of TABARIE and crosses to R., hitting him in the stomach with the back of her hand as she goes. TABARIE doubles up. All laugh, and continue to do so as HUGUETTE goes up R.C. through the crowd and exits at door up R.

MARGOT [*who has now got down L., moves forward to TABARIE'S L.*]. Then you haven't the wherewithal to pay this score.

The Girls in the group L. of TABARIE commence to move away. Girls 5, 2 and 11 move up to the L. of C. door by the R. end of the long bench. Dancing Girl 3, with Girl 22, go to behind the large barrel L. Girls 3 and 7 go up to the group L.C., which retires more to L.

Dancing Girls 8 and 5 and Girl 6 go up to the small barrel R. of the C. door. Dancing Girl 6, with Girls 31, 27, 26, 29 and 28, go up R.C.

Girl 17 and Dancing Girl 7 go to the R. of large barrel L. Girls 18, 1, and 23, with Dancing Girls 1 and 9, join Girls at the back of the table R.

MARGOT clears to down L.C.

TABARIE. Patience, little one—they got the purse in my sleeve— [Turning to the Men.] But, I pray you, boys, look in my boots!

The Men around TABARIE are moving to R. and L. with the Girls when, at TABARIE'S words, and as he turns to them, they quickly crowd round him. Men 10, 9 and 15 drop on their knees at his L., Men 13, 7 and 12 do the same on his R., feeling in his boots and pulling out numerous purses, shouting all the while and crying "His boots—in his boots!" Men 18 and 3 stand behind him. The Men with the purses and others nearest cry "Hooray!" All Men push forward. Men 8 and 2 from the group up L. Men 9, 16, 5, 14, 11, push to front of large barrel L. Those at R. advance to front of table R.

[Re-taking the purses and putting them in his pockets.] Now for a real drinking bout—but not here.

[The kneeling Men rise.]

ALL. Where? Where?

TABARIE [down R.C., facing up stage]. In the boudoir of our charming hostess.

A movement for general exit commences.

Girls 23, 18 and 1, with Dancing Girls 1 and 9, go out by door R., followed by Girls 29, 26, 27, 28, 31, 6, and Dancing Girls 8, 5 and 6.

Girls and Men forming the group down extreme R. go up together R. of the table to the door R.; the Girls pass out, the three Men remain in the doorway.

Girls 2, 7, 11, 21 and 8 run across to R., the three Men (17, 4 and 1) standing in the door make actions as if to stop them, the Girls scream and laugh, dodge the Men and run up the stairs, making a hurried exit by the door at the top. CASIN and RENE go up R.C. CASIN goes half up the stairs. RENE joins the Men at the door and all go out together.

Men 3, 18 and 7 from C., as the Girls scream and run up the stairs, rush after them, pretending to follow, but stay in the middle of the stairs, stopped by CASIN, who then exits.

Men 10, 12, 13 and 6 go up to C. door, opening it, but remaining about it.

Men 8, 15 and 2 get together up L.C. with Girl 5 and Dancing Girls 2 and 4.

Girls 25, 30, 24, 32, 33, 34 and 10 go out by the door above the fire.

Girls 17, 19, 14 and 22 from down L. run up C., laugh and joke with the Men at the door C. and then run off by door R.

Girls 16, 9, 8 and Dancing Girls 3 and 7 go out by the door below the fireplace L.

Men 11, 5, 16, 14 and 9 follow the Girls to the door below the fire, but remain in the entrance.

Girls 15, 13 and 12 run to up R.C. and jest and shout to the Men on the stairs, who make pretence of running down to them, the Girls scream and run out by the door R.

Girl 5, leaving Men 8, 2 and 15, runs straight across and follows Girls 15, 13 and 12 out R. Dancing Girls 2 and 4 run after her.

Men 2, 8 and 15 go out by the upper door L.
All these movements must be made with studied abandon—with varied gestures, amidst a confused babble of talk subjoined to the dialogue that is taking place as they occur, and should be completed at the cue from TABARIE—"any of that horse linament."

They are given in the order in which they should be made, but it should be understood that all the actions described should overlap, in which case the time taken in their accomplishment should be negligible.

All Men ready for re-entrance at doors by which they go out.

[C., to MARGOT, speaking as Chorus movements are taking place]. Yes.

Where I can lie on your bed as I revel, for I don't mind telling you, Margot, that if I were an angel at the present moment, I couldn't even sit on a cloud—

MARGOT [moving across him to his R. a little above him. Indicating door R. with an elaborate curtsy]. My house is yours, noble Tabarie.

TABARIE [bowing deeply]. Thank you, mountainous one.

MARGOT [imitating his expression and waving to R.]. Hence!

TABARIE. No, not that word, Margot. If you must be poetic, say "hither" or "anon," but not "hence." [Takes MARGOT by her L. arm.] And, Margot, if you have any of that horse linament—

TABARIE ceremoniously escorts MARGOT towards the door R. As they get a little past R.C. the Men re-enter or advance from all the entrances in which they are hiding or by which they have gone out. MARGOT, laughing, goes off by the door R.

Directly the Men appear, TABARIE, pressed by those from door R. and those from the stairs, retreats to down C., the Men forming on his R. Those from C. form at his back. The Men from the upper door L. come to his immediate L. and those from the lower door L. to behind and below them.

This action is accompanied with shouts and laughter and lines, distributed among the Men as follows—

"Here's Tabarie!"

"Here he is!"

"Catch him!"

"Hold him!"

"Wine, wine!"

"Look at him!" etc., etc.

[As the Men press round him in a mob.] Well, boys—are we all here?

MEN [with a shout]. YES!

TABARIE [C.]. None missing?

Hungry for More?

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