

MONA. Yeah—but how big? Listen, you know the Wrigley sign? Well—I want it that big. In color. And twinkling!

HENNESEY. Mona! Please! My nerves! I'm about ready to crack.

MONA. So I've noticed. (*Offstage NOISE.*) What's going on around here anyway?

HENNESEY. (*Nervously.*) Nothing, nothing.

MONA. Then why is that work-gang lined up outside the stage door?

HENNESEY. Work-gang? That's no work-gang, Mona; they're your fans.

MONA. Oh, bananas! (*Exits.*)

JOAN. There she goes, the Lady Macbeth of 42nd Street.

Start

(RUBY enters from the rear of the theatre dressed in a raincoat. She is timid, bewildered and in awe of everything.)

RUBY. (*Coughing to get HENNESEY'S attention.*) Oh—er—pardon me.

HENNESEY. (*Indifferently.*) Yeah? What do you want, kid?

RUBY. My name is Ruby and I'm a dancer. I just got off the bus and I want to be in a Broadway show.

HENNESEY. Where you from?

RUBY. Utah.

HENNESEY. Listen, Ruby, you think you can tap your way to stardom overnight, don't you?

RUBY. Well—back home they said—

HENNESEY. Well, they're wrong! It's a jungle out there. Dog eat dog. Broadway's paved with broken hopes and worn-out dreams—

JOAN. And worn-out feet, too.

HENNESEY. So take a tip from a guy who knows—and go back home!

RUBY. But I can't! I spent all my savings.

JOAN. Have a heart, Hennesey! Can't you see the kid's got class? Say, why can't she take Glenda's place in the line?

HENNESEY. What's happened to Glenda?

JOAN. Wake up, you dope! Don't you read the funny papers? Glenda hitched up with Corny Astor the Third last night and sailed on the Berengaria this morning!

HENNESEY. That snake! Glenda's the third cutie he's swiped from my line.

JOAN. Wish it was me. Her engagement ring's so heavy she walks lopsided!

HENNESEY. (*Resigned, to RUBY.*) Okay, girlie, do you know the music?

RUBY. Why I—er—

HENNESEY. Do you know the number?

RUBY. Well, I haven't heard—

HENNESEY. The routine?

RUBY. Well, no one has shown—

HENNESEY. CAN YOU DO IT?

RUBY. *(After a pause, gulping bravely.)* I'll try.

JOAN. Good girl!

HENNESEY. *(To MUSICAL DIRECTOR.)* Hit it, Joe! *(HENNESEY motions JOAN to help RUBY, who then takes off her raincoat. Underneath she is wearing a rehearsal costume. SHORT DANCE to WALL STREET reprise, RUBY and JOAN. During the dance.)*

Faster! Faster! C'mon girls—pick 'em up! Pick 'em up! Now, you babies—give! Bleed for me! Bleed! Faster! Faster! *(Stopping the MUSIC.)* Okay, okay. *(To RUBY.)* You're hired. *(Aside to JOAN.)* Joan, brush her up a little. *(He exits.)*

JOAN. Say, Ruby, you got a room yet? *(RUBY shakes her head.)* Well, it ain't the Ritz, but how'd you like to move in with Ginger and me and Bubbles and Trixie? The bed's lumpy and Trixie snores but you're welcome—as long as you don't mind the neon blinking in your face all night and the plaster falling when the El goes by.

RUBY. Gee, that's nice of you, but—

JOAN. If it's rent you're worrying about, forget it. So you're broke! We all are. Where's your suitcase?

RUBY. My suitcase? *(Looks around for it.)* My suitcase! I left it on the bus! What am I gonna do? *(Starts to faint.)* Say, Miss—

JOAN. *(Supporting RUBY.)* The name's Joan.

RUBY. Joan, do you happen to have a Graham cracker on you?

JOAN. No. Why? You hungry?

RUBY. I'll say. I haven't eaten in three days.

JOAN. You poor kid! What you need is a good square meal. I just remembered, I got a Baby Ruth in my handbag. *(JOAN runs Offstage.)*

(RUBY staggers again as DICK enters through the house with suitcase. He catches RUBY just as she faints.)

SONG: "IT'S YOU" **Stop**

DICK.

IT ISN'T JEAN HARLOW,
IT ISN'T GRETA GARBO,
IT'S YOU, IT'S YOU, IT'S YOU!

RUBY. *(Coming around.)*

IT'S NOT LESLIE HOWARD,
OR EVEN NOEL COWARD,
IT'S YOU, IT'S YOU, IT'S YOU!

Note: Our accompanist will have the Wall Street tag. You can use it to make a short combo for this - or you can do it without. Just have fun. The sheet music is included at the end.)

CONDUCTOR
PIANO 1 2

1 B

Wall Street REPRISE 1

(RUBY'S AUDITION)

Ruby "Audition" music.

Use it if you like for a short combo. Up to you.

Our accompanist will have this., if you want to incorporate it.

CUE: "HIT IT JOE"

1. DUMS 2 3 (sim)

2.

A 5 6 7 2 (8)

1.

2.

Musical notation for measures 9-12. Measure 9 shows a treble clef with a series of chords. Measure 10 has a key signature change to one sharp (F#) and includes a fermata. Measures 11 and 12 continue with complex chordal textures in both hands.

B

Musical notation for measures 13-16. Measure 13 contains the word "FASTER" in a box. Measure 14 continues the melodic line. Measure 15 has a key signature change to two sharps (F# and C#). Measure 16 ends with a double bar line and a repeat sign, with a "2" above and below the bar line.

Musical notation for measures 17-20. Measure 17 continues the previous section. Measure 18 has a key signature change to two sharps. Measure 19 includes the instruction "(Both HANDS)". Measure 20 ends with a double bar line and a repeat sign, with a ">" (accent) marking above the notes.

TIME