

# *Lily*

A MUSICAL ADAPTATION OF  
EDITH WHARTON'S  
"THE HOUSE OF MIRTH"

**BOOK BY  
PETER FLYNN**

**MUSIC & LYRICS BY  
BROOKS ASHMANSKAS**

Contact:  
Charles Kopelman  
ABRAMS ARTISTS' AGENCY.  
275 Seventh Avenue  
New York, New York 10001  
646-486-4600

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# *Lily*

## **A NOTE ABOUT THE PLAY**

*Lily* is to be performed by an ensemble of twelve (12) actors portraying several different roles. The hope is not only to economize the acting company but also to reinforce the world in which Lily Bart exists: the names change but the faces seem the same, the social circles eerily reflective of each other.

## **THE SETTING**

Since *Lily* takes place in different locations, it is our intention to perform the play on a bare stage with spare and elegant set pieces used to denote locale. Likewise lighting fixtures, window frames, etc. may be flown in merely as a suggestion.

## **TIME & PLACE**

Summer, 1905 – Spring, 1907

New York City, the surrounding countryside, & Europe.

# *Lily*

## CAST OF CHARACTERS

ACTRESS 1: Miss Lily Bart

ACTOR 1: Mr. Lawrence Selden

ACTRESS 2: Mrs. Carry Fisher  
Charwoman  
Lily's Mother

ACTOR 2: Mr. Simon Rosedale  
Mr. Burns

ACTRESS 3: Miss Gerty Farish  
Gormer Guest

ACTOR 3: Mr. Percy Gryce  
Mr. Jack Stepney  
Gormer Guest

ACTRESS 4: Mrs. Judy Trenor  
Mrs. Mattie Gormer  
First Factory Girl

ACTOR 4: Mr. Gus Trenor  
Mr. Sam Gormer

ACTRESS 5: Mrs. Bertha Dorset  
  
Second Factory Girl  
Landlady

ACTOR 5: Mr. George Dorset  
Lily's Father  
Gormer Guest

ACTRESS 6: Mrs. Julia Peniston  
Mrs. Van Osburgh  
Duchess of Beltshire  
Madame Regina

ACTRESS 7: Miss Evie Van Osburgh  
Mrs. Gwen Stepney  
Third Factory Girl  
Fanny

# *Lily*

## Character Descriptions

### The Ladies

Miss Lily Bart ~ a young woman of remarkably unique beauty, late 20's – early 30's.

Mrs. Carry Fisher ~ Lily's friend. Twice divorced, she is a social director, late 30's.

Miss Gerty Farish ~ Lily's devoted friend & confidante. A plain woman, late 20's – early 30's.

Mrs. Judy Trenor ~ Lily's friend, married to Gus Trenor. Well-to-do in the circle, mid 30's.

Mrs. Bertha Dorset ~ Lily's nemesis, married to George Dorset. A woman of cunning, mid 30's.

Mrs. Julia Peniston ~ Lily's aunt & guardian. A woman of means and tradition, 50's.

Miss Evie Van Osburgh ~ Lily's contemporary, simple & frivolous, mid 20's.

Mrs. Van Osburgh ~ Evie's mother; a "pious" woman of God, 50's.

Mrs. Gwen Stepney ~ Married to Jack Stepney, Lily's cousin. Inconsequential, 30's.

Charwoman ~ A housekeeper, plain and coarse, 40's.

Mrs. Mattie Gormer ~ A social climber, but out for fun. Married to Sam Gormer, 40's.

The Duchess of Beltshire ~ Lily's friend. A commodity in the circle, not to be patronized, 50's.

Madame Regina ~ A milliner who does not suffer fools gladly, 50's.

Lily's Mother ~ A severe looking woman, desperate for her daughter's success, 40's.

### The Gentlemen

Mr. Lawrence Selden ~ A lawyer, and a friend to Lily. Our leading man, mid 30's.

Mr. Simon Rosedale ~ A small, coarse man. Outside the circle, he is a shark, late 30's.

Mr. Gus Trenor ~ A bank investor, married to Judy Trenor. An imposing man, mid-late 40's.

Mr. George Dorset ~ Married to Bertha Dorset. A man of great stature, shy, mid-late 40's.

Mr. Jack Stepney ~ Lily's cousin, Grace Stepney's brother. An up & comer, 30's.

Mr. Sam Gormer ~ A social climber, out for fun. Married to Mattie Gormer, late 40's.

Mr. Percy Gryce ~ A millionaire courting Lily. Awkward & socially inept, late 30's.

# *Act One*

**ACT ONE**

**#I – 1, KEEPING UP APPEARANCES**

(The curtain rises on Grand Central Station, summer of 1905. It is early morning. As the curtain rises we see the sun's first rays fall through the great window. As the song progresses, people begin to enter the station, a veritable climb up the New York social ladder.)

WOMAN #1

KEEPING UP APPEARANCES.  
A BOOK IS JUDGED FIRST BY ITS COVER.

MAN #1

KEEPING UP APPEARANCES.  
ALWAYS KEEP A PACE AHEAD.

BOTH

KNOW HOW LOW THE CLEARANCE IS,  
ELSE YOU MAY DISCOVER YOU HAVE LOST YOUR HEAD.

MAN #2

BUSY, BUSY.

BUSY, BUSY.

WHO IS THAT MAN COMING MY WAY?  
IS HE, IS HE? IS HE? IS HE?

WHAT'S HIS NAME?  
SOMETHING LIKE AN ITALIAN CITY.  
ROME? NO.  
VENICE?  
NO. FLORENCE?  
YES, FLORENCE!  
*LAWRENCE.*  
LAWRENCE SELDEN!

WOMAN #2

I'D NEVER BE CAUGHT DEAD

IN THAT  
SORT OF HAT.

MAKES HER  
HEAD LOOK FLAT

LET ALONE THOSE EARLOBES!  
NO, SHE'S LOOKING

LOOK BUSY, BUSY.  
BUSY, BUSY.  
JUST SMILE AND WAVE.

WOMAN #2

Lovely hat, dear.

MAN #2

Hello, Mr. Selden.

SELDEN  
(waving)

KEEPING UP APPEARANCES.  
AS YOU SLEEPWALK THROUGH

SELDEN (con't)

THE DAILY INTERFERENCES.  
NOT FORGETTING ALL THE EYES THAT ARE WATCHING YOU.

SELDEN  
MAKING AN APPEARANCE IS  
  
HALF THE BATTLE WON.  
THE DEED IS DONE.  
YOU'RE SEEN.

WOMEN  
MAKING AN APPEARANCE IS

ALL  
SEEN!  
...WITH THE RIGHT PEOPLE.

SELDEN  
OH!  
WHILE THEY'RE KEEPING UP APPEARANCES  
THEIR APPEARANCES BORE ME.  
THIS IS NOT WHERE I BELONG.  
I SHOULD GO HOME!

TAKE A REST FROM ALL THE BEST OF THEM.

LET THE REST OF THEM IGNORE ME.

THIS IS NOT WHERE I BELONG.

HOW I  
HATE MY  
KEEPING UP APPEARANCES!

ALL  
KEEPING UP APPEARANCES.  
  
YOUR IMPRESSION WILL REMAIN.  
SO, KEEP ON  
KEEPING UP APPEARANCES.

YOUR PROFESSION IS TO GAIN  
THEIR  
WEIGHT BY  
KEEPING UP APPEARANCES!



(A stunningly beautiful woman is climbing the grand staircase.)

WOMEN  
LOOK AT THAT.  
OVER THERE.  
LOOK.  
OVER THERE.

MEN  
LOOK  
OVER THERE.  
LOOK.  
OVER THERE.

SELDEN  
COULD IT BE?  
  
COULD IT BE?  
COULD IT BE?  
COULD IT BE? COULD IT BE?  
OH!  
AH, AH, AH...OH!

ALL  
UPON THE STAIR.  
LOOK  
UPON THE STAIR  
SUCH BEAUTY.  
BEAUTIFUL! BEAUTIFUL!  
BEAUTIFUL!  
AH!  
AH!  
AH!  
OH!  
AH, AH, AH...OH!

(The woman has turned around to face us, and is none other than LILY BART, a young woman of remarkable beauty. Lawrence Selden has spotted her as she straightens her glove.)

**#I – 1A, MISS LILY BART (Opening Part II)**

SELDEN

MISS LILY BART.  
NEVER MORE RADIANT.  
VIGOROUS.  
EXQUISITE.  
STRONG AND FINE.  
YET, SOMEHOW OUT OF PLACE.

IS IT POSSIBLE  
THAT WE BELONG  
TO THE SAME RACE?

THE PLEASURE OF YOUR NEARNESS.  
TO BE WISE TO YOUR MYSTERY.  
YOUR QUALITY OF QUEERNESS

THAT DEFIES ALL OF HISTORY.

OH, LILY BART.  
YOU'RE A WORK OF SOME UNKNOWN ART.

(The station slowly comes alive with passerby gazing at Lily.)

THE WONDER OF YOUR MIND, MISS.	MEN & WOMEN
BOTH ABSTRACTED AND TENACIOUS.	OOH..
YOU ARE PARADOX DEFINED, MISS.	OOH..
SO UNSELFISHLY RAPACIOUS.	OOH..

OH, I COULD GO ON AND ON.  
AND ON.  
BUT MOST OF ALL:  
THE SPECTACLE OF YOU.  
TO WITNESS WHAT YOU'LL DO.

AS I ALTER MY COURSE NOW	ALL	
AND TEST YOUR SKILLS OF EVASION.		OOH.
CLIMBING FULL-FORCE NOW		OOH.
TO BEGIN MY INVASION		AAH.
OF YOUR DAY.		AAH.
SELDEN (con't)		
THAT IT MIGHT INCLUDE ME.		
KNOWING IF YOU DON'T WISH TO BE SEEN,		

MISS LILY BART,	AAH.
YOUR UNKNOWN ART	AAH.
WILL CONTINUE TO	AAH.
ELUDE ME!	

[Selden begins to walk past Lily.]

LILY  
(seeing Selden)

Mr. Selden -- what good luck! How nice of you to come to my rescue!

SELDEN  
My dear Miss Bart, I am entirely at your disposal. But what form shall my rescue take?

LILY

Oh almost any; one sits out a cotillion – why not sit out a train?

SELDEN

On your way to Bellomont I expect?

LILY

Yes, I've missed the three-fifteen to Rhinebeck, and there isn't another till half-past five. If you can spare the time, do take me somewhere cool and quiet.

SELDEN

Might *I* offer you a cup of tea? The Benedick is only around the corner and I assure you, you won't meet any bores.

LILY

You live at the Benedick? Ah yes - to be sure. (beat) It's too tempting – I'll take the risk.

(The station has become alive again, as people begin to notice Lily walking with Selden.)

**#I – 1B, “KEEPING UP APPEARANCES” (Opening Part III)**

WOMEN

ALWAYS BE SEEN

MEN  
(spoken)

Right.

WOMEN  
WITH THE RIGHT PEOPLE,  
WITH THE RIGHT PEOPLE.

MEN  
WITH THE RIGHT,  
...THE RIGHT PEOPLE.

SOLO  
OH!

DID THAT JUST HAPPEN  
RIGHT IN FRONT OF US?  
AN AFFRONT TO US!

SOLO  
DID YOU SEE THEM?

RIGHT IN FRONT OF US?  
AN AFFRONT TO US!

SOLO  
AS IF THEY'RE DOING NOTHING WRONG.

SOLO  
AS IF THEY'RE DOING NOTHING WRONG.

SOLO  
WHAT A LAUGH!

SOLO  
WHAT AN INSULT!

ALL  
SO, IT'S THE DOWAGER AND LAWYER THEN.  
FIRST HIS FOYER THEN HIS BEDROOM!  
THEY'VE FORGOTTEN ALL ABOUT APPEARANCES.  
APPEARANCES!  
WHAT IS SEEN IS WHAT IS TRUE.  
IF IT IS WITNESSED NOTHING CAN UNDO  
THE FACT  
OF THE ACT.  
WHAT GIVES VOICE TO EVERY CHOICE IS  
ALL IN THE APPEARANCES.  
NOW STOP GAWKING.  
JUST KEEP WALKING.

WOMEN  
KEEP KEEPING UP APPEARANCES.  
KEEP KEEPING UP APPEARANCES.  
APPEARANCES.

MEN  
KEEP KEEPING UP APPEARANCES.  
KEEP KEEPING UP

ARE DECEIVING.  
APPEARANCES.

ALL

WOMAN

BE WARY OF

ALL

MAN

APPEARANCES.  
APPEARANCES.  
APPEARANCES!

ALL

**#I – 1, end of song.**

(As the citizens of New York separate, they reveal Selden's flat. They take one last look over their shoulders at Lily and Selden, and exit. Selden is offering Lily tea.)

SELDEN

I'm afraid I haven't any lemon. Will cream do?

LILY

I shall like it better. (She walks about the room.) How delicious to have a place like this all to one's self! What a miserable thing it is to be a woman.

SELDEN

Even women have been known to enjoy the privileges of a flat.

LILY

Oh governesses -- or widows. But not girls -- not poor, miserable, marriageable girls!

SELDEN

I even know a girl who lives in a flat.

LILY

Oh - you mean Gerty Farish. But I said marriageable - and besides, she has a horrid little place, and no maid, and such queer things to eat. Her cook does the washing and the food tastes of soap. I should hate that, you know.

SELDEN

You shouldn't dine with her on wash-days.

LILY

It was horrid of me to say that of Gerty. I forgot she was your cousin. She's a dear soul. But we're so different, you know: she likes being good, and I like being happy.

SELDEN

"...and never the 'twain shall meet?..."

LILY

At least not on wash-days. (They laugh.) I wish - I wish I could make you out. I know there are men who don't like me, and there are others who are afraid of me - they think I want to marry them. But I don't think you dislike me - and you can't possibly think I want to marry you. So why don't you come to visit me?

SELDEN

Well...perhaps because you *don't* want to marry me. If you did, maybe I'd be more inclined to come.

LILY

Dear Selden, it's stupid of you to flirt with me; and it isn't like you to be stupid.

SELDEN

I'm not quite myself around you, Lily Bart.

LILY

Don't you see there are plenty of men to make love to me? What I want is a friend who won't be afraid to say unpleasant things to me when I need them. You don't know how much I need such a friend. People are getting tired of me - I've been around too long; they say I ought to marry.

SELDEN

Well, why don't you?

LILY

Ah, I see you are a friend after all; that is one of the unpleasant things I was asking for!

SELDEN

It wasn't meant to be unpleasant. Isn't marriage your vocation? Why not take the plunge and have it over?

LILY

How you talk. You know, I'm horribly poor - and very expensive. I must have a great deal of money.

SELDEN

Ah.

LILY

Don't *you* mind having to work?

SELDEN

Oh the work itself isn't so bad - I'm rather fond of the law. But...

LILY

But...?

SELDEN

...when I watch all my friends rushing to the steamer at a moment's notice-

LILY

Would you marry to get out of it?

SELDEN

God forbid!

LILY

There's the difference - your coat's a little shabby but who cares? No one wants a shabby woman. We must always be pretty and well-dressed, and if we can't keep it up alone, we have to go into partnership.

**#I – 2, “SOMETHING MORE TO LOSE”**

LILY

AH, FOR THE OPTIONS, THE CHOICES MEN HAVE!  
WHAT GRAND THINGS I'D DO!

BE FREE TO BREATHE THE AIR.  
WHY NOT? IT'S THERE.  
NO BREATH I'D REFUSE.  
HOW GRAND TO BE FREE.

TO SIMPLY MOVE A CHAIR  
ANYWHERE  
I WISH  
I CHOOSE.  
IMAGINE WOMEN  
HAVING SOMETHING MORE TO LOSE!  
HOW GRAND THAT WOULD BE.  
IF ONLY FOR A GASP;  
TO UNCLASP THESE CHAINS THAT BIND ME!  
I'D THEN PERCHANCE  
CATCH A GLANCE  
OF SOME SUITOR WHO COULD FIND ME  
A SUITABLE WIFE  
BEFORE THE FRUIT OF MY LIFE  
IS BEHIND ME.

AS A WOMAN I FIND  
I'M BLIND.  
BUT THROUGH A MAN'S EYES I COULD SEE

A WORLD!

WHERE I AM FUNNY!

WHERE EXPECTATIONS ARE REALISTIC!

WHERE I HAVE MONEY!

WHERE I CAN CLAIM ALL MY DREAMS ARTISTIC!

THEN I COULD BEAR ALL THE BORES OUT THERE;

WOONG ME TO WED, BUT INSTEAD:

I MUST BE PRETTY, AND STRAIN TO COUNT THE PEOPLE I'VE IMPRESSED.

AND WITHOUT PITY I MUST ACCEPT THAT I'M SOMEONE WHO (AT BEST)

IS TO BE POSSESSED!

LILY (con't)

THERE IS THE DIFFERENCE OF MARRIAGE:

MEN MAY IF THEY CHOOSE,

WOMEN MUST OR THEY LOSE WHAT LITTLE THEY HAVE.

AH, TO BE A MAN!

**#I – 2, end of song.**

SELDEN

Perhaps you'll meet your mate tonight at the Trenors!

LILY

I thought you might be going there - oh, not in that capacity! But there will be a lot of your set - the Van Osburghs, Carry Fisher. (pause) And George & Bertha Dorset...

SELDEN

They're not really my set. And besides, those big parties bore me.

LILY

So they do me!

SELDEN

Then why go?

LILY

It's part of the business - you forget! Beside, Gerty Farish invited me for dinner...

SELDEN



...and it's wash-day?

LILY

Indeed. It's been delightful.

SELDEN

But don't you want me to see you to the station?

LILY

No; good-bye here please.

SELDEN

Good-bye then - and good luck at Bellomont!

**#I – 2A, “CHARWOMAN/ROSEDALE SEQUENCE”**

(As Lily leaves Selden's apartment she all but trips over a weathered CHARWOMAN scrubbing the hallway floor.)

LILY

I beg your pardon.

(The Charwoman's gaze follows her out the building - as the scene shifts to depict the front of the Benedick.)

ROSEDALE  
(offstage)

Well of all the people.

(SIMON ROSEDALE enters. He is a short, peculiar man in his late 30's, and not well-accepted in society.)

Miss Bart, this is luck.

LILY

Oh Mr. Rosedale - how are you?

ROSEDALE

Been up to town for a little shopping, I suppose?

LILY

Yes - I came to see my dress-maker. I am just on my way to catch the train to the Trenors'.

ROSEDALE

Ah - your dress-maker; just so. I didn't know there were any dress-makers in the Benedick.

LILY

The Benedick? Is that the name of this building?

ROSEDALE

Yes that's the name. I believe it's an old word for "bachelor" isn't it? I happen to own the building - that's the way I know. (pause) But you must let me take you to the station. You've barely time to catch the five-forty. The dress-maker kept you waiting.

LILY

You're very kind; but I couldn't think of troubling you. Until next time.

(Rosedale tips his hat and exits.)

**#I – 3, "BELLOMONT"**

LILY

Now... (she opens her purse & takes out an invitation)...Bellomont.

(The scene shifts to reveal the grounds of the Trenors' estate: Bellomont. JUDY TRENOR is reviewing the seating chart.)

(CHORD)

JUDY TRENOR

(calling offstage)

Lily Bart to your right, of course. Gus...? You like Lily, don't you?

TRENOR

(entering)

Yes, of course.

LILY

CORDIALLY...

(CHORD. PERCY GRyce appears with an invitation in hand.)

JUDY TRENOR

And seated next to Lily will be Percy Gryce.

TRENOR

What?! Gryce? He's a jack--

JUDY TRENOR

Gus!

PERCY GRyce

INVITED...

(CHORD. CARRY FISHER appears, looking into her compact mirror.)

JUDY TRENOR

And Carry Fisher across from the Reverend. Oh! No, that's a mistake.

CARRY FISHER

ESCAPE FOR THE WEEKEND...

(CHORD. EVIE & MRS. VAN OSBURGH are seen, bags in hand.)

JUDY TRENOR

No, Mrs. Van Osburgh across from the Reverend, and her little daughter Evie...

TRENOR

...in the kitchen.

EVIE & MRS. VAN OSBURGH

COME JOIN US...

(CHORD. GEORGE & BERTHA DORSET appear: Bertha smoking, George checking his watch.)

JUDY TRENOR

And finally, George Dorset to *my* right, and Bertha...as far from me as possible.

BERTHA & GEORGE DORSET

AT BELLOMONT

JUDY TRENOR

NOW THE ONLY THING THAT'S LEFT TO DO:  
 "WELCOME ALL OUR LOVELY...", GUS, YOU TOO.

GUS & JUDY TRENOR

"WELCOME ALL OUR LOVELY GUESTS  
 HERE TO:  
 BELLOMONT, BELLOMONT: HEAVEN ON EARTH,  
 WHERE THE ELITE COME TO PLAY.  
 NOT A CARE, NOT A WANT WORTH ALL ITS WORTH.  
 EAT, DRINK, BE MERRY, AND STAY.  
 BELLOMONT, BELLOMONT: OUR HOUSE OF MIRTH.  
 LET ALL YOUR CARES FALL AWAY.

ALL

LET ALL YOUR CARES FALL AWAY.

PERCY GRyce

ALWAYS HEEDED MOTHER, NEVER STEERED ME WRONG,  
 SAYS I'VE BEEN A BACHELOR FOR TOO LONG.  
 SO I GO TO PARTIES, TRY TO MAKE A START.  
 COULD I PLEASE MY MOTHER WITH MISS BART?

JUDY, GUS, & PERCY

BELLOMONT, BELLOMONT: MARVELOUS MANSE.

PERCY GRyce

LILY COULD BE MY BEST CHANCE.

CARRY FISHER

WHEN YOU NEED DISTRACTION, FLIRTING NEVER HURT.  
 I ENJOY DESSERT AFTER DESSERT.  
 IF THE GUESTS ARE BORING, SERVANTS HAVE ALLURE.  
 WHEN YOU TIRE OF VELVET, TRY VELOUR.

JUDY, GUS, PERCY, & CARRY

BELLOMONT, BELLOMONT: ALWAYS WELL DONE.

CARRY FISHER

SOMEHOW I'LL MAKE THIS TRIP FUN...

GEORGE DORSET  
SOMETHING ELSE TO GET THROUGH

TREATS ME LIKE A LOUSE.

OH WHAT A JOY  
TO SPEND TIME WITH ONE'S SPOUSE!

BERTHA DORSET  
MARRIAGE IS A NIGHTMARE

BORED TO TEARS.  
OH WHAT A JOY  
TO SPEND TIME WITH ONE'S SPOUSE!

EVIE VAN OSBURGH  
MAKING AN APPEARANCE.  
ACTING AS WE SHOULD.

MRS. VAN OSBURGH  
SMILE, AND NOD  
AND PRAY THE FOOD IS GOOD.

(LILY enters with her traps.)

LILY  
BELLOMONT, BELLOMONT, OPPORTUNE PLACE.  
TO GET WHAT YOU WANT: USE YOUR FACE.

MEN & WOMEN  
ALL ARE ACCOUNTED FOR.  
EV'RYONE'S HERE.  
LET'S RAISE A GLASS OF GOOD CHEER!  
BELLOMONT, BELLOMONT. LET'S GO AND EAT.

(Lawrence Selden enters, quite unexpectedly.)

SELDEN  
I HOPE I'VE NOT LOST MY SEAT.

(All turn to look at Selden, speechless.)

JUDY & GUS TRENOR  
WE WELCOME YOU ALL TO

ALL  
BELLOMONT!

(As the guest disperse severally, Judy approaches Lily.)

JUDY

Lily, my dearest, so glad you could make it!

CARRY FISHER

This should be an “engaging” weekend for you, hm?

JUDY

And thank *god* for Lawrence Selden! You know Bertha can be intolerable...

CARRY

...perfectly nasty to just about everyone.

JUDY

But now that Mr. Selden’s here she’ll have her hands – “full” shall I say?

LILY

Yes, well. Let Bertha worry about Mr. Selden. I’ll worry about Mr. Gryce.

JUDY

Oh, do go slowly, Lily. You know he’s horribly shy, and -

LILY

- - and I have the reputation of being on the hunt for a rich husband?

JUDY

Oh I don’t mean that. But you know things can seem rather lively here at times.

LILY

If you’re really interested in my career, perhaps you’ll be kind enough not to ask me to play bridge this evening.

JUDY

Bridge?

CARRY

Does he mind bridge, too?!

JUDY

Oh, Lily, what an awful life you’ll lead. But they say he’s worth eight-hundred thousand a year.

(Percy Gryce approaches the two women.)

GRYCE

Miss Bart! I was hoping perhaps you and I could, that is, if you care to, could quite possibly, sit and , well, uh, chat about, this, uh, well the area is simply rife with history. My mother tells me that...

LILY

(interrupting him)

Dear Mr. Gryce, how much I look forward to our conversation but I am afraid today's journey has left me less than an attractive companion. If you will forgive me, I will retire for the evening, with the hope that we'll pick up where we left off first thing tomorrow.

GRYCE

Oh!...Well, yes of course!...It is rather a long trip up here, isn't it? I am certain we all feel a bit worse for the wear.

BERTHA

(overhearing their conversation)

Oh come now, Lily, surely you have the energy for just one hand of bridge. I've never known you to pass up a chance to make a killing.

JUDY

(interrupting Bertha)

Actually, Bertha, Carry Fisher is our fourth, seeing as Lily isn't feeling...

BERTHA

...fine! She's just fine. Come along Lily, we won't begin play until you're at the table.

LILY

Will you excuse me, Mr. Gryce?

GRYCE

Oh! Well, yes certainly- if you must... Till tomorrow, Miss Bart.

LILY

Yes, till tomorrow, Mr. Gryce.

**#I – 3A, “BRIDGE INTO BRIDGE”**

(Gryce exits. Lily pauses to open her purse. She recounts the enclosed bills.)

LILY

One hundred, one hundred fifty...two...three hundred. Lose one, keep two. Play just three hands...

(Judy Trenor, Bertha Dorset, and Evie Van Osburgh, a vapid little girl, have assembled around the bridge table. Lily joins them as Evie shuffles the cards. Judy then cuts them and Lily begins to deal.)

LILY

Dinner was heavenly, Judy. Wherever did you find this cook?

JUDY

Isn't she divine? She was studying to be a novice at the local convent...and then she wasn't. (arranging her cards) Alright then, Lily, you start the bidding, dear.

LILY

One heart.

BERTHA

One spade.

EVIE

Um...pass.

JUDY

Four spades.

LILY

Pass.

BERTHA

Pass.

EVIE

Pass.

(Judy lays down her hand, and playing commences.)

JUDY

Do you play cards often, Miss Van Osburgh?



EVIE

Oh all the time. Mother and I play every evening after dinner.

JUDY

Your mother plays bridge?

EVIE

(giggling)

Oh heavens no! It's much too wicked.

JUDY

Then whatever do you play?

BERTHA

...Old Maid?

EVIE

No, no. Solitaire.

(The ladies don't know what to make of this.)

LILY

(to the Butler)

Thank you, Osgood.

(LILY'S MOTHER appears over her shoulder.)

LILY'S MOTHER

WE NEVER SPEAK TO SERVANTS.  
ELSE WE'RE SEEN AS JUST SO LOWLY.

BERTHA

Claiming.

JUDY

Oh, well done Bertha! Made four. My, my, my...let's see at a penny a point that comes to (tabulating on her pad) twenty-five dollars. A very nice beginning.

(Judy shuffles the cards, Lily cuts them, and Bertha deals.)

LILY

(trying to make conversation)

Didn't little Janey Van Allstyne look beautiful last weekend?

JUDY

Didn't she just? And that *dress*! I tell you that man can work miracles! One bow in the right place and you almost forgot about her hump. Now then, bids: Bertha?

BERTHA

One diamond.

EVIE

Well, um...let's see there's two...no...three...um, no wait...four sp-...nnnno...uuhh...(giggle) Pass...I think.

JUDY

Two diamonds.

LILY

Pass.

BERTHA

Pass.

EVIE

(definitely)

Pass.

(Judy lays down her hand, and play commences.)

BERTHA

Janey will make out very nicely. They say he's worth five hundred thousand. (to Lily) And that's before his inheritance.

LILY

(changing the conversation)

The Wellington Brys' Tableaux Vivants should be amusing next month.

JUDY

Oh, indeed! I haven't quite decided who to pose as. Have you Bertha?

BERTHA

I'm leaning toward "Repose" by Alexander. You?

JUDY

I'm thinking either "Young Maid at the Well" by Caravaggio, or "Liberty Leading the People" by Delacroix? Who will you be posing as Evie?

EVIE

*Pass!* Oh, what? (giggle)

JUDY

The Wellington Brys' Tableaux, dear...who will you pose as?

EVIE

Oh! "The Virgin". (the women stare at her) Mother's suggestion.

JUDY

Oh! Well done, Bertha! Aren't I the lucky partner? Let's see that's...(tabulating) FIFTY dollars! Well, well, well!

(Lily shuffles the cards, Bertha cuts the deck, and Evie deals. As Evie is passes out cards, she knocks her tea over into Bertha's lap.)

EVIE

Oh I'm ever so sorry!

JUDY

Oh, Bertha! Are you alright?

BERTHA

Yes, yes, nothing really.

JUDY

Oh, but your dress, it'll be ruined...

(From the other side of the stage LILY'S FATHER appears. Slowly, Lily's attention is drawn to her parents until she finally leaves the card table.)

LILY'S FATHER

...Ruined! Absolutely ruined! (He begins laughing uncontrollably.)

LILY'S MOTHER

What is the matter, Hudson? What do you mean "ruined"?

LILY'S FATHER

Completely! No money, no prospects...(looking at Lily) Absolutely nothing left! We're all done for!

LILY'S MOTHER

Hudson...(shaking him until his quiet) Hudson!! Go upstairs. (to Lily) Your father isn't well. (to Lily's Father) Upstairs...*now*.

(Lily's Father exits. As Lily listens to her mother, the bridge game continues.)

JUDY

One hundred dollars, Bertha!

#### #4 - "USE WHAT YOU HAVE"

LILY'S MOTHER

It is nothing. Nothing for you to worry about. (She starts to exit, then...) Lily –

ALL THINGS DON'T GO AS PLANNED.  
YOU'LL COME TO UNDERSTAND  
OUTCOMES CAN COME OUT UNFULFILLING.  
BUT IF YOU HONOR CERTAIN RULES,  
AND UTILIZE THE TOOLS GOD GAVE YOU;  
YOU'LL MAKE A KILLING.  
IF YOU LISTEN AND LEARN.

JUDY

Lily, are you in dear?

LILY'S MOTHER

WE NEVER SPEAK TO SERVANTS.  
ELSE WE'RE SEEN AS JUST SO LOWLY.  
WE NEVER RACE FOR DESTINATIONS.  
LATE OR EARLY, WE MUST GO SLOWLY.

LILY'S MOTHER (con't)

COMING OFF AS FREE FROM CARE,

LIKE THERE'S NOTHING WE CAN'T BEAR-  
 MORE THAN CARING-  
 IS A SKILL, AND A THRILL  
 WORTH SHARING.

UNDERSTAND AND LISTEN, LILY.

A FORTE IN FLIRTATION  
 CAN ALSO BE A PRICELESS LITTLE GIFT,  
 FOR WHEN AT PERSONAL CREATION  
 THERE IS NOTHING THAT CAN LIFT YOUR STATION  
 MORE THAN FLIRTATION.

JUDY

One hundred twenty-five dollars!

LILY'S MOTHER

JOIN THE BALL, MY DARLING.  
 IT'S A GAME THAT CAN BE TOUGH  
 HERE'S A RULE: PROMISE ALL,  
 BUT DELIVER JUST ENOUGH.

USE ALL YOU HAVE.  
 AND ALL YOU HAVE  
 THAT'S OF ANY WORTH  
 IS YOUR FACE.  
 YOUR LOVELY FACE.  
 THAT'S ALL YOU HAVE, LILY.

(Lily's Mother escorts her back to the bridge table.)

LILY'S MOTHER

YOU UNDERSTAND ME, LILY?

JUDY

Lily?

LILY'S MOTHER

DO YOU UNDERSTAND ME?

LILY

Yes.

LILY'S MOTHER

THAT'S MY PRETTY GIRL.

JUDY

Lily – it's your turn dear.

LILY

(playing her hand)

I MUST NOT WORRY!

(Judy wins the game.)

(As her mother disappears, the ladies leave the bridge table and Lily is left alone. Lily stands up from the table and notices some bills on the floor. As Lily stands staring at them, Bertha Dorset re-enters.)

BERTHA

(seeing the bills on the floor)

Oh there they are...(Bertha picks up the bills.) I knew I had won more than that. (She stands facing Lily, with the wad of cash in her hand.) Good night, Lily.

LILY

Good night.

(Lily exits to her room, as Bertha watches her go. Lawrence Selden appears.)

SELDEN

Oh, I didn't realize anyone was still awake. The house is so quiet. (beat) I was just going for a smoke.

BERTHA

Care for some company?

SELDEN

Good night, Mrs. Dorset.

(Selden leaves Bertha standing alone, as the scene shifts from night to day. Morning churchbells ring.)

EVIE

Oh! Good morning Mr. Gryce.

GRYCE  
(looking past them)

Good morning ladies.

MRS. VAN OSBURGH  
I expect we are the only three churchgoers this morning?

GRYCE  
Uh, no actually. Miss Bart I think is joining us.

EVIE  
Lily?! Lily to Sunday service? Mr. Gryce are you quite sure?

MRS. VAN OSBURGH  
God speaks to us all in His own way in His own time.

GRYCE  
I'm *quite* sure, Miss Van Osburgh. Miss Bart asked me to wait for her by the omnibus.

EVIE  
Did she...?

MRS. VAN OSBURGH  
A bus? Are we not to walk across the park to worship?

EVIE  
Mother, the church is very nearly a mile away!

MRS. VAN OSBURGH  
I see. Well - a bus it is then.

EVIE  
We'll wait for you *both* on the bus.

(Mrs. Van Osburgh and Evie exit toward the bus as Carry Fisher and Judy Trenor enter from the house.)

GRYCE  
Good morning to you.

JUDY  
Ah, good morning Mr. Gryce.

CARRY  
(yawning)

Mor...Mis...Gry...

(The ladies start to exit toward the bus.)

GRYCE  
Uh, Mrs. Trenor, excuse me, but did you see Miss Bart inside the house?

CARRY  
(stopping)

She's not down yet?

GRYCE  
(shaking his head)

And she expressly wished me to wait for her.

CARRY  
The only reason I'm here is because she asked me to go with her to church, (to Judy) though I can't imagine what put the idea in her head.

JUDY  
(elbowing Carry)

Her lineage, of course. You know, Mr. Gryce, the Bart family has been a pillar in the Church since...well...their devotion speaks for itself.

CARRY  
(to Gryce)

Yes, Lily is, if anything, a - devoted - young woman.

(George Dorset enters.)

CARRY  
Good morning , Mr. Dorset.

DORSET  
Morning.

JUDY



Is Bertha joining us this morning?

DORSET  
(brusquely)

No - didn't sleep well last night. Neither of us did.

JUDY

I'm sorry to hear that. Didn't the meal agree with you last night?

DORSET  
(chuckling)

Who could eat? Did you see my wife making a fool of that poor devil Selden? One would really suppose she was gone on him - and it's quite the other way, I assure you.

CARRY

Aren't you horribly jealous of her?

DORSET  
(chuckling a bit too hard)

Oh, abominably - that's just it - keeps me awake at night. The doctors tell me that's what has knocked my digestion out - being so infernally jealous of her.

(The bus honks. Mrs. Van Osburgh re-enters.)

MRS. VAN OSBURGH

We'd better be off. The Lord is patient - but have you ever had to wait for Him? I thought not.

(The group begins to exit.)

GRYCE

But Miss Bart -

CARRY

Oh come now Mr. Gryce. I'm sure her prayers will be answered...

(They all exit, Percy Gryce resisting. As we hear the bus drive away Selden & Bertha enter separately.)

BERTHA

How quiet a Sunday in the country is: no one about to disturb one's enjoyment of the morning.

SELDEN

The more so when one's husband is sent to Sunday service.

BERTHA

Let him worship in his way - and I in mine.

(Lily enters from the house unseen by the pair. She rushes toward the church in an effort to catch the bus, and stops when she hears Selden.)

SELDEN

My arrival was so sudden; please don't let it cause an interruption in your enjoyment.

BERTHA

Interruption? More an enhancement, I think.

LILY

Oh! Excuse me...

SELDEN

Good morning Miss Bart!

BERTHA

Well, Lily....dear....

LILY

Dear me, am I late?

BERTHA

(tartly)

Late for what? Not for luncheon, certainly - but perhaps you had an earlier engagement?

LILY

Yes, I had.

BERTHA

Really? Perhaps I'm in the way then? But Mr. Selden is entirely at your disposal.

LILY

Oh, dear, no - do stay. I don't in the least want to drive you away.

BERTHA

You're awfully good, dear, but I never interfere with Mr. Selden's engagements.

LILY

(laughing)

But I have no engagement with Mr. Selden! My engagement was to go to church; and I'm afraid the omnibus has started without me. Has it started, do you know?

SELDEN

I heard it drive away just a moment ago.

LILY

Ah, then I shall have to walk; I promised Carry to go to church with her. Do you know where the footpath lies?

SELDEN

...I believe it is just past the topiary garden...to the right.

LILY

I suppose I'll be late? Well, I shall have the credit of trying.

(Lily nods to the couple and exits.)

**#I – 4A, “TO THE FOREST”**

(The stage shifts to reveal a Forest. Lily enters, lingering in the woods. Selden calls to her from offstage.)

SELDEN

(entering)

How fast you can walk! I thought I should never catch up with you.

LILY

(gaily)

You must be quite breathless! I've been dawdling to see if you'd come.

SELDEN

But weren't you sure that I should come?

LILY

If I waited long enough - but you see I had only a limited time.

SELDEN

Why limited?

LILY

My other engagement.

SELDEN

...to go to church with Carry?

LILY

No; but to come home with someone else.

SELDEN

I see. And is this someone coming home this way?

LILY

(laughing)

That's just what I don't know; but to find out, I must get to church before the service is over.

(Lily starts to exit, Selden stops her.)

SELDEN

Exactly; and I am here to prevent you from doing so; in which case the other person, piqued by your absence, will drive back on the omnibus.

LILY

Is that what you would do if you hadn't found me?

SELDEN

I would never lose you.

(Lily & Selden stand looking at each other.)

GRYCE

(offstage)

Oh...dear..yes...do...be careful ladies.

LILY

(waving offstage)

Oh, but indeed you have, for my previous engagement has arrived.

SELDEN

(acknowledging the group)

Ah - now I see why you are on your way to Worship!

LILY

That was why I was waiting for you - to thank you for pointing me in the right direction.

SELDEN

(as the churchgoers finish entering)

You can barely thank me properly in such a short time. (in Lily's ear) Won't you devote your afternoon to it? I must be off tomorrow morning. We'll take a walk alone, and you can thank me at your leisure.

JUDY

Well there you are, Lily!

CARRY

Yes, there you are...

MRS. VAN OSBURGH

There you see? I prayed for your well-being, and my prayers led me along this path to find you here, in Nature, in good health.

EVIE

We missed you at Church, Lily.

JUDY

We all did.

LILY

Oh dear, I do hope you weren't late to service waiting for me. I had a fitful night's sleep, you see, which left me with this raging headache all morning.

EVIE

Indeed... Hello Mr. Selden.

LILY

Mr. Gryce, I hope you'll forgive my absence this morning.

GRYCE

Well...yes, of course...a headache, you say? Well, no matter. If you would, perhaps, now...or...after lunch...join me...perhaps...

LILY

Well that's just it you see. In my attempt to catch up with you, I quite winded myself until Mr. Selden came to my rescue.

JUDY

How lucky for you.

CARRY

On *your* way to church, Selden?

LILY

Indeed he was, and I'm afraid I detained him from the service completely. I'll rest here a while longer, if Mr. Selden would be so good to extend his sacrifice a few moments longer, and then he can escort me back to Bellomont where I'll go straight to bed.

CARRY

You're such a help, Selden. You're sure it's no trouble?

JUDY

But Lily, Mr. Gryce is quite capable of seeing you safely back. (She nudges Gryce.)

GRYCE

YES - Miss Bart. M-M-Might I escort you home, Miss Bart, that is...if..you're quite well...I could...quite easily... And we could spend...

LILY

Oh, dear Mr. Gryce, I wouldn't think of upsetting your day anymore than I have. Enjoy your afternoon and reserve the evening for a quiet repose with me?

GRYCE

Oh. Well, I'm...that is...I'm not certain...

EVIE

Mr. Gryce, could you escort me home? This return walk has started to wind *me*, and your arm could give me sustenance.

(Gryce looks toward the "infirm" Lily.)

EVIE

Please? Mr. Gryce?

(As Gryce offers Evie his arm, the group starts to exit.)

EVIE

Feel better, Lily.

MRS. VAN OSBURGH

God bless you in your infirmity.

JUDY

Take care, Selden. Oh Lily...

(Lily and Selden exit.)

**#I – 4C, “KEEPING UP APPEARANCES” (Reprise 1)**

JUDY & CARRY

DOESN'T MATTER WHAT IS TRUE.

JUDY & CARRY (con't)

IF IT IS WITNESSED

PEOPLE MISCONSTRUE

THE FACT...

...OF THE ACT.

KEEP ON KEEPING UP APPEARANCES!

(The stage shifts to reveal the beautiful Hudson Valley countryside.)

SELDEN

Let us sit - here.

(Selden helps Lily to sit on a rock's ledge and then lies at her feet, legs outstretched with his hands clasped behind his head, leaning against the rock. They sit taking in the view.)

LILY

(suddenly laughing)

I have broken two engagements for you today. How many have you broken for me?

SELDEN

None. My only engagement at Bellomont is with you.

LILY

You really came to Bellomont to see me?

SELDEN

Of course I did.

LILY

Why?

SELDEN

Because you're such a wonderful spectacle: I always like seeing what you're doing.

LILY

But you've thrown me off course, Selden. I should be down there (pointing toward Bellomont)... otherwise engaged..

SELDEN

Don't flatter me: my coming hasn't altered your course a bit.

LILY

As I explained to Mr. Gryce, I awoke with a horrid headache and your invitation to the open air seemed...

SELDEN

Yes, yes, so you said...but that is your genius, Lily: choosing desire before necessity.

LILY

My genius? Is there any final test of genius but success? And right now, dear Selden, I'm not succeeding.

SELDEN

What is your success, Lily?

LILY

Getting what I want out of life, I suppose. Isn't that your idea of it?

SELDEN

God forbid! My idea of success is personal freedom.

LILY

Freedom? Freedom from worries?

SELDEN

From everything, Lily - from money, from poverty, from ease *and* anxiety ...To find a sort of republic of the spirit.



LILY

A republic?

SELDEN

(taking out his cigarette case)

Yes, where none of that matters, at all.

LILY

Oh, do give me one - I haven't smoked for days!

SELDEN

Why such unnatural abstinence? Everybody smokes at Bellomont.

LILY

Yes - but it is not considered becoming in a poor, marriageable girl; and remember: I am a poor, marriageable girl.

SELDEN

Ah, then I'm afraid you don't belong in the republic.

LILY

Why not? Is everyone celibate?

SELDEN

Heavens no! But there are not many married people in it, nor many rich people. And you're bound to marry someone very rich, so that's two strikes against you.

LILY

Why do you do this to me?! Why do you make the things I have chosen seem hateful to me, when you have nothing to offer me instead?

(MUSIC IN.)

SELDEN

No. I have nothing to offer you. If I had, it should be yours.

**#I – 5, “REPUBLIC OF THE SPIRIT”**

THERE IS BLISS UNBARRED. DON'T FEAR IT.

IF YOU LISTEN HARD YOU'LL HEAR IT.

A REPUBLIC OF THE SPIRIT.

AND IT'S WAITING HERE FOR YOU.  
OH, OH OH OH OH.  
IT IS WAITING HERE FOR YOU.

DO YOU FEAR LOVE?  
DON'T TELL ME IT'S LOVE.  
LOVE?  
DON'T TELL ME IT'S LOVE YOU FEAR.

LILY

YOUR REPUBLIC OF THE SPIRIT  
IS SO HIGH, I'D NEED AID TO CLEAR IT.  
AS A WOMAN OUTSIDE, I FEAR IT  
IS A PLACE I'LL NEVER KNOW.  
OH, OH OH OH OH.  
IT'S A PLACE I'LL NEVER KNOW.

ARE YOU OFFERING LOVE?  
DON'T TELL ME IT'S LOVE.  
LOVE?  
DON'T TELL ME IT'S LOVE YOU'RE OFFERING.  
DON'T *TELL* ME THAT YOU LOVE ME.  
JUST LOVE ME.

LILY

WHAT WOULD YOU HAVE ME DO?  
TRIM MY OWN HATS?

I WOULD LOOK HIDEOUS IN DULL  
CLOTHES.  
NO MORE GAMES.

I'M AFRAID.  
ALRIGHT, I AM AFRAID OF  
LOVE!  
DON'T TELL ME IT'S LOVE!  
LOVE!

SELDEN

WHAT WOULD YOU HAVE ME DO?

KEEP IT TO MYSELF?

WHAT WOULD YOU HAVE ME SAY?

“JUST GO ON YOUR  
WAY. JUST GO ON  
WORRYING AND NEVER FEELING  
LOVE?”

DON'T TELL ME IT'S LOVE!  
LOVE!

THE REPUBLIC CAN BE OURS NOW!  
THE REPUBLIC CAN BE OURS NOW!  
NOW! NOW! NOW...

(A distant motorcar is heard.)

LILY

(pulling away impatiently)

I had no idea it was so late! We shall not be back till after dark.

SELDEN

(dryly)

That was not one of our party; the motor was going the other way.

LILY

I know - I know - But I told them I was not well - that I should not go out. Please, let us go down!

(Lily collects her purse and parasol, while Selden lights two cigarettes.)

SELDEN

(offering Lily a cigarette)

Let us go down.

(Lily exits.)

### #I – 5A, “SPIRIT TAG”

THE REPUBLIC OF THE SPIRIT  
WILL BE WAITING HERE FOR YOU.  
DON'T BE AFRAID.  
DON'T BE AFRAID.  
I WILL WAIT FOR YOU.

(Selden exits; Judy Trenor is revealed pacing in the library of Bellomont.)

JUDY

Lily, I just can't make you out! If you hadn't told me you were going in for Percy Gryce seriously – but I'm sure you made that plain! Why else did you ask me to let you off bridge, and keep away Bertha and the others? Then, as if heaven-sent, Mr. Selden arrived to distract Bertha, and you dragged him away!

LILY

I only took today off. Don't worry, Judy: I'll spend all of tomorrow with Percy.

JUDY

No you won't: he's gone.

LILY

...but...I thought Mr. Gryce meant to stay on all this whole week.

JUDY

He *did* mean to stay - that's the worst of it. But after your behavior this weekend why should he? Bertha's done her best to poison him thoroughly and he's run away from you!

LILY

What did Bertha tell him?

JUDY

Don't ask me - horrors! Enough to make him run home to his mother. And she'll protect him!

LILY

There's nothing damaging, really.

JUDY

It was the idea of the gambling that frightened Percy, and Bertha made the most of it. I told you she was dangerous. (beat.) Poor Lily, I know it must be horrid to have to stop and consider every expense. So why, Lily, why did you behave so?

(Bertha Dorset enters.)

BERTHA

Judy dear, it seems Carry and I are at odds over....(seeing Lily) Oh, hello Lily!

JUDY

Bertha? You wanted something?

BERTHA

H'm? Oh, it's silly; it can wait. (beat) There are so few of us left after the weekend! I do so enjoy the quiet - don't you, Lily? I wish the men would always stay away - it's really much nicer without them. But I thought Mr. Gryce was to stay for the rest of the week. Didn't he intend to, Judy? He is rather shy, and I'm afraid we may have shocked him. Do you know, Lily, he told me he had never seen a girl play cards for money till he saw you doing it the other night?

JUDY

(interrupting Bertha, she hands Lily a note)

Lily, dear, if you've nothing special to do, will you find Gus? The wine order has arrived for this evening and it's completely out of whack. I'd ask Pragg to manage it, but her sister is off having a baby

– the nerve: in the middle of my house-party!

LILY

Yes, of course, Judy. (crossing to leave) Good afternoon, Bertha.

BERTHA

He's such a nice boy - I wonder what drove him away?

(As Lily exits the library, Gus appears in his study.)

**#I – 5B, “SHIFT TO TRENORS’ STUDY”**

TRENOR

Halloo! It isn't often you honour me.

LILY

It's not often I have the chance. There are too many ladies to dispute the privilege with me.

TRENOR

The privilege of watching me pay bills? My wife sent you. Now didn't she?

LILY

(laughing)

I may be a messenger, but I came quite willingly.

TRENOR

(taking the list)

Well, thank you for the favour. Let me light a cigar, will you? I've had a beastly day. Judy has no idea of what she spends - not that there isn't plenty to keep the thing going.

LILY

You know, I've been rather out of spirits all day, and it's so restful to listen to someone else's worries.

TRENOR

Out of spirits? Why on earth should you ever be out of spirits? Did Judy rook you out of everything at bridge again?

LILY

There will be no more bridge for me - I can't afford it, and I am afraid Judy thinks me a bore. But I'll bore you if I talk about my worries, and I only mention them because I want you to do me a favour...

TRENOR

Why, of course - if it's anything I can manage --

LILY  
(gently)

The greatest of favours. The fact is, Judy is angry with me, and I want you to make my peace. You see, she has set her heart - poor dear - on my marrying - marrying a great deal of money.

TRENOR

Oh, by Jove - you don't mean Gryce? What - you do? Gryce - good Lord, Gryce?! Does Judy really think you could bring yourself to marry that little ass? I could have told her you'd never put up with such a little milksop!

LILY

I thought you would understand; that's why I wanted to speak to you. I can't make that kind of marriage; it's impossible. But neither can I go on living as all the women in my set do. I am almost entirely dependent on my Aunt Julia. I have a tiny income of my own, but I'm afraid it's badly invested.

TRENOR

Who's your agent?

LILY

I am so ignorant of money matters that I use my aunt's agent. (pause) I am going away tomorrow to join my Aunt Julia in Richfield, and I shall stay there for the rest of the season.

TRENOR

Hang it all! A marriage like that would be a desecration! Miss Lily, if you are willing to trust me, I can make a handsome sum of money for you without endangering the small amount you possess.

LILY

Oh, Mr. Trenor, I never meant to -

TRENOR

Now I won't hear anything about it; I can multiply your investments within a short time, without risk to yourself. Are you willing?

LILY

Well, Mr. Trenor, what can I say? Thank you. You are - most kind.

TRENOR

Done.

LILY

Done.

(Lily and Trenor disappear as the elite begin to gather in a Great Hall. The Tableaux Vivants begin as the guests mingle, and admire each other.)

**#I – 6, “TABLEAUX VIVANTS”**

ALL

BEAUTIFUL!

DID YOU EVER SEE SUCH BEAUTY? (2x)

(Selden enters with his cousin, GERTY FARISH, a plain woman of generous heart.)

GERTY

COUSIN LAWRENCE DID YOU EVER?  
EVERYONE SO RICH AND CLEVER.  
I’VE NEVER  
SEEN SUCH A GIANT AMETHYST.  
HOW DOES SHE EVEN LIFT HER WRIST?  
THANK GOD LILY GOT ME ON THE LIST,  
OR I’D HAVE MISSED  
THE WRIST, THE AMETHYST, YOU GET THE GIST  
WELL, DID YOU EVER?

MY WORD, ARE THEY WEARING SKIRTS LIKE THAT?  
WHAT I HAVE MISSED WHILE IN MY FLAT.  
REMINDS ME! I’M SUCH A DINGIE BAT.  
IT’S TIME WE SAT  
AND HAD A CHAT AND CHEWED THE FAT.  
COME TO MY FLAT  
I’LL COOK YOU DINNER.

(Selden shakes his head “No” as Gerty pulls Selden into the salon.)

ALL

DID YOU EVER SEE SUCH BEAUTY?  
OOH. AH.

(The action switches to backstage where Judy Trenor, Lily, and other women are preparing for their tableaux. Gus Trenor barges in.)

JUDY

Gus, for pity sake, knock before you come back here! There are ladies changing!

TRENOR

Hang it, I wouldn't be back here at all if you hadn't wanted this damned brooch!

JUDY

Oh no, no, no! It's the wrong one, Gus! And no time to switch; I'll just have to punt. (to Lily) Wish me luck! (to Trenor) Oh....you!!

(Judy exits to the stage. Trenor notices Lily preparing.)

TRENOR

Well, have you made up your mind which of these little trinkets you mean to duplicate at Tiffany's tomorrow? I've got a cheque for you in my pocket that will go a long way in that line!

LILY

Another dividend?

TRENOR

(handing her the cheque)

Not so bad for a beginner, eh?

LILY

You are very kind; if you'll excuse me...

TRENOR

Now - you've put me off long enough - you don't seem to remember my existence nowadays unless I offer a profit.

LILY

Don't be foolish, Gus; I can't let you talk to me in that ridiculous way.

TRENOR

Aw, hang it, Lily. I just want to see you! Look here, why don't you come round for dinner tomorrow night? (Lily begins to object) Judy will be home, and the three of us can enjoy the evenin' together. (pause) Please, Lily?



LILY

(beat) Of course, Gus. It would be a pleasure to spend time with you and Judy.

TRENOR

All right, then: that's a go. Eight o'clock sharp at our place.

(Applause are heard offstage as Judy returns.)

JUDY

Well, I had hoped for a greater reception. That man closed the curtain on me too quickly! Could they even tell I was the Virgin? Lily dear, you're next! Come on Gus, let's get out front...

(Judy exits.)

TRENOR

Tomorrow night. You won't go back on me, Lily?

LILY

Tomorrow night. I'll be there.

(Trenor exits. Lily trips on her dress as she starts to exit to the stage.)

LILY

I MUST BE PRETTY.  
I MUST BE PRETTY.  
PRETTY, PRETTY.  
PRETTY, PRETTY!!

ALL

OOH. AH.

(The scene shifts to in front of the stage where Simon Rosedale, & JACK STEPNEY are watching the events. JULIA PENISTON, Lily's aunt, is seated in the box with them.)

STEPNEY

QUITE A SHOW BY MRS. TRENOR!

ROSEDALE

(enjoying his cigar)

WASN'T THINKING "MRS. TRENOR"

AT THE MOMENT.  
THEY SAY THAT  
GUS DOESN'T EITHER ALL THE TIME.

STEPNEY  
WHEN YOU ARE CRUEL, YOU ARE SUBLIME.

ROSEDALE  
WELL, WHAT WITH HIM WORKING OVERTIME  
ON LILY'S DIME  
HELPING IT CLIMB UP TO ITS PRIME.  
IT TAKES SOME TIME  
TO BUY A MISTRESS.

STEPNEY  
WHERE DID YOU HEAR THIS?

ROSEDALE  
WHERE ELSE?  
FROM TRENOR HIMSELF.

ROSEDALE (con't)  
(confidentially)  
Yes, Trenor told me he pulled off a nice little pile for Lily last month.

AUNT JULIA  
I can't imagine where you heard such rubbish, Mr. Rosedale! Lily has her own income, and *I* provide for her very handsomely.

ROSEDALE  
No doubt, Mrs. Peniston. (pause) But Lily is seen a great deal about town...in a lot of fancy get-ups --

AUNT JULIA  
I like her to be well-dressed -- it's only suitable! If your intention is to completely ruin my one annual outing, Mr. Rosedale, you've succeeded!

STEPNEY  
Oh, come now, Aunt Julia --

AUNT JULIA  
Fetch me a hansom. I've had quite enough "culture" for one night.

(Aunt Julia exits hastily, fanning herself.)

ALL

WHO'S UP NEXT?  
WHO'S UP NEXT?  
WHO?

SELDEN

MISS, LILY BART.

(The Tableaux's curtains pull back to reveal Lily standing solitary, looking positively radiant.)

LILY

I'M NOT AFRAID.

SELDEN

NEVER MORE RADIANT.

LILY

NOT AFRAID.

SELDEN

LILY.

ALL

LOOK AT YOU.  
WE'RE LOOKING AT YOU, LILY.  
EXQUISITE.  
WE'LL SAY "WE WERE HERE LOOKING AT YOU

WOMEN

LILY."

MEN

LILY."

SELDEN

LILY.

LILY

I'M NOT AFRAID, SELDEN.

SELDEN

LILY.

LILY

I'M NOT AFRAID ANYMORE.

(Selden slowly approaches Lily through the group of well-wishers. He escorts her to the terrace as the others fade. A balustrade appears as a bench glides on. The party can still be seen in the distance.)

**#I – 6A, “REPUBLIC OF THE SPIRIT”, reprise**

SELDEN

LILY

THE REPUBLIC OF THE SPIRIT  
NOW.

NOW.

THE REPUBLIC OF THE SPIRIT  
IS STILL WAITING HERE FOR YOU.

THE REPUBLIC OF THE SPIRIT

I'M NOT AFRAID.

BOTH

OH, OH OH OH OH.  
THE REPUBLIC IS OURS NOW.  
NOW THERE IS ONLY  
LOVE!  
JUST TELL ME IT'S LOVE!  
LOVE!  
THE REPUBLIC WILL BE OURS NOW.  
THE REPUBLIC WILL BE OURS NOW!  
NOW!  
NOW!

(They kiss.)

SELDEN

I must see you, soon. When may I come to you?

LILY

Tomorrow night.

SELDEN

Yes.

LILY

Yes. No!

SELDEN

No!

LILY

I'm dining with the Trenors tomorrow night.

SELDEN

And I'm dining with Cousin Gerty...

LILY

...oh...and it's wash-day?

SELDEN

Indeed.

(They both laugh, all the while embracing each other.)

LILY

Come the next day.

SELDEN

For lunch?

LILY

...for lunch, for dinner, and all the rest! Just come to me!

SELDEN

Yes, yes!! (They begin to exit in opposite directions.) Till then.

LILY

Till then...

(The scene shifts to Gerty's flat where she is putting up her hair in her kitchen mirror while cooking.)

**#I – 7, “GERTY PREPARES”**

GERTY

DO I LOVE TO ENTERTAIN?  
 YES, INDEED!  
 STILL, IT IS A PAIN.  
 WHAT DOES THIS NEED?  
 FENNEL SEED!  
 I FEEL FRENCH.  
 WHEN YOU'RE COOKING FOR A MAN  
 IT'S A THRILL,  
 FOR YOU KNOW YOU CAN,  
 BUT WORRY STILL.  
 FOOD CAN KILL.

GERTY (con't)

WHAT'S THAT STENCH?

NOW, DON'T FORGET ABOUT APPEARANCES.  
 TAKE YOUR APRON OFF SLOWLY,  
 SO AS NOT TO MUSS YOUR LOVELY HAIR.

WHEN YOU RUN A LITTLE LATE,  
 DO NOT FREEZE.  
 JUST SET OUT A PLATE OF  
 GOUDA CHEESE.  
 IT'LL PLEASE,  
 AND PASS TIME  
 THYME INSTEAD OF FENNEL SEEDS!  
 NOT TOO LATE.  
 THYME IS WHAT THIS NEEDS.  
 JUST SEPARATE  
 EV'RY TINY FENNEL SEED  
 FROM THE MIX.  
 THAT'LL FIX...  
 OH, FORGET THE THYME!  
 LOOK AT THE TIME!

(A doorbell rings.)

GET THE GOUDA.  
 AND SOME CRACKERS.  
 JUST A DOZEN.

FOR MY COUSIN.  
MY VERY DISTANT COUSIN!

(Gerty opens her front door.)

SELDEN

Gerty.

GERTY

Selden.

(The scene then splits between Gerty's flat, and Lily in Aunt Grace's parlour fixing her hair in the mirror over the mantel. Lily's Parlour-Maid enters with Simon Rosedale.)

FANNY

Pardon me, Miss. Mr. Simon Rosedale to see you.

LILY

Fanny, please tell the hansom waiting for me that I won't be but a moment. (Fanny exits.) Mr. Rosedale...this is an unexpected surprise.

ROSEDALE

You're always gallavantin' around one place or another, it's a surprise to find you at home, Miss Bart.

LILY

Well just for a moment, you see, I'm dining with the...

ROSEDALE

(sitting on the sofa)

The Wellington Brys' little entertainment was pretty well done, wouldn't you say?

LILY

Very well done - yes, it was.

ROSEDALE

Of course, I'd want something that would look more easy and natural, more as if I took it in my stride. And it takes just two things to do that, Miss Bart: money, and the right woman to spend it. I've got the money, plenty of it, and what I want is the woman. I want my wife to make all the other women feel small. Tell you what it is, though, there's one thing vulgar about money, and that's the thinking about it; my wife would never have to do that - I'd never grudge her a dollar. (pause) I guess you know the lady I've got in view, Miss Bart.

LILY  
(smiling)

Mr. Rosedale, I am very grateful - very much flattered; but I don't know what I have ever done to make you think --

ROSEDALE

Oh, if you mean you're not dead in love with me, I've got sense enough left to see that. But why ain't you straight with me? You know there've been times when you were bothered - damned bothered - and what I'm offering you is the chance to turn your back on all your worries once for all.

LILY

Mr. Rosedale. I am grateful to you for your interest in my affairs. But I should be selfish and ungrateful if I made that a reason for accepting all you offer.

(Lily extends her hand to Rosedale.)

LILY

It is always a pleasure to see you, Mr. Rosedale, and I hope there is a more convenient time we can visit at length.

(Rosedale kisses Lily's hand and leaves. Lily composes herself, takes a last look in the mirror, picks up her purse, and exits, *while the lights brighten on Gerty's flat.*)

### #I – 8, “WHY NOT ME?”

(Gerty enters with a plate of cake followed by Selden with a coffee tray.)

SELDEN

Dinner was delicious, Gerty. Absolutely delicious.

GERTY  
(giggling)

Oh, it was nothing really. Anyone can improvise a meal in a chafing dish.

SELDEN

And you made the caramel custard yourself? (Gerty nods.) Ah, my dear, then you must marry. It's sinful to keep such gifts to yourself.

GERTY

Oh, Selden...



SELDEN

You know, the way you have used every inch of your quarters is truly ingenious.

GERTY  
(blushing)

Thank you. More coffee?

SELDEN

Oh no than—(but Gerty is already pouring)

SELDEN

It's exquisite; thank you. Such a contrast to the watery stuff at the club.

GERTY

You poor bachelor with your impersonal club fare!

SELDEN  
(picking up a picture from the table)

What a lovely photograph of Lily!

GERTY

Isn't it?

FUNNY HOW IT'S NEVER ME.

SELDEN

Mm. But to catch her as she looked last night...

GERTY

JUST A FRIEND FOREVER. ME.

SELDEN

...radiant.

GERTY

WHY NOT ME?

Yes, she looked so radiant. There was something different about her.

SELDEN

Different?

GERTY

Less dissatisfied. She's always been so restless. The fact that her life has never satisfied her proves that she is made for better things.

(During this entire time, Selden has become completely absorbed in Lily's photo.)

SELDEN

(confidentially)

Yes, yes, that's right Gerty. Be good to her, won't you, by believing the best of her?

(Gerty just looks to Selden.)

SELDEN

(at his watch)

You look tired, it's late – Thank you again. (He kisses her on the forehead.) You are a dear.

(Selden exits.)

GERTY

ALWAYS THE FOREHEAD.

(Gerty begins cleaning up after dinner.)

WHEN YOU FIND YOU'RE NOT THE ONE  
DON'T BE RUDE.  
KEEP REMEMBERING HE LIKED THE FOOD.  
BETTER TO JUST ACCEPT  
I'M JUST A FRIEND FOREVER.  
ME.

WHY NOT ME?

WHY NOT ME?

NEVER ME.

(Lights dim on Gerty's flat while we see Selden meeting George Dorset on the street immediately following.)

DORSET

Selden! Good evening! Always a pleasure.

SELDEN

Likewise Dorset. Coming from the club, are you?

DORSET

Yes, Bertha was entertaining one of her idiot artists she patronizes, so I got out. Waste of money if you ask me.

SELDEN

Well, are you walking on? I'll take the stroll...

**#I – 8A, “SHIFT INTO TRENOR’S”**

(Selden and Dorset exit as we shift to the Trenors' Fifth Avenue house. Gus Trenor is showing Lily into his den. He is somewhat bedraggled. The furniture is covered in sheets. The house is definitely “closed”.)

TRENOR

Can't see why Judy keeps the house wrapped up in this awful slippery white stuff - it's enough to give a fellow pneumonia to walk through these rooms on a cold day. You look a little pinched yourself, by the way. I'll give you a nip of brandy.

LILY

Where's Judy?

TRENOR

(offering her a drink)

Here, now, Lily just a drop of cognac in a little fizzy water. Judy? - Why, you see, Judy's got a devil of a headache - quite knocked out with it, poor thing - she asked me to explain - Now do let me make you comfortable, there's a good girl.

LILY

Do you mean to say that Judy's not well? Then why didn't we postpone dinner?

TRENOR

(draining his glass)

It came on suddenly, you know, and she asked me to tell you how awfully sorry she was.

LILY

Well, I suppose if she's so poorly she won't go back to Bellomont in the morning, and we can all dine together tomorrow.

TRENOR

Yes: exactly - that's capital. But now do sit down a minute, there's a dear, and let's have a nice quiet jaw together. You won't take a drop, just for sociability?

LILY

(smiling)

I must go, if you'll have the goodness to call a cab for me.

TRENOR

(hastily)

Why must you go? If Judy'd been here you'd have sat gossiping till all hours - and you can't even give me five minutes. It's always the same story. Last night I couldn't get near you - I went to that damned vulgar party just to see you.

LILY

(slightly smiling)

Don't be absurd, Gus. It's late, and I must really ask you to ring for a cab.

TRENOR

And supposing I won't ring for one - what'll you do then?

LILY

I shall go upstairs to Judy if you force me to disturb her.

TRENOR

(stepping into her; holding her arm)

Look here, Lily: won't you give me five minutes of your own accord?

LILY

Not tonight, Gus: you ---

TRENOR

Then I'll take 'em. Go and sit down there: I've got a word to say to you.

LILY

(moving toward the door)

I shall go up to Judy unless you call a cab for me at once.

TRENOR

Go upstairs and welcome, my dear; but you won't find Judy. She ain't here.

LILY

Do you mean that Judy is not in the house?

TRENOR

Not in this house?! Not even in town!

LILY

Nonsense - I don't believe you. I am going upstairs.

TRENOR

Go up; but my wife is at Bellomont.

LILY

I can't imagine your object in playing such a stupid trick on me; but if you have fully gratified your peculiar sense of humour I must again ask you to send for a cab.

TRENOR

Look here, Lily, don't take that high and mighty tone with me. Lord knows I've been patient enough - I've hung round and looked like an ass. I'm not sharp, but I can tell when I'm made a fool of...

LILY

I don't understand what you want.

TRENOR

I'll tell you what I want: I want to know just where you and I stand. Hang it, the man who pays for the dinner is generally allowed to have a seat at the table.

LILY

Gus, I can't stay here talking to you at this hour --

TRENOR

Gad, you go to men's houses fast enough in broad daylight - strikes me you're not always so deuced careful of appearances.

LILY

If you have brought me here to say insulting things --

TRENOR

I don't want to insult you. But a man's got his feelings - and you've played with mine too long. Thought you could turn me inside out, and chuck me in the gutter like an empty purse. Of course I know now what you wanted - it wasn't my beautiful eyes you were after - but I tell you, you've got to pay up for making me think so --

(He moves toward her.)

LILY

Pay up? Do you mean that I owe you money? But you said you would advise me how to invest my money...you must have seen I knew nothing of business...you told me it was all right ---

TRENOR

(trying to soften)

It was all right - it is, Lily: you're welcome to all of it, and ten times more. I'm only asking for a little thanks from you.

LILY

I have thanked you. What more have you done than any friend might do?

TRENOR

Don't stare at me like that - hang it, you know I'm mad about you - damn the money, there's plenty more of it - if that bothers you ... I was a brute, Lily- Lily! - just look at me ---

(He tries to touch her and she pulls back.)

LILY

If I owe you money you shall be paid, just let me know the figure and--

TRENOR

(in a rage)

You owe me ten thousand dollars!

LILY

(breathlessly)

Ten thousand dollars...?

TRENOR

So what'll you do? Borrow from Selden or Rosedale, and take your chances of fooling them as you've fooled me?! Unless - unless you've settled your other scores already - (deliberately) and I'm the only one not paid up!

(As he comes toward her one last time, she looks around the room for help. She finally meets him in the eye.)

LILY

I am here alone with you. What more have you to say?

(Trenor stops where he is; “the sleep-walker waked on a deathly ledge”.)

TRENOR

(stammering)

Go home! Go away from here --

LILY

(in shock)

You will ring for a hansom, and you will put me in it when it comes. (pause) Is - that - clear?

(Trenor nods as they exit. The scene shifts to outside the Trenors’ house. Selden & Dorset stroll onstage.)

**#I – 8B, “SHIFT TO OUTSIDE OF TRENOR’S”**

DORSET

(indicating the Trenors’)

The Trenors have bought the house at the back: it gives them a hundred and fifty feet in the side street. There’s where the ballroom’s to be, and...Hallo!

(They stop, as Lily & Trenor enter from his house. Lily and Trenor, however, do not see Selden & Dorset in the shadows. Trenor grabs Lily squarely by the shoulders.)

TRENOR

Please, Lily, don’t leave. Please!

LILY

I must! I must!!

(The men watch as Lily buttons up her coat and Trenor ushers her off.)

DORSET

A-hem - no talk of this, eh, Selden? Appearances are deceptive - and Fifth Avenue is so imperfectly lighted -- (He exits.)

SELDEN  
(in shock)

Goodnight –

**#I – 9, “KEEPING UP APPEARANCES” (Reprise 2)**

SELDEN

SO, HERE AT LAST IS THE UNSPOKEN PART:  
I’M THE BROKEN-HEARTED FOOL HERE,  
AS SHE CHOOSES WRONG AGAIN.  
AND SO I’LL GO  
BACK TO KEEPING ALL INSIDE AGAIN.  
RUN AND HIDE AGAIN FROM FEELING...

NEVER MORE FOOLISH  
IGNORANT.  
UNHAPPY.  
NOW THAT I HAVE SEEN YOU IN THIS PLACE,

IT SEEMS POSSIBLE  
(SADLY POSSIBLE)  
THAT WE BELONG  
TO THE SAME RACE.

SELDEN (con’t)

I’LL GO.  
I’LL NOT SEE YOU TOMORROW.

I’LL GO,  
WITH ANGER AND WITH SORROW.

I WILL BE JUST FINE ALONE.  
AGAIN.  
NOW.

(Selden exits, as the lights shift to Lily and Aunt Julia sitting in the parlour. Aunt Julia is fanning herself.)

AUNT JULIA

Quite a late night you had, Lily. You’re a bad colour: this incessant rushing about is beginning to tell on



you.

LILY

I don't think it's that, Aunt Julia; I've had worries.

AUNT JULIA

Ah.

LILY

I'm sorry to bother you with them, but I really believe my faintness last night was brought on partly by anxious thoughts -- (pause) The fact is, Aunt Julia, I owe some money. I have been foolish...

AUNT JULIA

No doubt you have: extremely foolish. I fail to see how anyone with your income, and no expenses -

LILY

You don't quite realize the expense a girl is put to nowadays --

AUNT JULIA

I don't realize that you are put to any expense except for your clothes and your railway fares. If you have run into debt, you must suffer the consequences. Stay quietly here until next spring, instead of racing about all over the country. You will have no expenses at all, and in four or five months you can settle your bills.

LILY

The debts I speak of are - different. (pause) The fact is, I've played bridge a good deal; the women all do it, it's expected. Sometimes I've won - but lately I've been unlucky at cards -

AUNT JULIA

Cards! It's true, then. You play cards for money. Well, not in my house! I won't ask if the other horrors I've been told about your dalliances are true; I've heard enough for the state of my nerves. (suddenly) Do you play cards on Sunday?!

LILY

You're hard on me, Aunt Julia, but I've had a dreadful lesson, and I promise you --

AUNT JULIA

(raising her hand)

You needn't make any promises: it's unnecessary. When I offered you a home I recognized no obligation to assume your...gambling debts.

LILY

Aunt Julia, if I don't pay...I shall be disgraced -- I --

AUNT JULIA

(rising)

I consider that you are disgraced, Lily : disgraced by your conduct far more than by its results.

(Aunt Julia exits. Suddenly, the room is alive with Lily's Furies.)

**#I – 9A, “KEEPING UP APPEARANCES” (Reprise #3)**

WOMEN

KEEPING UP APPEARANCES.

MEN

KEEPING UP APPEARANCES.

WOMEN

APPEARANCES.

MEN

APPEARANCES.

LILY

WHERE ARE YOU, SELDEN?  
I AM WAITING HERE FOR YOU,  
ONLY YOU.

(The clock strikes four. The doorbell rings, and the Furies vanish.)

LILY

Oh, thank G-d, finally! Selden...

(The Parlour-maid enters.)

FANNY

It's a Mrs. Haffen to see you, Miss; she won't say what she wants. And this telegram just come for you.

(Lily opens the telegram and reads.)

LILY

“Lily - leaving tomorrow for the Mediterranean. Won’t you come and keep George company? He hates sightseeing and there are so many...sights...to see. Bertha.”

(Lily closes the telegram.)

LILY

Show her in, Fanny.

(Fanny nods offstage and the CHARWOMAN enters, she is plain & coarse.)

LILY

You wish to see me?

CHARWOMAN

I should like to say a word to you, Miss.

LILY

I already give to the Ladies’ Shelter and...

CHARWOMAN

I have something here that you might like to see, Miss Bart.

LILY

You have found something belonging to me?

(The Charwoman nods. Lily gestures offers the Charwoman a seat.)

CHARWOMAN

My husband was janitor to the Benedick. (beat) I believe you know the Benedick? Mr. Rosedale had another man he wanted the job for, and we was dismissed. It ain’t no fault of our own, Miss, that Mr. Rosedale’s dead set against us.

LILY

I am sorry you have been in trouble, but...

CHARWOMAN

Oh, that we have, Miss, and it’s only just beginning. If only we had another situation - but my husband being so long out of a job, it’s hard for me...and the children.

LILY

(rising, impatiently)

If you have anything to say to me --

CHARWOMAN

(interrupting her)

Yes, Miss; I'm coming to that. (pause) Y'see, I worked at the Benedick too, until we were put out, bag & baggage. I seen you leaving Mr. Selden's rooms that day...remember? Sure you don't. Well, I had charge of some of the gentlemen's rooms, gentlemen like your Mr. Selden. Lawrence Selden? You see, he got the greatest sight of letters: his waste-paper basket's fairly brimming, and papers falling over on the floor. Mr. Selden always tore 'em in little bits. But sometimes he'd have so many he'd just bunch 'em together, and tear the lot through once - like this.

(The Charwoman hands Lily the bundle who unwraps them on the table. The music starts, Selden appears above her, Bertha appears on the opposite side as Lily reads the letters.)

**#I – 10, “THE LETTERS”**

BERTHA

“DEAREST SELDEN,

SELDEN

“OH, MY DARLING,

BOTH

I LONG TO BE WITH YOU.”

CHARWOMAN

I IMAGINE

(Bertha Dorset appears near Selden.)

SELDEN & BERTHA

“YEARNING TO KISS YOU.”

CHARWOMAN

THESE ARE WORTH QUITE A LOT, MISS.

SELDEN

“I STILL CAN FEEL YOU.”

LILY

How much do you want?

CHARWOMAN

OH, WHAT A JOY, MISS.  
STATIONS WE'VE TRADED.  
LET ME ENJOY THIS.  
HOW I HAVE WAITED.  
PAY ME.

NOT LIKE I DON'T CARE.  
KNOW HOW YOU FEEL, MISS.  
LORD KNOWS I'VE BEEN THERE.  
LET'S MAKE A DEAL, MISS.  
PAY ME.

AND NO ONE HAS TO KNOW.

BERTHA & SELDEN

"COME TO ME SOON

BERTHA

YOURS ALWAYS."

SELDEN

YOURS ALWAYS."

LILY

How much?

CHARWOMAN

LET'S NOT ARGUE THE PRICE, MISS.  
SIMPLY PAY ME THE FEE.  
LORD KNOWS IT TAKES SACRIFICE, MISS.  
TO BE FREE.

(Lily takes out her purse)

CHARWOMAN

LET'S SAY FIFTY.

(Lily looks through her purse)

CHARWOMAN

FOR EVERY LETTER.

LILY

You're mistaken: I've paid you all I'm willing to pay...

CHARWOMAN

THAT'S JUST NIFTY.

(The Charwoman looks at cash in her hand.)

I'M FEELING BETTER.

I'LL BE ON MY WAY.

GOOD DAY.

GOOD DAY.

(She exits. Lily is left alone with the letters.)

LILY

OH, SELDEN  
SO CARELESS.

(Slowly, Bertha becomes seen with Selden.)

BERTHA

"DEAREST SELDEN

SELDEN

"OH, MY DARLING

BERTHA & SELDEN

I LONG TO BE WITH YOU.  
YEARNING TO KISS YOU."

BERTHA

P.S. – Keep my letters close to your heart, Selden. If anyone were to read them I'd be, compromised,

shall we say? Yours always...

**I – 11, “ACT ONE FINALE”**

LILY

(looking at the letters)

I HOLD ALL POWER IN ONE HAND  
THESE LETTERS.  
IT ISN'T HARD TO UNDERSTAND  
THESE LETTERS  
ARE MY WAY OUT.  
MY WAY OUT.

INSTEAD OF “SOMETHING MORE TO LOSE”  
IT'S CLEAR NOW  
I'VE FINALLY SOMETHING I CAN USE.

LILY (con't)

IT'S HERE NOW.  
IT'S MY WAY OUT.  
MY WAY...

NOW ALL OBSTACLES DISBAND.  
BERTHA'S BED GETS MADE  
AND WITH THE WINNING HAND IN HAND  
IT DOESN'T MATTER WHO GETS PLAYED.

IT DOESN'T MATTER WHO...

I HOLD ALL POWER IN ONE HAND.

BUT  
SELDEN...

I, TOO, HAVE DONE THINGS I HAVE RUED.  
RATHER THAN FURTHERING THIS FEUD  
COULD I RISE ABOVE  
FOR THE MAN I LOVE.  
(ALAS, I AM IN LOVE.)

NO NEED TO STOOP TO SUCH A LOW.  
NO SLUMMING.

I WILL HANG ON TO WHAT I KNOW:  
HE'S COMING.  
HE'S MY WAY OUT

I WILL WAIT FOR HIM!

(Lily takes the bundle of letters to a strong box on the mantel, and locks them away. She checks herself in the mirror once more, and then sits on the chaise, and waits for Selden in silence as --)

**THE CURTAIN FALLS / END OF ACT ONE**



# *Act Two*

## ACT TWO

### #II - 1: ENTR'ACTE

(At the top, we are on the Riviera in the south of France. Discovered on the piazza is a beautiful tableau of two different social circles. Carrie Fisher and her travelling companions are on one side, & the DUCHESS OF BELTSHIRE & her entourage, are on the other - a social climbing tableau of great wealth. Lawrence Selden relaxes on one side of the piazza while Lily Bart sits at a café table on the opposite. They are not aware of each other.)

### #II - 1A, "EVERYTHING'S FINE"

ALL

JUST LOOK AT THIS: MONTE CARLO.

LILY

WELL HERE I AM  
 EV'RYTHING'S FINE:  
 IN MONTE CARLO  
 SIPPING WINE.  
 PAS DE PROBLEME,  
 NOT A CONCERN,  
 WHAT A REFRESHING TURN.

ALL

SHE'LL NEVER LEARN.

SELDEN

EV'RYTHING'S FINE  
 WHO WOULD HAVE KNOWN?  
 FEELING SO HAPPY  
 ALL ALONE.

LILY & SELDEN

DRINK ALL THIS IN.  
 WATCH AND RECLINE.  
 EV'RYTHING IS JUST FINE.

CARRY

ALL THAT I KNOW  
IS WHAT I'VE HEARD  
AND WHAT I'VE HEARD IS  
QUITE ABSURD.  
SURELY SHE'S NOT  
ONE WHO WOULD FORGE  
UNSEEMLY TIES WITH GEORGE.

CARRY'S COMPANIONS

LILY AND GEORGE!  
OO!

CARRY

STILL THERE SHE IS  
TIME AND AGAIN  
CONSTANTLY CAUGHT WITH  
MARRIED MEN

CARRY'S COMPANIONS

MARRIED MEN!

CARRY

BUT WHO'S TO JUDGE

CARRY'S COMPANIONS

BUT WHO'S TO JUDGE

FOOLISH OR SMART

FOOLISH OR SMART

WITH MATTERS OF THE HEART. WITH MATTERS OF THE HEART.

MEN & WOMEN

WHEN WHAT ONE FEARS TO BE  
IS WHAT APPEARS TO BE  
WHERE TO START?!

(Carry Fisher breaks the tableau and hails Selden.)

CARRY

Why, Mr. Selden! Quelle bonne chance! Last we heard, you were saving some Haitian monarch from bankruptcy. Qu'est-ce que ç'est passe?

SELDEN

I was successful in keeping Haiti afloat, and for good behaviour the firm sent me here to recuperate.

CARRY

Well done. I've made quite the coup myself! The Duchess of Beltshire is going to dine with the Dorsets onboard their yacht. Now that she knows Lily's traveling with them, the Duchess is only too eager to eat from their trough.

SELDEN

Miss Bart is traveling with the Dorsets?

CARRY

Yes, Bertha invited her to spend a month with them in Sicily, and they all just arrived yesterday. Lily's been tremendously successful here; all the while distracting George so Bertha can have a go with some young Frenchie...

SELDEN

Well I'm glad to hear they're all ...distracted. Please pay my respects.

CARRY

Oh but you must dine with us tonight! Come round out the party: perhaps *you* can assuage Bertha's ill countenance. There was a time, I remember, when you had a talent for that...

SELDEN

Not really. What's upsetting Mrs. Dorset?

CARRIE

What else: she's jealous of Lily's reception here in Monte. I shouldn't be surprised if there were a break any day.

SELDEN

Thank you for the invitation, Mrs. Fisher, but I'm already engaged this evening - in Cairo.

CARRIE

Quelle pitié..(as Selden leaves) Perhaps tomorrow, Mr. Selden?

MAN & WOMAN SOLOS

WHEN IT IS SEEN

NOTHING TO DO.

WHAT IT IS WITNESSED

IT IS TRUE.

LILY

WHO COULD HAVE GUESSED?  
FINALLY I'M  
FREE FROM ALL WORRY –  
NICK OF TIME.  
EV'RYTHING'S FINE  
EV'RYTHING'S GRAND:  
LILY IN WONDERLAND.

(George Dorset comes forward and addresses Lily.)

DORSET

Have you seen Bertha?

LILY

Mr. Dorset – no, when I left the yacht this morning she was not yet up.

DORSET

Not yet up yet? Had she gone to *bed*? Do you know what time she came on board? This morning at seven!

LILY

At seven? What happened?

DORSET

She and her “escort” missed the train - all the trains – from Nice. They had to drive back - alone!

LILY

Well, come now - with all the festivities, and meeting the Duchess, it would have been easy for any of us to have missed –

DORSET

Don't – *don't* —! (He begins to whimper and beat his forehead.) How could I let it go *on*? She keeps going and I say *nothing*. How could she? I'm an idiot! Well, it shan't last, I tell you – I will not return to her, to the boat. *I won't go back.*

LILY

*No* - if you don't go back, I must leave the -

DORSET

I'll telegraph my lawyers from a hotel. By Jove, Selden's in Nice - I'll send for Selden!

LILY

Mr. Selden's in *Nice*?! But I thought – alright: go over and talk with Mr. Selden. But don't do a thing before dinner.

DORSET

Oh - *dinner*...

LILY

Please! Speak with Mr. Selden, but be at dinner with the Duchess on board the *Sabrina* tonight.

(Dorset nods yes, and returns to the group upstage.)

MEN & WOMEN

LILY SHOULD KNOW  
IT'S A MISTAKE.  
SHE COULD BE HEADING  
FOR A BREAK.  
WHY WON'T SHE LEARN?  
JUST LIKE BEFORE  
FIRST THERE'S HER GAMBLING  
THEN GRYCE AND ROSEDALE.  
YET SHE SAT AMBLING  
WATCHING ALL THOSE FAIL.  
WHAT NEXT IS IN STORE?

(Lily and Selden run into each other.)

LILY

Hello...

SELDEN

Miss Bart, a pleasure to see you.

LILY

Mr. Selden. I heard you were on the Riviera, and hoped we'd find each other sooner or later.

SELDEN

Oh, I doubt if you have any need of my company.

LILY

...or you of mine for that matter. (Selden bows and starts to exit.) But there is someone who needs you...rather urgently. Someone I care about.

SELDEN

Really?

LILY

Bertha Dorset. (beat) Mr. Dorset's got it into his head to - leave her, all over a great misunderstanding. He means to call on you to begin legal proceedings. I guarantee you, this is nothing but too much time abroad with too many people. Help them, Selden. Tonight of all night's Mr. Dorset must be back on board the Sabrina.

SELDEN

The dinner for the Duchess...?

LILY

So you know.

SELDEN

Carry Fisher invited me to attend. (pause) Alright: I'll speak with Dorset and calm his feathers -

LILY

(interrupting him)

- and attend dinner.

SELDEN

And attend dinner. If anything, I can keep an eye on him and prevent any rash behaviour.

LILY

Yes, yes, Selden, that's right. (beat) Well then, till tonight.

SELDEN

Till tonight.

LILY

AWKWARD AT BEST

STILL I'M JUST FINE

SELDEN

COULD'VE BEEN WORSE

AND JUST TO SEE HIM  
WAS DIVINE.

I'M DOING FINE.  
AND JUST TO SEE HER  
WAS DIVINE.

NOW TAKE A BREATH,  
JUST GO AND DINE.  
EV'RYTHING WILL BE FINE.

LILY & SELDEN

EV'RYTHING'S FINE  
AT LEAST FOR ME.  
IT'S SO RELAXING  
BY THE SEA.  
NOW TO THE YACHT  
WE GO TO DINE.  
AH, TO BE RICH HERE  
IN MONTE CARLO  
WE FOUND A NICHE HERE  
ONE THING WE ALL KNOW:  
EV'RYTHING IS FINE.

MEN & WOMEN

(As the tourists exit, they reveal the deck of the Dorsets' cruiser, the Sabrina. Bertha and the DUCHESS OF BELTSHIRE are seated together as Lily comes aboard.)

## #II – 1A, "BOARDING THE SABRINA"

DUCHESS

I do so admire the French, don't you? Their ability to cook peas is so - je ne sais I don't know what.

BERTHA

Oh, indeed, Duchess, très douce, n'est-ce pas?

LILY

Bertha, thank heaven you're – (seeing the Duchess) Why, my dear Duchess, I didn't think you'd be onboard until this evening.

DUCHESS

A brief visit only. Mrs. Dorset has been kind enough to indulge my requests for tonight's meal. I never eat off porcelain: bad for the blood.



BERTHA  
(to Lily)

I suppose I ought to say good morning.

LILY

I tried to see you this morning, but you were not yet up.

BERTHA

No - I got to bed late. After François and I missed you at the station I thought we ought to wait for you till the last train.

LILY

You waited for us at the station? But I thought you didn't get to the station till after the last train had left!

BERTHA

Who told you that?

LILY

George - I saw him just now in the Place de la Soleil.

BERTHA

Ah, is that George's version? Poor George - he was in no state to remember what I told him. He had one of his worst attacks this morning, and I packed him off to see the doctor. Whenever anything upsetting happens, it always brings on an attack.

LILY

Anything upsetting...?

BERTHA

Well - such as having you so conspicuously on his hands in the wee, small hours. You know, my dear, you're rather a big responsibility in such a scandalous place after midnight.

(The Duchess stifles a laugh.)

LILY

(astonished, laughing)

Well, really - considering it was you who burdened him with the responsibility!

BERTHA

By not having the superhuman cleverness to discover that you'd taken an earlier train without us - you and he all alone - instead of waiting quietly in the station till I could return with you? Really Lily, you are not a child to be led by the hand...

LILY

No - nor to be lectured, Bertha, really; if that's what you are doing.

**#II – 2, “FRIEND TO FRIEND”**

BERTHA

LILY, LILY.

TRULY, IT'S SILLY.

WHAT ARE YOU THINKING, MY PET?

PLEASE REMEMBER YOU ARE HERE AS MY LITTLE GUEST.

PLEASE, I LECTURE YOU, MY DEAR? ISN'T THAT THE BEST?!

HERE'S A FACT FRIEND:

TACT, FRIEND, CAN'T BE

AN ACT, FRIEND.

IT'S EITHER THERE OR IT'S NOT.

INDEED, YOU KNOW THE MAN

THAT YOU'RE SPENDING ALL YOUR TIME WITH

IS, INDEED, THE SAME MAN THAT I'M WITH!

MY HUSBAND.

FRIEND.

BUT YOU SEE, WHEN ONE IS EXPECTED TO TAKE HINTS NOT GIVE THEM,

HINTS OF A NEGATIVE SORT,

ONE SHOULD EXPECT THAT THE HINTER FORGIVE THEM

ONE TINY HINT OF RETORT.

AND LILY, LILY. TRULY IT'S SILLY

HOW CARELESS YOU'VE BEEN.

FRIEND TO FRIEND, YOU UNDERSTAND.

(beat)

DUCHESS

Well, till tonight then.

LILY

Yes, tonight!

BERTHA

Yes.

TONIGHT.

TONIGHT.

### #II -3A, "SETTING THE DINNER"

(The ladies separate as the deck is dressed for dinner. Slowly, guests begin to arrive on the Sabrina. Jack & Gwen Stepney arrive. Bertha & George Dorset arrive on deck to welcome their guests. Selden arrives and Dorset immediately takes him aside.)

SELDEN

Not to worry; everything will work out. You must maintain a strictly noncommittal attitude.

DORSET

Yes, yes, of course. You will meet me tomorrow.

SELDEN

Yes, I promise.

(The Duchess arrives onboard, escorted by Carry Fisher, and is immediately surrounded by the others. Lily enters, and takes this distraction to speak with Selden alone.)

SELDEN

(conversationally, looking out)

Has anything happened?

LILY

Well, Mr. Dorset returned onboard the Sabrina, and proceeded to ignore me almost as pointedly as his wife. (looking at Selden) It's over then? It's settled?

SELDEN

I'm not sure. (beat) I beg you: leave this yacht.

LILY

Leave the -- ? What do you mean? What has happened?

SELDEN

Nothing. But if anything should, why be in the way of it?

LILY

Nothing will, but if there's even a doubt left, how can you think I would leave Bertha?

SELDEN

You have yourself to think of, you know -

LILY

*Nothing will happen...*

SELDEN

No, nothing, nothing, of course!

(Selden escorts Lily to her place at the table, and everyone sits for dinner.)

#### **#II - 4, "THE DINNER PARTY", part one**

(George stands to toast with his appetitif. Dinner will progress throughout the song.)

GEORGE

(rather curtly)

Well, it's always a pleasure to gather our friends around us. We are particularly honoured by the presence of the Duchess of Beltshire at our table, and I hope after tonight, we all become long & fast friends. To Friendship.

ALL

Here, here! To Friendship! Well spoke!

LILY & SELDEN

EVERYTHING IS JUST FINE.

EVERYTHING IS JUST FINE.

I'M FINE.

LILY

GEORGE DOES, INDEED, LOOK TENSE.

THE DUCHESS SEEMS UNBURDENED BY THE EARLIER EVENTS.

THANKFULLY.

LILY  
(HOPEFULLY.)

SELDEN SEEMS  
WORRIED.

SELDEN  
I DON'T BELONG HERE.

THERE'S SOMETHING WRONG  
HERE

**#II – 4 (con't), "THE DINNER PARTY", part two**

(Bertha stands to toast with her champagne.)

BERTHA  
It is *indeed* a privilege to find our friends so far from home, but even *more* a privilege to befriend such a luminary as the graceful and noble lady who sits at my table this evening. To the *Duchess*!

ALL  
Yes, yes! To you, Duchess! Welcome aboard!

SELDEN  
BERTHA ALWAYS LOOKS SO GOOD  
WHEN SHE'S BEING SO BAD.  
THERE'S SOMETHING VERY WRONG HERE.

LILY  
WELL, AT LEAST BERTHA'S CALMING  
DOWN.

EV'RYTHING SEEMS WRONG  
LOOK AT THEM LOOK AT LILY.

EV'RYONE IS STARING AT ME.

**#II – 4 (con't), "THE DINNER PARTY", part three**

(The Duchess toasts with her brandy.)

DUCHESS  
It has, indeed, been my pleasure to enjoy...such good food, and ...good-looking dinner companions. I shall remember my time on the...the...the Dorset's boat with fondness . To our hosts.

ALL  
Indeed! To the Dorsets! Well said, Duchess!

LILY  
SURELY THE DUCHESS WOULD HAVE MENTIONED  
IF ANYTHING WAS WRONG.

EV'RYTHING MUST BE FINE.

SELDEN  
WRONG. SOMETHING'S WRONG HERE,  
BUT LILY'S ACTING LIKE SHE'S FINE.

CARRY  
Oh! We just have time to dash for our train! Delightful evening, Bertha. Good night, Lily.

**(CHORD)**

DUCHESS  
It was an agreeable evening, wasn't it? Good night, Mrs. Dorset, Miss Bart.

**(CHORD)**

BERTHA  
(distinctly)  
Miss Bart is not staying on the yacht.

**(CHORD)**

BERTHA  
Lily is leaving the yacht - tonight.

**#II – 4, “THE DINNER PARTY”, end of song.**

DORSET  
Bertha! - Miss Bart ... this is some misunderstanding ... some mistake...

BERTHA  
(incisively)  
Miss Bart goes ashore. And, I think, George, we had better not detain them any longer.

(No one moves.)

LILY  
I am joining Carry Fisher tomorrow, and it seemed easier for me to go ashore tonight.

(Lily walks through the parted company toward the gangway.)

LILY

Dear Mr. Selden - you promised to see me safely ashore..

(Selden kisses Bertha's hand and exits with Lily. Thunder is heard.)

**#4A – “AND SO, IT BEGINS”**

WOMEN

MAKES NO DIFF'RENCE WHAT IS TRUE.

IF IT IS SEEN, THE SEERS MISCONSTRUE

THE FACT

OF THE ACT!

AH! AH! AH!

KEEP ON KEEPING UP APPEARANCES.

MEN

AH!

AH!

AH! AH! AH!

AH! AH! AH!

KEEP ON KEEPING UP APPEARANCES.

MR. BURNS

The legal & binding will of Julia Bart Peniston.

MEN & WOMEN

APPEARANCES

MR. BURNS

“I, Julia Peniston, being of sound mind and body...

MEN & WOMEN

APPEARANCES.

MR. BURNS

... do here bequeath the following:

(We are now in Aunt Julia's sitting room in New York City. The family lawyer (Mr. Burns) is reading a will. In attendance are Jack Stepney, and his wife, Gwendolyn. They are dressed in mourning. Lily enters, escorted by Gerty Farish, and crosses to the other side of the room to sit.)

MR. BURNS

...To each of my faithful servants the sum of two hundred & fifty dollars for their devoted service. To the Metropolitan Ladies' Auxilliary I leave the sum of five hundred dollars to further our philanthropic endeavors...

GWEN

She gets everything, of course - I don't see what we're here for.

STEPNEY

Julia Peniston was always a just woman.

MR. BURNS

To the Fifth Avenue Presbyterian Church I leave the sum of one thousand dollars...

GWEN

Well, it's only about four hundred thousand.

MR. BURNS

To my immediate family: I leave my niece, Miss Lily Bart, the sum of ten thousand dollars, and the residue of my estate to my nearest relative, Jack Stepney and his wife, Gwendolyn.

(Gasps of surprise as Mr. Burns folds the will & closes his briefcase.)

STEPNEY

Mr. Burns, what is the date of Aunt Julia's will?

MR. BURNS

The eleventh of this month. There had been an earlier instrument in place, but I was summoned rather suddenly by Miss Peniston three weeks ago to make some amendments. This will cause a delay in the allotment of the legacy. All bequests shall be paid sometime in the next year.

(The family exits; Lily is having a hard time breathing.)

GERTY

Oh, Lily, it's unjust; it's cruel – that family has no right to all that money!

LILY

Any one who knew how to please Aunt Julia has a right to her money.

GERTY

But she was devoted to you - she led every one to think --

LILY

Gerty, be honest: this will was made only three weeks ago. She had heard that Bertha turned me off the yacht?



GERTY

Every one heard, of course, that there had been some disagreement - some misunderstanding -

LILY

Bertha said I was trying to marry George Dorset. She did it to make him think she was jealous. Isn't that what she told Aunt Julia?

GERTY

I don't know - I don't listen to such horrors.

LILY

I must listen to them - I must know where I stand. (rising, putting her hands on Gerty's shoulders) Gerty, are people going to cut me?

GERTY

Your friends, Lily - how can you think it?

LILY

Who are one's friends at such a time? Who, but you, you poor trustful darling? And heaven knows what you suspect me of! (She kisses Gerty on the forehead.) I shouldn't have minded, you know, if I'd got the money -

GERTY

Of course the money ought to have been yours, but after all that makes no difference. The important thing is that you should clear yourself - should tell your friends the whole truth.

LILY

(laughing)

The whole truth? What is truth? Where a woman is concerned, it's the story that's easiest to believe. In this case it's a great deal easier to believe Bertha Dorset than me, because she has a big house and an opera box, and I don't. The truth about any girl, dear Gerty, is that once she's talked about she's done for; and the more she explains her case the worse it looks.

(Fanny shows Carrie Fisher into the room.)

CARRY

Lily! Lily dear! Carry's here for you: cry on my shoulder!

LILY

Thank you, Carry. But I'm not the tearful sort.

CARRY

Dearest, I meant to come over to pay my respects, I did, but well, with the Wellington Brys just back and – (beat, then frankly) -- The truth is I've been horrid, Lily, just horrid and I wanted to tell you so. (She sees Gerty for the first time.) Oh, hello, Miss...uh...hello!

GERTY

Hello Mrs. Fisher –

CARRY

Lily dear, are you sure you haven't been crying? You're looking a little the worse for the... (rummaging through her purse.) Where is that bottle? My doctor has prescribed this lovely –uh- elixir? A few drops before bedtime, and I sleep like *I* own Bellomont. (finding the bottle) Don't say a word: just keep the bottle with you, and should you feel less than...attractive? Drop, drop

CARRY (con't)

and nighty night. (handing Lily the small vial) Now, tell me where you're staying and what your plans are. It struck me you might be rather at loose ends.

LILY

(smiling)

I *am* at loose ends for the moment.

GERTY

I'm visiting my aunt at Lake George, and Lily's more than welcome to come.

CARRY

H'm – that's sweet. Well - look here, Lily, what do you say to putting a few things in a trunk and coming down with me to Mattie & Sam Gormers' tonight?

## #II - 5, "AIN'T IT FUN ?(The Gormer Circus)"

(At the mention of the Gormers, lights dimly rise on a full stage tableau behind them of the Gormers' summer party: a kind of society still-life with hints of the circus.)

CARRY

They're out in the Hamptons, and I've got carte blanche to bring my friends down there. Rather a different crowd, but very good fun... a kind of social Coney Island.

SAM & MATTIE GORMER

EVERYTHING GOES HERE

LILY

Carry this is kind of you, however --

SAM & MATTIE GORMER

NO MATTER YOUR NAME

CARRY

Now don't stand there with your nose in the air, my dear --

SAM & MATTIE GORMER

EAT, DRINK, BE MERRY NO FEAR.

SAM GORMER  
THEN HAVE A BEER...

MATTIE

DO AS YOU PLEASE HERE.

SAM & MATTIE GORMER

AS LONG AS YOU'RE GAME  
NO ONE WILL BANISH YOU HERE.

MATTIE GORMER  
I'M MATTIE...

SAM GORMER  
I'M SAM...

SAM & MATTIE GORMER

HERE AT OUR GORGEOUS  
LONG ISLAND ESTATE,

CARRY FISHER

MAKE A NEW START.  
CLEAN THE SLATE:

Lily dear, I want you to stay here with the Gormers this summer - to keep you out of harm's way.

LILY

Don't misunderstand me, Carry: the Gormers seem a sweet couple, but there must be some other way for me to stay...

CARRY

Well of course there is Lily: you must marry as soon as you can.

(Lily & Carry are thrown into the joyful chaos around them.)

SAM & MATTIE

THING ABOUT THE RULES, DEAR:  
WHEN IT'S SAID AND DONE,  
HERE WE FIND  
THAT BREAKING THEM'S THE FUN.

FEMALE GUESTS  
FEEL FREE TO LET IT ALL HANG IN THE SUN.  
FREEDOM'S OUR CREDO HERE.

AIN'T IT FUN? AIN'T IT FUN? AIN'T IT FUN?

MALE GUESTS  
THING ABOUT THE RULES, DEAR:  
WHEN IT'S SAID AND DONE,  
HERE WE FIND THAT  
BREAKING THEM'S THE FUN.  
FUN! FUN! FUN! FUN! FUN!

LILY

Of course, you've enlisted the perfect husband for me

CARRY

No - I don't think either of my candidates could be called "perfect".

LILY

Either? Are there actually two?

CARRY

Well, perhaps I ought to say one and a half - for the moment.

LILY

All things being equal, I think I should prefer a half-husband: who is he?

CARRY

George Dorset.

LILY

Oh --

CARRY

Well, why not? I spent last Sunday with them: they're out here on Long Island now, and after luncheon George carried me off on a long walk, and told me the end would have to come soon.

LILY

The end will never come - Bertha will always know how to get him back.

CARRY

Not if he has someone else to turn to.

LILY

What?

CARRY

Lily – use what you have. You’ve said so little but clearly you have something in your grasp --

LILY

And your second candidate?

CARRY

(seeing Rosedale across the party)

Hello, Mr. Rosedale!

SAM & MATTIE

NOT LIKE MONTE CARLO,  
ON THAT DREADFUL CRUISE.  
HERE YOU’LL FIND THERE’S  
NOTHING MORE TO LOSE.

MEN & WOMEN  
OOH...  
NOTHING MORE TO LOSE.

LILY

Mr. Rosedale wants a wife who can establish him in the bosom of society.

CARRY

And so you could – with his money! Don’t you see how beautifully it would work out for you both?  
Just take a stroll with him.

LILY

I couldn’t.

CARRY  
(sternly)

Do you have another option?

## ALL PARTY GUESTS

FIND YOURSELF A REASON  
NOT TO OVERTHINK.  
SUMMER IS THE SEASON FOR A DRINK, DRINK, DRINK!

(Lily is handed a large glass, looks around at her company, and gulps it down...)

LILY  
(hoarsely)

...good.

(The party guests cheer.)

## ALL PARTY GUESTS

CAN'T WAIT TO SPREAD ALL THIS FABULOUS NEWS!  
WELCOME, MISS BART –  
NOW MORE BOOZE!

GODDAM IT, AIN'T IT FUN?!

**#II – 5, “AIN'T IT FUN?” – end of song.**

ROSEDALE  
Miss Lily, it's always a pleasure to be in your company.

CARRY  
Doesn't Lily look wonderful? Truly, you've never looked better.

(Sam & Mattie enter boisterously.)

SAM  
Hey Carry! We're playing another round of "Pass the Orange". You wanna be my partner?

MATTIE  
Sammy, I thought I was your partner!

SAM  
Naw – you gotta bad neck.

MATTIE  
(giggling)

C'mon Carry! It'll be fun.

CARRY

Alright, alright! Enjoy you two! (to Lily as she exits) Lily, beauty sleep!

(Carry makes a hasty retreat.)

ROSEDALE

Would you be will-

LILY

(interrupting him)

Yes, of course. By all means.

(Rosedale escorts Lily along the Gormers' beach on Long Island Sound.)

ROSEDALE

Let us sit here.

(They sit on a small rock together in silence. Then - )

ROSEDALE

Look here, Miss Lily, you really are looking just plain pretty nowadays.

LILY

Thank you, Mr. Rosedale.

ROSEDALE

When I saw you here at the Gormers, I says to myself, "That Miss Lily is a cut above the rest. All the rest of 'em are out on the floor, but Miss Lily, she's behind the counter. She's under the glass."

LILY

I believe what you say, Mr. Rosedale, (quietly) and I am ready to marry you whenever you wish.

(Rosedale lets out a short laugh.)

ROSEDALE

My dear Miss Lily, I'm sorry if there's been any little misapprehension between us - but you made me feel my suit was so hopeless that I had really no intention of renewing it.

LILY

Well then... (she stands) Before we bid each other goodbye, I want at least to thank you for having once thought of me as you did.

ROSEDALE

Miss Lily -- (stopping her) Miss Lily – don't hurry away like that. If you don't mind me speaking the truth: last year I was wild to marry you, and you wouldn't look at me: this year - well, you appear to be willing. Now, what has changed in the interval? Your situation, that's all.

LILY

I understand you. A year ago I should have been of use to you, and now I should be an encumbrance; I like you for telling me so quite honestly.

(Lily extends her hand.)

ROSEDALE

Miss Lily, you forget. You've got means -

(Lily stops and looks at him.)

## #II – 6, “ROSEDALE’S PROPOSAL”

YOU'LL RECALL I OWN THE BENEDICK.  
 THE BENEDICK, LILY.  
 THINK, LILY.  
 YOU HOLD ALL POWER IN ONE HAND.  
 THE LETTERS..  
 THE SITUATION IS COMPLETELY IN YOUR CONTROL.  
 YOU HAVE BEEN SLOW TO UNDERSTAND.  
 THE LETTERS ARE YOUR SALVATION.  
 YOU'LL BE FREE!  
 THEN WATCH THEM ROLL OUT CARPETS!

BUT GETTING ONTO THINGS IS USEFUL IN BUSINESS.  
 AND THIS IS BUSINESS;  
 WHERE MY ROLE BECOMES CLEARER.  
 MISSUS DORSET HAS BEEN BEASTLY TO YOU.  
 EV'RYONE KNOWS THAT.  
 WHAT'S MORE, HER HUSBAND HAS BEEN DOTING ON YOU.  
 AND THEY KNOW THAT, TOO.  
 SO DO YOU.  
 GEORGE WOULD MARRY YOU TOMORROW



IF YOU'D TELL HIM ALL YOU KNOW.  
 GIVING HIM THE CHANCE TO SHOW  
 THE LADY THE DOOR.  
 BUT YOU'D NEVER DO THAT.  
 WOULD YOU, LILY?  
 YOU'D NEVER DO THAT.  
 COULD YOU, LILY?  
 NO.

AND AS A BUSINESS MAN, I AGREE.  
 IN A DEAL LIKE THAT,  
 NO ONE'S HANDS ARE FREE FROM DIRT.  
 DO NOT FIGHT BERTHA DORSET.  
 JUST FRIGHT BERTHA DORSET INTO MAKING A CHOICE.  
 A CHOICE SHE HAS NO CHOICE BUT TO MAKE!

ROSEDALE (con't)

NOW, IT'S ONE THING TO GET BERTHA INTO LINE.  
 BUT HOW TO KEEP HER THERE?  
 YOU MUST PROVE YOUR POWERS EQUALLY FINE.  
 AND THAT'S MY SHARE IN THIS BUSINESS!  
 WITH MY MONEY BEHIND YOU,  
 THERE'LL BE NO STOPPING YOU.  
 NO STOPPING *US*!  
 YOU CAN'T PUT THIS THROUGH WITHOUT ME.  
 ALL THAT YOU WILL DO WITHOUT ME  
 IS GO BACK TO WORRYING AND SCURRYING FOR MONEY!  
 OR EVEN WORSE.  
 THAT'S A CURSE  
 I CAN SAVE YOU FROM.

HERE I STAND.  
 READY.  
 WILLING TO SAVE YOU.  
 IF YOU SAY YOU WILL.  
 SAY YOU WILL, LILY.  
 THAT'S MY OFFER.  
 THAT'S MY PROPOSAL.  
 SAY  
 YES.  
 PLEASE.

**#II – 6, “ROSEDALE’S PROPOSAL” – end of song.**

(Rosedale takes a step into Lily, who recoils unconsciously.)

LILY

You are mistaken - quite mistaken - both in what you’ve heard and what you think I’m willing to give.

ROSEDALE

Now what on earth does that mean? I thought we understood each other!

LILY

Ah, we do now...

ROSEDALE

I suppose it’s because the letters are to *Selden*, then? Well, I’ll be damned if I see what thanks you’ve got from him!

(Rosedale storms out.)

**#II – 6A, “THE OTHER OPTION” (instrumental)**

(A man calls to Lily from down the beach...)

DORSET

Miss Bart...!

(George Dorset enters.)

DORSET

Miss Bart you’ll shake hands, won’t you? I’ve been hoping to meet you - I should have written to you if I’d dared.

LILY

Mr. Dorset...

DORSET

Visiting the Gormers, I suspect? I wanted to apologize for the miserable events in France --

LILY

(with a quick gesture)

Don't let us speak of it: I was very sorry for you.

(Lily turns to leave.)

DORSET

Miss Bart, for God's sake don't turn from me! I was deceived, abominably deceived! You and I were good friends - you were always kind to me - and you don't know how I need a friend now.

LILY

Mr. Dorset, please. We can't be friends again --

DORSET

Why can't we be friends - why not, when I've repented in dust and ashes? I was punished enough at the time - is there to be no rest for me?

LILY

I have told you I don't blame you; all I ask is for you to understand that, after the use Bertha chose to make of me - after all that she has done - it's impossible for you and I to meet.

DORSET

Is it - need it be? Mightn't there be circumstances --? Can't I at least appeal to your pity? Think of me as a prisoner - a prisoner you alone can set free.

LILY

I can't see how I can possibly be of any help to you.

DORSET

You're the only person (whispering) *the only person who knows!*

LILY

I don't know what you're talking about.

DORSET

Yes, Lily. Yes you do. I know you do.

LILY

Mr. Dorset, please -

DORSET

Lily, I want to be free, and you can free me! I know you can. There wouldn't be a hint of publicity to connect you with what happens. All I need is to be able to point to those letters and say: "I know this -"

and I would *be free*.

LILY

You're mistaken: I know nothing.

(Lily offers him her hand to shake.)

DORSET

Lily, for god's sake - ! Look at what you're doing!

LILY

I know nothing – Good day, Mr. Dorset.

DORSET

You're sacrificing us both.

(Dorset leaves. As Lily stands on the shore, Gus Trenor appears to her out of the mist. As they sing, Simon Rosedale, and George Dorset appear to her as well.)

## #II – 7, “SOME DIFFERENT AIR”

TRENOR

WHERE YOU HAVE MONEY.  
 WHERE YOU CAN CLAIM ALL YOUR DREAMS.  
 WHERE YOU CAN CLAIM ALL YOUR DREAMS.  
 ...CLAIM ALL YOUR DREAMS.

ROSEDALE

WITH MY MONEY BEHIND YOU.  
 WITH MY MONEY BEHIND YOU.  
 WITH MY MONEY BEHIND YOU...

DORSET

YOU CAN FREE ME, LILY.  
 ...FREE ME, LILY.

LILY

WHERE I CAN CLAIM ALL MY DREAMS.  
 WHERE I CAN CLAIM ALL MY DREAMS...

MEN

AH, AH, AH...

WITH MY MONEY BEHIND YOU,

BE FREE TO BREATHE THE AIR,  
WHY NOT? IT'S THERE.

HERE I STAND:  
FRIGHTENED,  
NOWHERE TO TURN NOW.

(The men disappear.)

THERE'LL BE NO STOPPING YOU,  
NO STOPPING US.  
IF ONLY FOR A GASP,  
TO UNCLASP THESE CHAINS THAT  
BIND YOU.  
OO...  
OO...  
AH...

LILY

BUT I MUST MOVE ON.  
JUST TAKE A STEP NOW.  
DOESN'T MATTER WHERE,  
BREATHE SOME DIFFERENT AIR.  
I'LL BE FINE.

(Lily drinks some of Carry's sleeping draught, and a factory whistle blows.)

## #II – 8, "SHE DON'T BELONG HERE" (Factory Montage)

(As Lily exits, a factory whistle blows. Lights shift to reveal the work room of Madame Regina's Millinery Shop. Three millinery girls are at work at their sewing tables.)

FIRST GIRL

JUST LOOK AT HER HANDS.  
NEVER HELD A BUTTON.  
LET ALONE A NEEDLE.  
LET ALONE THREAD.  
SHE DON'T BELONG HERE!

SECOND GIRL

AIN'T NOTHIN' BUT NERVY.  
JUST LOOK AT HER FLAUNTING  
HER FANCY WAYS  
WHILE SNAPPING STAYS.

FIRST & SECOND GIRLS

SHE DON'T BELONG HERE!

THIRD GIRL

I DON'T SEE THE HARM REALLY.

FIRST & SECOND GIRLS

"I DON'T SEE THE HARM REALLY."

THIRD GIRL

AFTER ALL, A JOB IS A JOB

FIRST & SECOND GIRLS

"A JOB IS A JOB."

A JOB IS A JOB.

(Carry and Madame Regina appear in an isolated area.)

CARRY

A JOB IS A JOB, MADAME REGINA,  
BUT I'M QUITE SURE THAT MISS BART  
IS MORE USEFUL IN YOUR WORK ROOM FOR A START.  
SHE'S UNTRAINED, BUT SURELY, TRAINABLE.  
SHE'D, NO DOUBT, MAKE THE GRADE,  
AND HOW LOVELY IF MISS BART COULD LEARN A TRADE!

MADAME REGINA

WHAT KIND OF SHOP DO YOU THINK I'M RUNNING HERE?  
I'LL HAVE YOU KNOW...

CARRY

WHY JUST YESTERDAY DEAR BERTHA,  
BERTHA *DORSET*, GEORGE'S WIFE,  
DID REMIND ME OF HER TEXTILE LOVING LIFE.  
I SHALL TELL HER OF YOUR SHOP  
AND ALL THE TREATS UPON YOUR SHELVES,  
WHILE YOU GO AND MAKE MISS BART ONE OF YOUR "ELVES"!

(Gerty Farish appears in a separate area, while Lily enters the shop, late for work.)

GERTY

ONE TASK AT A TIME, LILY.  
CONCENTRATE.  
YOU CAN DO THIS, LILY.  
NO REASON OR RHYME WHY THIS

MADAME REGINA

LATE!  
SIT!  
WORK!

SHOULD NEGATE GETTING THROUGH THIS, LILY,  
AND LANDING ON YOUR FEET AGAIN.

WRONG!  
YOU ARE MORE TROUBLE THAN  
YOU'RE WORTH!

SECOND GIRL  
ALL SHE'S TRYING TO DO  
IS PAD HER PURSE!

THIRD GIRL  
ONE TASK AT A TIME.  
THAT'S RIGHT, TIE IT BACK.  
NOTHING TO IT, REALLY.

GERTY  
YOU'LL BE FINE.

M.REGINA  
AGAIN!

ONE SEES OVERTIME

FIRST GIRL  
AS IF THAT'S POSSIBLE  
IN THIS GOD FORSAKEN PLACE!  
SHE DON'T BELONG HERE!

HOW TO GET THE KNACK.  
YOU CAN DO IT REALLY.

M. REGINA  
WORTHLESS!

(Selden appears with Gerty.)

GERTY

SELDEN, IT'S BAD.  
ONLY YOU;  
ONLY YOU CAN HELP HER NOW.  
SELDEN, SHE'S SAD,  
AND SHE'D BE CRYING TO YOU  
IF SHE KNEW YOU WOULD BE THERE.  
REMEMBER, YOU AND SHE  
USED TO BE  
SUCH GOOD FRIENDS.  
GO, AND SEE HER.  
GO, AND BE HER FRIEND.

(Gerty and Selden fade and we're back in the workroom, as Lily takes a swig from Carry's vial.)

MADAME REGINA & GIRLS

ONE MUST BE STRONG HERE.  
AND SHE'S SO WRONG HERE.  
SHE WON'T LIVE LONG HERE.  
SHE DON'T BELONG HERE!

HERE!

**#II – 8, end of song.**

LILY

I'm sorry, Madame. I'm afraid I'm not well.

MADAME REGINA

I guess you'd better give the hat to Miss Kilroy. (sighing) Go back to binding edges.

(Madame grabs the work from Lily's table and thrusts it at another girl.)

THIRD MILLINERY GIRL

Miss Bart, I guess you can sew those spangles on as well as I can when you're feeling right. Madame didn't act fair to you.

LILY

(taking out Carry's medicine)

Oh, thank you: I'm not particularly well, but Madame was right. I am clumsy.

THIRD MILLINERY GIRL

Well, it's mean work for anybody with a headache. You ought to go right home tonight. Ever try orangeine?

LILY

(drinking more draught)

Thank you. I've medicine of my own, but it's very kind of you.

(A work whistle blows. The girls leave for home. The scene shifts to on the street in front of Madame Regina's. Selden is seen pacing, waiting for Lily, as the other girls eye him on their way out of the store. Lily is the last to appear.)

LILY

Well! Mr. Selden, what a surprise.

SELDEN

(seriously)

I wanted to see you.



**#II – 9, “THE PRIVILEGE WE PAY FOR”**

LILY

Well, what has inspired you to trace me to so unlikely a place?

SELDEN

Why should I have come, unless I thought I could be of use to you? Lily...there must be something I can do.

LILY

WHAT ARE YOU GOING TO DO?

COME TO MY RESCUE?

NOT YOU.

YOU NEVER DO.

WHAT ARE YOU GOING TO DO?

SELDEN

Lily, please, let me explain --

LILY

I SHOULDN'T HAVE TO TELL YOU,

LILY (con't)

NEEDN'T TRY TO COMPEL YOU.

THIS IS MY LIFE, NOT A BOOK TO REVISE.

DID YOU COME HERE TO REMOVE ME?

SHOW ME HOW YOU'LL IMPROVE ME?

WELL YOU'RE TOO LATE ONCE AGAIN.

NO SURPRISE.

IF IT ONLY WERE THE FIRST TIME

THAT YOU CAME AT THE WORST TIME

TO PROMISE MORE THAN YOU EVER COULD THINK TO GIVE,

I COULD FORGIVE.

ALL OF MY DREAMS OF SIMPLY BEING FREE,

THEY DISAPPEARED WHEN YOU WEREN'T THERE FOR ME.

AND APPEARANCES ARE ALL, SIR.

THEY ARE THE RISE AND THE FALL SIR.

IT ISN'T HOW ONE APPEARS BUT WHEN.

I BET YOU THINK THAT I SHOULD BORROW,

ACT LIKE I'LL PAY IT BACK TOMORROW.  
 BUT I WILL NOT WALK THAT ROAD AGAIN.  
 I DO NOT NEED ANY MORE DEBT NOW.  
 I HAVE MY FILL OF REGRET NOW.  
 I WILL NOT GO BACK TO THEM.  
 NOT AGAIN. NOT THEM.

OWING THE RICH IS NOT THE LIFE FOR ME.  
 THEIRS IS A WORLD WHERE ONLY THEY ARE FREE.  
 BUT YOU DON'T SEE.  
 NO, YOU DON'T SEE.

NO, YOU THINK WE LIVE ON THE RICH RATHER THAN WITH THEM.  
 AND SO WE DO IN A SENSE, BUT THERE'S AN EXPENSE:  
 YES, IT'S A PRIVILEGE THAT WE PAY FOR.

WE EAT THEIR DINNERS, DRINK THEIR WINE  
 AND SMOKE THEIR CIGARETTES AND USE,  
 YES USE,  
 THEIR CARRIAGES, THEIR OPERA BOXES, AND THEIR PRIVATE CARS.  
 YES, WE USE THEM,  
 BUT THERE'S A TAX. A TAX ON EVERY LUXURY!  
 NOT FREE!  
 IT'S A PRIV'LEGE WE PAY FOR!  
 AND HOW I'VE PAID.  
 JUST LOOK AT ME.  
 JUST LOOK AT ME.  
 WHERE IN THE HELL IS YOUR "REPUBLIC" NOW?

SELDEN

Let me take you back to Gerty. With her income and your inheritance -

LILY

I owe every penny of it - and more too.

SELDEN

Good God!

LILY

So - now - what would you have me do? What would *you* do? No, forgive me, what will you do?

(silence)

LILY

Good day, Mr. Selden.

(The scene shifts as Lily crosses to her one-room flat. Lily takes off her coat; her mother appears.)

**#II – 10, “USE WHAT YOU HAVE”, reprise.**

LILY’S MOTHER

YOU LOOKING PALE, MY LOVE.  
SO FRAIL, MY LOVE.  
SO TIRED.

SO MUCH WORRY.  
WHAT’S THE HURRY?  
IT’S TIME THAT YOU RETIRED.

SLEEP.  
SLEEP NOW, MY DARLING.  
YOU’LL BE FINE.

(Lily’s Mother gives her more of the drug, and holds the letters from Bertha to Selden. Lily awakens.)

LILY’S MOTHER

WHAT GOOD CAN LETTERS BRING?  
A BETTER SPRING;  
THE BEST.

YOU MUST DO IT.  
YOU’LL GET THROUGH IT.

LILY’S MOTHER (con’t)

BUT NOW IT’S TIME TO REST.

SLEEP.  
SLEEP NOW, MY ANGEL.  
ALL IS FINE.

(Again Lily’s mother offers her the draught, Lily sleeps and in time, wakes):

MOTHER

THAT'S MY PRETTY GIRL.  
PRETTY AS YOU PLEASE.

(Mother escorts Lily to her vanity.)

USE ALL YOU HAVE.  
AND ALL YOU HAVE IS YOUR PRETTY FACE.  
AND THESE.

(Mom places the letters on the vanity next to Lily, and vanishes.)

**#II – 10, end of song.**

(Lily stares into the mirror.)

**#II – 11, “BEING FREE”**

LILY

IT'S JUST YOU AND I NOW.  
STARING AT THE WALL.  
SCARED TO VIEW THE SKY NOW.  
FEARING IT WILL FALL.  
FEELING OUTNUMBERED.  
LONELY.  
UTTERLY SMALL.

WAS I TRULY SO MISTAKEN  
IN MY EVERY DEED?  
TO PROGRESS UNSHAKEN  
MUST I TURN TO GREED?

THERE IS THE OPTION:  
NEEDING, OR WITHOUT NEED.  
MAKE THE CHOICE, AND IN THE CHOOSING BE FREED.

LIFE'S DISAPPOINTMENTS,  
AND FAILURES ARE NOT WHAT CAUSE THE DOWNFALL.  
YOU HAVE A HAND IN IT TOO.

LILY (con't)

IT'S HIGH TIME THAT YOU

ACCEPT A TRIFLE OF THE BLAME, DEAR.  
 THOUGH YOU'VE BEEN BANISHED YOU HAVE MEANS.  
 YES THERE ARE SCENES LEFT YET TO PLAY.  
 SO PLAY: THE POT IS YOURS TO TAKE  
 SO SHAKE DEAR BERTHA'S PRIV'LEGED WAY.

YOU CAN USE THEM  
 AND YES THE TAX  
 THE TAX IS BERTHA'S NOW TO PAY.  
 THEY'LL ALL PAY.  
 IT'S A PRIV'LEGE THEY WILL SEE  
 IS NOT FREE!  
 NOT FREE.

NO, BEING FREE  
 ISN'T FREE AT ALL.

(Lily tucks the letters into her coat, and exits to the street.)

**#II – 11, end of song.**

(It is the morning. Distant thunder is heard. Lily walks with determination across the stage when she nearly runs into Lawrence Selden.)

Miss Bart? SELDEN

(pause)

Mr. Selden. LILY

(pause)

How do you do? SELDEN

I am well. LILY

SELDEN

What brings you to this part of town?

LILY

I am late for an appointment. And yourself?

SELDEN

Don't you recognize the street? A few yards ahead is my doorway.

LILY

The Benedick...ah yes, to be sure.

(silence)

SELDEN

Some time has passed since I rescued you from the train station...

LILY

A year and some...

SELDEN

Just so. (beat) Surely I may now offer you the same refuge. (Lily begins to interrupt.) Just a cup of tea, and the warmth of a fire.

(pause)

LILY

(after a look toward her destination)

Yes. I would like that Mr. Selden.

## #II – 11A, "A VICTIM BY DESIGN"

(Selden's flat from Act One reappears. A small fire is burning in the fireplace. Selden helps Lily off with her coat.)

LILY

(suddenly)

I am sorry for the way we parted - for what I said to you that day outside Madame Regina's.

SELDEN

(smiling)

I was sorry too that we should have parted in that way; but I am not sure I didn't bring it on myself. Do come and sit by the fire.

(Selden stokes the fire.)

SELDEN

You are very tired. Why don't you let me make you comfortable?

(He takes her to the chair by the hearth. Silence.)

LILY

I may not see you again for a long time, and I wanted to tell you that I have never forgotten the things you said to me at Bellomont, and that sometimes - sometimes when I seemed farthest from remembering them - they have helped me, and kept me from really becoming what many people have thought me. In my worst moments your words have been a little light in my darkness.

SELDEN

Nothing I have said has really made the difference.

LILY

Ah, don't say that – don't say what you have told me has made no difference. Once - twice - you gave me the chance to escape from my life, and I refused it because I was a coward. Yet, I saw I could never be happy with what had contented me before. That is what you did for me - you showed me I *did* have something more to lose. (pause) But Selden, I have tried - tried hard... and I cannot find my place in your republic. I could never be that useful.

(pause)

SELDEN

Lily, what are you trying to say?

LILY

There is some one I must say good-bye to. Oh, not you - I'm sure we'll meet again - but the Lily Bart you knew. I have kept her with me all this time, but now we are going to part, and I have brought her back to you - I am going to leave her here. When I go out presently she will not go with me. I shall like to think that she is with you - she'll be no trouble, she'll take up no room. (Smiling, she extends her hand to Selden.)

SELDEN

(taking her hand in both of his)

Lily – can't I help you now?

**#II – 11B, “LETTING GO”**

LILY  
(gently)

Do you remember what you said to me once? That you could help me only by loving me? Well - you did love me for a moment; and it helped me. It has always helped me. But the moment is gone - it was I who let it go.

(Lily tries to let go, but Selden holds on looking at her.)

SELDEN

Lily, you mustn't speak this way. Things may change - but you never will, not to me. You will never go out of my life.

(They stand gazing at one another.)

LILY

No. I see that now. (suddenly) Let us *always* be friends. Then I shall feel safe, whatever happens.

SELDEN

Whatever happens? What do you mean? What is going to happen?

(Lily turns toward the hearth.)

LILY

Nothing...nothing at all. But I am very cold, before I go you must make up the fire for me.

(As Lily kneels before the fire, Selden crosses the room to get a log. As he does, Lily takes the letters from within her dress, tosses them into the hearth, and watches them burn away. Selden returns to the fire with a log, and places it in the hearth. They both kneel watching the fire burn. At last, Lily stands and puts on her coat. Selden helps her.)

LILY  
(placing her hands on his shoulders)

Good-bye.

(Lily kisses Selden on the forehead, and exits. As the lights fade, Lily once again walks across the empty stage to her boarding house where she is greeted by her LANDLADY.)



LANDLADY

Pardon me Miss, but this just arrived for you.

LILY

Thank you.

(Lily enters her bedroom and opens the envelope. The ensemble appears throughout.)

GRYCE

“Richard Burns..”

DORSET

“...Attorney...”

ROSEDALE

“...at Law.”

(Lily opens the envelope and a cheque flutters to the floor. The company, from the shadows, emits a gasp. Lily picks up the cheque and reads it.)

THE COMPANY  
(whispering in rounds)

“Pay to the order of Lily Bart...”

GUS TRENOR

...the Sum Total of Ten Thousand Dollars...”

COMPANY

“Ten Thousand Dollars, Ten Thousand Dollars... etc., etc.”

(Lily reads the accompanying letter.)

JUDY TRENOR

“Dear Miss Bart...”

BERTHA DORSET

“Having adjusted the business of the estate with less delay than expected,...”

CARRY FISHER

“...I have anticipated the date fixed for the payment of the bequests.”

GERTY FARISH

“Enclosed please find Mrs. Julia Peniston’s legacy to you of...”

GUS TRENOR

“...Ten Thousand Dollars...”

THE COMPANY

(whispering)

“...ten thousand dollars..ten thousand dollars..”

(Lily sits on the end of her bed staring at the cheque. Once again the voices accost her)

ROSEDALE

Up to town for a little shopping I suppose?

JUDY TRENOR

I know it must be horrid to have to stop and consider every expense...

TRENOR

A man’s got feelings - and you’ve played with mine too long. You’ve got to pay up!

AUNT JULIA

You are disgraced, Lily.

ROSEDALE

I’ve got the money, and what I want is the woman...

TRENOR

You’ve got to pay up!

LILY’S MOTHER

Don’t be dragged down...

TRENOR

-Pay up!

ALL WOMEN

Don't be dragged down...

ALL MEN

-Pay up!

(Lily crosses to her desk and opens her cheque-book and writes:)

GERTY

"To the account of Lily Bart, Bank of New York, for deposit only."

(Lily writes a cheque:)

GUS TRENOR

"Pay to the order of Charles Augustus Trenor the sum of..

ALL MALE VOICES

...ten-thousand dollars."

(She holds both cheques side by side and sits back in her chair. She finally puts them down next to each other and prepares for bed.)

## #II – 12, "LILY'S PEACE"

(She takes the stopper off sleeping draught and finishes the bottle.)

LILY

(murmuring)

Tomorrow's not so difficult after all.

...PRETTY...

...PRETTY...

...REPUBLIC OF THE SPIRIT...

...NOW...NOW...

...LOVE...

...SELDEN...

...SELDEN...

(Lily dies. The lights fade.)

## #II – 13, "SELDEN'S RETURN"

SELDEN

NINE A.M.  
IS AN UNGODLY HOUR TO VISIT,  
BUT I AM  
IN NEED TO SEE LILY.  
EXQUISITE, EXQUISITE,  
SO I AGAIN

ALTER MY COURSE NOW.  
OUR SPIRIT'S REPUBLIC IS CALLING!  
CLIMBING FULL FORCE NOW  
TO DECLARE THAT I'M FALLING-  
I'VE FALLEN – I'VE ALWAYS BEEN...

(Gerty enters.)

GERTY

Lawrence! How could you get here so quickly?

(Lily's bed is revealed as Gerty shows Selden into the room.)

GERTY

(as they cross to Lily's bedside)

She had been sleeping badly for a long time, and she must have taken an overdose by mistake ...There is no doubt of that - there will be no question. I told the doctor that you and I would like to be left alone with her - to go over her things before any one else comes. I know it is what she would have wished.

(Gerty holds Selden's hand in hers for a moment and then starts to leave.)

SELDEN

But why are you going? She would have wished --

GERTY

No: this is what she would have wished --

(Gerty exits.)

**#II – 14, “FINALE”**

(Selden walks about the room. He ultimately comes to the desk, and picks up a small note.)

SELDEN  
(reading, to himself)

“When may I come to you?”

(He puts the note in his billfold and continues with the desk. He sees the check to Gus Trenor, and picks it up.)

SELDEN  
“Mr. Charles Augustus Trenor, 821 Fifth Avenue - for investment speculation & financial advice.” (He gasps.) I see, I see --

(He puts the check on the desk. He crosses to Lily’s bedside, kneels by her side. He sings.)

SELDEN  
OH, LILY BART,  
YOU’RE A WORK,  
OF SOME UNKNOWN ART.

(One by one the ensemble gathers in front of Lily and Selden until her bed disappears and Selden makes his way downstage.)

GERTY  
THE PLEASURE OF YOUR NEARNESS

DORSET  
TO BE WISE TO YOUR MYSTERY

TRENOR, ROSEDALE, JUDY, BERTHA  
YOUR QUALITY OF QUEERNESS

ALL  
THAT DEFIES ALL OF HISTORY!

(Lily appears on the stairs at Grand Central Station as the vision she is in Act One. Everyone turns to look at her as she straightens her glove.)

ALL  
SO PRETTY.

JUST LOOK AND SEE  
THE PEOPLE YOU'VE IMPRESSED.  
NO SHRED OF PITY  
COULD GREET A SOUL SUCH AS YOURS  
UTTERLY;  
FINALLY  
BLESSED.

(The lights dim to illuminate just Selden and Lily.)

SELDEN

MISS LILY BART,  
YOUR UNKNOWN ART  
DOES ELUDE ME STILL!

NEVER MORE RADIANT.

(The lights fade on Selden, leaving Lily solitary and radiant.)

**END OF PLAY.**