

ANN

MR. INSPECTOR GO AND SIT DOWN OR I'LL HAND YOU ONE THAT'LL DO YOU GOOD.

BARNEY

O'HARA--I--

O'HARA

IT IS MY DUTY TO INFORM YOU THAT ANYTHING YOU SAY WILL BE USED AGAINST YOU.

BARNEY

I ONLY WANT TO SAY TO THE LADY THAT I AM INNOCENT OF THIS CHARGE.

HILDA

NO NEED. I KNOW YOU AND I BELIEVE IN YOU.

BARNEY

NO MATTER WHAT THE WORLD MAY SAY HILDA.

HILDA

IF EVERY MAN AND WOMAN IN THE WORLD ACCUSES YOU I WILL STILL TRUST YOU, STILL BELIEVE YOU.

BARNEY

(TAKES HER HAND) GOD BLESS YOU!

HILDA

(SO SOFTLY HE MUST BEND NEAR TO HEAR) FOR I LOVE YOU--LOVE YOU--

BARNEY

THEN LET THEM DO THEIR WORST, THOSE WORDS WILL MAKE ME FIGHT AND WIN FOR YOU.

ANN

WHERE THE DEVIL IS CHIMNEY MAN? (SEES ISADORE ON THE FINE ESCAPE, GRABS CARVING KNIFE) COME BACK WITH MY TURKEY YOU THIEF OF THE WORLD. (ANN RUSHES TO THE WINDOW, PUTS HEAD OUT, WINDOW FALLS AND CATCHES ANN, ELSIE AND HILDA RUSH TO HER.)

LIGHTS OUT
CHANGE.

SCENE 2ND.

OFFICE OF POLICE HEADQUARTERS. WINDOW WITH BARS. DOOR TO OUTSIDE. ALCOVE WITH CURTAINS - DESK AND ELECTRIC LAMP WITH OPAQUE SHADE, WITH FLEXIBLE NECK. THE LAMP CAN BE TURNED TO SHINE IN ANY PART OF THE ROOM. O'HARA SEATED AT DESK. DOCTOR SALAYA ON HIS LEFT.

DOCTOR

THEN YOU ARRESTED BRANDON?

O'HARA

YES, TWO HOURS AGO. I HAVEN'T TALKED WITH HIM YET.

DOCTOR

WHY NOT?

O'HARA

I WANT TO THINK THE MATTER OVER FIRST--BRANDON DOES NOT ACT LIKE A GUILTY MAN.

DOCTOR

DON'T LET HIM IMPOSE ON YOU--GIVE HIM THE 3RD DEGREE.

O'HARA

WHAT DO YOU KNOW OF THAT?

DOCTOR

COME O'HARA WE ALL KNOW THAT ONCE A MAN IS ARRESTED, ALL MEANS ARE FAIR TO FORCE A CONFESSION OUT OF HIM.

O'HARA

ITS QUESTIONABLE. I NEVER DID LIKE THE IDEA OF DOING IT, AND BRANDON'S A GOOD FELLOW.

DOCTOR

COME, COME O'HARA, IT'S YOUR DUTY.

O'HARA

AND WHO THE DEVIL ARE YOU TO TELL ME MY DUTY?

DOCTOR

I BEG YOUR PARDON.

O'HARA

YOU'D BETTER. IF IT WERE YOU I'D GIVE THE 3RD DEGREE WITH PLEASURE.

DOCTOR

HOW DARE YOU?

O'HARA

BECAUSE I DON'T LIKE YOU, AND DAMN ME IF I BELIEVE MORE THAN HALF WHAT YOU SAY.

DOCTOR

THIS IS AN INSULT.

O'HARA

MAYBE YOU'D LIKE TO RESENT IT--IF YOU WOULD I'LL DROP THE DETECTIVE AND WE'LL GO OUTSIDE IN THE STREET (STRIPS OFF HIS JACKET). COME ON!

DOCTOR

I WAS ONLY JOKING.

O'HARA

WELL DON'T DO IT AGAIN, THAT'S ALL. YOU KNOW YOUR RECORD ISN'T SO CLEAN THAT YOU CAN AFFORD TO THROW MUD ON ANY MAN.

DOCTOR

WHAT DO YOU MEAN SIR?

O'HARA

THERE'S A PLACE IN CHINATOWN I'VE HAD MY EYES ON FOR SOME TIME, AND HERE'S A BUNCH OF LETTERS ASKING FOR INFORMATION CONCERNING YOUNG GIRLS WHO CAME TO NEW YORK AND WERE NEVER HEARD OF AGAIN.

DOCTOR

WELL SIR?

O'HARA
 THAT JOINT IN CHINATOWN MAY KNOW SOMETHING ABOUT THEM. (TURNS QUICKLY
 TO DOCTOR) DO YOU KNOW ANYTHING ABOUT IT?

DOCTOR
 WHY NO--

O'HARA
 YOU DON'T SAY--RIGHT.

DOCTOR
 I WAS NEVER INSIDE 44 POLL STREET IN MY LIFE.

O'HARA
 (TURNS ON DOCTOR LIKE LIGHTNING, SNAPS ON LIGHT ON DESK AND THROWS IT
 FULL ON THE DOCTOR'S FACE) THEN HOW DOES IT HAPPEN YOU KNOW THE NUMBER?

DOCTOR
 YOU JUST SAID IT.

O'HARA
 I DID NOT--DOCTOR SALAYA TAKE CARE. THIS DEVIL THAT DEALS IN HUMAN
 FLESH WILL GET HELL IF I EVER LAY MY HANDS ON HIM. (O'HARA REPLACES
 LAMP TO ORIGINAL POSITION AND RINGS BELL.)

HAGGERTY
 (ENTERS) YES SIR?

O'HARA
 HOW'S THE PRISONER, HAGGERTY?

HAGGERTY
 HE DO BE SITTING QUIET IN HIS CELL SIR.

O'HARA
 DID HE SAY ANYTHING?

HAGGERTY
 NODDED TO ME SIR--FOR ITS WELL I KNOW MR. BRANDON, GOD BLESS HIM.

DOCTOR
 YOU DO?

HAGGERTY
 YES. SURE ITS MYSELF HELD DOWN THE BEAT ON 5TH AVENUE AND LAST WINTER
 BEFORE I CAME ON THE FORCE, WHEN MY RENT WAS UNPAID AND THE WIFE SICK,
 ITS MR. BRANDON GAVE ME A \$20 NOTE, YES AND HELPED TO GET ME ON THE
 FORCE, GOD BLESS HIM. (DOCTOR LAUGHS) AND THAT'S MORE THAN YOU EVER
 DONE FOR ONE OF GOD'S CREATURES, I'LL TAKE AN OATH.

DOCTOR
 WHAT?

O'HARA
 HAGGERTY.

HAGGERTY
 I ASK YOUR PARDON SIR, BUT I'M IRISH AND I STAND BY MY FRIENDS.

O'HARA

DOCTOR YOU'RE LIKELY TO HAVE ANOTHER INVITATION TO STEP INTO THE STREET IF YOU'RE NOT CAREFUL.

DOCTOR

IF YOU ARE ALL ON BRANDON'S SIDE, WHY DID YOU ARREST HIM?

O'HARA

BECAUSE MRS. DEAN GAVE EVIDENCE THAT LEFT ME NO CHOICE. ANYONE OUTSIDE HAGGERTY?

HAGGERTY

YES SIR, A FINE LOOKING WOMAN WITH THE DEVIL IN HER EYES. HERE'S HER CARD SIR.

O'HARA

SHOW HER IN. (HAGGERTY EXITS) MRS. DEAN, DOCTOR

DOCTOR

SO?

CARITA

(ENTERS--SHOWN IN BY HAGGERTY) THANK YOU MR. O'HARA FOR SEEING ME.

DOCTOR

MRS. DEAN.

CARITA

DOCTOR SALAYA, HOW STRANGE I SHOULD FIND YOU HERE.

DOCTOR

(ASIDE) BE CAREFUL, O'HARA'S SUSPICIOUS.

O'HARA

HAGGERTY, BRING MR. BRANDON HERE.

CARITA

THEN YOU'VE CAUGHT HIM--MY HUSBAND'S MURDERER.

O'HARA

PARDON ME MRS. DEAN--MR. BRANDON IS NOT YET CONVICTED.

CARITA

BUT I TOLD YOU HOW HE RETURNED TO THE HOUSE AFTER SAYING GOOD NIGHT.

O'HARA

YES, BUT YOU FAILED TO EXPLAIN WHY YOU WERE UP AT THAT HOUR.

CARITA

WHY, I HEARD A NOISE.

O'HARA

OF WHAT NATURE?

CARITA

A SMASHING SOUND MADE BY THIS BRANDON WHEN HE BROKE INTO THE HOUSE.

O'HARA

BUT ALL THE LOCKS IN YOUR HOUSE WERE INTACT.. I EXAMINED THEM MYSELF.

DOCTOR
IS MRS. DEAN TO BE PUT THROUGH THE THIRD DEGREE?

O'HARA
MRS. DEAN HAS MADE AN ACCUSATION AGAINST A MAN. I WANT TO KNOW ALL HER THOUGHTS UPON THE SUBJECT. MADAM, NO ONE BROKE INTO YOUR HOUSE THE NIGHT YOUR HUSBAND WAS MURDERED, A WINDOW WAS LEFT OPEN.

CARITA
I CAN'T REMEMBER, YOU ARE CRUEL TO QUESTION ME. (BARNEY ENTERS) I TELL YOU, THERE STANDS THE MAN WHO MURDERED MY POOR HUSBAND, MATTHEW DEAN.

BARNEY
MADAM YOU'RE A WOMAN, THAT ALONE PREVENTS MY REPLYING AS YOU DESERVE.

O'HARA
TAKE THE CUFFS OFF, HAGGERTY.

HAGGERTY
KEEP UP A GOOD HEART, AND DON'T LET THEM BLUFF YOU.

DOCTOR
WHAT, YOU RELEASE A DESPERATE MURDERER LIKE THAT?

O'HARA
YES, AND I'LL TROUBLE YOU TO SHOW THE LADY OUT.

BARNEY
GOOD MORNING MRS. DEAN. SORRY TO MEET YOU UNDER THESE PAINFUL CIRCUMSTANCES.

CARITA
DO YOU REALIZE THE AWFUL CRIME OF WHICH YOU ARE ACCUSED?

BARNEY
YES, BUT THERE ARE OTHER CRIMES QUITE AS REVOLTING. I'D RATHER BE UNJUSTLY ACCUSED OF MURDER THAN TO KNOW IN MY OWN HEART THAT I'D STOLEN ANOTHER MAN'S WIFE---WOULDN'T YOU, DOCTOR?

DOCTOR
I'M SURE I DON'T KNOW. COME MRS. DEAN. MR. BRANDON IS SAFE HERE (ASIDE) WE'LL ABDUCT THE GIRL TONIGHT. (EXIT, FOLLOWED BY HAGGERTY)

O'HARA
COME BRANDON.

BARNEY
WELL?

O'HARA
BY JOVE YOU'RE A COOL HAND. YOU'VE BEEN AT POLICE HEADQUARTERS BEFORE EH?

BARNEY
NEVER IN MY LIFE.

O'HARA
YOU TAKE IT DAMNED EASY. (TAKES OUT A CIGAR AND LIGHTS IT.)

BARNEY
IT'S MY WAY. DO YOUR CIGARS COME ONLY ONE TO A BOX?

O'HARA
NO, WHY DO YOU ASK?

BARNEY
YOU ONLY TOOK OUT ONE CIGAR--I SMOKE YOU KNOW.

O'HARA
WELL, I'LL BE. (GIVES BARNEY A CIGAR)

BARNEY
THANK YOU.

O'HARA
WHY DID YOU COME BACK TO THE DEAN HOUSE AFTER YOU LEFT LAST NIGHT?

BARNEY
I DIDN'T SAY I DID COME BACK-DID I?

O'HARA
NO. (HE FUMBLES AMONG PAPERS ON HIS DESK AND PICKS UP A LARGE ENVELOPE FROM THE DESK.) HAND ME THAT PAPER KNIFE WILL YOU?

BARNEY
CERTAINLY (PICKS UP THE KNIFE).

O'HARA
(SPRINGS TO HIS FEET, TURNS LIGHT ON BARNEY, LEANS ACROSS THE DESK) THAT'S THE KNIFE THAT KILLED MATTHEW DEAN.

BARNEY
(LOOKS AT THE KNIFE CLOSELY) IS IT? ODD DESIGN ISN'T IT? HOLD THAT LIGHT CLOSER, I CAN'T SEE VERY WELL.

O'HARA
WELL, CONFOUND IT!

BARNEY
DON'T GET EXCITED O'HARA. I MAY SUSPECT YOU IF YOU DO.

O'HARA
ARE YOU ICE MAN?

BARNEY
NO, BUT I'M INNOCENT OF THE CRIME AND I'M NOT AFRAID.

O'HARA
(TAKES A BOTTLE FROM THE DESK AND HOLDS IT BEFORE BARNEY) LOOK HERE.

BARNEY
I'M LOOKING.

O'HARA
THAT BOTTLE WAS PICKED UP IN MATTHEW DEAN'S ROOM. IT CONTAINS--

BARNEY
CHLOROFORM.

O'HARA
DAMN IT, YOU TAKE THE WORDS RIGHT OUT OF MY MOUTH!

BARNEY

THERE'S SOME LEFT IN THE BOTTLE NOW--I'M TRYING TO HELP YOU.

O'HARA

ARE YOU? WELL, YOU CAN. (TAKES OFF HIS COAT) HAND ME MY OFFICE COAT--FROM THAT CLOSET THERE.

BARNEY

CERTAINLY. (XS TO THE CLOSET DOOR, AS HE DOES SO O'HARA THROWS A SWITCH AND ALL THE LIGHTS GO OUT. AS BARNEY OPENS THE CLOSET DOOR A FIGURE MADE UP AS MATTHEW DEAN WITH THE BLUENESS OF DEATH ABOUT MOUTH AND NOSTRILS, THE EYES OPEN WIDE, GHASTLY WOUND IN HIS CHEST, DROPS THROUGH THE DOOR ONTO BARNEY) POOR OLD MATTHEW DEAN. HE WASN'T A GOOD MAN, BUT HE DIDN'T DESERVE THIS. (TURNS TO O'HARA) SHALL I LET YOUR ASSISTANT DROP, O'HARA, OR WILL HE TAKE HIM? HE'S RATHER HEAVY. (THE FIGURE STARTS TO HIS FEET.)

O'HARA

THAT WILL DO SANDERSON. (O'HARA RESTORES THE LIGHTS AS SANDERSON EXITS)

BARNEY

I SUPPOSE THIS IS THE THIRD DEGREE YOU ARE HANDING ME, O'HARA. ANYTHING MORE?

O'HARA

BRANDON YOU OUGHT TO HAVE BEEN A DETECTIVE.

BARNEY

IF I WERE I'D FIND THE MURDERER.

O'HARA

WOULD YOU? (TELEPHONE RINGS.) HELLO--YES--WELL. BRANDON THERE IS SOMEONE ASKING FOR YOU AT THE DOOR.

BARNEY

SOMEONE IS ASKING FOR ME?

O'HARA

YES. A GIRL, A CRIPPLE WHO WALKS WITH A CRUTCH.

BARNEY

ELSIE.

O'HARA

YOU KNOW WHO IT IS?

BARNEY

YES. ELSIE DEAN.

O'HARA

THE MURDERED MAN'S NIECE? SHOW HER UP.

BARNEY

WHAT ARE YOU UP TO O'HARA?

O'HARA

I'M LOOKING EVERYWHERE FOR A CLUE. THIS GIRL MAY BE ONE, YOU CAN NEVER TELL.

ELSIE
BARNEY, WHERE ARE YOU? I MUST SEE YOU. (SHE STUMBLES IN THE DOOR,
O'HARA CATCHES HER)

O'HARA
STEADY MISS.

ELSIE
WHO ARE YOU? YOU'RE NOT BARNEY, YOU'RE THE DETECTIVE.

BARNEY
HERE I AM LITTLE ONE.

ELSIE
QUICK BARNEY--IF YOU'D SAVE HILDA.

BARNEY
WHAT?

ELSIE
AFTER THEY TOOK YOU AWAY I WENT OUT ON THE FIRE ESCAPE. I CAME TO THE
WINDOW IN THE NEXT HOUSE.

BARNEY
YES--YES

ELSIE
IT WAS OPEN, THE CURTAINS DRAWN, I HEARD YOUR NAME. A MAN'S VOICE SAID
"IT'S EASY, BRANDON IS UNDER ARREST, WE'LL KIDNAP THE GIRL HILDA
TONIGHT".

BARNEY
GOD--WHERE'S HILDA?

ELSIE
I DON'T KNOW. THEY CAME TO THE WINDOW, I COULDN'T GET BACK. I WENT
ALONG THE ROOF--GOT TO THE STREET--I CAME HERE FOR YOU.

BARNEY
IT'S A PLOT. THE DOCTOR AND CARITA. (STARTS FOR THE DOOR.)

O'HARA
HOLD ON.

BARNEY
FOR GOD'S SAKE O'HARA, YOU DON'T KNOW WHAT THIS MEANS.

O'HARA
IT'S MY DUTY TO KEEP YOU. MISS DEAN YOU MUST GO.

ELSIE
NO--NO!!! BARNEY---

O'HARA
(PUTS ELSIE IN HAGGERTY'S ARMS) HAGGERTY GO.

BARNEY
IN GOD'S NAME MAN DON'T DO THIS! LET ME GO FOR AN HOUR, ONLY AN HOUR,
JUST GIVE ME TIME TO SAVE HILDA. I WILL COME BACK, YES, I SWEAR IT.

O'HARA

I CAN'T.

BARNEY

SHE'S THE GIRL I LOVE, AND SHE IS THREATENED BY A FATE WORSE THAN DEATH. YOU MAY SHOOT ME, BUT OH GOD MAN, GIVE ME AN HOUR TO SAVE HER.

O'HARA

I'M SORRY, BUT IT'S IMPOSSIBLE.

BARNEY

NO!! NO!! DON'T SAY THAT. I'LL DO ANYTHING, SUFFER ANYTHING TO SAVE HER. (O'HARA SITS AT DESK, BARNEY LEANS OVER IT, SEES THE CHLOROFORM BOTTLE, TAKES IT, DRENCHES HIS HANDKERCHIEF, AND STEALS NEARER TO O'HARA) IT'S MY LIFE I'M ASKING, MY SOUL. GOD, MAN, DON'T SHAKE YOUR HEAD. THINK IF THE WOMAN YOU LOVED WAS IN PERIL AND LET ME GO.

O'HARA

NO.

BARNEY

BY GOD I WILL GO! (SPRINGS ON O'HARA AND PUTS HANDKERCHIEF ON HIS MOUTH. O'HARA STRUGGLES, THEN HIS HAND GOES OUT TO THE BUTTON ON THE DESK. BELL RINGS OFF STAGE.) I WILL GO, IN SPITE OF YOU, IN SPITE OF THE BELL. (DRAGS O'HARA TO THE CLOSET, OPENS THE DOOR, PUSHES HIM IN. EXITS.)

HAGGERTY

(ENTERS) YES SIR. I WAS DOWN AT THE END OF THE CORRIDOR WHEN YOU RANG. WELL THAT'S FUNNY. MR. O'HARA, SIR, DID YOU RING? MAYBE I DREAMED IT.

BARNEY

(ENTERS IN O'HARA'S OVERCOAT AND SLOUCH HAT) ALL RIGHT HAGGERTY. I'M GOING OUT. YOU STAY HERE.

HAGGERTY

YES SIR.

BARNEY

(ASIDE) THE TELEPHONE. (CUTS THE PHONE WIRE) GOOD NIGHT. (EXIT)

O'HARA

(OFF) HELP!! HELP!! (O'HARA STAGGERS OUT OF THE CLOSET TO THE DESK)

HAGGERTY

MR. O'HARA.

O'HARA

STOP HIM!!! THE TELEPHONE WIRE'S CUT.

HAGGERTY

HE'S GOT AWAY.

O'HARA

(LEANS ON THE DESK, LAUGHING.) I'M GLAD OF IT.

CHANGE.

SCENE 3RD.

STREET BEFORE THE DOOR OF ANN'S HOUSE. THE SCENE OCCUPIES THE ENTIRE STAGE AND SHOULD BE A REPRESENTATION OF SOME WELL-KNOWN LOCALITY ON THE EAST SIDE. THE DOOR OF THE HOUSE IS UP THREE STEPS. PART OF THE FIRE ESCAPE IS SHOWN ON ONE SIDE. THE LADDER ENDS ABOUT SEVEN FEET OFF THE GROUND. CHARACTERS IN THIS SCENE WEAR WRAPS AS IT IS NOVEMBER.)

ANN

(ENTERS FROM HOUSE. SHE WEARS SHAWL AND BONNET AND CARRIES A LARGE BASKET. HILDA IS BEHIND HER IN THE DOOR.) UPON MY WORD I DON'T LIKE LEAVING YOU HILDA.

HILDA

NONSENSE ANN, WHAT COULD POSSIBLY HAPPEN TO ME? (CHARLES ENTERS AND CROSSES SLOWLY)

ANN

I'M SURE I DON'T KNOW, BUT I'LL NOT BE GONE LONG.

HILDA

ANN, ISN'T IT STRANGE? WHAT HAS BECOME OF ELSIE?

ANN

SHE WENT FOR A WALK, I'M THINKING. (SEES CHARLES) NOW WHO THE DEVIL IS THAT?

CHARLES

I'M LOOKING FOR HOUSTON STREET, MA'AM.

ANN

WELL, YOU'RE A LONG WAY FROM IT.

HILDA

A SAILOR. GO THAT WAY SIR.

CHARLES

I THANK YOU MISS (EXITS)

HILDA

I NEVER SEE A SAILOR OF ANY NAVY, THAT I DON'T THINK OF MY POOR BROTHER.

ANN

GET YOU IN NOW, AND CLOSE THE DOOR.

HILDA

YES ANN. TRY AND GET NEWS OF MR. BRANDON WON'T YOU?

ANN

I WILL DO THAT. FAITH, I'D NOT GO OUT, BUT WE MUST HAVE FOOD FOR TOMORROW, THAT DEVIL OF A CHIMNEY INSPECTOR WALKED OFF WITH ALL MY PROVISIONS.

HILDA

DON'T WORRY ANN.

ANN

I'M AS NERVOUS AS A WITCH. I WONDER IF THAT CHIMNEY INSPECTOR IS ON THE ROOF EATING MY TURKEY. WELL, I MUST HURRY TO THE WIDOW MALONE'S FOR MY EGGS. HEAVEN LOOK DOWN AND PROTECT MY GIRL THIS NIGHT. (EXIT. CHARLES ENTERS, GOES OVER AND MAKES A SIGNAL. DOCTOR SALAYA ENTERS WITH CARITA.)

DOCTOR

ALL RIGHT CHARLIE?

CHARLES

YES MASTER. THE OLD WOMAN HAS GONE OUT.

DOCTOR

THEN HILDA'S ALONE?

CHARLES

YES.

DOCTOR

GOOD. YOU GET THE COACH FROM THE CORNER. PUT ON THE COACHMAN'S COAT, AND DRIVE HERE. CARITA-YOU KNOW WHAT TO DO.

CARITA

OF COURSE. (STRIPS OFF HER COAT. SHE IS DRESSED PLAINLY. DRAWS A VEIL OVER HER FACE.)

DOCTOR

TAKE CARE HILDA DOES NOT RECOGNIZE YOU.

CARITA

DON'T YOU WORRY.

ELSIE

(HOBBLES IN ON HER CRUTCH) HILDA---HILDA---

DOCTOR

STOP HER!!

CARITA

WAIT. (SEIZES HER.)

ELSIE

LET ME GO!!! HILDA----

DOCTOR

(SEIZES ELSIE) SHE'S FAINTED. HERE. (THROWS ELSIE BRUTALLY TO CHARLES.) TAKE HER WITH YOU-GIVE HER TO SHANG--HAVE HIM TAKE HER TO THE OPIUM DEN.

CHARLES

I KNOW. IN THE CAGE. (PICKS ELSIE UP AND EXITS)

DOCTOR

THAT WAS A CLOSE CALL.

CARITA

ARE YOU READY?

DOCTOR
GIVE CHARLIE A MOMENT. (GOES UP R) ALL RIGHT. KEEP COOL NOW.

CARITA
DON'T YOU FRET. (RINGS BELL OF HOUSE)

HILDA
(OPENS DOOR) WHAT IS IT?

CARITA
(IN A FRIGHTENED, EXCITED VOICE) MISS MURIVALE--I WANT TO SEE MISS MURIVALE--

HILDA
I AM MISS MURIVALE.

CARITA
AH-MISS COME QUICKLY--MISS DEAN HAS MET WITH AN ACCIDENT.

HILDA
WHAT? ELSIE?

CARITA
YES-YES. SHE'S BADLY HURT, RUN OVER IN THE STREET.

HILDA
NO!!

CARITA
YES- SHE'S AT THE NEW YORK HOSPITAL, SHE--

HILDA
I'LL COME AT ONCE (EXITS INTO THE HOUSE)

CARITA
DID I DO THAT WELL?

DOCTOR
SPLENDID!! HERE COMES CHARLIE. (CAB DRIVEN BY CHARLIE DRESSED AS A COACHMAN STOPS IN FRONT OF THE HOUSE.)

HILDA
I'M READY.

CARITA
I CALLED A CAB. COME QUICKLY, ELSIE IS CALLING FOR YOU.

HILDA
WHO ARE YOU?

CARITA
ONLY A POOR WOMAN.

HILDA
WHY DO YOU WEAR A VEIL? (SNATCHES IT OFF) CARITA!!!

CARITA
DAMN YOU!! (GRABS HILDA)

HILDA

HELP!! HELP!! (GETS LOOSE, RUNS FOR THE HOUSE. DOCTOR LEAPS UP THE STAIRS IN FRONT OF HER. BLOCKS HER PATH.)

DOCTOR

NO YOU DON'T!

HILDA

MY GOD!!

DOCTOR

(SEIZES HER) YOU'RE MINE---MINE--MINE- (THROWS HER IN THE CAB. BARNEY ENTERS, LEAPS ON THE BOX, KNOCKS CHARLES OFF)

BARNEY

NOT YET (WHIPS UP THE HORSES)

DOCTOR

BRANDON!!

BARNEY

YES. (DOCTOR DRAWS A PISTOL AND FIRES. BARNEY DRIVING WITH ONE HAND DRAWS A PISTOL OF HIS OWN AND FIRES AT THE DOCTOR AS HE DRIVES OFF)

DOCTOR

AFTER HIM!!!

ANN

(ENTERS WITH BASKET) AH YOU DEVIL. (PUTS DOWN BASKET AND THROWS EGGS AT DOCTOR. CHARLES STARTS FORWARD BUT ISADORE DROPS FROM THE FIRE ESCAPE AND KNOCKS HIM DOWN. HE LOSES HIS WHISKERS.) ISADORE. (ISADORE RUNS FOR HIS LIFE, ANN AFTER HIM.)

CURTAIN

DEALERS IN YOUNG WOMEN
ACT 3RD

SCENE:

THE NEXT AFTERNOON. EXTERIOR OF OPIUM JOINT, CHINATOWN. THE OPIUM JOINT IS C. OCCUPYING NEARLY THE WHOLE OF THE STAGE. TWO STEPS LEAD UP TO THE DOOR. D.R. A CLOTHING STORE WITH SEVERAL DUMMIES OUTSIDE IT. CAR TRACK CROSSES STAGE FROM R.S. TO L.3. SNOW ON GROUND.

AT RISE: CROWD MASSED OFF R. RUNS ACROSS STAGE DRIVEN BY HAGGERTY. THE CROWD MUST BE A TYPICAL EAST SIDE ONE. SOME HAVE CLUBS, OTHERS BRICKS, AND PAVING STONES. ALL ARE GROWLING AND THEY LOOK ACROSS TO LEFT. DRIVEN BY HAGGERTY, WITH HIS CLUB RAISED.

HAGGERTY

MOVE ON WITH YE. MOVE ON NOW DO YE HEAR ME? DROP THAT BRICK YOU. I SEE YOU WITH BRICKS, THAT MEANS ASSAULT. YE ARE ON THE FIRST CAR THAT RUNS. BY THE POWERS I'M WRINGING WET, BAD CESS TO THIS STRIKE ON THE CAR LINE. (A CABBAGE HEAD IS THROWN FROM THE CROWD) HOLY MOSES! A CABBAGE HEAD. TAKE THIS! (RUNS OFF CHASING CROWD)

CHARLIE

(ENTER R WITH SEVERAL YOUNG GIRLS PLAINLY DRESSED) ITS ONLY A STEP FURTHER. I'VE WORK FOR YOU ALL, WITH MY MASTER, SUCH A KIND MAN. (STOPS BEFORE THE OPIUM DEN, LOOKS ABOUT WARILY, KNOCKS THREE TIMES ON THE DOOR. IT IS OPENED BY A CHINAMAN.) COME NOW, THE DOOR IS OPEN (GIRLS GO INSIDE). AH NOW, A PRETTY GIRL FOR THE MASTER'S CAGE.

HAGGERTY

(OFF LEFT) I KNOW YOU, ONE-EYED SAM, YOU CAME TO THROW THAT PAVING STONE AT THE FIRST CAR THAT PASSED.

CHARLIE

(QUICKLY STEPS AWAY FROM THE DOOR AND MOVES OFF LEFT)

HAGGERTY

(FROM OFF LEFT) YE-YE DEVILS, BUT YE'LL ASSAULT NO CARS WHEN THEY START. (KANE O'HARA, MADE UP AS A RAG PICKER, ENTERS FROM RIGHT)

O'HARA

I'VE GOT RAGS, RAGS, RAGS FOR SALE.

HAGGERTY

HERE, HERE, YOU FLY OFF WITH THE REST OF THEM. (O'HARA SEES CHARLIE. WHO IS SAUNTERING DOWN THE STREET, MAKES SILENCING GESTURE TO HAGGERTY.) WHAT'S THAT? STOP IT YE THIEF OF THE WORLD. I DON'T BELONG TO THAT LODGE. COME OUT OF THAT YE HIGH-BINDER.

O'HARA

IT'S ALL RIGHT HAGGERTY.

HAGGERTY

MR. O'HARA?

O'HARA

SHUT UP!! (PUSHES HAGGERTY ASIDE AND CROSSES TO INTERCEPT CHARLIE.) GOT RAGS, I GOT RAGS.

CHARLIE
NO.

O'HARA
GOT A PRETTY GIRL. (MUFFLED SCREAMS FROM OPIUM DEN)

HAGGERTY
WHAT'S THAT?

CHARLIE
NO, NO PRETTY GIRLS. (EXITS)

O'HARA
YOU SPOILED IT HAGGERTY!

HAGGERTY
ASKING YOUR PARDON MR. O'HARA. WHAT MAY YOU BE DOING DOWN HERE IN CHINATOWN?

O'HARA
WATCHING THE CURSED HOUSE. I SAW THE FELLOW AT CHRISTOPHER STREET FERRY. HE MET THREE GIRLS EVIDENTLY FROM THE COUNTRY. DID HE GO INTO THIS JOINT?

HAGGERTY
THE DEVIL IF I KNOW SIR. THERE'S A STRIKE ON THE CAR LINE. THAT MOB THERE HAS SWORN TO WRECK THE FIRST CAR THEY SEND OUT AND KILL THE CONDUCTOR, SURE, THAT'S TROUBLE ENOUGH FOR ONE COP.

O'HARA
I'D GIVE SOMETHING TO GET INSIDE. (KNOCKS. A WICKET OPENS IN THE DOOR AND THE FIENDISH FACE OF A CHINAMAN LOOKS OUT. GREEN MEDIUM LIGHT ON FACE.) WANT THE RAGS?

CHINAMAN
NO. GET AWAY!

O'HARA
YOU'VE SEEN NOTHING OF BRANDON?

HAGGERTY
NOT I. AND GLAD I AM FOR IT. I'M TERRIBLY NEAR-SIGHTED WHEN ME FRIENDS ARE IN TROUBLE.

O'HARA
THE TRAIL BEGINS HERE AT THIS HOUSE. BY HEAVEN IF I GET ONE CLUE I'LL RUN THIS DEALER OF WOMEN TO EARTH.

HAGGERTY
I'M WITH YOU THERE, SIR. HERE, HERE, NOW WHAT'S THAT? A RIOT OR A FIRE? HERE NOW, GET OUT OF THAT, AWAY WITH YOUS AND KEEP AWAY FROM THE CAR BARNES!

ANN
(ENTER L) MY BASKET, WHERE'S MY BASKET?

HAGGERTY
DID YE HAVE ONE?

ANN

I DID. TWO. I DROPPED THEM WHEN I SAW THAT FELLER THAT LOOKED LIKE MY ISADORE. (ONE OF THE MOB HANDS OVER A BASKET) THANK YOU SIR. DO THE CARS BE AFTER RUNNING?

HAGGERTY

SURE. THERE'S A STRIKE ON THE LINE. THEY'LL SEND OUT A CAR AS SOON AS THEY CAN FIND A MAN BRAVE ENOUGH TO RUN IT.

ANN

ITS A SAD HOME I GO TO TONIGHT.

HAGGERTY

YES?

ANN

TWO FRIENDS I HAVE. YOUNG GIRLS AND BOTH ARE GONE.

HAGGERTY

YE DON'T SAY? DEAD, MA'AM?

ANN

THE DEVIL OF ME KNOWS. ONE WAS A CRIPPLE GIRL, THE OTHER THE FINEST LOOKING COLLEEN YE EVER SAW.

HAGGERTY

WHAT BECAME OF THEM?

ANN

DIDN'T I JUST SAY I DIDN'T KNOW? THE CRIPPLE STRAYED AWAY, POOR LAMB, THE OTHER WAS KIDNAPPED. TAKEN FROM MY VERY DOOR. OH HILDA, WHERE ARE YE DARLIN'?

HAGGERTY

KIDNAPPED? IMPOSSIBLE!

ANN

IS IT? I TELL YOU IT'S SO. WHILE BIG, HULKING POLICEMEN LIKE YOU LOAFED ON THEIR BEATS.

HAGGERTY

HERE, HERE NOW--

ANN

YOU RAISE YOUR CLUB AT ME AND I'LL PUSH YOUR FACE IN. I'LL WAIT FOR THE CAR AND YOU STAY AWAKE IF YOU CAN (EXIT).

HAGGERTY

WHAT'S THAT? STAY AWAKE? I'D HAVE YOU KNOW I NEVER SLEEP, I'M THE EYE OF THE LAW. (THE SOUND OF A HAND ORGAN IS HEARD OFF LEFT. THE ORGAN IS AN OLD ONE, OUT OF KEY, WITH SEVERAL STOPS MISSING. THE MUSIC IT GIVES FORTH IS HORRIBLE. VERY MUCH OFF KEY AND WITH HORRIBLE DISCORDS.) MOTHER OF MOSES, WHAT'S THAT? (ISADORE COMES IN SIGHT GRINDING ON THE ORGAN. THE PEOPLE ON THE STREET PUT THEIR HANDS TO THEIR EARS AND GIVE ISADORE LOTS OF ROOM.) MURDER! DID YOU EVER HEAR ANYTHING LIKE THAT? HEAVENS ABOVE MAN, STOP IT---STOP IT!! WHAT DO YOU THINK YOU'RE DOING WITH THAT THING?

ISADORE

TRYING TO MAKE AN HONEST LIVING.

HAGGERTY
STOP IT! DO YOU CALL THAT MAKING AN HONEST LIVING?

ISADORE
AIN'T IT?

HAGGERTY
FAITH, IT'S MURDER AND WHAT NOT YOU'RE ENCOURAGING. STOP IT! DON'T
PLAY!

ISADORE
DON'T YOU LIKE MUSIC?

HAGGERTY
YES, BUT NOT THAT RACKET. IT MAKES ME WANT TO MURDER SOMEONE.

ISADORE
WELL, WHAT CAN I DO? I WAS TOLD TO GO TO WORK HONEST, AND I'M TRYING TO
DO IT.

HAGGERTY
STOP IT--MURDER--YOU'RE DRIVING ME CRAZY!

ISADORE
WHAT WILL YOU GIVE ME TO STOP?

HAGGERTY
HERE'S A DIME.

ISADORE
THANK YOU. BUT IT AIN'T ENOUGH.

HAGGERTY
STOP IT -- HERE'S A QUARTER.

ISADORE
THANK YOU. YOU'RE VERY GENEROUS. (PLAYS)

HAGGERTY
HERE'S 50 CENTS--A DOLLAR.

ISADORE
THAT'S ENOUGH. (STOPS PLAYING)

HAGGERTY
WELL, WELL, YOU'RE THE FIRST HORRIBLE ORGAN GRINDER I EVER SAW.

ISADORE
WELL, I HAD TO DO SOMETHING. THERE'S A WOMAN AFTER ME.

HAGGERTY
WHAT'S THAT?

ISADORE
A BIG WOMAN, AND STRONG. SHE'S IRISH AND SHE LOVES ME.

HAGGERTY
PLAY HER ONE TUNE ON THAT INFERNAL MACHINE AND SHE'LL NOT TROUBLE YOU
AGAIN.

ISADORE

IS IT SO? LIKE THIS?

HAGGERTY

HOLY SMOKES. MURDER. YOU'LL BREAK ME IF I STAY HERE. (EXITS WITH HANDS OVER HIS EARS.)

ISADORE

WELL, THAT'S THE FIRST TIME A POLICEMAN EVER RAN AWAY FROM ME.
(BARNEY ENTERS. DRESSED PLAINLY AS A SAILOR.) OH, BARNEY, IS THAT YOU?

BARNEY

HUSH. DON'T SPEAK MY NAME. SOMEONE MIGHT HEAR YOU.

ISADORE

YOU WANT ME TO DRIVE THE CROWD AWAY?

BARNEY

YES. BUT HOW?

ISADORE

I'LL SHOW YOU. (PLAYS. CROWD RUSHES OFF. ISADORE FOLLOWS TO THE WINGS.) DID YOU SEE THAT?

BARNEY

I DON'T WONDER THAT THEY RAN.

ISADORE

I SAW YOU GRAB THE HACK. I WAS ON THE FIRE ESCAPE. DID YOU SEE ME WHEN I LOOPED THE LOOPLETS WITH THE DOCTOR MAN?

BARNEY

NO. I WAS BUSY.

ISADORE

WHERE IS MISS HILDA?

BARNEY

IZZY I WISH I KNEW.

ISADORE

WHAT'S THAT? DIDN'T YOU GET HER? WASN'T SHE IN THE CARRIAGE?

BARNEY

YES. BUT SHE DIDN'T KNOW IT WAS ME UP ON TOP. WHEN I STOPPED THE CAB AND JUMPED DOWN AND OPENED THE DOOR IT WAS EMPTY.

ISADORE

WELL, WHAT BECAME OF HER? DID SHE SCOOT UP IN THE AIR?

BARNEY

DON'T YOU SEE. SHE FAINTED WHEN THE DEVIL OF A DOCTOR PUT HER IN THE CARRIAGE. WHEN SHE CAME TO HER SENSES SHE OPENED THE DOOR AND ESCAPED.

ISADORE

DIDN'T SHE GO HOME ALREADY?

BARNEY

I'VE BEEN THERE. NO. SHE'S WANDERING ABOUT THE CITY. I THINK A DELICATE GIRL LIKE HER, SEIZED BY THAT COWARD--I THINK IT WAS ENOUGH TO CRAZE HER.

ISADORE

WHY DID YOU COME HERE?

BARNEY

LAST NIGHT I GOT INTO MY ROOMS. YES, IN SPITE OF THE DETECTIVES ON GUARD. I WANTED TO LOOK AT THE PAPERS I TOOK FROM THE DOCTOR'S SAFE.

ISADORE

DID YOU GET THEM?

BARNEY

YES. O'HARA HAS DOUBLED THE FORCES AT MY ROOMS, BUT I SLIPPED BY THEM. I WAS THE NEW JANITOR.

ISADORE

WELL?

BARNEY

I GOT THEM. LOOK HERE. MEMORANDUM AND ACCOUNTS---SHIPPED TON LIVE STOCK, YOUNG, TO BROWN--TOLEDO, OHIO.

ISADORE

WHAT'S THAT?

BARNEY

HERE'S A WIRE TO THE DOCTOR: CAN USE FOUR QUEENS, ALLISON--CINCINNATI.

ISADORE

WELL, WHY DIDN'T HE ASK YOU FOR FOUR ACES. THEY BEAT FOUR QUEENS.

BARNEY

IZZY. THE DOCTOR KIDNAPS YOUNG AND INNOCENT GIRLS AND SELLS THEM-- THAT'S WHAT THOSE WORDS MEAN.

ISADORE

BARNEY, YOU GOT SOME BUGS UNDER YOUR HAT.

BARNEY

I TELL YOU I'M RIGHT. LOOK HERE--A BUNCH OF PHOTOGRAPHS OF PRETTY INNOCENT GIRLS HALF NAKED. THE FACE OF EACH MARKED ON THE BACK.

ISADORE

THE DAMN SCOUNDREL. THAT'S WHY HE WANTS HILDA.

BARNEY

DON'T OLD MAN. I KNOW IT'S TRUE. HE MEANS TO HAVE HER. HE'S SEARCHING FOR HER NOW. IF I FIND HIM I'LL KILL HIM.

ISADORE

AND I'LL HELP. BY WHY DID YOU COME HERE?

BARNEY

SEE THIS? IT'S AN ACCOUNT OF EXPENSES AND THE ADDRESS OF THAT HOUSE ON IT.

ISADORE

YOU AIN'T GOING IN BARNEY?

BARNEY

I'M GOING TO TRY. (PRETENDS TO BE VERY DRUNK AND KNOCKS ON DOOR. WICKET OPENS.) HELLO, HERE'S A JACK JUST COME ASHORE WITH POCKETS LINED WITH MONEY. GOT ANY GIRLS?

SHANG

YES.

ISADORE

LOOK AT THAT SMILE ON HIM.

BARNEY

WELL, LET A FELLOW IN AND I'LL HAVE A DRINK.

SHANG

NO.

BARNEY

YES YOU WILL. (MAKES A LEAP FOR THE DOOR. WICKET SHUTS.) NO GO. IF ONLY I COULD GET INSIDE.

ISADORE

DO YOU THINK MISS HILDA'S IN THERE?

BARNEY

DON'T OLD MAN. DON'T SAY IT. IF I WAS SURE OF IT, I'D TEAR THAT HOUSE DOWN WITH MY BARE HANDS.

ISADORE

WELL, WE MUST WATCH. COME THIS WAY. (DRAWS BARNEY UP L--AT THE SAME TIME DOCTOR SALAYA ENTERS L WITH CHARLIE WHO HAS ELSIE IN HIS ARMS)

DOCTOR

COME ON CHARLES. GET THAT DAMN CRIPPLE IN THE CAGE.

BARNEY

AND ELSIE--THINK OF THAT POOR CRIPPLED GIRL ALONE SOMEWHERE IN THIS GREAT CITY.

ISADORE

CHEER UP. DON'T BE DISHEARTENED. WE MUST HOPE. MY BOY, COME, AND I'LL PLAY FOR YOU.

DOCTOR

(HEARS MUSIC) WAIT. IT'S ALL RIGHT. IN WITH HER. SHE WON'T BRING MUCH, BUT WE'LL GET HER OUT OF THE WAY. (CARITA ENTERS FROM RIGHT)

CARITA

SO IT'S YOU SALAYA. I THOUGHT I'D FIND YOU HERE.

DOCTOR

WHAT THE DEVIL? DID YOU FOLLOW ME HERE?

CARITA

COME. THAT'S NOT LOVE-LIKE. I CAME BECAUSE I WANT TO SEE HOW YOU CARRY ON THIS BUSINESS OF SELLING GIRLS.

DOCTOR
THE CAGE IS FULL. YOU WILL SEE TONIGHT.

CARITA
I MUST SAY YOU DON'T SEEM VERY PLEASED TO SEE ME.

DOCTOR
I AM. HAVE YOU GOT A TRACE OF HILDA?

CARITA
YOUR MIND SEEMS TO RUN ON THAT GIRL, SALAYA. WHY?

DOCTOR
BECAUSE I'M IN DANGER EVERY MINUTE SHE IS AT LIBERTY.

CARITA
IS THAT YOUR ONLY REASON?

DOCTOR
WHAT OTHER COULD THERE BE?

CARITA
DON'T LAUGH--SOMETIMES I THINK YOU ARE IN LOVE WITH HER.

DOCTOR
NONSENSE! YOU'RE JOKING.

CARITA
IT WOULDN'T BE A JOKE FOR YOU. IF EVER I FIND OUT THAT YOU'RE IN LOVE WITH HILDA---

DOCTOR
WHAT WOULD YOU DO?

CARITA
KILL YOU--KILL YOU, AS I WOULD A SNAKE.

DOCTOR
AND YET YOU CARE FOR ME?

CARITA
I DO. GOD KNOWS WHY--PERHAPS BECAUSE THE EVIL IN YOU APPEARS TO ME. I'VE SACRIFICED EVERYTHING FOR YOU. THE DEATH OF MATTHEW DEAN FINDS US TOGETHER, OUR SIN--OUR CRIME IS ONE. CARE HOW YOU TRIFLE WITH ME.

DOCTOR
COME, YOU'RE FULL OF FOOLISH FANCIES TONIGHT.

CARITA
OH, I'LL BELIEVE IN YOU--COME, SHALL WE GO IN?

DOCTOR
NOT THAT WAY. NEVER ENTER BY THAT DOOR. (GOES TO THE CLOTHING STORE.) THERE IS AN UNDERGROUND PASSAGE THAT LEADS TO THAT HOUSE.

CARITA
THAT'S CLEVER OF YOU.

DOCTOR

THERE'S NO NEED TO TAKE UNNECESSARY RISKS. COME. (HILDA ENTERS R. HER CLOTHES ARE TORN, FACE PALE, HAIR UNBOUND. SHE STAGGERS IN AND GRASPS HER WAY BY CLINGING TO BUILDINGS.)

CARITA

(SEES HILDA) WAIT.

HILDA

I CAN'T GO MUCH FARTHER. MY FEET ARE RUN DOWN AND BLEEDING--THE LIGHTS ARE DANCING BEFORE MY EYES. GOD HELP ME (FALLS). MY EYES, I-- (DOOR OF OPIUM DEN OPENS REVEALING CHARLIE. AND SHANG)

DOCTOR

CHARLIE, KICK THAT WOMAN OFF THE DOOR STEP.

CARITA

WAIT. (GOES TO HILDA. LIFTS HER UP.) DON'T YOU KNOW WHO SHE IS?

DOCTOR

HILDA! WHAT LUCK. HILDA.

HILDA

BARNEY, IS THAT YOU? I'VE TRIED TO FIND YOU EVER SINCE I ESCAPED FROM THE CAB.

DOCTOR

YES---YES. (TAKES HER HAND)

HILDA

(RISING) I'M ALL ALONE BARNEY. NO ONE CARES FOR ME BUT YOU, AND I LOVE YOU, I LOVE YOU.

DOCTOR

YES, COME.

HILDA

(SEES DOCTOR'S FACE, STARTS BACK WITH A CRY) NO, NO, YOU'RE NOT BARNEY. YOU'RE THE FIEND THAT PURSUES ME.

DOCTOR

I'VE GOT YOU NOW. COME.

HILDA

(STRIKES HIM IN THE FACE) NO, OH MY GOD--HELP ME, SAVE ME FROM HIM.

CARITA

OH YES, I'LL SAVE YOU---DAMN YOU.

HILDA

CARITA!!

CARITA

YES. (THROWS HER DOWN. KICKS HER. LIFTS FOOT TO STAMP HER FACE.)

DOCTOR

(STOPS HER) DON'T SPOIL HER BEAUTY. IT'S WORTH MONEY TO ME.

CARITA

(STRUGGLES WITH DOCTOR) YOU LOVE HER.

DOCTOR
I SWEAR TO YOU, NO. SHE'LL BRING A BIG PRICE TONIGHT. CHARLIE GET HER INSIDE.

HAGGERTY
(OFF RIGHT) GO ON, AND DON'T BE LOAFING HERE. I TELL YOU. (CHARLIE PAUSES) PUT THAT BRICK DOWN I SAY. HERE, HERE, WHAT'S THIS?

DOCTOR
THIS POOR WOMAN HAS JUST DROPPED IN A FAINT, OFFICER. I'M GOING TO AID HER.

HAGGERTY
JUST ONE MOMENT DOCTOR SALAYA. WHAT ARE YOU SO ANXIOUS TO HELP SOMEONE FOR?

DOCTOR
WHY THE WOMAN EXCITED MY SYMPATHY.

HAGGERTY
I DIDN'T KNOW YE HAD ANY ABOUT YE.

CARITA
OH, ITS CRUEL TO LET THIS POOR WOMAN SUFFER.

HAGGERTY
AND YOU TOO MRS. DEAN--MAY I ASK WHAT YE BE DOING HERE IN CHINATOWN?

CARITA
I COME FROM THE YOUNG GIRL'S MISSION.

HAGGERTY
DID YE NOW?

CARITA
AND I WANT TO TAKE THE POOR HOMELESS WAIF THERE.

HAGGERTY
I ASK YER PARDON MADAME, BUT I CAN HELP HER ALL RIGHT. IT'S MANY LIKE HER WE SEE DOWN HERE. (X TO RIGHT SLOWLY)

CARITA
(TO DOCTOR) BE QUICK.

DOCTOR
YES. (HE STOOPS TO HILDA AND RAISES HER)

HAGGERTY
(TURNS SHARPLY) HOLD ON!

DOCTOR
YES, OFFICER?

HAGGERTY
TAKE YER HANDS OFF THAT GIRL AND GET OUT OF HERE QUICK.

DOCTOR
WHAT?

CARITA

WHAT DO YOU MEAN?

HAGGERTY

THAT I THINK THIS POOR GIRL WILL BE SAFE IN MY HANDS.

DOCTOR

HOW DARE YOU?

HAGGERTY

EASY NOW. I'LL HAND YOU ONE IN A MINUTE THAT'LL DO YOU NO GOOD---GO ON I SAY.

DOCTOR

(TAKES A BILL FROM HIS POCKET) CAN'T WE FIX THIS?

HAGGERTY

MAYBE.

DOCTOR

HERE'S A TEN DOLLAR BILL I FOUND. YOU MUST HAVE DROPPED IT.

HAGGERTY

DO YOU THINK SO?

DOCTOR

I'M SURE OF IT.

HAGGERTY

(SEIZES DOCTOR BY THE THROAT) WELL YOU THOUGHT WRONG. TAKE YOUR DIRTY MONEY AND GET OUT OF HERE! (THROWS DOCTOR DOWN)

DOCTOR

YOU SHALL SUFFER FOR THIS!!

HAGGERTY

GO ON NOW, OR I'LL BREAK YE IN TWO. (BENDS OVER HILDA--DOCTOR MAKES SIGNAL TO CARITA. SHE EXITS UP R. DOCTOR EXITS QUICKLY INTO THE CLOTHING STORE.)

HAGGERTY

LIFT UP YOUR HEAD. OLD HAGGERTY WOULDN'T HARM YOU FOR THE WORLD. (LOOKS AROUND) BY THE FAIRIES THEY DISAPPEARED QUICK. WHAT'LL I DO WITH HER I WONDER. (HE GLANCES ABOUT THEN PULLS A FLASK FROM HIS POCKET AND PUTS IT TO HILDA'S LIPS.)

HILDA

BARNEY?

HAGGERTY

WHAT'S THAT?

HILDA

BARNEY, IT'S HILDA.

HAGGERTY

TAKE ANOTHER SIP. (PICKS UP HILDA AND PUTS HER ON A BOX NEAR THE CLOTHING STORE.) REST THERE DARLING TILL I GET AN AMBULANCE. (DOOR OF CLOTHING STORE HALF OPENS, SHOWS DOCTOR WATCHING.)

ISADORE
(ENTERS DRESSED AS A CONDUCTOR) WELL, HERE I AM.

HAGGERTY
BY THE FORCES, AIN'T YOU THE FELLOW WITH THE DEVIL'S ORGAN?

ISADORE
NOT NO MORE. I GOT A JOB NOW.

HAGGERTY
AND WHAT IS THAT?

ISADORE
I'M A CONDUCTOR.

HAGGERTY
HOW LONG SINCE---

ISADORE
TEN MINUTES AGO. THE SUPERINTENDENT TOLD ME YESTERDAY THAT HE MIGHT
GIVE ME A CHANCE. I MET HIM IN THE STREET AND I SHOOK THE ORGAN.

HAGGERTY
THAT'S LUCKY.

ISADORE
THE SUPERINTENDENT WANTS ME TO TAKE THE FIRST CAR OUT. (A YELL OFF)
WHAT'S THAT?

HAGGERTY
DO YE SEE THAT CROWD?

ISADORE
SURE.

HAGGERTY
WELL, THEY ARE WAITING TO SEE YOU TAKE THE FIRST CAR OUT.

ISADORE
WELL (SWELLING WITH PRIDE) YOU BET I'LL DO IT.

HAGGERTY
GOOD-BYE MY LITTLE MAN.

ISADORE
WHY ARE YOU SAYING GOOD-BYE?

HAGGERTY
EACH MAN IN THAT CROWD HAS A BRICK.

ISADORE
WHAT FOR?

HAGGERTY
TO HEAVE AT THE FIRST CAR.

ISADORE
MURDER!

HAGGERTY
THEY'VE SWORN TO KILL THE CONDUCTOR.

ISADORE
GOD LOVE ME.

HAGGERTY
GO ON NOW. IT'S UP TO YOU.

ISADORE
HERE I GO. THIS IS WHAT THEY CALL EARNING AN HONEST LIVING. (HAGGERTY
TURN TO L.C. CARITA ENTERS DOWN STREET AT THE SAME TIME DOCTOR OPENS
DOOR TO CLOTHING STORE, PUTS HIS HAND OVER HILDA'S MOUTH, AND TAKES HER
INSIDE THE STORE. BARNEY ENTERS AND COMES FACE TO FACE WITH CARITA.)

CARITA
OFFICER, ARREST THAT MAN.

HAGGERTY
WHAT'S THAT?

CARITA
THAT MAN IS BERNARD BRANDON, WHO ESCAPED FROM POLICE HEADQUARTERS.

HAGGERTY
WELL MADAME, I KNOW MR. BRANDON WELL.

CARITA
THIS IS HE. ARREST HIM.

HAGGERTY
YOU'RE MISTAKEN MADAME. THIS MAN IS NOT BERNARD BRANDON.

CARITA
WHAT? I'LL HAVE YOU YET--I'LL HAVE YOU!! (EXITS IN A FURRY)

BARNEY
THANK YOU HAGGERTY.

HAGGERTY
GO ON NOW. RUN LIKE THE DEVIL. I'LL LOOK THE OTHER WAY.

BARNEY
IT'S NOT FOR MYSELF THAT I TOOK MY LIBERTY. IT'S TO FIND THE WOMAN I
LOVE. HAGGERTY SHE'S WANDERING ABOUT THE CITY SOMEWHERE TONIGHT,
HOMELESS AND FRIENDLESS, WITH THESE FIENDS AFTER HER.

HAGGERTY
I PICKED UP A GIRL HERE NOT HALF AN HOUR AGO. SHE WAS WRACKED AND DAZED
LIKE--

BARNEY
WELL--

HAGGERTY
SHE SPOKE YOUR NAME.

BARNEY
YOU'RE SURE?

HAGGERTY
BARNEY, SHE SAID---JUST LIKE THAT---BARNEY. AND THE PRETTIEST FACE.

BARNEY
HILDA.

HAGGERTY
YES, THAT'S WHAT SHE CALLED HERSELF.

BARNEY
WHERE IS SHE?

HAGGERTY
I PLACED HER HERE. (SEES HILDA IS GONE) LOOK AT THAT NOW. SHE MUST
HAVE GONE AWAY.

BARNEY
WAS THAT WOMAN HERE?

HAGGERTY
YES--SIR--WITH THAT DEVIL OF A DOCTOR.

BARNEY
THEY'VE HAD HER AWAY.

HAGGERTY
I DON'T THINK SO. MAYBE SHE JUST WANDERED ALONG THE STREET. YOU GO
THAT WAY SIR, AND I'LL GO THIS.

BARNEY
I'LL FIND HER IF GOD LETS ME LIVE. (EXITS. CROWD BEGINS TO PASS BACK
AND FORTH AS ISADORE CROSSES, SCARED TO DEATH.)

ISADORE
ALL ABOARD--THIS CAR FOR UP TOWN SOMEWHERE. JERUSALEM, I'M SCARED.
EVERY MAN I SEE HAS A PAVING STONE.

ANN
(ENTER) WELL HERE IS THE CAR AT LAST.

ISADORE
MURDER. THIS IS WHERE I DIE. (CROWD GETS THICKER) THIS WAY LADY.

ANN
WHAT'S THAT?

ISADORE
IT'S COMING. I CAN FEEL IT. ALL ABOARD!

ANN
IT'S MY IZZY COME BACK TO MY ARMS. (DROPS BASKETS AND GRABS ISADORE)

ISADORE
HELP. MY RIBS ARE CRACKING. (BREAKS AWAY) ALL ABOARD!

ANN
COME HERE DARLIN'. (CROWD ATTACKS, HAGGERTY ENTERS BRANDISHING CLUB.
ALL RUSH OFF.) HE GOT AWAY. FIND HIM.

ISADORE

(ENTER UP R. HIS CLOTHES ARE TORN. HE IS A WRECK.) THIS IS WHAT THEY CALL EARNING AN HONEST LIVING.

ANN

(OFF LEFT) WHERE IS MY ISADORE?

ISADORE

JERUSALEM, SHE'S COMING. I NEED SOMEWHERE TO HIDE. (GRABS DUMMY OUTSIDE CLOTHING STORE AND GETS INTO IT.)

HAGGERTY

GET OUT I TELL YOU!! (CROWD EXITS)

ANN

DID YOU SEE MY ISADORE?

HAGGERTY

I DID NOT.

ANN

ISADORE WHERE ARE YOU? OH DARLIN' COME TO MY ARMS. (EXIT)

CARITA

(GOES UP TO CLOTHING STORE, KNOCKS ON THE DOOR) SALAYA, ARE YOU THERE?

DOCTOR

(OPENS DOOR) YES, I'VE GOT HILDA AND THE CRIPPLE. COME, WE'LL TAKE HER BY THE UNDERGROUND PASSAGE TO MY DEN. (EXIT INTO CLOTHING STORE)

BARNEY

(HAGGERTY AND BARNEY ENTER FROM OPPOSITE DIRECTIONS) I CAN'T FIND HER.

HAGGERTY

NOR I---

BARNEY

MY GOD MAN, WHERE IS SHE?

ISADORE

I KNOW BARNEY--

HAGGERTY

THE DUMMY IS TALKING!!

ISADORE

IT'S ME BARNEY. THE DOCTOR WAS HERE AND SAID "I GOT HILDA AND ELSIE". IN THERE.

HAGGERTY

WE'LL RAID THE HOUSE. WAIT TILL I GET O'HARA. (EXIT)

BARNEY

I CAN'T WAIT. IT MAY MEAN HILDA'S LIFE AND HONOR. HOW TO GET IN, HOW TO FORCE THEM TO OPEN THE DOOR.

ISADORE

I CAN HELP YOU. THAT MAN THAT JUST WENT IN PRESSED THE SIDE OF THE DOOR AND IT OPENED. I SAW HIM.

BARNEY

WAIT. KEEP BACK. (BARNEY GOES TO DOOR AND PRESSES SPRING. DOOR OF HOUSE OPENS. SHANG ENTERS, SEES NO ONE, COMES DOWN C. BARNEY GRABS HIM.) NOT A WORD OR I'LL CHOKE YOUR MISERABLE LIFE OUT OF YOU.

ISADORE

GIVE HIM ONE FOR ME, BARNEY.

BARNEY

I WANT YOUR CLOTHES. I WANT YOUR PLACE INSIDE THAT HOUSE. COME. (HE DRAGS SHANG INSIDE THE HOUSE).

ISADORE

HE'S INSIDE. HE'S INSIDE AND THEY'LL THINK HE'S A CHINAMAN. JERUSALEM, I'M OUTSIDE. BARNEY, LET ME IN--I WANT TO HELP YOU.

ANN

WHERE'S MY ISADORE?

ISADORE

JUMPING MOSES, HERE COMES IRELAND.

ANN

ISADORE!!

ISADORE

NOT THIS TIME. (HE GOES DOWN THE COAL CHUTE OF THE CLOTHING STORE.)

CHANGE.

SCENE 2ND IN 1.

DROP REPRESENTS INSIDE OF HOUSE JUST ENTERED. AT CHANGE HILDA SCREAMS OFF L. THEN ENTERS AND CROUCHES C.)

CARITA

(JEWEL WHIP IN HAND, LAUGHING) COME, GET UP HILDA. I'VE GOT YOU AT LAST WHERE I WANT YOU.

HILDA

CARITA, BEAT ME, KILL ME, BUT DON'T GIVE ME INTO THE HANDS OF OLD SALAYA. I BEG YOU, I IMPORE YOU.

CARITA

(SLASHES WITH WHIP) YOU FOOL! (STARTS TO STRIKE)

CHARLIE

(SEIZES WHIP) NO!!

CARITA

YOU HALF-WITTED FOOL.

CHARLIE

I HAD A SISTER ONCE, LONG AGO. I DON'T REMEMBER WHEN. IT WAS BEFORE I SERVED THE BIG GUNS. BEFORE SOMETHING STRUCK ME HERE. YOU SHALL NOT CUT HER.

CARITA

SHAN'T I?

DOCTOR
(ENTERS) WHAT'S ALL THIS, CARITA?

CARITA
YOUR WATCH DOG IS BECOMING TROUBLESOME.

DOCTOR
WHAT? HOW DID SHE COME HERE?

HILDA
SHE CAME TO ME, LAID HER FOUL HANDS ON ME, WHISPERED SUCH FOOLISH AND
DEVILISH THINGS. WHY HAVE YOU BROUGHT ME HERE?

DOCTOR
YOU KNOW. YOU REMEMBER INDIA AND WHAT HAPPENED THERE?

HILDA
YOU POISONED MY FATHER.

DOCTOR
IT'S A LIE.

HILDA
THEN WHY ARE YOU AFRAID OF WHAT I MIGHT SAY?

DOCTOR
I CANNOT AFFORD TO LEAVE YOU AT LIBERTY.

HILDA
BUT I WILL GO AWAY--I'LL NEVER TROUBLE YOU.

DOCTOR
I'LL SEE TO THAT.

HILDA
THEN KILL ME.

CARITA
THERE'S SOMETHING WORSE THAN DEATH FOR YOU. IN A ROOM BEYOND THERE'S A
STEEL CAGE FULL OF YOUNG GIRLS. THEY'RE TO BE SOLD TO THE HIGHEST
BIDDER. (HILDA SCREAMS AND FALLS TO HER KNEES) MEN WILL STAND THERE,
GAZE UPON YOUR BODY AND FACE, AND BID FOR IT. BID FOR YOUR INNOCENT
FLESH. BID FOR A TOUCH OF YOUR HAND AND THE CLASP OF YOUR ARMS.

HILDA
YOU DEVIL! (SPRINGS AT CARITA AND GRABS HER BY THE THROAT) ★

DOCTOR
(SEPARATES THEM) STOP!!

HILDA
YOU ARE NOT A WOMAN. YOU'RE THE COMMONEST STREET WALKER.

CARITA
DAMN YOU. (DOCTOR RESTRAINS HER) LET ME GET AT HER. I KNOW YOU LOVE
HER. THAT'S WHY YOU PROTECT HER.

DOCTOR
NO, BUT SHE WILL BRING A HIGH PRICE.

HILDA
YOU DARE NOT DO IT. I'LL CALL UPON THE MEN WHO ARE THERE.

CARITA
THEY WILL LAUGH AT YOU.

HILDA
WHY?

DOCTOR
BECAUSE THE POWER WILL BE TAKEN FROM YOU.

HILDA
MY GOD. NO, DON'T TOUCH ME YOU CUR, YOU MISERABLE HOUND. GOD PITY ME!

DOCTOR
CHARLIE.

CARITA
WHAT ARE YOU GOING TO DO?

DOCTOR
GIVE HER A DRUG OF MY OWN PREPARATION THAT WILL MAKE HER BELIEVE HER
WORST ENEMIES ARE HER FRIENDS. CHARLIE.

CHARLIE
MASTER. MASTER I CAN'T.

DOCTOR
WHAT?

CHARLIE
I CAN'T. NOT WITH THIS ONE. HUNDREDS HAVE STOOD HERE AND I FELT
NOTHING, BUT TONIGHT SOMETHING STIRS HERE (HE POINTS TO HIS HEART). LET
THIS ONE GO MASTER, AND I'LL SERVE FAITHFULLY HERE AFTER.

DOCTOR
(KICKS HIM) YOU DOG.

CARITA
IS CONSCIENCE RETURNING TO HIM?

DOCTOR
I'M AFRAID SO. ANY SHOCK OR BLOW WILL MAKE ANOTHER MAN OF HIM. WELL,
I'LL SEE TO HER MYSELF.

HILDA
DON'T TOUCH ME!!

DOCTOR
NO, I'M NOT COMING NEAR YOU. (HE THROWS A SWITCH, A SPRAYER DESCENDS
FROM A BASKET, VAPOR LIT WITH GREEN AND RED LIGHT)

HILDA
I LOATHE AND DESPISE YOU. I HATE YOU. (THE DRUG BEGINS TO WORK, SHE
SEES CARITA) WHY THERE YOU ARE MY DEAR FRIEND. I'M SO PLEASED TO SEE
YOU.

CARITA
WONDERFUL.

HILDA
WON'T YOU COME AND TAKE MY HAND?

CHARLIE
MASTER SPARE THIS ONE. I'LL GIVE MY LIFE, BUT NOT HERS, NOT HERS.

DOCTOR
GET OUT!! (KICKS CHARLIE)

CARITA
HILDA. (TAKES HER HAND).

HILDA
YES, I KNOW YOU.

CARITA
HOW LONG WILL THIS LAST?

DOCTOR
I DON'T KNOW. WITH SOME IT WEARS OFF QUICKLY, WITH OTHERS IT LASTS LONGER. CHARLIE, OPEN THE DOOR.

CARITA
WHERE SHALL I TAKE HER?

DOCTOR
TO THE OPIUM HALL.

CARITA
COME.

HILDA
(LAUGHING HYSTERICALLY) YES, I'LL GO. I'LL GO ANYWHERE WITH YOU MY FRIEND. FOR YOU ARE MY FRIEND.

CHARLIE
(WITH A CRY, HIS HANDS OUTSTRETCHED, HIS BREATH COMING IN SOBS) DON'T GO, DON'T GO!

DOCTOR
(SEIZES HIM BY THE THROAT AND PRESSES THE INJURED SPOT ON HIS HEAD) AND WHAT AM I?

CHARLIE
MASTER, MY MASTER.

LIGHTS OUT

SCENE 3RD

INTERIOR OF THE OPIUM DEN. FULL STAGE SET. DOORS R. LARGE. DOORS C. BEHIND WHICH IS THE CAGE FILLED WITH CAPTURED GIRLS. RECESS UP IN L. HUNG WITH CURTAINS MADE TO FLY AT CUE. FIREPLACE L. A BRAZIER IN WHICH INCENSE IS BURNING, GLOWING COAL. BARNEY DISCOVERED AS SHANG, CROUCHED BEFORE THE BRAZIER. NEAR HIM IS A VERY LOW TABLE IN WHICH ARE DOPE AND DOPE PIPES. ABOUT THE ROOM ON DIVANS ARE MEN AND WOMEN--CHINAMEN--SAILORS, ONE OR TWO MEN IN DRESS SUITS. AT CHANGE STAGE DARK, THEN BRING ON RED MEDIUM THROUGH FIVE. WORK RED ELECTRACT UP IN BRAZIER C. WIND HEARD OUTSIDE MOANING. BEHIND DOORS C. IS HEARD THE CONTINUAL MOANS AND SOBS OF THE CAPTURED GIRLS. DOOR OPENS AND ANN ENTERS ON HER HANDS AND KNEES.

ANN

WHAT KIND OF A DEVIL'S PLACE IS THIS ANYWAY? AND WHERE'S MY ISADORE? I TRIED THE DOOR AND IT WAS OPEN. ONLY A CHINAMAN THERE IN A DARK CORNER TIED HAND AND FOOT AND A HANDKERCHIEF IN HIS MOUTH. BAD LUCK TO ME. I'M IN SOMEONE'S BAD ROOM. (MOVES DOWN STAGE, ALMOST FALLS OVER BARNEY) MURDER! HERE'S ANOTHER CHINAMAN. HAVE I BROKEN INTO A CHINESE LAUNDRY? I DON'T KNOW. (TRIES TO MOVE AWAY FROM BARNEY, HE GRABS HER ANKLE) PINCHED! I KNEW IT. I'VE GOT MY FOOT INTO A TRAP. (STRUGGLES) BAD MANNERS TO YE, LEAVE GO. HOW DARE YOU DO THAT TO A LADY?

BARNEY

ANN.

ANN

WHAT'S THAT?

BARNEY

SPEAK LOW. IT'S I BARNEY.

ANN

GOD SAVE YE. HOW LONG HAVE YE BEEN A CHINAMAN?

BARNEY

I TOOK THE FELLOW'S CLOTHES AT THE DOOR.

ANN

I SAW HIM. YOU LEFT THE DOOR UNLOCKED.

BARNEY

HILDA AND ELSIE ARE HERE SOMEPLACE.

ANN

SO IS MY ISADORE. BUT THE DEVIL OF ME KNOWS WHERE.

BARNEY

ARE YOU SURE?

ANN

DIDN'T I SEE HIM GO DOWN THE COAL CHUTE JUST WHEN I WAS GOING TO HUG HIM?

BARNEY

I'LL SAVE HILDA AND ELSIE OR THEY'LL KILL ME.

ANN

THEY WOULDN'T DARE DO THAT.

BARNEY

DARE? WE ARE BEYOND THE REACH OF MAN, BELOW US IS THE UNDERGROUND DEN WHERE THE THIEVES GATHER, WHERE THE POOR GIRLS ARE TO BE SOLD LIKE CATTLE.

ANN

GOD SAVE US.

BARNEY

YOUR ONLY CHANCE IS TO LIE DOWN, TAKE ONE OF THOSE OPIUM PIPES AND PRETEND TO SLEEP.

ANN

(PICKS UP PIPE) ONE OF THESE IS IT? YES, I'LL TAKE ONE AND FAITH I'LL USE IT. (BRANDISHES PIPE LIKE A CLUB)

BARNEY

THERE'S SOMEONE COMING. LIE DOWN.

ANN

IN A WINK. (LIES DOWN) (CHARLIE STAGGERS IN)

CHARLIE

WHAT IS IT? WHAT HAS COME OVER ME? DAY AFTER DAY I'VE LURED GIRLS HERE, AND NEVER SAVED ONE, BUT THIS GIRL HILDA, GOD. ALL MY SOUL REBELS. I TRY TO THINK, TRY TO REMEMBER, BUT I CAN'T, I CAN'T. (CRIES OF GIRLS GROW LOUDER) AH, THEY'RE HERE, DOOMED TO RUIN AND DISGRACE. IF I COULD ONLY SAVE THEM! (GOES TO TRAP, OPENS DOOR, GREEN AND RED LIGHT ON HIM)

ANN

WILL YE LOOK AT HIM? THE DEVIL COMING THROUGH SOLID WALLS.

DOCTOR

CHARLIE. AH YOU WANT A LOOK AT OUR LIVESTOCK. (CARITA ENTERS THROUGH VAMPIRE L. WITH HILDA) LOOK CARITA (THROWS DOORS OPEN UP CENTER, STEEL CAGE REVEALED) LOOK AT THE PRETTY DEARS. FINE SPORT. (TAKES THE HANDS OF ONE OF THE GIRLS) YOU WANT TO SPEAK TO ME MY DEAR? ALL RIGHT. YES, YES, SHE HAS A POOR WITHERED MOTHER WHO WAITS FOR HER AT HOME. (LAUGHS) WELL, LET HER DIE. YOU'LL NEVER SEE HER AGAIN. KEEP QUIET. (STRIKES THE GIRL) SILENCE.

CARITA

PUT HILDA IN THERE.

DOCTOR

NO.

CARITA

WHY WON'T YOU?

DOCTOR

SHE IS TOO VALUABLE.

CARITA

YOU LOVE HER!

DOCTOR

NO, I TELL YOU. (BARNEY MOVES THROUGH THE ROOM WITH A TRAY OF DOPE. MAKES HIS WAY TO HILDA WHILE DOCTOR AND CARITA ARE ARGUING)

BARNEY

HILDA. (SHE LOOKS VAGUELY IN HIS DIRECTION) DON'T YOU KNOW ME? IT'S BARNEY. (HILDA RUNS FROM HIM)

DOCTOR

WHAT'S THE MATTER? (HILDA POINTS AT BARNEY)

ANN

WE'RE PINCHED.

CARITA
SHE'S AFRAID OF SHANG.

DOCTOR
I WON'T LET SHANG HURT YOU. SEE CARITA, SHE THINKS WE ARE HER FRIENDS.
MY DRUG HAS DONE ITS WORK.

BARNEY
GREAT HEAVENS. SHE'S DRUGGED.

DOCTOR
WHAT'S THAT? (BARNEY MUMBLES SOMETHING AND RETURNS TO BRAZIER) SHANG IS
GROWING DEMENTED. (A BELL RINGS ABOVE THE FIREPLACE AND A RED LIGHT
FLASHES THREE TIMES) LOOK, THEY'RE READY FOR US. LET THE LIVESTOCK OUT
CHARLIE. (OPENS CAGE, GIRLS RUSH OUT SHRIEKING AND MOANING) SILENCE!!
SEE HOW DOCILE THIS GIRL IS. (POINTS TO HILDA) COME. (XS TO HIM
SLOWLY, THEN SCREAMS AND HITS HIM IN THE FACE)

HILDA
NO!! NO!!

CARITA
SHE HAS COME TO HERSELF.

DOCTOR
DOWN ON YOUR KNEES, ALL OF YOU!

HILDA
YES, KNEEL, KNEEL AND PRAY WITH ME TO GOD. (DOCTOR LAUGHS) GOD IN
HEAVEN SAVE US. PUNISH THIS CUR WHO DEFILES THEE, SPEAK WITH THY THUNDER
AND SAVE US. OH, GOD, SAVE US.

DOCTOR
YOU HAVE PRAYED TO YOUR GOD. NOW SERVE MINE. (TEARS AWAY THE CURTAINS
AND REVEALS THE STATUE OF SATAN, EYES GLOWING, MOUTH SPITTING FIRE. THE
GIRLS RECOIL WITH A SCREAM, DOCTOR LAUGHS, TURNS TO HILDA) AND YOU GO TO
HIM (HE PICKS HER UP AND LAYS HER ACROSS THE IMAGE'S ARMS, STEPS BACK
LAUGHING)

BARNEY
STOP!!

DOCTOR
DOWN SHANG.

BARNEY
NOT SHANG, BUT I! (THROWS OFF DISGUISE)

DOCTOR
BRANDON.

BARNEY
YES. (KNOCKS DOCTOR DOWN, SPRINGS TO HILDA, CARITA GRABS HIM, HE THROWS
HER OFF)

ANN
NO YOU DON'T. (HITS CARITA WITH PIPE. DOCTOR SEIZES BARNEY, HOLDS HIM
DOWN. BARNEY DRAWS GUN AND SHOTS IDOL. HILDA RELEASED, RUNS TO
CENTER, DOCTOR HITS BARNEY AND DISAPPEARS DOWN TRAP WITH CHARLIE.
DOORS CLOSE. O'HARA AND HAGGERTY ENTER)

THROW UP YOUR HANDS.

O' HARA

NOT TILL I'VE KILLED THAT CUR.
SASH, GLASS, AND ALL WITH HIM)

BARNEY
HE LEAPS THROUGH WINDOW C. CARRYING

CURTAIN

ACT IV

THE UNDERGROUND DEN OF DOCTOR SALAYA. THE VAULT OF MYSTERIES. WALLS OF SOLID MASONRY WITH VAULTED ROOF. TIME: TWO HOURS LATER THE SAME NIGHT. FIREPLACE D.R.3. FIRE LIGHTED. ABOVE FIREPLACE IS A COAL CHUTE WITH A SLIDING DOOR. BACK OF STAGE IS BROKEN BY TWO GRAINED ARCHES, WHICH FORM 3 STONE PILLARS, CHAINS ON THE PILLARS CONCEALED BY CONVENE ON THE PILLARS ABOUT SIX FEET FROM STAGE. THESE CHAINS ARE ARRANGED TO FALL AT CUE AND CATCH ANYONE WHO IS LEANING ON A PILLAR. BETWEEN PILLARS IS A RECESS SLIDING DOOR WITH A LARGE ROOM AT THE BACK. BEYOND THIS IS A BRICK WALL BACKING PAINTED ON SCRIM TO BE ILLUMINATED AT CUE. THE ROOM IS FURNISHED IN MOORISH STYLE. SOUND OF WAVES BEATING ON THE MASONRY OFF C.

CARITA

(DISCOVERED UP C. SPOT LIGHT WITH GREEN MEDIUM. HER MUSIC CHANGES TO TREMOLOS AS CURTAIN RISES.) SALAYA--SALAYA--WHERE ARE YOU? (RED LIGHTS FLASH BACK OF COLUMN. SALAYA DISCOVERED BACK OF SCRIM.)

DOCTOR

(LAUGHS) CARITA.

(RECOILS AS SALAYA STEPS THROUGH SCRIM. HE IS DRESSED IN FULL EASTERN COSTUME.) YOU!

DOCTOR

YES. I CAME BY MY PRIVATE STAIRCASE. YOU ARE NOW IN MY VAULT OF MYSTERIES WHERE ONCE A MONTH I MEET MY SERVANTS AND SELL THEM THE YOUNG GIRLS I HAVE TRAPPED.

CARITA

(CLINGING TO HIS HANDS) IN GOD'S NAME WHERE ARE WE?

DOCTOR

FAR BELOW THE LEVEL OF THE STREET AND QUITE SAFE. (THE NOISE OF WAVES IS HEARD AGAINST THE MASONRY)

CARITA

WHAT IS THAT SOUND?

DOCTOR

THE WAVES OF THE EAST RIVER BEATING AGAINST THE WALL.

CARITA

AND THE POLICE?

DOCTOR

THEY ARE RANSACKING MY OPIUM PALACE I THINK. LET'S BE SURE. (TOUCHES A BUTTON ON THE WALL. DYNAMO BEGINS TO WHIRL AND EMITS SPARKS. DOCTOR PLACES AN EAR PIECE TO HIS EAR)

CARITA

WHAT ARE YOU DOING?

DOCTOR

LISTENING THROUGH MY VIBRAPHONE TO EVERY WORD UTTERED IN THE OPIUM PALACE. (LAUGHS) O'HARA IS PUZZLED. (LAUGHS HARDER)

CARITA
WHAT IS IT?

DOCTOR
O'HARA IS SWEARING VENGEANCE UP THERE. HE'S TAKING AN OATH TO HAVE THE
HANDCUFFS ON OUR HANDS BEFORE DAYLIGHT. SUCCESS TO YOU MY FRIEND.
(HANGS UP RECEIVER)

CARITA
WHERE IS HILDA?

DOCTOR
SAFER THAN HERE. (POINTS RIGHT)

CARITA
WITH THE OTHERS?

DOCTOR
NO---

CARITA
STILL CAREFUL OF HER?

DOCTOR
YOU'LL SEE VERY SOON WHY I AM.

CARITA
IF YOU ARE FALSE---

DOCTOR
DON'T BEGIN THAT AGAIN. WE ARE SAFE HERE. BRANDON BY THIS TIME IS
SURELY LODGED BEHIND BARS, AND TOMORROW WE'LL LEAVE NEW YORK TILL THE
STORM IS OVER.

CARITA
IT'S TIME. I'M NERVOUS. (SHE LOOKS AT HIM SHARPLY) AND YOU ARE A
LITTLE WORRIED TOO.

DOCTOR
IT'S NOTHING. ONLY---

CARITA
ONLY WHAT?

DOCTOR
THE ROBBERY OF MY SAFE AND THE PAPERS IT CONTAINED.

CARITA
YES.

DOCTOR
AMONG THEM WAS A PLAN OF THIS PLACE AND A WAY TO REACH IT.

CARITA
WHAT A FOOL YOU WERE TO WRITE IT DOWN.

DOCTOR
YES, BUT I THOUGHT IT SAFE.

CARITA

IF BRANDON ROBBED YOU THEN HE HAS THAT PAPER AND HE KNOWS HOW TO REACH US.

DOCTOR

BUT BRANDON IS SAFE IN A CELL BY THIS TIME.

CARITA

THAT'S SO.

DOCTOR

NO THERE'S NOTHING TO WORRY ABOUT. (MURMURS OF CROWD OFF C. GROWING LOUDER)

CARITA

WHAT'S THAT? (CHARLIE BURSTS THROUGH CENTER DOOR. VOICES LOUDER.)

CHARLIE.

MASTER.

DOCTOR

WHAT'S HAPPENED? SPEAK YOU DOG. (WITH A ROAR THE CROWD ENTERS. SOME IN DRESS SUITS, SOME CHINAMEN, AND SOME TOUGHS. IN THE C. OF THE GROUP IS O'HARA, HIS CLOTHES TORN, HIS FACE BLEEDING, HELD UP BY TWO MEN. PICTURE.) O'HARA!

O'HARA

YES, YOU DEVIL. O'HARA, WHO'LL LIVE TO SEE YOU SENT UP THE RIVER FOR LIFE.

DOCTOR

I DON'T THINK SO. IT SEEMS TO ME I HAVE YOU.

O'HARA

NOT YET--(HE KNOCKS DOWN THE TWO MEN WHO HOLD HIM. THE CROWD RUSHES FORWARD. O'HARA DARTS UP R. TO PILLAR, DRAWS GUN. PICTURE.) I'LL KILL THE FIRST MAN WHO MOVES.

DOCTOR

(CALMLY) WILL YOU?

O'HARA

YES, YOU FIRST YOU FIEND. (HE RAISES HIS REVOLVER. AS HE DOES SO THE DOCTOR PRESSES THE BUTTON NEAR THE FIREPLACE. A BLUE FLAME SHOOTS UP AND A STEEL BAND DROPS UPON O'HARA'S HEAD AND BODY, PINNING HIS HANDS TO HIS SIDE AND HIS BODY TO THE PILLAR.)

DOCTOR

ONE OF MY OWN INVENTIONS FOR EMERGENCIES. DISARM HIM. (TWO MEN SPRING FORWARD. BARNEY, DISGUISED AS A HUNCH BACK, HORRIBLY DISFIGURED. DOCTOR LAUGHS, LIGHTS A CIGARETTE. BARNEY TO O'HARA AS HE TAKES THE GUN.)

BARNEY

QUIET, O'HARA.

O'HARA

BRANDON.

BARNEY
QUIET MAN. I GOT THE PASSWORD FROM THE DOCTOR'S PAPERS.

O'HARA
WELL, WHAT ARE YOU GOING TO DO WITH ME?

DOCTOR
YOU'LL SEE. (CLIMBS UP ON A TABLE. ADDRESSES THE CROWD.) THAT MAN IS
A DETECTIVE. WHAT'S HIS PUNISHMENT?

CROWD
DEATH--DEATH--DEATH!!!

DOCTOR
AND I WILL DECIDE THE MEANS. HOW DID YOU GET IN? HOW MANY YOU WITH YOU?

O'HARA
I FOLLOWED YOU.

DOCTOR
CHARLIE, THE PASSAGE.

CHARLIE.
WALLED UP MASTER. I DIDN'T KNOW.

O'HARA
DON'T HURT THAT POOR FELLOW SALAYA. HE'S RIGHT. I SLIPPED BY HIM.

DOCTOR
WHERE IS BERNARD BRANDON?

O'HARA
IN A CELL AT THE POLICE HEADQUARTERS BY THIS TIME. WHERE I'LL SEE YOU.

DOCTOR
DON'T KILL HIM. SAVE HIM FOR SPORT LATER. BRANDON IS SAFE, HE'S THE
ONLY MAN I FEAR -- AND. . . (HE STOPS AND FIXES HIS EYES ON BARNEY)

CARITA
WHAT IS IT?

DOCTOR
WHO'S THAT? WHO ARE YOU? SPEAK!

BARNEY
I'M A GENTLEMAN AND I DON'T CARE WHO KNOWS IT. OH YES, LAUGH YOU TOFFS,
BUT I TELL YOU I AM.

DOCTOR
WHERE FROM, GENTLEMAN? AND HOW DID YOU COME HERE?

BARNEY
A MAN I KNOWS SAYS IF I EVER GETS TO NEW YORK, GO TO HIS FRIEND DOCTOR
SALAYA AND TELL HIM I SENT YOU.

DOCTOR
THE FRIEND'S NAME, QUICK!

BARNEY
FLASH BILL.

DOCTOR
THAT'S ALL RIGHT THEN. I UNDERSTAND.

BARNEY
TELL THE DOCTOR FOR ME THAT I CAN USE SOME MORE PRETTY GIRLS WHEN HE HAS 'EM TO SEND. BILL WANTS TO GET MARRIED, SEE.

DOCTOR
COME ON THEN. WE'LL SELL THE GIRLS NOW, CHARLIE. (DOORS ARE THROWN OPEN AND THE GIRLS ENTER. CROWD YELLS. GIRLS SCREAM. DOCTOR AND CARITA EXIT C. BARNEY GOES WITH THEM. DOORS CLOSE. PAUSE. DOORS OPEN C. BARNEY ENTERS. AS HE OPENS THE DOORS, SCREAMS AND SOBS FROM THE GIRLS AND YELLS FROM THE CROWD.)

BARNEY
A NARROW SQUEAK THAT.

O'HARA
I THOUGHT YOU WERE DONE FOR.

BARNEY
SO I SHOULD HAVE BEEN, BUT FOR THOSE PAPERS OF SALAYA'S. THEY GAVE ME FULL INFORMATION.

O'HARA
HOW DID YOU COME BY THEM? THEY WERE TAKEN FROM SALAYA'S SAFE. HE SAID SO THAT NIGHT AT MATTHEW DEAN'S. GOOD GOD, BRANDON, GO ON.

BARNEY
I AM KING OF THE CRACKSMEN.

O'HARA
YOU?

BARNEY
AND I AM NOT ASHAMED OF IT. I NEVER ROBBED A POOR MAN. I NEVER TOOK A DOLLAR FROM A MAN WHO HAD EARNED IT HONESTLY. I ONLY PREYED ON THOSE WHOSE WEALTH WAS ILL-GOTTEN. THERE'S MANY A MAN RIDING IN HIS CARRIAGE ON BROADWAY TONIGHT WHO'S MORE OF A CROOK THAN I AM.

O'HARA
YOU, THE KING OF THE CRACKSMEN?

BARNEY
WHAT WOULD YOUR LIFE BE WORTH TONIGHT IF I WERE NOT?

O'HARA
THAT'S TRUE.

BARNEY
I TELL YOU, THIS IS MY LAST JOB. THE SUN RISES AND I'LL TAKE THE GIRL I LOVE SAFE OUT OF HERE. AND YOU.

O'HARA
BUT HOW MAN---HOW?

BARNEY
I DON'T KNOW. I'M THINKING, YES, PRAYING TO GOD, FOR THE FIRST TIME IN MY LIFE, TO SHOW ME THE WAY.

O'HARA
WISH I COULD HELP YOU.

BARNEY
IF I COULD ONLY --- (STEPS QUICKLY TO L.)

O'HARA
WHAT IS IT?

BARNEY
THERE'S SOMEONE IN THERE. (POINTS TO THE COAL CHUTE)

O'HARA
IN THERE? WHY THAT'S THE COAL CHUTE.

BARNEY
I CAN HEAR SOMEONE MOVING. (HE DRAWS REVOLVER, PULLS UP THE COVER OF THE COAL CHUTE. ISADORE ROLLS INTO THE ROOM, HIS FACE COVERED WITH COAL DUST, HIS HANDS DIRTY, AND HIS CLOTHES TORN.)

ISADORE
I HAVEN'T DONE A THING. SO HELP ME GOD.

BARNEY
ISADORE!

ISADORE
KEEP AWAY FROM ME. I DON'T KNOW YOU AND I DON'T WANT TO.

BARNEY
IT'S BARNEY.

ISADORE
WHAT? SAY IT AGAIN. OH BARNEY, I'VE BEEN LYING THERE EATING COAL DUST EVER SINCE I FELL IN.

BARNEY
HUSH. O'HARA WE'VE GOT A CHANCE LEFT.

O'HARA
I DON'T SEE IT.

BARNEY
YOU'RE NERVOUS.

O'HARA
IF I COULD GET MY MEN HERE.

BARNEY
YOU CAN. IZZY CAN YOU GET OUT THE WAY YOU CAME IN?

ISADORE
WELL I CAN TRY BARNEY, IF YOU'LL GIVE ME SOME MATCHES.

BARNEY
HELP YOURSELF. (ISADORE GOES TO THE MANTLE AND FILLS HIS POCKETS WITH MATCHES.) GO TO POLICE HEADQUARTERS.

O'HARA
GET HAGGERTY ON HIS BEAT.

BARNEY
YES. TELL HIM TO GET THE RESERVES.

O'HARA
HOW WILL THEY GET DOWN HERE?

BARNEY
THE RIVER. DYNAMITE THE WALL.

ISADORE
WHAT A PICNIC. I HOPE SOMETHING HITS THE DOCTOR. GOOD-BYE BARNEY.
I'LL GET DOWN HERE OR SEE NEW JERUSALEM.

O'HARA
IF I EVER GET OUT OF HERE ALIVE---

BARNEY
I KNOW. YOU'LL ARREST ME. IT'S YOUR DUTY AND IT'S ALL RIGHT. I'LL DO
ANYTHING TO SAVE HILDA! HUSH! (HE CREEPS BEHIND PILLAR C. DOOR OPENS
AND DOCTOR ENTERS CAUTIOUSLY. ROAR OF VOICES HEARD BIDDING OFF C.)

DOCTOR
NOW'S MY CHANCE, AND I DON'T WANT YOU TO SEE TOO MUCH. (HITS O'HARA ON
THE HEAD. O'HARA SINKS DOWN, A THIN STREAM OF BLOOD FROM HIS TEMPLE,
DOCTOR LAUGHS.) I'LL GIVE HER ONE CHANCE. ONLY ONE. (OPENS DOOR.
HILDA STAGGERS OUT AND FALLS OVER TABLE.)

HILDA
IN GOD'S NAME, PITY ME. (DOCTOR LAUGHS) YOU!!

DOCTOR
YES, HILDA. I MEAN TO SAVE YOU FOR MYSELF.

HILDA
NO!! NO!! OH MY GOD!

DOCTOR
DON'T SAY THAT. YOU DON'T REALIZE WHAT AWAITS YOU. DO YOU WANT TO SEE
WITH YOUR OWN EYES WHAT IS IN STORE FOR YOU? (HE BACKS TO L. STILL
HOLDING HILDA) THEN LOOK. (HE PRESSES BUTTON NEAR FIREPLACE. LIGHTS
OUT ON STAGE. A FEW LIGHTS BACK OF SCREEN UP SHOWING THE AUCTION ROOM.
ONE GIRL ON THE BLOCK, AUCTIONEER WITH HIS HAMMER RAISED, CROWD YELLING
AND BIDDING.) LOOK. IT'S HUMAN FLESH, BUT WE STILL SELL HER TO THE
HIGHEST BIDDER. (HILDA SCREAMS, LIGHTS OUT BEHIND SCREEN, UP ON STAGE.)
THAT'S TO BE YOUR FATE UNLESS I RESCUE YOU. I LOVE YOU. EVER SINCE I
SAW YOU AS A GIRL IN INDIA I HAVE LOVED YOU. I'VE SWORN TO HAVE YOU.
(A YELL OFF STAGE, CHARLIE ENTERS.)

CHARLIE
MASTER, COME QUICKLY--A FIGHT.

DOCTOR
THE FOOLS. KEEP CARITA AWAY CHARLIE. (EXITS)

CHARLIE
DON'T SOB LIKE THAT. I KNOW WHAT IT IS TO BE BEATEN HERE, BUT YOU GET
USED TO IT. YOU LEARN TO MIND--TO DO HIS BIDDING.

HILDA
HELP ME.

CHARLIE
NO, I CAN'T. I DARE NOT.

HILDA
OH, TRY---THINK WHAT IT MEANS. YOU ONCE HAD A SISTER.

CHARLIE
I HAD ONE BACK WHERE MEMORY STOPS. WHEN ALL IS DARKNESS OUT IN THE SHADOWS. I CAN SEE HER NOW. IT WAS BEFORE THE BIG GUNS ROARED AND WE FOUGHT. YES, SHE WAS BEAUTIFUL. SHE LOVED ME.

HILDA
BY HER MEMORY HELP ME. DON'T LET THIS FIEND DISHONOR ME.

CHARLIE
I'LL TRY---YES, I'LL TRY. (HE RAISES HER IN HIS ARMS. THE DOCTOR ENTERS JUST IN TIME TO HEAR HIM.)

DOCTOR
WILL YOU? (HE HITS CHARLIE WHO FALLS. KICKS HIM OUT OF THE WAY.) COME HILDA. THERE'S NO ESCAPE FOR YOU. YOU ARE MINE. (HILDA STRIKES HIM AND GETS BEHIND THE TABLE.) THERE'S NO ESCAPE. (THROWS THE TABLE OVER AND SEIZES HILDA. HILDA SCREAMS AND TWISTS AWAY. HE GRABS HER.) HEAR ME. I LOVE YOU, NOT CARITA. BUT YOU MUST COME WITH ME NOW.

HILDA
NO. (SHE TWISTS AWAY AND RUNS UP CENTER. RUNS INTO CARITA.)

CARITA
WHAT DOES THIS MEAN?

DOCTOR
WHAT?

HILDA
HE ATTACKED ME. YES, HE EVEN TOLD ME HE LOVED ME.

CARITA
WHAT?

DOCTOR
IT'S A LIE!!

HILDA
NO, YOU CUR. HE OFFERED ME MY FREEDOM IF I WOULD GO WITH HIM.

CARITA
DON'T LIE. IT WON'T SAVE YOU.

HILDA
SAVE ME? (LAUGHS) NO, I AM BEYOND THAT, HOPE IS DEAD. BUT YOU--YOU HOUND, YOU SHALL BE SHOWN TO HER FOR WHAT YOU ARE--A CUR, EVEN TO THE WOMAN WHO HAS SINNED FOR YOU.

CARITA
IS THIS TRUE?

DOCTOR
NO!

CARITA
PROVE IT--PROVE IT OR I'LL KILL YOU!! (SHE DRAWS A DAGGER FROM HER
BREAST AND PUTS IT TO THE DOCTOR'S THROAT.)

DOCTOR
HOW CAN I PROVE IT?

CARITA
SELL HER TO THEM. NOW.

HILDA
NO--NO!!

DOCTOR
CARITA---

CARITA
YES OR NO? YOUR LIFE HANGS ON YOUR ANSWER.

DOCTOR
I---

CARITA
SPEAK!

DOCTOR
YES. (SHE RELEASES HIM AND EXITS UP C. HE RUNS TO HILDA.) GOD, HILDA
SAY BUT THE WORD AND I'LL SAVE YOU.

HILDA
NO--NO--NO. (CARITA HEARD COMING WITH THE CROWD.)

DOCTOR
HARK. THEY'RE COMING. WILL YOU BE MINE?

HILDA
I'LL DIE FIRST YOU DOG. (SHE STRIKES HIM.)

DOCTOR
DAMN YOU!

CARITA
(LEADS CROWD INTO CHAMBER) HERE IS THE BIGGEST PRIZE OF ALL.

DOCTOR,
YES, SHE IS. LOOK AT HER, SEE HER BEAUTY. (RIPS OFF HER WAIST SLEEVE.
SHE COVERS HERSELF WITH THE TABLE CLOTH, ONE BARE ARM SHOWS A SMALL
TATTOO) HOW MUCH AM I OFFERED? FIVE HUNDRED--AND SEVEN--A THOUSAND.
(CHARLIE REVIVES.)

CHARLIE
WHERE AM I?

DOCTOR
FIFTEEN HUNDRED. SHE'S WORTH MORE.

CHARLIE
(SEES HILDA'S TATTOO AND WITH A GREAT CRY HE RUSHES TO HER) STOP! SHE'S
MY SISTER!!

DOCTOR
GET AWAY YOU DOG.

CHARLIE
DOG NO LONGER. ALL HAS COME BACK TO ME. I KNOW NOW.

CARITA
SEPARATE THEM. (THE CROWD DRAGS THEM APART. BARNEY ENTERS.)

BARNEY
DOCTOR--THERE'S SOMETHING IN HERE. ANOTHER GIRL. (THE CROWD YELLS AND RUSHES OFF. BARNEY CLOSES DOOR AFTER THEM AND LOCKS IT.)

DOCTOR
WHY DID YOU DO THAT? WHAT GIRL?

BARNEY
TO TELL YOU, DAMN YOU, THAT YOU HAVE GOT TO SETTLE ACCOUNTS WITH ME. (HE TEARS OFF HIS DISGUISE AND SMASHES THE DOCTOR)

DOCTOR AND CARITA
BRANDON!!

BARNEY
YES, BRANDON, WHO LEARNED YOUR SECRETS AND TRACKED YOU HERE. BRANDON WHO'S GOING TO KILL YOU, BY THE GOD WHO MADE ME. (HE DRAWS REVOLVER. CARITA SPRINGS ON BARNEY WITH A CRY. REVOLVER IS KNOCKED FREE. THROWS CARITA OFF, DOCTOR NAILS BARNEY FROM BEHIND. CARITA DRAWS DAGGER AND MOVES TO STAB BARNEY.)

CARITA
I'LL KILL YOU. (O'HARA GRABS HER FROM BEHIND AS SHE BACKS TOWARD PILLAR. BARNEY SMASHES THE DOCTOR AGAIN. DOCTOR FALLS AND GRABS REVOLVER.)

BARNEY
GET UP YOU DOG AND FIGHT.

DOCTOR
YES! (HE LEAPS TO HIS FEET AND FIRES.)

BARNEY
(BULLET MISSES AND BARNEY PINS THE DOCTOR TO THE FIREPLACE.) NOW YOU FIEND, YOUR TIME HIS COME. (TWISTS REVOLVER AROUND TO DOCTOR'S CHEST AS GUN FIRES. DOCTOR FALLS. CROWD BURSTS THROUGH THE DOOR.) STOP! IT'S ONE AGAINST A HUNDRED.

ISADORE
(FALLS OUT OF THE COAL CHUTE) NO IT'S FIFTY. AND WE'VE ARMED. (EXPLOSION. BACK WALL COLLAPSES, SHOWING THE EAST RIVER. POLICE BOAT FULL OF RESERVES. ANN WITH THEM.)

CURTAIN