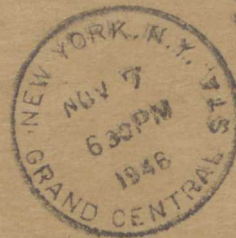


AIR MAIL



G.C.



HOWARD E. REINHEIMER
11 EAST 44TH STREET
NEW YORK 17, N. Y.

TO MR. LAURENCE STALLINGS

10 Malibu Beach,

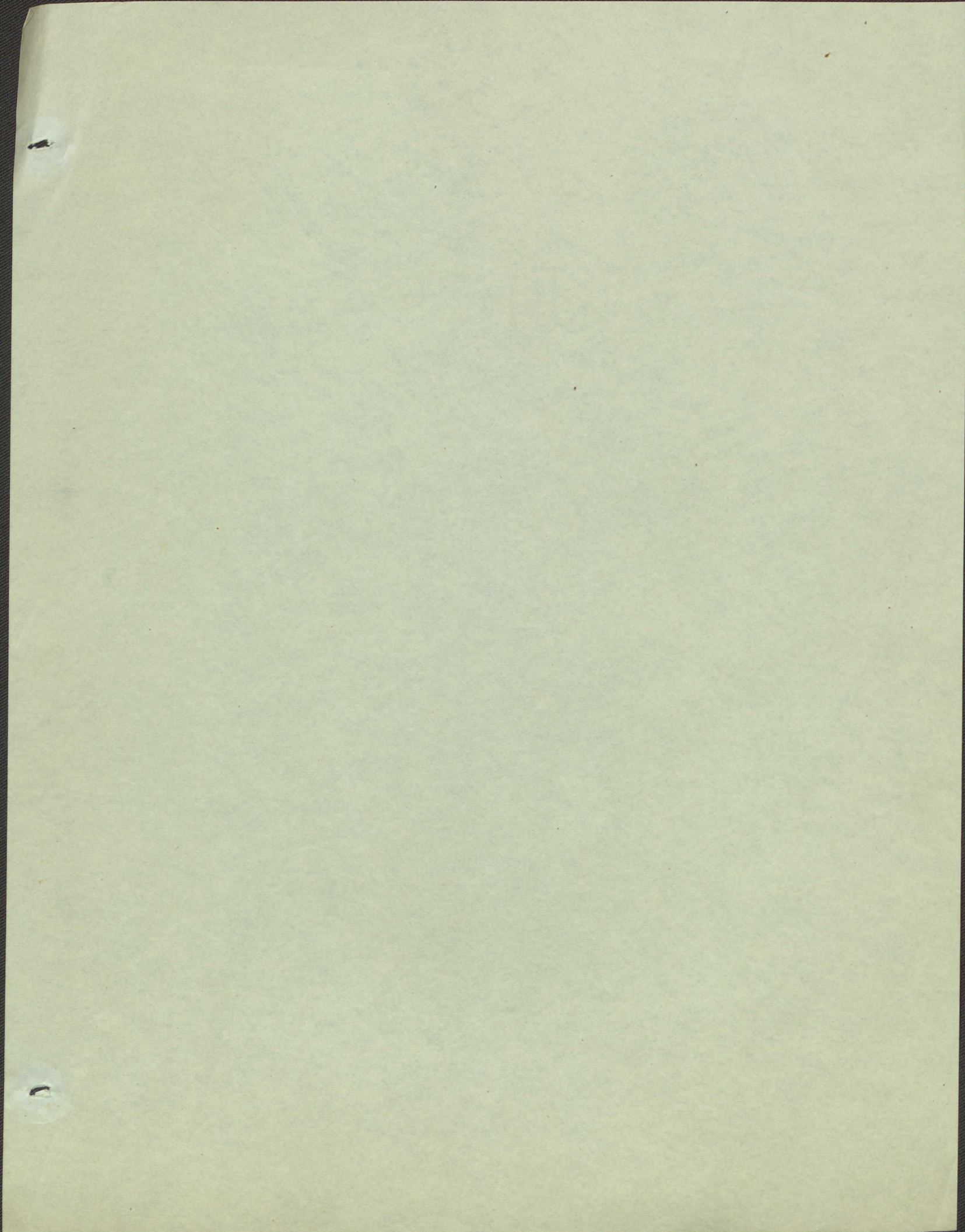
Pacific Palisades, California

AIR MAIL

AIR MAIL



R A I N B O W



"R A I N B O W"

"RAINBOW"

ACT ONE

ACT ONE

Scene 1.

SCENE:

Fort Independence, Missouri, in 1848.

Curtain on a frontier dance; decorations of home made pretensions. The people are troopers, scouts, and mule skimmers, with girls and wives, ranging from officer's brides in crinolines to gals in cotton prints. Men in army blues, buckskins and red shirts.

Stage R. a log structure with a sign "CANTEEN". At L. Officers' Quarters. Up center, gate to Stockade.

AT RISE:

The dancers are in a square figure. A mule skinner, evidently a leader in the festivity, is standing on a chair and calling the turn, to the accompaniment of patting hands, in this fashion:

The Singer

(Singing)

Gent around the lady,
And the lady don't go,
Gent around the lady,
And the lady go slow.
Swing your partner
With a do see do---

(8 counts)

Sashayyyyy!

(Dance 32 bars)

Gent around the lady,
And the lady go slow,
Buck and wing around her,
Kiss her when you go.
Swing your partner
With a do see do---

(8 counts)

Sashayyyyy!

(Dance 48 bars)

All

Over the mountains,
And over the plain.
On the golden trail.
Why are we fighting the sun and the rain?
Gold is in the vale.
Ragged and dusty with sweat and pain,
But we will never fail.

All (Cont'd)

Over the mountain and over the plain,
God will be watching the golden trail.
(Dance 16 bars)

(MAJOR DAVOLO enters L. through the Boys,
and takes stage, singing)

Davolo
Wagon train leaving for the golden west,
Fill up with liquor and dance your best.

Boys
There's gold in the valley,
And gold in the plain---

(DAVOLO stops short as he sees LOTTA in
wings R; HE finishes last two lines
behind the music--looking at LOTTA as
she enters. LOTTA walks straight to him,
looking him straight in the eye. The
attention of every one on stage is riveted
upon them--they are uncertain what attitude
to take.)

Davolo
So--Off--to--California--in--your---wagon---
(There is a moment of silence)

Lotta
(To Davolo, who is still staring at her)
You don't have to look at me like that.

(The two stand there, facing each other.
EVERYONE around has become conscious that
something queer has overtaken DAVOLO.
LOTTA's theme is played for a few bars.
The situation is rescued by the MESS
SERGEANT'S voice from doorway of canteen)

Mess Sergeant
(Just outside doorway of Canteen)
Punch is ready---come and get it!
(The crowds starts into Canteen, as reel
music continues)

Lotta
(As DAVOLO starts to leave)
Do you suppose I could go in there with you?

Davolo
I---I'd rather you didn't, Lotta. Go back to your house.
I'll come down there later.

Lotta
Why should you?

Davolo
To say good-bye.

Mess Sergeant
(Having got the crowd inside)
Coming, Major?

Davolo
Yes.
(They exit into Canteen)

Lotta
(Wistfully repeating Davolo's words as
we hear the reel music begin again)
To say goodbye--
(PENNY and SERGEANT MAJOR enter as LOTTA
stands for a moment, and then begins her
slow exit R.)

Penny
(As she and the SERGEANT MAJOR struggle
coquettishly)
Leave me go, Sergeant-Major---

Sergeant Major
I want to tell you something.

Penny
What?

Sergeant Major
(Absently looking at Lotta)
I want to ask you something.

Penny
What?
(Sees his eyes on Lotta, who is drifting
off. PENNY, as if insulted, tries to jerk
away and go also)

Sergeant Major
Here--where are you going?

Penny
Ask her if you can't take your eyes off her.

Sergeant Major
Look here, Penny, my regiment is escorting this wagon train
to California.

Penny
What of it?

Sergeant Major

Well, I thought your particular wagon could use a particular escort.

Penny

I don't need no particular escort. Hasty Howell will take care of me.

Sergeant Major

Hasty Howell! He's just a mule driver.

Penny

But what a man! Did you ever hear him talk to those mules of his'n?

Sergeant Major

Penny, you should hold yourself higher than a mule driver. My goodness, a girl like you should have the pick of the army.

"MY MOTHER TOLD ME NOT TO TRUST A SOLDIER"

Sergeant Major
Will you take a Sergeant Major
With a chestnut steed?

Penny
Sergeant Major, I'm afraid you're
Not the man I need.
I appreciate your offer kind,
But there is another on my mind.

Sergeant Major
I am at a loss to understand your
point of view;
How can you reject the plea
Of a man, the likes of me?

Penny
I've been warned against the Army Blue!

REFRAIN:

Penny
My mother told me not to trust a soldier;
A soldier's wife don't lead no life at all.
Any night or day,
He can stay away,
And explain his absence by a bugle call.
And furthermore, my mother says a soldier,
Will kiss me rough and hug me black and blue.

Sergeant Major
But I'm as gentle as a cat,
I never hug a girl like that---

Penny
Then why should I be wasting time on you?

(Cue into Number, "My Mother told Me Not to Trust a Soldier"--PENNY, SERGEANT MAJOR and DANCERS)

(After number, SINGLETON and the BOYS enter C. laughing--as Dancers exit)

Colonel

(Entering R., coming to Singleton and Boys)

Well, what the hell are you laughing at?

(All come to attention)

What is it, Captain?

Singleton

It's Virginia, Colonel. She just got back from her ride.

Colonel

Thank God--I've been worried about her.

Boy

(Up stage by Gate C., looking off L.)

Look! Get this!

(VIRGINIA enters running on, dragging the Lieutenant at the end of her lariat, to the laughter of the Boys)

(SHE is dressed in the riding costume of the day. She runs straight to the Colonel, downstage C., the Boys grouped around her)

Virginia

(As she runs up to the Colonel)

Hello, Dad---

Singleton

And here's the man you sent out after her.

Colonel

(To Virginia)

What are you doing to him?

Virginia

I was just loping along when I saw this tin soldier on his horse--I was afraid he might get hurt, so I brought him back to you.

(Meanwhile she has released the end of rope, where the Lieutenant has been tugging, and he falls back into arms of two boys; he dusts himself off, and becomes one of the crowd. COLONEL exits into house. The boys have clustered around VIRGINIA.)

Virginia
Too bad you were on duty, Bob--I had a marvelous ride.

1st Officer
He was on duty, but he wasn't paying much attention to it.

2nd Officer
All he ever thinks of any more is Virginia!

3rd Officer
He's always rehearsing pretty speeches to you, Virginia,
and he always says the same thing.

" V I R G I N I A "REFRAIN:

"Be my Virginia, Virginia be mine!"
 Over and over again.
 I give Virginia that heart-breaking line,
 But she is deaf to my pain.
 Standin 'neath her window,
 Singing off the key.
 Ev'ry star in the sky
 Hears me cry for Virginia,
 But Virginia only laugh at me!

Boys
 Miss Virginia, dear, why do you let this
 Lovesick Mustang woo you?
 You, who can have any who you choose.
 If you want a Romeo, my voice can warble oh me, oh my.
 His voice only gives a girl the blues.

Singleton

Go a-way!

Boys
 The gall of you!
 (They rush him off)

Virginia
 I wish you'd all go 'way,
 Yes, all of you.
 Love, love, that's all that I hear.

Boys
 And while we sigh, here,
 You'd let us die, here.

Repeat Refrain.

4th Officer

You stand under her window, and yowl to the moon like a sick coyotte.

(Cue into "VIRGINIA" Number; sung and danced by Virginia and Boys.)

(After "Virginia" Number, boys all exit, and Colonel re-enters on porch)

Colonel

Virginia, come in side and change your things.

Virginia

Oh, I hate to dress up.

Colonel

You can't go to the dance like that.

Virginia

I wish I didn't have to go to the dance at all.

Colonel

You told Major Davolo you would lead the quadrille with him, didn't you?

Virginia

I suppose so.

Colonel

Why do you treat your young men so badly? You have two fine officers after you--Major Davolo and Captain Singleton.

Virginia

The Captain and the Major are two fine officers, and they've both asked me to marry them, but at the moment--

(DAVOLO enters from Canteen)

I prefer to live with the Colonel.

(She kisses her father, and runs up steps, and pauses)

Davolo

(Entering from saloon)

Oh, Virginia---

Virginia

I'm just going in to change my things.

(She exits into house)

Colonel

(Turning to Davolo)

Oh, Major, I've a note from the trading post--it says a lone hand came in tonight, a mountain man, by God, who has just broken trail from California. Must have come through the Evans pass---

Davolo

He'd be just the man for us--I don't trust these scouts of ours.

Colonel

Suppose you ride down to the post and bring the man here--we'll carry him off with us in the morning.

Davolo

Do you mind if I send Captain Singleton, sir? Miss Virginia promised me to quadrille.

Colonel

Oh, I see! By sending Singleton, you eliminate a rival.

(Laughs)

All right, Major. Good luck!

Davolo

(Calling off L.)

Captain Singleton, front and center!

(Voice repeats off stage)

(SINGLETON enters)

Davolo

The Colonel says for you to go down to the trading post, and bring up the scout down there.

Singleton

All right, but Miss Virginia promised me the quadrille.

Davolo

That's all right. I'll dance with Miss Virginia.

(LOTTA enters from R. SINGLETON sees her)

Singleton

Look here, Major, I've no right to speak for Virginia, but speaking for myself, you can't see her any more unless you cut loose from Lotta.

Davolo

(Sharply)

You didn't have to tell me that.

(SINGLETON exits. DAVOLO sees LOTTA, who has started for the Canteen.

DAVOLO stops her)

Didn't I tell you not to come back here.

Lotta

I just wanted to say good bye to some of my friends.

Davolo

You mean you just wanted to start things with me again.

Lotta

No--I know you're leaving me----

"I WANT A MAN"

When I was old enough for dances,
I believed romances lurked everywhere.
That life was love I was persuaded,
With my hair in pigtails, braided.
I sought new love, now I still seek true love.

REFRAIN:

I want a man, a man I'll keep wanting until I die.
I want to find the kind that keeps wanting, the same as I.
Don't want a butterfly lover,
Stopping to pass the time.
If I am true to my lover,
He too
Has to
Be true.

Say it's a dream,
Say I'm a fool,
Tell me I don't belong.
Say it's a scheme,
That breaks the rule.
Tell me that I'm all wrong.
And yet
There may
Come one
Some day.
Some one---
A man who will be
A fool like me--
Loving the same as I.

Davolo

(Crossing R.)

Leaving you--My God, I'm not leaving you. I'm ordered to California. I can't take you along.

Lotta

(Almost weeping)

When you told me to follow you to this place, you said you'd take care of me.

(A pause)

I'm sorry now I didn't go off with Stanton. When you drove him from the army, Stanton would have carried me anywhere. Why, he'd a-married me if I wanted. He didn't care if I'd been a river belle. He'd wanted me to go with him anywhere.

Davolo

(Who sees off left)

Here, go on in the canteen and say your good byes--

(He is pushing her)

Oh, dry up.

(Exits through gate)

(LOTTA goes up stage to Bar Tender)

Bartender

Have a drink, Lotta?

Lotta

Thanks!

Bartender

Too bad! I'm sorry.

Lotta

Don't be sorry because I lost him; be sorry because I never found what I really want---

Bartender

What do you really want?

Lotta

Oh, you wouldn't believe me if I told you.

Bartender

Go on, Lotta, I'm a bartender--you can tell me anything.

(Cue for Number, "I want a Man", sung by LOTTA)

(At conclusion of Number, LOTTA exits L. into canteen)

(SERGEANT MAJOR enters with PENNY from behind the Colonel's house)

Look here, lass.

Sergeant Major

What do you want?

Penny

I may as well tell you, I don't like your going into bars.

Sergeant Major

Why?

Penny

Well, it ain't modest for a lady to go into a bar.

Sergeant Major

I suppose you want a lady to drink right in the street.

Penny

I don't want a lady to drink at all. Least ways, not a lady I intend to marry.

Sergeant Major

Who do you mean? Me?

Penny

Yes, you. Right now, on the eve of going west to California, I offer you my hand in the bonds of matrimony.

Sergeant Major

What a proposal. Why, it's insultin'--No scuffling or hothin'. It's insultin'.

Penny

How come?

Sergeant Major

The idea! Offering a lady marriage without first trying to get the upper hand of her.

Penny

I call that sort of man a low scoundrel, unfit to press a woman's lips to his'n.

Sergeant Major

I call him an honest to God lovin' man, fit to press my lips to his'n.

Penny

You turn down my offer then? A fair, above-board, two-dollar license offer?

Sergeant Major

Why, sure. A man that comes up to me formal-like and bends on one knee and says, "Darling, will you Marry me?" - Well,

Penny

Penny (Cont'd)
that's the sort of man that really ain't looking for a loving,
boodling--and--coodling wife.

Sergeant Major
He ain't, eh?

Penny
Naw! That man's looking for a cook.

Sergeant Major
That's the main part of being married, ain't it? You love a
man, you cook and wash for him, and you bear his children.

Penny
If you'll excuse me now, I'll go into the bar with the real
men. In the meantime, you can stay out here and bear your own
children.

(She exits into bar)

Sergeant Major
(To Bartender)
Somebody's got to tell her the facts of life. Men can't have
babies---

(Scratches his head)
Hell, it's impossible!
(SERGEANT MAJOR exits behind Colonel's
house. As he does so, PENNY comes out
from the bar with two mugs of beer,
looking for him)

Penny
(To Bartender)
Where's the Sergeant Major?
(NASTY is leading Fanny, the Mule, on
behind the fence)

Bartender
(As NASTY and FANNY come through the
gate)
He's not here, but there's your mule-skinner lover.

Penny
Nasty? Good evenin', Mr. Howell.

Nasty
Evenin', Miss Penny--it's Nasty to you. I'm just taking Fanny
down to your Pa to get her some new shoes.

Penny
Pa don't work so late.

Nasty

Your pa'll work late for Fanny, or there'll be a new blacksmith with this regiment--her feet's grown too big for her little baby shoes.

(He starts to go again)

Penny

(Coquettishly)

Ain't you goin' to dance with me tonight, Mr. Howell?

Nasty

I'd sho' love to dance with you, Miss Penny--but, of course Fanny comes first. You know that.

(Starts to go again)

Penny

All right--I'll dance with the Sergeant Major.

(This stops Nasty)

Nasty

Look here! Has that army hoptoad been hangin' around you again?

Penny

(Enjoying his jealousy)

Yeh--sort of.

Nasty

If I ketch him near you, I'll tie his feet to his innards--

Penny

Why should you care? You've got Fanny---

Nasty

Now, look here, Miss Penny--I don't like this jealousy that's creepin' into your otherwise sweet nature--Look at this little she-animal--d'ye think she's jealous of you?

Penny

She ain't got no cause to be--you don't know I'm alive.

Nasty

Miss Penny, you're a silly gal.

(Masterfully)

Come here---

(She obeys)

Give us a kiss, come on, Penny---

(They kiss, NASTY turns to Fanny)

Fanny, give us a kiss too! Come on, Fanny, give us a kiss!

(FANNY also kisses him, to Penny's tremendous disgust)

I don't know which I like the best.

Penny

That's the end.

(The SERGEANT MAJOR enters, and hears
the rest of dialogue, standing upstage)

You're just a common mule skinner--go away--and take your Fanny
with you.

(SERGEANT MAJOR comes down to Penny)

Sergeant Major

Miss Penny, may I have the next dance?

Nasty

No, you can't have the next dance.

(PENNY and SARGEANT MAJOR look around
at him quickly)

Miss Penny and me is walkin' down as far as her Pa's blacksmith
shed. Then for awhile we're goin' around back of the shed where
the moonlight don't hit, 'n then, after awhile, we're comin'
back here to the dance.

Sergeant Major

(To Penny)

Are you goin' to choose a gentleman who wears the army blue,
or are you goin' to be a pearl to a mule skinnin' swine?

Nasty

Heah--heah--them's fightin' words.

(He grabs for his knife. PENNY
stops him)

Penny

(Stopping him)

Don't, Nasty!

Nasty

You're comin' with me!

Penny

Am I?

Nasty

Ain't ye?

(He looks her straight in the eye)

Penny

Yes.

Nasty

Well, git goin' then--git goin'.

(PENNY starts to exit right, ahead of
Fanny and Nasty. NASTY turns just
before he exits)

Nasty
 (Over his shoulder to Sergeant Major)
 That's the idea--don't ask 'em, tell 'em!
 (They exit. SERGEANT MAJOR goes to
 Bartender)

Sergeant Major
 Gimme a drink.
 (Bartender hands him one)
 Did you see what just happened, Bartender?

Bartender
 Yep.

Sergeant Major
 Can you understand her takin' him instead of me?

Bartender
 Yep!
 (SERGEANT MAJOR stands shocked.)

(STANTON enters C. He is in buckskin
 complete-old and faded--tight fitting--
 frontier style. He is trailing a long
 rifle. He glances around, as if familiar
 with forts of the same type. STANTON
 examines the gate with careful scrutiny
 and shrugs his shoulders as if it were
 not the type he would have used)

Sergeant Major
 (Who has looked at him a moment)
 Are you the man who came over the mountains from California?

Stanton
 (Drawling)
 Yeah.

Sergeant Major
 The Colonel wants to see you.

Stanton
 Yeah?
 (He continues looking around him, paying
 no attention to Sergeant Major)

Sergeant Major
 Come on with me.
 (STANTON makes no move to go. SERGEANT
 MAJOR turns on his heel and goes half
 way across the stage--angrily--as he
 turns back)
 Ain't you coming?

Stanton

(As he sits on table)

Yeah, when I've had a drink.

Sergeant Major

(Retracing his steps)

You're a cool bird, aren't you? Don't you realize the Colonel sent for you?

Stanton

(Drawling)

Yeah--come here, Sergeant.

(Sharply, and tersely--the officer in him coming to the front. SERGEANT MAJOR crosses to him)

I'm not in your army. If the Colonel wants any information from me, he can get it, but I stopped being ordered around by anyone with an eagle on his shoulder some time ago.

Sergeant Major

That trail over the mountains alone didn't improve your disposition none, did it?

Stanton

Oh, it wasn't so bad.

Sergeant Major

Who'd you have to talk to?

STAR THEME (SOLILOQUY)

Star, you're the last one left in the sky.
Star, are you just as lonely as I?
Do you think we two might find a friend?
Who would see us through
Our journey's end.
Far, far away though that one may be,
Star, light the way to some one for me.

Stanton
(With grim humor, pointing to a particular star)
See up there? That's the pole star. I used to have long talks with him every night.

Sergeant Major
(Exiting)
Hell--I'm going and tell the Colonel this trip over the mountains has driven you plum loco.

(SERGEANT MAJOR exits R. STANTON leans on his rifle, gazes at star, and goes into Soliloquy)

(As STANTON finishes the last bars of Soliloquy, VIRGINIA, dressed for the dance, appears on the steps of the Colonel's quarters, looking at him with interest. STANTON, knocking ashes from pipe against his rifle, and turns, sees her for the first time. He comes over to her with the wood-man's ease, as if he had known her all his life--there is an unstudied naturalness in him that might be mistaken for insolence)

(Loud laugh off stage in Canteen)

Stanton
There seems to be right much gallivanting around here---
I trust, ma'm, none has been so unkind as to leave you without a beau.

Virginia
It's the last party that we'll all be together. It makes me too sad to join in---
(She looks hard at him; comes down stairs)
Are you a scout for the wagon train?

Stanton
No, I've had enough scouting.
(Turns, goes left)

Virginia
Where?

Stanton
Over the Rockies and Sierras.

Virginia
Oh, you came from California.

Stanton

Yes.

Virginia

Did you find gold?

Stanton

No.

(Turns away from her, bitterly, as he comes down stage center)

Virginia

(Following him)

I thought everybody was looking for that pot of gold at the end of the Rainbow.

Stanton

I didn't look for gold.

Virginia

What did you look for?

Stanton

(Leaning on rifle)

Right now it seems I went across the mountains and back again looking for you.

Virginia

You're pretty bold, at any rate.

Stanton

You're pretty, at any rate.

Virginia

We're going to California.

Stanton

We? My God, are you running after gold, too?

Virginia

No, I'm going with my father's wagon train.

Stanton

Oh, he's the one that wants the gold!

Virginia

(Sharply)

My father is Colonel Brown, U.S.A. He's been appointed military governor of California. Why don't you go?

(Hurriedly correcting herself)

I-- I didn't mean that!

Stanton

Of course you didn't. You know, it's a pity you've got to leave here just as we're getting to know all about each other, and

Stanton (Cont'd)
California is so far away. May I sit here?

Virginia
Why did you come here?

Stanton
(Back to gaiety again)
Well, for one thing, to see you.

Virginia
Oh, well, all requests to see me must be referred to the adjutant,
Captain Singleton.
(Moves to L. a little)

Stanton
(Starting)
Singleton?

Virginia
What made you start?

Stanton
(A little uncomfortably)
Did I? Now YOU are bold.
(Turns as if to go, lighting his
pipe)

Virginia
(Angry)
Bold! You dare tell me I'm bold! There's not a man in my
father's command that would dare talk to me like that!
(She is fast losing her temper.
Gets angrier and angrier as she
goes on)
A few months of army discipline would cure you of your insolence!

"I LIKE YOU AS YOU ARE"

1st Verse.

I guess you're not so glad to know me, ma'am.
You've taken careful pains to show me, ma'am.
My wit did not regale your
Evening, and I'm a failure.
Pardon me, my mistake---
Something we all must make.
I did my best, a man can do no more.
Have I said things that you dislike me for?
I'm far from perfect, that is true, ma'am.
But I can say the same for you, ma'am.

REFRAIN:

I could think of lots of things that might improve you,
But I like you as you are.
Though you have a heart of stone, a man could move you,
If he liked you as you are.
I should want to make you over just a little.
I would not go very far.
Just a change here and there, one or two
And I think I could make something grand out of you.
I would like to see your eyes a little bluer.
But they're all right as they are.
And the freckles on your nose, they could be fewer.
But they're not enough to mar.
I'll admit that to me you look great.
But my friends all agree,
I'm the worst judge of girls in the state.
I suppose that must be true,
And that's the reason why,
I like you as you are!

(Cue into "I Like YOU AS YOU ARE" sung by Stanton, and danced by Virginia and Four Boys. Virginia is at Canteen door as Number is over, and then exits thru it. She appears at bartender's window, as STANTON finishes the last bars of refrain, and slams windows shut as he finishes)

(SINGLETON enters thru gateway, strapping on a Colt. As he stops for a second, STANTON turns, and SINGLETON recognizes him.)

Singleton

Stanton!

Stanton

(As SINGLETON crosses to him)

Hello, Bob!

(The following scene is played between the two men in a constrained, tense and terse manner. They are exerting every effort to conceal their emotions)

Singleton

Hello, Hal! Are you the man they said was just in from the Coast?

Stanton

Yes, I reached here about an hour ago.

(HE eyes SINGLETON'S uniform attentively)

So you're a Captain now?

Singleton

Yes, got my step a couple of months after---

Stanton

----after you heard I had a fight with Davolo, and ran from a court martial. What troop have you got, Bob?

Singleton

"C"--your old outfit. I was at Fort Dearborn when I heard you'd cut and run after you'd beaten up Davolo. Then Major Davolo came here with a cock-and-bull story. I called him a liar, and Colonel Brown almost court-martialled me.

(As if fearing trouble)

He's always hanging around the Colonel's daughter. The Colonel thinks he's a pretty fine fellow.

Stanton

Yes, I met the Colonel's daughter. So he's up to his old tricks, eh?

(HE doesn't wait for an answer)

Guess I'd better go.

Singleton

(Stopping him)

What for?

Stanton

I came here because I could not stand being out of the army if Davolo is here, I'd only beat him up again. I might-- hurt him this time.

(DAVOLO enters through arch R., and comes directly to them)

Davolo

Is this the man from the mountains, Singleton?

Singleton

I believe so, Major.

(STANTON turns facing DAVOLO, who sees that it is none other than his old enemy. Then sneeringly sarcastic)

Davolo

So, it's Mister Stanton--late captain of cavalry in the United States Army.

Stanton

(Returning the sneer)

And this is Major Davolo-- known as an officer and a gentleman---

(With force and directness)

but really one of the dirtiest rats that ever---

(HE lunges at DAVOLO--SINGLETON forces himself between them, pushing STANTON back, and taking his rifle from him)

Singleton

For God's sake--Hal,--what the Hell's the matter with you?

Stanton

(To SINGLETON, but really for DAVOLO)

The major here, once had a girl that fell for a young cavalry officer. The cavalry officer didn't know that the girl was only a cheap river belle. He fell in love with her. Then one night he found the major in her rooms. They fought a fair fight, and the major got what was coming to him.

Davolo

I'll kill you if you continue---

Stanton

(Menacingly eyeing DAVOLO)

---to continue; the major gave testimony that it was NOT a fair fight, and so the cavalry officer had to run for it. The woman being only a trollop, he couldn't face a court martial--and, of course, this left the major free to keep his woman---

PAGE 1-1-26 MISSING

Davolo

(As he snatches for Singleton's pistol)
God damn you!--

(STANTON is on him--they scuffle, SINGLETON in with them. There is a report, and STANTON'S hand comes away with the gun, and DAVOLO falls dead. There is a moment of silence except for music in the canteen)

Singleton

(Excitedly looking at body, then reaching for STANTON'S rifle which has fallen to the floor)
Here, take this and get out fast---
(Hands STANTON his rifle)
I'll say I don't know you.

(STANTON takes rifle, turning hurriedly as if to go, then stops)

Stanton

(Resolutely)
No, I ran once. I'll stay now.

(The sounds of merriment in the Canteen are plainly audible)

Singleton

Stay and you'll hang--what chance do you think you'd have?
Court-martialled for hitting a superior officer--then return to an army post and kill your accuser.

Stanton

(Turning DAVOLO over with his foot)
Somebody had to kill a dog like this.

Colonel

(Coming from doorway)
Singleton, what's the matter?
(HE sees the body of DAVOLO on the ground, and runs to it. As he kneels beside it--)
Good God! Who did this?

Stanton

It was my doing, Colonel. I snatched the gun from him.

Colonel

(Rises, and hurriedly walks to door of canteen, shouting to the soldiers therein)
Stop that music!
(AN ORDERLY appears at the door)
Take his gun away, and keep your eye on him.

(ORDERLY takes gun from STANTON, as a second ORDERLY pushes him back against the wall of

the Canteen. For a moment STANTON'S fighting spirit makes him surge against the two soldiers, who back him still further away from the body)

Colonel (Cont'd)

Tell me, Singleton---

(The stage begins to fill with soldiers coming from the canteen, and their ladies; the soldiers clustering in a curious group around the body, and the women shrinking away into the up stage)

Singleton

Davolo came in as I was talking to this man here--Davolo had been drinking---

A boy

(As he comes on)

Here he is, Doctor.

(HE and the DOCTOR enter the group around the body)

Singleton

(Continuing)

---he told him to get off the reservation--he refused---

(Takes a nervous swallow, then continues)

As I was saying, Davolo ordered him to leave the reservation. Davolo was ugly and drinking. This man explained quite civilly that he was a scout ordered here by you, and begged Davolo's pardon if he offended him. Davolo told him to get out---

Colonel

And he refused?

Singleton

Yes, sir. Then--I had gone to get my gun--Davolo was furious, and snatched it--there was a struggle-- I tried to separate them---

(Looking at STANTON)

He killed DAVOLO in self-defense.

Colonel

Are these the facts?

(LOTTA enters, fore stage)

Singleton

Yes, sir.

Lotta

Did you say Davolo?

(SHE tries to force her way into group of men around the body, but they are clustered too thickly for her to do so.)

Colonel

I believe you know more about this than you've told, Singleton.

Singleton

Why, I never saw him before.
(DOCTOR goes over to the Colonel, and
shakes his head)

Colonel

Yes, and you'll never see him again.
(To GUARDS)
Bring him over here.

Singleton

Come over here, you.

(The GUARDS force STANTON over to the Colonel.
LOTTA has gradually been worked around the
crowd until she is about center stage)

Colonel

(To STANTON)
What's your name?

Stanton

It doesn't matter.

(LOTTA hears his voice; she turns and recognizes
him. STANTON starts, then recovers himself)

Colonel

Take him to the guard house.

(GUARDS force STANTON off. LOTTA stands bewildered
as the Singers cluster about her. The Boys are bear-
ing the body of Davolo into the Canteen.)

(Reprise -- "I WANT A MAN" for Finaletto.)

(As the song dies away, the Girls exit, leaving
LOTTA center stage, staring after STANTON)

C U R T A I N

ACT ONE

Scene 2

SCENE:

A long guard room, finished in hewn logs. A door in center--rifle embeasures in door and walls on either side.

AT RISE:

STANTON, manacled--is lying on an army cot, placed lengthwise against the rear wall. In the center is another cot with blankets covering human form completely, around which stand several soldiers, among them the SERGEANT MAJOR, a CORPORAL, and a SENTRY.

Sergeant Major

(To one of the privates)

Get me a horse bucket and a canteen funnel.

Corporal

(Husky)

Gonna lay him out here?

Sergeant Major

Sure, I'll lay him out here.

Corporal

(Pointing to Stanton)

That galoot over there killed him, didn't he?

Sergeant Major

Naw!

Corporal

Ain't he dead?

Sergeant Major

Whoever heard of whiskey killing a man?

Corporal

(Looking at prostrate figure)

Ain't it the Major?

Sergeant Major

Naw, it's the drunken mule skinner.

(He throws the blanket back off NASTY)

Sergeant Major (Cont'd)

(Privates return with bucket and funnel, and immediately place funnel in Nasty's mouth)

Colonel wants him sobered up. He's got a six mule team led by a she-animal named Fanny. She won't let nobody else come nigh. Done brokeh a-feller's arm down at the corral this morning.

(Starts pouring water into funnel)

Colonel said to bring him 'round enough to put that mule in the traces.

Corporal

Is this water clean?

Sergeant Major

It's clean enough for him. Where did you get it from?

Private

Out of the mule trough.

Sergeant Major

It's too clean. I'll bet his stomach's getting a surprise. By God, I'll either sober him or drown him---

Corporal

He's strangling!

Sergeant Major

(Looking in Funnel)

Nope. He's taking it nicely---slow but steady---he's half water now. Why, he ain't more'n fifty proof now.

(To Private)

Another bucket, lad.

(The PRIVATE exits with empty bucket)

(To Others, Privates, having him hold funnel)

Just let him take it easy---let it mix---

(He looks around)

Prisoner sleeping?

Corporal

Can you beat it?

Sergeant Major

They'll hang him soon as we git out o' sight this morning.

Corporal

They ought to hang him, killing the major that-a-way.

Sergeant Major

It's bad to start a wagon train off with a hanging. Women git all blue and sad, thinking o' their first husbands---

Corporal

He's took it all---

Nasty

(Coming to life)

Where am I?

Sergeant Major

You're a long way from California, sweetheart---

(Other private returns with bucket)

Nasty

Jees, I'm thirsty, gimme a drink.

(He snatches bucket and drinks long)

Ah---

(Lies down)

Go 'way--lemme sleep a while---

Sergeant Major

Sleep hell! Git up and git out of here!

Nasty

How'd I get here?

Sergeant Major

You come over Niagara Falls in a barrel.

Nasty

I musta swallowed a lot o' water.

(Bugle blows BOOTS AND SADDLES)

Sergeant Major

(Impatient)

Go put your mules to that wagon, and quit your loafing.

That mule Fanny's done broke the blacksmith's arm.

Nasty,

Broke the blacksmith's arm! What'd he try to do to her?

Sergeant Major

He just come at her pleasant like, to put the crupper

on her. He only tried to hist her tail---

Nasty

Oh, he oughtn't to ha' done that. Fanny's particular--

(He sits on cot)

She musta sent him away good and plenty. Blacksmith oughta

told Fanny she was going to California. She wouldn't a-

minded.

Sergeant Major

You always tell that she-mule where you're going?

Nasty

Well, not if

(Drinks from bucket)

I'm going to see another she-mule.

(Bugles)

Private

(Gives him a gag kick, as he pulls his cot)
Get to hell up.

(Grabs foot)

What have you got in your pants?

Nasty

(Producing mule shoe)

That's Panny's first shoe.

(Kisses mule shoe affectionately)

Sergeant Major

(To Privates)

Rush him!

(PRIVATES grab him to rush him away,
knocking the shoe from his hand)

Nasty

(Struggles to get the shoe)

Wait a minute, for God's sake--now, gimme my mule shoe--
do you hear me---I want my mule shoe.

(As they carry him out of door)

I'll get you, you--government orphan.

(SERGEANT MAJOR and other s exit, carrying bucket
and funnel. The guard steps forward, picks up
NASTY'S mule shoe, and hangs it on nail over door.
STANTON sees him from where he is lying)

Guard

(As he hangs shoe up)

Here's luck.

(Outside the sound of a man calling cadences;
"One, two, three, four, one, two, three, four;
Relief, halt. Post.")

The door opens, and the relief comes in, the
former guard exiting with the Corporal,---seen
throughd oorway)

New Guard

(Sitting down on cot vacated by Nasty--With all
friendliness)

Well, I reckon they'll stretch that neck o' yours about sun-
down--I seen my pa hang a man once for stealing his hogs---
Your beard'll point one way and your feet t'other.

Stanton

Paragraph eight of your general orders forbids you running
off at the mouth except in line o' duty--you'd better study
those orders--I might try to run away and you wouldn't know
what to do.

New Guard

Git smart again, and I'll stuff a by'net down your throat.

Stanton

Oh, I'll be good.

(He sees shadow)

Challenge that man---

New Guard

(As NASTY comes in)

Who goes there?

Nasty

You know damn well who goes there--you give me my mule shoe.

Guard

What are you talking about?

Nasty

You know damned well what I'm talking about--you stole a mule shoe off'n me.

Guard

you're a liar.

Nasty

You call me a liar? Well, I can see you ain't been a soldier long. No soldier in his right mind ever called a mule professor a liar--I seen you take my shoe---

(To Stanton)

Did you see him?

Stanton

I saw the sentry pick it up, professor.

Nasty

Now. If you're a man, you'll put down that rifle and fight fair.

Guard

You git out o' here. Git out o' this jail---

Nasty

I never got out of no jail until I got damn good and ready. If you're a man, put down that hatpin, and try to put me out fair--you Missouri jackass.

Guard

(Laying aside rifle carefully out of prisoner's reach)

All right, I'll put you out fair--

(He squares off)

Fair fight and no favor---

Nasty

Fair fight and no favor---

Guard

But you can't fight fair with that knife.

Nasty

Well, I've been doing it---I don't need no knife to fight you with--

(Throwing up his guard)

Don't never start nothing like that with me.

(GUARD rushes, NASTY dodges, swings and delivers a perfect back kick as in dance to Guard's ear)

Nasty

(To Stanton)

See that! French dressmaker taught me that--

(Leans over victim)

He ain't hurt none--just won't hear out o' that right ear any more.

(Satisfied as he bends over Guard)

Want the fair fight and no favor, didn't you? Well, I guess you got it--

(Searches pockets)

Where's my shoe?

(Finds pipe in guard's jacket)

"ello, that might come in handy; I lost mine yesterday. Where! that mule shoe?

Stanton

It's over the door--

Nasty

(Lifts mule shoe from nail, and rubbing it off against his shirt)

Thank you.

(Turns to Stanton)

They going to hang you, ain't they?

Stanton

Oh, not for three or four hours yet---

Nasty

Well, I'm danged sorry to hear that---because I hate to let any man say I owe him a favor.

Stanton

What favor have I done you?

Nasty

You told me where my mule shoe was; that's favor enough for me.

Stanton

Pay me back when you get to heaven.

Nasty

(An idea strikes him)

Say, maybe I can pay you back before then.

(Sits)

How'd you like to come along to California in the wagon train?

Stanton
They'd only run me down and bring me back.

Nasty
Nobody's know. You could shave your beard and say you was the new parson.

Stanton
What about the old parson?

Nasty
Oh, that's easy---I'll fix that.
(Explaining carefully)
I'll take Fanny to the old parson, and I'll say, 'Parson, do you mind lifting Fanny's tail for me while I put the crupper on? That will be all there is to that.'

Stanton
No use. Two people would know me any way.

Nasty
Are they friends?

Stanton
One is.

Nasty
Then that's easy. Jest watch your chance, and kill the other one.

Stanton
It's a woman--

Nasty
Oh, well that makes it easier. Jes' git the upper hand of her some moonlight night, and then she can't tell on you.

Stanton
I can't. I've just killed her lover.

Nasty
(Excitedly)
You ain't the man that Killed Major Davolo?

Stanton
I'm the man.

Nasty
(Suddenly beaming; then offering hand)
Put it there! I hated the sucker!
(Looking around to see that they're not overheard)
Come on! Make a dash for it. Life is grand!

Stanton
(Extending wrists)
With these things?

Nasty
Shucks--that ain't nothing. I been wearing a piece o' one ever since I left Kentucky--it's good luck. File 't'other one off.

Stanton
I won't go.

Nasty
I never see a body so set on breaking his own neck.
(Rises)
If you change your mind before he comes to, remember mine is the Conestoga rig with the little black she-mule on the off lead. Meantime, I'll go ask that Parson to hist Fanny's tail while I put the crupper on---so there'll be a vacancy if you happen to change your mind.
(he scratches match on seat of prostrate Guard's pants, and exits lighting his pipe)

Stanton
(Rises, and stands indoorway, as if to run for it.
SINGLETON confronts him; then looks at body on floor)

Singleton
I hope you didn't hit him too hard.

Stanton
He's only stunned.

Singleton
(Looks out door)
I came here to send him away and give you a chance. I'd risk it to get you away.

Stanton
I'm not going away. I'm staying here.

Singleton
(Sitting down)
All right; I'll stay too. Look here, Hal, I'm in this with you. You got the gun just now, and you pulled the trigger. If I'd got the gun, I'd have pulled the trigger.

Stanton
Are you crazy? You've already lied to save me. why through yourself away? You're no friend of mine if you're going to make an ass of yourself that way.

Singleton
I know. But hell, you've got to have some sort of justice done you. I'll tell you what---
(Rises)
Say the word, and we'll cut and run for it down the river---you and I. There's plenty of room for a pair of bright young soldiers in Mexico just now.

Stanton

(Rises)

No, I ran for it once. You don't know what it means, to hide each time you've seen one of your own kind. Shuffling around corners at the sight of a uniform, wishing to God you were back in one of them. If you and I ran for it, you'd want to kill me before we had gone five hundred miles.

Singleton

I don't care. I'd risk it, I'm damned glad you killed Davolo.

Stanton

Yes, and if they break my neck for it, well---I'll be in good company. I've seen some good men hanged over the mountains.

(Sits)

Singleton

For God's sake, what are you trying to do---commit suicide?

Nasty

(Entering hurriedly)

Well---

(Sees Singleton)

Oh, my God!

Singleton

Let's have it. I'm his friend.

Nasty

I was just going to say that a terrible accident has happened. to the preacher who was going in my wagon. He's done looked at the wrong end of my she-mule, and he ain't going west until his collar bone sets again. I've got his baggage, and I thought that maybe---there was a man in here who might look good in them collars of his'n.

Singleton

That's right--shave his beard and he'd look very handsome in one.

Nasty

Yeah, and he could be mighty sick until we got clear of this country. Mighty sick, and hiding in my wagon.

Singleton

And then he could get well again and lead prayer meeting.

Nasty

Yes, sir. I'd actually go to prayer meeting then.

Stanton

(Bugle outside)

There's first call. Better go, you two.

(Sits on cot)

Nasty

(As man on floor groans)

Nasty (Cont'd)
 Make up your mind, pard, he ain't going to stay dead long.
 (Dugle again)

Stanton
 I don't want to be hanged. That's a fact.
 (Runs his hand around neck)
 I'd always hoped to die in a card game.

Nasty
 (To Singleton)
 Now, that's a man after my own heart.

Stanton
 What was that Parson's name?

Nasty
 Parson Mullins.

Stanton
 (Rising)
 Brother!
 (To Nasty)
 I am the Reverend Mullins, sir, at your service.

Nasty
 Well, Reverend Mullins---
 (Bowing in mock reverence)
 The wagon awaits without.

Singleton
 My God, that's talking sense, now.

Stanton
 No profanity in my presence, sir.
 (He places his finger tips together in a clerical gesture)
 What a beautiful morning for a journey to the promised land, brethren--come brethren.
 (He exits thru doorway, SINGLETON and NASTY following in mock spiritual gravity. As NASTY reaches the doorway, the GUARD sits up)

Guard
 What's the matter here, what's the matter?

Nasty
 (Stepping back, and leaning over him)
 Are you awake?

Guard
 Yeah!

Nasty
 Well, breakfast ain't ready yet!
 (He knocks him down again)

BLACK OUT

ACT ONE

Scene 3

AT RISE:

Penny
Boys, it's gettin' dark in the wagons, and the girls want to
come out here and finish dressing.

Boy
All right; we don't mind.

Penny
Well, we do--get out.

Girls
(Singing)
Along a covered wagon trail,
You don't find fashions Parisienne.
But for Sunday meeting we must look our best.
I can't wait to see the minister,
The wagon train is in a stir
To meet him;
Greet him.

Penny
Virginia called to see him ev'ry day and nursed him---till he
was well.

Virginia
(Entering from wagon L)
Did I hear my name?

Penny
We were talking about the new parson.

Girl
What's he like, Virginia?

2nd Girl
Is he good looking?

3rd Girl
Is he young?

Penny
Has he taught you any religion?
(PENNY exits)

Virginia
(Singing)
With a man so young and pious.
In religion we'll rejoice,

Virginia (Cont'd)

He will soothe and mollify us
With his tender voice.
When you hear this gentle preacher,
You will think the bible grand.

Girls

(Singing)
Has this handsome bible teacher,
Ever tried to hold thy hand?

(VIRGINIA'S dance)

(After dance, VIRGINIA exits into wagon)

Girl

Girls, it's the parson.
(She points off L. behind wagon)

(STANTON enters from behind wagon L. as if coming
from another part of the camp. He is dressed in
the clerical black of the Parson)

Girls

Good evening, Parson.
(They curtsey)

Parson (Stanton)

Good evening!

Girls

(Giggling)
Good evening, Parson.

Parson

A very good evening.

Girl

Are you feeling quite well, Parson.

Parson

Yes, thank you.
(Pointedly)
Too bad you have to be going.

(Girls exit laughing, feeling his frost)
(STANTON walks up and down, lost in thought)
(VIRGINIA appears in her wagon, arranging her
hair. She sees him)

Virginia

(Demurely)

I am glad to see you are well enough to conduct services,
Parson.

Thank you.

Stanton

Virginia
Worrying about your sermon? Maybe I can help you; I write all of father's speeches to his officers.

Stanton

(Coming across to her)

I'm not a parson.

Virginia

I know it---that's why I offered to help you.

Stanton

Knowing that, why did you come to my wagon every night to see how I was?

Virginia

I'd do that for anyone who was sick.
(Goes to R. a little)

Stanton

I wasn't sick.

Virginia

I know that, too. I just wanted to see you.

Stanton

Why?

Virginia

(Standing close to him)

Why do you think?

Stanton

I don't dare think.

Virginia

Go on---dare.

Stanton

I think---I think---

Virginia

(Standing on tip toes)

You think---

(Puts both hands on his shoulders and kisses him.
He is stunned. VIRGINIA takes a long breath)

You see---you were right.

(He takes her in his arms, and kisses her)

(Offstage, there is the sound of the soldiers singing "Over The Mountains"---Quickly VIRGINIA steps away from him)

They'll be coming here for services in a minute, and the Par-

Virginia (Cont'd)
son shouldn't be seen kissing the Colonel's daughter.

Stanton
When can I see you?

Virginia
(Shyly)
I can't come to your wagon now that you have recovered.

Stanton
No, you can't.
(Pause)

Virginig
I was thinking that tonight after services, I'd take a walk
over the prairie to that big locust tree.
(Indicating)

Stanton
Funny, that's just what I was thinking of doing.
(A group of soldiers enter from behind wagon
R. singing. VIRGINIA sits on steps of her
wagon L. As soldiers see the Parson, they
stop abruptly)

A soldier
You don't mind our singing a little before Sunday meeting,
do you, Parson?

Stanton
No, singing a good rousing song is a good Sabbath pastime.

2nd Soldier
I'm glad you're not as sanctimonious as the last Parson.

Stanton
(Starts)
The last Parson?

Virginia
Yes, the one that was kicked by the mule.

Stanton
(Hastily)
Oh, yes---

Virginia
(Coily)
Boys--I wouldn't be surprised if this parson didn't know a lot
of songs that weren't hymns.
(Boys laugh, and sprawl about stage comfortably)

Stanton
The best song I know is your own regimental song, because you
can march to it, and at the same time be making love to your

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Stanton (Cont'd)

best girl as she waves to you from her window.

"THE ONE GIRL"

When the troopers ride away along the trail,
 When the sunny side of day begins to pale.
 Then we like to sprawl about a fire ag-low.
 Then my dreams are all about a girl I know.
 Laughing eyes, golden hair,
 Tender arms, white and fair.
 Lips that I press to my own.
 When will I be riding home across the plain?
 When will I be riding home to her again?

REFRAIN:

The one girl that I love,
 The one girl that loves me.
 Waits until my troop comes over the trail.
 The one girl that I love,
 The one girl that loves me.
 That's the prize I pray for,
 That's what I go home to stay for.
 When I say 'Goodbye, Love,'
 The fair smile that I see.
 Cheers me on when I go out to the fight, boys.
 And my heart is light, boys,
 And I feel as strong as steel as long as
 The one girl that I love will love me.

(Cue into "One Girl" Number, sung by Stanton and Boys. As song closes, Boys exit, and Stanton sings the last few bars to Virginia alone. She exits into wagon)

(STANTON is alone a moment, then SINGLETON enters, looking over his shoulder)

Singleton

The Colonel's going to make you lead prayers tonight.

Stanton

(Crosses right)

So I heard. It'll be the last touch of hypocrisy.

Singleton

Oh, don't go to pieces this way.

Stanton

I should never have come. Think of me riding with the troops in a parson's coat, giving commands to a lot of women.

Singleton

Don't be so down-hearted, Hal. You'll get your blue coat back.

Stanton

But I've mixed the whole thing past untangling now.

Singleton

How?

Stanton

Well, not satisfied with making you and that mule skinner run a risk of swinging with me, I've gone soft for a girl now.

Singleton

What of it? Nothing to be sad about. But when a fellow feels the girl he loves is slipping from him, as I feel Virginia is---

Stanton

(Starting)

Virginia?

Singleton

Yes.

Stanton

(Speechless)

My God!

Singleton

Hasn't Nasty told you by this time that I'm the old faithful

Singleton (Cont'd)
around here? I've asked her to marry me every week for two years.

Stanton
(Repeating unconsciously)
Virginia!

Singleton
I wish you could help me, Hall--now that she thinks you're a parson, you could talk to her---

Stanton
(Anxious)
Doesn't she---?

Singleton
(Dejected)
I thought she did, until we started on this damn trip. Now, she's just--well, kind to me, as if I were a blind man. In the old days she'd run me ragged.

Stanton
(Who is anguished)
Why didn't you tell me before?

Singleton
I thought everybody knew.
(Suddenly eying Stanton)
Who's the girl that's begged you?

Stanton
Oh, it doesn't matter.

Singleton
I see---I'm just an acquaintance.

Stanton
No, you're not---you're a friend---a hell of a friend; the best friend I've got; you risked your neck to save mine--
(Xes L)

Singleton
Who is she, then?

Stanton
(In a jam)
You'd never--suspect. It's---it's---

(LOTTA comes on R. and stands by the wagon wheel looking at Singleton and Stanton. STANTON sees her. In an impulse to save their friendship, he says)
It's Lotta.

Singleton

(Instantly)

hal, you're crazy to go into that again.

(VIRGINIA appears on steps of her wagon)
(STANTON sees her, and walks back toward the campfire, standing with his back to the audience as VIRGINIA comes down to SINGLETON, who goes to her, extending his arm)

Singleton

May I have the pleasure of taking you to the meeting this evening, while we hear the new parson ask God to bless us all?

Virginia

Why, yes. I'd love to hear him.

Singleton

There he is over there, musing about his prayer tonight. Have you met him?

Virginia

Yes, we've met.

(Crosses R. She bows)

Good evening, parson.

(Exits up stage)

(STANTON bows hypocritically as VIRGINIA walks away on Singleton's arm)

(LOTTA comes forward and stands face to face with STANTON, for the first time. After brief pause)

Lotta

He's a handsome man. Are you going to kill him, too?

Stanton

(Nervously)

Lotta, don't talk that way around here.

(Goes L)

Lotta

Oh, I'll not give you away. And one more thing, Parson; I'll not give you up.

(STANTON turns)

Stanton

You did that two years ago.

(He is bitter)

You were virtuous all right.

(He laughs)

And I killed a man to avenge your honor!

Lotta

(Going to him)

Lotta (Cont'd)

You mean you killed Devolo to avenge your own.

(STANTON pushes her away, and crosses R)

Listen, you always could have me, from the day you came to the post a young officer with a lot of high falutin' ideals---and now, you may as well take me---

(STANTON turns to her)

Stanton

I don't want you any more.

Lotta

I know. You want---

(Two soldiers appear with the organ; LOTTA stops at Stanton's gestures)

Just remember, you'll never have her--not while I'm around--

(The Boys and Girls are drifting in for meeting)

(Laughing)

Here comes your congregation, parson. And you'll lead Sunday meeting tonight.

(She laughs again--LOTTA exits after she crosses L)

(The Congregation groups itself about the stage SINGLETON brings on VIRGINIA and they take their seats on the chairs, which some of the boys bring in with them. One of the boys is distributing hymn books. PENNY is also center stage)

(NASTY comes up behind STANTON, who is still standing looking after LOTTA)

(THE COLONEL enters upper L., and goes straight to Stanton)

Colonel

Parson, I'm damned glad to have a man of God with us.

Stanton

I'm happy to be here, sir.

(During this dialogue the congregation is getting settled for the meeting)

Colonel

Well, here's the order of the day. We'll open with a hymn, a good snappy hymn, and then, by God, I want you to lead us in prayer.

(The SERGEANT MAJOR leads on detail of soldiers)

Sergeant Major

Detail, halt! Right face! At ease! Now, man, me and the Colonel have been watching you for two Sunday evenings, and you're not interested in the Sermon. Well, you'd better snap out of it, and listen to this new parson's jaw tonight?

Sergeant Major (Cont'd)
or I'll knock you to hell a lot faster than he can. Sit down.
(The Detail seats itself in front of congregation, and the SERGEANT MAJOR sprawls beside them)

Colonel
All right, Parson, get your meeting going.
(STANTON steps upon small box he is to preach from. It is plain to see that he would like to evade the issue. For a man of his type, he is as nervous and confused as possible, and it is only thru a supreme effort of will that he gets a grip upon himself)

Stanton
(Hesitatingly)
It is--it is--it is only fitting--

Nasty
(Standing behind him)
That's good!

Stanton
It is only fitting---it is only fitting that all of us should bow our heads--
(He stops at a loss for words)
(The congregation look at each other inquiringly)

Nasty
(Taking a bottle of whiskey from his pocket)
(Offers it to Stanton)
Here, you better have a shot of this!

(STANTON pays no attention to him. NASTY shrugs, and puts the bottle back in his pocket)

Stanton
It is only fitting--
(There is a general stir at the repetition)
--that all of us should bow our heads in a prayer--of thanks
--that we have come so far on this--on this--dangerous journey
--safely.

(NASTY laughs, STANTON looks at him a moment, then turns to his congregation)

(Maliciously)
Brethern, earlier today, a sinner came to me and asked that he be allowed to tell you all how he has strayed from the paths of righteousness, and how he has seen the light.

(NASTY laughs again)

(To Nasty)

Stanton (Cont'd)

---Come forward, Brother Howell.
(NASTY starts to retreat immediately. STANTON
grabs him by the shoulder)

Nasty

Oh, Good Lord---

Stanton

(Continuing)
Come forward, and let us hear from you.

Nasty

(Protesting to Stanton)
This is a helluva hole you put me in!
(STANTON assists him upon the box. NASTY is
much confused--he stutters, then breaks into an
embarrassed laugh, then goes on seriously)

Nasty

Er--ah--good--evenin' fellow sinners--er--I've been selling this
medicine for twenty five years--

(He realizes his mistake, then hastens on)
Oh, I want to tell you folks what happened to me yisterday.
After I'd given Fanny her supper, of soup and beans, I took a
stroll out on the prairie, and there I come across a little
group of nice friendly Blackfeet Indians, of the Blackfeet
Tribe, all setting around enjoyin' the moonlight, and a lot of
little papooses running around without any clothes on---

(STANTON pulls his sleeve meaningly)
Well, they didn't have a damn thing on. This kinda destroyed
my fine sense of what is and what ain't, so I asked the chief
why he didn't put some clothes on those poor little papooses,
and the Chief told me, "Ain't got no wampum", which in English
means "ain't got no money."

(Congregation "tch, tch" to each other)
Yes, I "tich-tutted" too. And then I seen the light. I done
told him I would get him wampum, and now, folks, what I propose
to do is to take up a collection for them poor Blackfeet pa-
pooses.

(NASTY removes hat)

I'll start with the soldiers.

(SOLDIERS all rise, and move back into crowd
hurriedly)

Nasty

(Hat in hand)

Look at them deserters)

(He starts soliciting the girls on stage L)

Colonel

(Rising indignantly)

You can't take up a collection before the service starts.

Nasty
I didn't know there was going to be any more service.

Colonel
Of course there's going to be more service.
(HE turns to Parson)
Carry on, Parson.

Stanton
Of course.

Nasty
(As he crosses R. to former place behind Stanton)
Well, it was a good idea while it lasted.

Stanton
To go on with the service---

Nasty
(Sitting on box at Stanton's feet, back of him)
Yeah, go on with it, I'm through with it.

Stanton
We will---we will---

(To Stanton)
Better sing a hymn.

Nasty
Stanton
Yes, we will sing a hymn.
(Flips thru pages of his hymn book)
Page 19 in the hymn book.

(There is a rustling of pages as Congregation turns to Page 19)

Virginia
Is this the right page, Parson? "Let me Give All My Love To Thee?"

Stanton
Yes, Miss Virginia, that's the right page.

HYMN

Let me give all my love to thee,
My love to thee,
My love to thee.
Then wilt thou give thy love to me,
Thy love to me
thy love to me.
If I know my soul is thine,
Even when I stray,
Guided by your light divine,
I will find my way.
Let me give all my love to thee,
My love to thee,
My love to thee.
Then wilt thou give thy love to me,
Thy love to me,
Thy love to me.

(They start to sing. On the repeat of the refrain, LOTTA comes on down L. She realizes that VIRGINIA and STANTON are really singing the hymn to each other. Her emotion gradually overcomes her, and she steps forward on the third "eight" of the music. The Congregation stops singing as they realize that something strange is happening, and all eyes are riveted on LOTTA)

(LOTTA sings the first four bars of the last eight measures, "Let Me Give All My Love To Thee, etc." SINGLETON, realizing the situation, quickly steps forward, and leads the congregation into singing the last four bars of the refrain, as LOTTA sinks at STANTON'S feet)

CURTAIN ON TABLEAU

ACT ONESCENE 4:

A curtain representing a butte, a sheer precipitous wall of shale, reddish in tone. At either end of stage a wagon projects, and closes in wings. At curtain, STANTON sits by himself on wagon step at left, smoking, head down. NASTY comes from right side with a tin plate and tin cup of coffee.

Nasty

Why didn't you go git your supper? Didn't you want no supper?

Stanton

I'll go after awhile.

Nasty

(Taking a drink of coffee)

After while? You lick the crumbs from the officer's table if you do.

Stanton

I'm not hungry.

Nasty

That's the hell of falling in love. You lose your appetite. I can't understand you, though. It's easy to see that the Colonel's gal thinks that you're the feller that painted all these mountains and disted off the clouds.

Stanton

What makes you think so?

Nasty

Think, hell, I've been peeping.

Stanton

What did you see?

Nasty

I seen you kiss her the day Lotta broke up the prayer meeting.

Stanton

Yeah?

Nasty

Then I done seen you running away from her ever since, like a damned fool.

Stanton

Well, I've got to. Because if I ever get started--

Nasty

Parson, I bet you'd go somewhere.

Stanton

And I don't want to go anywhere.

Nasty

What a liar you are. You're crazy for that little kid. It ain't Christian to put off anything like that.

Stanton

What could I do? You know the fix I'm in.

Nasty

I know that Cap'n friend of yours loves her. But you can't help that? And I know her father loves her? But you can't help that: No, sir, the only man that I take into consideration when I'm in love, is the lady's husband. And this here girl hasn't got no husband.

Stanton

You've got a lot of sense, mule-skinner.

Nasty

(Who eats during scene)

Working with mules the way I do, I've learned a surprising lot about women. The more you leave 'em alone, the more they follow you, and the more you try to guide 'em, the worse they balk.

Stanton

They why don't you try that on Penny, instead of following her around?

Nasty

Well, that's what I'm doing now. I left the camp-fire looking kind of sad like, right after I'd eat my second plate of vittles. I'm going to see if Penny follows me here. If she does, I'm going to be cold to her. I'm going to act sad and unhappy like you.

Stanton

I don't have to act unhappy. I have trouble enough of my own. You know what the Colonel said to me awhile ago?

Nasty

Don't tell me that old buck rabbit suspects you?

Stanton

Suspects? He gave me orders tonight to change over and drive her wagon out tomorrow morning. Here I am trying to run from a girl, that's better than I am, and he's chucking

Stanton (Cont'd)

me at her head. Says that I'm not only a good driver, but that I'll be a good moral influence.

Nasty

Sure you will. Anything that you feel like you just ought to do is good morals.

(He sees Penny approaching)

Well, I'm glad you enjoyed your supper, Parson. I just can't eat anything.

Stanton

Yes, it was kind to bring it to me.

(Shakes hand)

You'll cheer up soon.

(Stanton goes off his side, as PENNY crosses from opposite, and NASTY instantly drops disconsolately on wagon step)

Penny

Mr. Howell.

Nasty

Nasty to you, ma'am.

Penny

You ain't down-hearted, are you? Not really down-hearted.

Nasty

I'm so down hearted I could walk under a setting hen without distrubing the eggs.

Penny

But there ain't no need to be. Why, the veterinary says that your mule will be well and frisking around in another day.

Nasty

What do vetermaries know about mules?

Penny

What do they know? Why, they go to school to study about horses.

Nasty

There you are. About horses. But hoses ain't mules; not by a hell of a sight. If you was to tear your dress, you wouldn't take it to a blacksmith to get it mended, would you? You ain't got any more sinse than a horse.

Penny

You never say anything nice to me--always trying to hurt me.

Nasty

Excuse me. I didn't mean nothing.

Penny
That's just the trouble. You don't never mean nothing when you talk to me.

Nasty
How can I?

Penny
You could if you meant something.

Nasty
Something?

Penny
something.

Nasty
The last time I told you something, I really meant--you went all around this wagon train telling everybody I had insulted you.

Penny
I didn't like the way you put it.

Nasty
When I hanker after a woman, I just have to let 'em know.

Penny
But you don't have to put it in an insulting way. There's gentlemen that when they have designs on a girl, they break the news to 'em with an offer of marriage.

Nasty
(Worried by her proposal)
Well, I just ain't a gentleman, then. When I have designs on a woman, I just have designs. Marriage don't enter into it until all other methods has failed. It's my last big offer.

Penny
(Coyly)
Well, don't you think that all other designs have failed? You've tried all the others on me.

Nasty
Shucks! I ain't hardly got started on you yet. I've done told you that I hanker for you. I've done told you that you remind me of my mother. I've done said that you got eyes like a day-old calf.

Penny
(Blishfully)
Yes, you've done said that.

Nasty
And it ain't go me anywheres. Now, I'm going to tell you the

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Nasty (Cont'd)

truth.

(Turns to her)

I'm crazy about you. I'll offer you marriage---

(PENNY smiles delightedly, NASTY half turns away)
I'll OFFER you marriage, but when the news gets back to
Kentucky, my wife will be mad as hell.

Penny

(Jumping back)

You've insulted me again.

Nasty

(Reaching her again)

I don't mean no insults, ma'am. I'm just outspoken.

(Cue into Number, "DIAMOND IN THE ROUGH")

"DIAMOND IN THE ROUGH"

Nasty

I. Verse.

You think that I'm a nasty cuss,
 A mean and low sarcastic cuss,
 But underneath this flannel vest,
 There dwells an honest hairy chest.
 And underneath this hairy chest,
 A tender, human heart may rest.

REFRAIN

I'm just a diamond,
 An unpolished diamond.
 A diamond that gleams in the rough.
 I like saloons at night,
 An' drinkin' hearty.
 I always start a fight.
 They say that I'm the knife of every party.
 I'll drink a snootful,
 And fill a galoot full
 Of holes just to show I'm no bluff.
 I never like to torture any victim.
 So after I have shot him down, and kicked him,
 If he's still in pain,
 Then I shoot him again.
 After all I'm just a diamond in the rough.

Nasty

(During vamp)

Here's an apple.

Penny

Oh, thank you.

Nasty

That's all right.

(He goes into second verse)

II. Verse.

When I was but a tiny tike,
 I had a nurse I didn't like.
 I put some Arsenic in her tea

Penny

You were as cute as you could be.

Nasty

Yeah---

My mother took me on her knee,
 An softly sighed and said to me.

2d REFRAIN

You're just a diamond,
 An unpolished diamond,

A diamond that gleams in the rough.
The men I shoot and slay,
I always bury.
And every Easter Day,
I plant a flower in the cemetery.

Penny
You're just a play boy,
A big hearted gay boy,
But when you get mad you're tough.

Nasty
And if a gal don't give me what I sigh for,
She'll know what I have socked her in the eye for.
I may break her arm,
But I don't mean no harm.

Both
After all, I'm-- you're --just a diamond in the rough.

(After second verse, during the vamp)

Nasty
One thing I do like to do is dance.

Penny
Why, I didn't know you danced--

Nasty
Well, I don't

Penny
I wish you knew the heel and toe.

Nasty
You mean the "Pasmala?"

Penny
Yes, that's it.

Nasty
Come on! You want to try?
(NASTY and PENNY go into dance. As they dance)

Penny
First you put your heel,
Then your heel and toe.
Then you put your heel,
Then your heel and toe.

Nasty
Oh, yes, I remember now.
(They continue dance)
(As they are dancing)

Nasty
How'm I doing?

Penny
Just fine.

(As they dance across stage, NASTY pulls Penny's shawl off)

Penny
(Snatching shawl back from Nasty)
Oh, you nasty thing!

Nasty
That's what they call me.

(They continue dance)

Penny
Don't forget the grapevine.

(As the dance is closing, NASTY at arms length from penny, pulls her over and kisses her)

Penny
Nasty!
(He does it again)

Penny
Oh, Nasty!
(At close, PENNY curtsies, and NASTY bows gallantly in return. He walks in circle, hitching up his belt for the fray. PENNY exits while his back is turned. NASTY turns, discovers her gone)

Nasty
(All wrought up)
Oh, Penny. Come here, Penny! Doggone it!

(He turns and sees girl on opposite side of stage; gazes at her a moment, walks to her, and plants a fervent kiss upon her lips. With a weak sigh, she collapses. He turns as a second girl starts across the stage from opposite entrance. He grasps her as she runs by, and she collapses as his soul deadening kiss strikes into her nerves, and falls on first girl. As he turns, NASTY sees a third girl, giggling invitingly. He turns and walks over the pile, the girl running eagerly to him. His first long kiss has no effect, the girl still looking up at him invitingly, but his second brain throbbing attack finishes her also. He throws her carelessly on the pile.)

(As he walks across stage, he runs against fourth girl, very tall, and is inclined to retreat but she grabs him.)

(The battle is soon over, and he throws her on the heap)

(He again hitches up his pants, and turns to see PENNY--a little frightened--on the opposite side of stage)

Nasty

Come here, Penny! Come here--I want to tell you something, Penny!

(He measure a place so she will fall on the pile.

NASTY is facing up stage)

I'm just gettin' goin'.

(He carefully kisses Penny. Her arms steal around him, and her skillful lipstick manipulation finishes the Diamond In the Rough.)

BLACK OUT AS NASTY FALLS TO FLOOR.

ACT ONEOPENING:

Miners and G. ls. As curtain rises, a provost guard, with revolvers at belts, comes on from upper left street, followed by SERGEANT MAJOR. They are not walking with a snappy step, but are lackadaisically in twos, halfway strolling. The SERGEANT MAJOR halts them; they have hangovers.

Sergeant Major

Detail, halt! Now, men, you've got fifteen minutes in this town.

(The G. ls rush for the soldiers; SERGEANT MAJOR stops them)

Keep in ranks, you foot alogging son of a Saturday night soldier.

(To the whores)

Lay off my army--lay off my army.

(To soldiers)

I know you men are all cut up at the sight of these here easy-going women, but you got a reputation as American soldiers. You don't care for loose women.

(To whores who solicits him)

Back step, sister, back step. I'm practically a married man already.

(To whores among his men)

Out of the ranks, you spickety greasers!

(To Solders)

Now, go in there, and tell every man its the last round. Tell 'em to wash up his liquor, and get untangled from these here lewd womean. Tell'em to drink his liquor, hit any man He doesn't like, and don't go upstairs. And report back to headquarters in fifteen minutes. Dismissed!

(SOLDIERS AND DANCING GIRLS exit boisterously into saloon--others exit gradually during following scene)

(LOTTA enters coming from street R.)

Lotta

Seen the Parson, Sergeant Major?

Sergeant Major

(Exiting into saloon L.)

Listen, Lotta! If you think--I need a parson in a town like this, you ain't got much faith in the uniform.

Lotta

(As STANTON comes from door R.)

Say, I'm looking for you.

Stanton

What's the matter?

Lotta

You may as well make upq your mind to it, you can't go further

Lotta (Cont'd)

with this train. You'll be sure to meet some of your old military friends at the next stop.

Stanton

I can make my own decisions.

Lotta

Look here, Stanton. You can't stay fastened to the apron strings of that Colonel's kid. You don't want that kind of a girl. If you'd quit the train here with me, I'd never tell it twas you killed Davolo.

Stanton

And if I didn't quit the train here, you might tell?

Lotta

(As Singleton enters)

I don't know what'll happen.

(She is distraught in a quiet manner)

Get over it, Stanton--give up the notion of that poor little Colonel's kid. You don't want anybody named Virginia.

Stanton

Yes, I do--I love her and I can't help wanting her.
(SINGLETON comes down to them immediately)

Singleton

(To Lotta, sternly)

Go inside Lotta.

Lotta

What are you going to do?

Singleton

That's my affair---get out.

Stanton

Get out, Lotta.

(They both stand, and let LOTTA get into the saloon. Then SINGLETON wheels on STANTON)

Singleton

So, you've become the villain in my life, too. How long have you loved her?

Stanton

Since I first saw her.

Singleton

When was that?

Stanton
About ten minutes before I shot Davolo.

Singleton
Have you ever told her?

Stanton
(Reluctantly)
Lots of times.

Singleton
God, what a friend you've been.

Stanton
(Defiantly)
I'd gone out of my head for her long before I knew she was yours. Then I tried to break it off. God, how I tried to break it off. When I lied to you and said I loved Lotta, I wanted to save our friendship. But I can't---
(Less defiant)
You've got a right to be sore.

Singleton
I'm damn sore.

Stanton
I don't blame you. She doesn't know about Lotta. Go ahead and tell her if you want.

Singleton
If I thought there was a chance of her going off with you, I'd tell her. I'd do any God's amount of dirty tricks to stop her. With the life you've got ahead of you---My God, you can't do it. You've got to get out, now.

Stanton
You'll put me out, eh? Thanks for the wagon ride, but I'm not getting out at this corner.

Singleton
Would you rather I told Virginia who you really are, and what you've done?

Stanton
No, I'll tell her.

Singleton
When?

Stanton
When I see her.

Singleton

(Turning)

Then I'll tell her you want to see her.

(VIRGINIA comes to door)

Virginia

Why aren't you two coming in? Don't you like Spanish food? Father and I have a bet the Parson can't eat a hot tamale without drinking a glass of water.

Singleton

The Parson wishes to say goodbye to you, Virginia
(Turns and exits into the cafe)

Virginia

Goodbye---to me?

Stanton

Yes---goodbye-

Virginia

You'd leave ME this way--just---goodbye---

Stanton

I can't go further. Listen, my name is Stanton--I was kicked out of the army two years ago.

Virginia

What of that? You've done nothing!

(Inquiringly)

Have you?

Stanton

(Going close to her, then softly but firmly)

Virginia--I killed Davolo.

Virginia

(Soft, surprised)

I thought you did.

Stanton

Do you remember hearing of a cavalry captain and Davolo fighting over a woman at Leavenworth two years ago?

Virginia

Yes, I heard father speak of it---

Stanton

I was the captain.

Virginiga

You--ran--away--

Stanton
Davolo swore it was not a fair fight--I had to run. We fought
in a hallway outside a woman's door.

Virginia
A woman?

Stanton
A river woman.
(It hurts him now)
Her name was Lotta.

Virginia
His woman! Lotta!

Stanton
His---and mine---

Virginia
(Sickens)
Oh!---
(Pause)
And you've been seeing her these last three weeks.

Stanton
I loved her. I might have married her--then I found Davolo
in her rooms--we had some words--she wasn't there at the time.
Davolo called her a---a name. So we fought---He was military
provost. He swore he had tried to drive me from her rooms as
a matter of police duty. And then I learned that the woman
was--had been--just what he said--and then I couldn't stand
seeing her again---so I ran away---

Virginia
You love her now?

Stanton
Virginia, I love you. But I'm not worth asking you to come with
me. I'm on the rim of hell. Hunted--a murderer--a betrayer of
friendship---I'd want you to come away with me, Virginia---but
you see what I am now---and you couldn't like me---

Virginia
(Sings REPRISE "I LIKE YOU AS YOU ARE")
You are not a good example of a parson,
But I like you as you are.

Stanton
I've committed every crime excepting arson.

Virginia
But I like you as you are.
I should want to make you over--just a little.
I would not go very far,
Just a change, here and there--one or two,
And I think I could make something grand out of you.

Stanton

Would you like to have my eyes a little bluer?

Virginia

No, they're all right as they are.

Stanton

I have far too many faults---they might be fewer.

Virginia

Well, they're not enough to mar.

I'll admit that to me you look great.

Stanton

Then, my dear, I can see you're the worst judge of men in the state.

Both

I suppose that must be true,

And that's the reason why

I like you as you are.

(They embrace, he kisses her, and VIRGINIA breaking away, runs into the cafe R.)

(As STANTON stands looking after her, BARTENDER enters, standing at doorway of saloon)

Bartender

(As STANTON turns toward saloon)

Pretty rough country round here for a parson.

Stanton

Yes, and I'm figuring on staying here---starting out alone---

Bartender

If you'll be needing anything in your line---

Stanton

I suppose you've an opportunity for a bright young man.

Bartender

Well, with them clothes to inspire confidence, all you need's a roulette wheel.

Stanton

Got a good one?

Bartender

It's pretty good. House wins about sixty per cent. of the time.

Stanton

(Going in)

Stanton
A straight one's a lot more exciting

(NASTY has entered)

Bartender

Say, are you a soldier.

Nasty
Hell, no, I live on my income.
(Goes up to Bartender confidentially)
Where can I git some water around here?

Bartender

Oh, water?
(Scratches his head)
Let's see, thar's a well four miles away up in the canyon.

Nasty

Can you take me there?

Bartender

Do you think I'd be seen near a well? Do you think I'm a sissy?

Nasty

But I got to have water. You see, it's for a sick mule.

Bartender

What sort of mule?

Nasty

Well, you have to know her a while before you really like her.

Bartender

A she-mule.

Nasty

A female treasure. I brought her up since she was a pup. She's sufferin' now from this lousy orange wine they sell up the street.

(Enter SENORA MENDOZA, gorgeous in her Spanish costume. She is followed by two peons, one of whom fans her as she walks on)

Bartender

I can fix her a prairie oyster that'll kill a hang-over every time. Stay here---

Nasty

(Seeing Senora)
Wait a minute--who's that?

Bartender

That's the richest woman in California, and the most dangerous.

Nasty
Where's her husband?

Bartender
He got a piece of steel stuck in his throat last week.
Couldn't git it out.

Nasty
What was he doing?

Bartender
Walking in the cemetery with another girl.

Nasty
Where is he now?

Bartender
Still in the cemetery.
(He exits)

Nasty
(After Bartender)
Well, you get the prairie oyster. I'll attend to the lady.
(Walks over to lady and smiles)
It's a fine day. A very fine day.

Senora
Buenas dias!

Nasty
I never saw a finer.
(He bows and smiles)

Senora
Quien es el estúpido?

Nasty
El Estúpido? I think he ran in the second race. I'm mighty
sorry to hear you lost your husband. And I was thinking it
might be a good idea if me and you picked some wild rasp-
berries to put on his grave.
(Second Peon pulls cork out of Champagne bottle.
NASTY is startled by the pop)

Senora
Digale que quiero conoser al Generale.

Nasty
(To Peon)
What did she say?

Peon
She says she would like to meet the Generale of your Solda-
tas.

Nasty

Oh, you want to meet the general. Well, I can fix that.

(As SERGEANT MAJOR enters from saloon)

Me and the general's good friends.

(See Sergeant Major)

You're in luck.

(To Senora)

Here's the general now.

(To Sergeant Major)

Hello, General, how do you like our little city?

Sergeant Major

What the hell's eating you?

Nasty

Be easy, now. Look what they're pouring out over there.

(Takes him over)

I want to introduce you to my old friend, General Confusion.

Sergeant Major

(Seating himself beside Senora)

He's a smart galoot, ain't he, Lady?

Nasty

(Going around to other side)

We can all sit here and have a good time.

(The PEON stops him)

Nasty

(To Peon)

I hope you break your arm blowing that air around here.

(Goes around table to Sergeant Major, who is drinking)

If General Confusion don't split that quart with his old friend, there's going to be General Explosion around here.

(PENNY enters, excited, and not seeing SERGEANT MAJOR, comes directly to Nasty)

Penny

Mister Howell! Oh, Mis ter Howell!

Nasty

Nasty to you, ma'am.

Penny

Nasty---

Nasty

What's the matter?

Your mule--is dead.

Penny

Oh--say that again.

Nasty

(Tearfully)
Your mule is dead.

Penny

Oh, my Fanny is dead-- my poor Fanny--I reckon this is a blow to me--leave me be, Penny, leave me be.

Nasty

I'm so sorry.

Penny

You're all I've got left now.

Nasty

What can I do?

Penny

I feel faint, Penny--get me a drink--I'd feel much better--

Nasty

(Rushing on with the Prairie Oyster)
Here, this'll do the truck. Pour it right down the throat.

Bartender

(Taking it from him)
Oh, thank you.
(To Nasty)
Drink this, Mister Howell.

Penny

(NASTY drinks it all)

That was pretty good--what was in that.

Nasty

That was half whiskey and half castor oil--but that was for the mule.

Bartender

That was for the mule? Half whiskey and--well, what can I do about it now?

Nasty

(He exits into saloon--BARTENDER follows him)

(Seeing Sergeant Major and Senora)
I'm surprised! In town two minutes, and taking up with a woman--and you an American soldier.

Penny

Sergeant Major

(To Senora)

Excuse me--I got to speak to my sister.

(He goes over to Penny)

Listen, this here lady and me are getting acquainted--and there's no telling how it'll end up.

Penny

You horrid thing. I'm going with Mister Howell--in the saloon, where it's decent.

(She exits into Saloon)

(SERGEANT MAJOR returns to Senora)

Sergeant Major

Well, here we are alone.

(Puts hand on her knee, and discovers dagger)

(Rises; goes into his dance)

(After his solo dance)

Sergeant Major

Say, Alonzo, ask the lady what kind of music does the trick.

Peon

Senorita musica Espaniola.

Sergeant Major

Spanish!

(Plays Harmonica, and dances with Senora)

(As SERGEANT MAJOR exits, after dance, with Senora, Singleton, Stanton, Virginia, together with COLONEL, Officers and girls, come on)

Virginia

(To Stanton)

Coming, Parson?

Stanton

I'm waiting for the Colonel.

Virginia

Well, if you prefer the Colonel to his daughter---

(NOTE: This dialogue ad libs through bustle, as Singleton and Stanton make a natural scene, and not a dramatic one)

Singleton

Come, Virginia!

(Waves to Stanton Casually)

Virginia

(To Stanton)

Do hurry.

Mess Sergeant
 Fall in! Right face! Forward march!
 (Detail of soldiers pass across rear stage from
 left to right, going to wagon train)

Colonel
 Hurry, parson--we're moving out now.

Stanton
 I'm not going, Colonel. I'm going to begin my ministry
 here--I wish to thank you for all your courtesies to me, sir.

Colonel
 My daughter will be heart-broken, sir.

Stanton
 (Hurt badly)
 It's good of you---

Nasty
 (Backing from saloon, to Bartender)
 I'll give you a hair of Fanny's tail to keep among your
 souvenirs---

Colonel
 (Seeing that NASTY is boozy)
 It would be like you to go too far in spirits.

Nasty
 (Turning to Colonel)
 My spirits was never better, considering I've just lost the
 finest mule in the Missouri country.

Colonel
 A pity you haven't the sense of the mule.

Nasty
 Look here! I'm going to tell you something. I'm tired of
 you and your manners to me. I like the liquor around this
 place better'n I do your company.

Colonel
 (Angrily)
 You're discharged!

Nasty
 That suits me. The only reason I ever came out was because
 I thought Fanny might like the California climate. And now
 that she's gone, I hope you don't think you can take her
 place in my heart. You're a jackass all right, but you're
 a moral jackass.

Colonel
Oh, get out of here.
(He exits)

Nasty
Good bye, Parson.

Stanton
I'm not going.

Nasty
Miss Virginia know you ain't going?

Stanton
No.

Nasty
Shall I go and git your bags?

Stanton
Thanks.

(LOTTA comes on in a big red cape, from Saloon)

Lotta
You're doing the right thing, Stanton.

Stanton
Please go with them, Lotta.
(Indicating a stream of men going thru street)

Lotta
And not stay with you?

Stanton
Don't let her think you stayed here with me, Lotta.
I'm giving her up because I'm not good enough for her.
But I don't want her to think I'm any worse than I am. Let
her believe I'm done with love and that I'm done with her.

Lotta
You're a hell of a fellow, Stanton. You make me wish you
were the first man I ever trailed away from home with.
(She sings, "And Yet there May", etc. Reprise,
"I Want A Man." Exits)

(After Lotta exits, STANTON sings, FINALETTO, "ONE
GIRL".)

(At end of song, NASTY enters)

Nasty
Here's the baggage, Parson. It's too bad Lotta wouldn't
stay.

Stanton

She'll find the picking better at Sacramento.

Nasty

(Producing a pair of dice)

I seen her talking to Virginia just now. Both was a-cryin' like hell.

(Looks around)

This don't look like much of a town, does it? Don't look no bigger than St. Louis to me?

(To Stanton)

I guess you and me is orphans around here.

Stanton

Looks that way.

(NASTY exits into salon)

(A figure enters in Lotta's red cloak, carrying a carpet bag. STANTON looks at her in pain. The woman under the cloak is VIRGINIA)

Stanton

Virginia!

Virginia

I couldn't leave you.

(HYMN heard off-stage)

Stanton

What did they say?

Virginia

They don't know. They thought it was Lotta.

Stanton

They'll come back for you.

Virginia

No. Lotta's in my place. They won't know until tomorrow.

Stanton

What will you do? Where will you go?

Virginia

Where you go.

Stanton

It'll be bitter for you.

Virginia

Bitter sweet.

Stanton

Come, then.

(He takes her arm. He is frightened)

Where?

Virginia

Stanton

We'll stay the night here.

Virginia

(Looking long at salon)

Here?

(VIRGINIA AND STANTON sing last few bars of Hymn,
and exit into Saloon)

C U R T A I N

RAINBOW

ACT TWO

ACT TWO

Scene 1

Silver Dollar Saloon. A quiet gambling atmosphere.

OPENING:

NASTY and STANTON are running their own games, talking ad lib irrespective of each other.

Stanton's Part

Place your bets, Gents.
All right. You'll get action.
Thirty-two and even --
Well, that's too bad. You must try seven times to test your luck.
And a double zero saves the kitty.
If you don't like it, friend, there's only one thing for you to do. Get out. You heard me.
Seventeen and red. My God, but you're a lucky lad. You've just been wasting your time in the gold fields.
My friend, that wheel is straight. I've filled a graveyard with men like you.
Go ahead and shoot, then. You can have first bite.

(STANTON steps out clearly as VIRGINIA appears on the balcony)

Nasty's Part

There are no blanks in my game, Gents. Either you win a fortune or you lose your shirt. This is the night the house wants to lose.

Bartender

I'll try 'em once more - fade me twenty.

Nasty

Covered. There are no blanks.

Bartender

Come on. Shoot, I feel lucky.

Nasty

(Switches dice as BARTENDER steps back to pull out his poke)
Shoot your roll!

Bartender

Shoot a thousand.

(NASTY weighs gold. As he shoots)

Wham! -- Keeroust -- snake eyes. The game's crooked!

Nasty

(Showing pistols to Toughs)

No criticisms, friend.

(Sees VIRGINIA anxious on balcony,
just as STANTON informs his man to
go ahead and shoot for first bite.
He goes over and speaks to Stanton,
as shotgun man backs him up)

(To Stanton)

Your wife wants you.

(To Bartender and Egg, under balcony)

Get out, and stay out.

(He is backed up by shotgun man)

Bartender

First you switch my dice and then cheat me.

Nasty

Get out or eat that shotgun.

Egg

Who the hell couldn't be tough in his own joint. In his own
back yard with his own gang covering -- come down to the Poodle
Dog.

Stanton

(Wheeling after seeing Virginia)

Get out before I kill you.

Bartender

You two are sitting on top of the heap now, but we're going to
tumble you off if it takes a year to do it.

Nasty

(As SHOTGUN MAN threatens them with
gun, and they exit)

Sooner or later you are going to get a touch of lead poisoning.

Egg

If you don't get a dose first.

(SHOTGUN MAN makes a threatening
motion with his sawed off gun, and
they exit, SHOTGUN MAN following
them to the door)

Virginia
(Arriving at wheel)
Harry, please stop the play at once --

Nasty
One more roll, and then -- into the bar, all you gamblers.

Stanton
(As he waves them in bar)
Drinks on the house, men -- name your brand.

(SHOTGUN MAN ushers them out)

(VIRGINIA puts red cape on newel post)

Nasty
(After they have exited, to Johnson,
the Shotgun man)
All right, Mr. Johnson --
(Sees drunk still at table)
Er -- button him up nice and warm, and place him in the gutter.

(JOHNSON exits R. with drunk,
leaving scene to STANTON, VIRGINIA
AND NASTY)

Virginia
Harry, you'd stop anything you were doing for me, wouldn't you?

Stanton
Even if I were in a lucky run.

Virginia
Can't have any more gaming here tonight.

Stanton
Why, what's the matter?

Virginia
There's a whole squadron of cavalry coming here from our old
regiment. Lord, they'll be surprised to know who owns the
Silver Dollar Gambling Hell.

(She laughs)

Won't they?

(She sees STANTON'S serious face and
stops)

Won't they?

Nasty
I hope none of my old mule skinner friends will greet me in
these sunrise pants.

Stanton

(Being tender)

Well, a regiment might forget an old scapegoat captain who's been kicked out and turned gambler.

Virginia

I don't care whether you're a gambler or a major general.

Nasty

No, I don't care either, but if they come in here trying to be insultin', then somebody'd better come to the rescue of the United States Cavalry -- My God, this damn gold dust gets all over your coat.

Virginia

(To Stanton)

You're the sweetest man in the world -- I wish I could get Singleton to put his coat on you. You must have been the handsomest cavalryman that ever led a charge.

Stanton

No. He always cut a better figure.

Virginia

I wish he could've heard of some things you've done in the gold camps; Lord, that night at Fresno when that miner thought he'd take me away from you....

Nasty

(Laughing)

I'll never forget that miner -- I never see a man so deliberately set right down and carve his own name on a slab of marble.

(He is serious)

I hope these damn soldiers act natural tonight.

Virginia

Why, of course they will --

(There is a knock on the door)

Stanton

Come in!

(He stands fast as SINGLETON enters, followed by NED, TOMMY and TWO BOYS)

Singleton

(Running to her)

Virginia! ---

Virginia

Bob!

(They embrace ecstatically as friends)

Ned
Lord, but you look good to me.

Virginia
(Passing him, and to Tommy)
And you're the grandest looking thing I ever saw, Tommy.

Tommy
You think so?

Virginia
(To Singleton)
How's the Army? How's the regiment? And where's my father?

Singleton
He's in Oregon territory on an expedition. Moving north.
(Change of tone)
What on earth are you doing in such a place ---

Virginia
Oh -- here's Harry --
(She turns awkwardly)

Singleton
(Turning at once and without a tremor)
Hello, Stanton --

Stanton
Hello, Singleton.

Ned
Hello, Parson!

Tommy
Parson!

(They all bow)

Singleton
(Back to Virginia again)
This is great, isn't it? How long have you been stopping here?

Virginia
Stopping? Why, this is ours. He's the gambler.
(She does a cute little bow)
I'm the gambler's wife.

Singleton
(Embarrassed)
Lord, what a life! ---
(He is trying to be kind)

Virginia

(As OTHERS look stonily at Stanton)
Well, wouldn't you boys like to come in the bar, and have drinks on the house?

Ned

You'll go with us?

Virginia

(As all extend their arms)
It's been such a long time since four blue coats were on my arm -- you know, boys, I feel as if I had just been rescued from the Indians.

Nasty

Ain't mules the most wonderful animals?

Singleton

Good Lord. The mule skinner, and in a clean shirt.

Nasty

Yes, and I'm showing mine.

Singleton

See you later, Stanton --
(He follows them in bar)

Nasty

(To Singleton)

I rolls a seven -- snake eyes. God, what a chance you take if

(To Stanton)

you don't use the right dice. Parson, if you'll take my advice, instead of eating your heart out, you'll just go back in your room and have a good cry, drink a half gallon of whiskey, and come out all dignified and insultin'.

Stanton

No. They tried to be nice.

Nasty

If you can't be nice without trying, you're just postponing trouble.

Stanton

I think I'll keep out of this.

Nasty

That's a good idea.

Kitty
(Up stairs, in underwear)
Anyone down there can help me?

Stanton
(To Nasty)
I guess that's one of those Gold Coast singing canaries. Help her!
(Exits)

Nasty
Well, what sort of help do you want? I can do many things.

Kitty
I'm getting dressed ---

Nasty
Getting dressed -- I can see that from here. I never dressed a woman in my life.

Kitty
Listen, you pink whiskered son of a brandy bottle, I want a red hot curling iron.

Nasty
Oh, no -- when I git going, you'll want a crow bar to protect yourself.

Kitty
Who the hell are you?

Nasty
I'm the gentleman that owns the room you're in.

Kitty
So, that's who owns that shirt - well, I want a curling iron.

Nasty
I'll curl your hair for you, baby.
(Starting upstairs)
How many of you's up there?

Kitty
Twelve.

Nasty
An even dozen --

(As he exits up stairs after Kitty)

Virginia
(Enters from bar, as if to go to Stanton's room. She is anxious, almost crying. Knock on center door)
Come in!

(SERGEANT MAJOR enters)

Miss Virginia!

Sergeant Major

Virginia
It's the best rider in the troop. It's been a year since I saw you.

(At his arm)

Why, you've got another hash mark.

Sergeant Major

Yep. Just signed the book for five years more.

Virginia

You can't keep away from it, can you, Sergeant Major? I can see you now out on the parade ground with the new draft recruits ---

(She imitates)

Ease off on the left there, you hay-shaker. Back in the ranks! Steady --- FRONT! Forward, march --- hay, straw, three, four, Hay, straw, three, four ---

(Cue into "HAY STRAW" sung and danced by VIRGINIA, SERGEANT MAJOR and DANCING BOYS AND GIRLS)

"HAY! STRAW!"

(SERGEANT MAJOR)
VERSE

When the boys come
To the awkward squad,
Keepin' in step is the thing.
Hay is tied to left feet,
Straw is tied to right feet.

Virginia

When a girl's dumb
And a bit slipshot,
Doin' a reel or a fling,
Teach her to dance as the boys in blue go
And she'll go where you go.

REFRAIN

Hay, Straw!
That's all a girl will have to know,
Hay!
To make her left foot go.
Straw!
And then her right -
See, saw -
The principle is just the same,
Anyone can play the game.
Dancing thru the night.
With your partner
There's no art nor science to the thing.
Keep your feet
Upon the beat
And sing;
Hay, straw!
Just put your arm around your squaw,
Hay!
And when she starts to thaw -
Straw!
You've got her right!

(After number, MEN enter door C.,
and cross in bar L. NASTY appears
chased by KITTY, from his room)

Kitty

Get out of here, get out of here, you lily fingered cheap
gambler.

Nasty

Er - er -- well, wouldn't it make you mad; I couldn't think
of an answer.

(NASTY descends steps. LOTTA enters
door C)

What faint zephyr brought you here?

Lotta

Brought me? I'm entertaining the brass buttons here. Some
sort of shindig. Just got in town and got the word.

Nasty

My God, you ain't one of them Gold Coast Canaries from the
theatre?

Lotta

The Rose of Sacramento -- the California Prima Donna. Where's
your friend?

Nasty

What friend?

Lotta

I guess you know. The one that took somebody off in a red
cloak I gave her a year ago.

Nasty

I don't git you.

Lotta

Well, I git myself. You guess why I came here? I heard he
was here. And just now when that little shine asked me to
come over with my troupe of gals -- entertain the officers?
Bah --- just told to walk right in and look at God again.

Nasty

Then git up there with your troupe. It's heaven up there.

Lotta

Sure, I'll git up there - but where's Stanton?

Nasty

He's hanging around.

Wife here? Lotta

Right by his side? Nasty

They happy? Lotta

Nasty
Of course they're happy; happy as hell -- and I'd hate to see anything come between 'em.

Lotta
Would you?

Nasty
Yes. Listen, Lotta, what do you say we let your gals do all the singin', an' you and me'll go out an' buy up the town. We could raise the devil with the roll I got.

Lotta
Say, you trying to give me a cross trailing? I must be on the scent of something pretty good.

Nasty
I'm it. You can't spring no rabbit as fat as I am - not in this neck of the woods. I got a roll a show-dog can't jump over. What do you say to a little kiss?

Lotta
Go way - I hate lavender sachet on a man's whiskers!

Nasty
Lavendar hell! That's bay rum and whiskey -
(LOTTA starts upstairs)
You set on stayin' here and singin'?

Lotta
(At the steps - notices the red cape,
then speaks)
Yep - don't be afraid, mule skinner, you know, I'm just one of those things that dances with a broken heart, and sings like a silver throated canary.

Nasty
Then git upstairs on your perch.

Lotta
Afraid to trust me, eh? All right, I ain't going to try to take him. But I got to see him.

(Sending her up)
You'll see him.

Nasty

(Walking on from stage right in time
to see her dress disappearing)
Who's that?

Stanton

Just one of the singing buzzards from across the street.

Nasty

Do you know any of them?

Stanton

Yeah, one or two of them. I'm feeling kind of bad. What do
you say we have a drink?

Nasty

(Gets a bottle and two glasses)
You're feeling bad, too, ain't you, Parson?

Rotten!

Stanton

It's good for man or beast.

Nasty

I'm the beast ---

Stanton

Well, here's to the soldiers - hoping they don't stay long.
Let's you and me have a little drink -- while we're waitin'.
(Business with glasses)
Here's to the soldiers again, hoping they don't stay no longer
than I said in the first place.
(Drinks)

Nasty

Parson, I got a great idea. What do you say you and me get
drunk -- take off our collars and lay flat on the floor? Come
on, drink up! Usually when you get good and drunk, you don't
feel an insult so much. And if you do feel it, you usually
lick hell out of the men that does the insulting.

God, I can't lick anything. Somehow, whenever I see one of
these blue coats, I feel as if my chest was trying to shrink
back into one of them. I can't go in there, mule skinner. I
feel ashamed.

Stanton

What the hell's the matter with you? You got a screw loose about
them blue coats. Look at me -- here I've worn a dirty shirt
practically all my life, but I'm the proudest man in any saloon
in California.

Nasty

Stanton

It's her life. I've got to give it to her. I've got to give it back to her. The worst part of it is I understand it too. There's some damn vanity about it; the monkey in a fellow - the immortal monkey in him wants all the fuss and the feathers. She wants it too -- anything else is humdrum. God, I've been in tighter places this year than ever in the Army. But --- there was no brass --- no blue --- and no cut to the clothes -- You feel so safe in a blue coat -- She knows it, and she'll know tonight that inside of me I've been afraid ever since I lost mine. Look at her in there - she's never been so happy since she left her father's wagon train --

(VIRGINIA enters)

Virginia

I call it selfish, you two in here all alone with a bottle --

Nasty

You ain't never alone when you got a bottle.

Stanton

(Rising)

After all, it might dampen the party for me to go in there and say, "My name's Stanton, gentlemen. I once wore Army blue, but I was kicked out of your Army."

Virginia

But you wouldn't have to do that.

Stanton

That's the only way I'll meet them. A scapegoat captain running a gambling hell. And his wife ashamed of him.

Virginia

Ashamed? I ran away from my father's wagon in a red cloak, and gave myself to you in a terrible little room above a mining saloon. Ashamed -- of you; I've followed you through half the camps of a continent, taking your losses, saving your gains, hoping and believing you'd some day turn into the man I know is in you.

Stanton

What man is in me? God, does anyone know?

Virginia

A better man than a gambler's black cutaway can hide --

Stanton

I know -- brass buttons -- epaulettes -- a sword knot --

Nasty

I hope you two excuse me if I retire under fire.

(Exits L.)

Virginia

Forgive me, Harry.

Stanton

There's nothing ever for me to forgive you.

Virginia

(Kissing him)

Harry, I've hurt you. Please just remember I've always followed you -- always will. But these dance hall women -- these gamblers, they're not our people -- our people are in there --

(SINGLETON enters, followed by two young OFFICERS who bring a large punch bowl, and place it on one of the tables. A group follows them in)

Singleton

Hello, Stanton -- You've got a great place -- Gentlemen

(Turns to them)

this is ---

Stanton

(Breaking in on him)

My name's Stanton, gentlemen. I was kicked out of your Army three years ago.

Singleton

(Trying to be polite)

Too bad ---

Stanton

Why? What difference does it make --- Just wanted you all to know.

(They ALL stand like stones)

Virginia

(Hastily, to girls upstairs)

Girls, please come down and sing)

Singleton

(Cutting in)

Who'll we drink to?

Virginia

The regiment, of course.

Singleton

To the belle of the regiment.

Virginia
Who is the belle of the regiment, now?

Singleton
The same girl that's always been the belle of the regiment.

Boys
Yes.
(They all drink -- STANTON coming forward, pouring his own. VIRGINIA slips over to touch her cup to his)

(LOTTA comes down the stairway - STANTON sees her)

Stanton
Lotta!

Virginia
Did you know that she was with them?

Stanton
No - but now that she is here, let's try not to be so superior.

(VIRGINIA moves over to Singleton)

Lotta
Well, lads, here we are together again --
(Takes center stage)
First anniversary of crossing the plains -- the first anniversary of double-crossing my heart. They sent me from the music hall to sing.

Singleton
We don't need any music hall songs, Lotta.

Stanton
So - you're not good enough for the soldiers, Lotta. But I've seen them all go mad about a Mexican woman in that little restaurant in San Angel outside Mexico. God, you remember that, Singleton. Don't stare at me so, gentlemen - I was in your damned regiment myself --- I've brought a line up to the colors before I became a gambler with a pretty wife-- What a song they had then --

(Sings a bar or two of "One Girl")
Join with me, gentlemen--
(They are silent. He goes to Lotta)
You sing with me.

(LOTTA and STANTON sing a couple of bars. VIRGINIA angrily crosses to Stanton)

Virginia
Stop it!

Stanton
What's the matter, my dear?

Virginia
You mustn't sing that song that way.

Stanton
I've no right?

Virginia
No, you've no right!

Singleton
You can't sing that song here, Stanton.

Stanton
(Hesitating--eyeing Singleton)
Do you know what I'll do with you, Singleton?

Singleton
Anywhere, any time, Stanton --

Stanton
(Advancing)
I've got no blue coat and I'm still the best man in this room--

(LOTTA steps between the men - to Stanton)

Lotta
You're the only man!

Virginia
(Behind him)
Then, be a man!

Stanton
We're not wanted here, Lotta --

Virginia
(To the officers)
Gentlemen -- our song!
(They go into "One Girl". STANTON AND LOTTA across the way from them, sing violently at them. The clash of pride and will between the two groups)
(Near end of the song, STANTON goes to newel post, takes the red cape, flings it about Lotta's shoulders, and she pulls him thru doors center)

CURTAIN

ACT TWO

Scene 2

SCENE:

Outside the Silver Dollar Saloon.

Nightfall. Lights inside. A solitary lantern for light over door. A few old cane bottom chairs along the sidewalk.

AT RISE:

THREE TOUGHS - the EGG, BARTENDER and ANOTHER are discovered by the door.

Egg

I tell you, Stanton's back in town. I saw that mule skinnin' dice gambler this evening.

Tough

Was the Parson with him?

Egg

He's sure to be with him. They were together at Deadwood, and they were together at Dodge. Why, at Sutter's Creek, Stanton tended bar while the mule skinner cleaned spittoons and the woman, Lotta, sang to the miners.

Tough

Sooner or later he'll show up here.

Bartender

And when he does, we'll fix him.

Egg

It's him or me this time -- and scratches don't count.

(NASTY IS HEARD singing inside the saloon)

Nasty

(Singing, inside saloon)

Oh, there was an old man from Corum -
He had a pair of pants and he wore 'em;
He stooped and he laughed,
And he felt quite a draft -
And he knew right away he had tore 'em.

Voice

(In saloon)

Get the hell out of here!

Nasty

(Inside)

What's the matter? Don't I get nothing for that? ---

(NASTY COMES thru door, carrying his guitar. He is in filthy check breeches and an old blue Army coat with some buttons missing, and a piece of an old Stetson hat)

(The THREE immediately move toward him)

(Putting up his hands right away)

My God -- the unholy three!

Tough

Got a gun?

Bartender

Got a pistol?

Nasty

If I had, I'd eat it for breakfast.

Tough

Give me that guitar.

Nasty

Don't take that - it's my sole support.

Tough

Can you play anything on it?

Nasty

Well, I had hopes to borrow something on it.

Bartender

Say, where's that Parson friend of yours?

Nasty

Who wants to know.

Egg

You know who, and you know why.

Nasty

My goodness, you ain't harboring your grudge against the Parson for that little difference of opinion at Fresno.

Egg

(Grimly)

I spent a month on my back with a bullet through my hip for that "little difference of opinion".

Bartender

Yeah, and you damn well know that wasn't our first argument with you and the Parson - we ain't forgot when you kicked us out when you ran this joint.

Tough

We aim to settle for once and all this time. We're out to get the Parson.

Nasty

Any man that wants to get a friend of mine has to get me first.

(EGG pulls gun)

Egg

All right, we'll finish you now.

Nasty

Well, there ain't no hurry, is there?

(They are crowding him on all sides)

My God, ain't it stuffy!

Tough

The Parson may be at the Poodle Dog - let's meander down there.

Bartender

May as well - he ain't here, that's certain -- come on.

Egg

(As they exit)

If he ain't down there - we'll be back.

Nasty

Well, you can bet I won't be here.

(NASTY sees PENNY coming on L. as the THREE start R. He times their departure, and becomes bolder)

It's a good thing for you fellas I ain't got a gun. Well, if it ain't Miss Penny ---

Penny

Oh, Mis ter Howell.

Nasty

Yes, Miss Penny.

Penny
---I haven't seen you in a year -- are you in the Army now?
(Noticing his coat)

Nasty
No.

Penny
Where did you get that blue coat?

Nasty
I don't know. I musta made a bad trade.

Penny
Where's the Parson?

Nasty
Who?

Penny
The Parson. We heard you were back in town.

Nasty
Who's "we"?

Penny
Miss Virginia and me. I'm living with her at the post. I thought I might see him, and tell -- everybody the news.

Nasty
She anxious to hear news of the Parson?

Penny
Sort of --

Nasty
You ain't spyin' on us, is you, Penny? If you is, you better go back and tell them we're prosperous and rich.

Penny
Nasty, please tell me where's the Parson?

Nasty
Oh, he's here - been doing his damndest to go straight to hell. He's been drinking and fighting - and some son-of-a-gun put a bullet in him and he's sick and weak as a cat. And now that gang's laying for him and I got to protect him - I'm sure worried.

Penny
I'm sorry for him, but I'm sorry for Miss Virginia, too. Didn't you have any luck? Didn't you find any gold?

Nasty
Sure - I found lots of gold - I just dress this way so as not to get stuck up.

Penny
How much are you worth?

Nasty
I don't know, Penny. I'm worth \$5,000 in Redwood City.

Penny
Oh, yeah!

Nasty
Leastwise that's what they offered for my return.

Penny
Wasn't it lonely in the gold fields? Without a woman?

Nasty
How do you mean "without a woman"?

Penny
You mean -- there was a woman?

Nasty
They was dozens - but I didn't love none like I love you.

Penny
But you loved 'em, didn't you? Dozens!

Nasty
Ain't I told you I like you best of all. How could I be sure for certain I like you best of all if I didn't try a lot of others first?

Penny
It's disgustin' - Now, I don't think I'll ever marry you.

Nasty
Penny, to my knowledge I ain't ever asked you to marry me.

Penny
You did once - almost.

Nasty
I musta been so sober I didn't know what I was talking about. What I did ask you to do was ---

Penny
Never mind - the answer is "no"!

Nasty

What's gnawin' at your heart, Penny? Those other women I mentioned? Why, I was only jokin' about that - ha, ha! They weren't no other women - Women in a minin' camp!

Penny

I know all about minin' camps. Diggin' gold all day, and God-knows-whattin' all night.

Nasty

You're wrong there, 'cause we was too tired to do anything but roll into bed. I mean, first we'd sit around the camp fire and sing a couple o' songs, and then we'd go off to slumber land.

Penny

What kind o' songs?

Nasty

Oh, sweet songs - songs o' love.

Penny

Like for instance?

Nasty

Oh, we used to sing, "California Gal" an' "The Lousy Miner", an' "The Bride Was Dressed In White".

Penny

Sing that.

Nasty

Sing what?

Penny

"The Bride Was Dressed In White". I like songs about brides.

Nasty

No, I'll sing the "Lousy Miner".

Penny

No - sing the one about the bride -- do you know it or don't you?

Nasty

'Course I know it - but it's awful sad.

Penny

Sing it.

(They sing "THE BRIDE WAS DRESSED IN WHITE")

"THE BRIDE WAS DRESSED IN WHITE"

1st Verse:

A miner met a girl in Sacramento,
The boy was handsome and the girl was fair.
He kissed her in the moonlight, who can blame them?
For when it's moonlight, love is in the air.
He promised that he'd wed her in the springtime,
And this was only summer - so you see,
The girl would have to wait for wedding ring time,
But what girl wouldn't wait for such as he?
Now this part of my story I regret to tell,
They loved each other not wisely, but too well.
But he was an upright fellow,
And when springtime's voice was mellow
He vowed he would make her an honest girl.

1st refrain:

Oh - the bride was dressed in white,
A spray of orange blossoms
Was dangling in a bouquet at her side.
The wedding bells were ringing,
And the choir boys were singing,
And the organ pealed to cheer the blushing bride.
The bridegroom didn't falter,
When he led her to the altar,
And he placed a ring upon her finger pink.
Then he gently kissed her head,
And these words he softly said:
"There never was a girl like Lizzie Glutz".

(NASTY stops for a moment)

Penny

Is that the finish?

Nasty

No, they's more verse.

(He starts singing again)

Penny

(Interrupting)

I wonder how a weddin' ring would look on my finger pink.

Nasty

(Quickly)

I'll sing the second verse.

2nd Verse:

Then heaven seemed to be in Sacramento,
Because they knew this was their wedding night,
He took her home and showed her to his mother,

Nasty (Cont'd)

And then he took a walk while they made friends.
 When he returned, he found to his amazement,
 The blinds were drawn, no lights were burning gay,
 The Doctor met him at the door and murmured,
 "My boy, your future wife has passed away".
 How things like these occur is very hard to tell.
 Her heart was weak, and she was never very well.
 He could hear his mother weeping,
 And he saw his sweetheart sleeping,
 He knew she must be with the angels now.

2nd Refrain:

Oh - the bride was dressed in white,
 Within an oaken casket,
 With shiny silver handles on the side,
 The funeral bells were ringing,
 And the choir boys were singing,
 And the organ pealed to mourn the stricken bride.
 The bridegroom didn't falter,
 As he walked up towards the altar,
 But he suddenly grew faint, and then he fell -
 He was dead - that's why he fell,
 And his mother died as well ---

(At this point, PENNY whose eyes have
 been filling with tears, starts to cry.
 NASTY tries to comfort her)

Nasty

Take it easy, Penny -- come on, Penny, it's only a song.

Penny

(Crying loudly)

I know, but it's so beauti-ful.

(She starts to yell)

Nasty

I told you I should have sung the "Lousy Miner". There, dry
 your eyes, and blow your beezer. The third verse is much
 more cheerful.

Penny

(Thru her tears)

More cheerful?

Nasty

Yes.

(He starts third verse)

Nasty (Cont'd)

3rd Verse:

So two more souls had gone to meet their maker;
In yonder graveyard three more bodies lie.

(PENNY lets out another loud cry.
NASTY stops)

I'll skip to the nice part, Penny.

(He sings)

The bride of just one day had left a baby,
An infant scarcely more than one week old.
There's no one but an uncle to protect her.
And uncles, as a rule, are very cold.
But she ran around so merry,
Like a little laughing fairy.
Until her legs got mangled in the mill!

(Here PENNY cries louder than ever,
stopping NASTY)

(Comforting her)

There! there, Penny. I'll tell you the fourth verse. The
fourth verse is about the baby. The baby grows up and marries
a bum, and has a baby. Then the baby gets took with the cholera.
And then the chorus says that the mother was all dressed in
black, so you know the baby's dead.

(PENNY wails loudly again. NASTY
trying to dry her eyes)

Here, don't cry -- oh, here - here. Sh! Penny, somebody's
coming. Somebody's coming ---

(STANTON walks on from L. His collar
should be a little too big for him,
as is his coat - this should be done
in order to make him look thin.
STANTON is pretty much a wrecked man)

Oh, set down, Parson -- I've been waiting here for you for
twenty minutes -- you're all tuckered out.
(Seats him in a chair)

Penny

(Her usual fashion, rushing the words)
I'm so glad to see you, Mr. Stanton. Gee, you look terrible.
Nasty was just telling me all about you. Where's Miss Lotta?

Nasty

(Calling her aside)
Come here, Penny -- I got to get them toughs out of the way.

Nasty (Cont'd)

He ain't got strength enough to defend himself if they come here gunning for him. He can't lift a poker chip let alone defend himself.

(To Stanton, as he slips Stanton's gun out of its holster)

I'll be right back, Parson -- I'm going to take my guitar up to the Poodle Dog and see if I can't get a couple of dollars on it for us. Miss Penny's going to stay here with you. I'm coming right back, Parson.

(NASTY examines the gun carefully - he looks at Stanton a moment, then to himself)

Well, here goes nothing - can't live forever.

(To Penny)

Will you give me a little kiss, Penny?

(PENNY kisses him)

Penny

But you're coming back, aren't you?

Nasty

Yeah, if I don't miss.

(He exits - PENNY crosses to Stanton)

Penny

Miss Virginia's living with me while the Colonel's gone north into the Oregon country on an expedition, and when the provost sergeant said you were in town I thought it would be nice for old times sake to come down here and see you an er - and er -

(STANTON is still sitting in a partially dazed condition - he pays no attention to her -- she goes to chair near him and sits down)

(LOTTA, still able to afford gay clothes, steps from saloon door. She speaks first to Stanton)

Lotta

Hello, darling. I knew you wouldn't find anything. You may as well go back to dealing again --

(Sees Penny)

What are you doing here?

(Angry and up to her)

Ain't trying to patch up a busted romance, are you?

(Four or five shots are heard off stage R.)

Lotta

(To Stanton)
This is a bad town for you --
(Looks around)
Where's the mule skinner.

Penny

He went up to the Poodle Dog to sell a man a guitar.

Lotta

(Nervously to Stanton)
Come on inside; you'll catch cold out here.

Penny

Why, it ain't cold.
(As NASTY staggers on from R.)
Oh, somebody's drunk --- Mis-ter Howell.

Nasty

I got two of them suckers, and I wounded the third.

Penny

Nasty -- they got you too --

Nasty

I know damn well they done got me -- I'm feelin' awful faint,
Penny.

Lotta

Somebody get him a drink.

Nasty

It's too late for a drink. Come over here, you hypocritical
parson, and say a few words over me. I'm shootin' my last
seven.

Stanton

Don't die for me, mule skinner.

Nasty

Ask God to bless me, Parson. I ain't been a bad man, really.

Stanton

God ain't a bad man either, mule skinner. He talks tough but
he's just as kind as you are.

Nasty

Then him and me will git along.
(He gasps)

Penny

(Crying)
Mister Howell ---

Nasty
It's -- Nasty -- to you.
(He dies)

(FOUR SOLDIERS, walking easily as a provost does, and not in step, walk on from shot direction, followed by SINGLETON)

Singleton
(Looking from Stanton to Nasty and back again)
You shouldn't have tried to come back here.
(To Guard)
Take it up to the post. A troop ought to bury him.
(To Penny)
Go with 'em, child. Tell the butler to dress him in a fringed buckskin suit.
(PENNY follows the pall)
(To Lotta)
You want to go inside and let me speak to my friend alone?

Lotta
What do you want to say?

Singleton
It'll take a minute.

Lotta
No.

Singleton
(Ignoring her)
There are only two things left for you, Stanton. Either come up to the post and sign the book for five years and eat your crow in a plain blue coat and take your fifteen dollars a month as a man -- Or go on back to the river country with this woman here and die somewhere between Natchez and New Orleans in a card game.

Lotta
What about me?

Singleton
I'll send you back to St. Louis, if he wants the coat.
(At Stanton)
Make up your mind. Either be a man again, or die stooped over a faro table because you were too old to draw first.
(He turns and starts away)
I ought to be bitter about you --
(As he goes)
But I'm not.
(He is off)

Lotta
What are you going to do? Go back to the river country with
me?

(There is no reply)
Make up your mind.
(She slowly exits into saloon)

(There is a long pause, then
STANTON sings last two lines of
soliloquy)

CURTAIN

ACT TWO

SCENE 3

SCENE:

FINALE.

The Parade Ground. The flag pole.
A small brass cannon by the flag.

The stage is filled in OFFICERS and LADIES, in the center they are grouped in square dance formation, as an opening of Act I, Scene 1. ONE SOLDIER sings, "Gent Around the Ladies", etc., as before; then they take up "Over The Mountain", etc. -- same formation, exiting after song -- DANCERS following after their break.

VIRGINIA enters R., meets STANTON, who enters L.

Stanton
There seems to be right much gallivantin' around here. I trust, ma'am, none has been so unkind as to leave you without a beau.

Virginia
It's the last party that we'll all be together.

Stanton
Your regiment is leaving this post?

Virginia
Yes.

Stanton
Mine is just coming in.

Virginia
You've come across the mountains ---?

Stanton
Yes.

Virginia
You -- you got back your blue coat at last ---

Stanton

Yes -- it's nice to get back something that you've lost.

Virginia

I guess it is ---

Stanton

I'm not trying to get you back -- because I don't deserve you.

Virginia

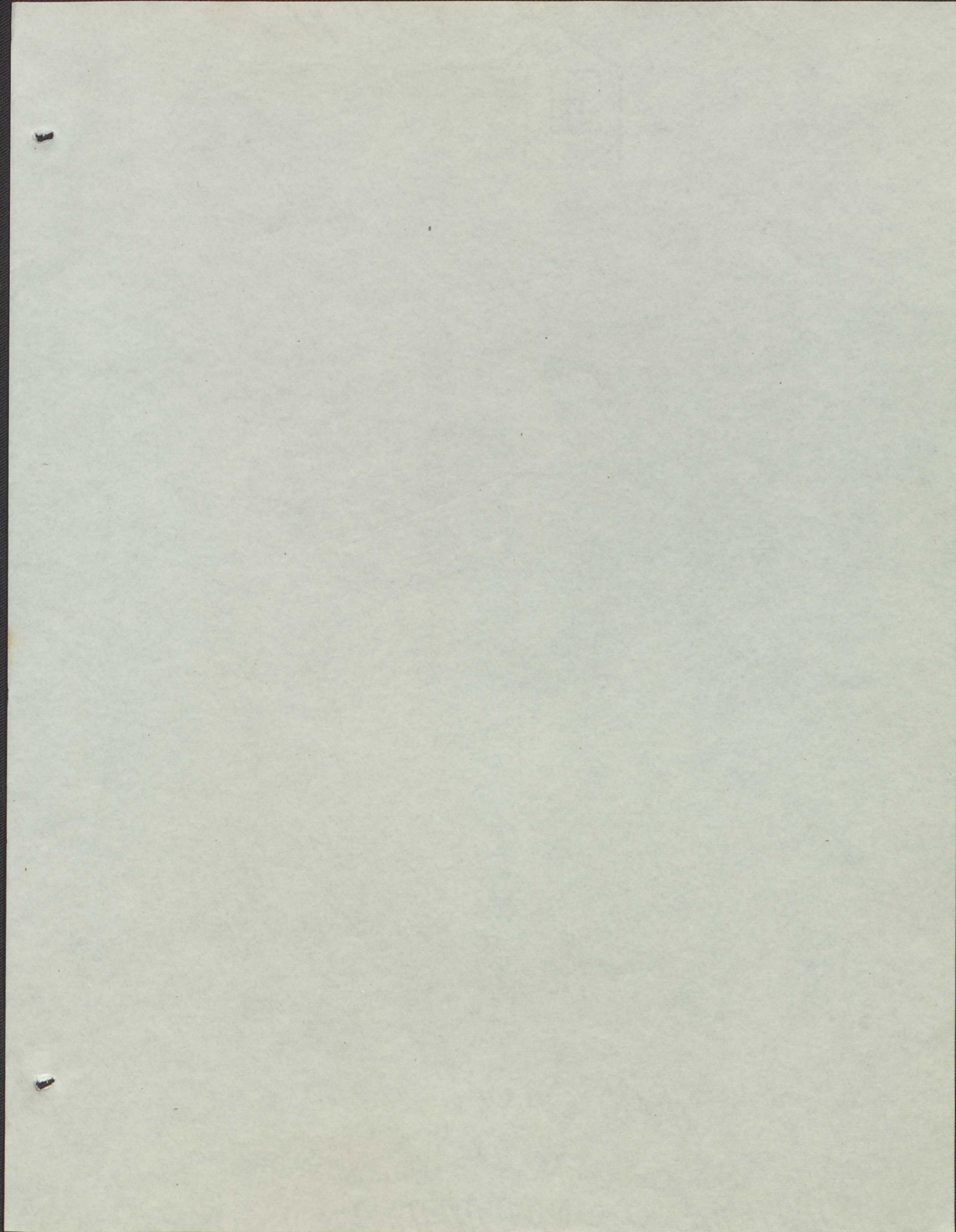
That night you left me, Harry --- I hurt you.

Stanton

I don't ask you to forgive me.

Virginia

Do you remember what Nasty used to say? Married folks has got to take turns forgivin' each other, and in the end it comes out even.



MEMORANDUM

HOWARD E. REINHEIMER

11 EAST 44TH STREET NEW YORK 17, N. Y.

To Mr. Laurence Stallings Date Nov. 7, 1946 Re: "RAINBOW"

Dear Laurence;

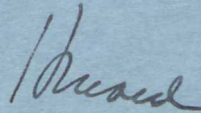
I was delighted to receive your long letter of October 30th. As you no doubt know by now, it crossed several notes I had written you before it arrived and since your letter adequately answers all of my questions, you may ignore all these notes.

I am now planning to be in California around Thanksgiving time and will go over the "RAINBOW" matter with you in detail. In the meantime, I am enclosing herewith a copy of the script and would suggest that you read it. I will also read it and when I see you we can discuss the matter.

Since you sent me the check for approximately \$3500.00, which I deposited to your Irving Trust account, I have sent the children a check for \$810.36 to clear up what is due them for 1945, and also a check for \$1000.00 on account of 1946. This brings us pretty well up to date with them, except for 1946 which I am now trying to figure out roughly for them.

Best regards and am looking forward to seeing you soon.

Sincerely yours,



HOWARD E. REINHEIMER

HER:bk
Encl.

