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SF PERUSALS

The Human Comedy

William Saroyan

A Samuel French Acting Edition

SAMUEL FRENCH
FOUNDED 1830

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ORIGINAL PERFORMANCE
(WORLD PREMIERE)

A New York Shakespeare Festival Production/Anspacher Theater

Joseph Papp

presents

THE HUMAN COMEDY

From the Novel by
William Saroyan

Music by
Galt MacDermot

Libretto by
William Dumaresq

Directed by
Wilford Leach

Costumes by
Rita Ryack

Lighting by
Stephen Strawbridge

Music Director, Orchestrator
Galt MacDermot

Conductor
Tania León

with

Josh Blake Ann Marie Bobby Kenneth Bryan Gordon Connell
Christopher Edmonds Laurie Franks Leata Galloway
Stephen Geoffreys Delores Hall David Johnson Don Kehr
Lisa Kirchner Joseph Kolinski Bonnie Koloc Donna Lee Marshall
Mary Elizabeth Mastrantonio Kathleen Rowe McAllen Ogla Merediz
Grady Mulligan Daniel Noel Louis Padilla Caroline Peyton
Rex Smith Vernon Spencer Michael Willson

Associate Producer
Jason Steven Cohen

THE CAST

(in order of singing)

Trainman	DAVID JOHNSON
Ulysses	JOSH BLAKE
Mother	BONNIE KOLOC
Homer	STEPHEN GEOFFREYS
Bess	MARY ELIZABETH MASTRANTONIO
Helen	ANNE MARIE BOBBY
Miss Hicks	LAURIE FRANKS
Spangler	REX SMITH
Thief	CHRISTOPHER EDMONDS
Mr. Grogan	GORDON CONNELL
Felix	DANIEL NOEL
Beautiful Music	DELORES HALL
Mary Arena	CAROLINE PEYTON
Mexican Lady	OLGA MEREDIZ
Voice of Matthew	DON KEHR
Girl	LISA KIRCHNER
Boy	LOUIS PADILLA
Toby	JOE KOLINSKI
Marcus	DON KEHR
Soldier	KENNETH BRYAN
Soldier	MICHAEL WILLSON
A Neighbor	KATHLEEN ROWE McALLEN
Diana Steed	LEATA GALLOWAY
Townspeople	DONNA LEE MARSHALL, GRADY MULLIGAN, VERNON SPENCER

FIRST BROADWAY PERFORMANCE

OPENING NIGHT, APRIL 5, 1984

ROYALE THEATRE

A Shubert Organization Theatre

Gerald Schoenfeld, *Chairman* — Bernard B. Jacobs, *President*

JOSEPH PAPP
AND THE SHUBERT ORGANIZATION
present
THE NEW YORK SHAKESPEARE FESTIVAL PRODUCTION OF

THE HUMAN COMEDY
A NEW MUSICAL

Music by
GALT MacDERMOT

Libretto by
WILLIAM DUMARESQ

From the novel by
WILLIAM SAROYAN

Directed by
WILFORD LEACH

with

JOSH BLAKE — ANNE MARIE BOBBY — KENNETH BRYAN
DEBRA BYRD — GORDON CONNELL — MARC STEPHEN DELGATTO
CHRISTOPHER EDMONDS — LAURIE FRANKS — LEATA GALLOWAY
STEPHEN GEOFFREYS — WALTER HUDSON
DAVID LAWRENCE JOHNSON — DON KEHR
LISA KIRCHNER — JOSEPH KOLINSKI — BONNIE KOLOC
MARY ELIZABETH MASTRANTONIO — KATHLEEN ROWE McALLEN
OLGA MEREDIZ — GRADY MULLIGAN — DANIEL NOEL
LOUIS PADILLA — CAROLINE PEYTON — REX SMITH
VERNON SPENCER — DAN TRAMON — MICHAEL WILLSON

Scenery by
BOB SHAW

Costumes by
RITA RYACK

Lighting by
JAMES F. INGALLS

Sound by
TOM MORSE

Makeup & Hair by
MARLIES VALLANT

Music Director & Orchestrator
GALT MacDERMOT

Conductor
TANIA LEÓN

Associate Producer for
The New York Shakespeare Festival
JASON STEVEN COHEN

The Producers and Theatre Management are Members of the League of New York Theatres and Producers, Inc.

CAST

(in order of singing)

Trainman ..... DAVID LAWRENCE JOHNSON
Ulysses Macauley ..... JOSH BLAKE
Mrs. Kate Macauley ..... BONNIE KOLOC
Homer Macauley ..... STEPHEN GEOFFREYS
Bess Macauley ..... MARY ELIZABETH MASTRANTONIO
Helen ..... ANNE MARIE BOBBY
Miss Hicks ..... LAURIE FRANKS
Spangler ..... REX SMITH
Thief ..... CHRISTOPHER EDMONDS
Mr. Grogan ..... GORDON CONNELL
Felix ..... DANIEL NOEL
Beautiful Music ..... DEBRA BYRD
Mary Arena ..... CAROLINE PEYTON
Mexican Woman ..... OLGA MEREDIZ
Voice of Matthew Macauley ..... GRADY MULLIGAN
Marcus Macauley ..... DON KEHR
Tobey ..... JOSEPH KOLINSKI
Soldiers ..... KENNETH BRYAN, LOUIS PADILLA, MICHAEL WILLSON
A Neighbor ..... KATHLEEN ROWE McALLEN
Diana Steed ..... LEATA GALLOWAY
Minister ..... WALTER HUDSON
Townspeople ..... MARC STEPHEN DELGATTO, LISA KIRCHNER, VERNON SPENCER, DAN TRAMON

Standby for Miss Koloc—Cass Morgan.

UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

For Trainman and Felix—Vernon Spencer; for Ulysses—Marc Stephen DelGatto; for Mrs. Kate Macauley—Lisa Kirchner; for Homer—Dan Tramon; for Bess and Mary Arena—Donna Murphy; for Helen and Diana Steed—Kathleen Rowe McAllen; for Miss Hicks—Debra Byrd; for Marcus—Grady Mulligan; for Spangler—Walter Hudson, Grady Mulligan; for Thief—Daniel Noel; for Mr. Grogan—David Vogel; for Beautiful Music—David Lawrence Johnson; for Mexican Woman—Lisa Kirchner; for Tobey—Louis Padilla; Swing—David Vogel.

ACT I — 1943

In a Little Town in California ..... Company

AT THE TRAIN CROSSING

Hi Ya, Kid ..... Trainman and Ulysses

AT HOME

We're a Little Family ..... Mrs. Macauley, Homer, Ulysses, Bess

AT SCHOOL

The Assyrians ..... Helen and Miss Hicks
Noses ..... Homer

AT THE TELEGRAPH OFFICE

You're A Little Young For The Job ..... Spangler and Homer
I Can Carry A Tune ..... Homer
Happy Birthday ..... Homer
Happy Anniversary ..... Homer, Spangler, Mr. Grogan
I Think The Kid Will Do ..... Mr. Grogan, Spangler
Beautiful Music ..... Beautiful Music and Company
Cocoanut Cream Pie ..... Mr. Grogan and Homer
When I Am Lost ..... Homer, Beautiful Music and Company

MESSAGE

I Said, Oh No ..... Bess, Mary and Mexican Woman

AT HOME

Daddy Will Not Come Walking Through The Door ..... Mrs. Macauley
The Birds In The Sky ..... Bess
Remember Always To Give ..... Mrs. Macauley
Long Past Sunset ..... Voice of Matthew Macauley

MESSAGE

Don't Tell Me ..... Mary Arena, Marcus, the Family and Company

AT THE TELEGRAPH OFFICE

The Fourth Telegram ..... Spangler and Mr. Grogan
Give Me All The Money ..... Thief and Spangler

AT HOME

Everything Is Changed ..... Homer and Mrs. Macauley
The World Is Full of Loneliness ..... Mrs. Macauley

Hi Ya, Kid (Reprise) ..... Trainman, Ulysses and Company

THERE WILL BE ONE FIFTEEN-MINUTE INTERMISSION

ACT II

AT THE DEBARKATION CENTER

How I Love Your Thingamajig ..... Soldiers
Everlasting ..... Tobey
An Orphan I Am ..... Tobey
I'll Tell You About My Family ..... Marcus

AT HOME

I Wish I Were A Man ..... Mary Arena

WAR FRONT

Marcus, My Friend ..... Tobey
My Sister Bess ..... Marcus

HOME FRONT

I've Known a Lot of Guys ..... Diana Steed
Diana ..... Spangler

AT WAR AND AT HOME

Dear Brother ..... Homer and Marcus
The Birds In The Trees/A Lot Of Men ..... Diana Steed and Spangler
Parting ..... Mrs. Macauley, Wives, Sweethearts, Mothers, Friends and Soldiers

AT THE TELEGRAPH OFFICE

Mr. Grogan, Wake Up ..... Homer
Hello, Doc ..... Spangler

IN THE PARK

What Am I Supposed to Do? ..... Homer and Spangler

HOME

Long Past Sunset ..... Mrs. Macauley and Company
I'm Home ..... Tobey
Somewhere, Someone ..... Bess
I'll Always Love You ..... Mary Arena and Company

Hi Ya, Kid (Reprise) ..... Trainman, Ulysses and Company

Fathers And Mothers (And You And Me) ..... Company

MUSICIANS: Violin—**Joel Derouin, Josh Rodriguez;** Viola—**Gregory Singer;** Cello—**Nestor Cybriwsky;** Double Bass—**Doug Shear;** Percussion—**Jimmy Madison;** Guitars—**Charles C. Brown, III;** Sax, Clarinet & Flute—**Seldon Powell, Allen Won;** Keyboard—**Allen Shawn;** Trumpet & Flugelhorn—**Mac Gollehan;** Trombone—**Eddie Bert.**

THE HUMAN COMEDY

ACT I

TRAIN CROSSING

AT HOME

AT SCHOOL

TELEGRAPH OFFICE

HOME

MESSAGES

TELEGRAPH OFFICE

HOME

TRAIN CROSSING

ACT II

A DEBARKATION CENTER

HOME

WAR FRONT

HOME FRONT

TELEGRAPH OFFICE

HOME

THE HUMAN COMEDY is performed on an essentially bare, multi-leveled stage, with a central playing area Down Stage. The orchestra is onstage (divided into 2 groups, extreme Left and Right), as are most of the cast for most of the piece. Characters not directly involved with the action of a particular scene form, with the Ensemble, a modern "Greek chorus," supporting the action and singing backgrounds.

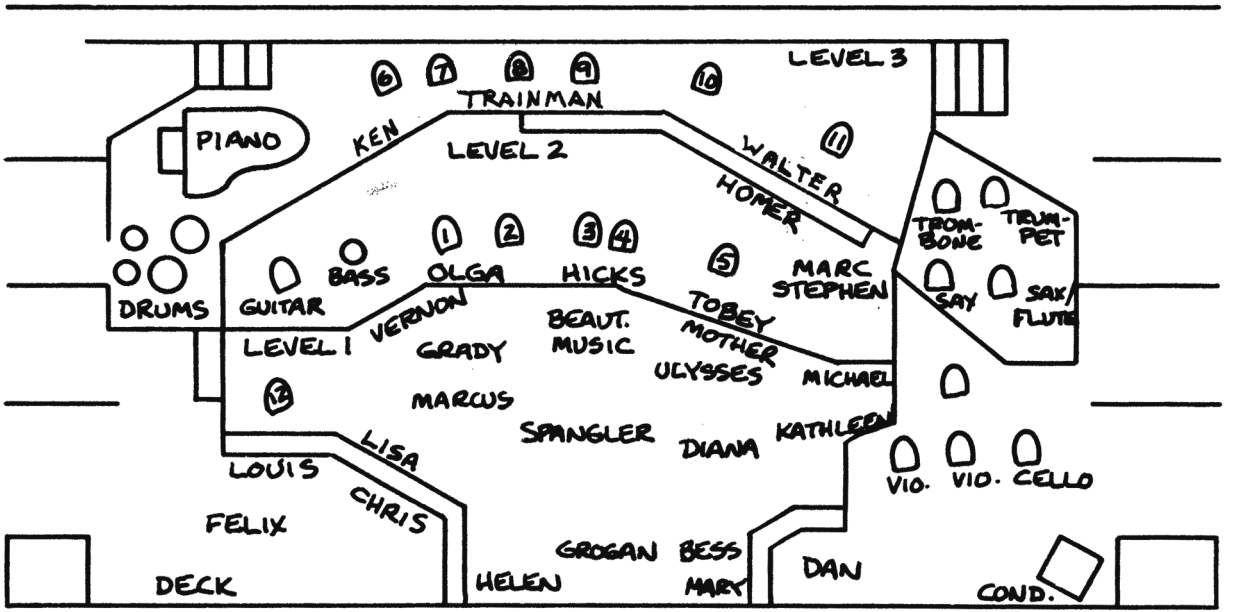


DIAGRAM 1 : OPENING POSITIONS

The Human Comedy

ACT ONE

OVERTURE

Last measure of the OVERTURE, the Company enter from all sides and take positions about the stage. [SEE DIAGRAM 1]

CHORUS. (*sings*)
IN A LITTLE TOWN IN AMERICA,
LIVED THE PEOPLE OF WHICH WE SING,
A LITTLE TOWN IN CALIFORNIA,
NOT FAMOUS FOR ANYTHING
NOT FAMOUS FOR ANYTHING.

JUST A LITTLE PLACE NAMED ITHACA
WITH THE RAILROAD PASSING THROUGH.
THOUGH ONLY ONCE A DAY IT PASSES THERE,
MAYBE YOU PASSED THROUGH, TOO.
MAYBE YOU PASSED THROUGH, TOO,
AND DIDN'T NOTICE,
MAYBE YOU PASSED THROUGH, TOO,
AND DIDN'T NOTICE.

A LITTLE TOWN IN CALIFORNIA
WHERE LIVED THE PEOPLE OF WHICH WE SING,
A LITTLE TOWN IN AMERICA
NOT FAMOUS FOR ANYTHING
NOT FAMOUS FOR AN-
NOT FAMOUS FOR AN-
NOT FAMOUS FOR ANYTHING.

(*The Company moves to* US. *positions while SPANGLER and DIANA are left kissing back* C. *ALL stare as they pass them. TRAINMAN exits* U.R. *to House Box* L. *HOMER exits.* U.L.

In MUSICAL BRIDGE, sound of the railroad train. ULYSSES runs to see it. CAST has taken their US. *positions.* [SEE DIAGRAM 2] *On his name, ULYSSES runs down* C.—*moves* L. *to* R., *looking for train. Runs to MOTHER, tries to bring SPANGLER* DS. *to see. SPANGLER leaves chair and then changes his mind and returns to seat.*)

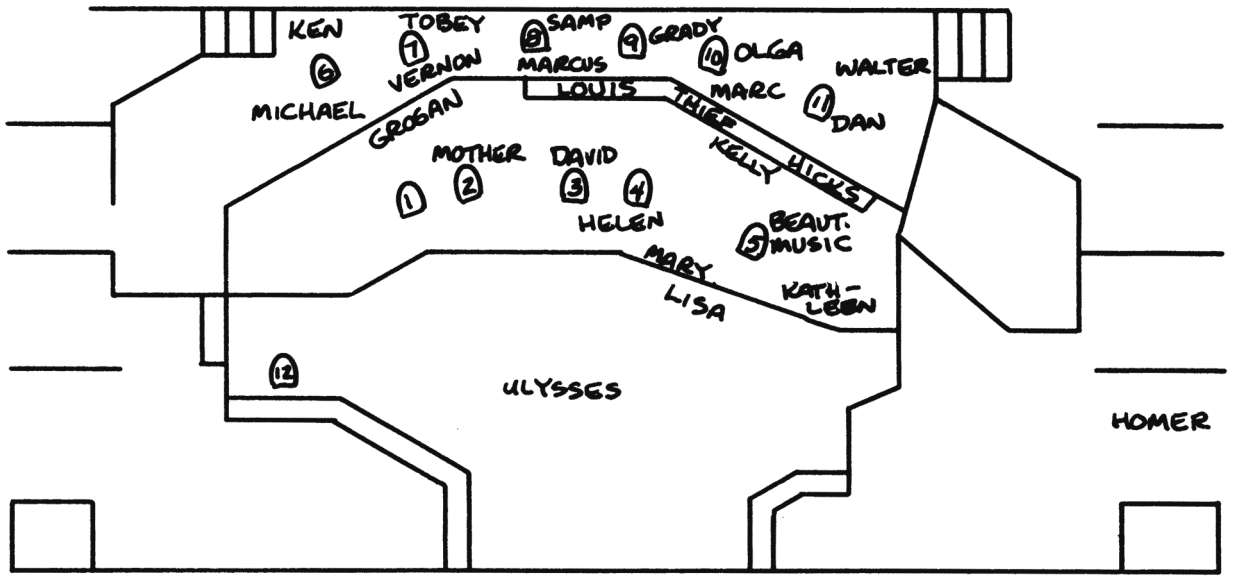
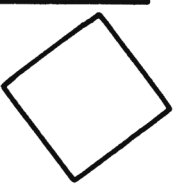


DIAGRAM 2

TRAINMAN TO BOX HOUSE LEFT



CHORUS. (*sings*)
ULYSSES REACHES THE CROSSING
JUST IN TIME
TO SEE THE PASSING OF THE TRAIN.

ULYSSES FEELS THE PASSING
IS MIGHTY FINE
AND MIGHTY STIMULATING FOR THE BRAIN.

SO HE WAVES AT THE PEOPLE AS THEY PASS BY,
BUT NONE OF THEM WAVES BACK.
THEN WHEN THE TRAIN IS ALMOST DONE
THERE'S ONE OF THEM WAVES . . .
JUST ONE.

(*ULYSSES moves stage* R. *on Level #1 and spots TRAINMAN in the audience in House* L. *Box as lights come up.*)

BLACK MAN. (*TRAINMAN*)
HI YA, KID.
ULYSSES.
HI, YA, MISTER.
BLACK MAN.
HI YA, KID.
ULYSSES.
HI YA, MISTER.
WHERE YOU GOIN'?
WHERE YOU GOIN'?
BLACK MAN.
ME, I'M HEADIN' HOME.
ULYSSES.
WHERE YOU GOIN'?
WHERE YOU GOIN'?
ARE YOU COMIN' HOME TO US?
(*Sound of train receding.*)
BLACK MAN'S VOICE. (*receding*)
SO LONG, KID.
SO LONG, KID.
ME, I'M HEADIN' HOME.
(*Silence. The TRAINMAN is gone.*)
ULYSSES. (*moves down* R. *to carpet; a cappella*)
DON'T GO, MISTER,

HOME IS HERE.
MAMA SAYS SO.
SO WHY DID YOU GO?
WHY DID YOU GO?
(*He crosses to sing to MOTHER who moves chair #2, with HOMER's jacket draped on the back, to stage* C.; *hands ULYSSES the sewing basket to carry. Music accompanying the following:*)

THE BLACK MAN WAVED, MA.
HE WAVED AT ME.
BUT IF HE WAS GOIN' HOME,
WHY DID HE KEEP GOIN',
WHY DIDN'T HE COME HERE?
AIN'T THIS HOME RIGHT HERE, MA?
AIN'T THIS HOME?
(*MOTHER takes his hands.*)

CHORUS.
HE DIDN'T THINK THAT THE MAN WOULD SEE
WHEN HE WAVED AT HIM.
'CAUSE NOBODY ELSE EVER WAVED BACK,
BUT HE WAS THE ONLY ONE THAT WAS BLACK,
AND THE BLACK MAN WAVED AT HIM, O YES,
THE BLACK MAN WAVED AT HIM.

WHERE YOU HEADED,
HE YELLED OUT LOUD.
BUT HE DIDN'T THINK THE MAN WOULD HEAR.
BUT HE WAS THE ONLY ONE THAT WAS BLACK.
AND THE BLACK MAN SANG OUT LOUD AND CLEAR,
THE BLACK MAN SANG OUT CLEAR.

(*During the above, BESS moves chair #4 to stage* C. *and places it stage* R. *of chair #2. Takes her books off it. ULYSSES leads MOTHER down* R. *on Level #1 to see TRAINMAN in box. BESS crosses stage* R. *to chair #12 to get jacket where HOMER's books are set. The VOICE of the BLACK MAN with sound of train again, as if recalled in the mind this time:*)

BLACK MAN'S VOICE.
HI YA, KID.

HI YA, KID.
ME, I'M HEADIN' HOME.
I'M HEADING HOME.
NEVER EVER MORE TO ROAM.
ME, I'M HEADIN' HOME.

(*TRAINMAN leaves box. In MUSICAL BRIDGE, MOTHER leads ULYSSES to chair #2 and takes him on her knee. BESS puts on shoes which were in her hands.*)

MOTHER.
HOME FOR HIM
IS SOMEPLACE ELSE,
HOME FOR US IS
RIGHT HERE.
HOME FOR HIM
WE DO NOT KNOW
BUT IT'S SOMEPLACE,
NEVER FEAR.

(*MOTHER sits in chair #2, ULYSSES sits in chair #4. HOMER rushes in from stage* L. *wearing messenger boy's cap.*)

HOMER. (*yelling*)
HEY, I'M BACK!
I'M BACK!

(*HOMER enters down* L. *on Level #1 with milk bottle, newspaper and Life magazine which he gives MOTHER and then runs back, having forgotten to kiss her. He dashes off* R., *leaving milk and returning with lunch pail for BESS, then crosses* C. *ULYSSES takes his hat and scarf, puts them on and then crosses to BESS stage* R. *with pail and jacket which MOTHER gives him. He sings a little song about his brother, to be made more of later:*)

ULYSSES.
HOMER,
HOMER,
HOMER . . .
HOMER.
HI YA, KID.

HI YA, KID.
HOMER'S HOME.
ULYSSES. (*to his MOTHER*)
IS HOMER NAMED AFTER A BOY WHO'S GOIN' HOME?
MOTHER.
NO, AFTER A GREAT POET.
ULYSSES. (*stands behind empty chair near MOTHER*)
WHAT AM I NAMED AFTER?
MOTHER.
AFTER A GREAT WANDERER.
ULYSSES. (*After a pause; he's thinking hard.*)
DO *I* HAVE TO GO AWAY?
(*BESS puts her jacket on.*)
MOTHER.
NO, THE WANDERER WAS LOOKING FOR HOME,
AND HE FINALLY FOUND IT.
ULYSSES.
HAVEN'T I FOUND IT, THEN?
MOTHER.
YES, WE'VE FOUND IT FOR YOU.
HOME IS WHERE YOUR FAMILY IS.
ULYSSES. (*still thinking hard*)
BUT WHERE'S PAPA?
WHERE'S MARCUS?
(*MOTHER stands with newspaper in hand and opens it, then folds it as she sings.*)
MOTHER.
WE'RE A LITTLE FAMILY
IN A TIME OF WAR,
MARCUS, OUR ELDEST, HAS HAD TO GO,
BUT WE DON'T ASK WHAT FOR.
(*HOMER crosses to ULYSSES stage* C., *and puts his arm on ULYSSES' shoulder.*)

MOTHER AND HOMER. CHORUS.
WE'RE A LITTLE FAMILY
JUST A LITTLE FAMILY
AND OUR DADDY'S DEAD
DADDY'S DEAD
WE KNOW HE'S DEAD
BUT STILL WE FEEL
STILL FEEL HE'S NEAR

HE'S NEAR,
AS NEAR AS EVER
HE WAS BEFORE. AS HE WAS BEFORE.

(*BESS crosses* US. *of MOTHER—stands* US. *left of her.*)

MOTHER.
I DO FEEL HIS PRESENCE
THROUGH THE DAY AND NIGHT.
AND SO I'M NOT UNHAPPY,
THOUGH HE'S TAKEN FROM OUR SIGHT.
I CAN FEEL HIS CLOSENESS
WATCHING OVER US,
LIVING IN THE CHILDREN,
LIVING ON OUR LOVE.

CHORUS.
LIVING ON LOVE IS LIVING ON LOVE IS
WHAT WE DO, WHAT WE DO.
THERE'S NO OTHER WAY
TO LIVE.
LIVING ON LOVE OUR LIVING ON LOVE OUR
WHOLE LIFE THROUGH, WHOLE LIFE THROUGH.
AND GIVING WHAT WE
HAVE TO GIVE. AND GIVING!

TRY TO LIVE WITHOUT
LOVE
AND THERE'S ONE THING
YOU WILL FIND,
IT'S LIKE LIVING
WITHOUT BREATH,
IT'S DEATH TO HUMAN-
KIND.

LIVING ON LOVE IS LIVING ON LOVE IS
WHAT WE DO. WHAT WE DO.
THERE'S NO OTHER WAY LIVING ON LOVE
TO THRIVE.
LIVING ON LOVE MAKES MAKES IT LOVELY TO
IT LOVELY TO

JUST FEEL THAT YOU'RE ALIVE.

FEEL YOU'RE LIVING

LIVING ON LOVE,
LIVING ON LOVE,
LIVING ON LOVE.

(*Confusion begins. HOMER runs and gets books from stage* R. *chair, runs back, kisses MOTHER, gets hat and scarf from ULYSSES. BESS then dashes to stage* R. *chair to get her lunch pail and then back to* C.—*confusion and goodbye kisses. HOMER exits stage* R.; *BESS exits stage* L.; *MOTHER sits in chair #1 and opens paper. ULYSSES lies down on floor and opens magazine. During confusion:*)

BESS AND HOMER.
I'VE GOTTA GO, MA, OR I'LL BE LATE FOR SCHOOL.

(*In Musical Break: TRAINMAN enters from* U.R. *and sits in chair #11. MISS HICKS leaves* U.L. *to prepare for entrance later at stage* L. *Level #1 with book. FELIX exits* U.R., *takes off green sweater. MOTHER and ULYSSES move two chairs to original positions. As lights come up, ENSEMBLE becomes unruly class. MISS HICKS enters stage* L. *and looks at class. They freeze. MISS HICKS walks to chair to put bag and sweater down. They are riotous when she isn't looking. HOMER dashes in from house right aisle to* U.L. *Level #3. ENSEMBLE picks up preset school books. HELEN, who has been fooling with MARY and LISA, moves down* L. *with book. MISS HICKS moves to down* R. *position.*)

HELEN. (*singing*)
THE ASSYRIANS INVENTED THE SUNDIAL.
THE BABYLONIANS THE SIGNS OF THE ZODIAC,
AND RECENT EXCAVATIONS IN ASIA MINOR
HAVE REVEALED THERE WAS AN
EMPIRE THERE
WAY BACK

(*On italicized syllables, the ENSEMBLE turn pages in unison.*)

	CHORUS.
THE HITTITES	*HIT*TITES
HAD SWUNG DOWN THE COAST	*SWING*IN' DOWN THE COAST
AND CONQUERED EGYPT,	*EG*YPT,
THEIR FOES.	*THEIR* FOES.
THEY MINGLED THEIR BLOOD WITH	*MING*LED THEIR BLOOD WITH
THE HEBREW TRIBES AND	THE HEBREW TRIBES AND
GAVE THE HEBREWS THE HITTITE NOSE.	*GA VE* THE HEBREWS THE HITTITE NOSE.

THAT'S THE END OF THE CHAPTER, MISS HICKS.
THE CHAPTER IS NOW COMPLETED.
(*ALL slam books closed.*)
MISS HICKS.
VERY WELL, HELEN, THANK YOU FOR READING.
NOW YOU'RE COMPLETED, PLEASE BE SEATED.
(*HELEN returns* U.L. *and sits in chair #4.*)

NOW CLASS.
(*They all sit up straight on beat.*)
PLEASE TELL ME WHAT YOU HAVE LEARNED
FROM THIS PASSAGE OF PROSE.
(*They act "thinking".*)
HOMER. (*hiding behind book*)
THAT PEOPLE ALL OVER THE WORLD HAVE A NOSE.
MISS HICKS.
AND . . .
(*Points HOMER to front of class; HOMER crosses on vamp.*)
HOMER.
YOU CAN TALK THROUGH NOSES
YOU CAN ROAR THROUGH NOSES
AND WHAT'S MORE THROUGH NOSES
YOU CAN SNORE THROUGH NOSES

YOU CAN PRY THROUGH NOSES
YOU CAN POKE THROUGH NOSES
AND SOME FOLKS SUPPOSES
YOU CAN JOKE THROUGH NOSES.
(*HOMER signals class to join in; six backups stand.*)

HOMER. (*with DAN, GRADY, and DON*)
YOU CAN TALK
THROUGH NOSES

YOU CAN ROAR
THROUGH NOSES

AND WHAT'S MORE
THROUGH NOSES

YOU CAN SNORE
THROUGH NOSES

CHORUS.
YOU CAN TALK
THROUGH NOSES
YOU CAN ROAR
THROUGH NOSES
AND WHAT'S MORE
THROUGH NOSES
YOU CAN SNORE
THROUGH NOSES
YOU CAN PRY THROUGH
NOSES
YOU CAN POKE
THROUGH NOSES
AND SOME FOLK
SUPPOSES
YOU CAN JOKE
THROUGH NOSES

(*add MARY, KATHLEEN, and HELEN*)

FOR A NOSE IS A THING
THROUGH WHICH YOU
CAN SING
THROUGH WHICH YOU
CAN TELL

YOU CAN TALK
THROUGH NOSES

YOU CAN ROAR

(*MISS HICKS moves stage* R.)

WHAT IT IS
THAT YOU SMELL
THROUGH THE NOSE
YOU CAN SNIFF
IN YOUR HANDKERCHIEF
EVERY BIT AS WELL
AS THE THING
YOU CAN SMELL

THROUGH NOSES

AND WHAT'S MORE
THROUGH NOSES

YOU CAN SNORE
THROUGH NOSES

(*ALL rise.*)
ALL.
MARY JANE AND JACK AND JEAN AND HAZEL
HAVE A SPECIAL THING IN COMMON

–A RESONANCE (A RESONANCE)
THAT'S NASAL!

(*Two school bells—confusion in class and lights fade. Telegraph office furniture—on winch—begins coming in. HICKS gets her things and swings wide, crossing* U.L. *SPANGLER takes chair #8 to Level #1, into the office. THIEF (YOUTH) picks up clipboard and moves down* C. *HOMER crosses and sits far right on telephone bench. FELIX crosses down and sits stage* L. *of HOMER. GROGAN takes chair stage* L. *to desk and sits in it.*)

SPANGLER.
FOURTEEN WORDS, COLLECT?
THAT'S FOURTEEN WORDS COLLECT.
–A LITTLE SHORT OF MONEY, I SUSPECT?
YOUTH.
YES, SIR, A LITTLE SHORT
BUT MA'S SURE TO COME THROUGH.
SHE'S SURE TO SEND THE MONEY BACK DIRECT.
SPANGLER.
WHERE IS IT YOU HAVE BEEN?
YOUTH. (*signs form; gives clipboard to SPANGLER*)
NOWHERE, GUESS YOU'D SAY.
HOW LONG WILL THE MESSAGE TAKE TO GET TO HER?
(*GROGAN types.*)
SPANGLER.
WELL, IT'S PRETTY LATE BACK EAST.
AT NIGHT THE BANKS ARE CLOSED.
BUT I'LL RUSH THE TELEGRAM RIGHT THROUGH FER SHUR.
(*The YOUTH has crossed stage* L. *SPANGLER tosses him a coin from the money box in unit drawer.*)
HERE, TAKE THIS JUST IN CASE,
YOU CAN PAY ME BACK SOME TIME.
IT'S GOOD YOU LET YOUR FOLKS KNOW WHERE YOU WERE.
YOUTH. (*surprised at money*)
THANKS.

(*SPANGLER crosses to YOUTH, who has stepped off Level #1; shakes his hand.*)

SPANGLER.
IT'S NOTHING.

YOUTH.
THANKS.
(*exits stage* L.)

(*SPANGLER crosses stage* L. *to desk—gives form to GROGAN, who puts the telegram he has typed in envelope—signals FELIX who rises, takes it and exits House right aisle.*)

SPANGLER. (*indicating the YOUTH's form*)
SEND IT PAID, WILLIE, I'LL PAY FOR IT MYSELF.

GROGAN.
FELIX!

SPANGLER. (*crosses stage* C. *and turns to HOMER*)
YOU KNOW, YOU'RE A BIT YOUNG FOR THE JOB,
BUT YOU STILL WOULD LIKE TO WORK HERE?

HOMER. (*rises, crosses stage* C. *to Level #1*)
YES, YES SIR, MR. SPANGLER!

SPANGLER.
NO MORE QUESTIONS?

HOMER.
NO, I DON'T THINK SO.

GROGAN. (*crosses stage* L. *end of telegraph unit*)
SING? CAN YOU SING?
SOMETIMES WE HAVE A TELEGRAM
REQUIRING YOU TO SING.
CAN YOU CARRY A TUNE
OR DO YOU SING FLAT?
IF YOU DO, A SINGING TELEGRAM
WOULD BE AN AWFUL THING
FOR YOU TO HAVE TO BRING.

HOMER.
I CAN CARRY A TUNE
WHILE ON THE RUN,
HOWL AT THE MOON
SING AT THE SUN,
I CAN CARRY A TUNE
WHILE I AM ON THE RUN,

I CAN CARRY A TUNE
AT THE DROP OF A HAT.
(*HOMER crosses to SPANGLER and lights his pipe with matches from his pocket.*)
AT WEDDINGS.
OR FUNERALS,
JUST LIKE THAT
I CAN CARRY A TUNE
AT THE DROP OF A HAT.

AND I CAN MAKE UP TUNES
LIKE THE REST OF THEM
DO-RE-MI LIKE THE BEST OF THEM.
I'LL SING MY SONG ANYTIME,
SWEET AS SUGAR
OR SOUR AS PICKLE.
I'LL SING FOR A NICKLE
OR A DIME
(*GROGAN hands HOMER a telegram then sits stage* L. *end of bench.*)

CHORUS.
HE CAN CARRY A TUNE
HOWL AT THE MOON
SING AT THE SUN
HE CAN CARRY A TUNE
GOOD AS ANYONE.

HOMER.
I CAN CARRY A TUNE
LIKE A BIG BASSOON
OR A PICCOLO.
I CAN CARRY A TUNE
ANYWHERE I GO.
IN THE BATH
OR ON MY BIKE
EVEN STUDYING MATH
FOR THE LOVE OF MIKE.
WHILE COUNTING SHEEP
OR IN MY SLEEP
ANYPLACE YOU LIKE
WHY, I CAN EVEN SING UNDER WATER,
BETTER THAN NEPTUNE'S DAUGHTER.

SPANGLER.
DO YOU KNOW HOW TO SING "HAPPY BIRTHDAY"?
HOMER.
OH SURE.
(*GROGAN is licking envelopes. SPANGLER pushes clipboard back to LISA, gives HOMER a telegram.*)
SPANGLER.
THEN SING IT. WE'LL SEE IF YOU CAN CARRY A TUNE.

HOMER.	CHORUS.
HAPPY BIRTHDAY TO YOU,	HAPPY BIRTHDAY TO YOU,
HAPPY BIRTHDAY TO YOU,	HAPPY BIRTHDAY TO YOU,
HAPPY BIRTHDAY, METHUSELAH	HAPPY BIRTHDAY, METHUSELAH
HAPPY BIRTHDAY TO YOU.	HAP-HAPPY BIRTHDAY
	HAP-HAPPY BIRTHDAY
(*moves to GROGAN, sings to him*)	
ME-THU-SE-LAH	ME-ME-METHU-SE-LAH
(LA----------)AH,	
HAPPY BIRTHDAY, METHUSELAH,	HAPPY DAY ---------
TO YOU!	TO YOU!

(*hands GROGAN the telegram*)
SPANGLER AND GROGAN.
THAT'S GOOD.
(*GROGAN stands. SPANGLER moves closer stage* R.)
HOMER.
BUT WHAT DO I SING FOR AN ANNIVERSARY?
(*moves nearer SPANGLER*)
SPANGLER.
FOR AN ANNIVERSARY YOU SING
THE SAME AS FOR A BIRTHDAY.
THE SAME TUNE WILL DO
FOR ANY HAPPY OCCASION.
FOR DEATH AND DESTRUCTION, HOWEVER,
YOU DON'T HAVE TO SING AT ALL.
YOU DON'T HAVE TO SING AT ALL.
(*SPANGLER crosses to chair* C. *and sits on arm.*)
HOMER.
YOU MEAN, THE SAME TUNE

GOES FOR AN ANNIVERSARY
AS IT DOES FOR BIRTHDAYS?
THAT DON'T MAKE NO SENSE.

I HAVE AN ANNIVERSARY SONG
I MADE UP MYSELF.
IT WON'T TAKE LONG.
MAY I SING IT?
BUT AS A TUNE, I'M BOUND TO SAY
IT'LL SOUND BETTER FAR
THAN ANY BIRTHDAY SONG MAY.
IT GOES . . .
(*cocks his baseball hat sideways*)
HAPPY, HAPPY ANNIVERSARY
HAPPY ANNIVERSARY
(*Crosses down* L., *GROGAN joins SPANGLER stage* C.)
FOR YOU, MR. AND MRS. MCGILLICUDDY,
MISTER AND MRS.
MCGILLICUDDY.

SPANGLER AND GROGAN.
SO REASSURING,
YOU'VE BEEN ENDURING
FOR THIRTY-SEVEN
YEARS WITH
BUT ONE QUARREL
FOR THIRTY-SEVEN
YEARS AND
ALL OF 'EM MORAL

DOO, DOO, DOO, DOOT.
DOO, DOO, DOO, DOOT.

YEARS WITH BUT ONE
QUARREL

YEARS AND
ALL OF 'EM MORAL

(*GROGAN begins to dance, SPANGLER joins in, first a box step then a swan step stage* L. *to stage* R. *HOMER counter dances stage* L. *then crosses* DS. *to stage* R. *while they dance* C. *stage.*)

CHORUS.
HAPPY, HAPPY
ANNIVERSARY
HAPPY ANNIVERSARY
FOR YOU, MR. AND MRS.
MCGILLICUDDY.
MR. AND MRS.
MCGILLICUDDY

HAPPY ANNIVERSARY

HAPPY ANNIVERSARY
FOR YOU,
MCGILLICUDDY.

MCGILLICUDDY.

HOMER, SPANGLER &
GROGAN.
YOUR DOMESTIC

ANCHOR — DOO, DOO, DOO, DOO.
CAN WITHSTAND
RANCOR — DOO, DOO, DOO, DOO.
FOR THIRTY-SEVEN YEARS — DOO, DOO, DOO, DOO,
WITH BUT ONE QUARREL. — DOO, YEARS WITH BUT ONE QUARREL

HOMER.
OH, MY! — TO THINK . . .

SPANGLER.
OH, GOSH! — TO THINK . . .

GROGAN.
OH, GOLLY!

TRIO.
(*They finish stage* C.)
AND JUST PLAIN "OH"!
TO THINK THAT
QUARREL STARTED — JUST ONE QUARREL!
THIRTY-SEVEN YEARS AGO!

(*SPANGLER crosses stage* R. *to telegraph desk; picks up a telegram, and hands it to HOMER.*)

SPANGLER.
WELL, HERE'S A TELEGRAM FOR AN ANNIVERSARY.
OFF YOU GO!

(*In Musical break, SPANGLER tosses HOMER telegraph hat from bench. HOMER runs and hugs GROGAN, clicks heels and exits stage* L. *house aisle. SPANGLER moves to radio and turns it on. Waits. GROGAN moves chair to the Beautiful Music position. KEN BEYAN moves and leans against Level #3 rail. Music comes in mid broadcast.*)

GROGAN.
I THINK THE KID WILL DO.

SPANGLER.
I THINK HE'LL DO JUST FINE.

GROGAN.
HE CAN SHOOT THE BREEZE,

SPANGLER.
HE CAN SHOOT A LINE.

GROGAN.
I THINK THE KID WILL MEASURE UP,
THOUGH HE'S HARDLY OLDER THAN A PUP.
SPANGLER.
YES, HE'S A GOOD BOY.
GROGAN.
AT LEAST I THINK HE IS.
COME FROM A GOOD FAMILY,
AS FAR AS I CAN SEE.
SPANGLER.
YES HE'S A GOOD BOY,
GROGAN. (*cleans glasses with handkerchief from his pocket*)
BROTHER IN THE ARMY CORPS,
FROM SANTA CLARA AVENUE,
SISTER GOES TO COLLEGE, TOO.
AND HIS MOTHER IN THE SUMMER
WORKS HARD AS ANY WIDOW WOMAN CAN,
IN THE PACKING HOUSES, HARD AS ANY MAN.
SPANGLER.
YES, HE'S A GOOD BOY.
GROGAN.
THOUGH HE'S UNDER AGE, IS THAT SO BAD?
WELL, I MYSELF AM OVERAGED.
YEAH, SURE, HE'S A VERY GOOD LAD.
(*SPANGLER crosses to GROGAN.*)
SPANGLER AND GROGAN.
HE'S A GOOD BOY,
I'D SAY I'M SURE HE IS.
BOUND TO ENDURE HE IS.
HE'S A GOOD BOY.
HE'S A HOBBLEDEHOY,
BUT THAT DOESN'T ANNOY
HE'S A GOOD, GOOD BOY.

(*In the Musical break, SPANGLER returns to Level #3 and sits on step, Level #3. GROGAN sits in stage* C. *chair. FELIX and THIEF reenter* U.L. *and sit.*)

CHORUS.
BEAUTIFUL MUSIC
IS IN THE AIR.

BEAUTIFUL MUSIC
IS EVERYWHERE.

THE SOUNDS REALLY PLEASE
FROM THE TELEGRAPH KEYS,

(*HOMER enters from stage* R.—*stops at telegraph desk, takes off hat and sits on end of bench.*)

CHORUS. (*continued*)
SENDING OUT MESSAGES TO PLACES AFAR,
(FAR PLACES)
SENDING OUT MESSAGES WHEREVER YOU ARE,

BEAUTIFUL MUSIC
IS IN THE AIR
(*GROGAN takes a nip from a pint bottle in his sweater.*)

BEAUTIFUL MUSIC
IS EVERYWHERE.
(*BEAUTIFUL MUSIC stands and moves* C. *on Level #1.*)

CHORUS. (*continued*)

IN THE EYE OF THE
MIND,
AND THE EAR OF THE
HEART,
BEAUTIFUL MUSIC
CREATED BY SCIENCE
AND BY ART
(*CHORUS stands.*)

SOLOIST. (*BEAUTIFUL MUSIC*)

IN THE EYE OF THE
MIND,

BEAUTIFUL MUSIC
CREATED BY SCIENCE
AND BY ART.

BEAUTIFUL MUSIC
IS IN THE AIR,
BEAUTIFUL MUSIC
IS EVERYWHERE.

IT'S IN SAN FRANCISCO
AND L.A.

IT'S IN SAN FRANCISCO
AND L.A.

DESMOINES AND DENVER
AND MONTEREY
MONTREAL, OR MEMPHIS
AND PHILA-DEL-
PHAI-YA!

DESMOINES, DENVER
AND MONTEREY,
MONTREAL, OR
MEMPHIS AND PHILA-
DEL-PHAI-YA!

(*BEAUTIFUL MUSIC moves* U.C. *on platform.*)

AND BATON ROUGE AND
BUFFALO,
ANYWHERE YOU CARE
TO GO,
ALBUQUERQUE OR
ALCATRAZ,
ATLANTA, GEORGIA, OR
BOSTON, MASS.

AND BATON ROUGE AND
BUFFALO,
ANYWHERE YOU CARE
TO GO,
ALBUQUEQUE OR
ALCATRAZ
ATLANTA, GEORGIA, OR
BOSTON, MASS.

NEW YORK, NEW HAVEN
OR NEW ROCHELLE,

(*BEAUTIFUL MUSIC crosses down platforms—sings to ULYSSES.*)

CHORUS. (*continued*)
WHY, THE DARN FOOL
THING
CAN GO AS FAR AS
HELL.
THERE'S NOTHING IN
THE WORLD SO SWELL,
IT'S IN LONDON,
ENGLAND,
OR PARIS, FRANCE.

SOLOIST. (*continued*)
WHY, THE DARN FOOL
THING
CAN GO AS FAR AS
HELL.

WHY, IT'S IN LONDON,
ENGLAND,
OR PARIS, FRANCE

(*BEAUTIFUL MUSIC sings to GROGAN in chair.*)

ROME, OR NOME, OR
SASKATOON.
IF YOU GIVE MUSIC THE
FEEBLEST CHANCE
SOMEDAY IT'LL BE ON
THE MOON.

IF YOU GIVE MUSIC THE
FEEBLEST CHANCE,
SOMEDAY IT'LL BE ON
THE MOON

(*GROGAN stands, crosses to stage* R. *desk chair and sits. BEAUTIFUL MUSIC crosses stage* R. *to GROGAN.*)

CHORUS.
BEAUTIFUL MUSIC IS IN THE AIR
BEAUTIFUL MUSIC IS EVERYWHERE

CHORUS.
MMMM-----

MMM-----

MMMM-----
HUM
SENDING OUT MESSAGES
WHEREVER YOU ARE.

SOLOIST.
THE SOUNDS REALLY PLEASE
FROM THE TELEGRAPH KEYS
SENDING OUT MESSAGES
TO PLACES AFAR

(*BEAUTIFUL MUSIC finishes stage* C. *behind empty chair. In applause, she returns to her chair on Level #2.*)

GROGAN. (*to HOMER, who stands*)
HERE, BOY.
HOMER.
YESSIR.
GROGAN. (*stands, gives HOMER a quarter from desk top*)
HERE'S A QUARTER.
GET TWO DAY-OLD PIES, COCONUT CREAM.
CHATTERTON'S BAKERY ON BROADWAY.
KNOW IT?
HOMER.
YESSIR!

(*HOMER exits stage* L. *House aisle. Trumpeter moves from* U.L. *down platforms to stage* C. *and jams. GROGAN dances to music stage* R. *ACTORS act like watching a race near end of solo. At end of solo, HOMER dashes on from House stage* L. *aisle with two pies, fake one covered with blue napkin. Real one and knife with a red napkin.*)

GROGAN.
YOU WANT TO SLOW DOWN A LITTLE, SON.
D'YOU LIKE COCONUT CREAM?
(*GROGAN takes real pie and crosses stage* C. *HOMER puts second pie on stage* L. *end of desk.*)

HOMER.
DO I!
I LIKE BISCUITS AND CHOCOLATES,
DON'T ASK ME WHY.
(*GROGAN cuts a slice and eats some and sits stage* C. *chair.*)
BUT I LIKE NOTHIN' BETTER
THAN COCONUT CREAM PIE.

I LIKE PASTRIES AND CRUMPETS
AND THAT'S NO LIE.
BUT I LIKE NOTHIN' BETTER
THAN COCONUT CREAM PIE.

GROGAN. (*Stands; gives HOMER a taste. HOMER counters stage* L. *of GROGAN.*)
WHEN IT COMES TO JAM,
I'M YOUR MAN,
AND I SCREAM FOR ICE CREAM
AND FOR APRICOT FLAN.

HOMER.
AND FOR
MARSHMALLOWS AND POPCORN
I'D SURELY DIE,
BUT I LIKE NOTHING BETTER
THAN COCONUT CREAM PIE.
(*GROGAN finishes with arm around HOMER.*)

HOMER AND GROGAN.	CHORUS.
YES, THERE IS ONE THING	JUST ONE THING
ABOVE ALL FOR WHICH I CRY	FOR WHICH I CRY
COCONUT CREAM!	COCONUT CREAM
COCONUT CREAM!	COCONUT CREAM,
FOR COCONUT CREAM I SCREAM	FOR COCONUT I SCREAM
FOR COCONUT CREAM I DREAM	FOR COCONUT ICE CREAM I DREAM.
COCONUT CREAM PIE.	COCONUT CREAM PIE!

Grogan.
I, TOO, AM FOND OF COCONUT CREAM---AND MUSIC.
(*As telegraph signals, GROGAN puts pie on stage* C. *chair and crosses stage* R. *desk to get message.*)

THIS MESSAGE IS FROM THE WAR DEPARTMENT,
HOMER.
DO YOU KNOW A HYMN THAT YOU MIGHT SING
WHILE I WORK ON IT?

(*HOMER crosses down* R. *of* C. *Changed mood.*)

HOMER.
WHEN I AM LOST,
TEMPEST TOSSED,
IN WIND AND RAIN
AND SNOW THAT FREEZES,
WHAT I PRAY FOR
EVERYDAY FOR
IS TO BE SAFE IN THE ARMS OF JESUS.

WHEN I'M FORLORN,
LIKE A SOUL UNBORN,
AND PANIC
MY SOUL SEIZES,
WHAT I CALL FOR
'S WHAT I'M ALL FOR,
TO BE SAFE IN THE ARMS
OF JESUS.

CHORUS.
WHEN I'M FORLORN

AND PANIC
MY SOUL SEIZES,
WHAT I CALL FOR'S
WHAT I'M ALL FOR,
SAFE IN THE ARMS OF
JESUS

(*BEAUTIFUL MUSIC stands, crosses* DS. *to Level #1. HOMER crosses* U.R., *puts pie near bass player.*)

SOLOIST. (*BEAUTIFUL MUSIC*)
THAT IS WHERE
I'LL COMFORT FIND,
THE COMFORT THERE
BUT PLEASES.
WHEN I AM COLD
AND GROWN TOO OLD,
I'LL BE SAFE IN THE
ARMS OF JESUS.

CHORUS.

THAT IS WHERE
I'LL COMFORT FIND.

WHEN I AM COLD
AND GROWN TOO OLD,
I'M SAFE IN THE ARMS
OF JESUS.

(*BEAUTIFUL MUSIC returns to her chair. HOMER crosses to the telegraph desk. GROGAN looks serious. He comes out from behind the desk, and gives HOMER the telegram*

he has typed. HOMER, seeing the changed expression on the old man's face, gulps and exits down the stage R. *House aisle. GROGAN, shaking his head, returns to standing behind the desk, then takes another slug from his pint.*)

GROGAN. (*muttering*)
KILLED IN ACTION . . .
KILLED IN ACTION . . .
KILLED IN ACTION . . .
KILLED IN ACTION.

(*He takes out his bottle again and drinks heavily from it, singing slowly:*)

WHEN I AM COLD,
AND GROWN TOO OLD.

(*Sits at desk in despair. The music swells and drowns him out with the last few notes and then there is a fade-out on the scene in the telegraph office.*
In Music break, BESS is going through preset sheet music at her seat. ULYSSES exits U.L. *for costume change to PJ's. At crescendo BESS stands, throws music in air except one sheet. She dashes to the stage* L. *area and grabs MARY into light. In song they improvise 40's dance steps.*)

BESS AND MARY.
I LET HIM KISS ME ONCE.
I LET HIM KISS ME AGAIN.
AND WHEN HE KISSED ME AGAIN,
I SAID, "OH, NO."

I LET HIM HOLD ME ONCE.
I LET HIM HOLD ME AGAIN.
AND WHEN HE HELD ME AGAIN,
I SAID, "GO SLOW."
(*BESS and MARY switch positions.*)

HE WAS TOO AMBITIOUS
AND I WAS TOO SINCERE.
HIS KISS WAS SO PERNICIOUS,
I HAD TO BAN THAT MAN FROM STANDING NEAR.

I LET HIM KISS ME ONCE.
I LET HIM KISS ME AGAIN.
AND WHEN HE KISSED ME AGAIN,
I SAID, "OH, NO."

BESS.
AND SO WE WERE APART
FOR MONTHS AND
MONTHS AND MONTHS
AND ALMOST FOR A
YEAR.
WELL, IT BROKE MY
HEART,
IT BROKE MY HEART . . .

MARY.
AND SO WE WERE APART
FOR MONTHS AND
MONTHS AND MONTHS
AND ALMOST FOR A
YEAR.
WELL, IT BROKE MY
HEART,
IT BROKE MY HEART . . .

(*HOMER appears on step stage* R. *House aisle.*)

BESS AND MARY.
'CAUSE I LET HIM KISS ME ONCE
AND NOW HE NEVER, EVER
COMES 'ROUND HERE!

(*HOMER has come up onto the edge of the stage as if at a doorway. He mimes knocking on platform and takes off his hat. Takes a telegram from it. In Musical break, MEXICAN WOMAN wanders down from her seat to HOMER who gestures with telegram and hands it to her. She gestures that she is unable to read it and gives it back to HOMER, stopping him from leaving.*)

HOMER. (*to MEXICAN WOMAN*)
YOUR SON WAS KILLED IN ACTION,
KILLED IN ACTION.
MEXICAN WOMAN. (*crosses down* R. *and sings towards audience, taking telegram from HOMER*)
OH, NO!
OH, NO!
MI JUAN IT'O
MI MUCHA CHI TO
AY Y' Y' Y'Y'Y'
MI JUAN IT O.

(*Gestures to tip HOMER, he refuses. HOMER exits House stage* R. *aisle; MEXICAN WOMAN sings* R. *of* C. *As half lights*

up, BESS and MARY begin dancing. Actor playing MATTHEW quietly gets into hat and jacket on Level #3, clothes preset on floor.)

MEN.
YOUR SON WAS
KILLED IN ACTION
KILLED IN ACTION

OH, HE WAS KILLED IN ACTION.

MEXICAN WOMAN.
NO ------, OH, NO---
NO ------, OH, NO---
NO ------, NO ---, OH, NO ---

MARY.
OH, NO, NO.

BESS.
NO, NO.

MARY.
NO, NO, NO

BESS.
NO, NO, NO, NO.

ALL WOMEN.
NO, NO!

BESS AND MARY.
I LET HIM KISS ME ONCE.
I LET HIM KISS ME AGAIN
AND WHEN HE KISSED ME AGAIN I SAID,

OH, NO, NO, NO (14 "no"s)
OH, NO, NO, NO (14 "no"s)
OH, NO, NO, NO (14 "no"s)

(*In Musical break, MEXICAN WOMAN wanders* US. *to her chair. BESS and MARY saunter stage* R. *GROGAN exits stage* R. *on Level #1—telegraph office follows him off. BESS gives MARY song sheet, they giggle. MOTHER rises, takes chair #2 to* C. *BESS then gets chair #1 from Level #2; places it stage* R. *of chair #2 and sits. MARCUS exits* U.L.)

MARY.
THAT'S MARCUS'S FAVORITE SONG, I THINK.
(*She exits.*)

ULYSSES. (*enters from* U.L. *in pajamas, and crosses to MOTHER behind chair. HOMER sneaks in* U.L.; *sits on steps on Level #2 as BESS begins doing homework.*)
MAMA, MAMA
WHERE MIGHT MARCUS BE?

MOTHER.
WHERE MIGHT MARCUS BE?
ULYSSES.
YEAH, WHERE MIGHT MARCUS BE?
MOTHER.
HE'S GONE AWAY FROM HOME.
A SOLDIER BOY IS HE.
ULYSSES.
I DON'T UNDERSTAND.
(*moves stage* L. *side of MOTHER's chair*)
MOTHER.
YOU'VE GOT TO TRY TO SEE.
ULYSSES.
WHEN'S HE COMING HOME?
WILL IT BE TOMORROW?
WILL IT BE THEN?
MOTHER.
NO, NOT TOMORROW,
WE DON'T KNOW JUST WHEN,
BUT HE'LL BE BACK AGAIN.

(*ULYSSES crosses from stage* L. *of chair and sits in* C. *chair.*)

ULYSSES.
MAMA, MAMA,
WHERE MIGHT DADDY BE?
MOTHER.
WHERE MIGHT DADDY BE?
(*She rises and stands behind chair.*)
ULYSSES.
YEAH, WHERE MIGHT DADDY BE?
IS HE LIKE MARCUS,
A SOLDIER BOY AS WELL?
MOTHER.
NO, NOT LIKE MARCUS
WHO'S GONE FOR JUST A SPELL.
NO, WITH DADDY IT IS DIFFERENT, MY CHILD.
(*She crosses* U.R.; *gets preset afghan from Level #2 and crosses back behind chair.*)

DADDY WILL NOT COME
WALKING DOWN THE STREET,

WE'LL NEVER HEAR HIM HUM,
CLIMBING UP THE STAIRS.
DADDY WILL NOT COME
ACROSS THE PORCH NO MORE,
AND ON IN THROUGH THE DOOR,
CALLING MARCUS AND HOMER AND BESS AND ME
AND YOU.
AS HE USED TO DO.
ULYSSES. (*puzzled*)
WHY, MAMA?

(*MOTHER puts afghan on arm of chair #8 and sits; holds ULYSSES who sits with head in her lap.*)

MOTHER.
DEATH IS NOT AN EASY THING
FOR ANYONE TO UNDERSTAND,
LEAST OF ALL A CHILD.
LEAST OF ALL A CHILD.
BUT DEATH SHALL COME TO EVERYONE
TO TAKE US BY THE HAND,
BE WE MEEK OR WILD,
BE WE MEEK OR WILD.
THAT DAY CAME FOR YOUR DADDY
TWO WHOLE YEARS AGO
BUT AS LONG AS WE'RE ALIVE
THIS YOU MUST KNOW:
BECAUSE YOU ARE ALIVE INSTEAD,
HE ISN'T REALLY DEAD.
TIME AND ACCIDENT,
ILLNESS AND WEARINESS
TOOK HIS BODY, AS THOSE THINGS DO,
BUT HE LIVES ON IN YOU,
YES, HE LIVES ON IN YOU.
ULYSSES. (*stares at her for a moment in incomprehension*)
WHAT'S A GOPHER?
MAMA, WHAT'S A FISH?
WHAT'S A BIRD?
(*He sits up and questions MOTHER, then lies down with feet up and head in MOTHER's lap.*)

BESS.
THE BIRDS IN THE SKY
THE FISH IN THE SEA
ARE ALL PART OF YOU AND ME.

THE SUN SHINING THERE,
THE RIVERS AND STARS
AND EACH LITTLE BUSH OR TREE.
(*BESS crosses stage* C. *behind chair; sings to ULYSSES.*)

BESS.
EVERYTHING'S RARE
AND HAS ITS OWN
WORTH,
THE HAWKS IN THE AIR
THE GOPHERS IN THE
EARTH,

THE FLIES AND THE
FROGS,
AND EVERY BUMBLEBEE
YES, THEY'RE ALL PART
OF YOU AND ME.

CHORUS.
EVERYTHING'S RARE
AND HAS
ITS OWN WORTH.
THE HAWKS IN THE AIR
THE GOPHERS IN THE
EARTH,

THE FLIES AND
FROGS
AND BUMBLEBEES
THEY'RE ALL A PART
OF YOU AND ME.

ULYSSES. (*looks up*)
THEN WHERE . . .
MAMA, MAMA,
WHERE MIGHT HOMER BE?
MOTHER.
WHERE MIGHT HOMER BE?
ULYSSES.
YEAH, WHERE MIGHT HOMER BE?
MOTHER.
YESTERDAY HE GOT A JOB
A MESSENGER IS HE
AFTER SCHOOL HE GOES TO WORK
TO WORK FOR YOU AND ME . . .

AND WITH THIS JOB HE'LL KEEP
SOME VERY LATE HOURS.
YOU'LL BE ASLEEP.
ULYSSES.
VERY LATE HOURS?

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