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Bashville

David William and Benny Green

A SAMUEL FRENCH ACTING EDITION

**SAMUEL
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FOUNDED 1830

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BASHVILLE

First presented at the Open Air Theatre, Regent's Park, London, on 2nd August, 1983, by David Conville for the New Shakespeare Company with the following cast of characters:

Lydia Carew , an heiress	Christina Collier
Cashel Byron	Peter Woodward
Mellish , a trainer	Donald Pelmear
Lucian , cousin to Lydia	Paul Raffield
Bashville , a footman	Douglas Hodge
Cetewayo , a Zulu King	Ewart James Walters
Lord Worthington	James Cairncross
Paradise , a boxer	Vincenzo Nicoli
Paradise's Trainer	Graham Chinn
Policeman	Berwick Kaler
Adelaide Gisborne	Joan Davies
Referee	Robert Lister
Plebeians, Zulus, etc.	played by The Company

Directed by David William

Designed by Tim Goodchild

Musical direction by Anthony Bowles

Choreography by Gillian Gregory

Fight arranged by Peter Woodward

It was subsequently presented at the Open Air Theatre, Regent's Park, London, on 31st July 1984 with the following cast of characters:

Bernard Shaw	Christopher Hancock
Lydia Carew , an heiress	Felicity Jane Goodson
Cashel Byron	Peter Woodward
Mellish , a trainer	Christopher Hancock
Lucian , cousin to Lydia	Paul Raffield
Bashville , a footman	Richard Rees
Cetewayo , a Zulu King	Ewart James Walters
Lord Worthington	James Cairncross
Paradise , a boxer	Peter Lennon
Policeman	Berwick Kaler

Adelaide Gisborne	Noreen Berry
Referee	Robert Lister
Zulu Chieftains	Ayo, Gerry Nugent,
	Neil Patterson, Anthony Wellington
Maids, Footmen,	Ben Cole, Allan Corduner,
Grooms,	Richard E. Grant,
Gardeners,	Terence Halliday, Sue Hodge,
Costers,	Kirsten Hughes, Peter Hurle,
Acrobats, Nurse,	Malcolm James,
Vicar, Vicar's	Alexandra Mathie,
Wife, Deaconess,	Natasha Richardson, Julia Swift,
Boxers, Trainers,	Tristram Wymark,
etc.	Katharine Schlesinger

Directed by David William

Designed by Tim Goodchild

Musical direction by Anthony Bowles

Choreography by Gillian Gregory

Fight arranged by Peter Woodward

The play is set on Lydia's estate in Wiltshire and in London

ACT I	SCENE 1	A glade in Wiltstoken Park, Wiltshire
	SCENE 2	The conservatory in Lydia's house in London

ACT II	SCENE 1	Islington Green
	SCENE 2	A glade in Wiltstoken Park, Wiltshire

Time—1900

MUSICAL NUMBERS

ACT I

No. 1	Fancy Free	Lydia
No. 2	Eight, Nine, Ten	Mellish, Cashel
No. 3	Lydia	Cashel
No. 4	One Pair of Hands	Domestics
No. 5	Creature of the Night	Lydia, Cashel, Lucian
No. 6	A Gentleman's True to his Code	Cashel, Domestics
No. 7	Because I Love Her	Bashville
No. 8	Take the Road to the Ring	The Company

Entr'acte

ACT II

No. 9	Hymn to Law and Order	The Company
No. 10	Black Man's Burden	Cetewayo, Zulus
No. 11	One Pair of Hands (Reprise)	Paradise
No. 12	I See His Face	Lydia
No. 13	Lydia (Reprise)	Cashel, Lydia
No. 14	He Is My Son	Adelaide, Cashel
No. 15	Bashville	The Company
No. 16	Boats Are Burned	Cashel, Lydia, Lord Worthington, Adelaide
No. 17	Bashville (Reprise)	The Company

The vocal score and orchestral parts are on hire from Samuel French Ltd

ACT I*

SCENE 1

A glade in Wiltstoken Park, Wiltshire

Lydia enters

Lydia Ye leafy breasts and warm protecting wings
 Of mother trees that hatch our tender souls,
 Hear ye me sing to solitude that I,
 Lydia Carew, the owner of these lands,
 Albeit most rich, most learned, and most wise,
 Am yet most lonely.

Fancy Free

No. 1

(Singing) Pity me
 Fancy free,
 No-one there to share my fancy.
 I find it hardly surprising,
 The hours that I spend with my pillow, soliloquizing
 I regret
 No duet,
 How unfair performing solo.
 I'm so discreet
 The complete Miss Lonely Heart,
 In a world apart.
 The fairy tales they taught me at school,
 Instructed that duets were the rule.
 Each bonnet seemed to have its bee,
 Each Tweedledum his Tweedledee,
 Significant meetings for all.
 Fancy me,
 Fancy free,
 Love in books is not the answer.
 Three-volume novels from Mudies,
 Are tedious but less melancholy than solitude is.
 Constantly
 I find me

*N.B. Paragraph 3 on page ii of this Acting Edition regarding photocopying and video-recording should be carefully read.

Lydia I' the castle.
Cashel (*thunderstruck*) Do not say
 You are the lady of this great domain.
Lydia I am.
Cashel Accursed luck! I took you for
 The daughter of some farmer. Well, your pardon.
 I came too close: I looked too deep. Farewell.
Lydia I pardon that. Now tell me who you are.
Cashel Ask me not whence I come, nor what I am.
 You are the lady of the castle. I
 Have but this hard and blackened hand to live by.
Lydia I have felt its strength and envied you. Your name?
 I have told you mine.
Cashel My name is Cashel Byron.
Lydia I never heard the name; and yet you utter it
 As men announce a celebrated name.
 Forgive my ignorance.
Cashel I bless it, Lydia.
 I have forgot your other name.
Lydia Carew.
 Cashel's a pretty name too.
Mellish (*off, calling through the wood*) Coo-ee! Byron!
Cashel A thousand curses! Oh, I beg you, go.
 This is a man you must not meet.
Mellish (*further off*) Coo-ee!
Lydia He's losing us. What does he in my woods?
Cashel He is a part of what I am. What that is
 You must not know. It would end all between us.
 And yet there's no dishonour in't: your lawyer,
 Who let your lodge to me, will vouch me honest.
 I am ashamed to tell you what I am—
 At least, as yet. Some day, perhaps.
Mellish (*off, nearer*) Coo-ee!
Lydia His voice is nearer. Fare you well, my tenant.
 When next your rent falls due, come to the castle.
 Pay me in person. Sir: your most obedient.

She curtsies and goes

Cashel Lives in this castle! Owns Wiltstoken Park! A lady
 Marry a prizefighter! Impossible.
 And yet the prizefighter must marry her.

Mellish enters

Ensanguined swine, whelped by a doggish dam,
 Is this thy park, that thou, with voice obscene,
 Fillst it with yodelled yells, and screamst my name
 For all the world to know that Cashel Byron
 Is training here for combat.

Mellish

Swine you me?

I've caught you, have I? You have found a woman.

Let her show here again. I'll set the dog on her.

I will. I say it. And my name's Bob Mellish.

Cashel

Change thy initial and be truly hight

Hellish. As for thy dog, why dost thou keep one

And bark thyself? Begone.

Mellish

I'll not begone.

You shall come back with me and do your duty—

Your duty to your backers, do you hear?

Mellish sings. Throughout his chorus Cashel keeps peering anxiously about him, fearful that this exposé of his profession may be overheard by Lydia. Torn between a desire for Lydia to reappear and a terror that she may see him in such low company, Cashel is in a condition of comic anguish right through Mellish's performance, while the singer keeps trying to call back Cashel to reason

No. 2**Eight, Nine, Ten**

There ain't no doubt

As to the nature of the job wot you're about.

You gotta give the other feller such a clout

Sper-losh in the snout,

And mess up his phiz

So that his

Retreat becomes a rout.

'Ere's wot you do,

You dot 'im on the beezer then you foller through

It's wot us pugilists would call the old one-two,

As he to'ers the crowd begins to shout and then,

It's just a case of seven and eight, nine ten, yer Out!

Cashel*(speaking to the absent Lydia)*

Oh madam, please believe this foul upstart

Misleads as to the nature of my art.

(Singing)

Mine is a fine vocation,

No purer occupation.

The noble art of self-defence,

Brainpower expended is immense.

It's quite an education,

Muscular dedication,

Linking thinking to punching

From first light till ten.

Mellish *(speaking)* Muscular ded—you have not punched the bag this blessed day,

Cashel

The putrid bag engirdled by thy belt invites my fist.

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