

WAVERLY- Scene #1

*(BOB, PHIL, SHELDRAKE and the GI's exit.)*

*(To audience:)*

So - Christmas Eve, 1944. I don't see any flying reindeer in this little corner of hell tonight. Gentlemen, I do have some news for you. The army has ordered me stateside as of zero-one-hundred hours to get this German buckshot taken out of my leg. And if you don't give the new CO as much as you have Henry Waverly, I may come back and fight for the enemy. It has been my great privilege to lead you men.

*(Indicating various members of the audience:)*

Johnson. Sanchez. Rubenstein. Perelli. The 151<sup>st</sup> Division is doing America proud. Maybe in a year we'll be celebrating the holidays around a fire with our families and friends. Ten year from now - 1954 - who knows where we'll be. Let's pray it's a better world.

Soldiers - Merry Christmas.

Scene #2- TESSIE, BOB, PHIL, SHELDRAKE

TESSIE

That was a great show, Mr. Wallace.

BOB

Thanks, Tessie. Would you tell Scooter to pick up the tempo on that dance break?  
(To PHIL.)

And you, I told you to work on the second chorus, not the second chorus girl.

PHIL

Guilty as charged.

(During the applause.)

Thanks, folks! We're off to Miami to try out our new show!

TESSIE

Telegram. Telegram. Signature.

(Handing BOB papers and a clipboard.)

BOB

Did you set up the train tickets for tonight?

TESSIE

Yes, sir. You and Mr. Davis have a drawing room on the one a.m. to Miami.

BOB

Good... (As he checks the papers and signs.)

TESSIE

The kids in the chorus follow you down in two days for rehearsals.

BOB

Great. Thanks, Tess.

(TESSIE exits.)

PHIL

Christmas in Florida. I like that.

BOB

Eighteen holes and a swim in the  
sunshine, you'll want to move there.

*(RALPH SHELDRAKE enters.)*

SHELDRAKE

Hey, hey! The 151st Division comes  
through again! Captain Wallace! Private  
Davis!

PHIL

Corporal Sheldrake!

BOB, PHIL & SHELDRAKE

*(Sing a cappella.)*

GEE, I WISH I WAS BACK IN THE ARMY!

BA-DA, DA-DA, DA-DA, DA-DA, DA-DA!

PHIL

You think all TV producers got started  
by finagling black market nylons?

SHELDRAKE

This one did. Boys, I got a million-  
dollar proposition for you. Ed wants you  
back on the show after the Florida tryout.  
You do a piece of your new revue and we  
broadcast it, what do you say?

PHIL

Bob? What do you say?

BOB & PHIL

It's a million-dollar proposition!

SHELDRAKE

I'll send you all the bumf. And hey -  
have a Merry Christmas fellas!

PHIL

Merry Christmas, Ralph!

*Scene #3- Rita, RHODA, BOB, PHIL*  
*(RITA and RHODA enter.)*

RITA

Oh, Philly-dilly!

RHODA

Once we're in Florida, are we gonna work on that new quote-unquote "routine" unquote?

PHIL

Yeah, honey, yea, I've got it all worked out.

RITA

That last routine did wonders for my sacroiliac.

RHODA

Hiya, Bobby! See ya in Florida!

RITA

And remember. Use Oxydol!

RITA & RHODA

For purity!

*(RITA and RHODA exit giggling.)*

BOB

"Philly-Dilly..." Have you ever considered giving the female sex a breather?

PHIL

What, and give up show business?

BOB

I don't know what's getting older faster - me, or your jokes.

PHIL

Hey, why don't we go for a drink before the train? I heard about this little club downtown...

BOB

Whoa. Whoa. Whoa. I smell an angle. Skip the scam, Phil, what do you actually want from me?

PHIL

Okay - you remember mess sergeant Frankie Haynes?

BOB

Freckle-faced Haynes? The dog-faced boy?

PHIL

Yeah. His sisters are doing a show in some joint. We're doing a new revue - and we said we wanted a sister act.

BOB

This isn't a plot to hook me up with another belly-dancing rocket scientist - ?

PHIL

It's a way to find a sister act! Of course, we could always take Rita and Rhoda along...

BOB

Stop. Ever since we were in the army, you've been trying to fix me up with something female. Then years now -

PHIL

You wanna know why, Bob?

BOB

- let me finish - big ones, little ones, dumpy ones, as long as it wears a skirt and it's still breathing, you trot it out.

PHIL

I'm trying to put a little romance in your life, Bob! I want you to go out and have some fun. Remember fun? I want you to stop being Bob Wallace Incorporated and fall in love! I want you to get married and have nine children, so you can have a home and I can go out and get a massage or something!

BOB

Okay. Okay. Maybe you've got a point there, about home. But come on, Phil - most of the kids we meet are you, they're ambitious. They don't want to settle down and raise a family. As for love - no thanks. It's too much like the weather.

PHIL

You lost me.

Scene #4 JUDY, BETTY

JUDY

I told Jimmy to put them at a table right down front. I'm so excited. I hope I don't stare at them during the number.

*(BETTY HAYNES enters.)*

BETTY

Well, I still don't understand it...

JUDY

Oh, Betty, will you settle down? We've actually got Wallace and Davis coming to see us.

BETTY

Yes, but how did Wallace and Davis ever find out about Betty and Judy Haynes?

JUDY

I don't know. They were in the army with Frankie. Maybe through Frankie...

BETTY

Frankie's in Alaska. How did he ever get to Wallace and Davis?

JUDY I, uh...

BETTY

I smell a rat here. Maybe the same rat

who told this club owner we're his cousins.

JUDY

I didn't say cousins. I said we went to kindergarten together.

BETTY

Did you ever hear about honesty being the best policy?

JUDY

Yeah, and I never believed it for a second. Don't you want us to get someplace, Betty? Do you want to go on playing dives like this forever?

BETTY

Oh, honey, I do want you to succeed...

JUDY

We're a twosome, remember? I don't succeed if you don't.

BETTY

But Judy, I don't want you to hold the act together because of me. If you get an offer, or if you find a really great guy...

JUDY

How can you be so beautiful and so insecure? You're the one who deserves the offer - and the guy.

BETTY

I don't know about deserve him. But I'm going to grab an umbrella and put on

galoshes when I meet him.

JUDY

You lost me.

Scene #5 BOB, PHIL, BETTY, JUDY

BOB

That was a great number.

PHIL

A fantastic number.

BETTY

How do you do.

*(Stiff and formal.)*

JUDY

I'm Judy Haynes - and this is my  
sister, Betty.

PHIL

Wallace. Davis. Davis. Wallace.

JUDY

Oh, we know who you are.

PHIL

Sit down, sit down, have some  
champagne. Come on, Bob, don't be shy.

*("Aside", to the girls:)*

The formal type.

*(They all sit and PHIL picks  
up the champagne glass.)*

Well, here's lookin' at you!

JUDY

*(Lighting her glass and toasting:)*

Cheers!

BOB

Are you married, Miss Haynes?

*(BETTY chokes on her champagne at the abruptness of the question.)*

BETTY

Natural...

JUDY

Hello.

PHIL

You know, Bob and I are doing a new Revue. You two would fit right in if you could make a Wednesday rehearsal in Miami.

BETTY

Actually, I happen to be single, without any children, which is to say, I don't have any children to speak of.

BOB

Well, we've got a train to Florida tonight...

*(BOB and BETTY together, rising to go)*

BETTY BOB It was very nice of you two to find the time...

JUDY & PHIL

Sit down, sit down...

PHIL

So - rehearsal in Miami? Maybe we'd better get going...

JUDY

Too bad we've got a train of our own tonight.

BETTY

We're booked for the holidays in

Pinetree, Vermont.

PHIL

Vermont? Where is that? And what's there  
- besides good-lookin' girls?

JUDY

A lot of snow.

PHIL

Frankie wrote us a terrific letter  
about you...

BETTY

So that's how you found out about us...

*(Taking letter from PHIL:)*

And isn't that funny. Frankie has  
exactly the same handwriting as Judy. Even  
the little faces in the O's.

JUDY

Just a family resemblance.

BETTY

Yes. The rat side of the family.

PHIL

You're kidding. You mean I got taken  
and I didn't even see it?!

JUDY

Mr. Davis, I'm so sorry...

PHIL

Sorry? You were brilliant! Care to  
dance?

BETTY

We have a train, Judy.

JUDY

Oh, shush. - The formal type.

*(PHIL and JUDY go out on the  
floor to join the OTHER COUPLES.)*

BETTY

Mr. Wallace, I apologize for my sister.

BOB

Judy didn't do anything wrong. She saw an angle and she worked it.

BETTY

An "angle"?

BOB

Sure, she played the percentage and she got what she wanted.

BETTY

Percentages and angles. Isn't that pretty cynical?

BOB

Come on, Miss Haynes. There's a little bit of larceny in all of us.

BETTY

My sister and I do not play angles.

BOB

Well, what was that phony letter if not an angle? I'm sorry, do you mind if I just enjoy my drink?

BETTY

Please do. Just make sure you sip from the right angle.

*(It's BOB's turn to choke on his drink.*

*Meanwhile, out on the dance floor:)*

JUDY

Look at that. They're crazy about each other.

PHIL

Maybe Bob and I should come up to Vermont, join you two on that train tonight.

JUDY

But Bob doesn't want to go to Vermont.

PHIL

We won't tell him he's going there.

JUDY

Should be beautiful up there, all that snow.

PHIL

It can't be half as beautiful as this.

**Scene #6 SUSAN, MARTHA, MR. SNORING MAN, MRS. SNORING MAN, PHIL, BOB, JUDY, BETTY**

MARTHA

Oh, calm down, folks, calm down. It's not a disaster, it's just a heat wave.

MR. SNORING MAN

In December?

MARTHA

This is Vermont. We're individuals up here.

MRS. SNORING MAN

You promised me there'd be snow.

MARTHA

Well, Santa promised me a bunny rabbit and I never go that either.

MR. SNORING MAN

If I wanted a suntan I'd'a gone to San Juan!

MRS. SNORING MAN

C'mon, Herbert! We're going to Saskatchewan!

MARTHA

*(PASSENGERS exit, grumbling loudly.) (As the*

*PASSENGERS file out:)*

They're predicting a blizzard, you know! -  
Oh, I hope you all get stuck in it.  
Conformists!

*(Nine-year-old SUSAN WAVERLY enters.)*

SUSAN

Martha! Martha, the mail came in.

MARTHA

The mail...Oh, the mail. Give me that.  
We've got to hide these bills from your  
grandfather.

SUSAN

Why do we have to hide the bills from  
Grandpa?

MARTHA

Never you mind.

*(Glances through the bills one by one.*

*Each one is worse.)*

Oh, dear...Oh, dear...Oh, Lordy...

*(She stuffs the bills in a box she pulls  
from under the counter. Then she notices an  
official looking envelope.)*

"Washington, D.C.?" Susie - excuse me,  
Susan - don't you have some homework you  
should be doing?

*(SUSAN exits as BOB, PHIL, BETTY and JUDY  
enter, all arguing ad lib.)*

PHIL

Okay, so I was wrong about the snow.

MARTHA

May I help you? No-you-can't-have-your-  
deposit-back, yes-we have-space, you can  
have any room in the Innincluding mine. Sign  
right here.

BETTY

Actually, we're not guests.

JUDY

We're your entertainment.

MARTHA

Well, your audience just left. You'd better chase 'em, they're moving fast.

BOB

"Hot cocoa and schussing." I could schuss somebody right now. "Clean cold air. Rrrr! Just what we need!"

MARTHA

Wait a minute, I know that voice. You're Bob Wallace.

PHIL

Look at that. Awww. You see how you touched him?

(BOB remains stony-faced.)

MARTHA

And Phil Davis! Wallace and Davis. Davis and Wallace. What the hell are you two doing in Pinetree?

PHIL

Bringing you the fabulous Haynes sisters. Just wait till you hear 'em warble.

MARTHA

I'm sorry we won't be able to use you girls. We'll pay you half-salary for canceling - if you don't mind taking most of it in postage stamps.

SCENE #7SHELDRAKE, SECRETARY

SECRETARY'S VOICE

Good morning, the Ed Sullivan Show.  
Yes, Miss Clooney, I'll connect you.

Good morning, the Ed Sullivan Show. Joe  
Jimenez? One moment, Se~nor Jimenez.

Good morning, the Ed Sullivan Show. I'm  
sorry, Miss Kilgallen, Mr. Sullivan is on  
another line.

Good morning, the Ed Sullivan Show...

*(The SECRETARY's voice fades out in a sea of  
telephone rings. By now we see SHELDRAKE on  
his phone in his office, visible on one side  
of the stage.)*

SHELDRAKE

Let me get this straight, Mr. Banks. Your  
client refuses to go on after Topo Gigio The

Lovable Italian Mouse? Mr. Banks, may I remind you that Topo Gigio is an American institution? May I also remind you that your client is Slinky the Seal? He juggles balls and catches fish and doesn't know a thing about comedy. Well, would he follow Señor Wences and his talking box? Okay, okay, you talk to Slinky, I'll talk to Topo, we'll talk. G'bye.

*(HE hangs up and buzzes the intercom:)*  
Ethel.

SECRETARY'S VOICE

Yes, Mr. Sheldrake.

SHELDRAKE

Did you send out those letters to the guys from the 151st? About going up to this Inn for Christmas?

SECRETARY'S VOICE

Yes, sir.

SHELDRAKE

You're a peach. Now could you get me the Columbia Inn? I need Bob Wallace on the line.