

**WINTER IN PARADISE**

**a musical play**

**freely adapted from Shakespeare's *Measure for Measure***

**book, lyrics, & music by stephen mo hanan**

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## CHARACTERS

*(in order of speaking)*

DEADEYE, *beachcomber extraordinaire, late 40's*

Lieutenant CALEB HUDSON, USN, 30

Commander MARCELLUS T. DEVINE, USN, *Acting Commandant, late 30's*

Able Seaman BILLY PIERCE, USN, 26

SLAPPER DOYLE, *bartender, 50's*

MAMIE MORAN, *proprietress of a house of pleasure, mid-30's*

LILA ROBLEY, *Billy's intended, 20*

ISABEL PIERCE, *Billy's sister, a missionary, 30*

*and* CAPTAIN WILBERFORCE, USN

And The Septet, who play:

MAIPITI

VUANA

PILU

CHARLES.....*Samoans at Isabel's mission, 20's*

TILLIE

BUTTERFLY

VIOLET.....*whores at Mamie's place, 20's*

THE MASTER-AT-ARMS

SAILORS, WHORES, SAMOANS

(Members of the Septet may, at the director's discretion, cross genders.)

**PLACE:** In and around Pago Pago, American Samoa

**TIME:** August, 1902

## MUSICAL NUMBERS

### ACT ONE

Scene One. The Main Square

❖ 1. *Who Knows What People Will Do?*..... Deadeye

Scene Two. The Scum of the South Seas Cafe

❖ 2. *Cuddles and Kisses*..... The Septet

❖ 3. *Turtle Song*..... Mamie, Slapper, Septet

❖ 4. *Here and Now*..... Lila, Billy

Scene Three. Isabel's Mission

5. *Hymn* ..... Samoan Quartet

6. *The Force of Love*..... Isabel, Lila, Quartet

Scene Four. Office of the Commandant

❖ 7. *Winter in Paradise*..... Devine

❖ 8. *Mightier than Speech*..... Isabel, Devine

Scene Five. The Cafe

❖ 9. *The Lowdown* ..... Mamie

❖ 10. *Look at Me Now* ..... Slapper, Deadeye, Whores

Scene Six. Office of the Commandant

11. *Suppose* ..... Devine, Isabel

Scene Seven. The Brig

❖ 12. *World of Iron*..... Billy, Septet

13. *Who Knows What People Will Do?* (reprise) ..... Deadeye

### ACT TWO

Scene One. Mamie's Boudoir

❖ 14. *Chatter, Chatter/An Orange Veil*..... Mamie, Isabel, Deadeye

15. *Meant for That Man* ..... Mamie, Whores

Scene Two. Before the Show Curtain

16. *I Wish I Was Back in New York*.....Slapper

Scene Three. The Grove of Tuli

❖ 17. *Turn Back*..... Devine

18. *The Rite*..... Septet

Scene Four. Chief Proctor's Office

❖ 19. *Great Men, Simple Men*..... Deadeye, Hudson

20. *Look at Me Now* (reprise)..... Deadeye

⊕ 21. *I Wish I Was Back in New York II*.....Slapper

Scene Five. The Brig

Scene Six. Around the Island

22. *My Child/Day of Reckoning* ..... Lila, Isabel, Devine

Scene Seven. The Main Square

23. *Life Wins* ..... Company

❖ (Indicates inclusion on demo CD)

## PROLOGUE

*The SHOW CURTAIN is an ornate period map, framed by palm trees, native huts, dusky undulating maidens, etc., and labelled "SAMOA". Scrim dissolves to reveal ocean and sky, mountain and jungle. Dressed in scanty native costume the youngest boy & girl of the Septet appear carrying a banner reading OUR SAMOA. As they frolic on the beach, a man wearing the Union Jack vest of JOHN BULL enters, raises his musket and shoots down the sign, replacing it with one that says ROYAL VICTORIA'S COLONY—1830. Two more Samoans help create the façade of a colonial Governor's palace and under John Bull's supervision all begin to pile up bales of export cargo. Bull scoops a girl into the palace and the others are now confronted by a Prussian OFFICER who shoots down the British sign and replaces it with another, KAISER'S KOLONNY—1880. At gunpoint he compels the natives to give him the bales. John Bull rushes indignantly from the palace and begins to argue with the Prussian. As they take aim at each other, UNCLE SAM appears with two sacks, each bearing a dollar sign. The European powers accept a sack apiece and exit shaking hands. Uncle Sam sits back on the bales and with a snap of his fingers materializes yet a new banner, U.S. PROTECTORATE—1902, surmounted by an eagle and red-white-&-blue bunting. He triumphantly enters the palace as the Overture/Prologue ends.*

## ACT ONE

### SCENE 1 - THE MAIN SQUARE

*[From behind a palm tree a squeezebox is heard. DEADEYE appears with it, a bearded and begrimed beachcomber with an eyepatch and a mop of graying hair. Wearing a castoff sailor's jacket with a long native sarong around his waist, he addresses the audience:]*

#### DEADEYE

Deadeye's the name. Cosmopolitan world traveler and beachcomber extraordinaire, at your service. Kinda crummy lookin', huh? Okay, but there's more to me than meets the eye—even if ya got two. Don't ever be too quick to judge, or you may have to eat your favorite opinion. Take it from Deadeye, mates. *[He sings:]*

WHO KNOWS WHAT PEOPLE WILL DO?  
WHO KNOWS WHAT PEOPLE WILL DO?  
ONE DAY THEY'LL TAKE YOU TO LUNCH  
NEXT DAY THEY'LL SKIN YOU FOR STEW.  
ENEMIES GIVE YOU A BREAK  
LOVERS TURN ROUND AND TAKE AIM  
CHASE THEM, EMBRACE THEM  
REPRIEVE OR REPLACE THEM  
AND NO TWO WILL TAKE IT THE SAME.  
BITE THEM, INVITE THEM  
DELUDE OR DELIGHT THEM  
AND LEARN HOW TO LAUGH AT THE GAME.

*[A small detail of SAILORS marches in, including BILLY PIERCE, handsome mid-20s. They are addressed by LT. HUDSON, a fresh-faced career officer who enters from the Palace:]*

#### HUDSON

Detail, atten-hut! His Excellency, Acting Commandant Marcellus T. Devine.

*[DEVINE appears at the door of the Palace, a stern-faced martinet whose fierce gravity makes him seem older than his 38 years.]*

#### DEVINE

Reports have reached me regarding a growing unrest among the enlisted men on this island. I realize that many of you are concerned about the well-being and, indeed, the whereabouts of Captain Wilberforce. I'm sorry to say that no news has come from him since his hasty departure. The progress of his secret mission remains as mysterious as its purpose. In the meantime there are local abuses crying out for correction, which I, as Acting Commandant, am resolved to administer. I refer to the shocking spread of immorality in this command. In the light of Captain Wil-

berforce's disappearance, and the native uprisings on our neighboring islands, I am forced to recognize a state of high alert.

*[He produces a document and hands it to LT. HUDSON.]*

**HUDSON**

"I hereby proclaim that for all American forces under my authority, lasciviousness and fornication shall be accounted capital crimes, punishable by firing squad, effective sundown this evening, August 15th, Nineteen Hundred and Two. Signed, Commander Marcellus T. Devine, United States Navy, Pacific Fleet."

**DEVINE**

*[affixing the proclamation to the wall]* You may dismiss them.

**HUDSON**

Detail, dis-missed!

*[DEVINE & HUDSON exit into the Palace. The BAND lets out a few doleful bleats. The SAILORS mill about in disbelief.]*

**1ST SAILOR**

What the hell is that supposed to mean?

**2ND SAILOR**

What the hell ya think? No more poontang, stupid!

**3RD SAILOR**

What are we gonna do?

**2ND SAILOR**

You two can yap all you want, but I'm double-timing it over to Mamie's place.

**1ST SAILOR**

Mamie's?

**2ND SAILOR**

Hell, we got till sundown. I'm getting in my last licks.

*[Every head on stage turns as one to consult the sun's position. In an instant they break and stampede off, except for BILLY, who moves in a different direction.]*

**3RD SAILOR**

Where ya goin', Billy?

**BILLY**

I gotta find Lila. This could be trouble. *[The stage is empty except for DEADEYE.]*

**DEADEYE**

WHO KNOWS WHAT PEOPLE WILL DO?

WHO KNOWS WHAT PEOPLE WILL DO?

SOME HAVE NO MORALS AT ALL

OTHERS PILE UP QUITE A FEW.

YESTERDAY'S COLD, LEADEN HEART

NOW IS AFLOAT AND AFLAME

BORE THEM, ADORE THEM

IGNITE OR IGNORE THEM

AND NO TWO WILL TAKE IT THE SAME.

CAGE THEM, ENRAGE THEM

UPLIFT OR UPSTAGE THEM

AND LEARN HOW TO LAUGH AT THE GAME.

[*DEVINE enters from the Palace. DEADEYE attempts to avoid him, but without success.*]

**DEVINE**

And what do you think you're doing?

**DEADEYE**

Just a little creative loitering, sir.

**DEVINE**

Consider yourself lucky, my good man, that the United States Congress has omitted civilians from the scope of the Commandant's authority. You reflect no credit upon our flag.

**DEADEYE**

God bless the Stars and Stripes, your honor.

**DEVINE**

Keep out of trouble, will you? And get some pants. [*Exit.*]

**DEADEYE**

They say his pee would freeze a kumquat. Course he's new to the island. Supposed to relieve Captain Wilberforce in a month's time, gradual-like, but then Wilberforce up and vanishes God knows where and makes old Stoneheart deputy. Spotless reputation, a clean-living man. Just the kind you gotta keep your eye on—even if ya got two.

WHO KNOWS WHAT PEOPLE WILL DO?  
 WHO KNOWS WHAT PEOPLE WILL DO?  
 MONDAY IT'S LOVE AT FIRST SIGHT  
 FRIDAY THEY'RE READY TO SUE.  
 JUST WHEN THEY'RE ACHING FOR PRAISE  
 SEE HOW THEY SETTLE FOR BLAME  
 BRUISE THEM, ACCUSE THEM  
 AMAZE OR AMUSE THEM  
 AND NO TWO WILL TAKE IT THE SAME.  
 BLESS THEM, UNDRRESS THEM  
 CORRUPT OR CARESS THEM  
 AND LEARN HOW TO LAUGH  
 LEARN HOW TO LAUGH  
 LEARN HOW TO LAUGH AT THE GAME!

[*Blackout.*]

## **SCENE 2 - THE SCUM OF THE SOUTH SEAS CAFE**

[*Mamie's place is a garish combination of Barbary Coast frippery and Polynesian funk, with gilt-edged pretensions. A bar, tables & chairs, & a few stairs leading away to the private rooms. A small platform with a drape serves as a stage. The SAILORS burst in and begin to sing towards the upstairs occupants:*]

LADIES, LADIES, NATURE'S DELIGHT  
 HERE'S A BUNCH OF FELLAS WITH AN APPETITE  
 FOR CUDDLES AND KISSES  
 FROM EAGER YOUNG MISSES  
 THE CREAM OF THE TROPICAL CROP  
 TEASING AND TENDING  
 AND CLOTHING DESCENDING  
 AS INTO THE LINEN WE HOP.

SO LET'S DISPENSE WITH THE FORMALITIES  
WE GOT NO TIME FOR TRIVIALITIES  
WE WANNA GIVE EACH LUSCIOUS GAL A SQUEEZE  
OR THREE OR FOUR  
PLUS SOMETHING MORE.  
WHEN MEN ARE READY FOR THEIR PARAMOURS  
THEY DON'T NEED ATMOSPHERE OR OVERTURES  
PERFUME AND CANDLELIGHT  
DO NOT A MAN DELIGHT  
NOT WHEN THERE'S SOMETHING MUCH BETTER IN STORE!

[*The GIRLS appear, and sing in response:*]

BOYS WHO ARE RANDY  
ARE RARELY TOO HANDY  
WHERE WOMEN'S AFFAIRS ARE CONCERNED.  
WHEN WE SURRENDER  
TO DICTATES OF GENDER  
MORE OFTEN THAN NOT WE GET BURNED.

SO WE INSIST ON SOME CIVILITY  
AND WON'T BE COWED BY PROUD VIRILITY  
YOU'LL SEE WE SHARE OUR FAVORS WILLINGLY  
BUT IF YOU'RE CRUDE  
IT KILLS THE MOOD.  
ALTHOUGH A MAN IS DANDY WHEN HE'S HOT  
A LITTLE CHIVALRY CAN MEAN A LOT  
SHOW SOME FINESSE WITH US  
BEFORE YOU MESS WITH US  
WOO US THE WAY THAT WE WANT TO BE WOODED

[*In the ensuing DANCE, the BOYS put on an elaborate & vigorous display of courtship, until the GIRLS are won over. Together:*]

WHEN MEN ARE READY FOR THEIR PARAMOURS  
THEY DON'T NEED ATMOSPHERE OR OVERTURES  
PERFUME AND CANDLELIGHT  
DO NOT A MAN DELIGHT  
NOT WHEN THERE'S SOMETHING MUCH BETTER IN STORE,  
PERFUME AND CANDLELIGHT, *etc.*

[*The number finishes. SLAPPER DOYLE, a florid Irish vaudevillian type in his 50's, appears on the stage platform.*]

**SLAPPER**

Pipe down, pipe down, will ya? This is a respectable joint, or I ain't Slapper Doyle. Now listen up. There's a lot of able seamen in this room—

**ALL**

[*unison*] Just don't get it on the furniture!

**SLAPPER**

You heard that one already, eh? Well, who needs ya? I can always go back to vaudeville.

**GIRLS**

[*unison*] We're waiting.

**SLAPPER**

Please, please! Is that a way to talk to a man who lost everything in the Panic of '93? Now every house has its rules, and the Scum of the South Seas Cafe is no exception. As the Good Book says, man don't live by tail alone, so we got a little entertainment for ya before the rooms open. Invented by the Café's very own proprietor and star—

**ALL**

Mamie!

**SLAPPER**

Damn right, only no premature ejacklamations. That means you, Shorty. Ya ready, Mamie?

**MAMIE** (*behind the drape*)

You forgot the fauna.

**SLAPPER**

Oh yeah, a tribute to the local fauna. Folks, let's hear it for Miss Mamie Moran!

*[The drape parts to reveal MAMIE, a brassy and quick-witted redhead in her mid-30's, wearing a bulky turtle costume, out of which she peels as the number unfolds.]*

**MAMIE**

I USED TO BE SO SHY AND RETIRING  
 I NEVER GOT INVITED TO A BALL  
 THE CAUSE OF MY CONDITION  
 WAS TOTAL INHIBITION  
 I'D SIT AT HOME AND STARE AT THE WALL  
 BUT NOW NO ONE CAN KEEP FROM ADMIRING  
 HOW I'VE BECOME A POPULAR BELLE  
 I MADE THE TRANSFORMATION  
 THROUGH SHEER DETERMINATION  
 I'M COMING OUT OF MY SHELL

**SLAPPER**

COME ON, BABY, COME OUTA YOUR SHELL  
 COME ON, BABY, COME OUTA YOUR SHELL  
 YOU WON'T GET ANY BLAME FOR  
 GIVIN' US WHAT WE CAME FOR  
 COME ON OUTA YOUR SHELL

**MAMIE**

I USED TO KNOW A SNAKE FROM DOWN RIVER  
 WHO CAME ON SMOOTH BUT REALLY WAS THE DREGS  
 WITH FLATTERY HE SOUGHT ME  
 BUT I KNEW IF HE CAUGHT ME  
 HE'D ONLY TRY TO GOBBLE MY EGGS  
 BUT LATELY I'VE BEEN KNOWN TO DELIVER  
 FOR GENTLEMEN WHO TREAT ME REAL SWELL  
 FOR YEARS I'VE BEEN REPRESSED, BABE,  
 BUT IF YOU DO YOUR BEST, BABE,  
 I'M COMING OUT OF MY SHELL

**ALL**

COME ON, BABY, COME OUTA YOUR SHELL  
 COME ON, BABY, COME OUTA YOUR SHELL



WE KNOW THAT YOU'RE A CHARMER  
BENEATH YOUR STURDY ARMOR  
COME ON OUTA YOUR SHELL

**MAMIE**

A WORD OR TWO BEFORE I CONTINUE  
MAY SERVE TO MAKE YOU GENTLEMEN MORE WISE  
SHE MAY BE BOLD AND BRAZEN  
OR DRIER THAN A RAISIN  
BUT NEVER TRUST A LADY'S DISGUISE  
AND, LADIES, IF THE FEVER IS IN YOU  
YOU MIGHT AS WELL GO OUT AND RAISE HELL  
JUST TAKE A TIP FROM MYRTLE  
THE LIBERATED TURTLE  
I'M COMING OUT OF MY SHELL

**ALL**

COME ON, BABY, COME OUTA YOUR SHELL  
COME ON, BABY, COME OUTA YOUR SHELL  
ALTHOUGH YOU ARE REPTILIAN  
WE THINK YOU'RE WORTH A MILLION  
COME ON OUTA YOUR SHELL

*[After the finish she disappears behind the curtain.]*

**SLAPPER**

Actually, it was me wrote most of that. Choose your partners, fellas, and plunk your cash on the line. Bar's on your left. *[After attacking the bar everyone pairs off and hurries upstairs.]*

**1ST SAILOR**

How long till sundown?

**2ND SAILOR**

I dunno. Figure a couple hours.

**1ST SAILOR**

Only two hours? I'll never get all of it in!

*SLAPPER pours himself a stiff drink & practices his buck-&-wing. BILLY rushes in.]*

**SLAPPER**

Well, well, look what the cat dragged in.

**BILLY**

Hi, Mr. Doyle.

**SLAPPER**

Slapper, I told ya. You're late, Billy-boy. Party's moved upstairs.

**BILLY**

I went to meet Lila at our special cove, but she wasn't there. Have you seen her?

**SLAPPER**

She's upstairs. Somebody's got her.

**BILLY**

No! That can't be! Mamie took her off the game!

**SLAPPER**

Settle down, pal. Just kidding. She's prob'ly just fixin' up for ya.

**BILLY**

Don't lie like that, Slapper. It stops being fun after a while. Lila and me have something serious to talk about right away.

**SLAPPER**

Well, what's say I let her know you're here? Just the very minute my glass is drained. Hey, you know who stopped by this afternoon? Your sister.

**BILLY**

Isabel? What'd bring her in here?

**SLAPPER**

Boredom. She's tired of the mission and come looking for a snappier occupation.

**BILLY**

Isabel?

**SLAPPER**

I tell ya, Billy-boy, she climbs right up on that table and croons a coupla hymns would of knocked the ears off a bishop.

**BILLY**

Can it, Slapper, that's just your hooley again.

**SLAPPER**

Yeah, wicked ol' me. Too much time in show business wore out my character.  
[*MAMIE enters, wrapped in a lava-lava, the gaudiest and finest sarong.*]

**MAMIE**

Not to mention your audience. Hiya, Billy. Like the new lava-lava?

**BILLY**

[*rising*] How are you, Mamie?

**MAMIE**

Sit down, sit down, save the etiquette till I'm underground. Slapper, haven't you some chores?

**SLAPPER**

I'm on a bonafide mission of mercy as we speak. [*Exit.*]

**BILLY**

Mamie, you weren't thinking of putting Lila back on the game, were you?

**MAMIE**

Hell, no! Did I make you a promise or not?

**BILLY**

You did.

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**MAMIE**

When I make 'em, I keep 'em. But on the level, Billy, are you still for keeps with her?

**BILLY**

She's my whole world, I swear to ya. She will be.

**MAMIE**

She's loony for you.

**BILLY**

And me for her.

**MAMIE**

Now, no fairy tales! Once upon a time a sailor who claimed to be loony for me turned out to be a louse. How do you think I ended up here, when life started out so rosy-lookin'? Most people who wash up on this island have had all the spunk washed out of them first, but not Lila. She's got a chance at living. Toy with her and I'll kick you to the sharks.

**BILLY**

Mamie, we're gonna be married. It's all settled. Next month when my tour of duty's up. Or maybe even sooner.

**MAMIE**

Well, that's fine. Congratulations, Bill.

*[She shakes his hand. He responds with a hug. SLAPPER enters with LILA, a beautiful, wide-eyed brunette of 20 with a tropical flower in her hair.]*

**LILA**

You trying to steal my beau, Mamie?

**MAMIE**

I'm flattered.

**LILA**

Flattered, hell. You could have any man you want.

**MAMIE**

Almost. Slapper, what are you gawkin' at?

**SLAPPER**

Just the pure pubescent pulchritude, boss.

**MAMIE**

I'll give you pulchritude. Come in the kitchen and help me wrap the bananas before the fruit bats get at 'em. Pulchritude! *[She ushers SLAPPER out.]*

**LILA**

Hello, you.

**BILLY**

How come you weren't at the cove?

**LILA**

I wasn't sure I should climb the steep side today.

**BILLY**

You're not sick, are you?

**LILA**

I'm fine, Billy. What's wrong?

**BILLY**

The new Commandant just made a crazy decree. Nobody can believe it, but he's calling fornication a shooting offense, like it was desertion or something.

**LILA**

What's fornication?

**BILLY**

Sex without the certificate. We gotta get married right away.

**LILA**

Who could do it?

**BILLY**

My sister maybe, at her mission. If I could just change her mind about you. Though first she'd have to change her mind about me.

**LILA**

I could tell her something to change her mind.

**BILLY**

I could tell her a few things. Like the way we met, before I knew you worked here. Like the way your soul pours out of your eyes and makes me think I have one.

**LILA**

You do have one. And we're going to make a new one. Billy, that's why I didn't climb down to the cove today. I just found out for sure I'm having a baby.

**BILLY**

Ohmigod, a baby! When?

**LILA**

March, maybe April.

**BILLY**

It's mine, right?

**LILA**

Of course it is. It's been just you and me for months now. Don't worry about that.

**BILLY**

I worry about everything.

**LILA**

I know you do, baby, but you gotta stop. You gotta shush the voices of all those people who treated you bad and listen to me instead.

**BILLY**

I'll try, Lila, I promise. After we're married.

**LILA**

Here I am, baby. Do it now. [*She sings:*]

OH, BILLY, EASE YOUR MIND  
FORGET YOUR LITTLE WOES  
AND HOLD ME ALL NIGHT THROUGH.  
LEAVE EVERY CARE BEHIND  
NO HARM CAN EVER COME TO THOSE  
WHOSE LOVE IS TRUE.

**BILLY**

SOON AS I FIND A RING,  
THAT DAY YOU'LL BE MY WIFE,  
WE'LL TAKE THE SACRED VOW.

**LILA**

AND YET THAT DAY WILL BRING  
NO DEEPER BLESSING UPON MY LIFE  
THAN THERE IS NOW.

I FEEL WITHIN MY HEART YOUR HEART IS BEATING  
BRINGING A HAPPINESS I NEVER KNEW,  
NOT IN ANY DREAM OF GOLD AND GLORY  
BUT HERE AND NOW WITH YOU.  
FOR FROM THAT LOVELY MOMENT OF OUR MEETING  
I'VE KNOWN MY PLACE IN HEAVEN'S DEAR DESIGN:  
HERE WITH YOUR ARMS AROUND ME,  
NOW WITH YOUR GAZE MEETING MINE.

**BILLY**

How come I make you so happy? I never made anybody happy.

**LILA**

Saving it up for me, I guess.

**BILLY**

Sure wish I'd known that's what I was doing.

I USED TO WONDER WHY  
MY LIFE HAD SLIPPED AWAY  
ALL LONELY AND ALL WRONG.

**LILA**

THEN ONE DAY THERE WAS I  
BRINGING A HEART WHERE YOU CAN STAY  
OUR WHOLE LIFELONG.

**BILLY**

YOU MAKE THE WORLD SEEM NEW,  
AS IF IT JUST BEGAN,  
AND WHEN I FEEL SO FREE,  
IT'S ALL BECAUSE OF YOU.  
YOU ARE A PRIZE FIT FOR ANY MAN,  
AND YOU CHOSE ME.

I'M NOT A MAN TO TALK IN FANCY PHRASES  
BUT WHEN YOU LOOK AT ME THE WAY YOU DO  
I COULD TRADE A WORLD OF GOLD AND GLORY  
FOR HERE AND NOW WITH YOU.  
'CAUSE WHEN MY LIFE GOES UP IN FITS AND BLAZES  
I KNOW A PLACE WHERE EVERYTHING IS FINE

[LILA joins in, harmonizing:]

HERE WITH YOUR ARMS AROUND ME  
NOW WITH YOUR GAZE MEETING MINE  
HERE WITH YOUR ARMS AROUND ME, etc.

[Arms around each other, they climb the stairs and disappear. Light change. DEADEYE enters—now in pants—& looks around, alone till MAMIE & SLAPPER enter.]

**SLAPPER**

Hey, what are you doin' here?

**DEADEYE**

Good evening, mates. I hope you've noticed the sun's gone down.

**SLAPPER**

I suppose you think that little tidbit's worth a free drink.

**DEADEYE**

Never touch the stuff. But thanks for the offer.

**SLAPPER**

Clear outa here, will ya? You'll give the place a bad name.

**MAMIE**

Take it easy, Slapper, we've already got one. Deadeye, right? You're new to these parts.

**DEADEYE**

I been around. Fiji, Tonga, New Zealand even.

**MAMIE**

Ever strike Frisco?

**DEADEYE**

Once or twice.

**MAMIE**

Well, sit down. What'll it be, if you're not drinking?

**DEADEYE**

I got some news for you. None too pleasant.

**MAMIE**

Spit it out.

**DEADEYE**

There's a couple of marines headed this way to carry out Commander Devine's new order. He wants to put a stop to lasciviousness and fornication.

**SLAPPER**

What's he gonna do, spay the fleet?

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**DEADEYE**

He's threatening a firing squad for any sailor caught in the act.

**MAMIE**

That's ridiculous. He'll never go through with it.

**DEADEYE**

Who's to stop him?

**MAMIE**

Captain Wilberforce, that's who.

**SLAPPER**

Wilberforce? He could be dead for all we know. A shrunken head on a sticka bamboo.

**MAMIE**

Marcellus Devine won't touch my place. He wouldn't dare.

**DEADEYE**

No offense, but I won't linger to find out. Been in too many pickles already. Good luck, mates.

**MAMIE**

Thanks for the tip, Deadeye. You're a good fella.

**DEADEYE**

Yeah, there's more to me than meets the eye. *[Exit.]*

**SLAPPER**

Lasciviousness and fornication. Where I come from they say it in one syllable.

**MAMIE**

Two at the most.

**SLAPPER**

That's the Navy for ya. Keep a guy on a boat long enough and all he thinks about is who's gettin' more of what he ain't.

**MAMIE**

What now, Slapper?

**SLAPPER**

Blow the alarm?

**MAMIE**

But they're all having such a good time up there. Paid in advance. I hate to butt in. And I can't believe Marcellus Devine would stoop to raiding me. He wouldn't...he just wouldn't dare. *[Two armed MARINES burst through the door.]*

**1ST MARINE**

Is this the Scum of the South Seas Cafe?

**MAMIE**

You ought to know, Sparky.

**1ST MARINE**

Sorry, Mamie, it's the Commandant's orders. We have to search the joint.

*[SLAPPER blows into a conch shell, and the blast sends bodies flying in every direction, as SAILORS & GIRLS in varying states of undress attempt to flee or thwart the invaders. As the MARINES force their way upstairs, MAMIE thunders after them:]*

**MAMIE**

You tell Marcellus Devine that nobody, *nobody* trifles with Mamie Moran!

*[The pandemonium continues. A SAILOR appears disguised in a woman's robe, and on his way out grabs a few bottles from behind the bar. MAMIE spots him.]*

Put 'em down, you sonofabitch! Stop, thief!

*[She and SLAPPER exit in pursuit. Shouts from upstairs, and the MARINES reappear, dragging a shirtless BILLY, with LILA protesting.]*

**BILLY**

Wait a minute, for Chrissake, what do you think you're doing?

**2ND MARINE**

Sorry, sailor, we've got our orders.

**LILA**

Stop it, stop it, let go. Where are you taking him?

**1ST MARINE**

Commandant's orders. Two days in the brig, then shoot him for an example.

**LILA**

Shoot him! Billy!

**BILLY**

You can't do this to me. I'm getting married.

**2ND MARINE**

Tell it to the Commandant.

**BILLY**

Wait a minute, goddammit! At least let me tell my girl goodbye. Lila, listen, there's one chance. You know how to find my sister's mission?

**LILA**

I'm not sure.

**BILLY**

It's just beyond Lepua, at the east end of the bay. Ask any villager for Miss Isabel. Go there tomorrow and tell her what's happened. She might be able to persuade Devine to let me go.

**LILA**

You think so?

**BILLY**

She's a missionary, for God's sake, at least he'll listen to her. And if he listens, he might reconsider. She's a bulldog when she gets a cause. We gotta try it.

**LILA**

I'll go at first light.



*I - 14*

**BILLY**

I'm counting on you, honey.

**LILA**

I'll take care of everything.

**BILLY**

I know.

'CAUSE WHEN MY LIFE GOES UP IN FITS AND BLAZES  
I KNOW A PLACE WHERE EVERYTHING IS FINE—

*[They kiss, and he yields himself to the MARINES, who take him away just as MAMIE & SLAPPER return. LILA runs to MAMIE's arms as the music swells. Blackout.]*

### **SCENE 3 - ISABEL'S MISSION**

*[From the darkness comes the sound of four VOICES—soprano, alto, tenor & bass—singing a hymn a capella:*

ETERNAL FATHER, LORD OF LIFE  
WHO SETS THE HEAV'NS AGLOW,  
LOOK DOWN UPON THE ENDLESS STRIFE  
WHICH DAUNTS US HERE BELOW.  
AND WHEN WE SHUN THE HARSH EMBRACE  
OF RAGE AND GUILT AND PAIN,  
THE RADIANT SHELTER OF THY GRACE  
EXTEND TO US AGAIN.

*As the lights rise, we see four SAMOANS with hymnals in the modest stucco & thatch cottage which serves as Isabel's mission. Near the door a large easel bears a placard reading "GOD IS LOVE." At the end of the hymn, the orchestra comes in with a hot island rhythm, & the QUARTET starts up again, this time swinging the hymn with native abandon. ISABEL enters to find them jumping around wildly. She is a beautiful, unadorned strawberry blonde of 30. She raps her pointer against the placard.]*

**ISABEL**

Maipiti! Vuana! What is all this? *[They break off sheepishly.]* Who began this commotion? Pilu? Maipiti? Was it you, Charles?

**CHARLES** (the tenor; pudgy)

Miss Isabel, we only dancin' for happy.

**ISABEL**

Happiness, Charles.

**CHARLES**

Happiness. So that not wrong, okay?

**ISABEL**

Not wrong, Charles. God wants you to be happy, but not when you sing a hymn. Then you must be reverent, so that God may know the fulness of your devotion, and bless you inwardly.

**VUANA** (the alto)

Miss Isabel, what is "reverent"?

**ISABEL**

Oh my, Vuana, let me see. Have you ever stood on the peak of Mt. Pioa at evening, to watch the sun slip into the ocean?

**VUANA**

Many time.

**ISABEL**

You know how there always comes a moment, just after the last drop of gold has melted away, when the birds fall still, and every jungle cry falls still, and the whole busy world seems to have folded itself into the lap of God.

**QUARTET**

Yes.

**ISABEL**

Then the first star shines out, and it seems like a messenger from another world, more beautiful and hopeful and safer than our own. To be grateful for even a glimpse of that world is reverence.

**QUARTET** [*a heartfelt sigh*]

Nice. [*LILA enters.*]

**LILA**

Excuse me. Are you Miss Isabel Pierce?

**ISABEL**

Yes, I am.

**LILA**

I'm sorry to interrupt your class, miss, but I've come on urgent business from your brother Billy.

**ISABEL**

What's wrong? [*LILA balks at the QUARTET's presence.*] Charles, would you take the others outside for a moment, and study the hymnal? [*They go.*]

**LILA**

Miss Isabel, we've not ever met, but maybe Billy has spoken about me to you. I'm Lila Robley.

**ISABEL**

[*not quite concealing her disapproval*] Yes.

**LILA**

Billy's in the lockup. They arrested him last night.

**ISABEL**

Oh, Billy! What's he done now?

**LILA**

They found us together at Mamie's. I don't know if you've heard, but there's a deputy in place of Captain Wilberforce, Commander Devine, and he's made this new law against men being with women such as aren't their proper wives—

**ISABEL**

That happens to be a very old law, Miss Robley. The oldest.

**LILA**

Yes, miss, I know it is, but Commander Devine means to enforce it pretty severe, and he's lay hold on Billy and the fact is...the fact is he's intending to shoot him as an example to the other men.

**ISABEL**

Shoot him? When?

**LILA**

Tomorrow at noon. Oh, Miss Isabel, please don't let him die. I know I've been a bad woman but I swear I never meant harm by it, and we two were going to be married and live a respectable life right after Billy's tour of duty. I love him, and I'm going to have his baby, and if that's a sin it isn't such as Billy deserves to die for. Please help us, please.

**ISABEL**

Hush, child. What can I do?

**LILA**

Billy said that if you went to Commander Devine and talked to him about us, he would listen and understand, because you teach the word of God and it gives you the power to persuade a man's mind. He said you're a bulldog when you have a cause.

**ISABEL**

That's how he says it.

**LILA**

You'll do it, won't you?

**ISABEL**

Be easy, dear. No harm will come to my brother or to you. But how shall I ask the Commander to pardon behavior I don't condone myself?

**LILA**

Miss Isabel, I'm only twenty, but I've seen enough to know when love is shabby and when it isn't. When two people love each other like Billy and me, I swear it's a holy thing and no fault in it.

**ISABEL**

I want so much to believe you. And woman to woman I do. But the heart of a man is another thing—relentless, remote.

THE WORLD OF MEN, SO IRONCLAD,  
SO SAVAGE AND SEVERE,  
HOW CAN IT KNOW THE GENTLE WORDS  
THAT WHISPER TO ME HERE?  
WHAT DO I KNOW OF THEIR CODES AND THEIR POWER?  
WHAT DO THEY KNOW OF MY FASTING AND PRAYER?  
WHAT CAN I SAY  
THAT WILL CARRY THE DAY  
IN THE WORLD OF MEN, THAT FEARFUL WORLD  
OF ANGER AND DESPAIR?

**LILA**

THE FORCE OF LOVE IS IN YOUR HEART  
TO PROMPT YOUR EVERY WORD,  
THE STERNEST WILL MUST YIELD TO IT,  
THE COLDEST SOUL BE STIRRED—

*[From outside comes the sound of the hymn, in counterpoint to LILA's next lines:]*

**LILA:**

TRUST IN THE LOVE  
THAT INSPIRES AND GUIDES YOU,

**QUARTET:**

ETERNAL FATHER  
LORD OF LIFE

TRUST IN THE LOVE  
 THAT'S SO CLEAR IN YOUR EYES  
 LOOK TO YOUR HEART  
 FOR THE RIGHT WAY TO START  
 AND THE FORCE OF LOVE  
 WILL MAKE YOU STRONG AND WISE  
 TRUST IN THE LOVE  
 THAT INSPIRES AND GUIDES YOU,  
*etc.*

WHO SETS THE  
 HEAV'NS AGLOW  
 LOOK DOWN UPON  
 THE ENDLESS STRIFE  
 WHICH DAUNTS US  
 HERE BELOW  
 AND WHEN WE SHUN  
 THE HARSH EMBRACE,  
*etc.*

**ISABEL**

I CAN, I MUST, I WILL.  
 PILU, MAIPITI, EVERYONE COME HERE!  
*[The QUARTET rushes in.]*  
 THIS IS MISS LILA, SHE'LL BE A GUEST HERE,  
 PLEASE MAKE HER WELCOME AND HELP HER PRAY.  
 THE LORD IS SENDING A FATEFUL TEST HERE  
 SHE'LL STAY AND REST HERE  
 WHILE I'M AWAY

**LILA**

LET ME GO WITH YOU—

**ISABEL**

NO, LILA, STAY HERE,  
 HOW TO PERSUADE HIM IS HARD TO TELL.  
 LET ME HEAR NONE BUT THE VOICE INSIDE ME,  
 HEAVEN THEN GUIDE ME,  
 ALL WILL BE WELL.  
 HAVE NO DOUBT IT WILL GO WELL!

**QUARTET**

MANUI'A, MANUI'A!

**ISABEL**

PRAY GOD I JOURNEY SAFELY AND WITH SPEED  
 IN TIME TO ANSWER MY BROTHER'S NEED,  
 AND MAY MY WORDS BE HERALDS OF  
 THE FORCE OF LOVE.  
 WHATEVER RISK IT MAY ENTAIL  
 I WILL NOT DOUBT, I WILL NOT QUAIL,  
 AND WITH THE HELP OF GOD I CANNOT FAIL!

*[LILA and the QUARTET repeat these words with ISABEL until the finish. ISABEL puts on her sunhat, takes Bible in hand, embraces the others and sets off, as the lights dim slowly to black.]*

**SCENE 4 - THE COMMANDANT'S OFFICE**

*[A ceiling fan, an official portrait of Teddy Roosevelt, mahogany desk, American flags, and lace curtains. DEVINE enters, businesslike. Something on his desk angers him & he shouts:]*

**DEVINE**

Lieutenant! *[HUDSON enters. DEVINE holds up a banana branch laden with empty skins.]* The fruit bats got my bananas! Who the dickens left them unwrapped?

**HUDSON**

I suppose it was Sergeant McElroy, sir.

**DEVINE**

See that he's reprimanded. Negligence needs only a small place to breed in.

**HUDSON**

Yes, sir.

**DEVINE**

That woman waiting outside, who is that?

**HUDSON**

Miss Pierce, one of our own missionaries from Lepua.

**DEVINE**

I expect she wants us to build her a fence to keep the pigs out of her yard.

**HUDSON**

She's the sister of the condemned Seaman William Pierce, sir. She arrived last night and insisted on seeing you then, but I told her that was impossible.

**DEVINE**

He has a sister on the island? What denomination?

**HUDSON**

Methodist, I believe, sir. Shall I show her in?

**DEVINE**

Just a moment, Lieutenant. What's your opinion concerning this execution?

**HUDSON**

You want me to speak freely, sir?

**DEVINE**

I'd not have asked otherwise.

**HUDSON**

Well, sir, I find it hard to believe you intend to carry it out.

**DEVINE**

I have to. I assumed that the threat of a firing squad would suffice to enforce the law. Unfortunately, I was wrong, and now I must act upon my word.

**HUDSON**

But, sir, for a man to die. Especially considering that most of us have committed the same offense, if it is one.

**DEVINE**

"If," Lieutenant?

**HUDSON**

What I mean, sir, is that so many men are guilty of it, it seems cruel for Seaman Pierce to lose his life.

**DEVINE**

The line must be drawn, Lieutenant. These heathens will not regard us as bringers of virtue if we carry on worse than they do. Unless we set an example of decency, what right have we to be here?

**HUDSON**

Meaning no disrespect, Commander, but I feel sure that Captain Wilberforce would be more lenient.

**DEVINE**

Lieutenant, in six days I assume full command here. Things could be very awkward if the Captain hasn't returned by then, but meantime I shall follow my own judgement, as he ordered me to, and not undo my authority by wavering in my first official act.

**HUDSON**

Couldn't you at least wait till the Captain gets back, sir?

**DEVINE**

What if he never does? In confidence, Hudson, he left because he'd had troublesome reports about the Germans at Apia. The man is traversing fifty miles of open sea on a solo espionage mission to an island of warlike, incomprehensible Germans! If quick action becomes necessary, I want our men in optimum condition, not squandering their manhood in some den of iniquity. I daresay you think me a prude.

**HUDSON**

No, sir, not exactly.

**DEVINE**

Let me tell you something. I did my share of sinning as a youth. But since I learned to resist temptation, and to direct my will to a higher purpose, my rise in the world has been so swift and sure that I am now the youngest Commander in the history of the Navy. Think how far our country could go if all her men in uniform would exercise my level of self-control.

**HUDSON**

I'll try, sir.

**DEVINE**

I know what it is to be obsessed by the longing for a woman, believe me. How powerful its grip, how deadly. But if I ever fell again, I'd want no less than death for myself, and regard it as a welcome release from the hell of passion.

**HUDSON**

Of course, sir.

**DEVINE**

Only 9:30 and I've already sweat through my uniform. Better let me change before admitting Miss Pierce.

**HUDSON**

Yes, sir.

*[He exits. DEVINE begins to change into a fresh shirt and tunic. Through the window comes the seductive song of two island WOMEN. DEVINE listens, transfixed, then shuts the window. As the orchestra comes up, he sings:]*

SUNLIGHT ON THE HARBOR PAINS ME,  
SMILING FACES STING LIKE ICE.  
EVERY MOMENT DRAINS ME  
NOTHING SUSTAINS ME  
WHY IS IT WINTER IN PARADISE?

DAILY IT GROWS MORE CONFUSING  
CLINGING TO MY OWN ADVICE.  
WHO KNOWS WHAT'S WORTH CHOOSING  
OR WHAT I'M LOSING

OR WHY IT'S WINTER IN PARADISE?

WINTER, IN SPITE OF THE FRAGRANCE ON THE BREEZE  
TEMPTING ME TO SEIZE THE AIR.  
MISGIVINGS HOUND ME  
WHILE ALL AROUND ME  
BRIGHT PLEASURES GLARE  
AND I'VE NO SHARE.

OTHERS MAY OBEY THEIR SENSES  
OTHERS MAY BE LESS PRECISE  
I'LL KEEP MY DEFENSES  
WITH THEIR EXPENSES  
AND NOT COMPLAIN OF THE PRICE.  
THE FROST BENEATH MY SKIN  
TOUGHENS THE WINTER IN  
PARADISE.

**HUDSON**

[*entering*] Excuse me, sir, Miss Pierce is waiting.

**DEVINE**

Yes, of course. Show her in. [*The orchestra swells:*]

THE FROST BENEATH MY SKIN  
TOUGHENS THE WINTER IN—

[*He breaks off when he sees ISABEL standing in the doorway. There's an electric moment between them, then DEVINE puts on his business-as-usual manner:*] I beg your pardon.

**ISABEL**

Not at all, sir, forgive my intrusion.

**DEVINE**

Of course, yes, that is...well, sit down, please. Miss Pierce?

**ISABEL**

Isabel Pierce. Thank you.

**DEVINE**

You're the sister of Seaman William Pierce.

**ISABEL**

Yes, sir.

**DEVINE**

You followed him to the island?

**ISABEL**

I was here first. The Lord has seldom kept us apart.

**DEVINE**

I see. How long have you been here?

**ISABEL**

Two and a half years. Commander, I believe my brother's sentenced to die at noon today, so if you'll pardon my boldness, I'd like to move directly to the point.

**DEVINE**

As you wish.

**ISABEL**

I'll waste no time apologizing for his conduct, which is as offensive to me as it must be to you, or to any civilized Christian. I ask only that in condemning the sin, you not forget to show mercy upon the sinner.

**DEVINE**

Unfortunately it is not in my power to do so.

**ISABEL**

Surely it is.

**DEVINE**

It is not. Failure to enforce the law in its very first violation would completely destroy its credibility. Discipline on this island is lax enough as it is. I won't encourage it to worsen by vacillating. I mustn't.

**ISABEL**

But there are extenuating circumstances. My brother and the woman in question are planning to be married. They're expecting a child, and wish to raise it in grace.

**DEVINE**

That must not affect my decision. Life is full of extenuating circumstances, and one by one they undermine our principles until we have none left. Do you know that American sailors have introduced to this island certain previously unknown diseases which decency forbids me to name? That is how far we have fallen from grace, and yet we claim to be bringers of civilization. Well, I take that mission seriously, Miss Pierce, and I intend to guarantee that my men do the same.

**ISABEL**

It's hopeless, then?

**DEVINE**

I'm afraid so.

**ISABEL**

*[rising to go]* Thank you for your time, Commander.

**DEVINE**

Miss Pierce, I'm sorry your brother had to be the first offender. I assure you I'd be no less firm if my own brother were the culprit, or any of my family.

**ISABEL**

We are all one family, Commander. So I've taught for two and a half years, but your severity undermines all my teaching.

**DEVINE**

*[rising to re-open the window]* Miss Pierce, I'm a busy man. If you'll please excuse me—

**ISABEL**

I'll not excuse you. Oh, Commander, I know you're a man of authority, a man of war, but let this be the holy moment when pride and harshness bow to love. The love that wakes in us when least we expect it. Hear its voice now, yield to its touch. Show clemency, I beg you, and your heart will overflow with blessing, and accomplish more than a thousand punishments ever could.

**DEVINE**

You're a remarkably eloquent young woman, Miss Pierce.



**ISABEL**

My words count for nothing, sir, unless you hear something deeper behind them.

IF MY TONGUE COULD SPIN A GOLDEN LINE  
WEAVING CLEVER PATTERNS OF PERSUASION,  
YOU MIGHT PICK SOME FLAW IN THE DESIGN  
TO JUSTIFY YOUR PROUD EVASION.  
BUT IT'S MY HEART THAT'S TALKING NOW  
AND ITS VOICE IS MIGHTIER THAN SPEECH  
FOR IT PLACES US WITHIN GOD'S REACH.  
SO BEFORE YOU TELL ME THAT THIS HEART  
IS HEARD BY ME ALONE,  
LISTEN TO YOUR OWN.

*[As she continues, DEVINE sings to himself in counterpoint, unheard by her:]*

**ISABEL**

AS A MAN WHOSE LIFE  
IS FREE OF BLAME,  
WITH A SOUL RENOWNED  
FOR ITS PERFECTION,  
SURELY YOU ACKNOWLEDGE  
MERCY'S CLAIM  
AND REVERE  
THE BROTHERLY CONNECTION.  
FOR IT'S MY HEART  
THAT'S TALKING NOW  
AND ITS VOICE  
IS MIGHTIER THAN SPEECH  
  
FOR IT PLACES  
US WITHIN  
GOD'S REACH.  
SO BEFORE YOU TELL ME  
THAT THIS HEART INSPIRES  
ME ALONE,  
LISTEN  
TO  
YOUR  
OWN.

**DEVINE**

WHAT IS IT THIS WOMAN'S DOING?  
WHAT'S SHE DOING  
TO MY PEACE OF MIND?  
WHAT'S SHE DOING?  
HER VOICE, HER FACE, HER HANDS  
ARE SO BEAUTIFUL, BEAUTIFUL,  
THEY MAKE PERDITION SEEM  
WORTH PURSUING.  
ALAS MY SLEEPING HEART  
IS WAKING, WAKING NOW  
AND THERE'S NO WAY TO HOLD IT BACK  
BUT NO WAY TO THINK OF GIVING IN  
(ALTHOUGH SHE IS SO BEAUTIFUL).  
WEAKNESS, I'M GOING SLACK  
MADNESS,  
I'M CONTEMPLATING SIN  
WEAKNESS, MADNESS  
  
*[to her:]*  
I'VE HEARD ENOUGH NOW,  
WHY CAN'T YOU SEE HOW  
YOU TROUBLE ME?  
LET ME ALONE.

**DEVINE**

I'll grant this much: a 24-hour stay of execution. Come to me again tomorrow. We'll speak further.

**ISABEL**

Oh, God bless you, dear sir, God bless you. I'll have your name on my lips all night.

**DEVINE**

How's that?

**ISABEL**

I'll pray with every breath for your gentle and forgiving heart.

**DEVINE**

Ah yes, of course.

What time shall I be here?  
**ISABEL**

Whenever you like.  
**DEVINE**

First thing. Thank you, Commander. May heaven prevail in your mind.  
**ISABEL**

Goodbye. [*She goes.*] Not heaven at all. [*He sings, taking up her original melody line with remnants of his counterpoint:*]

IF SHE'D USED THE HARLOT'S SILKEN LURE  
TO ENTRAP ME  
I COULD EASILY HAVE KEPT MY DISTANCE  
FROM DESIRE,  
BUT HER PIETY, SO WARM, SO PURE,  
HEAVEN HELP ME,  
OVERWHELMS MY POWER OF RESISTANCE—  
I'M ON FIRE!  
AND IT'S MY HEART THAT'S TALKING NOW:  
BRING HER BACK, MY LONELY SPIRIT CRIES,  
HEAR HER SPEAK AND FEAST UPON HER EYES!  
YES, I WILL BE SATISFIED,  
DESPITE THE LAW OF GOD ABOVE;  
I MUST TASTE HER LOVE!

[*Blackout.*]

### SCENE 5 - THE CAFE

[*The GIRLS are sitting around in various combinations of period underwear & Samoan wraps, sewing, crocheting, etc. MAMIE, in another lava-lava, glumly contemplates the empty cash register as she nibbles with distaste on a small pastry.*]

Tillie, what'd you say this is?  
**MAMIE**

Passionfruit strudel.  
**TILLIE** (a German)

Talk about wrong in the mouth.  
**MAMIE**

You like alcohol rubdown, Miss Mamie?  
**BUTTERFLY** (Asian)

It's too hot.  
**MAMIE**

It cool you nice and good.  
**BUTTERFLY**

I said it's too hot. Save it for the customers. *If they ever come back.*  
[*DEADEYE enters with an armful of newspapers.*]

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**DEADEYE**

Good afternoon, ladies.

**VIOLET (Black)**

Hey, is that newspapers?

**DEADEYE**

Fresh off the steamer. Last month's *San Francisco Examiner* and the *New York Times* from a month before. [*The girls grab at the papers.*]

**MAMIE**

What a God-forsaken hole this is. Even the news is two months old.

**DEADEYE**

What's eating you, Mamie?

**MAMIE**

[*ringing up "No Sale"*] No business, that's what.

**DEADEYE**

Uh-huh. Nothing else on your mind?

**MAMIE**

Such as what?

**DEADEYE**

Such as Billy Pierce, for one.

**MAMIE**

You heard anything?

**DEADEYE**

Sure have. Execution's been postponed.

**MAMIE**

Till when?

**DEADEYE**

I dunno. Could be Devine's had a change of heart.

**MAMIE**

Ha! That'll be the day.

**DEADEYE**

I guess you don't like the guy.

**MAMIE**

If he caught fire, I'd bring the marshmallows.

**DEADEYE**

He's aware of these sentiments?

**MAMIE**

He doesn't even know I'm alive.

You mean he did once?

**DEADEYE**

What are you, Sherlock Holmes?

**MAMIE**

I told you, there's more to me—

**DEADEYE**

**MAMIE**

Than meets the eye, yeah, yeah. Okay, since you're so interested, lemme tell you about my brush with the divine Marcellus. It's a sad story, and it goes way back.

A SWEET YOUNG FILLY FROM THE BARBARY COAST  
TO ALL HER SUITORS WAS AS DEAF AS A POST  
STARRING IN A MUSIC SHOW WAS HER BIG PLAN  
UNTIL SHE MET THE WRONG MAN  
AND THAT'S THE LOWDOWN  
HEY, WOULD I EVER KID YOU?  
THE NAKED LOWDOWN  
WHO KNOWS WHAT PEOPLE WILL DO?  
HE KNOCKED THIS FILLY  
SILLY—  
BROADWAY, GOODBYE—  
HE WAS THAT JUICY A GUY.

HE SWORE HE'D LOVE HER FOR THE REST OF HIS LIFE  
NO OTHER DAME COULD MAKE A DUCKIER WIFE  
THOUGH HE WAS A SAILOR, SHE BELIEVED HIS LINE  
HIS NAME WAS MARCY DEVINE  
AND THAT'S THE LOWDOWN  
WE HAD A LOVE TOO SUBLIME  
FOR TIME TO MOW DOWN  
(OR SO IT SEEMED AT THE TIME)  
IT WAS AMAZING  
RAISING  
HELL EVERY NIGHT  
IN FITS OF STORMY DELIGHT.

THEN ONE WEEK  
A DINGY LITTLE STREAK  
BEGAN CLOUDING OVER HIS EYES  
I THOUGHT SOME OTHER DAME  
WAS WORKIN' MY CLAIM  
BUT MUCH TO MY SURPRISE  
A DOSE OF FEAR  
FROM A BRIMSTONE PULPITEER  
HAD TORN OUR ROMANCE APART  
WHERE LOVE ONCE ROLLED  
RELIGION TOOK HOLD  
AND SHUT MY BABY'S HEART.

I TRIED TO SHOW HIM THAT OUR LOVE WAS NO SIN  
BUT I GOT SCRIPTURE WHERE MY BABY HAD BEEN  
WHEN I WOULDN'T BE CONVERTED, HE DESERTED ME  
THROWING IN SOME INSULT WITH THE INJURY

WELL, LADIES WHO DON'T COTTON  
TO BEING TREATED ROTTEN  
MAY LET THE PAST  
BE GONE AT LAST  
BUT NOT FORGOTTEN  
AND THAT'S THE LOWDOWN  
HEY, WOULD I EVER KID YOU?  
I DIDN'T SLOW DOWN  
BUT IT WAS ROUGH COMING THROUGH  
THEY SAY A BROKEN HEART WILL ALWAYS MEND  
I GUESS THEY NEVER SAW MINE  
AND THAT'S THE LOWDOWN  
ON THAT LOWDOWN  
DEVINE!

That's what I call taking it to heart.

**DEADEYE**

[*pouring a drink*] In spades.

**MAMIE**

Cast a pall over your whole life, huh?

**DEADEYE**

Like nobody else ever.

**MAMIE**

You know, it's one of life's great mysteries that there are so many more horse's asses than there are horses.

**DEADEYE**

Marcy Devine, exhibit A.

**MAMIE**

On the other hand, if you let a horse's ass cast a pall over your whole life, what does that make you?

**DEADEYE**

Damn. There is more to you than meets the eye.

**MAMIE**

Even if ya got two.

**DEADEYE**

Have a drink, pardner.

**MAMIE**

Only to please you, ma'am. [*They clink glasses. SLAPPER enters.*]

**DEADEYE**

Hey, who brung the papers?

**SLAPPER**

Deadeye.

**BUTTERFLY**

No kiddin'. I knew you weren't as dumb as you look. Got the *Police Gazette*?

**SLAPPER**

**TILLIE**

*New York Times* and *Frisco Examiner*.

**SLAPPER**

[*grabbing*] Okay, I'll take a look.

**BUTTERFLY**

Back off, Slapper.

**SLAPPER**

All right, all right, don't crack your barnacles. What's the latest, anyhow? Teddy Roosevelt still President, or they shoot him, too?

**VIOLET**

That shows a lack of feeling, Slapper. The late President McKinley once engaged my favors. 'Course he was only a Congressman at the time.

**SLAPPER**

What's with the long face on Mamie?

**TILLIE**

She laments a lost love.

**SLAPPER**

'Zat all? Cheer up, Mamie, everybody's had their heart broke. I myself had the misfortune to fall in love with twin sisters. Siamese twin sisters.

**MAMIE**

Slapper, shut your damn mug. Why I put up with you is the riddle of my existence. I should have dropped you that time we bombed in Jawbone Flats.

**SLAPPER**

Don't go flappin' your lava-lava, Mamie. I'd say we done each other swell. All them years in the sticks, and now we got our own place.

**MAMIE**

Wake up, Slapper, we're in Samoa! If that ain't the sticks, what is? [*Exit.*]

**SLAPPER**

Never rag an older woman at low tide. What's wrong with Samoa? After Manhattan, it's my favorite island. Any you girls complaining?

**GIRLS**

No, Slapper.

**SLAPPER**

I should think not. What about you, Whiskers?

**DEADEYE**

Oh, I make myself at home anyplace.

**SLAPPER**

I've noticed. Palm trees, lagoons, verdant zephyrs. Lemme tell ya, Slapper Doyle has been around, and I ain't never had it so good.

ONCE I WAS KING OF WALL STREET  
ENVIED BY ALL OF MY PEERS  
PLUSH CIRCUMSTANCES  
AND HIGH FINANCES  
KEPT ME DISCONTENTED FOR YEARS  
I NEEDED SOME SENSE  
IN MY WORLD OF PRETENSE  
THE SERVICE I GOT WAS ALL "LIP"  
I KNEW I WAS LOSING MY GRIP  
SO I BOOKED ME A BERTH ON A SHIP

AND LOOK AT ME NOW  
CAN'T SHAKE THE SMILE OFF MY FACE  
LOOK AT ME NOW  
BANJOS AND BUTTERFLIES ALL OVER THE PLACE  
YESSIR, I'M SO IN TUNE  
I COULD FLOAT MY WAY THROUGH A TYPHOON  
PEOPLE WANT REMEDIES  
FOR PROBLEMS AND ACHES  
I JUST PUT THEM AT EASE  
AND THAT'S ALL IT TAKES  
G'BYE TO MY PREVIOUS MIS-  
"CHEVIOUS" MIS-  
TAKES  
DON'T ASK WHY OR HOW  
JUST LOOK, LOOK, LOOK  
LOOK AT ME NOW.

#### DEADEYE

I, TOO, WAS ONCE A NABOB  
HIGH ON THE ROLLS OF SUCCESS  
POTENT AND PAMPERED  
I STILL WAS HAMPERED  
BY PANGS OF INTERNAL DISTRESS  
I KNEW LIFE HELD MORE  
THAN I GAVE CREDIT FOR  
ALTHOUGH IT SEEMED OUT OF MY REACH  
MY PICKLE WAS REALLY A PEACH  
TILL THE FIRST DAY I BUNKED ON THE BEACH

#### ALL

AND LOOK AT ME NOW, *etc.*

[*TILLIE, BUTTERFLY & VIOLET begin to waltz with each other, and as the dance develops, lots of newspaper gets crumpled and thrown around. SLAPPER, the lecherous clown, and DEADEYE, the gallant one, romp among the GIRLS, who play one against the other until the final merry TABLEAU.*]

#### SCENE 6 - DEVINE'S OFFICE

[*DEVINE enters, sallow and dishevelled, a pitiful decline from his former crispness. He paces aimlessly around the room, shuffling papers, etc., then sinks to his knees beside his desk. He begins to mumble the Lord's Prayer at breakneck speed, until he reaches the words:*]

#### DEVINE

"—and lead us not into *temptation*, but deliver us from evil, evil, evil!" Useless. Lieutenant!

#### HUDSON

[*entering*] Sir.

**DEVINE**

Lieutenant, do you believe in the power of prayer?

**HUDSON**

Sir?

**DEVINE**

Do you think prayer can be effective when it isn't backed by one's complete intention in the matter, or say that one's instincts are at odds with higher purpose?

**HUDSON**

Sir, would you mind repeating the question?

**DEVINE**

Never mind, Lieutenant, that'll be all.

**HUDSON**

Are you feeling all right this morning, sir?

**DEVINE**

I slept very poorly, Lieutenant, that's all. Miss Pierce is waiting, is she not?

**HUDSON**

Yes, sir.

**DEVINE**

Send her in. Oh, Lieutenant, I'm expecting a shipment of fruit from Penegalu. Would you go down to the beach and wait for it there?

**HUDSON**

[*puzzled*] If you like, sir.

**DEVINE**

I asked you, didn't I?

**HUDSON**

Yes, sir. I'll go at once, sir. [*Exit.*]

**DEVINE**

Lying already. It's begun. [*He finds a mirror & checks himself out. He returns to his desk as ISABEL enters.*]  
Good morning, Miss Pierce. How lovely you look.

**ISABEL**

Good morning, Commander. I trust you slept well?

**DEVINE**

Not as well as I might have, sad to say.

**ISABEL**

Perhaps I've succeeded in stirring your conscience.

**DEVINE**

More than you know.

**ISABEL**

Then may I hope to find you yielding?



**DEVINE**

If I may hope for the same.

**ISABEL**

Why yes, sir, surely if your heart is ready there can be no other obstacle.

**DEVINE**

There is a very great obstacle, Miss Pierce. Repugnance. To a vice that strikes at the sanctity of life no less than murder would.

**ISABEL**

That is God's law, strictly speaking, but to save a life we might take a more lenient view.

**DEVINE**

Might we? Might we indeed?

SUPPOSE, SUPPOSE  
THE SIN THAT SPELLS YOUR BROTHER'S DEATH  
COULD BE THE MEANS  
OF KEEPING HIM IN BREATH  
I MEAN, THAT IS TO SAY  
SUPPOSE A SPEEDY INTERCESSION  
WERE TO FOLLOW FROM THE VERY SAME TRANSGRESSION?  
SUPPOSE THAT POSSIBILITY  
WERE OFFERED YOU TODAY?  
I WONDER, MISS ISABEL,  
WHAT WOULD YOU SAY?

**ISABEL**

I DO NOT UNDERSTAND YOUR MEANING  
I PRAY YOU, SIR, SAY MORE  
HOW CAN MY BROTHER'S LIFE BE SAVED  
BY WHAT YOU'D CONDEMN HIM FOR?

**DEVINE**

SO GROSS A SIN IT WOULD BE SINFUL TO FORGIVE  
BUT MIGHT IT NOT BE JUSTIFIABLE  
TO LET OUR CONSCIENCES BE PLIABLE  
ASCIBING VIRTUE UNDENIABLE  
TO ANY SIN THAT LET YOUR BROTHER LIVE?

**ISABEL**

DON'T LET THE THOUGHT OF SIN DISTURB YOU  
FORGIVENESS EARNS NO BLAME  
GOD NEVER LOVES US MORE  
THAN WHEN WE FREELY POUR  
THE BALM OF GRACIOUSNESS UPON THE WOUND OF SHAME.  
IF IT'S A SIN FOR ME TO URGE YOU  
THAT SIN I'LL GLADLY OWN  
IF IT'S A SIN FOR YOU TO GRANT MY PLEA  
LAY THE FAULT ON ME  
AS GOD IS JUST, I'LL ANSWER FOR IT ALONE.

**DEVINE**

NO, NO, STOP THERE  
YOU MISINTERPRET MY INTENT  
LET ME EXPLAIN EXACTLY WHAT I MEANT

SUPPOSE TO SAVE HIS LIFE  
YOU HAD TO SERVE A JUDGE'S PLEASURE  
BY SURRENDERING AN INTIMATE TREASURE  
WOULD HALF AN HOUR OF FRAILTY  
BE TOO EXTREME A PRICE  
OR WOULD YOU CONSENT TO MAKE  
THE SACRIFICE?

**ISABEL**

COMMANDER, THIS IS STILL A PUZZLE  
I CANNOT FOLLOW YOU—

**DEVINE**

YOU MUST! YOU MUST!  
HOW BRUTISHLY MUST I DEMAND  
THE THING I WANT? WHY WON'T YOU UNDERSTAND?  
UNLESS YOU'RE TEASING ME  
YES, OF COURSE  
I THOUGHT THAT YOU WERE PURE AND INNOCENT  
BUT NOW YOU'RE TEASING ME, TEASING ME  
PRETENDING YOU DON'T UNDERSTAND!

**ISABEL**

I SWEAR BY HEAVEN, SIR, I'VE NO DECEITFUL SKILL  
SPEAK PLAINLY, PLAINLY NOW AND TELL ME WHAT YOU WILL  
NO BENEFIT THAT'S IN MY POWER TO GIVE  
WILL I WITHHOLD, IF ONLY BILLY MAY LIVE.

**DEVINE**

THEN YOU MUST KNOW  
YOU MUST KNOW  
I...MUST...TELL...YOU:

I LOVE YOU, ISABEL, I LOVE YOU  
AND I WANT YOU, YES, I WANT YOU  
MORE THAN ANYTHING I'VE EVER WANTED IN MY LIFE  
LOVE ME, LOVE ME JUST ONCE, AND HE'LL GO FREE.

**ISABEL**

YOU FRAUD, YOU FIEND,  
YOU'D KILL A MAN WITH SMUG PRETENSE  
AND THEN COMMIT THE VERY SAME OFFENSE  
RELEASE MY BROTHER NOW  
OR I WILL PUBLICLY ACCUSE YOU  
TILL YOUR OWN HUMILIATION SUBDUES YOU.

**DEVINE**

HUMILIATION? HUMILIATION?  
WHO WILL BELIEVE SUCH A WILD ACCUSATION?  
YOU WON'T PREVAIL AGAINST MY REPUTATION  
YOU'LL BE A LAUGHING STOCK!  
MY PASSION'S AT FULL FLOOD NOW  
MORE THAN THOUGHT CAN ENDURE  
THE DEVIL HAS CAPTURED MY BLOOD NOW  
AND THERE'S ONLY ONE CURE:

YOU ARGUED FOR MERCY AND LOVE  
NOW SHOW LOVE AND MERCY TO ME  
HERE BEFORE YOU A DESPERATE MAN  
MAKES A DESPERATE PLEA  
I NEVER IMAGINED THAT I COULD SO CONNIVE  
BUT GOD FORGIVE ME, I'VE NEVER FELT MORE ALIVE!  
SPURN ME AND DENOUNCE ME,  
BUT YOU'LL YIELD TO MY DESIGN  
I HOLD THE POWER TO MAKE YOU MINE!

**ISABEL**

IF YOU DARE COMPEL ME TO THIS  
IT'S YOUR OWN SALVATION YOU LOSE  
WITH CHOICES SO TERRIBLE HOW  
CAN A WOMAN CHOOSE?  
LOOK AT WHAT YOU'RE DOING, LOOK AT WHAT LIES IN STORE  
THE LORD SEES ALL AND I SWEAR HE WILL NOT IGNORE  
JUSTICE RULES WITH A SWORD  
THAT CAN HUMBLE THE PROUDEST CROWN  
GOD HAS THE POWER TO STRIKE YOU DOWN!

**DEVINE**

I'LL HAVE YOU TONIGHT  
OR YOUR BROTHER DIES TOMORROW  
THAT'S THE CONDITION  
THINK IT OVER.

*[He withdraws. Light change.]*

**ISABEL**

OH LORD, I KNOW WHAT I MUST DO  
GIVE ME THE STRENGTH TO SEE IT THROUGH.

*[Blackout.]*

**SCENE 7 - THE BRIG**

*[All is dark save for a faint light on BILLY in his cell. He sings:]*

IN THE FIELDS BEYOND THE CITY  
YOU CAN BREATHE AS FREE AS THE SKY  
YOU CAN WATCH A YOUNG HAWK SOARING  
AND CONNECT WITH HOW IT FEELS TO FLY.  
YOU CAN HEAR THE HIDDEN MUSIC  
IN A PINE GROVE HIGH ON A CREST  
YOU CAN LEAVE YOUR NAME BEHIND YOU  
IN THE KNOWLEDGE THAT YOUR HEART IS BLESSED.  
BUT INSIDE THIS WORLD OF IRON  
YOU'RE A NUMBER FROM NOWHERE  
AND THE VOICES OF FORSAKEN MEN  
HAVE NO END BUT DESPAIR.  
NONE TO GUIDE ME, NONE TO CHEER ME  
FATAL DARKNESS BARRING THE DOOR  
NUMBED WITH SILENCE, WHO CAN HEAR ME?  
GOD IN HEAVEN, SET ME FREE ONCE MORE!

*[Offstage VOICES are heard backing up BILLY, while shadow choreography looms against the backdrop.]*

TRAPPED INSIDE A WORLD OF IRON

THOUSANDS SHARE ONE DREAM OF PEACE  
 YOU CAN FEEL IT RISE FROM FLOOR TO FLOOR  
 YEARNING FOR SWEET RELEASE.  
 BUT THE YEARNING TURNS TO CRYING  
 AS THE DAYS LIMP SADLY AWAY  
 FOR THERE'S NO RELEASE IN DYING  
 GOD IN HEAVEN, SET ME FREE  
 GOD IN HEAVEN, SET ME FREE  
 SET ME FREE TODAY!

**DEADEYE**

[*entering*] How're you bearing up, sailor?

**BILLY**

How do you think? Any word from my sister?

**DEADEYE**

Who, the missionary?

**BILLY**

Yeah. She was supposed to talk to Devine again.

**DEADEYE**

Don't go getting your hopes up. Take it from me and fit your mind to the execution. Then whatever happens, you're in good shape.

**BILLY**

That's good advice, Deadeye, but kind of hard to swallow.

**DEADEYE**

Best I can do on short notice. Listen, I got a date with a card game around the corner, but I wanted you to have this. [*He produces a coconut.*]

**BILLY**

A coconut? Is there a file in it?

**DEADEYE**

[*laughing*] Atta boy. No file, but the milk's sweet. Enjoy while you can. [*As he leaves, LT. HUDSON enters, with the Master-at-Arms.*]

**HUDSON**

Seaman Pierce, your sister's here.

**BILLY**

What's the word?

**HUDSON**

She didn't say, but she looks kind of grim. Let him out, Fred. [*Master-at-Arms opens the cell door.*] No need for her to see you behind bars. You won't try any funny stuff, will you, sailor?

**BILLY**

No, sir.

**HUDSON**

Look, I want you to know we're all on your side, every last man. You'll get a reprieve, wait and see. [*They leave as ISABEL comes in.*]

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Hello. Billy. **ISABEL**

Hello, Bel. How are you? **BILLY**

Tired. This has all been so strange. **ISABEL**

I guess so. How's Lila? **BILLY**

Staying at the mission for a while. I wouldn't let her go back to that awful place. **ISABEL**

That's kind of you, Bel. **BILLY**

Billy, I know it's years since you left the church, but have you given any thought to preparing your soul for what may lie ahead? **ISABEL**

He turned you down? **BILLY**

He did at first. **ISABEL**

And then? **BILLY**

He named a condition that would spare your life, but at the cost of degrading it forever. **ISABEL**

I don't understand. **BILLY**

Billy, I know you have a sweet nature, but there's a wildness in your ways that makes me uneasy, and afraid that you'd choose a dishonored life rather than face the fear of death. **ISABEL**

I know you don't approve of me, Bel, but I've never lived like a coward and I won't die like one. What's this condition that's so shameful? **BILLY**  
*[DEADEYE enters with pail & mop, & quickly withdraws, listening unnoticed.]*

Commander Devine has more evil in him than anyone could guess from outward show. He's a hypocrite...and worse. **ISABEL**

What does he want? **BILLY**

Me. **ISABEL**

What?  
**BILLY**

Submitting my body to him is the price of your freedom.  
**ISABEL**

In bed?  
**BILLY**

I assume so, yes.  
**ISABEL**

Devine said that? That's impossible!  
**BILLY**

This very night, or you die tomorrow.  
**ISABEL**

You mustn't do it.  
**BILLY**

Oh, Billy, if it were my life for yours I'd freely give it up. But chastity before marriage is the pledge of my honor to God. I can't violate it.  
**ISABEL**

I understand.  
**BILLY**

Can you prepare your mind for tomorrow?  
**ISABEL**

I'll have to. So Devine's got the hunger, too. Maybe it's not such a sin after all.  
**BILLY**

Billy...  
**ISABEL**

Listen, Isabel, he's a very sober and God-fearing man. Why would he risk eternal damnation just for one night with you? Maybe it's more excusable than you think.  
**BILLY**

What are you saying?  
**ISABEL**

Isabel, I'm 26 years old. I'm healthy and ambitious and in love and I've got my whole life ahead of me. You can save me. How can there be any sin in that?  
**BILLY**

Billy—  
**ISABEL**

Believe me, it's not such a terrible thing. You might even like it.  
**BILLY**

**ISABEL**

[*slapping him*] Shame on you. You wild, profligate boy. Abandoning Pa and the church and gadding about the world to sleep with whores. I don't care what happens to you. Die and be damned.

**BILLY**

Bel, please, listen—

**ISABEL**

I won't listen. There isn't a decent bone in your body.

**BILLY**

Bel, I'm sorry, I didn't mean to—

**DEADEYE**

[*appearing suddenly*] Lunchtime! 'Scuse me, lady, I gotta talk to your brother.

**ISABEL**

Who are you?

**DEADEYE**

Stick around and I'll tell ya. [*taking Billy aside:*] Sailor, I couldn't help overhearing, and there's something I gotta set straight. Devine's proposal to your sister was a ruse, to test her character. Don't ask how I got the poop; trust me, it's on the level. There's maneuvers afoot that nobody's on to. Sit tight, get your mind right, and don't fret.

**BILLY**

What?

**DEADEYE**

You can thank me later. Chief Proctor fixed up a nice swordfish stew for ya, don't let it get cold. And take your coconut. [*He shoves BILLY out. To ISABEL:*] Hiya, toots.

**ISABEL**

Who are you?

**DEADEYE**

Deadeye's the name. Let's not waste time. You're in a jam and I can help ya.

**ISABEL**

Forgive me, sir, if I seem dubious.

**DEADEYE**

Sister, you got a right to be, just don't let it slow you down. Now, I know a dame would be more than happy to scratch an old itch with Marcellus Devine, follow? Ready for more?

**ISABEL**

Yes.

**DEADEYE**

Swell, but not here. Meet me in ten minutes at the Scum of the South Seas Cafe. Don't worry, there's more to me than meets the eye.

**ISABEL**

Oh, I hope so. [*Exit.*]

**DEADEYE**

*[now in the minor key:]*  
WHO KNOWS WHAT PEOPLE WILL DO?  
WHO KNOWS WHAT PEOPLE WILL DO?  
SOME HAVE NO MORALS AT ALL  
OTHERS PILE UP QUITE A FEW  
YESTERDAY'S COLD, LEADEN HEART  
NOW IS AFLOAT AND AFLAME  
RILE THEM, BEGUILE THEM  
REVERE OR REVILE THEM  
AND NO TWO WILL TAKE IT THE SAME  
STONE THEM, ENTHRONE THEM  
CONDEMN OR CONDONE THEM  
AND LEARN HOW TO LAUGH  
LEARN HOW TO LAUGH—

*[He looks around.]* Guess nobody's laughing...yet.

*[He produces an expensive cigar, lights it, and puffs roguishly as the music segues into the "World of Iron" theme. Stage light fades, the cigar tip glows in darkness, and the CURTAIN falls.]*

**END OF ACT ONE**



**ACT TWO**

**SCENE 1 - MAMIE'S BOUDOIR**

[*Salmon & magenta, frills & Samoan fabrics, and a staggering profusion of seashells. MAMIE & DEADEYE are in mid-conversation:*]

**MAMIE**

You want me to *what*?

**DEADEYE**

Take her place.

**MAMIE**

*Take her place?*

**DEADEYE**

Take her place.

**MAMIE**

You better wear a hat, buster, the sun's getting to ya.

**DEADEYE**

That's not a very positive attitude, Mamie.

**MAMIE**

Look, I'd never accuse Marcy Devine of suavity, but he's not too dense to tell one dame from another. Do I even look like her?

**DEADEYE**

You don't exactly look like her, but you don't exactly not look like her, either.

**MAMIE**

Y'know, Deadeye, forget the hat. Just stay indoors.

**DEADEYE**

You disappoint me, Mamie. I thought you had more mischief in you.

**MAMIE**

Suppose I was willing to go along with this scheme—which I'm not—how could it possibly work?

**DEADEYE**

I got it all figured. Tonight's the full moon. The Samoans will be celebrating at that hidden shrine up the mountainside. It's a fertility rite and it gets pretty wild. Miss Isabel arranges for Devine to meet her there in disguise.

**MAMIE**

Slow down, pal. Why would he buy it?

**DEADEYE**

Mamie, when a starch-ass goes love-daffy, what won't he do?

**MAMIE**

You got a point. Then what?

**DEADEYE**

There'll be sailors watching the party on the sly. Lotsa hooch. If Devine wants to pass unnoticed, he'll have to indulge...

**MAMIE**

And when he's good and boiled, I step in, dressed like the church-mouse. I mean, that's your dodge.

**DEADEYE**

And Billy goes free. What do you say?

**MAMIE**

Shows promise. Where's the sister?

**DEADEYE**

Downstairs.

**MAMIE**

Fetch her up.

**DEADEYE**

Mamie, you're the pearl of the Pacific.

**MAMIE**

Have I said yes? Fetch her up. [*DEADEYE leaves. MAMIE goes to her bureau, opens the bottom drawer, pulls out a small, framed picture & contemplates it.*] Shit. [*She puts it back as DEADEYE & ISABEL enter.*]

**MAMIE**

MISS PIERCE?

**ISABEL**

MISS MORAN. HOW DO YOU DO?

**MAMIE**

NO COMPLAINTS.  
HAVE A SEAT.

**ISABEL**

VERY KIND OF YOU. (I 'LL BET SHE DRINKS)

**MAMIE**

(I'LL BET SHE FAINTS)  
WOULD YOU LIKE A LITTLE DRINK?

**ISABEL**

NO.

**MAMIE**

LEMONADE?

**ISABEL**

THAT WOULD BE NICE.

**DEADEYE**

LEAVE IT TO ME, LEAVE IT TO ME,  
BACK IN A JIFFY—

**MAMIE**

MINE WITH RUM

**ISABEL**

JUST ICE. [*Exit DEADEYE.*]

**MAMIE**

SO HERE WE ARE

**ISABEL**

HERE WE ARE  
HOPING TO WIN EACH OTHER'S TRUST

**BOTH**

PERHAPS/MAYBE YOU'D LIKE—  
AFTER YOU—

**ISABEL**

THIS IS EMBARRASSING

**MAMIE**

ISN'T IT JUST?  
(I MIGHT HAVE FIGURED SHE'D BE SLIM  
ARISTOCRATIC, SWEET AND PRIM  
JUST THE KIND A GENT LIKE HIM  
WOULD PIOUSLY PREFER.  
SHE'S SO MUCH MORE APPEALING THAN  
A DAME WHO LIKES TO SHAKE HER CAN  
PROB'LY NEVER HAD A MAN  
OR LET ONE HAVE HER)  
CARE FOR A SWEET?

**ISABEL**

THANK YOU, NO.

**MAMIE**

A PIECE OF FRUIT?

**ISABEL**

NO APPETITE.

**MAMIE**

YOU LIKE MY SHELLS?

**ISABEL**

VERY STRIKING.

**MAMIE**

A HUNDRED AND SEVEN

**ISABEL**

WHAT A DELIGHT!  
(I MIGHT HAVE KNOWN SHE'D DYE HER HAIR  
FLING GAUDY COLORS EVERYWHERE  
HERE I SIT IN SATAN'S LAIR  
A BEGGAR WITH A BOWL.  
AND YET THEY SAY THE LORD WILL USE  
WHATEVER VESSEL HE MAY CHOOSE  
GOD FORBID THAT I REFUSE  
TO HONOR HER SOUL.)

**MAMIE**

CHATTER,  
CHATTER,  
CHATTER,  
CHATTER,  
*etc.*

[*DEADEYE returns with lemonade in coconut shell mugs.*]

**DEADEYE**

And how are you lovely ladies getting along?

**ISABEL**

Hard to say.

[*simultaneously*] You tell me.

**MAMIE**

Have you reached an agreement?

**DEADEYE**

On what?

**MAMIE**

Mr. Deadeye, I must confess that we've skirted the issue.

**ISABEL**

No!

**DEADEYE**

I find it awfully hard to break the ice, as Miss Moran is doubtless aware. I'm sorry.

**ISABEL**

It's me that should apologize, honey. You're in a tough spot and I've been letting you squirm.

**MAMIE**

There, I knew you'd be friends right off.

**DEADEYE**

I've got an awful prejudice against Bible-thumpers. No offense.

**MAMIE**

I'm not without prejudices of my own, Miss Moran.

**ISABEL**

Mamie.

**MAMIE**

Thank you. But now that Mr. Deadeye has lit a small flame of hope in what seemed a hopeless situation, I must find the courage to ask your help in a scheme which under normal circumstances would disgust me.

**ISABEL**

She's honest, I'll give her that. Just what is it you find so disgusting, anyhow?

**MAMIE**

It may be difficult for a woman with your experience, Mamie, to sympathize with my feelings on the subject of...of...

**ISABEL**

Sex? [*ISABEL nods.*]

**MAMIE**

Maybe I should leave.

**DEADEYE**

Oh no, please. Stay. I wish there were a simpler way to say all this. [*Music resumes.*]

**ISABEL**

**DEADEYE**

(TO EACH, THE OTHER REPRESENTS  
HER OWN UNSPOKEN DISCONTENTS  
EVERY RULE OF COMMON SENSE  
SHOULD KEEP THEM FAR APART,  
BUT SOMETIMES IN EMERGENCIES  
A FLASH OF SYMPATHY WILL EASE  
ROOTED ANIMOSITIES  
EXPOSING THE HEART)

**MAMIE/ISABEL**

CHATTER,  
CHATTER,  
CHATTER,  
CHATTER,  
*etc.*

**ISABEL**

So that in spite of your former relations with Commander Devine, I'm ashamed to ask you—and yet I must—to engage with him where I can't. To save Billy. Please.

**MAMIE**

Now don't start crying, I can't stand it.

**ISABEL**

I'm sorry. It's all so horrid.

**MAMIE**

Sister, you've been out in the bush too long. Horrid situations are a dime a dozen. Your brother's a good man, and there's never enough of those. Sure, I'll help you.

**DEADEYE**

You'll do it!

**MAMIE**

Why the hell not?

**ISABEL**

[*embracing her*] Oh, Mamie, Mamie, thank you.

**MAMIE**

Thank me when it works. If it works.

**ISABEL**

I just don't know what to say.

**MAMIE**

Then listen:

THERE'S A HIDDEN HEIGHT  
ABOVE THE WATERFALL TRAIL  
NAMED, AS YOU MIGHT EXPECT,  
FOR A LOCAL SECT

**DEADEYE**

(IT'S THE GODDESS TULI)

**MAMIE**

I'LL BE THERE TONIGHT  
LIKE IN AN OLD FAIRY-TALE  
WEARING A PURPLE LAVA-LAVA  
AND AN ORANGE VEIL.

TELL YOUR FRIEND DEVINE  
THAT WHEN THE MOON'S TURNING PALE  
ALL OF THE ISLAND HUMS

**DEADEYE**

AND THE NATIVE DRUMS  
GET A BIT UNRULY

**MAMIE**

HAVE HIM THERE AT NINE  
AND "YOU'LL" APPEAR WITHOUT FAIL

**MAMIE & DEADEYE**

WEARING A PURPLE LAVA-LAVA

**ISABEL**

AND AN ORANGE VEIL!

**MAMIE**

SEE THAT HE'S  
IN DISGUISE

**DEADEYE**

TO CONCEAL HIS VILLAINIES  
FROM THE EYES

**BOTH**

OF THE LOCAL V.I.P.'S

**ISABEL**

IF HE TRIES  
TO MODIFY THE PLAN?

**MAMIE & DEADEYE**

KICK HIM IN THE CAN

**ISABEL**

HE MAY JEER

**MAMIE**

NO DISGRACE  
HE'S A MAN IN LOVE, MY DEAR  
PLAY YOUR ACE

**DEADEYE**

GO IN THERE AND PERSEVERE

**ISABEL**

BUT IN CASE  
CALAMITY BEFALLS?

**MAMIE**

KICK HIM IN THE—

**DEADEYE**

(TAKE IT EASY, MAMIE!)

**ALL THREE**

NIGHT WILL SOON BE HERE  
THE DAY IS FADING AND FRAIL

**MAMIE**

NO ONE COULD EVER ASK

**DEADEYE**

FOR A GRAVER TASK

**ISABEL**

LET'S PERFORM IT TRULY

**ALL THREE**

SOON OUR CAVALIER  
WILL HAVE HIS CHANCE TO ASSAIL

**MAMIE**

A LADY IN A PURPLE LAVA-LAVA

**ISABEL**

PURPLE LAVA-LAVA

**DEADEYE**

PURPLE LAVA-LAVA

**ALL THREE**

A PURPLE LAVA-LAVA LAVA-LAVA LAVA-LAVA  
AND AN ORANGE VEIL  
AND AN ORANGE VEIL

AND AN ORANGE VEIL!

*[DEADEYE & ISABEL rush out. MAMIE retrieves the framed picture from the bureau and waltzes around the room with it, breaking off sheepishly when SLAPPER enters.]*

**SLAPPER**

Them two sure left in a hurry.

**MAMIE**

Did they?

**SLAPPER**

Billy's sainted sister, right? Poor kid. All that virtue and her brother gets the axe for ramming a skirt. What'd she want here?

**MAMIE**

Just a social call.

**SLAPPER**

Not a bad looker. I wouldn't mind poking her where it did some good.

**MAMIE**

Mend your mouth, Slapper.

**SLAPPER**

High tone rubbing off on ya, huh?

**MAMIE**

Could be.

**SLAPPER**

Yeah, well, don't forget you're just another washed-up has-been. There's a couple of us here.

**MAMIE**

I've got bad news for you, Slapper. Suddenly I'm sick of the debris in my life. Especially you.

**SLAPPER**

What's the gag?

**MAMIE**

No gag. I don't like you. End of the line.

**SLAPPER**

What's got into you?

**MAMIE**

Hope! I let life drift away from me for fifteen years while I griped over the chances I'd lost. Well, I've got a new chance and I'm gonna take it! I'm coming out of my shell!

**SLAPPER**

What about the place?

**MAMIE**

The place! The Scum of the South Seas Cafe? I can do more with my life than run a cat-house. You want the place? Take it!

**SLAPPER**

Jeez, Mamie, running things ain't exactly my style. I'm more of a behind-the-scenes type.

**MAMIE**

You're not behind the scenes, Slapper, you're below them. You're a leech. You play the clown while everybody else does the work. Well, play someplace else. Get out.

**SLAPPER**

Mamie, I'm your pal—

**MAMIE**

I need a different kind of pal, Slapper. And I'll get him. [*calling downstairs:*] Tillie, Butterfly, Violet! Give me a hand, will you? [*to SLAPPER:*] Take your customary dip into the cash register and blow.

**SLAPPER**

[*moving to the door*] Your tune'll change.

**MAMIE**

Not this century.

**SLAPPER**

[*ever the clown*] Honest Injun, Mamie, sometimes you rub me the wrong way. But hey, it's better than nuthin'. [*She pitches a shell at him, but he slams the door in time and the shell shatters against it.*]

**MAMIE**

A hundred and six. [*As she removes a large purple fabric from the wall, TILLIE, BUTTERFLY & VIOLET enter.*]

**VIOLET**

Whatcha doin', Mamie, redecorating?



**MAMIE**

Yeah, my life, and I need your help. I want to look real beautiful tonight. And then I want to play a little game.

**TILLIE**

What game?

**MAMIE**

I'm gonna have fifteen years of revenge in one night. And then I'm gonna fall in love again.

**BUTTERFLY**

Who with?

**MAMIE**

Marcy Devine.

**VIOLET**

The Commandant? I thought you hated the guy.

**MAMIE**

Yeah, but maybe he's not so bad. Maybe he just needs the right woman to take him in hand. [*The GIRLS help do MAMIE up, with South Sea hootchie-kootchie backup:*]

THOUGH THE GUY IS A GOON  
WITH HIS HEART OF TUNE  
DO I MIND?  
UH-UH. HE'S AN ARROGANT MESS  
ALL THE SAME, NONETHELESS  
LET'S BE KIND.  
THOUGH SO MEAN A HYENA  
YOU NEVER WILL FIND.

A HUNDRED YEARS AGO OUR FIRST DUET WENT WRONG  
AND NOW I GET TO WRITE US BOTH A SWEETER SONG  
CAUSE I WAS MEANT FOR THAT MAN  
MEANT FOR THAT MAN  
MEANT FOR THAT MAN  
A SPECIAL FASCINATION  
SAYS I WAS MEANT FOR THAT MAN.

I THOUGHT THE BOOK OF DESTINY HAD DROPPED MY LINE  
I SHOULD HAVE CHECKED THE INDEX WHERE HIS NAME MEETS MINE  
CAUSE I WAS MEANT FOR THAT MAN  
MEANT FOR THAT MAN  
MEANT FOR THAT MAN  
GOODBYE TO LAMENTATION  
HELLO, HELLO TO MY MAN.  
OF COURSE IT'S MUTUAL AND HE WAS MEANT FOR ME, TOO

**GIRLS**

IT'S NOT A NOTION HE WILL EAGERLY AGREE TO

**MAMIE**

BUT IF YOU UNDERSTAND, AND HELP ME WITH THE PLAN  
I'M GONNA LEAVE THAT ORGY WITH A BRAND NEW MAN!  
IT'S TIME TO STOW THE SORROWS OF MISS PUT-UPON

THE YEARS HAVE BEEN A DRAG, BUT WHAT'S THE DIFF, THEY'RE GONE  
 IT'S ALL ACCORDING TO PLAN  
 'CORDING TO PLAN  
 'CORDING TO PLAN  
 ALTHOUGH I WAS FORSAKEN  
 BY THAT GENT  
 TO PROVE HE WAS MISTAKEN  
 I'M CONTENT  
 THE HELL WITH BELLYACHIN'  
 I WAS MEANT  
 FOR THAT MAN  
 MEANT FOR THAT MAN  
 MEANT FOR THAT MAN

[*spoken*] Lemme at him!

[*Blackout.*]

**SCENE 2 - BEFORE THE SHOW CURTAIN**

[*Concealing his face, a figure (DEVINE) appears, carrying a lantern and swathed in a bright yellow foul-weather parka with wide-brimmed matching hat. SLAPPER enters from opposite and speaks as they cross.*]

**SLAPPER**

Expectin' rain, buddy? Hey, I'm talkin' to ya! Are yez deaf or just from Hoboken? [*DEVINE exits.*] I musta got up on the wrong side of the hammock! What a day! Where do I go now? 'F I could just get back home, maybe there'd be a spot for me on the two-a-day circuit again, say halfway up the bill. Okay, a third. [*He sings:*]

MANHATTAN, MANHATTAN  
 I CAN'T FORGET YOU  
 THE MILES HAVEN'T MADE MY HEART STONY  
 THE ISLAND PARIAHS  
 CAN MUNCH ON THEIR PAPAYAS  
 I'D RATHER A HOT DOG AT CONEY  
 TO PRATTLE  
 ON AN ATOLL  
 IS DIVINE FOR A DAY  
 BUT AFTER A FEW MONTHS  
 I'M READY TO SAY:

DAY OR NIGHT YOU CAN LIGHT  
 ON SOME GALA OCCASION  
 I WISH I WAS BACK IN NEW YORK  
 LAVISH BALLS, BARROOM BRAWLS  
 TARTS OF EVERY PERSUASION  
 I WISH I WAS BACK IN NEW YORK  
 WHERE THE PROUD-HEARTED CROWD  
 ROARS WITH ECSTASY  
 FOR SOME SIGHT THAT THEY MIGHT  
 CRANE THEIR NECKS TO SEE  
 FEAST YOUR EYES ON THE SKIES  
 WHERE THE TOWERS SEEM TOPLESS  
 NO SHOW CAN COMPETE WITH  
 MY GIDDY METROP'LIS  
 I'M SENSING THE LACK

AND I WISH I WAS BACK  
IN NEW YORK.

[EXIT.]

**SCENE 3 - THE GROVE OF TULI**

[Night. A jungle trail overhung with ferns, vines, tangled roots & dense, gigantic, moonlit foliage, at once magical and ominous. DEVINE appears, lantern and all. Hearing a noise, he blows out the lantern and ducks behind a tree. Two SAILORS enter, sharing a flask.]

**1ST SAILOR**

Where the hell are we?

**2ND SAILOR**

Goddamned if I know, wait a minute. [He finds a tree with a red cloth tied to it.] Eureka! The marker. 'S just up the hill from here.

**1ST SAILOR**

You sure these dames is gonna be naked?

**2ND SAILOR**

Stark.

**1ST SAILOR**

[after a long swig] What are we waiting for?  
[They scramble off. DEVINE reappears and re-lights his lantern.]

**DEVINE**

MY MIND WANTS TO FLY A THOUSAND MILES AWAY  
AND STILL MY BODY PUSHES ME ALONG  
IT'S WEAKNESS, NOTHING MORE, AND YET I STAY, I STAY  
AMAZED TO LEARN THAT WEAKNESS CAN BE SO STRONG.

TURN BACK, MARCELLUS  
YOU'RE NOT BEYOND REDEEMING  
ALL YOUR PRINCIPLES DESPISE  
THIS RECKLESS CHOICE.  
TURN BACK, OLD MAN, TURN BACK  
PRETEND THAT YOU WERE DREAMING  
THAT YOU NEVER SAW HER EYES  
OR HEARD HER VOICE.  
IT'S NOT TOO LATE FOR DECENCY TO GUIDE YOU  
AND QUELL THE DEMON THOUGHTS THAT SEETHE INSIDE YOU

AND YET TO HOLD HER IN MY ARMS  
IT WOULD BE SO EXQUISITE  
WORTH THE AGONIZING FOR,  
TO FEEL HER LIPS MEET MINE TONIGHT  
THAT WOULD BE SO EXQUISITE  
LIFE COULD OFFER NOTHING MORE.

OH STOP, MARCELLUS  
YOU HAVEN'T LOST YOUR SENSES  
TO PILE SIN ON TOP OF SIN  
YOU MUST REFUSE.  
TURN BACK, OLD MAN, TURN BACK  
AND WEIGH THE CONSEQUENCES

IF YOU LET THE DEVIL WIN  
 WHAT WILL YOU LOSE?  
 THOUGH YOU ESCAPE FROM EARTHLY RETRIBUTION  
 YOUR GUILTY SOUL WILL FIND NO ABSOLUTION

AND YET TO KNOW THAT SWEET EMBRACE  
 IT WOULD BE SO ELATING  
 LIFE COULD CHANGE ITS WEARY TRACK  
 TO FEEL A HEART BEAT NEXT TO MINE  
 THAT WOULD BE SO ELATING  
 I'M A FOOL TO STAND HERE HESITATING  
 LET THE SEA ENGULF ME  
 LET THE HEAVENS CRACK  
 FOR ME THERE'S NO TURNING BACK!

[A Samoan WOMAN, backed up by chanting VOICES, is heard behind the scenes:]

TULI! MALU'A ITI AI-AH!  
 TULI! AMANU KAI INANU!  
 GREAT MOTHER OF DARKNESS AND OF LIGHT  
 GREAT TEEMING WOMB OF THE WHOLE CREATION  
 SHOW US YOUR BOUNTY  
 SHOW US YOUR BOUNTY  
 SHOW TO US WHO WORSHIP YOU  
 YOUR BOUNTY.

[Native drumming begins. The foliage recedes and DEVINE is now in a clearing, lit by torches and dominated by the awesome stone idol of TULI, a many-breasted winged goddess with the head of a bird. A voluptuary dance is in progress. The hidden SAILORS are gaping at the scene. DEVINE turns away only to encounter DEADEYE, proffering a flask.]

**DEADEYE**

Help yourself, sailor. Go on, the Commandant ain't lookin'. [DEVINE takes a gulp, nearly choking.] Have some more, fun's only beginning.  
 [DEVINE drinks again and staggers into a shrub, behind which he finds a Samoan WOMAN with—]

**DEVINE**

Hudson! [He claps his hand over his mouth and retreats, encountering CHARLES from the mission, who is distributing the contents of a wooden bowl. He offers it to DEVINE.]

**CHARLES**

Magical mushroom, sailor. Help you see God. [DEVINE eats, and screws up his face. A SAILOR offers him a flask.]

**SAILOR**

Tastes like shit, don't it? Here, wash it down.  
 [DEVINE drinks, and begins to giggle. He beckons to the SAILOR for another swig, and takes a whopper. Meanwhile, the dance has grown increasingly orgiastic. The SAILORS have emerged from hiding, stripped off their shirts, and are copying the moves of the SAMOANS. The dancing, drumming & chanting reach a feverish climax, at which moment the torches are doused and the grove is bathed in shadowy moonlight. MAMIE appears, wearing a purple lava-lava and, naturally, an orange veil. DEVINE sees her and is instantly possessed.]

**DEVINE**

Isabel! Isabel!  
 [He staggers toward her, arms outstretched, heedless of the DANCERS, who are now moving to a slower, dreamlike & erotic pulse. Just as he reaches her, she vanishes. TILLIE appears on the opposite side of the

clearing, dressed exactly like MAMIE and cooing to DEVINE, who pursues her. She vanishes in turn, as BUTTERFLY pops up in a new corner, also in the same costume. Same business. TILLIE & BUTTERFLY appear together, and DEVINE holds up a finger to test whether he's seeing double. MAMIE and her two ACCOMPLICES lead him on a vain pursuit through the other DANCERS. Finally all three "ISABELS" encircle him, teasing & enticing, with MAMIE in the lead.]

**DEVINE**

How can you? How can you? In front of everybody!

**MAMIE**

[a whisper] There's no one here but us...Commander.

[And it is true. The stage has magically emptied. She removes his hat & parka. Still veiled, she leads him to the foot of the idol, where they sink into a passionate embrace. Blackout.]

#### **SCENE 4 - CALEB HUDSON'S OFFICE**

[A cramped space, softened by the presence of several potted tropical plants, which HUDSON is attending with a watering can when DEADEYE enters.]

**DEADEYE**

Morning, Lieutenant. How's everything?

**HUDSON**

You can call me Caleb, Deadeye. Take a look. The bulbs I brought from my garden back home are coming up.

**DEADEYE**

Where's home?

**HUDSON**

Baltimore.

**DEADEYE**

No kiddin'? I hear Captain Wilberforce came from there.

**HUDSON**

Could be. I didn't know him that well.

**DEADEYE**

Zat so, Caleb?

**HUDSON**

Nobody did. Kept to himself mostly.

**DEADEYE**

Recluse, huh?

**HUDSON**

Strange bird. Aloof. I came upon him once when I was taking cuttings in the jungle. He was sitting by a spring with his eyes shut. Not asleep, just sitting. Absolutely still. And smiling. I wonder what he was thinking about. [DEADEYE whistles a snatch of "Who Knows What People Will Do?"] But I'll say one thing. If he was here, young Billy Pierce wouldn't be locked up waiting for a firing squad.

**DEADEYE**

Wouldn't he?

**HUDSON**

The Captain wasn't a punishing man. If anything, he leaned too far the other way.

**DEADEYE**

Weak disciplinarian?

**HUDSON**

I guess. Too much the bookworm. But the men trusted him, which is more than I can say for Commander Devine.

**DEADEYE**

Listen, if your folks named you Marcellus, you'd grow up a sonofabitch, too.

**HUDSON**

It's no joke. State of emergency or not, you don't shoot a fellow for getting his girl pregnant. I hate to imagine how the men will react if he carries it out. I swear I'd go over Devine's head if there was anyone to go to.

**DEADEYE**

Want to make a little wager, Caleb? Two bits Devine frees Billy by noon today.

**HUDSON**

I don't make bets I'd rather lose. What's up your sleeve?

**DEADEYE**

Call it a beachcomber's hunch. [*The Master-at-Arms appears at the door.*]

**MASTER-AT-ARMS**

Orders from the Commandant, Lieutenant.

**HUDSON**

Thanks, Fred.

**MASTER-AT-ARMS**

They're sealed. And he asked me to emphasize that they're confidential.

**HUDSON**

[*saluting*] So noted, Lieutenant. [*The Master-at-Arms leaves.*]

**DEADEYE**

Two bits that's the pardon.

**HUDSON**

I hope you're right. [*He opens the orders & reads.*] Damn. Damn.

**DEADEYE**

What's wrong?

**HUDSON**

Tell anyone I showed you this and I'll swear you're lying. [*He hands DEADEYE the orders.*]

**DEADEYE**

[*reading*] I don't believe it.

**HUDSON**

So much for your hunch, beachcomber.

**DEADEYE**

What do you make of this part? "Do not inform the three marksmen of their assignment until immediately prior to the execution."

**HUDSON**

To avoid mutiny. Who does that bastard think he is, the Czar? This is the United States Navy! He must be out of his mind.

**DEADEYE**

He is. And I'll bet I know why.

**HUDSON**

Hell's fiery furnace, I don't want to see that boy get shot.

**DEADEYE**

You won't. I've got a surprise for you, Caleb. What would you say if I told you that Captain Wilberforce was already on the island?

**HUDSON**

I'd say tell me more.

**DEADEYE**

Suppose I told you he'd never left? Suppose I told you he was right here in this room?

*[He removes his eyebrows. His facial hair. His eyepatch. Last, his wig. He is a clean-shaven, close-cropped WASP aristocrat.]*

**HUDSON**

Hell's fiery furnace.

**CAPTAIN**

Hell's fiery furnace, sir.

**HUDSON**

*[springing to attention]* Aye aye, Cap'n.

**CAPTAIN**

Not bad for a bookworm, eh? At ease, Caleb. Have a cigar.

**HUDSON**

Sir, I'm speechless.

**CAPTAIN**

Just as well, I've got plenty to say. I suppose you'd like to know the purpose of my little masquerade.

**HUDSON**

I would, sir, very much, yes.

**CAPTAIN**

You shall. See, from the first day Marcellus Devine arrived to relieve me, I took a dislike to him, and that's not my custom. I felt there was a lethal streak under all that virtue, and I'd better find a way to smoke it out before he took full command of the island. So I invented an excuse to put him in charge, and set off single-handed on a dangerous feat of espionage. In truth, I have been spying...on him.

**HUDSON**

Highly irregular, sir. And bully for you! Yessir, bully for you!

**CAPTAIN**

Well, imagine if I'd gone back to Washington and left him to issue orders like this unchecked. When a man's not as good as he thinks he is, nothing brings it out like authority.

**HUDSON**

Sir, about that "bookworm" remark...

**CAPTAIN**

Fear not, Caleb. There's more urgent priorities than a small bruise to my vanity. How am I to stop Devine? And stop him for good.

MANY'S THE HOUR  
 THAT I'VE CONTEMPLATED POWER  
 AND THE HAZARDOUS EFFECTS IT CAN BREED  
 THERE'S BOUND TO BE DANGER  
 WHEN A LEADER IS A STRANGER  
 TO THE PEOPLE HE'S SUPPOSED TO LEAD  
 THE EFFORT THAT IT TAKES TO REACH THE PINNACLE  
 THAT TOO MUCH GREED AND GLORY HAVE DEBASED  
 CAN TURN A MAN SO CALLOUS, COLD AND CYNICAL  
 THAT THE VIEW FROM THE TOP GOES TO WASTE.

GREAT MEN NEED WHAT EVERYBODY NEEDS  
 BUT WE'RE GENERALLY TOO PROUD TO ASK FOR IT  
 (YOU CAN OVERCOME DEJECTION  
 WITH A LITTLE SHARED AFFECTION  
 IF YOU DARE TO DOFF YOUR MASK FOR IT)  
 BUT INSTEAD WE FRET AND INSTEAD WE MOPE  
 AND WE WONDER WHY HAS LIFE LOST ITS FIZZ  
 WHILE WE FALL SO IN LOVE WITH AN IMAGE OF GREATNESS  
 WE FORGET WHAT THE REAL THING IS.

**HUDSON**

TIME IN A GARDEN  
 HAS A TENDENCY TO HARDEN  
 YOUR PERSPECTIVE ON THE WORLD AND ITS NEEDS  
 THE MEN WHO MAKE SPEECHES  
 GET THE ROSES AND THE PEACHES  
 WHILE THE REST OF US ARE STUCK WITH THE WEEDS  
 NOW WHEN I SEE WHERE ALL THEIR POMP HAS GOTTEN US  
 I WOULDN'T EVER WANT OUR PLACES CHANGED  
 IT'S JUST THAT DAILY LIFE CAN GET MONOTONOUS  
 AND I WISH THINGS COULD BE REARRANGED.

SIMPLE MEN HAVE WHAT EVERYBODY WANTS  
 BUT WE'RE USUALLY TOO BORED TO THINK OF IT  
 WE FIND WAYS OF DISAGREEING  
 WITH OUR DAY-TO-DAY WELL-BEING  
 EVEN WHEN WE'RE IN THE PINK OF IT  
 SO INSTEAD WE FRET AND INSTEAD WE MOPE  
 AND WE WONDER WHY HAS LIFE LOST ITS PING  
 CAUSE WE GET SO FED UP WITH WHAT PEOPLE CALL SIMPLE  
 WE LOSE SIGHT OF THE GENUINE THING.

**CAPTAIN**

JUST IMAGINE IF THE GREAT ONES ALL TURNED KIND



**HUDSON**

AND THE SIMPLE ONES WERE DARINGLY INCLINED

**BOTH**

THERE WOULD BE MORE LIFE FOR EVERYBODY  
AND A FRESH NEW WORLD TO FIND

**CAPTAIN**

BUT INSTEAD WE FRET

**HUDSON**

AND INSTEAD WE MOPE

**BOTH**

AND WE WONDER WHY HAS LIFE LOST ITS JUICE  
WHILE WE TAKE SO MUCH PRIDE IN OUR TIGHT LITTLE NOTIONS  
WE FORGET HOW TO SET THEM LOOSE.  
TRULY IT WOULD BE A BLESSING TO THE STATE  
COULD THE HUMBLE AND THE HIGH AFFILIATE  
FOR WHENEVER GREAT MEN ARE SIMPLE  
THE SIMPLE ONES GROW GREAT  
FOR WHENEVER GREAT MEN ARE SIMPLE  
THE SIMPLE ONES GROW GREAT  
OH, BLESSED STATE!

**HUDSON**

What's the next step, sir?

**CAPTAIN**

I've hatched the plan, Caleb, and it needs an accomplice. I think you'll do.

**HUDSON**

Are you asking as Deadeye?

**CAPTAIN**

If necessary.

**HUDSON**

Command away, skipper.

**CAPTAIN**

I want to ensure that when I return to Washington I leave Commander Devine transformed. So the ruse must be prolonged one more day.

**HUDSON**

What about the execution, sir?

**CAPTAIN**

Carry it out.

**HUDSON**

Sir?

**CAPTAIN**

As Devine ordered, at noon today. Only see that your three marksmen are issued blanks. Instruct Billy to play dead, and keep him under wraps till you hear from me again. Report his death to Devine, then tell him an is-

land outrigger has brought word that Wilberforce returns tomorrow. That'll give him something to chew on. Meanwhile, I shall inform Miss Isabel of her brother's demise.

**HUDSON**

Sir?

**CAPTAIN**

[*beginning to restore "DEADEYE"*] Only under that impression can she play out her part.

**HUDSON**

What part, sir?

**CAPTAIN**

I can punish Devine, Caleb. Only Miss Isabel can redeem him.

**HUDSON**

Meaning no disrespect, Captain, but haven't you any qualms about...about misleading people this way?

**CAPTAIN**

Tell you what, Caleb. If by this time tomorrow you feel that I've done harm to anyone on the island, you have only to speak up, and I will resign my commission and face the consequences. [*He offers his hand.*]

**HUDSON**

[*shaking it*] Fair enough, sir.

**"DEADEYE"**

Now, how do I look?

**HUDSON**

Captain, your own mother wouldn't know you.

**"DEADEYE"**

That's because there's more to me than meets the eye.

PEOPLE WANT REMEDIES  
FOR PROBLEMS AND ACHES  
I JUST PUT THEM AT EASE  
AND THAT'S ALL IT TAKES  
G'BYE TO MY PREVIOUS  
MISCHEVIOUS  
MISTAKES  
DON'T ASK WHY OR HOW  
JUST LOOK, LOOK, LOOK  
LOOK AT ME NOW!

[*They start to dance off together when SLAPPER barges in.*]

**SLAPPER**

Hey, that's my song! Ain't you the chummy pair. Either of you lovebirds seen Marcellus T. Devine?

**HUDSON**

Not me. Not since yesterday.

**SLAPPER**

Well, I gotta talk to the guy. I wanna lodge a complaint. What are you doin' here, Whiskers?

**DEADEYE**

What's the matter, Slapper? You look like the wrong end of a birdcage.

**SLAPPER**

Mamie give me the heave-ho yesterday.

**DEADEYE**

What for?

**SLAPPER**

Who cares? Am I too old to enlist? I oughta be in uniform when I torch her premises.

**DEADEYE**

Easy does it, Slapper. Wilberforce is coming back tomorrow. He'll find you a job.

**SLAPPER**

That lizard? Forget it. He's worse than Marcellus T! Morals of a hyena.

**DEADEYE**

You don't say.

**SLAPPER**

I know him like my own five fingers. He was at Mamie's every night, and most afternoons. A one-man pussy posse.

**DEADEYE**

Lieutenant, have you heard such rumors as these?

**HUDSON**

Nary a peep.

**SLAPPER**

And you know what he liked? A steady supply of twelve year-old virgins.

**DEADEYE**

The cad.

**SLAPPER**

In pairs.

**DEADEYE**

You know, that kind of talk could get you in hot water.

**SLAPPER**

I ain't scared. Somebody's gotta tell the truth about corruption in high places.

**DEADEYE**

Stick to it, Slapper. You'll get your chance.

**SLAPPER**

You bet I will.

**DEADEYE**

Sooner than you think. I dunno about you, Lieutenant, but I've heard enough. Let me know if I can help out later.

**HUDSON**

I'll try to find something for you. [*They go their ways.*]

## SLAPPER

[*calling after*] He was a drunk, too! I gotta get off this island. I'm sorry I ever set foot on it. There's never been but one place on earth where a fella could have a good time.

[*He obtains a cane & straw hat from anywhere, and sings:*]

TURN ME LOOSE, THERE'S NO USE  
 CUTTING SECOND-RATE CAPERS  
 I WISH I WAS BACK IN NEW YORK  
 WHERE THE COPS THINK I'M TOPS  
 AND MY NAME'S IN THE PAPERS  
 I WISH I WAS BACK IN NEW YORK  
 THAT'S THE HAUNT WHERE I SAUNT-  
 ER WITH GRATITUDE  
 THOUGH I'VE TRIED, I CAN'T HIDE  
 MY MANHATTITUDE  
 GET ME THERE, I DON'T CARE  
 IF I GO IN A DORY  
 I WANNA WATCH CLOUDS FROM  
 THE THIRTIETH STOREY  
 I'M CHANGING MY TACK  
 CAUSE I WISH I WAS BACK  
 IN NEW YORK

[*By now in front of the Show Curtain, and on one knee:*]

MANHATTAN, MANHATTAN  
 HOW ARE YOU TODAY?  
 I HOPE LIFE IS LOOKING UP DANDY  
 YOUR RHYTHM INCESSANT  
 YOUR SMELLS DELICATESSENT  
 THEY WARM UP MY SPIRIT LIKE BRANDY  
 YOU'RE TAINTED  
 (I'M ACQUAINTED)  
 WITH MORE FLAWS THAN YOU NEED  
 BUT SOONER OR LATER  
 I'VE GOT TO CONCEDE:

YOU CAN LAZE IN CAFES  
 WITH EXOTIC AROMAS  
 I WISH I WAS BACK IN NEW YORK  
 WHERE THE SWELL CLIENTELE  
 ARE SO COOL THEY'RE IN COMAS  
 I WISH I WAS BACK IN NEW YORK  
 YOU CAN MEET AN ELITE  
 ART ENTHUSIAST  
 OR A SKIRT WHO IS FLIRT-  
 EYED AND FLOOZY-ASSED  
 FROM THE SLEEK UPTOWN CLIQUE  
 TO THE ORCHARD STREET VENDOR  
 YOU'LL SEE PEOPLE STUMBLE  
 BUT NEVER SURRENDER  
 SO HELP ME TO PACK  
 CAUSE I WISH I WAS BACK  
 FROM THIS DULL CUL-DE-SAC  
 WHERE I'M GOING TO WRACK  
 THAT'S WHY I'M TELLING YA, MAC  
 HOW I WISH I WAS BACK  
 IN NEW YORK!

[Blackout.]

**SCENE 5 - THE BRIG**

[ORCHESTRA plays a muted version of "World of Iron" over prolonged drum rolls. Accompanied by three armed SAILORS, HUDSON enters and opens BILLY's cell. He whispers something in Billy's ear which lifts the young man's spirits, then both instantly resume a doleful demeanor. The procession exits as the lights fade to black, and a volley of shots rings out offstage in the darkness.]

**SCENE 6 - AROUND THE ISLAND**

[Lights reveal LILA at the Mission, stage left. She sings:]

GENTLE YOUR FATHER WAS, AND FREE  
SWEETER THAN HONEYCOMB  
WAS HIS LOVE, HIS LOVE TO ME  
SO BOLD A MAN, YET TENDER  
TOO FINE FOR WORDS TO RENDER  
OH, HOW HE WOULD HAVE LOVED YOU  
MY CHILD, MY CHILD

WARM WERE HIS GLANCES AND BROAD HIS CHEST  
COLD AND CONFINING  
IS THE GRAVE WHERE HE MUST REST  
THOUGH PERIL NEVER TAMED HIM  
UNTIMELY DEATH HAS CLAIMED HIM  
AND HE WILL NEVER KNOW YOU  
MY CHILD, MY CHILD

THE YEARS WILL PASS, THE ACHE WILL FADE  
A WORLD OF HOPE WILL THRIVE IN YOU  
I SEE YOU BLITHE AND UNAFRAID  
HIS SPIRIT STILL ALIVE IN YOU  
BUT TRACES YOU REVEAL OF HIM  
WILL GIVE MY HEART A TWIST  
EACH TIME THEY STIR THE MEMORY  
OF WHAT A FRIEND YOU MISSED

HOW SHALL I GIVE EVEN HALF HIS DUE?  
HOW SHALL I MAKE HIM MORE  
THAN A BITTER NAME TO YOU?  
NO STORIES CAN PORTRAY HIM  
NO PHOTOGRAPH CONVEY HIM  
YOU WILL NEVER KNOW YOUR FATHER  
MY CHILD, MY CHILD  
YOU WILL NEVER, NEVER  
NEVER KNOW HIM  
MY CHILD!

[Lights fade on her and rise stage right on ISABEL, pacing nervously by the prison gate as "DEADEYE" enters, seemingly downcast.]

**ISABEL**

Where's Billy?

**DEADEYE**

Gone, Miss Isabel.

**ISABEL**

That can't be. I've been waiting here since dawn.

**DEADEYE**

I'm sorry. I meant "gone" in a different way. Surely you heard the shots.

**ISABEL**

Yes, but they couldn't have been—

**DEADEYE**

I hope you can stand a shock, miss. Commander Devine went back on his word. He gave orders this morning for your brother's execution.

**ISABEL**

No. No! How could he?

**DEADEYE**

Oh, I'm sure he had his reasons. Big night of sin. Fear of Billy avenging you.

**ISABEL**

Avenging me? I'll tear his eyes out!

**DEADEYE**

Wait. You'll never get near him now.

**ISABEL**

Curse his wretched, lying soul. Damn him to hell.

**DEADEYE**

Easy, sister, easy. Don't let one wrong spawn another. I wish I could tell you how sorry I am for all this.

**ISABEL**

You're not to blame. You did your best.

**DEADEYE**

Thank you, miss. If you'd be willing to trust me again, I believe I can help you to justice and satisfaction. Word's just come that Captain Wilberforce will be back tomorrow—oh, don't cry, miss. [*offering a handkerchief*] Here you go; it's clean.

**ISABEL**

Thank you.

**DEADEYE**

There'll be a welcoming ceremony in the main square. If you make your accusation then, I'll back you up, and I'm sure Miss Mamie will, too. They say the Captain's a fair man, and if you just bear up till tomorrow, I know you'll have your heart's content.

**ISABEL**

God help me, I must.

**DEADEYE**

Till tomorrow then. Sometimes the bitterest medicine brings the sweetest relief. Don't lose faith.

**ISABEL**

Thank you, Deadeye. Whatever the cause of your reduced circumstances, your wisdom and kindness deserve better reward.

**DEADEYE**

That's reward enough, miss. Rest easy. If your spirit falters between now and tomorrow, I'm your man. [*Exit.*]

**ISABEL**

Billy, forgive me. I've been a fool.

ALL OF THESE YEARS IN A SAINTLY GUISE  
HOW COULD I BE SO BLIND?  
NOW IT APPEARS I WAS LESS THAN WISE  
NOBODY HEARS MY FORSAKEN CRIES  
GAPING THROUGH TEARS AT THE EMPTY SKIES  
WHAT DO I HOPE TO FIND?

WHERE'S THE GOD  
WHOSE MERCY I'VE BEEN PREACHING?  
HAS THEIR BEEN AN OUNCE OF TRUTH  
IN ALL MY CHILDISH TEACHING?  
THOUGH I PRAY AND PRAY  
MY HARVEST IS DISMAY  
COME, DAY OF RECKONING  
AND BURN THE PAIN AWAY.

FALSEHOOD RULES  
AND EVIL'S PRIDE INCREASES  
BY THIS TIME TOMORROW  
I WILL SEE THEM CRASH IN PIECES  
MY RESOLVE WILL BEAT  
THE POWER OF DECEIT  
COME, DAY OF RECKONING  
LET VENGEANCE BE COMPLETE.

PATIENCE AND FORGIVENESS  
HAVE BEEN SOVEREIGN IN MY SOUL  
NOTHING COULD PROVOKE ME  
TO ABANDON MERCY'S ROLE  
I HAVE BORNE INJUSTICE  
WITH HUMILITY BEFORE  
BUT I WON'T BE MEEK AND HELPLESS ANY MORE!

LET MY HAND  
BEAR SWIFT AVENGING FIRE  
LET MY WORD BE FATAL  
TO THE MURDERER AND LIAR  
LET MY HEART BE ICE  
UNTIL HE PAYS THE PRICE  
COME, DAY OF RECKONING  
COME, DAY OF RECKONING  
COME, DAY OF RECKONING  
AND CLAIM YOUR SACRIFICE!

[*Lights fade on her and rise on DEVINE, center. Before a fragment of his office set, he sings:*]

YOU'D THINK THAT I'D FEEL SAFE FROM BOTH  
 THE SISTER AND THE BROTHER  
 FOR MAIDEN SHAME WILL SILENCE ONE  
 AND DEATH HAS STILLED THE OTHER  
 I MIGHT AS WELL HAVE LET HIM LIVE  
 FOR I'M THE ONE WHO CAN'T FORGIVE  
 AND JUSTICE NOW WILL HAVE ITS DAY  
 ITS DAY OF RECKONING.

WHAT ONCE I THOUGHT A PIOUS CAUSE  
 HAS NOW BECOME SATANIC  
 MY STRENGTH HAS WITHERED OVERNIGHT  
 MY PRIDE HAS TURNED TO PANIC  
 THE DEADLY URGE I TRIED TO QUELL  
 HAS LED ME TO THE HEART OF HELL  
 AND JUSTICE NOW WILL HAVE ITS DAY  
 ITS DAY OF RECKONING.

WAS MY POWER  
 ALL THAT MATTERED?  
 HOW COULD I BE SO BERSERK?  
 IN ONE HOUR  
 I HAVE SHATTERED  
 FIFTEEN YEARS OF HONEST WORK  
 FAINT-HEARTED, FAINT-HEARTED  
 I'VE NEVER FELT SO FAINT-HEARTED  
 LET RETRIBUTION TAKE ITS COURSE  
 I CAN'T ESCAPE MY OWN REMORSE

A MILLION GUARDS, A MILLION GUNS  
 AROUND A HUNDRED PALACES  
 COULD SAVE ME FROM REPRISAL, YES  
 BUT NOT FROM THIS PARALYSIS—

*[He begins to wail incoherently. The voices of ISABEL and LILA merge with his, as lights rise to reveal them again. All three songs come together in counterpoint and race headlong to the finish. Blackout.]*

### SCENE 7 - THE MAIN SQUARE

*[The BAND marches in again, as at the top of Act One, this time playing a march version of "Who Knows What People Will Do?" The POPULACE assembles: SAILORS in dress uniform, SAMOANS waving little American flags, palm branches, etc. SLAPPER watches at one side. Flanked by DEVINE & HUDSON, CAPTAIN WILBERFORCE enters in a dashing uniform complete with Sam Browne belt & officer's pistol. The BAND plays a fanfare and the SAILORS snap to attention. WILBERFORCE salutes back.]*

#### CAPTAIN

At ease. My good friends, shipmates, and esteemed people of Samoa, I thank you for this splendid reception. Let me say at once that my mission has proved a complete success: we have nothing to fear from our neighbors. *[The CROWD cheers.]* Although I must shortly leave you to assume a position in the Navy Department, I shall go doubly happy in the knowledge that Samoa is at peace with her adjacent islands, and in the wise and virtuous hands of my worthy successor, Commander Marcellus T. Devine.

#### DEVINE

If I may serve my country's interests even half so well as you have, Captain, I'll be grateful.



**CAPTAIN**

Nonsense, sir! Don't think I'm unaware of the impression you've made in my absence. News travels fast on an island, especially when it concerns a man of scrupulous character.

*[ISABEL enters, wearing a mourning band.]*

**ISABEL**

Captain Wilberforce, you are deceived. The man you praise is a scoundrel, a hypocrite, a seducer and a murderer. I am the victim of all these evils, and I demand that you bring him to justice without delay.

**CAPTAIN**

Who is this woman?

**DEVINE**

Pay no attention, sir. She's lost her wits. Go away now, will you?

**ISABEL**

If anyone here is mad, it's he. Or you, Captain, for believing him.

**DEVINE**

Captain, the woman came to me to demand a pardon for her brother, a sailor who had come under sentence of death. When I refused, her mind snapped.

**ISABEL**

Liar! You're guiltier than ever he was, and you'll hang for it. *[Commotion. The CAPTAIN fires his pistol into the air.]*

**CAPTAIN**

Nobody move. This is martial law. Madam, such accusations against a high government official smack of reckless irresponsibility, if not treason.

**SLAPPER**

She's a spy, I knew it.

**CAPTAIN**

Be quiet, you.

**SLAPPER**

Aye aye, skipper.

**CAPTAIN**

Now, I'll ask you to state your name and tell your story without becoming hysterical, please.

**ISABEL**

My name is Isabel Pierce, and I've spent two and a half years on this island as a missionary. My brother Billy was condemned to death by Commander Devine for fornication—

**SLAPPER**

Ever hear anything so stupid?

**CAPTAIN**

Have you been asked to speak?

**SLAPPER**

Not really, but I just—

**CAPTAIN**

Then keep still. Continue, Miss Pierce.

**ISABEL**

My brother sent for me in the hope that I might persuade the Commander to release him. Twice I pleaded with this contemptible fiend—

**CAPTAIN**

Miss Pierce, confine yourself to the facts.

**ISABEL**

So I do, sir! First he refused; then he offered to spare Billy's life in exchange for the surrender of my body to his lust.

**SLAPPER**

That's disgusting!

**CAPTAIN**

Lieutenant, arrest that man if he says another word. Go on.

**ISABEL**

After much internal torment, I saw how I could yield, but no sooner had he satisfied his brute desire than he broke faith, and ordered my brother's death.

**CAPTAIN**

You expect me to believe that an officer of the United States Navy, a man of renowned piety, would execute a sailor for an offense that he himself had committed? Or that a crime so vile could fail to have stamped itself upon the brow of the guilty party? [*The CAPTAIN turns with HUDSON to contemplate DEVINE's squirming nonchalance.*] Miss Pierce, if this isn't madness, I must conclude that your motives are subversive.

**DEVINE**

It's a plot, sir.

**CAPTAIN**

Exactly. Speak up, woman, who are your accomplices?

**ISABEL**

As God is my witness, Captain, I'm neither mad nor a traitor. I've a friend who promised to vouch for me, but for some reason he hasn't appeared.

**CAPTAIN**

Who is this friend?

**ISABEL**

A beachcomber by the name of Deadeye.

**DEVINE**

Hardly a reliable witness, sir.

**CAPTAIN**

We'll see. Does anyone else know the man?

**HUDSON**

I do, Captain.

**CAPTAIN**

Can he be found?

**HUDSON**

Yes, sir. He was a bit indisposed this morning, but I'll fetch him if you like.

**CAPTAIN**

At once. [*Exit HUDSON.*]

**SLAPPER**

I know him, too, skipper. He's a sneaky weasel, I'm warnin' ya. Ten to one him and the dame is in cahoots with the Germans.

**CAPTAIN**

I don't bet. Commander Devine, these formalities have gone on longer than I expected. I need a look at the office. Finish this up. Her charges are absurd, but there may be a darker purpose behind them.

**DEVINE**

I'll ferret it out, sir.

**CAPTAIN**

I'm sure you will.

**ISABEL**

Captain, will you appoint the criminal to pass judgement on his victim?

**CAPTAIN**

Miss Pierce, your every word incriminates you more deeply. Better to remain silent.  
[*to DEVINE:*] I smell fraud. [*Exit into the palace.*]

**DEVINE**

Me, too, sir. [*LILA enters to ISABEL.*]

**LILA**

Isabel, am I too late? Where's Captain Wilberforce?

**ISABEL**

Come and gone. We must look to heaven for justice, for we'll get none from him.

**LILA**

I don't understand.

**ISABEL**

Neither do I. Everything's turned upside-down. Commander Devine, what have I done to deserve such cruelty from you? I beg you to look at me just once, and answer.

**DEVINE**

Look at you? God help me, woman, I wish I'd never seen you.  
[*The CAPTAIN returns as "DEADEYE", wearing his sarong again, escorted by HUDSON.*]

**DEADEYE**

All right, all right, what's all the fuss about?

**DEVINE**

You?! This is the accused?

**ISABEL**

The accuser. Deadeye, tell what you know.

**DEADEYE**

Where's Wilberforce? My story's for his ears.

**DEVINE**

I'm Wilberforce now, fellow. You are accused of plotting to slander the Commandant of this island.

**DEADEYE**

Who needs to slander you? The truth would hang you twice over. [*HUDSON, who has been suppressing his laughter since DEADEYE's return, finally succumbs.*]

**DEVINE**

I fail to see any humor in that remark.

**DEADEYE**

You set yourself up so high-and-mighty to judge sin and corruption, but there's nobody more corrupt this side the Equator.

**ISABEL**

Deny him if you dare.

**DEVINE**

Treason! Arrest them both.

**DEADEYE**

Anybody touches a hair of this woman's head will have hell to pay.

**HUDSON**

How about a hair of yours? [*He snatches off the "DEADEYE" wig. The CAPTAIN removes the rest of the disguise. The shocked silence is broken by SLAPPER:*]

**SLAPPER**

I'm in big trouble.

**CAPTAIN**

Commander Devine, if you have anything to say in your defense, this would be the proper time.

**DEVINE**

No, sir. Nothing. You've heard all the truth from her. My life isn't worth telling another lie for. Just let me end it in an honorable way.

**CAPTAIN**

One step at a time, Devine. Did you truly compel this woman to give herself to you?

**DEVINE**

Yes, and worse. Our tryst occurred at a pagan shrine, and in that shameful place I had three different women. [*MAMIE steps out from hiding.*]

**MAMIE**

Wrong. Same one, three times.

**DEVINE**

Mamie!?

And you haven't lost your touch, Marcy.

**MAMIE**

"Marcy"?

**CAPTAIN**

Mamie, what are you doing here?

**DEVINE**

I've come to make an honest man of you, baby.

**MAMIE**

And he shall return the favor. That's an order, Devine. The chaplain is waiting inside. The hearing will continue after the ceremony, so make it snappy.

**CAPTAIN**

But how—?

**DEVINE**

Shut up, baby, I'll explain everything. [*They go into the palace.*]

**MAMIE**

Miss Isabel, I owe you an apology.

**CAPTAIN**

Captain, don't, please.

**ISABEL**

I must share the responsibility for your brother's fate. I thought I could save him from harm, but everything happened so fast. I know that he's at peace— [*HUDSON chortles, provoking a glare from the CAPTAIN*]—and I'd give all I have to make good your loss. [*To LILA:*] You, too, miss. Any help I can provide.

**CAPTAIN**

Thank you, sir.

**LILA**

You cannot know my grief, sir. [*MAMIE & DEVINE return.*]

**ISABEL**

That was brisk.

**CAPTAIN**

How long does it take to say "I do"?

**MAMIE**

I hate to dampen your mirth, but there's still the matter of Billy Pierce's execution. Why did you break your promise to release him?

**CAPTAIN**

Can't you guess? It was him or me.

**DEVINE**

And now he *and* you, Devine.

**CAPTAIN**

**DEVINE**

I've no objection.

**CAPTAIN**

An eye for an eye, then. I'll spare you the disgrace of a court-martial if you'll act as befits an officer and gentleman.

**DEVINE**

Thank you. May I be alone?

**CAPTAIN**

Lieutenant Hudson will escort you to a solitary place.

**MAMIE**

Wait a minute! Am I catching the wrong drift, or have you boys gone crazy?

**CAPTAIN**

Mamie, I know you've got plans to start a fresh life, and I'm sure the Commander's estate will provide a boost for you.

**MAMIE**

Boost yourself, chameleon. I don't want his stuff, I want him.

**DEVINE**

Not after what I've done.

**MAMIE**

More than ever. There's a beautiful man in there; there always has been. Now that he's off his high horse, I'm gonna pry that beauty loose.

**CAPTAIN**

Too late.

**MAMIE**

Better late than never. Isabel, help me. Talk to him. Everything your brother could have been is wasted, lost. You want that to happen twice?

**CAPTAIN**

Stop. You can mention her brother and in the same breath ask mercy for his killer?

**MAMIE**

Look, Isabel, I'm on my knees. You don't have to talk, just stay beside me. Kneel, nod, anything. I love him. I do. He went kind of crazy when he saw you, but what's good in him is worth saving. Help me.  
[*Underscoring: "Mightier than Speech." After long hesitation, ISABEL kneels beside MAMIE.*]

**ISABEL**

Captain Wilberforce, I ask you, sir, let there be an end to punishing at last. Nothing can bring my brother back, but mercy will please his spirit better than vengeance, or I never knew him. If my sister here can see the good in this man despite his wrongdoing, then she sees as God sees, and we must all learn from her, and forgive.

**CAPTAIN**

On your feet, ladies. You say nothing can bring your brother back. You're wrong. Love can, and has. Caleb!  
[*HUDSON signals offstage, and a familiar voice is heard:*]

**BILLY**

FOR WHEN MY LIFE GOES UP IN FITS AND BLAZES  
I KNOW A PLACE WHERE EVERYTHING IS FINE—

**LILA**

Billy! [*He enters, in dress uniform.*]

**BILLY**

HERE WITH YOUR ARMS AROUND ME  
[*LILA joins in, harmonizing as before.*]  
NOW WITH YOUR GAZE MEETING MINE  
[*They fly to each other and embrace ecstatically.*]  
NOW WITH YOUR GAZE MEETING MINE!

**CAPTAIN**

Commander Devine, there seems to be nothing left to punish you for, unless you choose to punish yourself for your intentions. Since, however, only a few days remain before you succeed me and assume command of these men, who know now that you're neither more nor less than a man like themselves, I suggest your time would be better spent enjoying a tropical honeymoon with this remarkable woman, whose love I trust you will always labor to deserve.

**MAMIE**

Come on, Marcy, I want to have a look at your office. [*They start for the palace. DEVINE stops, steadies himself, and returns to ISABEL. He kneels before her, fumbling for her hand.*]

**DEVINE**

Thank you.  
[*He goes back to MAMIE, who puts a tender arm around him. They exit together.*]

**CAPTAIN**

Miss Isabel, your forgiveness is miraculous. Can you extend it yet further, to me?

**ISABEL**

You have behaved arrogantly, sir, and with guile.

**CAPTAIN**

I admit it. I taught Devine a lesson worth learning, but at the cost of cruelly deceiving a woman for whom I have only the warmest regard. Did I do wrong?

**ISABEL**

Truly, Captain, when I weigh your results against your tactics, I don't know whether to revere you or chastise you.

**CAPTAIN**

Then marry me, and you can do both.

**ISABEL**

Captain Wilberforce! Are you mad?

**CAPTAIN**

Never saner. Miss Isabel, every soul in this place has been stirred by your noble heart. You and your virtues deserve a wider scope. Return with me to the mainland, and together you and I will undertake the conversion of Washington.

**ISABEL**

This is very sudden, sir. May I have some time to reflect on your intriguing proposal?

**CAPTAIN**

[*suavely removing her mourning band*] I regret to say that, under the circumstances, keeping me in suspense would be all too appropriate.

**ISABEL**

Then I shall do just that.  
[*He kisses her hand. The ONLOOKERS applaud.*]

**CAPTAIN**

Well, that about wraps it up. Oh, no. I nearly forgot. [*fixing his gaze on SLAPPER, who attempts to become invisible*] Slapper Doyle, front and center.

**SLAPPER**

I wanted to skip, but it was all so interesting.

**CAPTAIN**

Is there anything you'd care to tell us about corruption in high places?

**SLAPPER**

I'll pass.

**CAPTAIN**

You'll pass off the island, Slapper. We've had some fun, you and I, but you've shown me that, while out-and-out villainy is easy to resist, casual malice is not.

**SLAPPER**

I never meant no harm, skipper.

**CAPTAIN**

I know. That's the trouble. Caleb, see him off on the next boat to the mainland.

**HUDSON**

There's a tender stopping off tomorrow, sir.

**CAPTAIN**

Where bound?

**HUDSON**

Brooklyn Navy Yard.

**SLAPPER**

[*his hand at his heart*] Close enough!

**CAPTAIN**

AND NOW WE DISPERSE  
TO VARIED LOCATIONS

**LILA & BILLY**

FOR ALL OUR VEXATIONS  
NOBODY THE WORSE

**ISABEL**

ONE CHAPTER IS OVER  
ANOTHER BEGINS



**HUDSON & SLAPPER**

BUT THIS YOU CAN COUNT ON:

**ALL THE ABOVE**

LIFE WINS!

**FULL COMPANY**

LIFE WINS!

LIFE WINS!

LIFE WINS!

AND NOW WE DISPERSE

TO VARIED LOCATIONS

FOR ALL OUR VEXATIONS

NOBODY THE WORSE, *etc.*

*[The SAMOANS produce their drums. The FULL COMPANY sings & dances to an island-rhythm version of:]*

WHO KNOWS WHAT PEOPLE WILL DO?

WHO KNOWS WHAT PEOPLE WILL DO?

ONE DAY THEY'LL TAKE YOU TO LUNCH

NEXT DAY THEY'LL SKIN YOU FOR STEW.

YESTERDAY'S COLD, LEADEN HEART

NOW IS AFLOAT AND AFLAME

CAGE THEM, ENRAGE THEM

UPLIFT OR UPSTAGE THEM

AND NO TWO WILL TAKE IT THE SAME.

BLESS THEM, UNDRRESS THEM

CORRUPT OR CARESS THEM

AND LEARN HOW TO LAUGH

LEARN HOW TO LAUGH

LEARN HOW TO LAUGH—

*[PAUSE. The united VOICES of MAMIE & DEVINE ring forth from the palace in a festive orgasmic whoop.]*

AT THE GAME!

**FINISH**