**Side 1: pg. 12 (Jerry, May, George at Jerry’s entrance)**

George: Hello Jerry.

Jerry: May, It’s here!

May: You got bookings?

George: Is in the Palace?

Jerry: Never mind about that. I’ve got some news for you. I saw history in the making tonight!

May: What are you talking about?

George: You saw what?

Jerry: I’ve just been to the opening of Al Jolson’s talking picture. “The Jazz Singer”.

May: Well, what of it?

Jerry: And I’m telling you it’s the greatest thing in the world.

May: There’ve been good pictures before, Jerry.

Jerry: I’m not talking about the picture. I mean the Vitaphone.

May: The what?

Jerry: The Vitaphone—the talkies.

George: They talk.

May: Oh that!

Jerry: That! You ought to hear them cheering, May! Everybody went nuts! I tell you, May, it’s going to be revolutionize the entire industry. It’s something so big I bet even the Vitaphone people don’t know what they’ve got yet. You’ve got to hear it, May, to realize what it means.

May: Come out of it Jerry….

Jerry: Why in sixe monthe from now….

May: What are you getting so het up about? It’s no money in your pocket even it is good.

George: No.

Jerry: No? (pause) Well we are leaving for Los Angeles in the morning.

George: What time?

May: Are you out of your mind?!

Jerry: Don’t you understand, May? For the next six months they won’t know which way to turn. All the old standbys are going to find themselves out in the cold, and somebody with brains and sense enough to use them is going to get the big dough. The movies are back where they were when the DeMilles and the Laskys first saw what they were going to amount to! Can’t you see what it would mean to get in *now?*

May: What do you mean, get in, Jerry” What would we do there—act, or what?

Jerry: No, no! Acting is small potatoes from now on. You can’t tell what we’ll do—direct, give orders, tell ‘em how to do things! There’s no limit to where we can go!

May: Yah, but what do we know about---

Jerry: Good Lord, May! We’ve been doing nothing but playing the act in all the small-time houses in the country. Suppose we do cut loose and go out out there? What have we got to lose?

George: A hundred and twenty-eight dollars.

Side 2: At Susan’s entrance(Susan, Helen, George)

 Susan: Oh hello, Miss Hobart. You said you were coming back, and I waited, and----

Helen: Yes, dear, but this is very important. I can’t talk to you now.

Susan: When can you talk to me?

Helen: I’m sure I don’t know. Later.

Susan: I only want to ask you some questions.

Helen: I understand, but I’m busy, dear.

Susan: Because you could be of such help to me.

Helen: Yes, dear.

George: (showing great interest) Wouldn’t you like to sit down?

Susan: Oh thank you. I----

Helen: This is Miss---ah—

Susan: Susan Walker.

Helen: Susan Walker. She’s the little girl I was telling you about.

George: (to Susan) Are you going to act in pictures?

Helen: She wants to—yes. Tell me, Doctor---

Susan: I’m going to try to, if I can get started. I don’t know very much about it.

Helen: She doesn’t know very much about it.

George: You could go to our school!

Susan: What?

Helen: Yes, yes of course. Now run along dear, and read the Book of the month or something. We’re very busy.

Susan: Well, but you will let me talk to you later, won’t you?

Helen: Yes, of course dear.

Susan; Goodbye.

George: Are you right in the next car?

Susan: No, I’m in number Twenty—with my mother.

Helen: She’s with her mother.

George: I’ll take you back, if you want.

Helen: You won’t stay long, will you Doctor? Because I want to hear more of your ideas. I can see you’ve given it a lot of thought.

George: No, I’ll be right—that is unless—(to Susan) What’s your mothers name? Mrs. Walker? (exits)

Side 3: page 44 At Glogauer’s entrance (Glogauer, Helen, Bellboy, May, George, Jerry)

Helen: Here he is now!

Glogauer: No, no, no, no! I can’t see anyone now! No one!

Helen: Well, well, here’s the great man himself. And on time, too.

Bellboy: Mr. Glogauer can’t see anyone. Please go on out. ( *talking to crowd offstage)*

Glogauer: That’s it. Close the door. Let’s have a little peace in here.

Helen: Mr. Glogauer, this is Miss Daniels, Mr. Hyland and Doctor Lewis.

Glogauer: How are you? (*gruffly)*

Bellboy: Mr. Glogauer!

Glogauer: Yes—what is it?

Bellboy: Are you in the market for a great tap dancer?

Glogauer: What? (*bellboy begins tap dancing*) No, no, no! Go away! (*bellboy exits reluctantly*) These people!

Helen: You see they all know Mr. Glogauer, and they try to show him they can be in his pictures.

Glogauer: It’s terrible! Terrible! Everywhere I go they act at me. Everyone acts at me! If I only go to have my shoes shined, I look down and someone is having a love scene with my pants.

Helen: It’s the penalty of being so big a man.

Glogauer: All over the hotel the come at me. Ordinarily I would say. “Let’s go out to my house where we got some peace.”

Helen: It’s the most gorgeous house, May, you remember—we saw it from the train.

May: Oh, yes with the illuminated dome.

Helen: And the turrets.

Glogauer: In gold leaf.

Helen: But the inside, May! I want you to see his bathroom! You must see his bathroom!

May: I can hardly wait.

Helen: It’s the show place of Hollywood! But they can see it some other time—can’t they, Mr. Glogauer?

Glogauer: Any Wednesday. There is a guide there from two to five. I tell you what you do. Phone my secretary—I send my car for you.

May: Why that would be wonderful.

Helen: Yes, and what a car it is! It’s a Rolls Royce!

May: You don’t say?

George: What year?

Jerry: (to the rescue) Well, Mr. Glogauer, we understand that you’re in the midst of quite a revolution here.

Helen: I should say he is!

Glogauer: Is it a revolution? And who have we got to thank for it? The Schlepkin Brothers. What did they have to go and make pictures talk for? Things were going along fine. You couldn’t stop making money—even if you turned out a *good* picture you made money.

Jerry: There is no doubt about it—the entire motion picture is on the verge of a new era.

Helen: Mr. Glogauer, I tell you the talkies are here to stay.

George: The legitimate stage had better…..

May: All right, George.

Glogauer: Sure, sure! It’s colassal! A fellow sings a couple of songs at ‘em and everybody goes crazy! Those lucky bums!

Helen: He means the Schlepkin Brothers.

Glogauer: Four times already they were on their last legs and every time they got new ones. Everything comes to those Schlepkin Brothers!

**Side 4 Page 95: (Jerry, Kammerling-Foreign Dialect, Susan, May)**

Jerry: Well, Kammerling…

Kammerling: Yes, Mr. Hyland-----

Jerry: We’re on the home stretch, eh?

Kammerling: That is right. (*Susan enters*) We do first retake on the steps.

Susan: Oh, Mr. Kammerling. I’m ready to be shot!

Kammerling: Fine! We take the scene on the church steps.

Susan: But I don’t think I know that scene.

Jerry: Didn’t May rehearse you in that this morning?

Susan: No…..she didn’t.

Kammerling: Miss Daniels! Where is Miss Daniels? She knew we were going to take it5. Miss Daniels!(*exits to find her)*

Susan: Jerry, did Mother tell you-we just had a telegram from Father?

Jerry: No, what’s up?

Susan: He’s coming for the wedding.

May: (*entering)* Does there seem to be some trouble here?

Jerry: May, what about the church steps? Susan says you didn’t rehearse her. (*K. enters)*

May: Hello, Jerry. Susan, I know your memory isn’t very good, but I want you to think way back to----oh pretty near five minutes ago. We were sitting in your dressing room—remember?—and we rehearsed that scene.

Susan: But that isn’t the scene he means.

May: *( to K.)* Outside the church, is that right?

K: Yes, Yes!!

Susan: Outside the church-----oh yes, we did that. You said the church steps.

K: That’s right! That’s right!

May: Susan—we feel that it’s time you were told this. Outside the church and the church steps are really the same scene.

Susan: Are they?

May: Yes. In practically all churches now they put the steps on the outside.

Susan: Oh.. I see..

K: Then we are ready?

Character descriptions:

**May Daniels** is one of the three vaudevillians who form the core of the play. Of the three, May is the worrier. From the beginning, she is well aware of how little money they have, and how much they need to work. She cannot believe that Jerry sold their act without her input. Yet May is also a survivor. She immediately forms the plan for what they can do in Los Angeles: open an elocution school. It is she who has the contact (Helen Hobart) that gets them the studio school. At the studio, she does most of the work at the school. May sees through the falseness of Hollywood and takes no guff.

**Mr. Flick** is a door painter who works at the movie studios. He changes the names on the doors, using temporary paints because of the constant turnover.

**Phyliss Fontaine** is a somewhat famous silent film actress. The switch to sound movies puts her at a disadvantage because of her accent. She attends May’s elocution school at the studio so that she can work in talkies.

**Herman Glogauer** is the owner of Glogauer Studios. He is a powerful mogul in Hollywood, who is vulnerable when Helen, May, Jerry, and George bring their elocution school idea to him. Glogauer turned down the Vitaphone technology that created the talkies, and does not want to miss out on the next big thing. Glogauer takes on the elocution school for a short time before getting rid of it. Glogauer is an impulsive man, trying to stay ahead of the game in Hollywood. He is also not used to being challenged, so when George tells him off, Glogauer immediately hires him as the studio head. Glogauer sees George’s mistakes as genius, as long as they can benefit him in the end. Glogauer’s only concern is the bottom line.

**Helen Hobart** is the foremost movie critic in the United States. She is also an acquaintance of May Daniels. They previously worked as actresses in the same troupe. May uses this relationship to get their elocution school idea heard in Los Angeles. It is Helen who arranges the meeting with Herman Glogauer, the owner of Glogauer Studios. She plays the Hollywood game.

**Jerry Hyland** is one of the three vaudevillians who form the core of the play. Of the three, he is the doer. After seeing *The Jazz Singer*—the first sound movie with spoken dialogue—Jerry sees that the future is in the movies and that with their skills, the three could be a success in Hollywood. Without consulting his partners, Jerry sells their vaudeville act for $500 and decides that they are moving to Los Angeles. This does not sit well with May, with whom there is some romantic tension.

Once the three arrive in Los Angeles, Jerry does everything he can to be successful in the movie industry, though May does most of the work. May feels ignored in favor of Jerry’s fast Hollywood life. It is only when she leaves after George is fired as studio supervisor that Jerry seems to realize what she means to him and what is important. Jerry goes after her, and when he catches up to her, declares his feelings. They are together at the end of the play.

**Rudolph Kammerling** is a German movie director working in Hollywood. He is extremely frustrated that Dorothy Dodd has been cast in the lead role of the film he is directing. When he meets Susan through George Lewis’s intervention, he sees that she is perfect for the role. Kammerling gets to direct *Gingham and Orchids* with her in the lead. After Herman Glogauer shuts down the production because George has given Kammerling the wrong script, Kammerling considers returning to Germany.

**Florabel Leigh** is a somewhat famous silent film actress. The switch to sound movies puts her at a disadvantage because of her accent. She attends May’s elocution school at the studio so that she can work in talkies.

**Miss Leighton** is the harried receptionist at Glogauer Studios. She does her best to keep everything she is juggling—numerous phone calls, people, and their needs—straight, but she forgets Lawrence Vail entirely. It her treatment of him that contributes to his quitting.

**George Lewis** is one of the three vaudevillians who form the core of the play’s story. He is an actor, rather young, and single, and is somewhat carefree and oblivious. George follows the lead of May and Jerry at the beginning of the play. When Jerry announces that he has sold the act and they are moving to Los Angeles, George goes along. When May decides that they will open an elocution school, George goes along. He just wants to get along. One of his only decisive actions is to notice and fall for Susan Walker. He uses his good fortune to help her.

**Lawrence Vail** is a well-known playwright who is employed at the studio as a scenario writer. Vail is extremely frustrated. He cannot get a meeting with the studio head and is shuffled from person to person. Even the secretary, Miss Leighton, continually forgets who he is. Vail believes he is underem-ployed and does not like his job. He left behind a happy life in New York City to come to Hollywood, and while he draws a salary at the studio, he has not received one assignment. Vail finally quits and checks into a sanatorium that only takes such playwrights as patients. He meets May on the train back to New York City. Though she changes her mind and decides to go back to Los Angeles, he continues on to New York.

**Mrs. Walker** is Susan Walker’s mother. She does not know much about Hollywood, but supports her daughter’s ambitions. Mrs. Walker does what she can for her before and after Susan has been case in *Gingham and Orchids*.

**Susan Walker:** Susan Walker is a nineteen-year-old wannabe actress from Columbus, Ohio. She is traveling to Los Angeles with her mother to pursue her career when she meets George Lewis. Susan is not particularly talented, but because George is enamored with her, she ends up starring in a movie. Susan has agreed to marry him after her acting career has started, and they are a couple at the end of the play.

**Plus a bevy of walk on characters!**