

## DEALERS IN YOUNG WOMEN

## CAST

BERNARD BRANDON	KING OF THE CRACKSMEN
DOCTOR SALAYA	THE VILLAIN
KANE O'HARA	A DETECTIVE
ISADORE-THE SWELL	A FLY THIEF
HANDSOME CHARLIE	THE DOCTOR'S TOOL
MATTHEW DEAN	A BANKER
POLICEMAN HAGGERTY	ALWAYS ON TIME
SHANG	A HENCHMAN
HILDA MURIVALE	THE DOCTOR'S VICTIM
ELSIE DEAN	AN ORPHAN
ANN O'CALLAHAN	A STRONG WOMAN
CARITA LISAGE	THE DOCTOR'S MISTRESS

## ACT 1ST

A reception room in Matthew Dean's house, Riverdale, on the Hudson River.

## ACT 2ND

## SCENE 1ST

Isadore's garret in New York east side.

## SCENE 2ND

Police headquarters, the same night

## SCENE 3RD

Street before Isadore's lodgings. 2 hours later.

## ACT 3RD

## SCENE 1ST

Street in Chinatown, the next day.

## SCENE 2ND

Corridor in the Doctor's Opium Palace.

## SCENE 3RD

Interior of the Opium Palace.

## ACT 4TH

The Doctor's Chamber of Mysteries.

DEALERS IN YOUNG WOMEN  
ACT 1ST

SCENE:

ENTRANCE HALL OF MATTHEW DEAN'S COUNTRY PLACE, RIVERDALE ON THE HUDSON RIVER. FIREPLACE DOWN R.2.E. ABOVE THIS IS AN ARCH WITH CURTAINS, THE ENTIRE BACK OF THE SET IS A LARGE WINDOW THROUGH WHICH IS SEEN THE HUDSON RIVER. LATER IN THE ACT, WHEN THE SUN SETS, THE MOON IS SEEN RIDING THE HILLS ON THE OPPOSITE SHORE, AND A RIPPLE WORKS ON THE BACK DROP. STAIRCASE L.3.E. LEADING TO ARCH AND CURTAINS, DOOR DOWN L.3.E. THE ENTIRE FURNISHING OF THE ROOM RICH AND SHOWS THE OWNER TO BE A MAN OF WEALTH, AN ARMCHAIR BEFORE FIRE R.R.C., A COUCH WITH SILK COVER AND PILLOWS, TABLE AND 2 CHAIRS L.C. AS THE CURTAIN RISES, ELSIE DEAN ENTERS DOWN STAIRCASE L.3.E. SHE IS A GIRL OF 17, DRESSED IN AN EVENING DRESS. SHE IS LAME AND WALKS WITH THE AID OF A CRUTCH, THIS CRUTCH IS WHITE ENAMELED, SHE HAS AN ARMFUL OF LATE ROSES, ELSIE PAUSES ON TOP STEP.

ELSIE

(CALLS) HILDA. I THOUGHT I HEARD YOU, I BROUGHT THE ROSES. (CARITA LISAGE ENTERS DOWN STAIRS. SHE IS A DARK, HANDSOME WOMAN OF 35 DRESSED IN EVENING DRESS, SHE SPEAKS SHARPLY AS SHE COMES TO C.)

CARITA

PERHAPS YOU'LL BE KIND ENOUGH TO TELL ME WHY YOU LEFT MY MAID IDLING WHEN SHE SHOULD HAVE BEEN ASSISTING ME TO DRESS.

ELSIE

I DIDN'T KNOW . . .

CARITA

NO, YOU NEVER DO KNOW. WHAT ARE YOU DOING NOW? OH, ROSES . . .

ELISE

UNCLE LIKES TO SEE THEM, I SAVED THIS ONE FOR YOU (CARITA STRIKES THE ROSE OUT OF ELSIE'S HAND, AS IT FALLS ELSIE STOOPS FOR IT-CARITA PUTS HER FOOT ON IT).

CARITA

MANY THANKS-BUT WHEN I DESIRE ROSES, I'LL SELECT THEM MYSELF. WELL, PICK IT UP YOU LITTLE FOOL, DON'T LET IT REMAIN THERE.

ELSIE

(PICKS UP THE ROSE) WHY ARE YOU ALWAYS SO CRUEL TO ME?

CARITA

(LAUGHS) I'M NOT CRUEL, YOU NEED DISCIPLINE. YOU'RE ONLY A DEPENDENT, I DON'T SEE WHY YOUR UNCLE KEEPS YOU HERE.

ELSIE

IT'S BECAUSE HE'S SORRY FOR ME. FATHER WAS UNCLE MATTHEW'S PARTNER IN BUSINESS AND WHEN HE DIED, ONLY A MONTH AFTER MOTHER . . .

CARITA

I KNOW- MATTHEW TOOK YOU IN.

ELSIE

AND WE WERE VERY HAPPY UNTIL UNCLE WENT TO PARIS . . .

CARITA

AND MET ME-AND MARRIED ME-THAT'S WHAT YOU MEAN ISN'T IT?

ELSIE

YES I DO MEAN IT, FOR IT'S TRUE.

CARITA

(PUSHES ELSIE, WHO FALLS ON COUCH) YOU MISERABLE CRIPPLE. (ANN CALLAHAN ENTERS. SHE IS STOUT, GOOD-NATURED, ABOUT 40.)

ANN

IF YE PLEASE (SHE SEES ELSIE-WHO GIVES A SOB) SAINTS ABOVE WHAT'S AILING YE DARLIN' - IS IT HURTED YE ARE?

CARITA

(WITH AN ENTIRE CHANGE OF MANNER) THE DEAR GIRL STUMBLED AND FELL-ELSIE IS SO CLUMSY.

ANN

AND IS THAT IT-DID SHE STUMBLE ALL ALONE OR DID SHE HAVE HELP I WONDER?

CARITA

WHAT DO YOU MEAN-

ANN

WHAT I SAY MUM-ITS A WAY WE IRISH HAVE-

CARITA

YOU HAVE A MESSAGE FOR ME?

ANN

YES MUM, SURE THE DEAN JUST TELEPHONED THAT HE'D HAVE DINNER IN TOWN AND BRING A GENTLEMAN HOME WITH HIM.

CARITA

I'LL SEE TO IT AT ONCE. (SHE EXITS)

ANN

YES "MUM" (SHE TURNS TO ELSIE) WHISPER DARLIN', WAS THAT BLACK HAIREDEVIL UNKIND TO YE?

ELSIE

YES-ANN-SHE IS ALWAYS WHEN WE ARE ALONE.

ANN

DON'T I KNOW IT. MANY'S THE TIME MY FINGERS HAVE ITCHED TO TAKE A PULL AT THAT BLACK HAIR OF HERS.

ELSIE

ANN.

ANN

WELL SURE-I HAVEN'T DONE IT-YET-BUT IT WOULD BE MIGHTY CONSOLING TO MY FEELINGS.

ELSIE

I WONDER HOW YOU HAPPENED TO GO OUT TO SERVICE ANN.

ANN

FAITH-THAT'S EASY-I GOT HURTED DOING ME ACT IN THE CIRCUS.

ELSIE

WHAT ACT?

ANN

THE ONE I CARRIED 4 MEN ON ME SHOULDERS UP A FLIGHT OF STAIRS. BAD LUCK TO THEM, ONE WAS DRUNK AND KEPT SQUIRMING ABOUT, SURE I MISSED ME FOOTING AND DOWN I WENT-BUT I LANDED ON THE DRUNKEN FELLER-GLORY BE TO GOD- AND FLATTENED HIM-HO-HO-HO.

ELSIE

BUT WERE YOU HURT?

ANN

TWO RIBS BROKEN AND ME LEFT ARM TWISTED. THAT'S WHY I'M WORKING FOR THIS DEVIL'S IMP, YOUR UNCLE'S WIFE.

ELSIE

BUT YOU'RE WELL NOW - WHY DO YOU STAY ON?

ANN

WELL YE SEE-MISS ELSIE (ENTER ISADORE THE COMPLETE OPPOSITE OF ANN, WHO MUST BE TWICE HIS SIZE, ISADORE IS DRESSED AS A FOOTMAN). . .

ISADORE

MISS ANN.

ELSIE

IS HE THE REASON ANN?

ANN

(TO ELSIE) GET ALONG OUT OF THAT. YES, MR. ISADORE?

ISADORE

MRS. DEAN WANTS YOU.

ANN

DOES SHE?

ISADORE

YES, SHE THREW A SOUP PLATE AT CHARLIE, AND SHE WANTS TO KNOW WHY THE SOUP IS COLD.

ANN

THERE'S A NICE LOVING WOMAN FOR YE, I WISH I WERE HER HUSBAND.

ISADORE

DON'T DO IT. I WOULDN'T HAVE YOU A MAN. . .

ANN

WOULDN'T YE MR. ISADORE.

ISADORE

NOT IN A THOUSAND YEARS, I'D HAVE YOU JUST AS YOU ARE-A LOVELY IRISH GIRL.

ANN

OH, MR. ISADORE.

ISADORE

CALL ME IZZY.



ANN  
MAY I?  
ISADORE  
I WANT YOU TO  
ANN  
IZZY.  
ISADORE  
OH, ANNIE.  
ANN  
GET ALONG WITH THAT YOU HEATHEN. (BELL RINGS OFF L.)  
ISADORE  
THAT IS MRS. DEAN'S BELL.  
ANN  
WELL, I'LL ANSWER IT-SHE'LL THROW NO SOUP PLATES AT ME, HO, HO, HO, HO.  
ISADORE  
WHAT A WOMAN, IF SHE KNEW I WAS ONLY HERE AS A FOOTMAN TO GET NEWS FOR  
THE CAPTAIN. . .  
ELSIE  
(TAPS HIM ON THE SHOULDER) ISADORE.  
ISADORE  
(JUMPING IN FRIGHT) IT WASN'T ME, I DIDN'T DO A THING, DON'T ARREST ME.  
(HE SEES HER) MOSES-WHAT DID YOU DO THAT FOR, DO YOU WANT TO SCARE ME TO  
DEATH?  
ELSIE  
I ONLY WANT TO TELL YOU TO LOOK OUT.  
ISADORE  
WHAT'S THAT-LOOK OUT-WHAT FOR?  
ELSIE  
FOR ANN. IF YOU TRIFLE WITH HER AFFECTIONS, I WOULDN'T BE IN YOUR PLACE  
FOR ANYTHING. (SHE LAUGHS)  
ISADORE  
NO WOULDN'T YOU-WHY NOT?  
ELSIE  
SHE WAS THE STRONG WOMAN IN A CIRCUS AND SHE USED TO WALK UP STAIRS AND  
CARRY 4 MEN ON HER SHOULDERS.  
ISADORE  
WHAT'S THAT-4-4 MEN?  
ELSIE  
YES-AND SHE CAN BREAK IRON BARS OVER HER ARM.  
ISADORE  
JERUSALEM-MY HAPPY HOME, IRON BARS.

ELSIE  
AND SHE CAN TAKE A HORSE SHOE AND BREAK IT WITH HER HANDS.

ISADORE  
THAT'S FINE-AIN'T IT- I'M LAUGHING (FUNNY LAUGH). OH IF SHE FINDS ME  
OUT . . . (EXITS)

ELSIE  
AND SHE CAN PICK UP A BARREL WITH HER TEETH. (HILDA ENTERS)

HILDA  
ELSIE.

ELSIE  
HILDA, I'VE JUST BEEN SCARING ISADORE.

HILDA  
I'M GLAD TO SEE YOU HAPPY.

ELSIE  
HAVE YOU FINISHED DINNER?

HILDA  
I DIDN'T GO DOWN TO THE DINING ROOM.

ELSIE  
I KNOW. CARITA IS IN AN AWFUL TEMPER. HILDA, HOW LONG ARE YOU GOING TO  
STAND THIS?

HILDA  
NOT LONG-I'VE BEEN YOUR GOVERNESS FOR 3 MONTHS, I'VE SAVED THE MONEY  
YOUR UNCLE PAID ME AND I'M GOING AWAY.

ELSIE  
HILDA-WHEN?

HILDA  
TONIGHT-OR EARLY TOMORROW. THERE, THERE, DON'T CRY. I'D STAY IF I  
COULD, BUT ELSIE I CAN'T. (SEES THE MARK ON ELSIE'S ARM) WHAT'S THIS?  
WHY IT'S A BRUISE. ELSIE, HOW DID YOU HURT YOURSELF?

ELSIE  
PLEASE DON'T. I FELL IN THE GARDEN.

HILDA  
NO, IT WAS CARITA. OH YOUR UNCLE'S WIFE IS A FIEND.

ELSIE  
WE BOTH KNOW THAT, AND SHE HAS CHANGED UNCLE MATT. HE ISN'T KIND ANY  
MORE.

HILDA  
NO, AND IT'S HER INFLUENCE THAT HAS DONE IT. WELL, I'M GOING AWAY.

ELSIE  
HILDA, TAKE ME.

HILDA

I'M AFRAID DEAR YOU DON'T KNOW WHAT LIFE IS, THE STRUGGLE, THE HARDSHIPS. WHY BEFORE I CAME HERE, ELSIE, I WAS SO TORTURED THAT MY LIFE WAS A BURDEN.

ELSIE

TORTURED HILDA?

HILDA

YES DEAR, BY A MAN, ONE OF THE EVIL NATURES OF THIS EARTH. HE CAME TO MY FATHER'S PLACE IN INDIA-YOU KNOW WE LIVED THERE. MOTHER DIED WHEN I WAS QUITE YOUNG AND MY BROTHER RAN AWAY AND ENLISTED IN THE AMERICAN NAVY AND WE NEVER HEARD FROM HIM AGAIN. THIS MAN WAS HALF HINDOO, HALF SPANISH, AND HE LED MY FATHER ON TO DRINK AND TO GAMBLE, AND THEN HE SAID HE WOULD TAKE ME-IN PAYMENT . . .

ELSIE

HILDA.

HILDA

OH THE SHAME AND HORROR OF IT. WHEN MY FATHER REFUSED, THIS FIEND POISONED HIM. HE THOUGHT I WOULD BE LEFT ALONE, DEFENSELESS.

ELSIE

WHAT DID YOU DO?

HILDA

I WENT TO ENGLAND. HE FOLLOWED ME. I SAW HIS GLEAMING EYES AT MY WINDOW AND I FLED THAT NIGHT-ACROSS THE SEA, TO NEW YORK. GOD HOW I SUFFERED. EVERY FACE SEEMED TO BE THAT OF MY PURSUER. AND AT LAST ONE NIGHT I SAW HIM, WHEN I HAD BEEN TURNED OUT INTO THE STREET, HOMELESS AND STARVING.

ELSIE

YOU SAW HIM?

HILDA

YES, HE PUT HIS HAND ON MY SHOULDER AND LAUGHED AS I CRIED OUT IN TERROR. THEN I FLED TO THE RIVER.

ELSIE

HILDA!

HILDA

YES, DEAR, I WANTED TO DIE. HE LOST ME IN THE STREET AND THEN I STOOD ON THE DOCK, THE MOON RODE OVERHEAD, AND THE WATER AS IT RIPPLED ABOUT THE PILES SEEMED TO SAY, COME AND FIND REST AND PEACE IN DEATH. HALF MAD WITH GRIEF AND TERROR I RAISED MY HANDS TO TAKE THE LEAP.

ELSIE

OH!

HILDA

AND THEN A HAND SEIZED MY SHOULDERS. I STRUGGLED FOR I WANTED TO DIE, TO SINK MY SORROW BENEATH THE WATERS AND FIND FORGETFULNESS, BUT THE HAND HELD ME AND I FAINTED.

ELSIE

WELL?

HILDA

WHEN I OPENED MY EYES A MAN'S FACE BENT OVER ME. NOT THAT OF THE FIEND WHO HAD PURSUED ME, BUT AN HONEST MANLY FACE, AND IN THE TOUCH OF HIS HANDS THAT CHAFED MINE, I FELT TRUTH AND HONESTY.

ELSIE

WHO WAS HE?

HILDA

I DON'T KNOW. HE SAID, 'LITTLE WOMAN, I'VE STOOD ON THIS VERY DOCK AND MEANT TO DO WHAT YOU ATTEMPTED, BUT I DIDN'T. I WENT BACK TO THE WORLD TO FIGHT, CAN'T YOU DO THE SAME?' AND I PROMISED.

ELSIE

WELL.

HILDA

HE LEFT ME THEN, BUT I FOUND A \$100 BILL IN MY JACKET POCKET, WHICH HE HAD PLACED THERE.

ELSIE

GOD BLESS HIM!

HILDA

SO I SAY--GOD BLESS HIM--AND GRANT THAT I MAY MEET HIM AGAIN.

ELSIE

(AFTER A PAUSE, AND WITH AN ENTIRE CHANGE OF MANNER) AND I HOPE WHEN YOU DO FIND HIM, HE WON'T BE MARRIED.

HILDA

ELSIE, HOW CAN YOU SUPPOSE THAT I---

ELSIE

WELL I WOULDN'T GET SO CONFUSED AND I'D STOP BLUSHING IF I WERE YOU.  
(CARITA ENTERS)

CARITA

MISS MURIVALE, WHEN MR. DEAN'S GUESTS ARRIVE, I SHALL INSIST UPON YOU PLAYING THE PIANO--AFTER THAT YOU MAY GO BACK TO THE SERVANTS QUARTERS WHERE YOU BELONG.

ELSIE

OH! (HILDA PUTS HER HAND ON ELSIE'S SHOULDER TO QUIET HER)

HILDA

THANK YOU MRS. DEAN. I TRUST YOU WILL INFORM YOUR GUESTS THAT I SUPPLY THE MUSIC BECAUSE YOUR IGNORANCE REQUIRES IT.

CARITA

HOW DARE YOU!

HILDA

AND WHEN YOU PLAY HOSTESS TONIGHT, TRY TO CONCEAL THE EVIL TEMPER YOU POSSESS.

CARITA

I'LL HAVE YOU TURNED FROM THE HOUSE.



HILDA

WHILE YOU ARE PREPARING FOR THAT EVENT KINDLY ACCEPT THIS NOTE WHICH CONTAINS MY RESIGNATION FROM THIS HOUSEHOLD, WHICH YOU DISGRACE. COME ELSIE-- (AS THEY EXIT SHE PUTS HER ARM AROUND ELSIE AND SPEAKS QUICKLY) YOU SHALL GO WITH ME DEAR.

CARITA

THE UPSTART--THE MISERABLE-- (MOVES LEFT CENTER, ENTER ISADORE WHO MEETS CARITA AS SHE MOVES, FRANTIC HE JUMPS BEHIND A TABLE)

ISADORE

NOT ME--IS IT--I HAVEN'T DONE A THING--

CARITA

BAH--YOU DIDN'T--YOU IDIOT--BAH (EXIT)

ISADORE

OH, AIN'T SHE CUNNING. IF I WAS MARRIED TO HER, I'D WANT AN AX AND A RAZOR ALWAYS BY MY SIDE, SO I WOULD. (BARNEY SEEN OUTSIDE WINDOW C. HE PICKS LOCK OF WINDOW AND ENTERS. HE IS DRESSED IN LONG OVERCOAT, CRUSH HAT, AND WHITE GLOVES)

BARNEY

WELL IZZY HOW GOES IT?

ISADORE

JUMPING MOSES--IS THAT YOU CAPTAIN?

BARNEY

(LAUGHS) BARNEY BRANDON AT YOUR SERVICE.

ISADORE

WELL HOW THE HELL DID YOU GET IN?

BARNEY

(LAUGHS) THE WINDOW THERE.

ISADORE

WHAT? BUT I LOCKED IT--

BARNEY

YOU OUGHT TO KNOW BY THIS TIME THAT LOCKS DON'T BOTHER ME.

ISADORE

I DIDN'T HEAR YOU.

BARNEY

I DIDN'T MEAN YOU SHOULD (SEES SIDEBORD. POURS A GLASS OF WINE.) HERE HAVE A GLASS IZZY.

ISADORE

WELL WOULDN'T HIS COOLNESS FREEZE YOU!

BARNEY

THAT'S A-1 SHERRY, IZZY.

ISADORE

BARNEY, WHY DID YOU COME HERE?

BARNEY

I WANT TO LOOK THE GROUND OVER BEFORE WE OPERATE TONIGHT (GIVES A QUICK GLANCE AROUND) DINING ROOM-YES, LIBRARY-YES, AND THE STAIRS LEAD TO AN UPPER CHAMBER.

ISADORE

BARNEY-OH BARNEY-BE CAREFUL-THEY'LL FIND YOU. YOU'LL BE PINCHED.

BARNEY

(LAUGHS) BET YOU ANYTHING YOU LIKE THEY DON'T. IZZY THERE'S ONLY ONE DETECTIVE WHO HAS SENSE ENOUGH TO FOLLOW MY TRAIL.

ISADORE

AND WHO'S THAT BARNEY?

BARNEY

KANE O'HARA, AN IRISHMAN AND A DEVILISH CLEVER FELLOW.

ISADORE

YOU KNOW HIM?

BARNEY

SURE--BUT HE DON'T KNOW ME. MATTHEW DEAN IS SMART BUT WE'LL SHOW HIM SOMETHING TONIGHT, EH IZZY? (STROLLS ABOUT THE ROOM)

ISADORE

(FOLLOWING) BARNEY, OH BARNEY.

BARNEY

WELL?

ISADORE

SUPPOSE THEY COME IN AND FIND YOU HERE?

BARNEY

(LAUGHS) OH IN THAT CASE, I'M MR. BERNARD BRANDON. (SLIPS OFF OVERCOAT AND HAT AND APPEARS IN IMMACULATE EVENING DRESS. CHANGES SPEECH TO A PRECISE FORMAL 'ACCENT') JUST DROPPED IN ON MY OLD FRIEND MATTHEW DEAN. MR. DEAN'S NOT IN YOU SAY? SORRY-AWFULLY-WILL I WAIT? CERTAINLY. YOU MAY HANG MY COAT AND HAT IN THE HALL FELLOW. (DROPS HIS FORMAL MANNER AND LAUGHS) THAT'S HOW I DO IT IZZY.

ISADORE

WELL I'LL BE DAMNED!

BARNEY

DON'T BE VULGAR DEAR BOY.

ISADORE

BUT YOU DON'T KNOW MR. DEAN.

BARNEY

OH YES I DO--MET HIM AT THE UNION CLUB DON'T CHER KNOW-HE INVITED ME DOWN HERE.

ISADORE

INVITED YOU--BARNEY, KING OF THE CRACKSMEN?

BARNEY

SSHH! DON'T SAY THAT NAME IZZY, EVEN WALLS HAVE EARS SOMETIMES. (SPOTS A SAFE BUILT INTO THE WALL) HELLO, THE OLD MAN'S SAFE (TAKES POCKET ELECTRIC LAMP, FROM HIS COAT AND FLASHES IT ON SAFE) YES, THAT'S EASY. (LAUGHS) A HALF HOUR'S JOB AND I'LL BE INSIDE.

ISADORE

IS IT TONIGHT?

BARNEY

SURE-I KNOW THIS, MATTHEW DEAN HE'S HARD AS NAILS, MADE HIS MONEY IN A LOAN OFFICE, MADE IT BY GRINDING THE POOR DEVILS WHO CAME TO HIM IN DISTRESS. THAT'S THE KIND I PRAY UPON, NOT THE POOR-GOD HELP THEM-BUT RICH FELLOWS LIKE MATTHEW DEAN WHO ARE PITILESS TO THOSE WHO ARE IN DISTRESS.

ISADORE

BARNEY YOU'RE A WONDER.

BARNEY

NO, IZZY ONLY A MAN THE WORLD TRIED TO DOWN. GOD KNOWS I TRIED TO BE HONEST, TRIED TO WORK AND COULDN'T FIND A JOB. GOD I BEGGED FOR WORK, TO SAVE MY MOTHER, WHO WAS DYING OF CONSUMPTION. I WENT TO A RICH MAN-MY UNCLE-I ASKED FOR MONEY AND HE LAUGHED AT ME, AND THEN SOMETHING SNAPPED IN ME. THAT NIGHT I ENTERED HIS HOUSE, AND BY GOD I TOOK \$5,000 AND MY MOTHER DIED IN EASE AND PLENTY, BLESSING ME. SHE'S IN HEAVEN NOW MY BOY AND SHE KNOWS I TRIED TO BE HONEST, BUT THE WORLD MADE ME WHAT I AM-A CRACKSMAN.

ISADORE

AREN'T YOU EVEN SORRY BARNEY?

BARNEY

YES, OLD MAN. WHY 4 MONTHS AGO I SAVED A GIRL WHO WAS GOING TO END HER LIFE IN THE RIVER. I WISHED THEN THAT I COULD TELL HER WHO I WAS, FOR SOMETHING IN HER EYES AND THE TOUCH OF HER HANDS MADE ME WANT TO GO STRAIGHT.

ISADORE

WELL BARNEY, YOU'VE COME IN TIME TO SAVE MY LIFE.

BARNEY

HOW'S THAT?

ISADORE

I GOT THE PLACE HERE TO HELP YOU.

BARNEY

YES.

ISADORE

WELL-I MADE LOVE TO THE HOUSEKEEPER--

BARNEY

AH IZZY YOU FLIRT.

ISADORE

YES I MADE HOT BURNING LOVE-THAT'S THE WORST OF IT-

BARNEY

HOW?

ISADORE  
SHE'S A STRONG WOMAN FROM A CIRCUS.

BARNEY  
VERY STRONG?

ISADORE  
THEY SAY SHE USED TO CARRY FOUR MEN ON HER SHOULDERS UP STAIRS.

BARNEY  
NO!

ISADORE  
SO HELP ME MOSES--AND SHE CAN BEND AN IRON BAR ON HER ARM!

BARNEY  
LOOK OUT IZZY.

ISADORE  
AND CARRY A BARREL IN HER TEETH!

BARNEY  
WHEW!

ISADORE  
CAN'T YOU SEE MY FINISH--WHEN SHE FINDS ME OUT?

BARNEY  
IZZY--

ISADORE  
YES, BARNEY.

BARNEY  
(SOLEMNLY) WHERE WOULD YOU LIKE TO BE BURIED? (LAUGHS)

ISADORE  
STOP IT! WHAT DO YOU WANT TO SCARE ME FOR? I CAN SEE MYSELF BENDING  
OVER HER ARM AND IT AIN'T PLEASANT.

BARNEY  
I SAY--(CARITA ENTERS. BARNEY COMPLETELY CHANGES HIS MANNER.) WELL, MY  
GOOD MAN, I WILL WAIT FOR MR. DEAN.

ISADORE  
(HASN'T SEEN CARITA) WHAT'S THAT?

CARITA  
I BEG YOUR PARDON (ISADORE STARTLED, JUMPS)

ISADORE  
JERUSALEM MY HAPPY HOME!

BARNEY  
THIS, I PRESUME, IS MRS. DEAN. THERE CAN NOT BE TWO LADIES IN A  
HOUSEHOLD THIS CHARMING.

CARITA  
OH, SIR.



ISADORE  
WOULDN'T THAT STUN YOU?

BARNEY  
I AM BERNARD BRANDON. MR. DEAN ASKED ME TO CALL.

CARITA  
AH, MR. BRANDON, MY HUSBAND HAS TOLD ME SO MUCH OF YOU THAT I FEEL WE ARE QUITE OLD ACQUAINTANCES. (GIVES HER HAND)

BARNEY  
WHY NOT SAY FRIENDS, OLD, AND I HOPE, DEAR FRIENDS. (KISSES HER HAND)

ISADORE  
WILL YOU LOOK AT HIM-IN A MINUTE SHE WILL BE GIVING HIM A LOCK OF HER HAIR.

CARITA  
WE EXPECT MR. DEAN AT ANY MOMENT, HAVE YOU DINED?

BARNEY  
YES MADAM. IF I HAD NOT I FEAR IT WOULD BE IMPOSSIBLE WITH THOSE BRIGHT EYES SHINING AT ME.

ISADORE  
AIN'T HE LAYING IT ON THICK?

CARITA  
AT LEAST YOU'LL ALLOW ME TO OFFER YOU A CUP OF COFFEE.

BARNEY  
THANK YOU-YES-

CARITA  
THIS WAY--

BARNEY  
YOU'LL COME TOO? (OFFERS HIS ARM)

CARITA  
WELL YES, IF YOU INSIST.

BARNEY  
I DO. (ISADORE IS LEFT STANDING WITH BARNEY'S COAT AND HAT. HE BENDS OVER TO WATCH THEIR PROGRESS AROUND THE DOOR JAMB.)

ISADORE  
CAN YOU BEAT HIM? WALKS INTO THE HOUSE THROUGH THE WINDOW, AND WALKS OFF WITH THE LADY OF THE MANSION ON HIS ARM. (ANN ENTERS DOWN THE STAIRS IN A RAGE)

ANN  
MAY THE DEVIL TAKE ALL HUSSIES WITH BLACK HAIR-OH!

ISADORE  
WHAT IS IT?

ANN  
THAT I SHOULD LIKE TO SEE THE DAY.

ISADORE  
ANNIE, OH ANNIE--

ANN  
FOR TWO PINS I'D TAKE A CLUB TO HER!

ISADORE  
ANNIE DEAR-

ANN  
(TURNS QUICKLY ON ISADORE) WELL WHAT IS IT?

ISADORE  
JERUSALEM! (HE RUNS BEHIND A TABLE)

ANN  
WELL, SPEAK YE LITTLE SHRIMP OF A MAN, WHAT'S AILING YOU?

ISADORE  
NOT A THING MISS CALLAHAN, I ONLY WANTED TO KNOW WHAT IT IS THAT AILED YOU.

ANN  
THAT HUSSY HAS GIVEN ME NOTICE.

ISADORE  
SHOULD IT BE-

ANN  
JUST AS I WAS ON MY WAY TO TELL HER SHE MIGHT GO TO THE DEVIL. I LEAVE TONIGHT.

ISADORE  
IT AIN'T SO--

ANN  
AND SHE GOT AHEAD OF ME.

ISADORE  
AIN'T IT AWFUL.

ANN  
SURE DON'T BE STANDING THERE SAYING THEM THINGS (SEES ISADORE IS CRYING) WELL WHAT AILS YOU?

ISADORE  
I AM WEEPING ANNIE, BECAUSE YOU ARE GOING AWAY. FAR, FAR AWAY.

ANN  
WELL, CHEER UP. WE'LL BE MARRIED ALL THE SOONER.

ISADORE  
WHAT'S THAT? MARRIED? WHO'S MARRIED?

ANN  
MYSELF NO LESS.

ISADORE  
ARE YOU TO BE MARRIED ANNIE?

ANN  
LOOK HERE-

ISADORE  
I WISH YOU JOY!

ANN  
WHAT IS THIS? DO YOU MEAN YOU'VE FORGOTTEN THAT YE ASKED ME TO MARRY  
YE?

ISADORE  
DID I ANNIE?

ANN  
YE DID.

ISADORE  
AND WHAT DID YOU SAY?

ANN  
I SAID I'D CONSIDER IT.

ISADORE  
WELL-WRITE ME WHEN YOU MAKE UP YOUR MIND.

ANN  
IT'S MADE UP. I'LL TAKE YE. (SHE GRABS HIM IN A SUFFOCATING EMBRACE.)

ISADORE  
HELP-HELP!!

ANN  
ARE YOU HAPPY ISADORE?

ISADORE  
AM I TO ESCAPE ALIVE? MURDER-I THOUGHT MY RIBS WERE GONE-

ANN  
ARE YE GLAD I SAID YES? (SHE WAVES HER FIST AT HIM)

ISADORE  
SURE, ANNIE, SURE.

ANN  
TAKE CARE HOW YOU TREAT ME, I'M SHY AND TIMID.

ISADORE  
I KNOW IT, ANNIE.

ANN  
UNLESS I'M DECEIVED.

ISADORE  
AND IF I DECEIVED YOU?

ANN  
IF WHAT? LOOK HERE (SHE GOES TO FIREPLACE AND TAKES IRON POKER) THAT'S  
SOLID IRON (SHE BENDS IT).

ISADORE

MURDER--

ANN

AND HERE (SHE PICKS UP A CHAIR WITH HER TEETH)

ISADORE

I'M A CORPSE.

ANN

THERE'S THE BELL. REMEMBER ISADORE (SHE SMOTHERS HIM IN AN EMBRACE) BE TRUE TO ME. TAKE CARE OF ME YOUNG AFFECTIONS. I'M IRISH AND LOVE IS MADNESS TO ME. (SHE EXITS)

ISADORE

JERUSALEM-MY HAPPY HOME. IF THIS IS COURTSHIP WHAT WILL SHE DO WHEN WE'RE MARRIED? (MATTHEW DEAN ENTERS DOWN THE STAIRS, HE IS A MAN OF SIXTY WITH GRAY HAIR, SIDE WHISKERS, A COLD, HARD FACE, BUT IS HALE AND VIGOROUS. HE TURNS TO ANN WHO HAS FOLLOWED HIM ON.)

DEAN

TELL THE DOCTOR TO COME DOWN.

ANN

YES SIR. HERE'S A GENTLEMAN JUST COME. (EXIT UP STAIRS. KANE O'HARA ENTERS DOWN STAIRS. HE IS MADE UP AS AN OLD MAN, WALKS WITH A CANE.)

O'HARA

MR. DEAN.

DEAN

YES. BUT I DON'T KNOW YOU.

O'HARA

I THINK YOU DO. (HOBBLES OVER TO DEAN, LOOKS ABOUT QUICKLY, DRAWS HIMSELF UP TO HIS FULL HEIGHT) O'HARA.

DEAN

WHAT? KANE O'HARA!

O'HARA

EASY MR. DEAN. WE DETECTIVES DON'T LIKE TO HAVE OUR NAMES SHOUTED OUT.

DEAN

I BEG YOUR PARDON.

O'HARA

YOU ASKED FOR SOMEONE TO BE DETAILED FROM THE CENTRAL OFFICE. THE CHIEF SENT ME.

DEAN

I'M EXTREMELY GLAD TO MEET YOU. I'M RATHER NERVOUS--SEVERAL OF MY NEIGHBORS HAVE BEEN THE VICTIMS OF SOME CLEVER BURGLAR, AND I KEEP A LARGE SUM OF MONEY IN THE HOUSE.



O'HARA

I KNOW. THEY'VE HAD A VISIT FROM OUR FRIEND 'THE KING OF THE CRACKSMEN'. (DURING THIS SPEECH MYSTERIOUS MUSIC-DOCTOR SALAYA ENTERS. HE IS TALL AND SLIM, HEAD COVERED WITH JET BLACK HAIR, SMOOTH SHAVEN, BUSHY BLACK EYEBROWS, HIS NOSE IS LARGE AND PROMINENT, WEARS SMALL GOLD RINGS IN HIS EARS, DRESSED IN EVENING DRESS, BUT TURNED DOWN COLLAR AND LOOSE BLACK TIE).

DOCTOR

THE KING OF THE CRACKSMEN EH?

O'HARA

(ASSUMING HIS OLD ATTITUDE) AND WHO MAY YOU BE SIR?

DEAN

THIS IS DOCTOR SALAYA- MR.--

O'HARA

ELLISTON, MR. DEAN, THOMAS ELLISTON. AT YOUR SERVICE, A NEIGHBOR OF MR. DEAN'S.

DOCTOR

GLAD TO KNOW YOU MR. ELLISTON. YOU WERE SPEAKING OF THE KING OF THE CRACKSMEN.

O'HARA

YES.

DEAN

NOW WHY DO YOU CALL HIM THAT?

O'HARA

BECAUSE THE NAME FITS HIM.

DOCTOR

EXACTLY. HE'S AN ARTIST IN HIS LINE, ONE WHO LEAVES NO TRACE BEHIND HIM.

O'HARA

HAS HE PAID YOU A VISIT, DOCTOR?

DOCTOR

YES, TWO WEEKS AGO. I'D GIVE SOMETHING TO GET SOME PAPERS HE TOOK FROM MY SAFE.

DEAN

ONLY PAPERS? DOCTOR YOU'RE IN LUCK.

O'HARA

IF THE DOCTOR WILL EXCUSE ME, MR. DEAN, WE CAN GO INTO THAT LITTLE MATTER WE TALKED OF--

DOCTOR

DON'T MIND ME. (DEAN RINGS BELL)

DEAN

THANK YOU DOCTOR WE'LL STEP INTO THE LIBRARY. (ANN ENTERS) TELL MRS. DEAN I'VE ARRIVED ANN.

ANN

SURE THE MISSUS DO BE AFTER TAKING COFFEE WITH A YOUNG GENTLEMAN NAMED BRANDON.

DEAN

MR. BRANDON? I'M GLAD HE'S HERE. DOCTOR YOU'VE NEVER MET MY WIFE--JUST MAKE YOURSELF KNOWN--THERE'S NO FORMALITY HERE. COME, MR. ELLISTON. (HE AND O'HARA EXIT. DOCTOR TURNS AND MEETS ANN. SHE STARTS AS SHE MEETS HIS EYES AND NEARLY FALLS OVER A CHAIR.)

DOCTOR

WELL WHAT AILS YOU?

ANN

SIR, WHY THE DEVIL DO YOU LOOK AT ME LIKE THAT?

DOCTOR

(LAUGHS SOFTLY) DON'T BE ALARMED.

ANN

I'M NOT--BUT JUST THE SAME YE HAVE THE DEVIL'S OWN EYES IN YER HEAD. (EXITS)

DOCTOR

MATTHEW DEAN'S HOUSE, EH? THE OLD FOOL IS COMFORTABLE.

CARITA

(SPEAKING OFF LEFT) YOU'LL PARDON ME A MOMENT, MR. BRANDON. (AT THE SOUND OF HER VOICE THE DOCTOR STARTS AND LISTENS INTENTLY, HIDES BEHIND THE DOOR) MATTHEW, THE SERVANT JUST TOLD ME (DOCTOR CROSSES QUICKLY AND SNAPS ON THE ELECTRIC LIGHT, MEETING CARITA FACE-TO-FACE OVER THE TABLE)--- YOU!

DOCTOR

(LAUGHS SOFTLY) AS YOU SEE CARITA.

CARITA

I THOUGHT YOU WERE DEAD-OUT THERE IN INDIA.

DOCTOR

DID YOU? I WROTE THAT DEATH NOTICE MYSELF. (HE LAUGHS) AND NOW I FIND YOU HERE--MRS. MATTHEW DEAN.

CARITA

YES AND I'M SICK OF IT ALL!

DOCTOR

TIRED OF RESPECTABILITY?

CARITA

YES--YES!! GIVE ME THE OLD LIFE--THE EXCITEMENT WITH YOU.

DOCTOR

I AM YOUR HUSBAND'S FRIEND.

CARITA

YOU KNOW WHAT I MEAN. WHAT ARE YOU DOING HERE? (THREE TAPS HEARD ON THE WINDOW) WHAT'S THAT?

DOCTOR

(MOVES QUICKLY TO THE WINDOW) ONLY MY MAN, HERE TO REPORT. (THROWS OPEN THE WINDOW AND HANDSOME CHARLIE ENTERS. A MAN OF 30, FINE LOOKING FELLOW DRESSED IN A SAILOR COSTUME.)

CHARLIE.

MASTER I STOLE INSIDE THE GROUNDS. I SAW YOU THROUGH THE WINDOW.

DOCTOR

YES, WELL, WHAT IS IT?

CHARLIE.

GOOD LUCK TODAY. I FOUND FOUR GIRLS.

DOCTOR

GOOD.

CHARLIE.

BEAUTIES.

DOCTOR

YOU DECOYED THEM?

CHARLIE.

TO THE OPIUM DEN, YES. THEY'RE IN THE STEEL CAGE. THEY THOUGHT I WAS GOING TO GIVE THEM WORK. I LIED TO THEM TILL THEY WERE SAFE-SAFE UNDER LOCK AND KEY.

CARITA

I BEGIN TO SEE.

DOCTOR

(LAUGHS) IT'S A FINE BUSINESS, THE DEMAND FOR YOUNG AND INNOCENT GIRLS IS TREMENDOUS.

CARITA

YOU SELL THEM.

DOCTOR

CERTAINLY. YOU WOULDN'T WANT ME TO GIVE THEM AWAY (LAUGHS). WHEN THE CAGE IS FULL, WE AUCTION THEM OFF TO THE HIGHEST BIDDER.

CHARLIE.

YES, YES MASTER BUT NO MORE.

DOCTOR

WHAT?

CHARLIE.

THEY WEPT SO WHEN THEY KNEW, AND CLUNG TO ME. BEGGED ME TO SAVE THEM, AND I REMEMBERED I HAD A SISTER ONCE, WHO PLAYED WITH ME. I MARKED AN ANCHOR ON THE SHOULDER, AND THIS SHIP ON MY BREAST (TEARS SHIRT OPEN) TO REMEMBER HER. MY GOD, I CAN'T DO IT, I CAN'T BRING ANY MORE INNOCENT GIRLS TO RUIN. (HE DROPS ON STAGE, WEEPING)

CARITA

WHO IS HE?

DOCTOR

A POOR DEVIL I FOUND IN CALCUTTA. HE HAD BEEN IN THE AMERICAN NAVY, WAS AT THE BATTLE OF MANILA, AND WAS STRUCK BY A PIECE OF SHELL.

CARITA

YOU CURED HIM-I KNOW YOUR SKILL.

DOCTOR

(LAUGHS) NO, THE SHELL CAUSED A PORTION OF THE SKULL TO PRESS THE BRAIN, DESTROYING ALL MORAL CONSCIOUSNESS. LOOK HERE (HE TAKES CHARLES BRUTALLY BY THE THROAT AND TWISTS HIM AROUND) HERE'S THE WOUND (HE DELIBERATELY PRESSES WITH HIS THUMB ON THE WOUND) SEE I'VE PRESSED THE BONE BACK AND HE'LL BE MY FAITHFUL DECOY AGAIN. CHARLIE!

CHARLIE.

MASTER.

DOCTOR

GO BACK TO THE CITY. MEET ME AT THE OPIUM DEN TOMORROW.

CHARLIE.

YES, I'LL BE THERE WITH NEW FACES, PRETTY GIRLS-AND WE'LL SELL 'EM DOCTOR, SELL 'EM TO RUIN AND DISGRACE. (EXIT THROUGH WINDOW)

CARITA

IT'S A GREAT SCHEME.

DOCTOR

AND IT'S NOT ALL, I'VE THE BEST GANG OF THIEVES IN NEW YORK. I PLAN, THEY EXECUTE, WITH NO RISK TO ME. (LAUGHS) SAY THE WORD AND I'LL TAKE YOU WITH ME.

CARITA

I DO SAY IT!

DOCTOR

TONIGHT THEN. WE'LL REVIVE THE OLD MEMORIES OF THE LIFE WE LED BEFORE I WENT TO INDIA. (DEAN AND O'HARA ENTER)

DEAN

WELL, DOCTOR YOU'VE INTRODUCED YOURSELF, EH?

DOCTOR

AS YOU SEE, YOUR CHARMING WIFE HAS ALREADY MADE ME FEEL QUITE AT HOME.

DEAN

THIS IS MR. ELLISTON, MY DEAR.

O'HARA

GLAD TO KNOW YOU MRS. DEAN.

DEAN

(RINGS BELL) HAVEN'T BEEN LONESOME HAVE YOU MY DEAR?

CARITA

NOT AT ALL. (ANN ENTERS AT THE SAME TIME AS ISADORE)

DEAN

ANN, TELL THE YOUNG LADIES TO COME DOWN.



ANN

YES SIR. (EXIT)

DEAN

COFFEE AND CIGARS ISADORE, YES, AND A BOTTLE OF RED SEAL.

ISADORE

IN A WINK SIR. (BARNEY ENTERS)

BARNEY

I BEG YOUR PARDON.

CARITA

OH MR. BRANDON. SO THOUGHTLESS OF ME.

DEAN

BY GOD-BRANDON, GLAD TO SEE YOU. MR. ELLISTON, MR. BRANDON.

BARNEY

AH, DOCTOR I'VE HEARD OF YOU.

DOCTOR

YES, YOU BEAR A STRONG RESEMBLANCE TO A YOUNG MAN WHO CONSULTED ME.

BARNEY

YES? (ISADORE ENTERS WITH A TRAY OF COFFEE, WINE, ETC.)

DOCTOR

THE DAY BEFORE MY SAFE WAS ROBBED. (ISADORE NEARLY FALLS DOWN THE STAIRS)

DEAN

BE CAREFUL YOU CLUMSY IDIOT.

ISADORE

YES SIR.

BARNEY

YOU'RE WRONG DOCTOR. IT WAS ON THE SAME DAY.

O'HARA

(TO ISADORE) TAKE CARE YOU'RE POURING COFFEE ALL OVER ME.

ISADORE

JERUSALEM-I BEG YOUR PARDON! (ANN ENTERS AND HELPS ISADORE POUR COFFEE ETC.)

DOCTOR

AH-HOW DO YOU KNOW THE DATE SO EXACTLY?

BARNEY

I READ THE PAPERS EVERY MORNING. DON'T YOU DOCTOR?

ANN

(TO ISADORE) WHAT THE DEVIL ARE YE POURING WINE IN THE COFFEE FOR?

ISADORE

I WAS LOOKING AT YOU ANNIE.

ANN

GET OUT OF THAT.

DEAN

NO ELLISTON-I'VE MADE UP MY MIND TO TEAR DOWN THOSE TENEMENTS ON THE EAST SIDE.

BARNEY

HAVE YOU THOUGHT WHAT THE POOR PEOPLE WILL DO WHO LIVE THERE?

DEAN

NO BY JOVE. THAT'S THEIR LOOKOUT.

ISADORE

(ASIDE TO BARNEY) OH BARNEY, LET'S SNEAK-I CAN FEEL MY HAIR ALL STANDING UP.

BARNEY

(TO ISADORE) KEEP COOL. IZZY THAT OLD MAN BY THE FIRE IS DETECTIVE O'HARA.

ISADORE

JERUSALEM I'M DYING.

DEAN

GAD, DOCTOR. HOW YOU EYE BRANDON.

DOCTOR

I WAS WONDERING IF MR. BRANDON HAD HEARD OF THE KING OF THE CRACKSMEN.

ANN

(TO ISADORE WHO STUMBLES AS HE BACKS UP C) TAKE CARE YOU CUR!

ISADORE

YES ANNIE.

BARNEY

AH YES. (TAKES OUT CIGARETTE CASE, BOWS TO CARITA) YOU PERMIT ME? THANK YOU. YES, I'VE HEARD OF THE CRACKSMAN.

O'HARA

(WATCHING BARNEY CAREFULLY) WELL, WHAT DO YOU THINK OF HIM?

BARNEY

HE ISN'T A BAD SOUL--

DOCTOR

WHAT?

DEAN

A BURGLAR?

CARITA

A THIEF?

BARNEY

YES, I SUPPOSE HE IS ALL THAT, BUT DID YOU EVER KNOW HIM TO STEAL FROM A POOR MAN?

O'HARA

BY GAD-YOU'VE HIT IT--

BARNEY

NO, HE TAKES FROM THOSE WHO HAVE AND GIVES TO THOSE WHO HAVE NOTHING. HE ROBS AS YOU SAY, ONLY THOSE WHO HAVE MADE THEIR MONEY BY CONTEMPTIBLE MEANS. NO WORKING GIRL SUFFERS FROM HIS ACTIONS--NO POOR MAN EVER LOST A DOLLAR TO HIM.

DOCTOR

YOU PLEAD HIS CASE VERY STRONGLY.

BARNEY

OH NO. I DON'T THINK YOUR KING OF THE CRACKSMEN IS SO VERY CLEVER.

CARITA

WHAT ABOUT THE AMES JEWEL CASE--

O'HARA

AND THE SECOND NATIONAL BANK.

BARNEY

EASY MATTERS. (ALL SAY NO-NO) OH YES, QUITE AS EASY AS TAKING THIS DIAMOND FROM THE DEAN'S.

DEAN

WHAT?

BARNEY

YOURS ISN'T IT? ALLOW ME. (HANDS IT TO DEAN)

DOCTOR

ONE ON YOU DEAN. I'D LIKE TO SEE ANYONE TRICK ME LIKE THAT.

BARNEY

WOULD YOU KNOW WHAT TIME IT IS DOCTOR?

DOCTOR.

(FEELS FOR HIS WATCH) WHY-MY WATCH--

BARNEY

(TAKES OUT WATCH) NEARLY TEN--IF THIS WATCH IS RIGHT.

DOCTOR

WHEN--HOW--CONFOUND YOU SIR!

BARNEY

WHEN? A MOMENT AGO YOU BENT OVER THE COFFEE TRAY.

O'HARA

BY HEAVEN SIR, I ALMOST BELIEVE THAT YOU ARE THE CRACKSMAN HIMSELF.

ISADORE

THIS IS WHERE I DIE.

BARNEY

THANKS FOR THE COMPLIMENT. YOUR BUSINESS WOULD BE EASY IF I WERE, WOULDN'T IT MR.---ELLISTON?

O'HARA

WHAT DO YOU MEAN SIR?

BARNEY

THAT YOU'LL NEVER CATCH THE CRACKSMAN WITH THAT FALSE BEARD (SNATCHES IT FROM O'HARA'S FACE) OR THAT WIG (TAKES WIG OFF O'HARA). LET ME PRESENT MR. KANE O'HARA, ONE OF NEW YORK'S BEST DETECTIVES. (A WAVE OF LAUGHTER FROM ALL)

DEAN

I SAY, O'HARA THAT'S ONE ON YOU.

DOCTOR

DECIDEDLY.

O'HARA

ADMITTED GENTLEMEN.

DEAN

COME INTO THE BILLIARD ROOM, GENTLEMEN, AND WE'LL SEE IF MR. BRANDON CAN SCORE AS WELL WITH A CUE IN HIS HAND. (DEAN, DOCTOR, CARITA EXIT TO BILLIARD RM. ANN AND ISADORE EXIT WITH TRAYS ETC. THE OTHER DIRECTION)

O'HARA

BRANDON MY BOY IF YOU EVER NEED A SITUATION, CALL ON ME. I THINK YOU'VE THE MAKING OF A FINE DETECTIVE. (EXIT)

BARNEY

THANK YOU. (LOOKS ABOUT HIM) ME A DETECTIVE! (LAUGHS AND STARTS TO EXIT. MEETS HILDA WHO IS ENTERING)

HILDA

TELL MR. DEAN ELSIE IS COMING DIRECTLY.

BARNEY

I BEG YOUR PARDON. (HILDA TRIES TO RECOLLECT WHERE SHE HAS SEEN HIM BEFORE)

HILDA

OH---HILDA MURIVALE.

BARNEY

MISS MURIVALE - I'M BERNARD BRANDON. MR. DEAN IS IN THE BILLIARD ROOM, MISS MURIVALE - HILDA -

HILDA

MR. BRANDON-HAVEN'T WE MET BEFORE?

BARNEY

HAVE WE? I'M SURE ONE COULD NEVER FORGET YOU MISS MURIVALE.

HILDA

(WITH A LITTLE CRY) OH, MR. BRANDON! (AS BARNEY TURNS SHE PUTS OUT HER HANDS TO HIM, BARNEY X'S TO HER AND TAKES HER HANDS)

BARNEY

YES--

HILDA

THANK YOU FOR SAVING ME THAT NIGHT.

BARNEY

DON'T. IT WAS NOTHING. I'M GLAD YOU REMEMBER ME. I DID NOT KNOW YOU WERE A GUEST HERE TONIGHT.

HILDA  
I'M NOT. I AM LIVING HERE AS ELSIE'S GOVERNESS. (ELSIE ENTERS)

BARNEY  
LIVING HERE? I'M GLAD TO KNOW THAT.

HILDA  
ELSIE, THIS IS MR. BRANDON, WHO ONCE HELPED ME WHEN I NEEDED A FRIEND.

ELSIE  
IF YOU WERE GOOD TO HILDA YOU ARE MY FRIEND TOO.

BARNEY  
THANK YOU. (ELSIE EXITS, CARITA ENTERS)

CARITA  
COME, COME MR. BRANDON, WE'RE WAITING FOR YOU.

BARNEY  
YOU'LL PARDON ME MRS. DEAN. I MUST GO NOW.

CARITA  
SO SOON?

BARNEY  
YES, AN ENGAGEMENT I'VE JUST REMEMBERED.

CARITA  
WE'RE SO SORRY (SHE RINGS BELL, ANN ENTERS, CARITA GIVES HER INSTRUCTIONS, SHE EXITS AND RETURNS IMMEDIATELY WITH BARNEY'S HAT AND COAT. BARNEY X'S TO HILDA AND PUTS OUT HIS HAND)

BARNEY  
GOOD NIGHT. I CAN'T TELL YOU HOW GLAD I AM TO HAVE MET YOU AGAIN. I HOPE IT WON'T BE THE LAST TIME.

HILDA  
I HOPE SO TOO.

BARNEY  
GOOD NIGHT MRS. DEAN. MAKE MY EXCUSES TO YOUR HUSBAND. (EXITS)

CARITA  
MADE A CONQUEST HAVE YOU?

HILDA  
I HAVE MET MR. BRANDON BEFORE. (DEAN AND ELSIE ENTER)

DEAN  
NOT ANOTHER WORD. CARITA, ELSIE HAS JUST HAD THE EFFRONTERY TO COMPLAIN OF THE WAY YOU TREAT HER.

CARITA  
THE UNGRATEFUL CHILD! (ELSIE GOES TO HILDA-THEY X TO EXIT)

HILDA  
DON'T CRY, WE'LL LEAVE THIS HOUSE TONIGHT. (EXIT)



DEAN  
WHERE'S BRANDON?

CARITA  
GONE. (DOCTOR ENTERS WITH O'HARA)

DOCTOR  
IT'S A PITY BY JOVE. I TOO MUST BE GOING. GOOD NIGHT MR. DEAN, MRS. DEAN. (TAKES CARITA ASIDE.) I SHALL COME FOR YOU TONIGHT. (EXITS)

O'HARA  
WELL, MR. DEAN. I'LL TURN IN IF YOU HAVE NO OBJECTIONS.

DEAN  
CERTAINLY NOT. (RINGS BELL. ISADORE ENTERS) SHOW MR. O'HARA TO THE BLUE ROOM.

ISADORE  
FOR SURE. THIS WAY. (ASIDE) WHEN I LOOK AT HIM I CAN FEEL THE HANDCUFFS ON MY WRISTS. (EXIT)

CARITA  
COME DEAR.

DEAN  
BY GAD-IT'S LATE-NEARLY TWELVE. (CARITA GOES AND UNLOCKS WINDOW-HEARS A NOISE) HELLO-LOCKING THE WINDOW?

CARITA  
YES DEAR.

DEAN  
OH, I'M FORGETTING. (GOES TO WALL SAFE, WORKS COMBINATION) THIS MONEY WILL BE SAFE IN HERE. \$5,000. I MEANT TO LEAVE IT AT THE BANK, BUT WAS DETAINED. (SHUTS SAFE)

CARITA  
HAVE YOU ALTERED THE COMBINATION?

DEAN  
NO, IT'S THE SAME ONE I TOLD YOU. COME NOW. (EXIT. HILDA ENTERS FOLLOWED BY ELSIE)

HILDA  
YES, DEAR. WE'LL GO TONIGHT.

ELSIE  
WHY ARE YOU SO TROUBLED?

HILDA  
BECAUSE THAT MAN WHO PURSUED ME FROM INDIA-HE HAS FOUND ME AGAIN.

ELSIE  
IMPOSSIBLE.

HILDA  
NO, I SAW HIM HERE THROUGH THE CURTAINS. DOCTOR SALAYA. MY ONLY SAFETY IS TO GO NOW-TONIGHT. GO TO YOUR ROOM AND CHANGE YOUR DRESS. (EXIT. BARNEY IS SEEN OUTSIDE THE WINDOW. HE ENTERS.)

BARNEY  
OPEN. THAT'S ODD. (ISADORE ENTERS)

ISADORE  
BARNEY. GET ME OUT OF HERE BEFORE THE STRONG WOMAN MARRIES ME!

BARNEY  
ALL RIGHT.

ISADORE  
HAVE YOU CRACKED THE SAFE?

BARNEY  
NO. I WOULDN'T TOUCH A THING IN THIS HOUSE. I MET HER HERE TONIGHT,  
THE GIRL I SAVED, THE GIRL I LOVE. COME, WE'LL GET OUT--

ISADORE  
I CAN'T GO IN THERE.

BARNEY  
BE QUICK THEN. (ISADORE EXITS. DOCTOR IS SEEN AT THE WINDOW) WHAT'S  
THAT? (BARNEY HIDES BEHIND CURTAINS. DOCTOR ENTERS. CARITA COMES DOWN  
STAIRS)

DOCTOR  
ARE YOU READY?

CARITA  
YES, HERE ARE MY JEWELS. WAIT--THERE'S \$5,000 IN THE SAFE.

DOCTOR  
I'LL HAVE IT. (BARNEY THROWS BACK THE CURTAINS AND STANDS THERE MASKED  
WITH A REVOLVER AND ELECTRIC LIGHT LEVELED AT THE DOCTOR)

BARNEY  
I DON'T THINK SO.

CARITA  
A BURGLAR!!

BARNEY  
YES MADAME. BUT NOT A CUR WHO STEALS A MAN'S WIFE IN THE NIGHT.

DOCTOR  
I'LL GIVE THE ALARM.

BARNEY  
DO--BUT HOW WILL YOU EXPLAIN YOUR PRESENCE HERE?

CARITA  
WHAT SHALL WE DO?

BARNEY  
MADAME GO BACK TO YOUR ROOM AND THANK GOD THAT YOU HAVE BEEN SAVED THIS  
CRIME. (CARITA EXITS) AS FOR YOU SIR--THE WINDOW IS OPEN AND MY FINGER  
IS ON THE TRIGGER.

CARITA

(REAPPEARING) THERE'S SOMEONE ON THE STAIRS. (SHE STEPS BEHIND CURTAINS AT THE HEAD OF THE STAIRS. HILDA ENTERS AT TOP OF STAIRS)

HILDA

ELSIE?

CARITA

AH, I'LL HAVE YOU. (GRABS HILDA WHO SCREAMS. BARNEY IS DISTRACTED AND THE DOCTOR GRABS HIM, THROWS HIM IN OTHER ROOM, SLAMS AND LOCKS DOOR. DEAN ENTERS IN SHIRT SLEEVES AND TROUSERS.)

DEAN

CARITA-SHE'S GONE-MY WIFE'S GONE. (THE DOCTOR RUNS UP THE STAIRS AND GRABS HILDA WHO SCREAMS AND THROWS THE DOCTOR OFF. HE REELS BACKWARD AND IS SEIZED BY DEAN.) DOCTOR SALAYA. (DOCTOR STRUGGLES WITH DEAN, STABS HIM. DEAN FALLS.)

DOCTOR

(STARTS TOWARD HILDA) NOW YOU! (BARNEY BURSTS THROUGH DOOR, HITS DOCTOR WHO REELS BACK. BARNEY COVERS HIM WITH THE REVOLVER.)

BARNEY

NO, YOU DON'T.

CURTAIN

Dealers in Young Women  
Act 2nd

Scene

Garret room on E. side of New York City. Time: the next afternoon. The room is a poor one. Window C. looking out on roof, fire escape. Platform seen back of window C. Door R.3.E. Fireplace down L.2.E. A screen of blankets in L. corner at back. Behind these blankets a cot bed, with mattress, pillows etc. Common deal table C. and two chairs. Wooden chair before fire L. Wooden chest down R. The time is late afternoon. At the rise CHARLIE is seen at window C. He raises it cautiously and enters. Looks about him then goes back to window and raises his hand as a signal. DOCTOR appears in window and enters.

DOCTOR

NOBODY HERE? YOU'RE SURE?

CHARLIE.

SURE MASTER.

DOCTOR

AND BOTH THOSE FELLOWS LIVE HERE?

CHARLIE.

THE YOUNG ONE-ISADORE ALWAYS, THE OTHER-BRANDON-COMES TO SEE HIM.

DOCTOR

BRANDON'S THE MAN I'M AFTER. HE KNOWS TOO MUCH. WE'RE NOT SAFE WHILE HE'S AT LIBERTY.

CHARLIE.

(AT DOOR R.3.E.) HUSH MASTER.

DOCTOR

WHAT IS IT?

CHARLIE.

SOMEONE'S COMING.

DOCTOR

ONE OF THE LODGERS ON HIS WAY UPSTAIRS.

CHARLIE.

NO. COMING HERE.

DOCTOR

WHAT?

CARITA

(ENTERS AT DOOR, THROWS UP VEIL) DON'T BE ALARMED SALAYA.

DOCTOR

WHAT ARE YOU DOING HERE?

CARITA

FOLLOWING YOU.

DOCTOR

WHY?

CARITA  
BECAUSE I DON'T TRUST YOU.

DOCTOR  
(LAUGHS) THAT'S A PITY.

CARITA  
WHY DID YOU SEIZE THAT GIRL LAST NIGHT? OH, I SAW YOU FORGOT ME, FORGOT  
YOUR OWN DANGER, THERE WAS A NEW LIGHT IN YOUR EYES WHEN YOU SAW HILDA.

DOCTOR  
CARITA, THAT GIRL KNEW ME IN INDIA.

CARITA  
IS THAT ALL?

DOCTOR  
IT'S ENOUGH. I MUST GET HER OUT OF THE WAY.

CARITA  
THAT'S EASY. ABDUCT HER AND SELL HER.

DOCTOR  
EXACTLY WHAT I INTEND TO DO. THIS HOUSE IS KEPT BY A SISTER OF YOUR  
HOUSEKEEPER.

CARITA  
ANN CALLAHAN.

DOCTOR  
YES. I'M SURE HILDA WILL COME HERE. ANN IS THE ONLY FRIEND SHE HAS.  
I'VE TAKEN A ROOM ADJOINING, THAT FIREPLACE LEADS TO IT.

CARITA  
GOOD.

DOCTOR  
WHAT'S THE NEWS FROM RIVERDALE?

CARITA  
THE DETECTIVES ARE IN POSSESSION OF THE HOUSE. I COULD NOT STAY THERE  
AFTER MY POOR HUSBAND'S DEATH. (LAUGHS)

DOCTOR  
DID YOU FIND HIS WILL?

CARITA  
HIS LAWYER HAS IT. THE BULK OF HIS PROPERTY WAS LEFT TO--

DOCTOR  
TO YOU.

CARITA  
NO, DAMN HIM, TO THAT LITTLE CRIPPLE ELSIE.

DOCTOR  
YOU BUNGLED.



CARITA  
HOW DID I KNOW HE WOULD BE SUCH A FOOL? BUT IF ELSIE DIES THE ENTIRE FORTUNE COMES TO ME.

DOCTOR  
(LAUGHS) WE MUST FIND THE POOR CHILD AND TAKE CARE OF HER. POOR LITTLE CRIPPLE, I'M AFRAID SHE WON'T LIVE LONG.

CARITA  
HUSH! (INDICATES CHARLIE. WHO IS IN CHAIR IN FRONT OF FIRE)

DOCTOR  
HE'S SAFE ENOUGH.

CARITA  
WILL MEMORY EVER RETURN TO HIM?

DOCTOR  
NO. SOME SUDDEN SHOCK MIGHT RELEASE THE PRESSURE ON HIS BRAIN, BUT UNLESS THAT HAPPENS HE'LL ALWAYS BE AS YOU SEE HIM.

CARITA  
WHAT'S HE DOING?

DOCTOR  
LOOKING AT A FADED PICTURE OF A WARSHIP--DEWEY'S FLAGSHIP, THE OLYMPIA, AT MANILA BAY.

CHARLIE.  
(QUICKLY) YES, I WAS THERE AT THE AFTER GUN AS WE STEAMED IN UNDER THE OLD FLAG. UP AND AT THEM! WHILE THE BIG GUNS ROARED--FIRE, FIRE AGAIN--WE'RE FIGHTING FOR GOD AND FREEDOM UNDER THE STARS AND STRIPES. (HE SUBSIDES--LAUGHING AND MUTTERING TO HIMSELF.)

DOCTOR  
CHARLIE (HE STARTS TO HIS FEET AND GIVES A SAILOR'S SALUTE).

CHARLIE.  
YES MASTER.

DOCTOR  
HOW MANY GIRLS TODAY?

CHARLIE.  
NONE MASTER.

DOCTOR  
WHAT?

CHARLIE.  
(FEARFUL--AS THOUGH EXPECTING A BLOW) I'VE SEEN NO PRETTY ONES.

DOCTOR  
WELL, YOU WILL SOON. COME OUT WITH ME. (CHARLIE. EXITS BY WINDOW) IF I CAN GET HILDA INTO MY HANDS. . .

CARITA  
TAKE CARE OF THIS BERNARD BRANDON, SALAYA, HE LOVES HILDA.

DOCTOR  
WHAT?

CARITA  
I SAW IT WHEN THEY MET AT RIVERDALE.

DOCTOR  
I'VE GOT IT. CARITA YOU MUST ACCUSE BRANDON OF YOUR HUSBAND'S MURDER!

CARITA  
WHY?

DOCTOR  
IT WILL GET HIM OUT OF THE WAY FOR A TIME. COME, I WANT YOU TO SEE  
DETECTIVE O'HARA AND GET HIM TO ARREST BRANDON. (LAUGHS AS HE HELPS  
CARITA OUT THE WINDOW. A KNOCK AT THE DOOR, PAUSE, THEN KNOCK AGAIN.  
DOOR OPENS AND BRANDON ENTERS. HE IS DRESSED PLAINLY.)

BARNEY  
HELLO IZZY-WHERE ARE YOU? COME OUT LAZYHEAD. HELLO. IZZY WHERE ARE  
YOU?

ISADORE  
(ENTERS THROUGH FIREPLACE) HERE I AM BARNEY.

BARNEY  
WHY DID YOU GO UP THE CHIMNEY?

ISADORE  
WELL I FELT SAFE.

BARNEY  
SAFE FROM WHAT?

ISADORE  
THAT IRISHMAN, ANNIE CALLAHAN. (BARNEY LAUGHS) THAT'S RIGHT-LAUGH.  
AIN'T IT FUNNY TO HAVE A WOMAN AFTER YOU THAT CAN BREAK AN IRON POKER  
WITH HER TWO HANDS. I'M LAUGHING TOO.

BARNEY  
YOU'LL NEVER SEE HER AGAIN.

ISADORE  
DO YOU THINK SO? AH, BARNEY I WISH I COULD BELIEVE IT, BUT EVERY MINUTE  
I SEEM TO FEEL HER HAND ON THE SMALL OF MY BACK. DON'T LAUGH BARNEY,  
SHE'LL BREAK ME IN TWO PIECES IF SHE CATCHES ME.

BARNEY  
IT'S NO LAUGHING MATTER IZZY.

ISADORE  
NO IT AIN'T. SAY BARNEY WHAT FOR DON'T YOU WEAR YOUR GOOD CLOTHES?

BARNEY  
BECAUSE, IZZY, THE DETECTIVES ARE IN MY ROOM ON FIFTH AVE.

ISADORE  
WHAT'S THAT?

BARNEY  
I SAW THEM WHEN I REACHED TOWN THIS MORNING.

ISADORE  
WHAT DID YOU DO?

BARNEY  
DUCKED QUICK. THERE'S ANOTHER THING.

IZZY  
WHAT IS IT?

BARNEY  
MATTHEW DEAN WAS MURDERED LAST NIGHT AT RIVERDALE.

ISADORE  
WHAT?!! BARNEY I'M A CORPSE MYSELF.

BARNEY  
BRACE UP OLD MAN.

ISADORE  
SAY IT WASN'T YOU BARNEY.

BARNEY  
NO, IN ALL MY LIFE, I'VE NEVER RAISED A HAND AGAINST ANY MAN.

ISADORE  
WHO WAS IT?

BARNEY  
THAT HINDEE DOCTOR I'LL SWEAR, BUT I CAN'T SPEAK BECAUSE I CAN'T PROVE IT, AND I WAS IN THE HOUSE TOO.

ISADORE  
WELL DON'T SAY IT. BARNEY I'LL SWEAR YOU WAS A 1,000 MILES AWAY IN THE NEW JERUSALEM, SURE, I WAS THERE MYSELF.

BARNEY  
WELL, THEY'LL BE LOOKING FOR EVERYONE IN THE HOUSE THAT NIGHT. GOT ANYTHING TO EAT IZZY?

ISADORE  
NOT A MORSEL. GIVE ME SOME MONEY AND I'LL GO OUT.

BARNEY  
IZZY I HAVEN'T A NICKEL.

ISADORE  
WHAT'S THAT? NO MONEY?

BARNEY  
NO. AND YOU'RE BROKE TOO I SUPPOSE.

ISADORE  
BARNEY IF I WAS WRITING HOME FOR MONEY, I COULDN'T BUY A STAMP FOR THE LETTER.

BARNEY  
ARE YOU HUNGRY IZZY?

ISADORE  
I HAVEN'T HAD A MORSEL SINCE YESTERDAY. WHY DIDN'T I EAT MORE WHEN I HAD THE CHANCE? BARNEY, THERE'S A JEWELER'S SHOP TWO BLOCKS ABOVE HERE. HE'S A VERY CARELESS MAN, HE KEEPS HIS DIAMONDS IN THE WINDOW. YOU GO IN AND TALK TO HIM WHILE (HE MAKES A GESTURE AS THOUGH STEALING)!

BARNEY  
NO IZZY (PAUSE) NO.

ISADORE  
NO? WHY WHAT DO YOU MEAN BARNEY?

BARNEY  
THAT I'VE DONE WITH THAT SORT OF THING.

ISADORE  
YOU DON'T MEAN IT.

BARNEY  
I DO-WITH ALL MY SOUL.

ISADORE  
AND YOU'RE HUNGRY?

BARNEY  
YES. BUT I WON'T STEAL.

ISADORE  
JERUSALEM, MY HAPPY HOME. AM I AWAKE OR AM I SNUGGLED IN MY LITTLE BED AND DREAMING? WHAT AILS YOU BARNEY?

BARNEY  
I MET THAT GIRL I TOLD YOU ABOUT AT RIVERDALE, THE ONE I SAVED FROM THE RIVER.

ISADORE  
MISS HILDA.

BARNEY  
YES. I LOOKED INTO HER EYES, SO FINE AND CLEAR, AND THEY SANK DOWN TO THE DEPTHS OF MY SOUL. THEY SEEM TO CALL BACK MY BETTER SELF-THE BERNARD BRANDON MY MOTHER LOVED AND TRUSTED. AND A VOICE CRIED OUT WITHIN ME--STOP! YOU ARE ON A PATH THAT LEADS TO RUIN AND DISGRACE, STOP!, PRAY GOD TO HELP YOU AND TRUST HIM. AND WITH GOD'S HELP, OLD MAN, I'M GOING TO BE AN HONEST MAN.

ISADORE  
WELL, WHAT'S TO BECOME OF ME?

BARNEY  
YOU'RE GOING TO BE HONEST TOO.

ISADORE  
WHAT? ME HONEST? I'VE FORGOTTEN HOW.

BARNEY

NO YOU HAVEN'T. AND YOU WILL BE, FOR IT PAYS. WHY, I STOOD BEFORE THAT GIRL LAST NIGHT, HELPLESS AND ASHAMED. YES, I, BARNEY BRANDON KING OF THE CRACKSMEN, WAS ASHAMED. I'M GOING TO BE AN HONEST MAN THAT I MAY TAKE HER HAND AND LOOK HER SQUARELY IN THE EYES AND TELL HER THAT I LOVE HER.

ISADORE

JERUSALEM, MY HAPPY HOME. ARE YOU IN LOVE BARNEY?

BARNEY

WELL, WHAT DO YOU THINK?

ISADORE

WELL IF YOU AIN'T, YOU'D BETTER SEE A DOCTOR. WHAT ARE YOU GOING TO DO?

BARNEY

WORK, OLD MAN, WORK--LIKE AN HONEST MAN.

ISADORE

I DON'T KNOW HOW.

BARNEY

YOU'LL LEARN. BUT REMEMBER, THE OLD WAY IS OUT FOR GOOD. (TURNS ABRUPTLY)

ISADORE

BARNEY, WHAT IS IT?

BARNEY

A STEP ON THE STAIRS.

ISADORE

WHAT'S THAT? WELL WHAT IF THERE IS A STEP ON THE STAIRS. THEY'RE NOT MY STAIRS.

BARNEY

THEY'RE COMING THIS WAY.

ISADORE

JERUSALEM, MY HAPPY HOME. I'M IN A COLD SWEAT.

BARNEY

DON'T BE SCARED.

ISADORE

WHO'S SCARED? NOT ME! I'M SHAKING FOR FEAR SOMEONE IS COMING TO MAKE ME A PRESENT OF \$1,000!

BARNEY

IT'S A WOMAN'S STEP.

ISADORE

THE LANDLADY BARNEY, I OWE HER FOUR MONTHS RENT-

BARNEY

THEN THIS IS WHERE WE DISAPPEAR. (THEY DART IN BEHIND BLANKET--KNOCK-BARNEY AND ISADORE'S HEADS APPEAR OVER BLANKET, ISADORE HAS ON AN IRON GRAY WIG AND WHISKERS, WIG UPSIDE DOWN.)



ISADORE  
NO, BARNEY THAT AIN'T THE LANDLADY.

BARNEY  
NO? WHY?

ISADORE  
SHE ALWAYS KICKS THE DOOR OPEN AND WALKS IN.

BARNEY  
WHAT THE DEUCE HAVE YOU GOT THAT WIG AND WHISKERS ON FOR?

ISADORE  
HUSH, I'M DISGUISED AS MY GRANDFATHER. (KNOCK REPEATED)

BARNEY  
IT MAY BE THE STRONG WOMAN LOOKING FOR YOU.

ISADORE  
THIS IS WHERE I DIE. (THEY DISAPPEAR BEHIND BLANKETS - DOOR OPENS AND  
HILDA AND ELSIE ENTER)

HILDA  
COME ELSIE, DON'T STAND BACK. WE'RE GOING TO SEE ANN CALLAHAN.

ELSIE  
ARE YOU SURE THIS IS THE PLACE?

HILDA  
IT'S THE NUMBER SHE SAID. I'M NOT SURE OF THE FLOOR-THERE WERE SO MANY  
STAIRS.

ISADORE  
(APPEARS OVER BLANKET, CAUTIOUSLY. SEES GIRLS, STARTS, CALLS IN A  
WHISPER) BARNEY, OH BARNEY--

ELSIE  
(TURNS QUICKLY AS THOUGH SHE THOUGHT HILDA SPOKE TO HER) WHAT IS IT?

HILDA  
I DIDN'T SPEAK. (BARNEY'S HEAD APPEARS OVER THE BLANKET, HE SEES HILDA  
AND GASPS IN ASTONISHMENT.)

BARNEY  
WELL!! (AS BOTH GIRLS TURN QUICKLY, BARNEY DISAPPEARS BEHIND BLANKET.)

HILDA  
WHAT IS IT?

ELSIE  
DID YOU SPEAK TO ME?

HILDA  
NO, BUT SOMEONE DID. (ELSIE GRABS HILDA BY THE SKIRT AND POINTS TO THE  
BLANKET, WHICH IS SHAKING VIOLENTLY. SOUNDS OF A SQUABBLE ARE HEARD  
BEHIND THE CURTAIN.)

ISADORE  
I AIN'T GOT A HAIR BRUSH-WHAT DO YOU WANT ONE FOR ANYWAY?

HILDA

ELSIE! (ONE CORNER OF THE BLANKET DROPS AND BARNEY IS SEEN, USING A SMALL LOOKING GLASS, AND VAINLY TRYING TO ARRANGE HIS HAIR WITH HIS FINGERS. ISADORE IS ON THE BED TRYING TO STRUGGLE INTO HIS COAT.)

ELSIE

HILDA, ITS MR. BRANDON.

BARNEY

(COMES DOWN CENTER AFTER REPLACING BLANKET TO HIDE ISADORE) WHY YES, MISS DEAN. AND MISS MURIVALE, THIS IS AN UNEXPECTED PLEASURE.

ISADORE

(POPPING HIS HEAD ABOVE THE BLANKET) BARNEY YOU TOOK THE PILLOW CASE AWAY. (DISAPPEARS AGAIN.)

BARNEY

(SEES HE HAS THE PILLOWCASE IN HIS HAND, WHICH HE HAS BEEN USING AS A HANDKERCHIEF) CONFOUND IT! (THROWS IT BACK OF THE CURTAIN, ELSIE MAKES A GESTURE TO BARNEY TO GO ON TO HILDA, BARNEY DOESN'T UNDERSTAND) I BEG YOUR PARDON?

ELSIE

(IN A LOUD WHISPER) GO TO HER, SHE'S JUST DYING OF HAPPINESS BECAUSE YOU'RE HERE.

BARNEY

REALLY?

ELSIE

GO LOOK INTO HER EYES. (BARNEY GOES TO HILDA)

ISADORE

(BACK OF CURTAIN) BARNEY I BROKE MY SUSPENDERS.

BARNEY

CONFOUND YOU.

HILDA

ARE YOU GLAD TO SEE US MR. BRANDON?

BARNEY

I CAN'T TELL YOU HOW HAPPY I AM TO SEE YOU AGAIN. (ISADORE THROWS BACK THE BLANKET AND COMES DOWN STAGE. HE IS A SIGHT IN WIG AND WHISKERS. HE STRIKES AN ATTITUDE.)

BARNEY

I WAS JUST THINKING OF YOU MISS MURIVALE, IN FACT I'M ALWAYS DOING THAT NOW -- THINKING OF YOU.

ELSIE

(POINTING AT ISADORE) MR. BRANDON, WHO IS THAT?

BARNEY

WHY, THAT IS ISADORE.

ISADORE

THAT'S RIGHT, GIVE ME AWAY, JUST WHEN I'M DISGUISED. (HE TAKES OFF WIG AND WHISKERS AND THROWS THEM ON A CHAIR.)

ELSIE  
WHY IT IS ISADORE! WHAT ARE YOU WEARING THESE THINGS FOR?

ISADORE  
HUSH! THE STRONG WOMAN IS GOING TO MARRY ME.

ELSIE  
ANN CALLAHAN?

ISADORE  
SURE, BUT SHE'S GOT TO CATCH ME FIRST.

HILDA  
I DON'T THINK I EVER THANKED YOU FOR LAST NIGHT AT MR. DEAN'S.

BARNEY  
THAT WAS NOTHING. YOU KNOW MR. DEAN WAS FOUND DEAD.

HILDA  
YES. I FELT WHEN I SAW THAT FIEND DOCTOR SALAYA THERE THAT SOME EVIL  
HUNG OVER THAT HOUSEHOLD.

BARNEY  
YOU RECOGNIZED HIM?

HILDA  
YES, AS THE MAN WHO HAS PURSUED ME--IT WAS HE WHO DROVE ME TO THE RIVER  
THE NIGHT I MET YOU.

BARNEY  
DON'T LET US SPEAK OF THAT, YOU ARE SAFE FROM HIM, THANK GOD FOR THAT.

HILDA  
I DO. I SHUDDER WHEN I THINK OF SALAYA. ARE YOU LIVING HERE?

BARNEY  
FOR THE PRESENT, YES, AND YOU ARE TO REMAIN HERE.

HILDA  
I HOPE TO IF I CAN FIND WORK. ELSIE WILL INHERIT A CONSIDERABLE FORTUNE  
FROM HER UNCLE.

BARNEY  
YOU WILL REMAIN WITH HER?

HILDA  
I DON'T KNOW, MY FUTURE LOOKS RATHER BLACK TO ME.

BARNEY  
THE CLOUDS WILL LIFT. THERE MUST BE PEACE AND HAPPINESS IN STORE FOR  
YOU.

HILDA  
I FEEL SO USELESS.

BARNEY  
DON'T SAY THAT. YOU DON'T REALIZE WHAT A POWER A GOOD WOMAN LIKE YOU  
EXERTS. YES--I KNOW ONE MAN WHO HAS BEEN LIFTED UP BY YOUR INFLUENCE.

HILDA  
DO YOU? I WISH I COULD BELIEVE THAT.

BARNEY  
YOU MAY, FOR I AM THAT MAN. I CAN'T TELL YOU NOW ALL THAT YOU HAVE  
SAVED ME FROM, BUT SOME DAY I WILL, SOME DAY WHEN I'VE EARNED THE RIGHT  
TO TAKE YOUR HAND AND TELL YOU ALL THAT YOU ARE TO ME.

HILDA  
YES---

BARNEY  
WHEN THAT DAY COMES, WILL YOU LISTEN HILDA?

HILDA  
YES!!

ELSIE  
MAY WE STAY TO DINNER?

ISADORE  
DINNER? WHAT IS DINNER?

BARNEY  
OF COURSE YOU MAY, WE SHALL BE CHARMED, SHALL WE NOT IZZY?

ISADORE  
IF I SAW DINNER COMING DOWN THE STREET, I'D FALL ON IT (SEES BARNEY'S  
LOOK) SURE WE SHALL BE GLAD, STAY AND EAT A LOT --

ELSIE  
AND I HOPE YOU'LL HAVE DINNER SOON FOR WE DIDN'T HAVE VERY MUCH LUNCH.

BARNEY  
NOW THAT'S TOO BAD.

HILDA  
WHY ELSIE--I'M SURE YOU ATE HEARTILY, TWO LARGE SLICES OF RARE ROAST  
BEEF--

ISADORE  
BEEF--BEEF--

HILDA  
AND MASHED POTATOES AND PUDDING.

ISADORE  
HELP, HELP!!

ELSIE  
WHAT'S THE MATTER?

BARNEY  
(SLYLY KICKING HIM) HE CAN'T BEAR ROAST BEEF.

ISADORE  
BARNEY, I LOVE IT.

BARNEY  
IT MAKES HIM SAVAGE EVEN TO MENTION IT.

I'M SO SORRY.

HILDA

OH ITS ALL RIGHT. COME IZZY, DINNER.

BARNEY

WHAT'S THAT?

ISADORE

WE MUST GET DINNER.

BARNEY

YES, BARNEY, WE MUST---

ISADORE

AT ONCE!

BARNEY

SURE. (HE TAKES A PIECE OF ROPE AND A PAIL FROM BEHIND BLANKET AND STARTS FOR THE DOOR)

ISADORE

WHAT ARE YOU GOING TO DO WITH THOSE THINGS?

ELSIE

I'M GOING TO CATCH A GLIMPSE OF DINNER AND BRING HIM BACK SOONER. (HE PAUSES AT THE DOOR)

ISADORE

WELL WHAT AILS YOU NOW?

BARNEY

(MAKES A FRANTIC GESTURE TO BARNEY TO COME TO HIM) BARNEY THERE'S SOMEONE COMING UP THE STAIRS! (ANN IS HEARD SINGING A BAR OF AN IRISH SONG)

ISADORE

HARK!

ELSIE

THAT'S ANN CALLAHAN'S VOICE.

HILDA

WHAT? BARNEY!!

ISADORE

(XS TO DOOR AND CALLS) ANN--ANN CALLAHAN.

HILDA

MURDER!! STOP HER!! WHERE WILL I GO? WHAT WILL I DO?

ISADORE

(OUTSIDE) IS THAT YOU DARLIN?

ANN

(IN TERROR HE HIDES HIMSELF BEHIND BLANKETS-THEY FALL DOWN) SHE WANTS TO SEE ME BROKEN IN TWO PIECES.

ISADORE

I'M COMING.

ANN



ISADORE

HELP! (HE DARTS UP THE FIREPLACE--GRABBING HIS WIG AND WHISKERS AS HE GOES. ANN ENTERS.)

ANN

HELLO DARLIN' (EMBRACES HILDA AND ELSIE) WE'RE ALL RIGHT AT LAST. (EMBRACES BARNEY AND JUMPS AWAY) LOOK AT ME NOW--THROWIN' MYSELF INTO A STRANGE GENTLEMAN'S ARMS.

BARNEY

NOT WHOLLY A STRANGER I HOPE.

ANN

DO MY EYES DECEIVE ME, OR IS IT MR. BRANDON?

HILDA

WHERE HAVE YOU BEEN ANN?

ANN

SURE OUT TO MARKET. MY SISTER WHO RUNS THIS HOUSE IS SICK, GOD HELP HER, AND THERE I WENT, UP AND DOWN BROADWAY.

HILDA

WHY?

ANN

LOOKING FOR THE LITTLE SHRIMP WHO TRIFLED WITH ME YOUNG AND INNOCENT AFFECTIONS.

BARNEY

ISADORE.

ANN

THAT'S THE NAME-ISADORE! OH WHEN I FIND HIM (ISADORE'S LEGS APPEAR DOWN THE CHIMNEY. HE MAKES FRANTIC EFFORTS TO WITHDRAW THEM, THEN REMAINS QUIET, THE UPPER PART OF HIS BODY IS STILL HIDDEN FROM VIEW. SHE SEES HIM.) NOW, WHO THE DEVIL OWNS THEM PAIR OF LEGS?

HILDA

WHY THERE'S A MAN UP THE CHIMNEY.

ANN

CAN'T I SEE THAT? DID YE THINK IT WAS A GIRAFFE OR A HIPPOPOTAMUS. NO THEY ARE HUMAN LEGS.

ELSIE

WHO CAN IT BE?

ANN

MOTHER O' MERCY, THEY LOOK LIKE---

BARNEY

LIKE WHAT?

ANN

LIKE MY IZZY'S LEGS.

BARNEY

IT CAN'T BE.

ANN

I'LL SOON FIND OUT (TAKES A POKER FROM THE FIREPLACE), AND IF IT IS ISADORE, WELL, I HATE TO TELL YOU WHAT I'LL DO WITH HIM. (HITS HIS FEET.) COME DOWN VILLAIN.

HILDA

ANN.

ANN

COME DOWN YE THIEF OF THE WORLD, COME DOWN. (ISADORE DROPS IN A HEAP. ANN STANDS OVER HIM WITH THE POKER RAISED. ISADORE RAISES HIS HEAD AND STANDS UP. HE HAS PUT ON THE WIG AND WHISKERS WHILE IN THE CHIMNEY. ANN DROPS POKER.) WELL, LOOK AT THAT MAN.

ISADORE

(SPEAKS IN A FALSE TONE OF VOICE.) MR. BRANDON, I HAVE EXAMINED THE CHIMNEY AND IT IS ALL RIGHT.

ANN

HOLD ON. SO YOU'RE A CHIMNEY INSPECTOR ARE YOU?

ISADORE

I AM. YOU WILL EXCUSE ME.

ANN

I WILL NOT.

ISADORE

I SHALL BE LATE TO MY DINNER.

ANN

AND IS THAT IT? WELL, YOU CAN HAVE DINNER HERE.

ELSIE

OH ANN.

ANN

FAITH, I HAVE MY BASKET AT THE DOOR (GETS IT), AND I DO LOVE TO EAT WITH A CHIMNEY INSPECTOR. LAY THE CLOTH THEN.

ISADORE

BUT---

ANN

AND YOU SIT THERE MY LITTLE MAN (SHE PICKS HIM UP AND PUTS HIM ON A CHAIR. THE OTHERS BUSTLE AND LAY THE CLOTH WHICH THEY TAKE FROM THE BASKET) I HAVE DINNER FOR YOU ALL, I WAS JUST TAKING IT TO THE BOARDERS ABOVE WHO HAVE THEIR MEALS SENT UP, BUT THEY'VE GONE OUT, GLORY BE TO GOODNESS.

HILDA

DRAW UP YOUR CHAIRS.

ANN

AND YOU, MR. CHIMNEY INSPECTOR COME YOU HERE. TELL ME NOW-DID YOU EVER HEAR OF A LITTLE FELLOW CALLED ISADORE?

ISADORE

NEVER IN MY LIFE.

ANN  
WELL THAT'S LUCKY FOR YOU. (TAKES AN ENORMOUS CARVING KNIFE FROM THE BASKET AND SHARPENS IT.) THIS ISADORE IS A FLIRT.

ISADORE  
IS HE?

ANN  
LEAVE OFF SHAKING THE TABLE SOME OF YOU.

BARNEY  
ITS THE INSPECTOR.

ANN  
HAVE YOU THE ST. VITAS DANCE, MR. CHIMNEY POKER?

ISADORE  
NO, I AIN'T DOING A THING.

ANN  
WELL, ITS LUCKY FOR YOU YE AIN'T. (DOCTOR SALAYA SEEN AT WINDOW)

HILDA  
(SEES SALAYA, UTTERS CRY, AND STARTS TO HER FEET). OH!

ELSIE  
HILDA. (ISADORE CRAWLS UNDER THE TABLE, HE HAS SEIZED A TURKEY LEG)

BARNEY  
WHAT IS IT?

HILDA  
(TREMBLING) THE WINDOW. (BARNEY GOES TO THE WINDOW AND TURNS UP SASH)

BARNEY  
THERE'S NO ONE THERE.

HILDA  
THERE WAS, I SAW HIS TERRIBLE EYES FIXED ON ME. DOCTOR SALAYA.

BARNEY  
WHAT? I CAN SEE NO ONE.

ANN  
NOW WHERE THE DEVIL DID THE INSPECTOR OF CHIMNEYS GO. (XS TO FIREPLACE)  
COME DOWN YOU THIEF OF THE WORLD. (XS BACK TO TABLE, THROWS BACK  
TABLECLOTH, DISCOVERS ISADORE DEVOURING TURKEY LEG)

ISADORE  
EXCUSE ME. WAS YOU CALLING?

ANN  
I WAS, MR. CHIMNEY. COME OUT OF THERE.

HILDA  
IF I COULD ONLY BELIEVE IT WAS MY IMAGINATION, BUT I SAW HIM.

ANN  
(POUNING ON THE TABLE) WILL YOU ALL SIT DOWN AND EAT IN PEACE AND  
(TURNS TO ISADORE) WHAT THE DEVIL ARE YOU PUTTING TURKEY LEGS IN YOUR  
POCKET FOR?

ISADORE  
WAS I? THAT WAS FORGETFUL OF ME.

ANN  
I SHOULD SAY SO! (2 KNOCKS ON DOOR) NOW WHO THE DEVIL IS THAT?  
ISADORE  
COME IN.

ANN  
WELL, I LIKE YOUR CHEEK! (O'HARA ENTERS, FOLLOWED BY A POLICEMAN)

O'HARA  
SORRY TO DISTURB YOU, BUT IS MR. BRANDON HERE?

BARNEY  
YES DETECTIVE O'HARA.

ISADORE  
DETECTIVE---

ANN  
AND WHY DO POLICEMEN COME HERE?

O'HARA  
I REGRET TO SAY I HAVE A WARRANT FOR THE ARREST OF MR. BRANDON. (BARNEY  
LOOKS AT HILDA AND DROPS HIS HEAD.)

ISADORE  
I WONDER WHICH JOB THEY WANT HIM FOR.

HILDA  
ARREST YOU--WHY? THERE MUST BE SOME MISTAKE.

O'HARA  
I HOPE SO.

ELSIE  
WHY DO YOU ARREST MR. BRANDON?

O'HARA  
HE'S ACCUSED OF THE MURDER OF MR. MATTHEW DEAN, LAST NIGHT, AT  
RIVERDALE.

BARNEY  
WHAT?

ISADORE  
WELL, YOU'RE ALL WRONG, HE DOESN'T KNOW ANYTHING ABOUT IT.

O'HARA  
WHO ARE YOU?

ISADORE  
NOBODY. I DIDN'T SAY A WORD.