

1925 Broadway version of script

FROM  
THE MUSICAL COMEDY

# NONO Vanette

Presented by  
**HERBERT CLAYTON  
& JACK WALLER**

at the *Palace Theatre, London.*

Play produced by  
**WILLIAM MOLLISON**  
Executive by  
**PATRICK LEONARD**

Book & Lyrics by  
**OTTO HARBACH**  
and  
**FRANK MANDEL**  
Additional Lyrics by  
**IRVING CAESAR**  
Music by  
**VINCENT YOUMANS**

**CHAPPELL & CO. Ltd.**  
LONDON & SYDNEY

**HARMS INCORPORATED**  
NEW YORK

ACT ONE

Opening - PAULINE - THE MAIDS -  
THE MARRIEDS in Garden center back.

As the curtain rises and while  
Orchestra is playing PAULINE theme  
she is seen using vacuum cleaner -  
sucking up bits of paper here and  
there.

No. 1 Opening Chorus Starts

# NO NO NANETTE.

## Act I.

### OPENING CHORUS.

No. 1.

Book and Lyrics by  
FRANK MANDEL, OTTO HARBACH and IRVING CAESAR.

Music by  
VINCENT YOUMANS.

*Allegro.*

Piano. *ff*

(Curtain.)

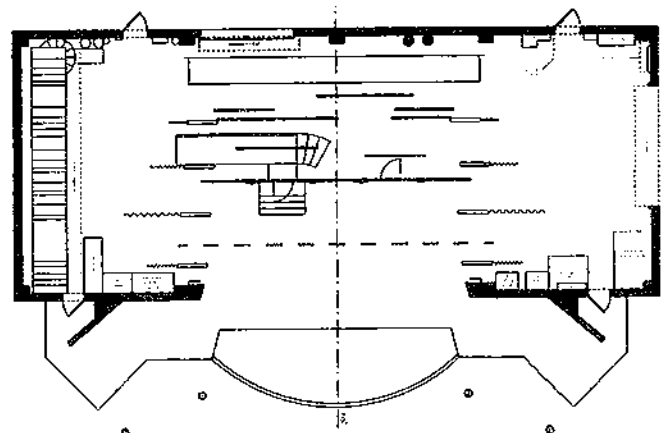
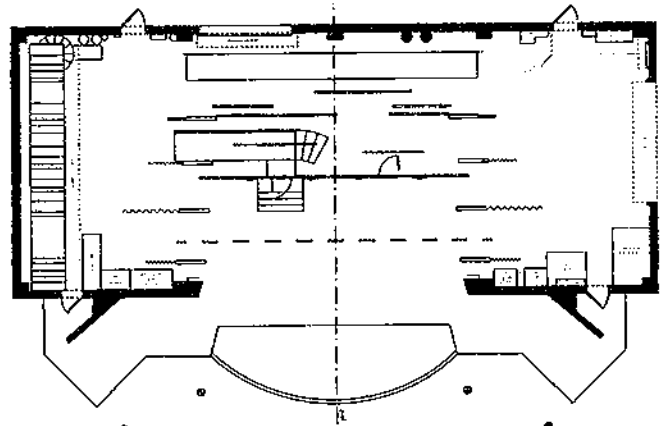
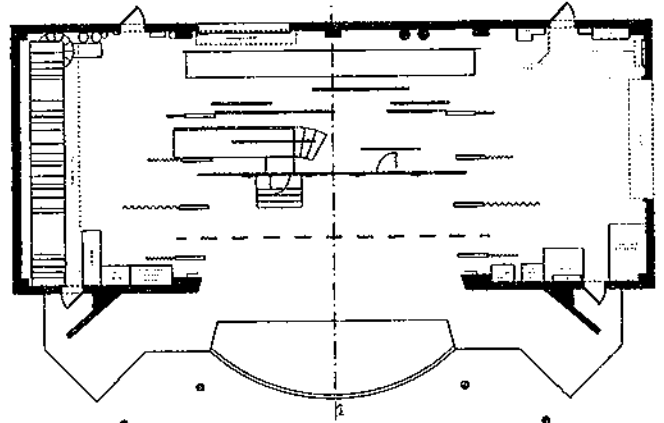
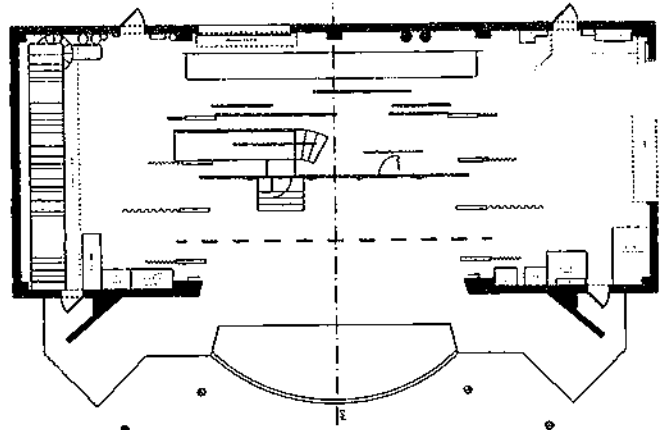
(Dialogue)

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Pexil 3P.3

② Alcega & Lillian enter 3P.3



Bell rings.

PAULINE

Darn the bell. ①

(She goes to door and disappears -  
VOICE heard off)

ALORNA

(Off stage)

Is Miss Nanette at home?

PAULINE

I think so. ②

LILLIAN

(Entering, followed by ALORNA and  
PAULINE)

Kindly say that Miss Mays and Miss Webb are calling.

PAULINE

Now, who did you say you wanted to see?

LILLIAN

Your mistress of course.

PAULINE

Mrs. Smith?

ALORNA

No, no, Miss Nanette.

PAULINE

Oh, she'll be down in a minute. Sit down.

(LILLIAN and ALORNA go to table R.)



PAULINE (Cont'd)

Don't sit in that chair in the corner, the leg is broken.

(PAULINE starts to use vacuum again,  
sucking up papers with cleaner)

Too many papers in the world. I spent so much time picking  
up the Daily News -- I never get time to read it.

(Laughs. Bell rings)

Darn that bell.

(Exit L.)

LILLIAN

(Seated)

What a funny maid.

ALORNA

(Seated)

Mrs. Smith is noted for her funny maids - she won't pay  
for a good one.

LILLIAN

(Looking off)

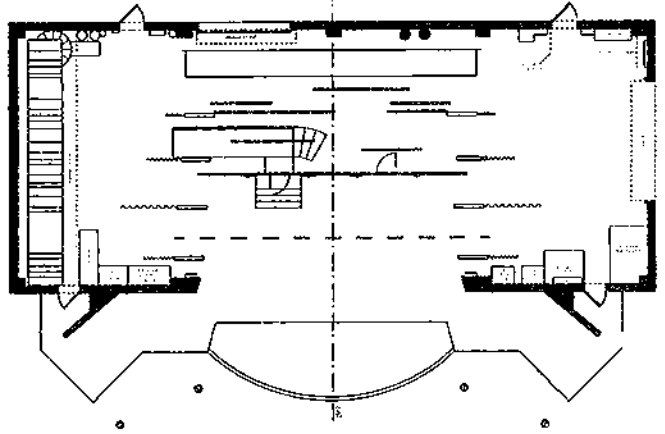
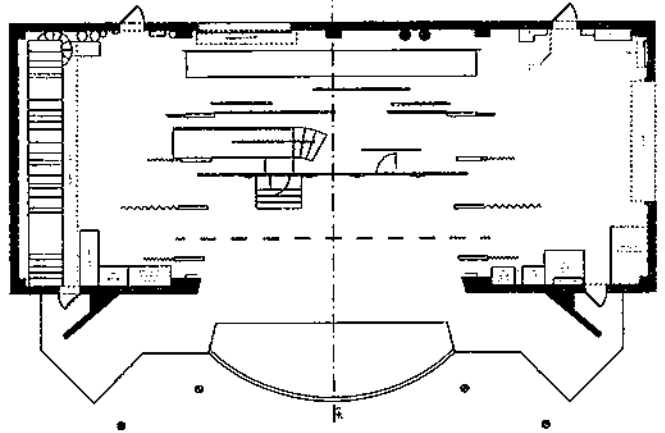
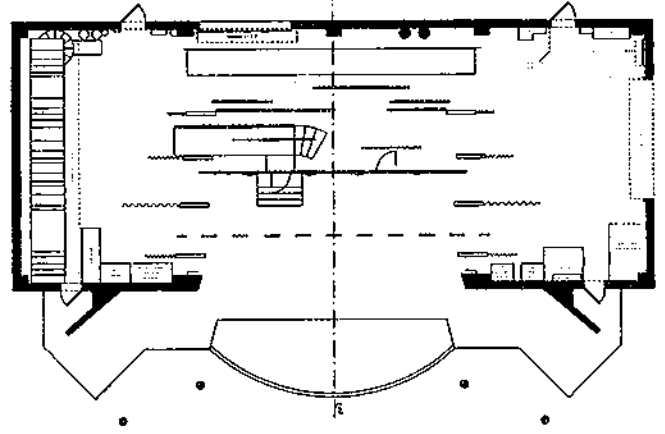
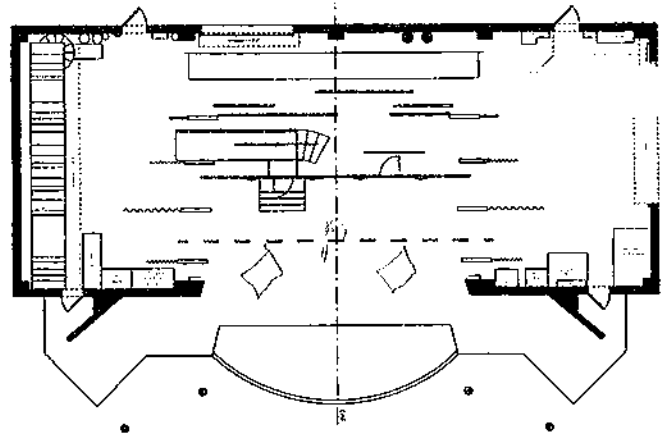
I wonder who's calling?

(PAULINE entering showing in six other  
girls: MARGERY, ETHEL, GRACE, HELEN,  
BEATRICE and IRMA)

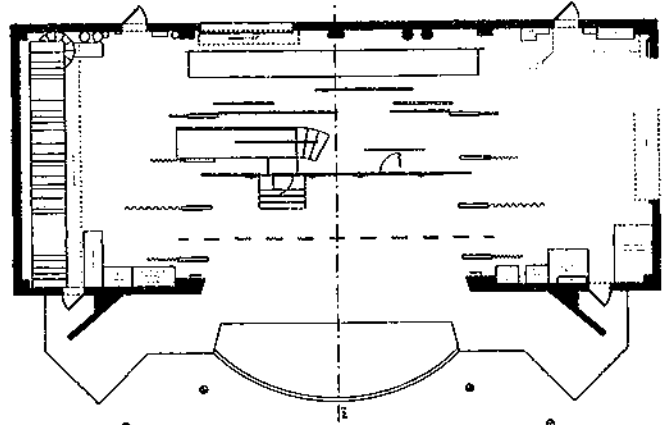
GIRLS

(Entering singing - shaking hands  
with others)

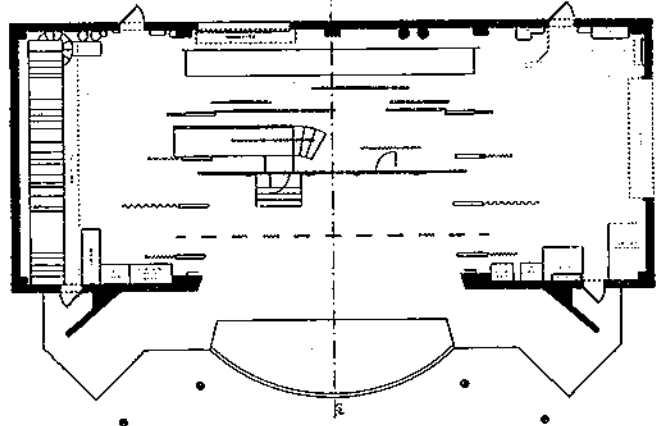
① 1st act / 2nd act / 3rd act / 4th act / 5th act / 6th act / 7th act / 8th act / 9th act / 10th act / 11th act / 12th act / 13th act / 14th act / 15th act / 16th act / 17th act / 18th act / 19th act / 20th act / 21st act / 22nd act / 23rd act / 24th act / 25th act / 26th act / 27th act / 28th act / 29th act / 30th act / 31st act / 32nd act / 33rd act / 34th act / 35th act / 36th act / 37th act / 38th act / 39th act / 40th act / 41st act / 42nd act / 43rd act / 44th act / 45th act / 46th act / 47th act / 48th act / 49th act / 50th act / 51st act / 52nd act / 53rd act / 54th act / 55th act / 56th act / 57th act / 58th act / 59th act / 60th act / 61st act / 62nd act / 63rd act / 64th act / 65th act / 66th act / 67th act / 68th act / 69th act / 70th act / 71st act / 72nd act / 73rd act / 74th act / 75th act / 76th act / 77th act / 78th act / 79th act / 80th act / 81st act / 82nd act / 83rd act / 84th act / 85th act / 86th act / 87th act / 88th act / 89th act / 90th act / 91st act / 92nd act / 93rd act / 94th act / 95th act / 96th act / 97th act / 98th act / 99th act / 100th act



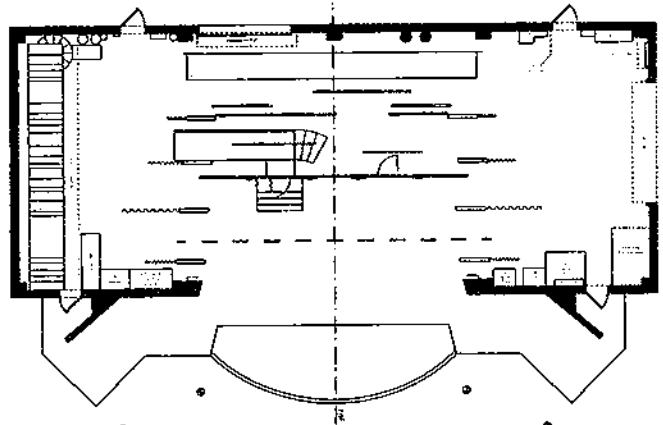
① Charleston



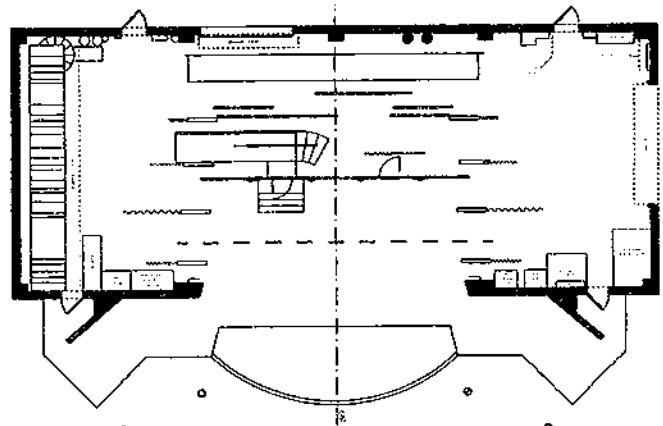
② Henry, cross, slide



③ Charleston



④ Henry, cross, slide



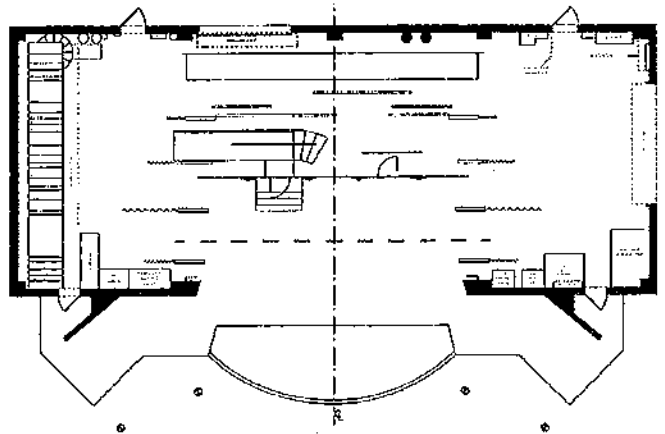
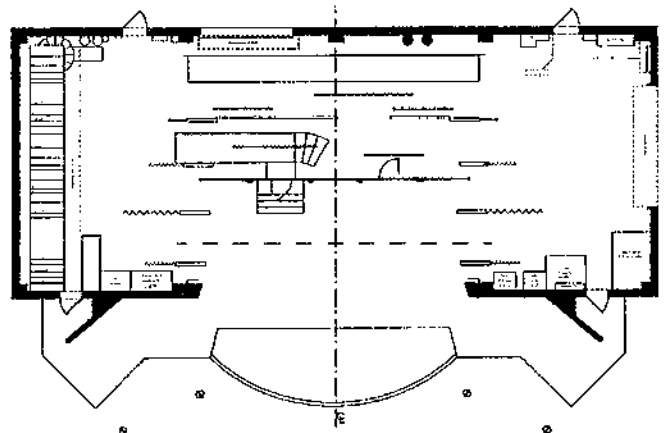
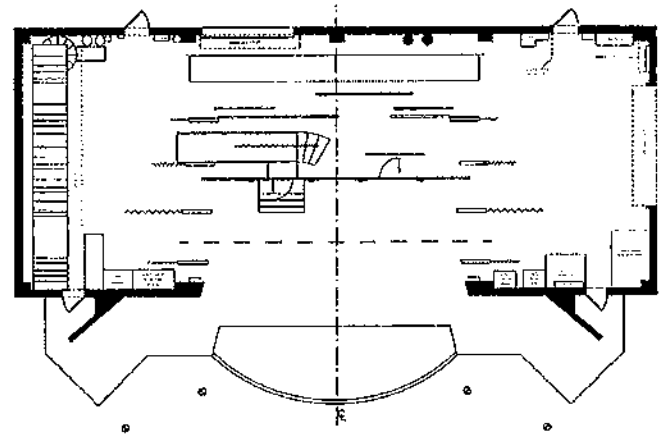
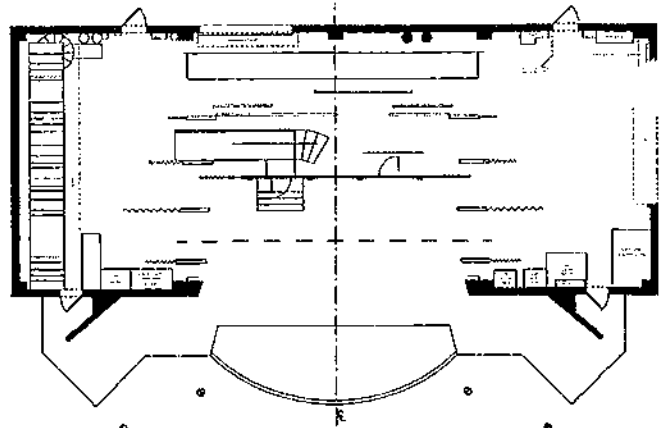
⑤ step, loud, behind w/ hand circles

Tzyllie Sophia With Nathan  
Kaggie. Fussy Matt R. Kelly

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

- ① Cross, legs, slow turn
- ② Heel taps / pointed toe
- ③ Step, step, plié, arms up
- ④ Step touch 03



# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

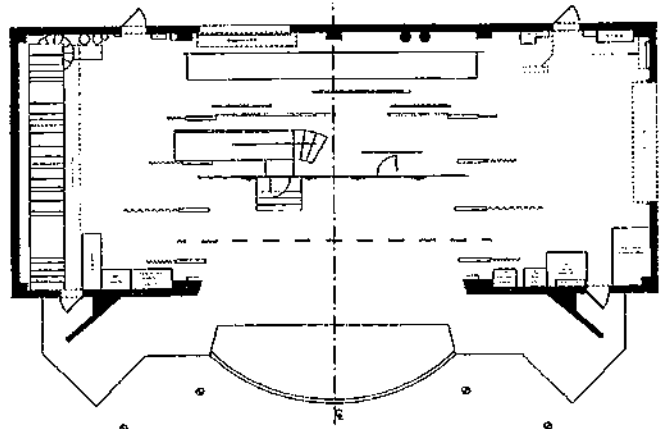
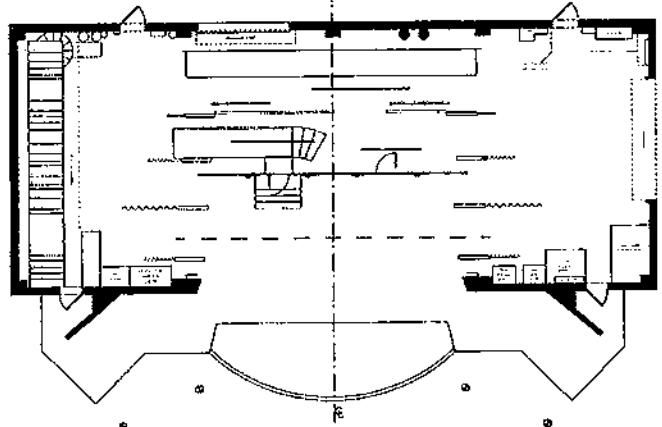
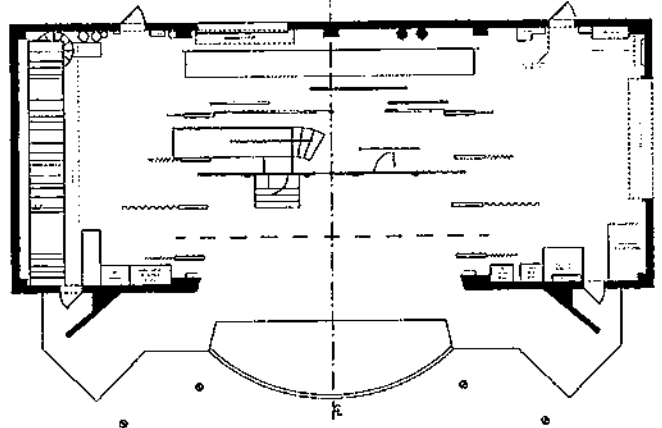
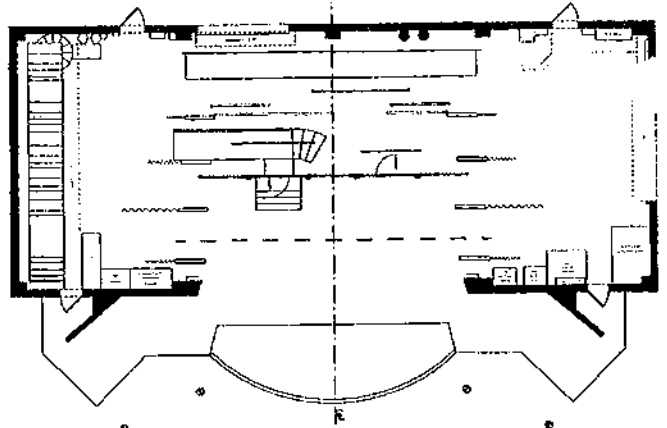
Dance break

- ① Row 2: step touch, circle arms  
Row 1: lean back, turn

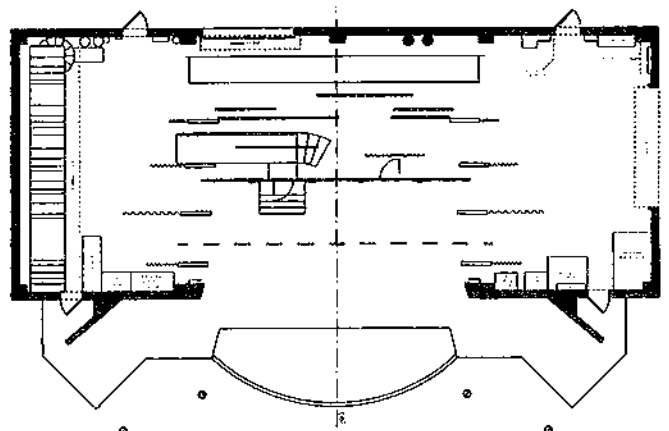
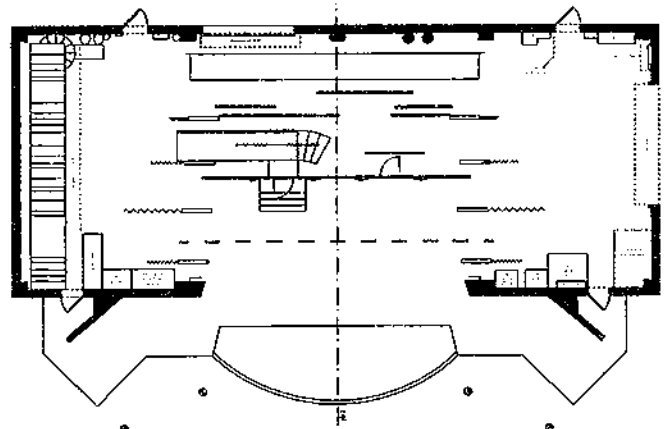
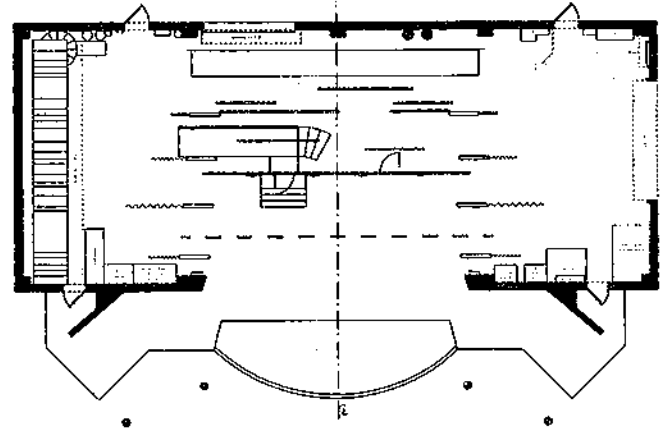
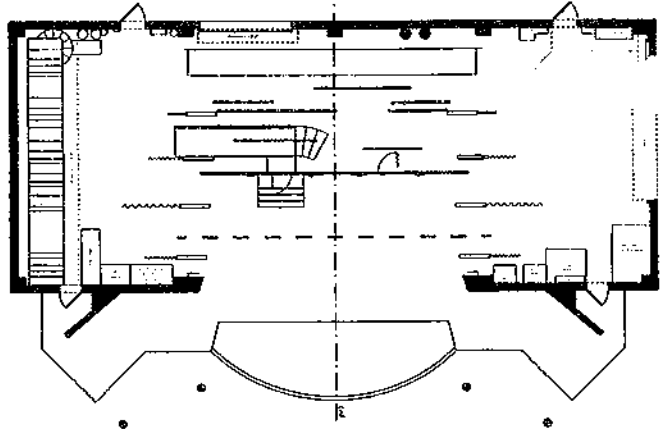
- ② Step flick (1. back 2. fwd)  
w/hand flicks

- ③ Bosly scoots w/hand flicks

- ④ Step flick: repeat



② Haroldo/Billy enter Sp. 3  
① Joe enter Sp. 1  
② Joe x C. "he phoned"



Dick Schuyler  
 T.J. Kalby  
 Sopd Matthews  
 Dalton & Maggie

(Orchestra continues, repeat refrain.)

After number they dance and exeunt R.L.E.)

(1) (SUE enters. BILLY enters L.I.E. with Bachelors)

ALIVANA

(Xes C)

Oh, Mrs. Smith can Nan shoot down to Atlantic City with us?

SUE

Oh no, my dear, that's quite out of the question.

ALIVANA

(2) Oh please let her go.

BILLY

Hello everybody.

ALL

Hello Billy.

BILLY

Hello Sue, is Jimmy home yet?

SUE

(3) No, but he phoned asking you to wait.

BILLY

Yes, probably some legal business, I know -- what's this, a convention?

*Maggie*  
 No, we're going down to Atlantic City.

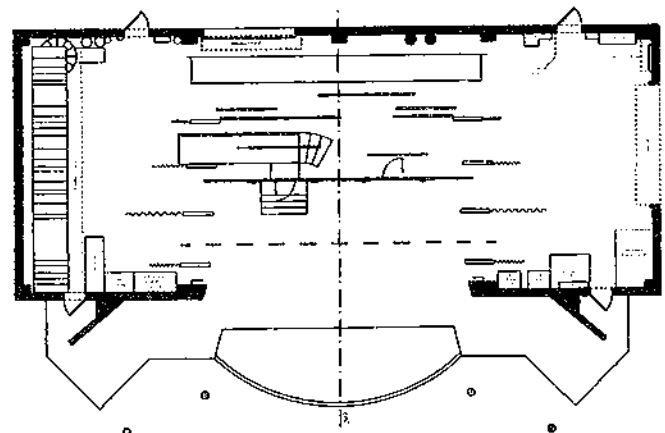
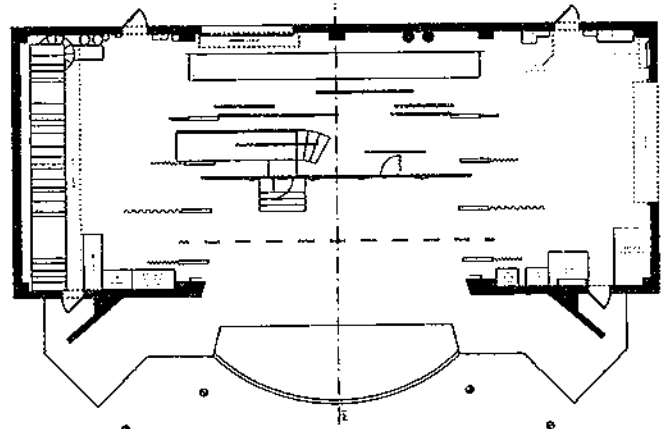
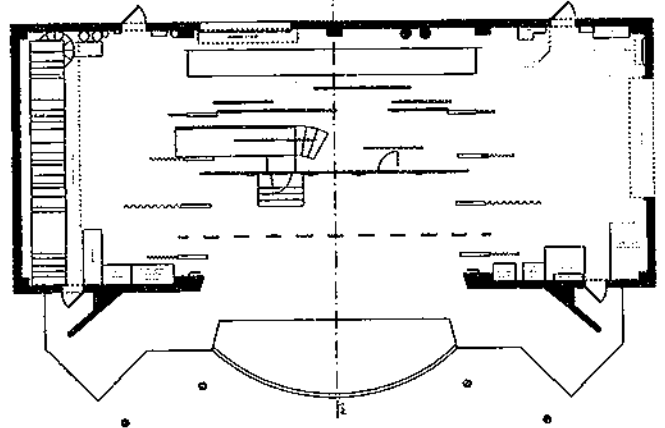
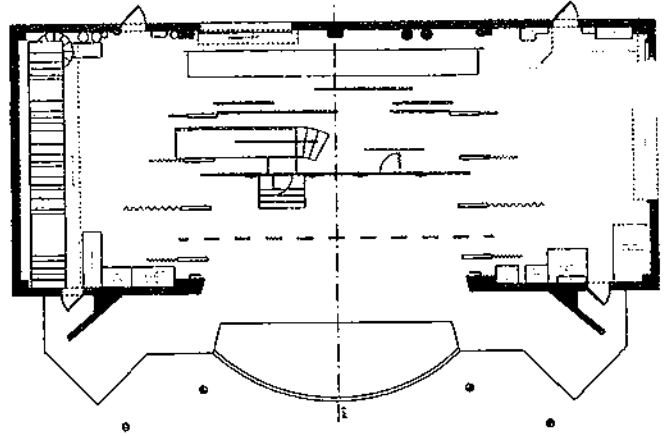
ALIVANA

(To BILLY)

Oh, please try to persuade Mrs. Smith to let Nan come along.

① 360 x DSP

② 360 x DSP



SUE

No, no.

BILLY

But why not, Sue? Jimmy has that delightful Chicadee Cottage there.

SUE

① But I've persuaded Jimmy to sublet it.

BILLY

Oh, that's ridiculous.

SUE

No, Nan and I have something better to do than listening to the sad sea waves.

②  
(Hands case to Boy who puts it on table. SUE exits)

(Call of the Sea Number)

SEA NUMBER

"THE CALL OF THE SEA"

No. 2 - The Call of the Sea

(Billy and Full Ensemble)



① Husband & Billy exit SP2  
from stairs

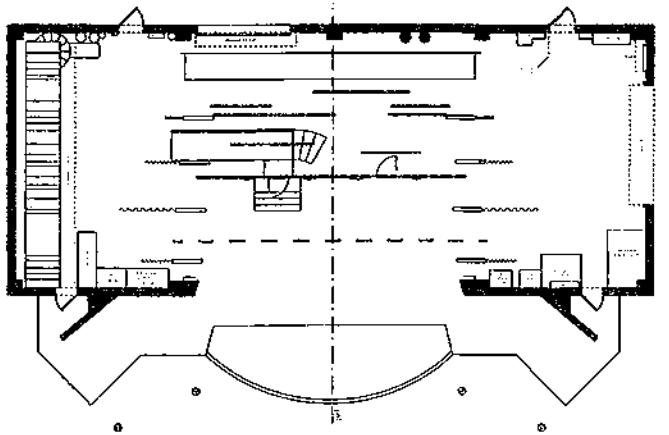
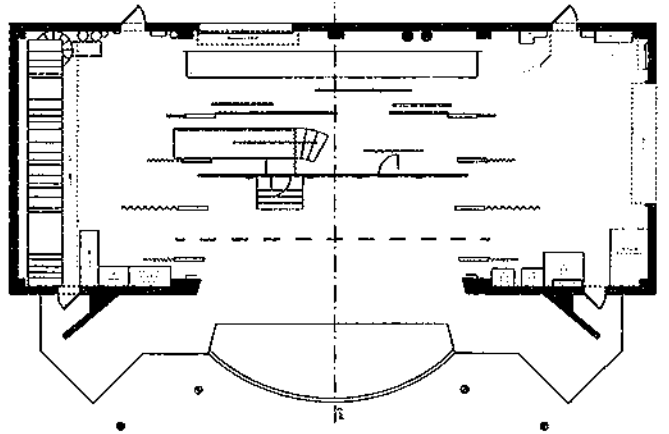
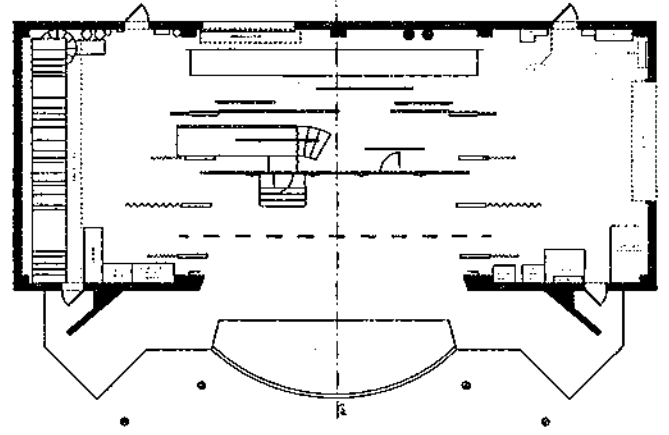
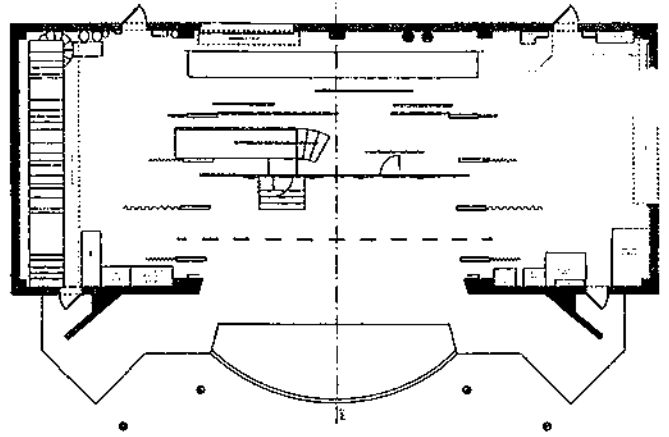
Paige exit 2:17

② Sue enter 2:17

③ Sue x to phone

④ Sue v to P

⑤ Sue x DC1



(ENSEMBLE dance and exit leaving  
BILLY with two maids who Pas de  
Nois and exit.

(BILLY and GIRLS exit) (1)

Repeat chorus  
Repeat refrain

(Dance, BILLY and 2 GIRLS to 1st  
verse and refrain - Ensemble pick  
up refrain at "Something fills me  
with a thousand thrills when the  
sea is calling me")

(Doorbell and phone ring and ring.  
PAULINE enters, front doorbell rings.  
She goes L.I.E. Phone rings. She  
returns to phone. Front doorbell  
rings again, she gets annoyed. Sees  
sweets on table, takes a number of them,  
crams them into her mouth)

PAULINE

(To phone and bell)

Oh shut up! (2)

SUE

(Entering from garden)

The bell - Pauline -- the bell. (3)

PAULINE

(After taking sweets and filling  
her mouth with them)

Can I have one of them, ma'am?

SUE

(Repeats)

(1) The bell.

PAULINE

(Xing into hall)

I'll answer it just once more, but I'm leaving in 15 minutes. (5)

(Look of surprise from SUE)

SUE

Leaving, but why?  
(R. of table)

PAULINE

(R)

You coming down in the kitchen and looking over the bills.  
Not in MY kitchen!

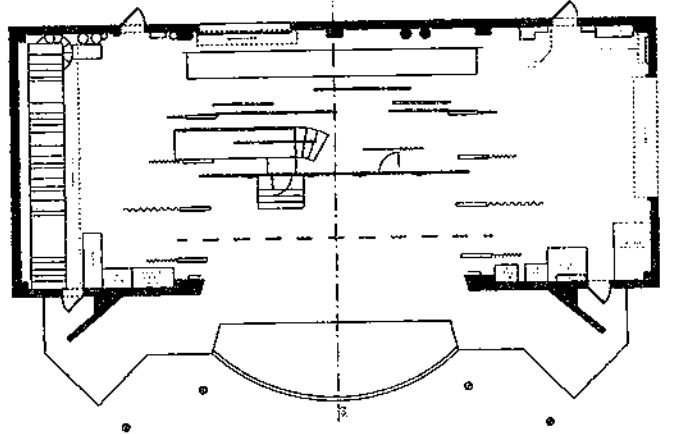
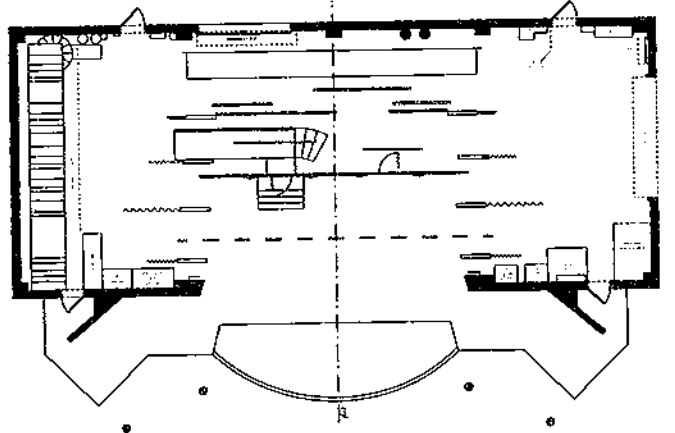
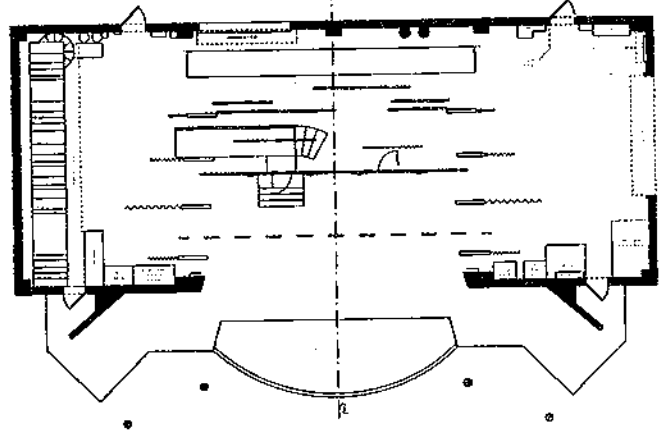
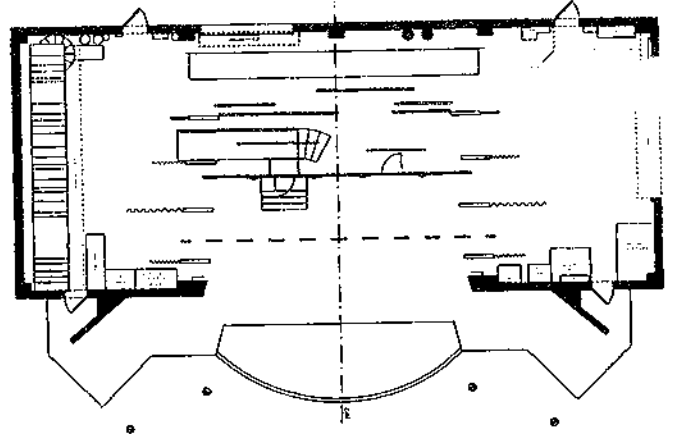
SUE

Your kitchen?

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

- ① Serv/Anthea enter SR 7
- ② P exit SR 3
- ③ Wives enter SR 2 / Servants exit SR 2
- ④ Lily x DOL / Rose x C
- ⑤ PJJ enter SR 5
- ⑥



1-6

PAULINE

I said MY kitchen. Besides I wouldn't have come here in the first place, if I hadn't thought you were the kind of people who go to the seashore for the summer. My doctor says I need sea air and swimming. So I'm leaving.

SUE

Pauline the bell! (1)  
(PAULINE exits L. saying)

PAULINE

I'll answer it just this once, but I'm leaving. (2)

(MARRIEDS enter from R) (3)

SUE

(Greeting them)

Hello Constance - hello girls. I can't imagine why Lucile hasn't come. Have you seen her today?

MRS. WEBSTER - WYLIE

We've been playing Mah Jongg at the Ritz.

SUE

Why didn't she come along with you?

MRS. WEBSTER-WYLIE

Oh, she's buying a new wrap.

SUE

(4) Where does that girl get all her money?

LUCILLE

(Speaks off)

Pauline, please take these things.

MRS. WEBSTER-WYLIE

Here she comes now.

LUCILLE

(Enters)

(5) Hello, Girls.

GIRLS

Hello Lucille.

LUCILLE

I'm so sorry I'm late, dear. I lost \$50.00 at Mah Jongg and I felt so blue I just had to go out and do some shopping.

SUE

Oh, Lucille, what a lovely wrap. What did you pay for it?

① Dex road exit Bl. 7.

# OHIOLIGHT OPERA

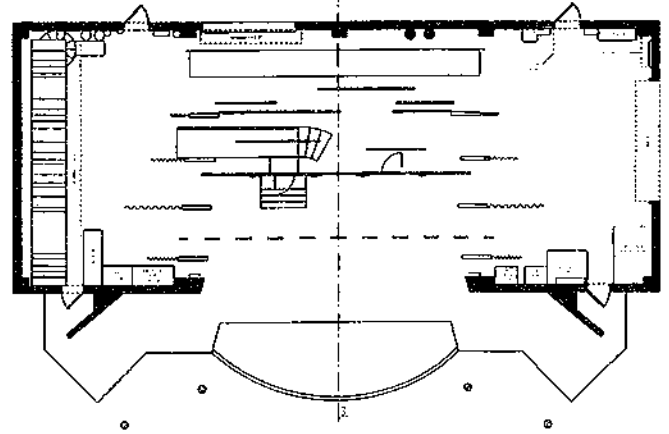
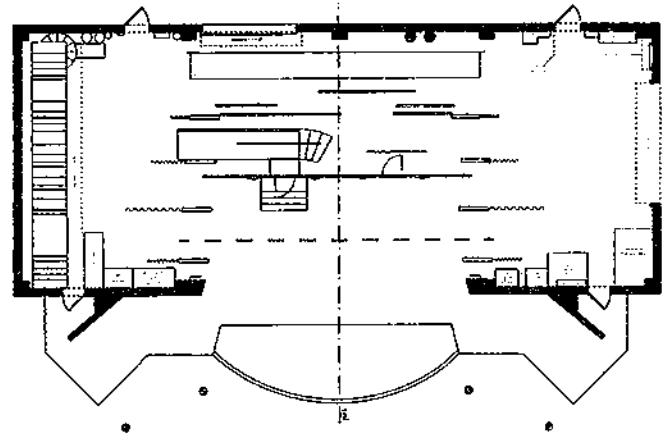
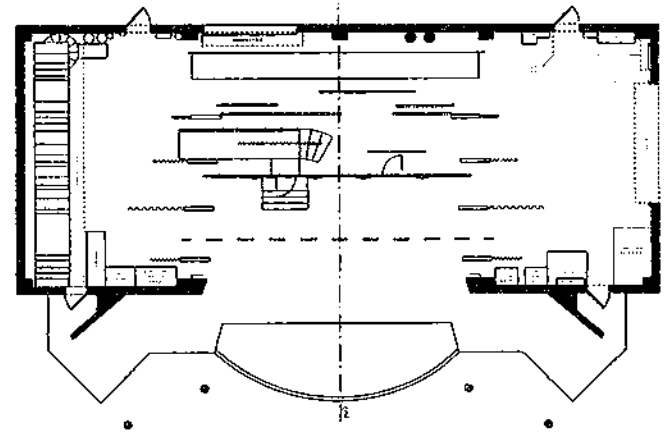
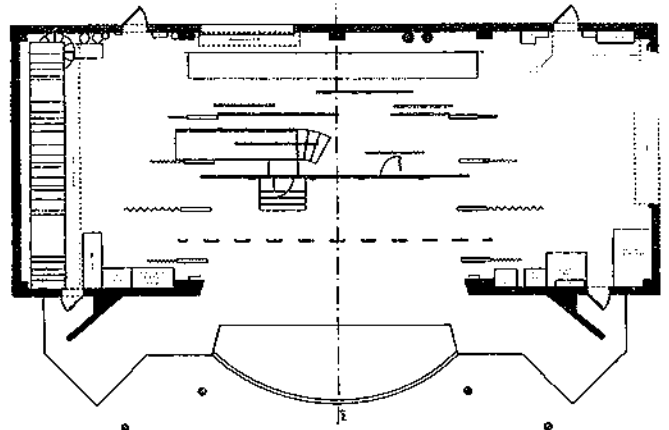
No, No, Nanette Blocking Notes

③ Sue x VJ

④ C sit in cello

② Lily x beliest cello

⑤ Lucille x do Belle, J sit



(1) LUCILLE  
 I didn't I had it charged. Oh, Sue, why don't you buy yourself one?

(2) (Yes to L) Sue  
 Oh, I don't need such an expensive wrap.

MRS. TOWNLEY-MORGAN  
 You with a husband worth a million, and he's wild for you to spend?

LUCILLE  
 (C)  
 It's a perfect outrage that you don't --  
 (Yes to SUE)  
 You're not a natural woman. (A)

SUE  
 But Jimmy isn't a millionaire.

LUCILLE  
 He's liable to be, the way you're acting.

SUE  
 (Goes to L. and sits on table)  
 Now Jimmy just has a small publishing business -- religious literature and bibles. About two years ago, business did have a big boom and I suppose today he is worth -- well maybe -- three quarters of a million.

LUCILLE  
 Three quarters of a million out of Bibles? I'll have to read that book some day.

SUE  
 (Kisses, goes R.C.)  
 Lucille, I'm different from you - I believe in saving.  
 (Laughter from the friends)  
 Don't you believe in being a good wife to a man?

LUCILLE  
 (5) No, not too good. It doesn't pay. Did you ever go over the list of notable divorce cases. What's the regulation headline? "She helped him save his millions and now he's squandering them on five wild women." No, Sue, I've always said the only way to keep a husband straight is to keep him broke.

(C) Sue  
 When I married Jimmy, we agreed to save until we had a comfortable fortune.

LUCILLE  
 Well, when I married my Billy, he still owed for the engagement ring, and believe me, he hasn't had a chance to pay for it since.

(Laugh off stage. BOYS and BILLY)

# OHIO LIGHT OPERA

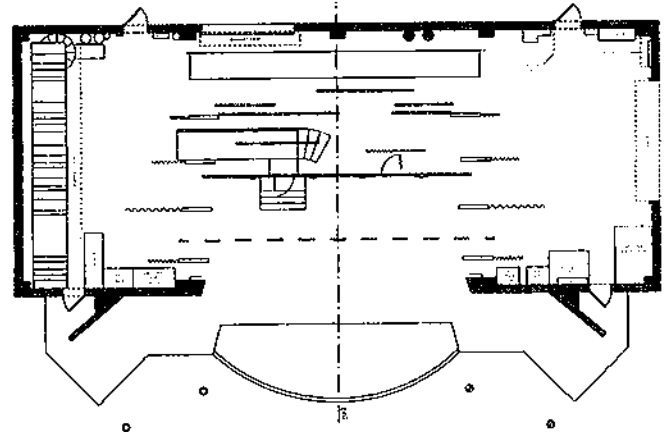
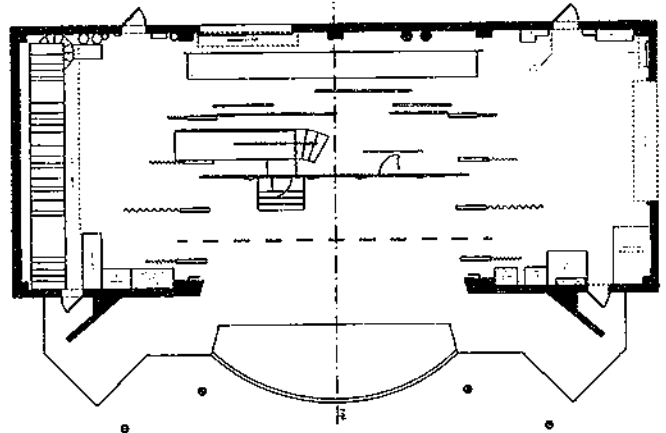
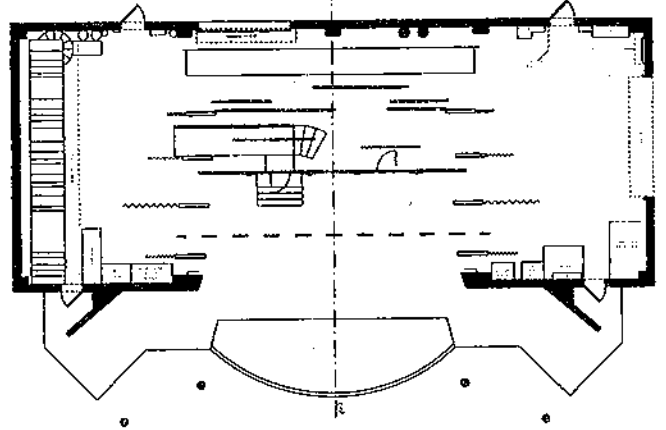
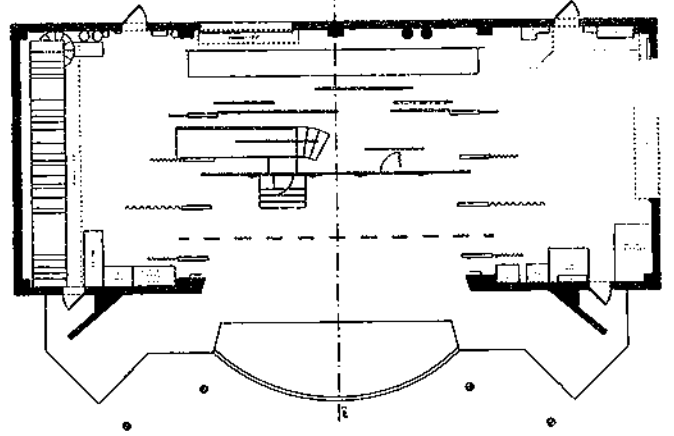
No, No, Nanette Blocking Notes

(1) Circle formation,

(2) Sue stand/Billy enter SP 3 w/  
husbands

(3) Wives, since part 1, 2, 3

(4) Pull x V.E. / Scene 15/16



SUE

Lucille!

BILLY

(Heard off R)  
That's quite all right.  
(BOYS laugh off)

LUCILLE

① Girls!

(At the sound of her husband's  
voice, LUCILLE hastily moves up  
and gathers girls around her.  
He doesn't see her when he  
first enters. BILLY enters R)

SUE

② That's Billy now.  
(Xs to R)

ALL GIRLS

Hello Billy. ③

BILLY

Hello - Well - Well - I see the gang's all here.

LUCILLE

(The girls open out, disclosing  
LUCILLE)  
Hello Sweetie.  
(Coming forward, preening herself)

BILLY

Lucyl

(Take her in for a moment as she  
poses)  
My Lord - you've got on everything but the home telephone.  
(LUCILLE comes down)

MRS. Townley-Morgan

Isn't that a lovely wrap she has on.

BILLY

Oh, stunning, but hold on ----  
(With a complete change of tone)  
Something new -- something I've got to pay for?

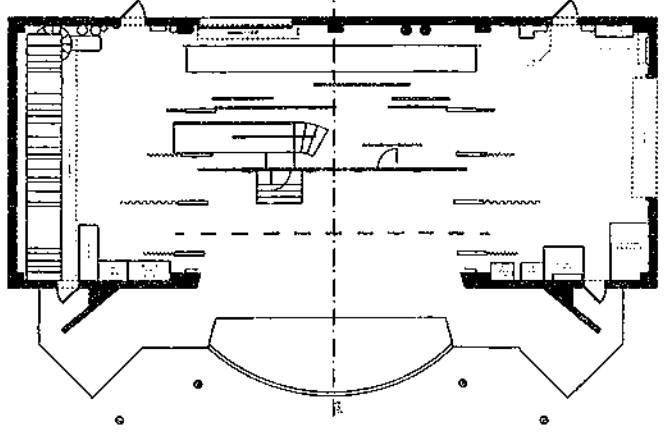
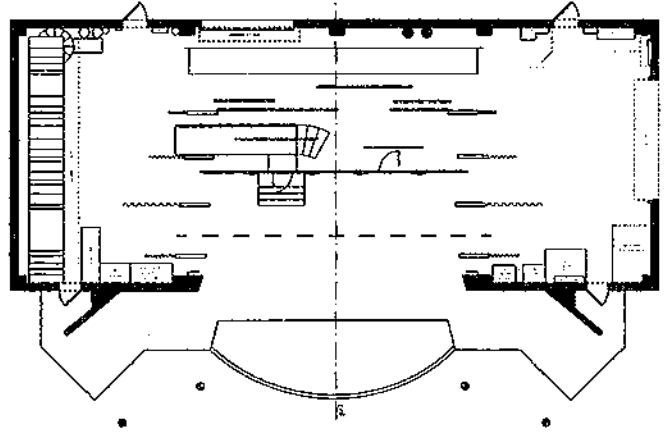
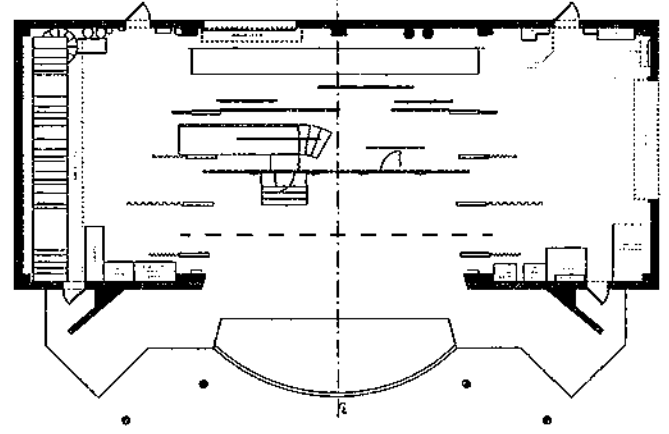
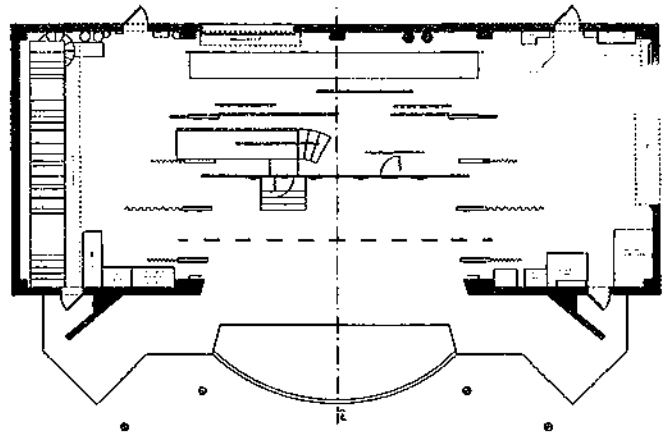
LUCILLE

(Coming to him)  
Now Billy, you don't want anyone else to pay for it, do you? ④

BILLY

(Ladies retire to back-stage and  
exeunt)  
But dearie, where the hell are we coming to? Why Sue, I  
haven't finished paying last summer's bills yet. I ---

- ① L x 10 P 1200
- ② 3 x 10 P 1200
- ③ 3 exit kitchen/l x 1200
- ④ Couples enter 311, 312



(She is smiling at him -- takes a pose. Gradually his anger lessens)

LUCILLE

But Billy dear, I can't wear my last summer's clothes this summer, can I?

BILLY

But you know you shouldn't do things like that, sweetie.

LUCILLE

(Embracing him)

I know I shouldn't dear.

(With look at SUE)

Don't I know I shouldn't.

BILLY

But you do look wonderful.

(Puts arm around her)

By George Sue, I think my wife is the best dressed woman on Fifth Avenue.

(Kisses her and swings her around)

You're a shiftless old dear, but you're a darling.

(Xs table L.)

LUCILLE

(To SUE)

(1) There you see, they LOVE it.

SUE

(2) Oh Billy, I've fixed the table out in the garden so that you can work.

BILLY

Thank you.

SUE

(To LUCILLE)

Well, now you'll have to excuse me, I have to keep my eye on the cook.

LUCILLE

But I thought I heard her say she was leaving.

SUE

Yes -- that's why I have to keep my eye on her. (3)

MRS. WEBSTER-WYLLIE

(4) That woman is too good.  
(Boys enter)

(Looking over his shoulder) <sup>1st BOY-Koffly</sup>

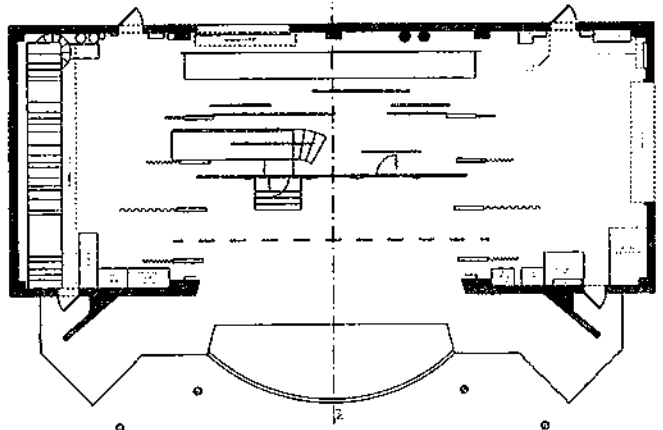
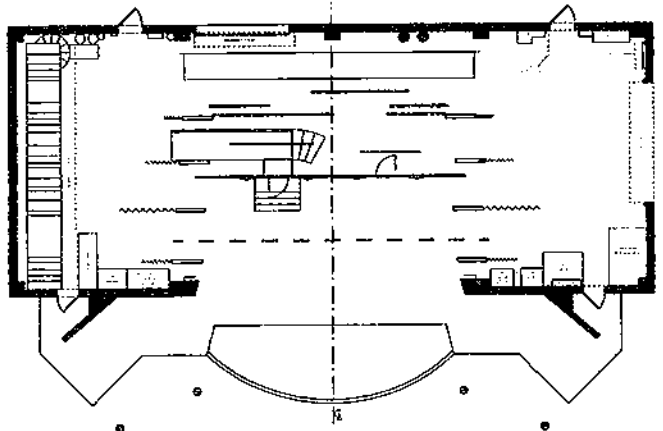
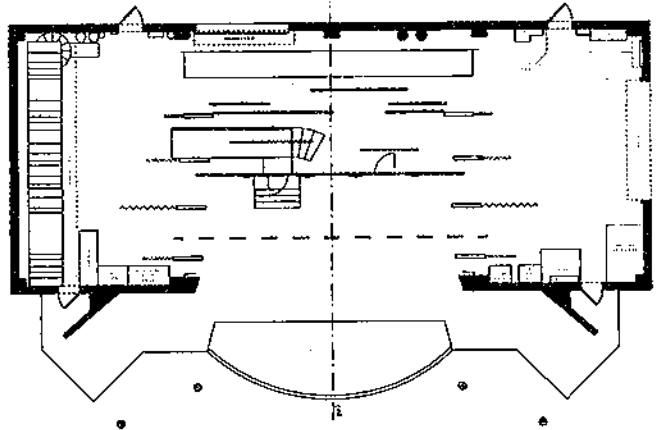
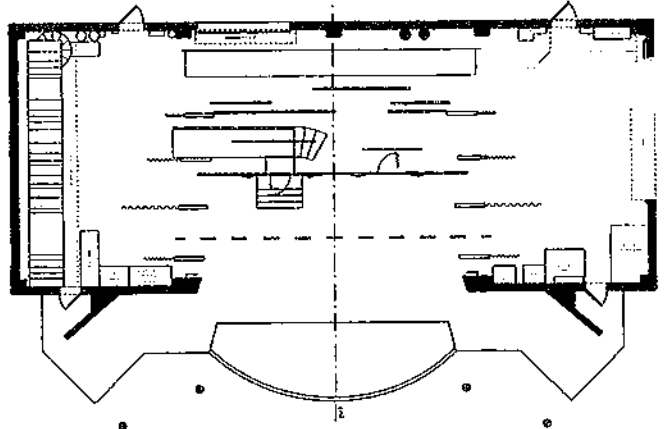
Well, Lucille.

(Goes to LUCILLE)

(1) B x VOL // y DOR

(2) L x DOR

(3) B exit 201



LUCILLE  
Hello, toots.

BILLY  
(1) Toots? What's this Toots business?

CONSTANCE  
I believe he is jealous.  
(All laugh)

BILLY  
Nothing of the kind, but really, I think you married ladies should leave these boys to Nanette.

LUCILLE  
(The MAIDS enter)  
(2) Don't be silly. Too many boys around one girl will never land her a husband.

BILLY  
You're always right.  
(Exits C) (3)

LUCILLE  
I learned that lesson years ago.

"TOO MANY RINGS AROUND ROSIE"  
(LUCILLE and entire ensemble)

(LUCILLE - THE MARRIED AND BACHELORS)

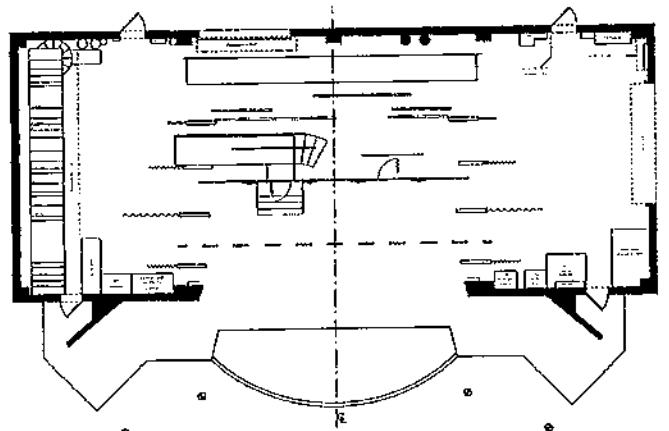
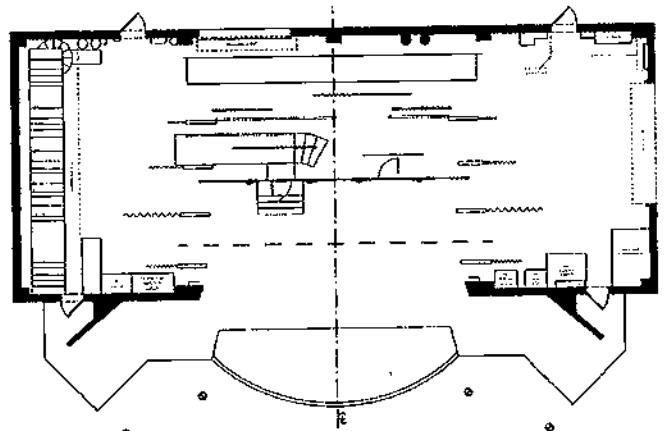
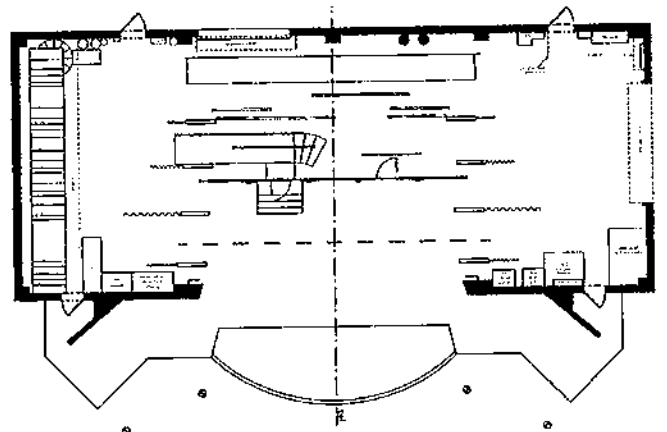
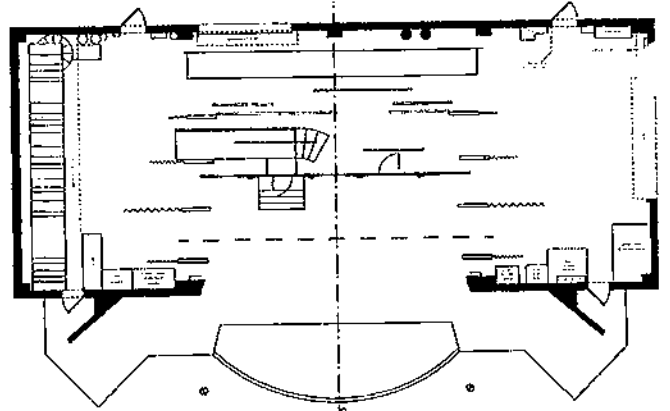
No. 3 - Too Many Rings Around Rosie

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① L exit 307

② (Co.) split 1/2, exit 1/2 van 2



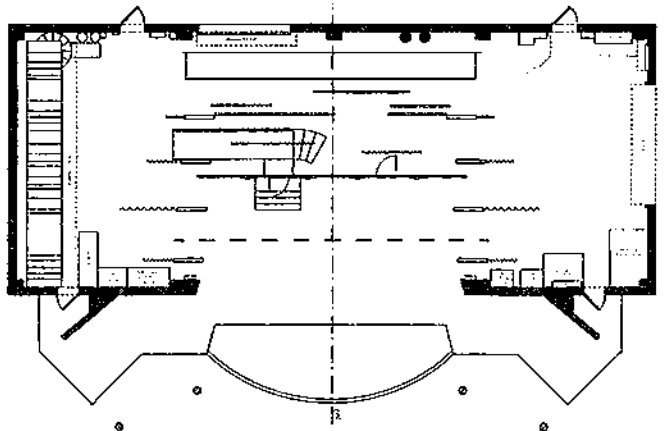
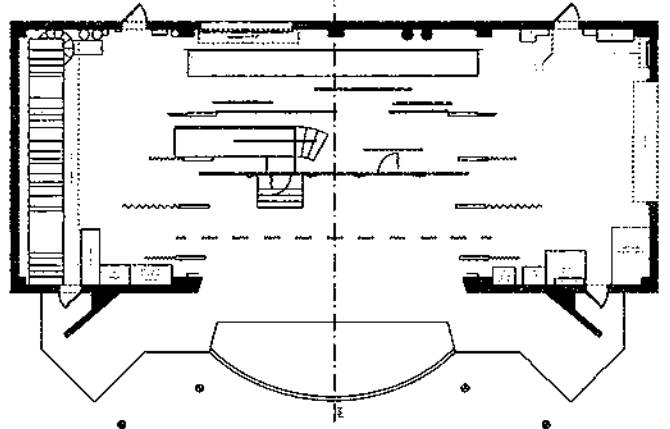
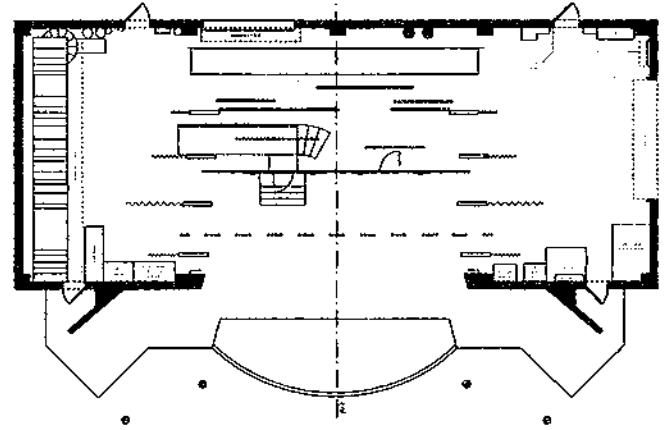
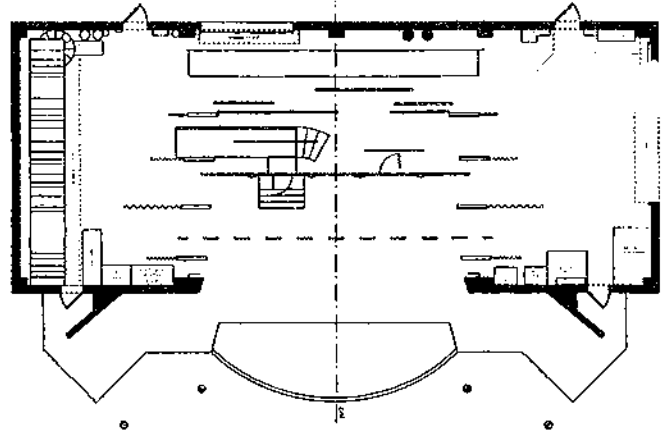
# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

(1) Steve enter kitchen

(2) Pauline enter 312

(3) Mary enter 227



(Dance and exit all)

SUE (1)

(Enters R.L.E.)

Pauline, Pauline, have you seen Miss Nanette?

PAULINE

(2) (Enter L.U.E.)

Don't bother me -- I'm busy.

SUE

Where's Nanette?

PAULINE

I don't know -- nothin.

SUE

You're right.

(Calls)

Nanette! Nanette!

NANETTE

(Enters L.U.E. downstairs) (3)

Coming ----

(Carries a suit and hanger which she hands to SUE)

The tailor brought back Mr. Smith's suit. He found this in the pocket.

(Hands lease to SUE)

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① P exit 3L7

② 200 x 100 chair

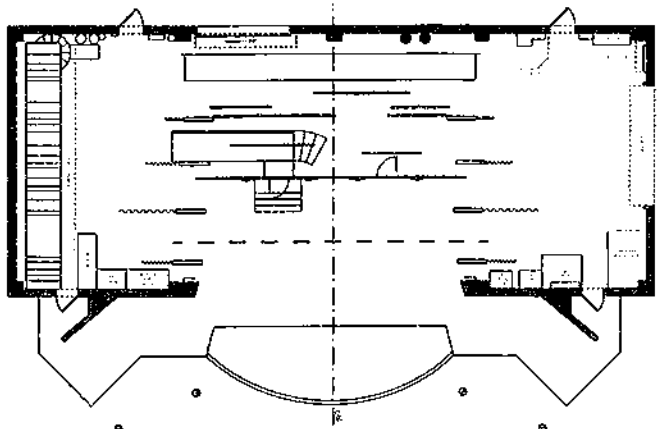
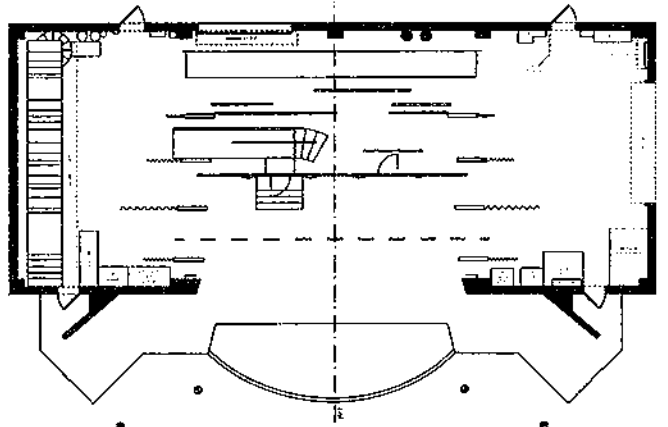
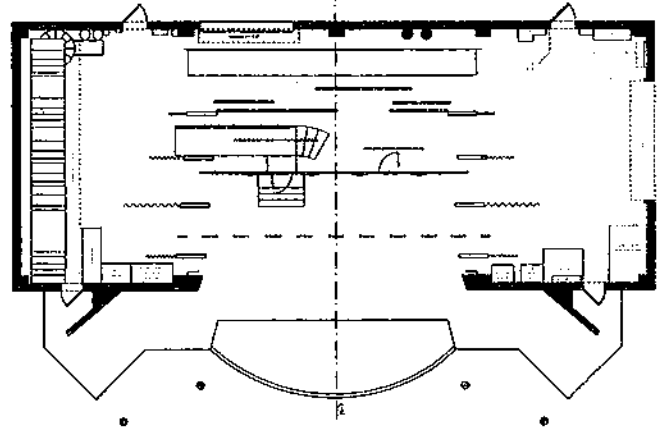
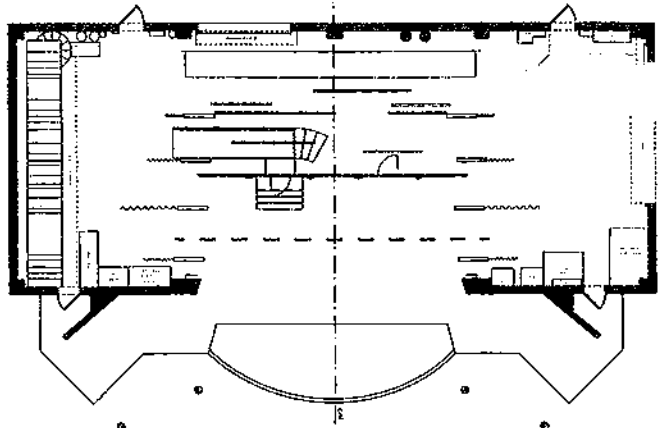
③ Mary x Sette

④ P enter 3L7 x 100

⑤ K x 3PC

⑥ 200 chair 1 to 10

⑦ P exit 3L7



1-12

SUE

Oh, the lease on Chickadee Cottage, Atlantic City, Pauline,  
just hang this suit in the closet.  
(Gives suit to PAULINE)

PAULINE

(Starts to put suit on hanger)  
Some of your friends are inside, Miss Nan.  
(Goes up to closet L. on stairway) (7)

NANETTE

(Eagerly starts to go R.)  
Thank you.  
(Xs to R)

SUE

(Follows NANETTE to R.C.)  
Oh, Nanette, just a second.

NANETTE

(Turning to SUE)  
Oh, I know what they've come for. They want me to go with  
them to Atlantic City. Oh, please let me go.

SUE

(2) Let you go away unchaperoned, with a lot of girls who drink  
and smoke and think life is one round of pleasure?

(PAULINE listens at this scene at (4)  
closet stairway)

NANETTE

(3) I wonder if you understand young girls. All I've done  
since I've been here is housework -- and still more housework.  
(Smiles)  
Now, I'm not a regular servant, am I?

SUE

Why no, Nanette, you're a guest.  
(Goes to her, takes hold of her  
shoulders affectionately. Look  
from PAULINE)  
Your mother, and my mother were schoolmates. So when your  
folks passed away, I was only too glad to -- well take you in.  
(Xes to table)

PAULINE

(5) (Xing to exit R.D.E.)  
You said a mouthful.

SUE

Pauline (10)

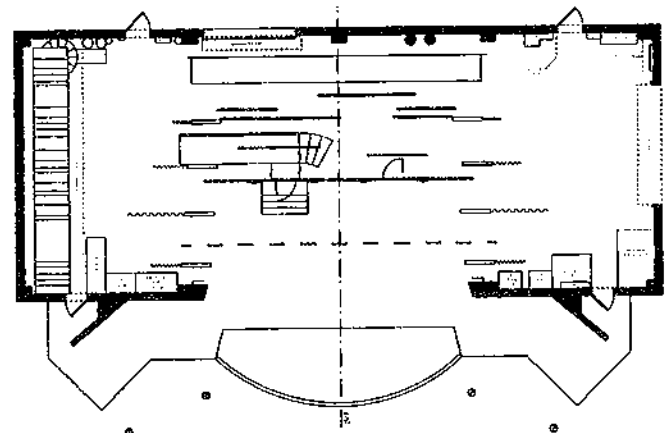
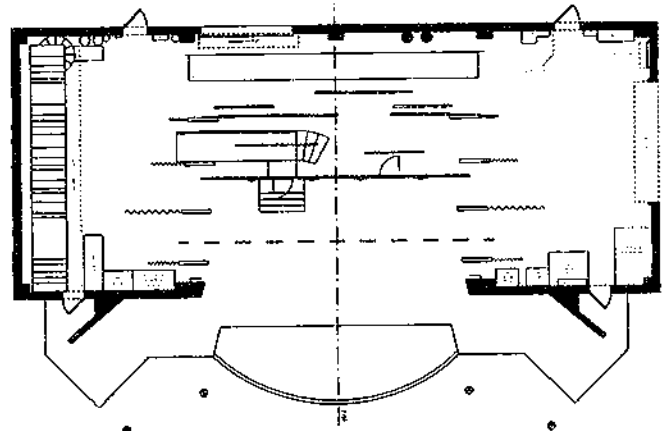
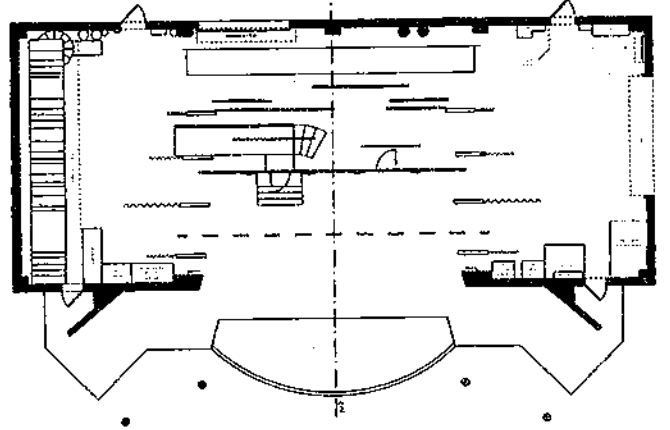
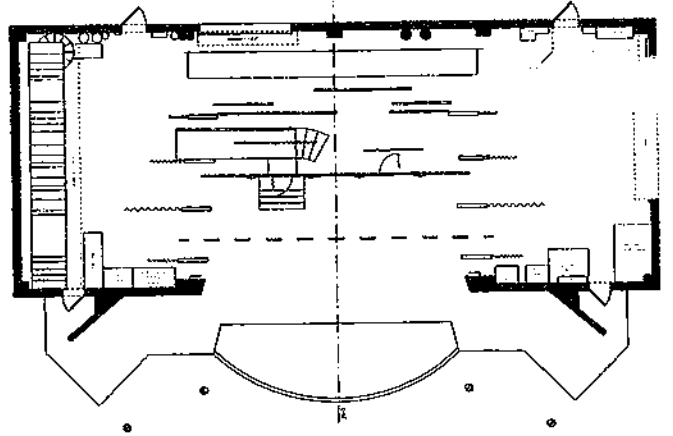
PAULINE

No use correcting me -- I'm leaving.  
(Exits R.U.E.) (7)

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

- ① No. 1 stand
- ② Size x 100
- ③ Top center 5' 3"
- ④ Center 3' 7"
- ⑤ Box C to Kurling
- ⑥ 1' x 1' 3/4



SUE

(At table L)

I agreed to take you home with me and train you to be a good wife for some good man.

NANETTE

① That's exactly it. I spend all my time learning how to be a good wife to a good man, and I want to get out a little and look the men over.

SUE

② Why Nanette!

TOM

(Enters L. I. E.)

③ Hello, Nanette.

NANETTE

Hello Tom -- so glad you came.

TOM

Mrs. Smith.

SUE

(She would approve of that match)

Hello, Tom. I guess I can be excused)

TOM

But just a moment ----  
(Goes to SUE at C)

SUE

Yes.

TOM

I was wondering Mrs. Smith.

(PAULINE picks up vacuum) ④

If you'd allow Nanette to go with me Saturday night to a concert at Carnegie Hall. It's a marvelous program of sacred music.

PAULINE

(Interpolates)

My Gawd!

SUE

⑤ Pauline!

PAULINE

No use correcting me -- I'm leaving. ⑥  
(Up stairs R)

SUE

It would be thrilling -- wouldn't it Nanette?

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

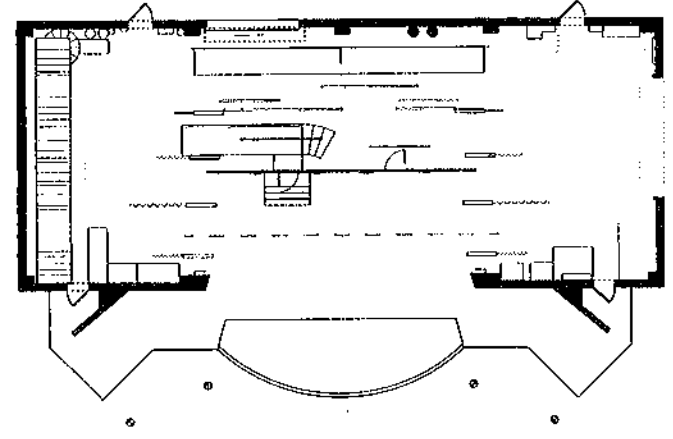
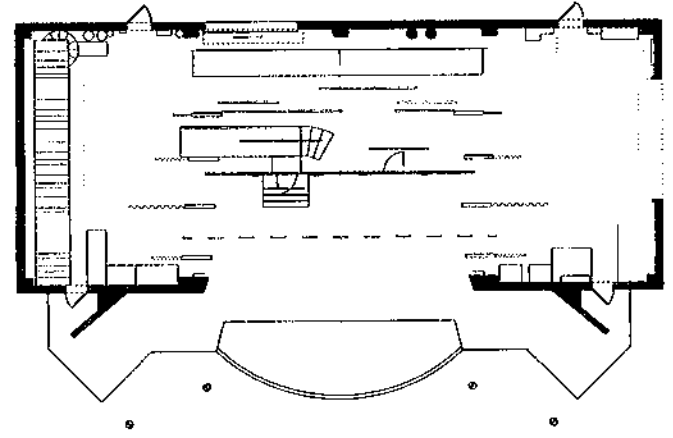
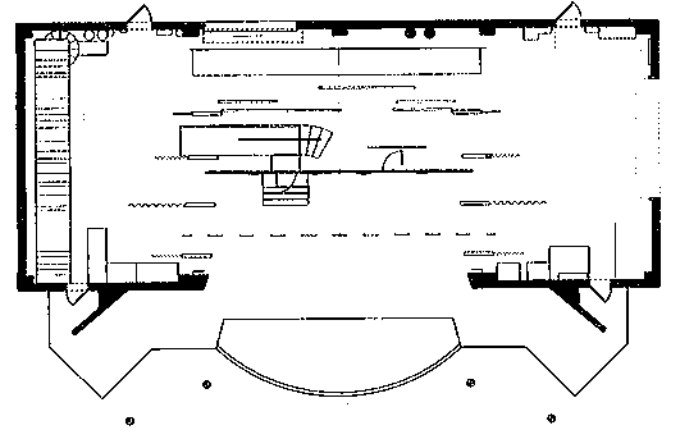
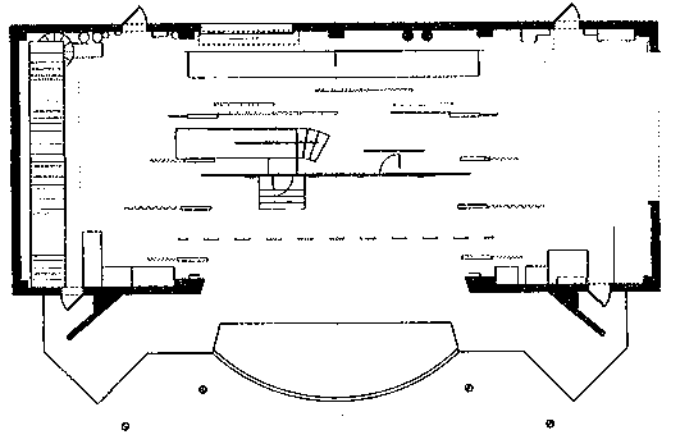
① Base exit exit

② Down x d exit 3rd

③ 1st x 10 2nd x 10

④ Down stand x C

⑤ Tom stand



1-14

NANETTE

Er -- yes,  
 (Stealing a pleading look at SUE)  
 But I was hoping Tom, that maybe I'd be in Atlantic --

SUE

No - No, Nanette. Put that thought right out of your head.

NANETTE

But I want to explain to the girls.

SUE

No, No, Nanette. I'll explain for you. (1)  
 (Exit R.I.E.)

TOM

You seem a little blue, Nan.  
 (From R)

NANETTE

What am I here? I'm not a guest -- and I'm not a servant.  
 (Xes and sits R. of table)  
 Tom, all I've gotten out of New York is sour grapes. (2)  
 (Xes table)

TOM

(Xes to her)  
 Don't you look forward to the day when ---- (3)

NANETTE

Yes ---  
 (Taking the words out of his mouth  
 - a sing-song tune)  
 You can be a good wife to a good man.  
 (Turns away from him)

TOM

But -- don't you look forward to the day when you can be a  
 good mother and raise good children?

NANETTE

Do you want me to answer you honestly?

TOM

Yes.

NANETTE

Well (4) - I'd like to raise a little hell first.  
 (Rises)

TOM

(5) Nanette!  
 (Shocked -- Falls away)  
 (Serious)



NANETTE

(Yes to R)

Besides Tom, a girl can't be a good wife and - good mother  
all by herself. She's got to find someone who falls in love  
with her first.

TOM

Well, dear, <sup>(1)</sup> for a long time, there's been something I've  
wanted to mention.

NANETTE

Oh Tom!

(NUMBER: "I'LL BE WAITING FOR YOU")

No. 4 - I Confess To The Breeze

TOM AND NANETTE

One refrain singing and one refrain  
dancing)





# OHIO LIGHT OPERA

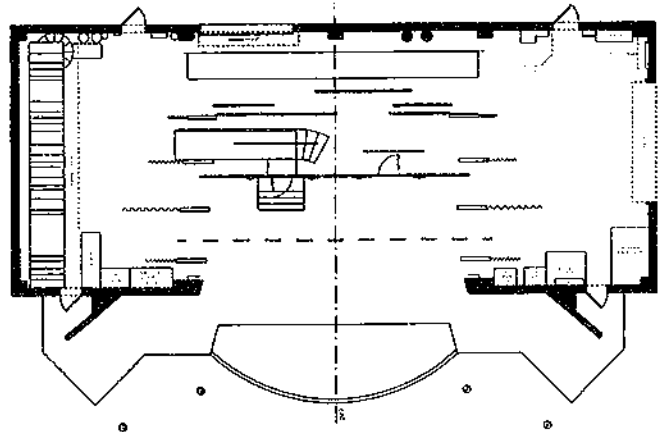
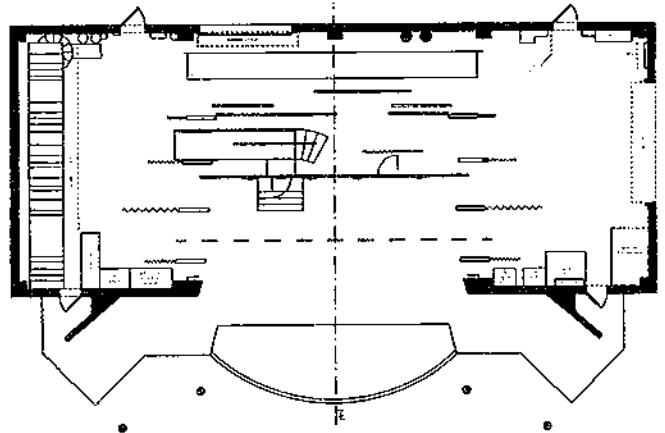
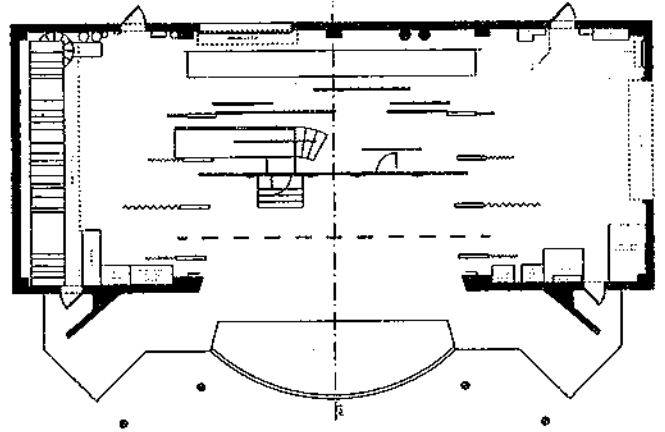
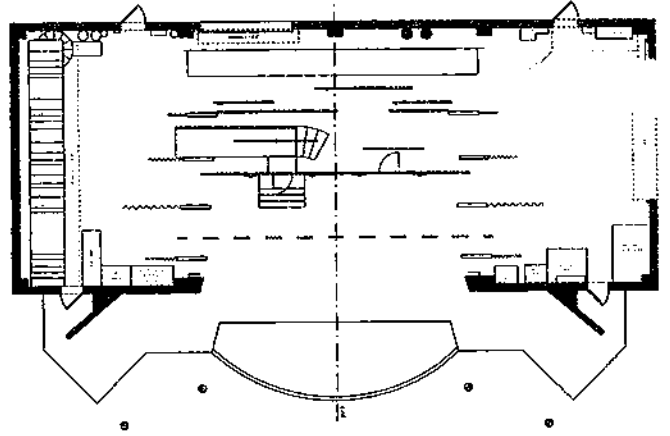
No, No, Nanette Blocking Notes

① Sue enters SR2.

② Billy enters SL7.

③ Jim enters SR3.

④ L. enters SR1.



(1) (SUE enters from L.I.E., goes to (2) door center and calls)

SUE

Oh Billy, have you seen Jimmy today?

BILLY

(Enters - from garden)

I saw him this morning at the bank, doing his usual stunt, getting cash.

(Sits at table C)

SUE

He always has his pockets full of greenbacks. I wonder what he does with all his money?

JIMMY

(Calls off L.I.E.)

Oh Sue!

(Enters) (3)

Oh, there you are darling.

SUE

Here he is.

JIMMY

(Kisses her)

Give me a kiss, give me another. Now take it back. I don't want it.

SUE

(With head on husband's shoulder)

Oh Jimmy you never seem to grow up --

(Sighs)

and I hope you never do.

JIMMY

Here's a box of candy for you.

(Enter LUCILLE) (4)

Hard candy, it'll last longer.

(To LUCILLE)

Hello Lucille.

LUCILLE

Hello, Jimmy -- I've been trying to educate your wife.

(Goes U. C. to C)

JIMMY

What's she been doing. Just as I expected, in the kitchen again. Why don't you hire 24 cooks and keep one?

(LUCILLE goes up C)

SUE

And pay them anything they ask?

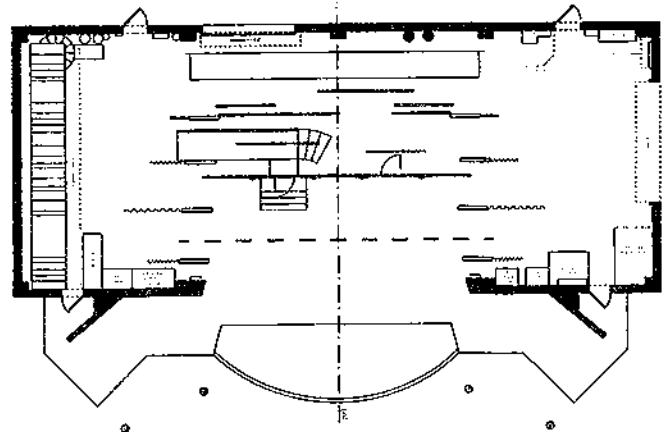
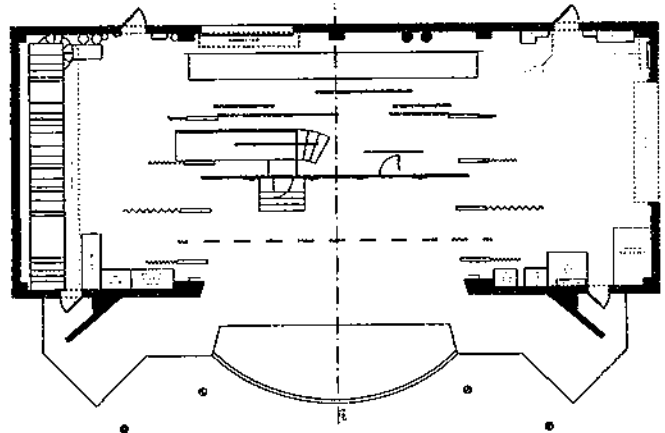
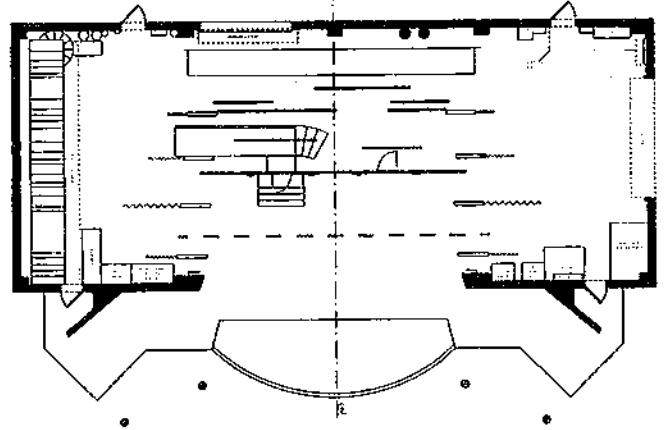
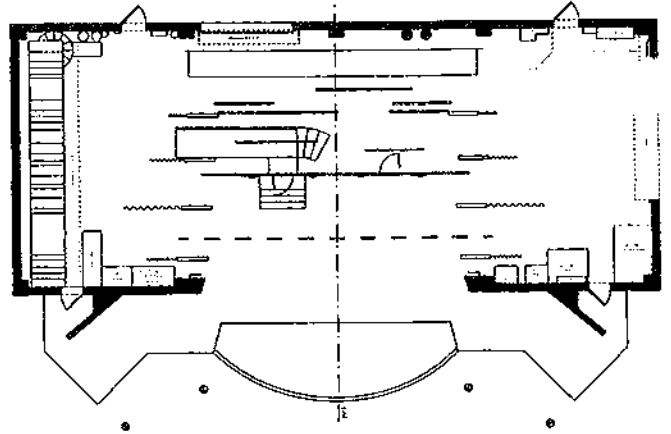
# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① L. x to Belle

② L. x to

③ Kelly stand



JIMMY

(Xes over R. with SUE)

Yes -- and buy yourself some wonderful clothes. Sue, I wish you'd come to me some morning and say, "Jimmy I've exceeded my dress allowance by \$3,000. Damn it all Jimmy.

(Slaps his hands)

Give me some more money.

LUCILLE

(Calls)

① Oh Billy, I think you ought to hear this.

BILLY

(Comes down C)

What's the matter? Is that darned fool preaching extravagance again?

JIMMY

I'm not preaching extravagance at all. It's simply an idea of mine. I think every man between the ages of 22 and 55 should spend every cent he can lay his hands on.

LUCILLE

Absolutely. ②

BILLY

③ Here -- Here.

JIMMY

What can you buy with money after you're 55 -- I mean that will do you any good -- a golf suit and a bottle of limiment.

LUCILLE

(At L. of BILLY)

Are you listening, dear?

BILLY

Yes, dear.

JIMMY

(Handing greenbacks to SUE)

Here's a couple of thousand dollars. Burn it up. Bet it on the four Horsemen. I don't care what you do with it.

SUE

I'll keep it Jimmy - you're a dear, but I don't see any reason for throwing money away.

BILLY

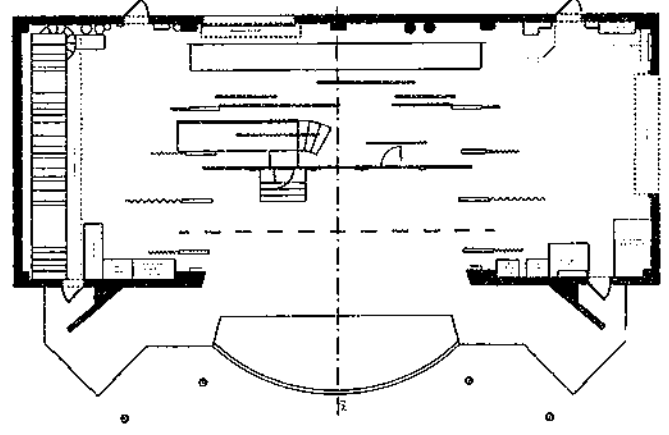
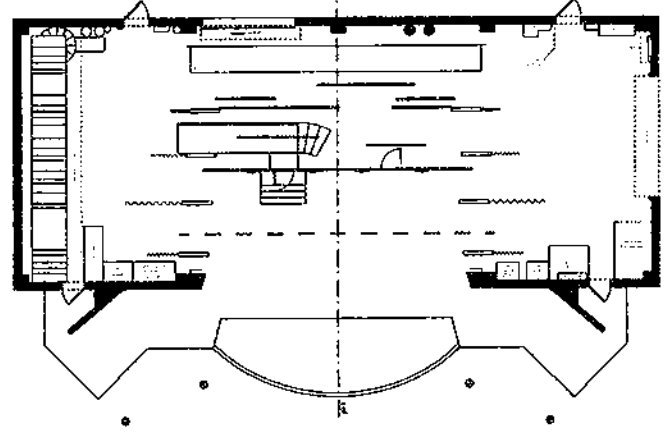
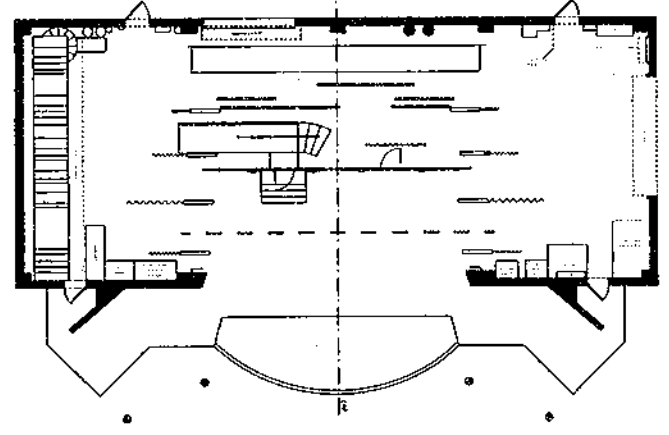
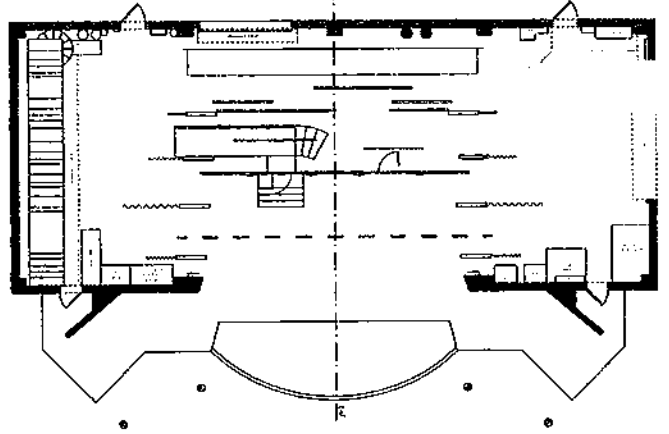
Are you listening, dear?

LUCILLE

Yes, dear.

(BILLY Xs to LUCILLE)

- ① Set down & VSC
- ② Base exit kitchen
- ③ Billy & to SKZ.
- ④ L. stand
- ⑤ L. exit SKZ



① SUE  
Now Jimmy, aren't you perfectly happy?

JIMMY  
Of course I am.

SUE  
Well then tonight after dinner, we'll go to a nice moving picture.

JIMMY  
(Clapping his hands with joy)  
Goody, goody, zip goes another 50¢.

SUE  
I'm going right out now and buying myself something.

JIMMY  
And, what are you going to buy?

SUE  
Yesterday I saw the cutest little savings bank.  
(Exits R.I.E.) (2)

JIMMY  
I ask her to spend and she buys a savings bank.

BILLY  
Ah that reminds me, I have a little business with Tom. (3)  
(X J. to R. - starting to go)  
Come along Lucy.

JIMMY  
(R)  
But be back in a few minutes. I have some important legal business with you.

LUCILLE  
(R)  
(4) Jimmy, is there going to be a fee in this for Billy?

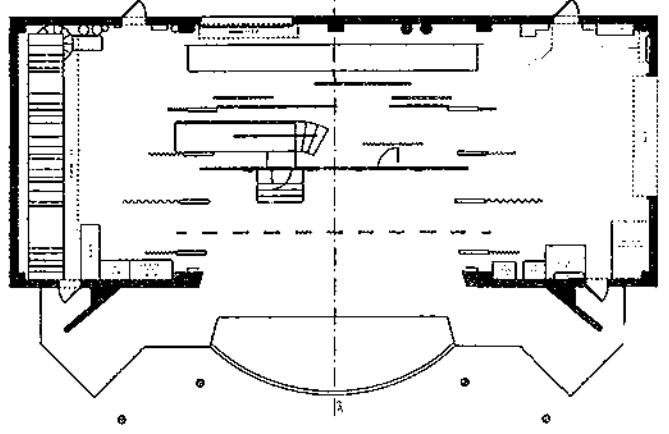
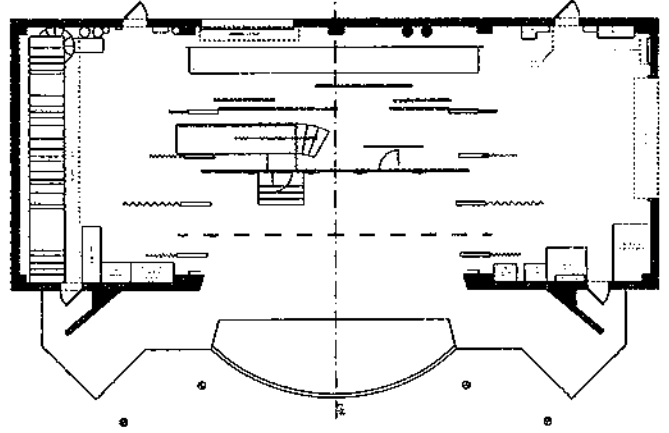
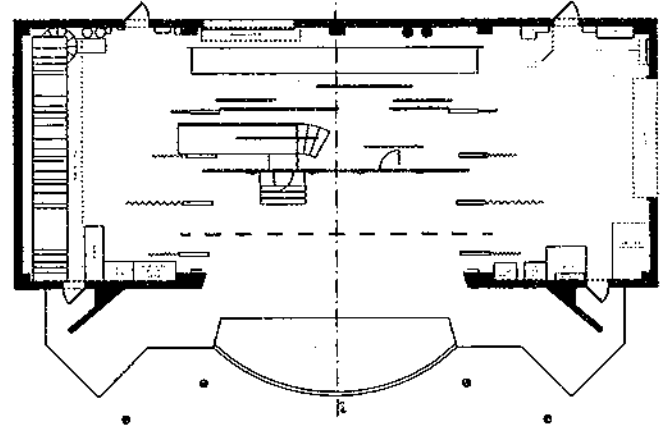
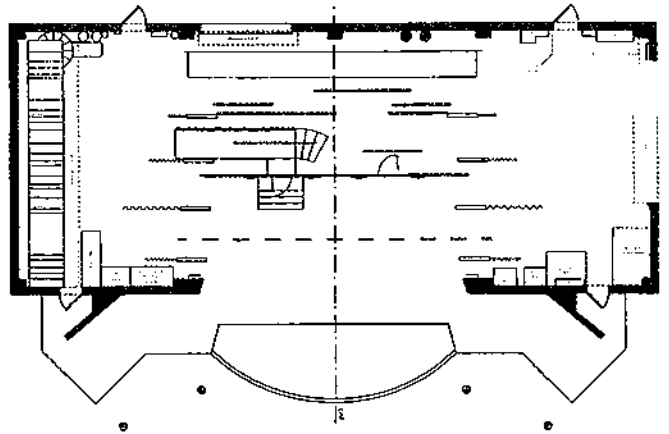
JIMMY  
You bet your life - spot cash, too.

LUCILLE  
Billy.  
(Yes to R. of BILLY)

BILLY  
Yes dear.  
(Yes to R. exit)

LUCILLE  
What is Tiffany's phone number? (5)  
(Exits)

- ① Billy exit SP2
- ② Dan exits SP1
- ③ L. exits SP2 & exit kitchen
- ④ Jim & Jo. Dan
- ⑤ Jim & Jo w/ Dan



BILLY

There goes my fee.  
 (Exits after her) (1)

JIMMY

I wish my wife was like that.

(NANETTE enters L.U.E) (2)

NANETTE

Oh, Mr. Smith -- you're so good to your wife. I wish I had  
 someone who'd give me everything I ---

JIMMY

(Interrupting and starting to dig  
 in his pocket)

Why Nan - if there is anything your dear little heart longs  
 for, I ---

(Suddenly stops short -turns, looks  
 at her again)

You're a typical little rogue.

(LUCILLE enters R.U.E.)

You ought to have <sup>it</sup> everything.

NANETTE

Really.

(3)  
 (LUCILLE Xing hears the following)

JIMMY

(4) Why you were born to enjoy every luxury. You ought to go (5)  
 into a shop and pick up this pretty and wrap up that pretty  
 just as freely as the bee draws honey from the flowers.

LUCILLE

(Enters garden R., hears part of speech  
 and exits L with a suspicious)

Humph.

NANETTE

Yes --

(Very sensibly)

I agree with you.

(Witfully)

But who's going to give them to me?

JIMMY

(Looks at her, artfully)

Ahhhah, that's it. What you want is enjoyment -- dresses,  
 a motor car, sweets. I bet ~~Text~~ I'd even enjoy a week at the  
 seaside.

NANETTE

Oh my. Jimmy - I was born in Muskegon.

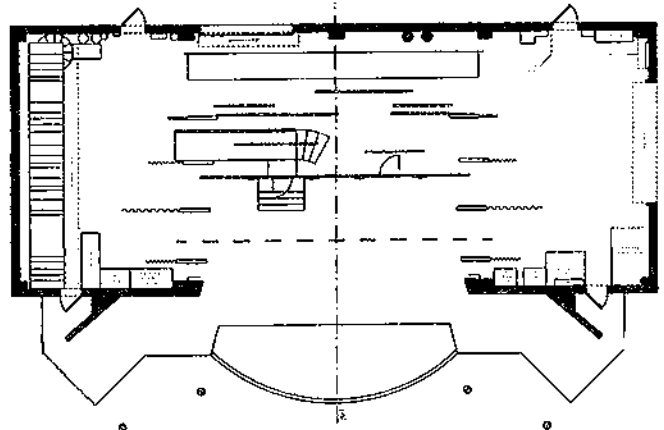
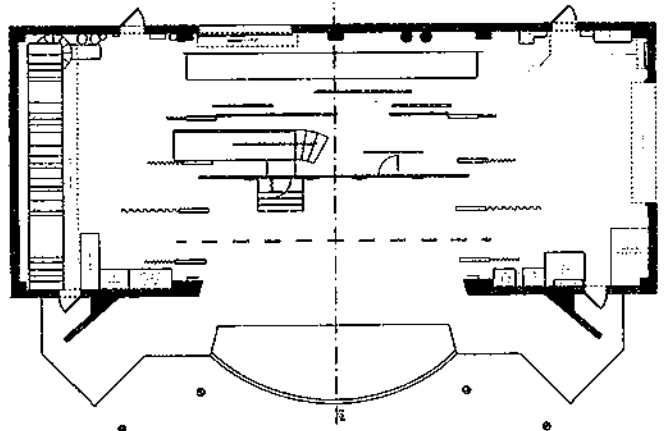
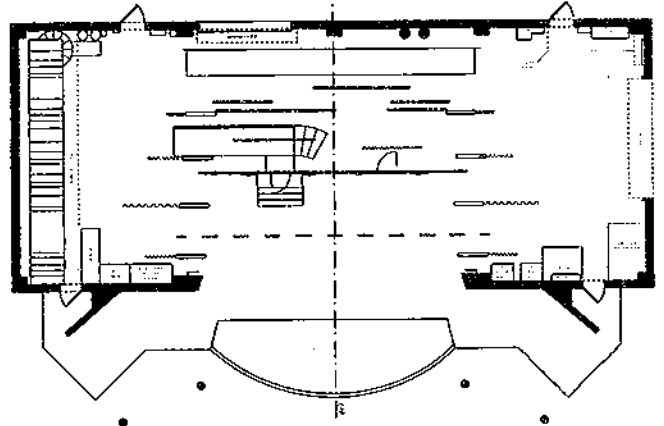
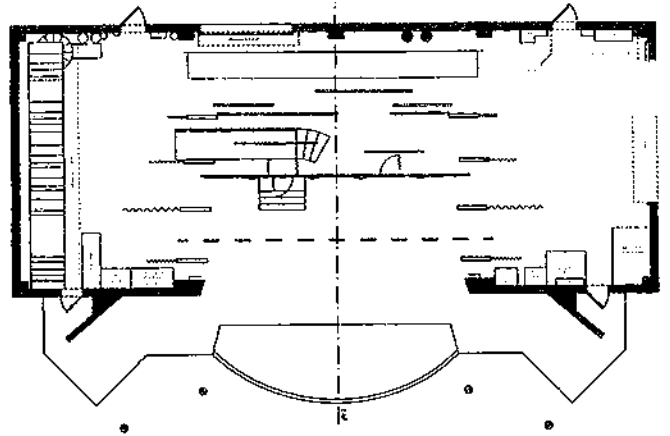
# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Jim x VSP

② Nam y VSP

③ Jim x to Nam VSP



JIMMY

Not so loud.

NANETTE

I've never heard the sound of the ocean. I've always dreamed about it.

(Impulsively R)

Oh I could just hug you.

(Throws her arms about his neck)

JIMMY

(Backs away to R)

For heaven's sake, don't do that. Do you know I've been married seven years, and I've never kissed any other woman but my wife.

NANETTE

What's the matter with you?

JIMMY

(Over to R)

What do you mean -- what's the matter with me? There's nothing the matter with me. I think it's a sin, that's all, I think it's a sin.

NANETTE

My, but a woman's lucky to get a treasure like you. Well I'll go along shopping.

(Yes L)

Your wife gave me a dollar to spend. (2)

JIMMY

(To L)

She did. A whole dollar. You couldn't get from here to Fifth Avenue with a dollar. (3)

(Yes to her, looking around to see that he is unobserved)

Why here, my dear, here -- don't say anything about it. Here's a hundred dollar bill.

NANETTE

(Stunned)

A hundred dollar bill. Is it good?

(Looks at bill with wonder)

JIMMY

Certainly it's good -- do you think I make them myself? Here you better take another, you may need some lunch on the way.

(Hands her another bill)

Now go ahead, shoot the two.

NANETTE

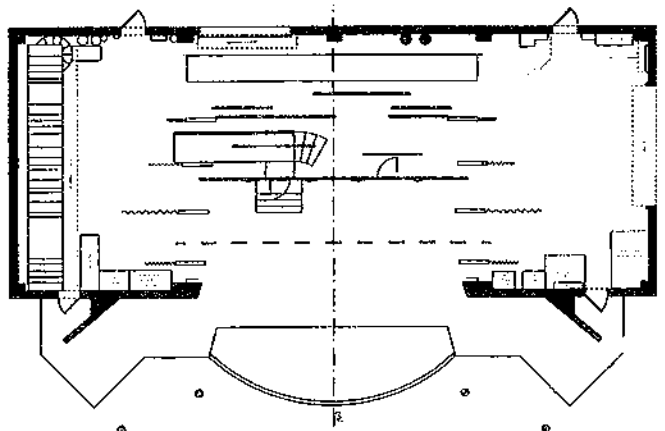
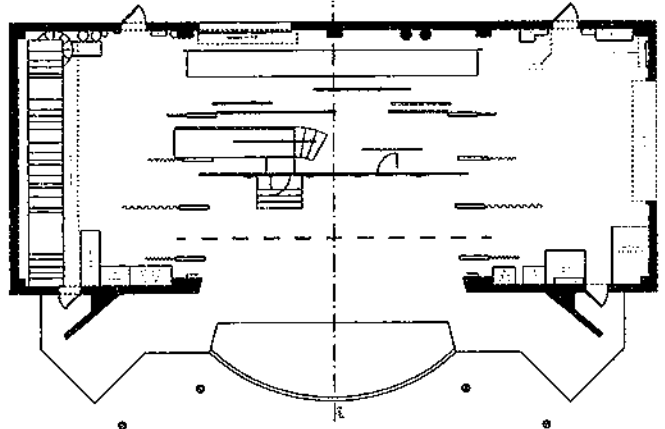
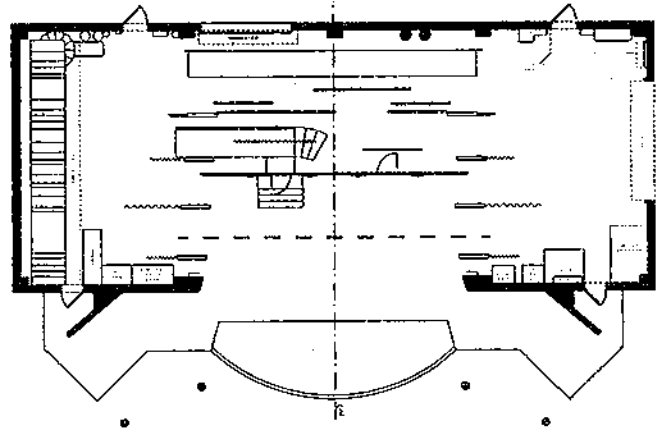
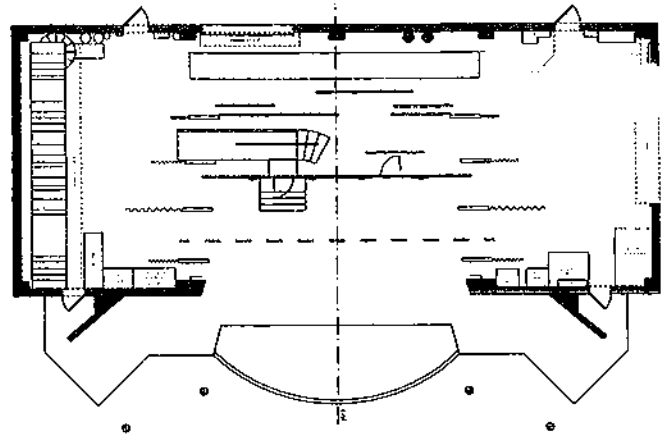
(Throws her arms around him and tries to kiss him)

Oh, you perfect angel.

① New J & DSP

② L. enter kitchen

③ L. exit kitchen



1-21

JIMMY

Nan. Nanette. Never do that again. You mustn't do that.

(Xing to her R)

Why is it when a man is kind to a girl, she frequently  
wants to kiss him?

(eated. ①)

(NANETTE turns keeping money behind  
her back)

LUCILLE

(Has entered from Garden C -  
comes between them)

② "Kiss?" Did I hear someone mention that delightful exercise?

(Pause, look between JIMMY AND  
NANETTE)

I believe I heard someone say "Kiss him?" ③

JIMMY

I don't care as much for that last "Oh"!

NANETTE

(Gazing at the bills)

Two hundred dollars...you've made me so happy....

(Table)

JIMMY

Why shouldn't I make you happy?

HAPPY NUMBER

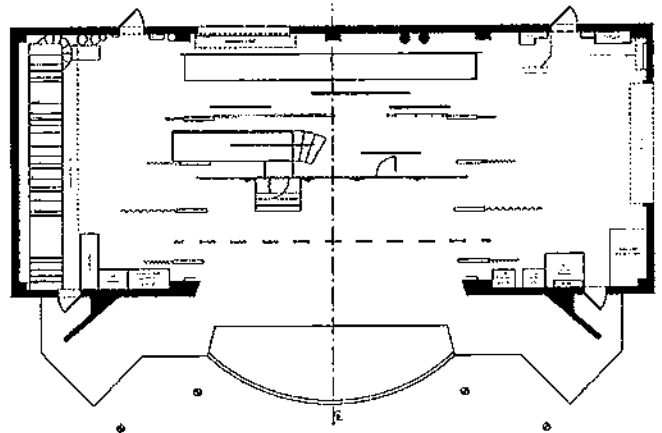
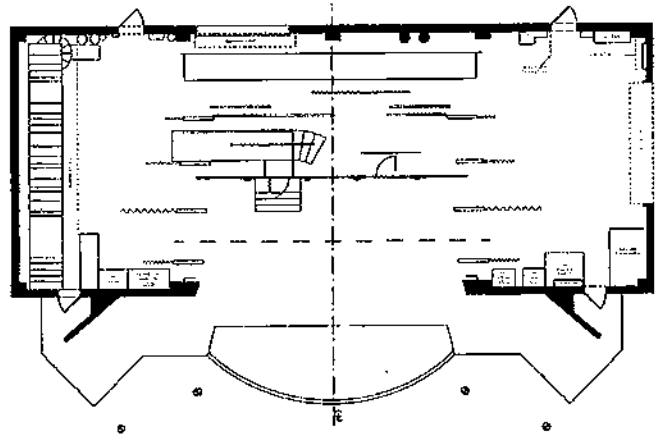
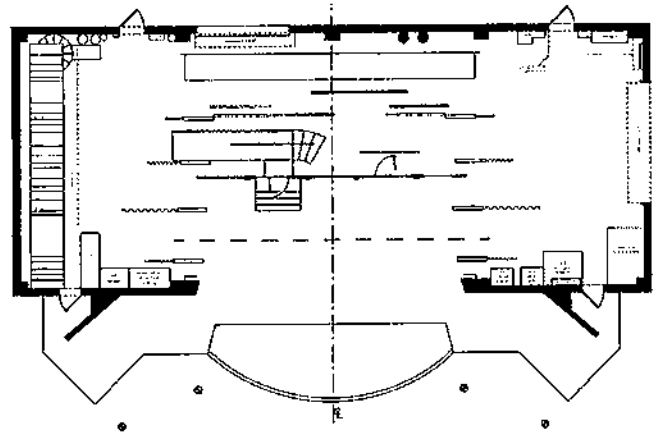
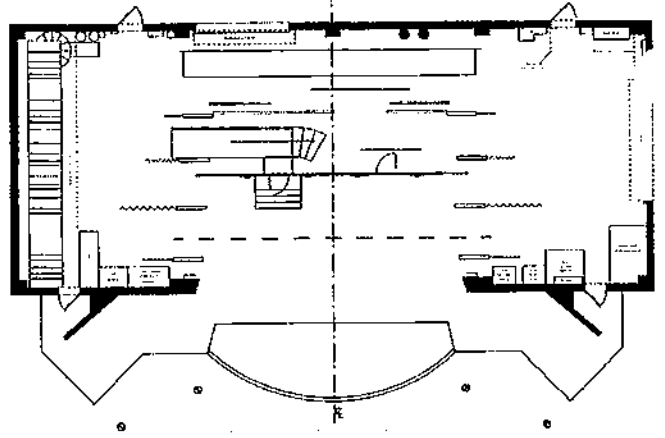
(JIMMY, NANETTE and entire ensemble:)

No. 5 - I Want To Be Happy

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Front line off SP vom.  
2nd line off 2J vom

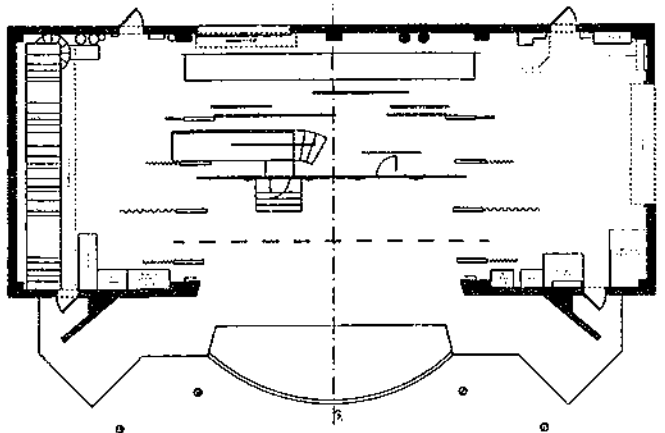
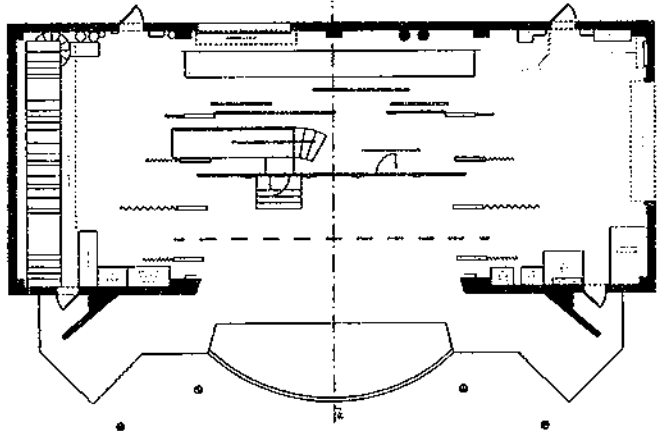
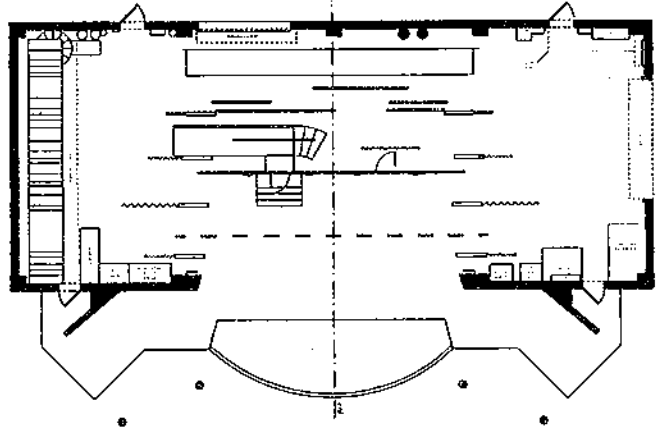
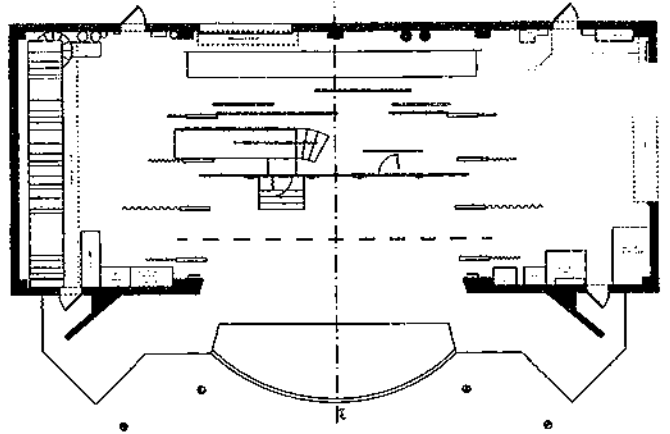


(1) Jim enter SL1

(2) Pully enter SL1

(3) If water P2 to road

(4) J bid on table



After 2nd encore JIMMY enters and  
meets BILLY) (2)

JIMMY

It's just a house of happiness. That's all it is.

BILLY

Say, what was that legal matter you wanted to see me about?

JIMMY

Legal matter?

BILLY

Yes -- don't you remember at the bank this morning you  
spoke of some legal matter.

JIMMY

(At table)

Oh yes, I don't quite know how to begin. Sit down Billy,  
I want to ask you a question.

(Xs)

What do you think of me?

BILLY

(L. of table sits)

What do I think of you? Why you're perfectly all right.  
You're rated No. 1 in Dun and Bradstreets. You've always been  
a great success in life.

JIMMY

No Bill, I'm a colossal failure.

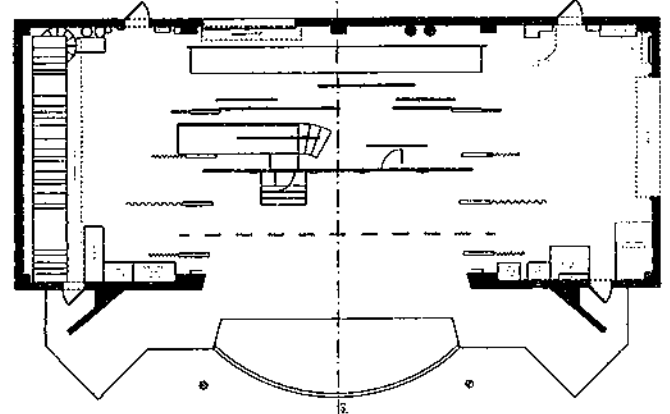
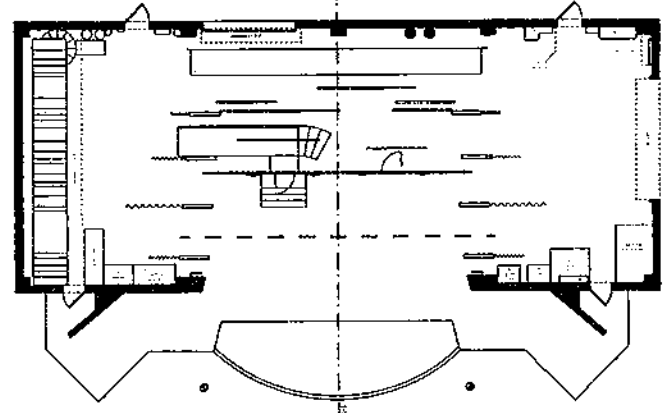
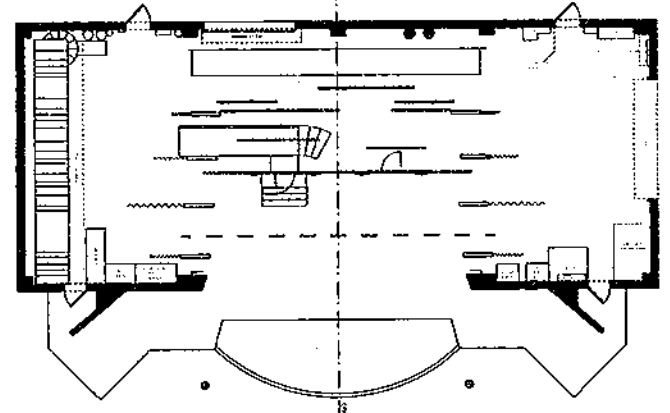
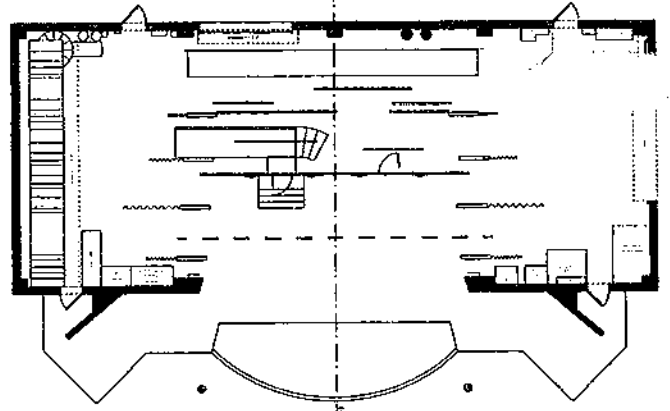
BILLY

Failure?

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

- ① Jim island
- ② Jim across for koe
- ③ Jim island
- ④ Billy island
- ⑤ Jim & Billy



JIMMY

Yes -- my wife won't spend any money.

BILLY

(Angrily)

Now don't start that again.

JIMMY

(BILLY gets behind chair)

But it's terrible. When we start out to go to the theatre, naturally I like to see the Follies or some good musical comedy. Yes, but where DO we go? To some damned moving picture, Bill. I've seen that guy Hart ride 12 million miles on horseback. (1)

(Bus. of imitating riding horse,  
hand to back looking off like Hart) (2)

BILLY

(Sits on table)

I always liked Jackie Coogan. Well, why don't you give some of your money to charity?

JIMMY

(At chair)

There's no thrill in that. Besides I don't gamble. I don't drink ---

BILLY

Eh?

JIMMY

(Finger to mouth)

Much -----

BILLY

(At table)

And certainly you don't go in for the fleasier-sex. *Paper*

JIMMY

(Uneasily)

Well -- now -- er -- wait a minute. (3)

(Looks up C)

BILLY

(Xs)

(4) James -- what is this?

JIMMY

(Sits in chair)

(5) Billy you're a poor man.

BILLY **Text**

(Sits)

Yes.

JIMMY

You're a lawyer.

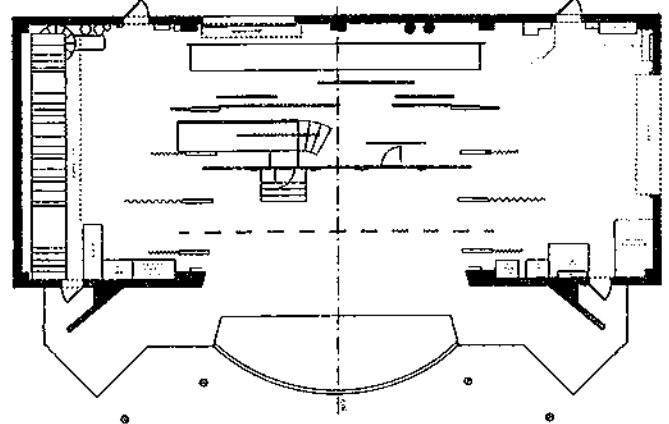
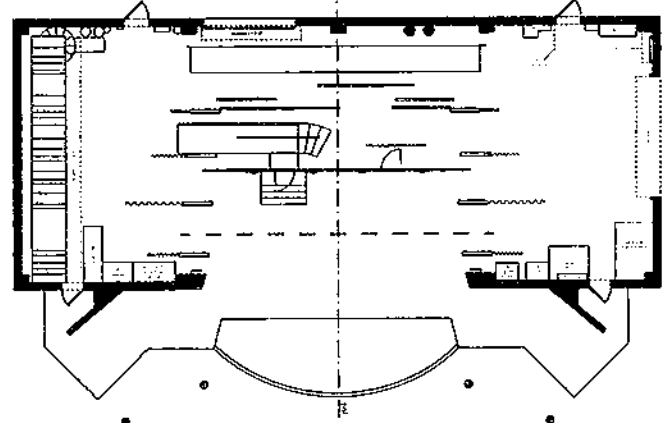
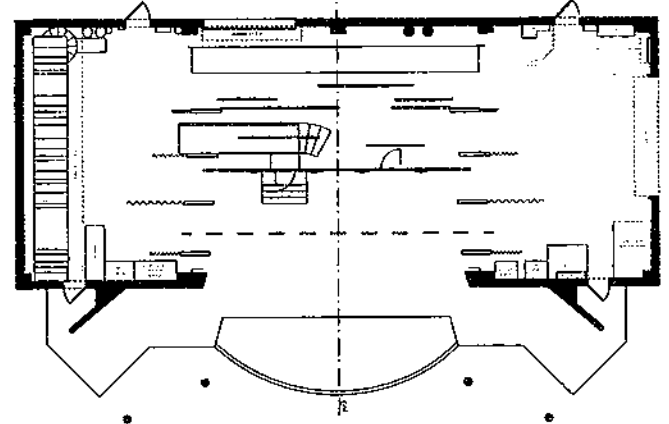
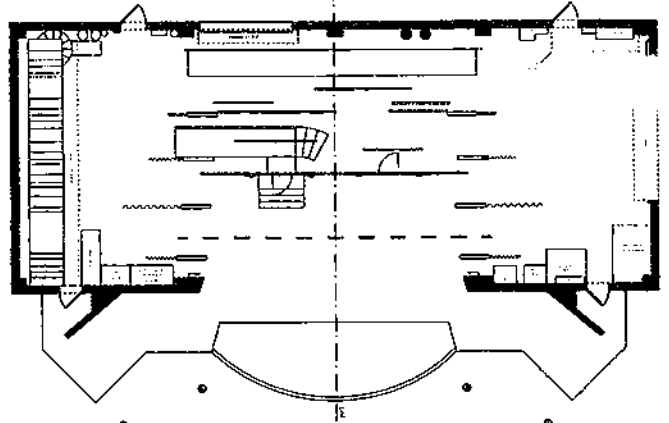
① Billy oil

② Jim oil

③ Billy start

④ Billy oil

⑤ Jim cross CS



1-24

Don't rub it in. (1) BILLY

(2) Just how far would you go for \$5,000.00. JIMMY

BILLY  
(Getting interested)  
\$5,000. That would pay all my wife's bills.

JIMMY  
(UL from chair)  
Very well, if you'll agree to let nothing stand in the way of helping a friend, the five is yours. (3)  
(Gives him the cash)

BILLY  
(Looks at cash - then shakes hands)  
Jimmy, it's agreed. And if you want a murder committed, that's included.  
(Xs L. calmly)  
Now go ahead.

JIMMY (4)  
Sit down, you make me nervous. Now this is the hardest part to do.  
(Nervously)  
Now Billy, if I told you I was leading a double life, what would you say?

BILLY  
YOU? Say what the devil are you driving at? Is there a woman in this?

JIMMY  
(Stalling)  
(5) Well -- er -- yes -- in a way.

BILLY  
What do you mean?  
(Imitating tone)  
In a way? Is there?

JIMMY  
Three.  
(Bus. nervously)

BILLY  
(Aghast)  
Three ~~wild~~ woman.  
(Up Xs C)  
Where do they live.  
(Around table C)

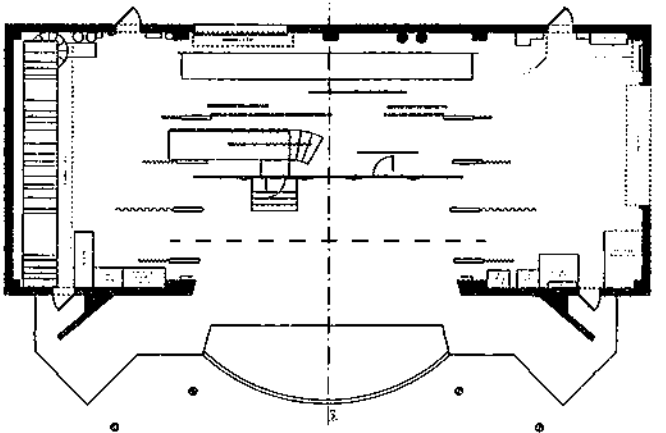
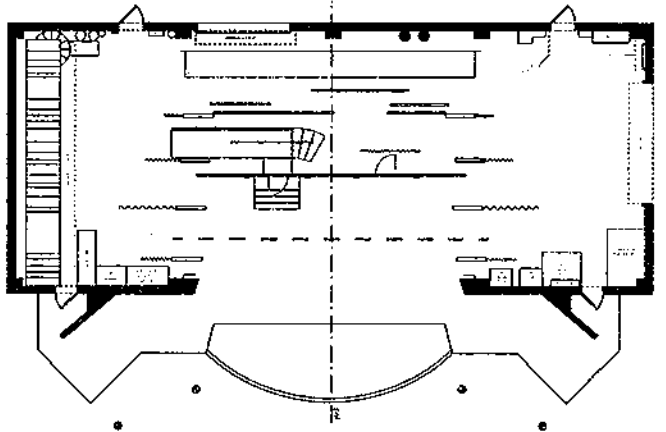
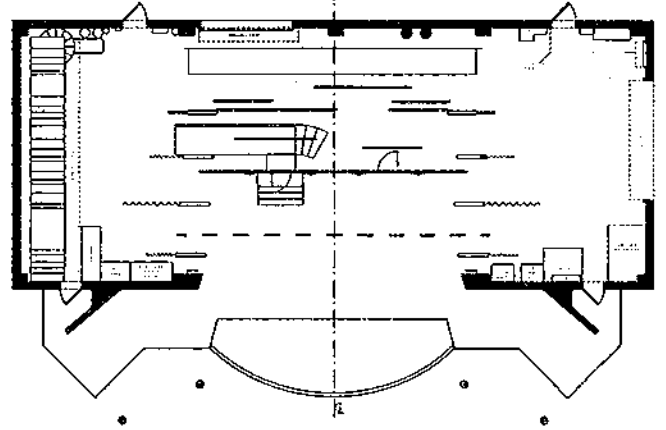
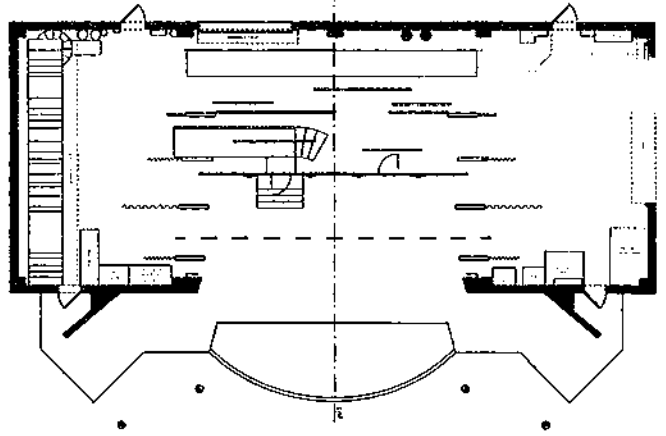
# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Jim & Billy's 1st

② Jim & CS

③ Jim and Nellie



JIMMY

(Quietly)  
Boston, Washington, and San Francisco.

BILLY

Good lord, you cover a lot of territory.

(Xs L. of table)

Do you mean to say you are keeping three ~~wild~~ women on the money you make printing bibles?

JIMMY

(Table seated)

Well I just print them -- I don't write them. I simply make it possible for three attractive and very deserving young ladies -- I said deserving young ladies -- to enjoy the good things of life with perfect propriety ---

BILLY

Perfect propriety.

(Impressed)

Sure -- that's beautiful philosophy. But just what are you up against?

JIMMY

(Seated)

I'm up against nothing. I'm living an ideal life -- I'm creating happiness and I'm spreading sunshine among my three little friends.

BILLY

Sure, but how did you annex this harem?

(Sits)

JIMMY

(Hurt, Xs off stage C)

Now, Billy, if you're going to talk like that --

BILLY

I didn't mean that.

JIMMY

But you said it.

BILLY

Well, we'll put it this way. Just how did you come in contact with these three charming ladies.

JIMMY

You said HAREM.

(BILLY ad lib)

(To table looks around to see if they are unobserved)

We'll whisper the rest of this interview.

(Returns to BILLY at L. of table, sits R. of table)

JIMMY (Cont'd)

Now Betty --  
(Leans over table)

BILLY

Betty?

JIMMY

Betty was the happy inspiration of a chance meeting at a Fall River boat.

BILLY

Chance meeting?

JIMMY

(Shouting it)  
I said chance.

BILLY

You also said you'd whisper.

JIMMY

I was on my way to the Boston Branch and the poor child had lost her purse ---

BILLY

(With a knowing smile)  
Oh, one of those.

JIMMY

(Reminescently)  
I paid her fare and incidentally, I told her I had more money than I knew what to do with and you know, she seemed very interested?

BILLY

Really?

JIMMY

She said she wanted to study art, but she had an unnatural sort of a father who was forcing her to marry a man three times her age, who was about to foreclose the mortgage on the farm ---

BILLY

(Sarcastically)  
And you fell for that moving picture?

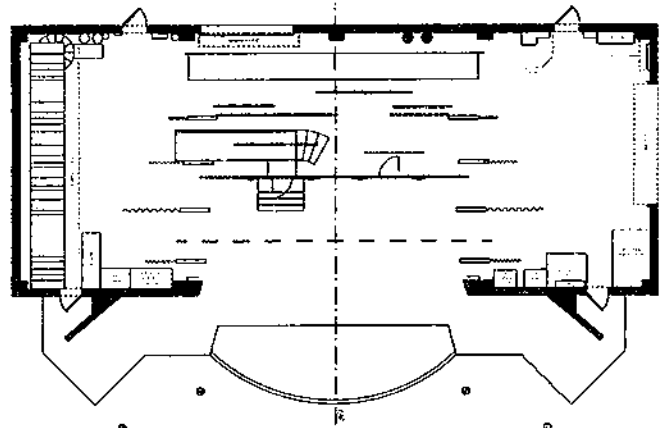
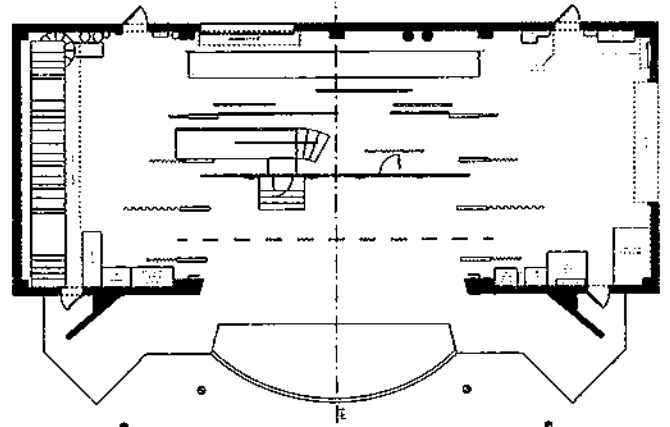
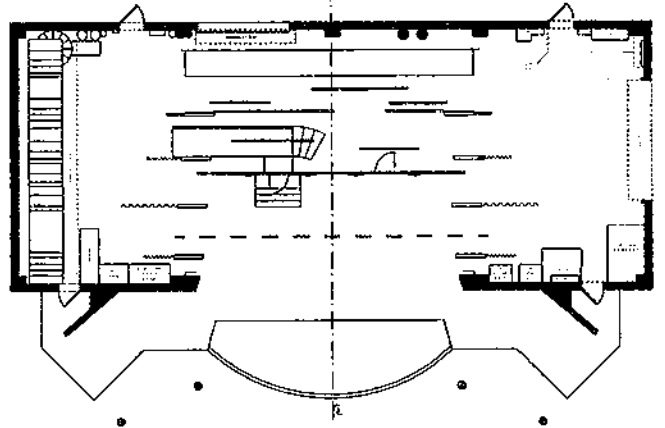
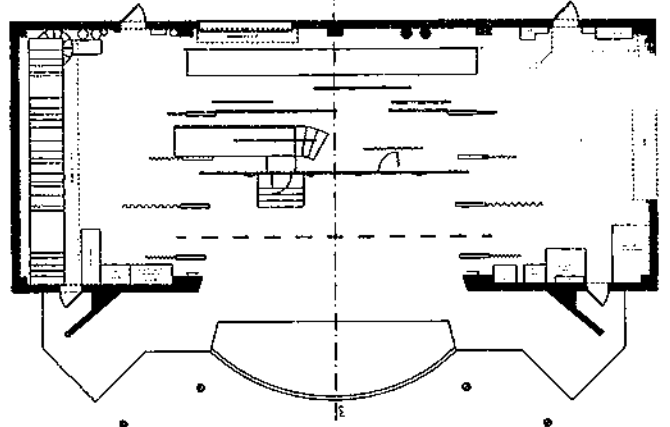
JIMMY

She was never in the movies. Do you know what the girl was going to do that night? Jump from the deck of the boat into the cruel, icy waters of the sound.

① Enter SKL

② P. to Kitchen

③ P. exit Kitchen



1-27

BILLY

How do you know that?

JIMMY

She told me so.

(BILLY gets up)

But thank heavens, that's all over. I opened some charge accounts for Betty; she's pursuing her art studies and -- is in a fair way of becoming a great artist.

(Sits)

BILLY

(Getting impatient)

Well, believe me, that girl's a great artist right now.

JIMMY

(Comes to top end of table -- leaning on it)

Now Winnie ----

(PAULINE enters L.U.E. archway) (1)

BILLY

Shush! Shush!

(JIMMY sees PAULINE Xes to her)

JIMMY

Oh Pauline, I'm very sorry Mrs. Smith found it necessary to discharge you.

PAULINE

(R.C.)

Discharge? Huh, I quit. They don't discharge cooks nowadays. But I like you, Mr. Smith, I always get on with the men wherever I work, but where oh where, do the men get these wives?

(Mugging bus.) (2)

JIMMY

(Makes face at BILLY)

I'm sorry my wife doesn't suit you.

PAULINE

I get next to her the first day I was here. You know the cups the servants drink out of. All rough on the bottom.

JIMMY

That's a new one -- what's the answer?

PAULINE

So when you put your spoon in, you think there's sugar in the cup.

(Exits R.I.E.) (3)



(Ad lib bus. about PAULINE joke)

BILLY

That is funny. That girl certainly has a sense of humor.

JIMMY

You think that's funny?

BILLY

Yes -- don't you?

JIMMY

I don't see anything funny about that. Where were we?

BILLY

Something about Winnie.

JIMMY

Winnie?

(Laughs)

Winnie. Now this was a sad little thing. At one time, this poor child was in the Follies.

BILLY

Isn't that terrible? --Did she have a father-tee.

JIMMY

Yes --- formerly a rich senator.---

BILLY

Rich senator?

JIMMY

But they caught him and he died penniless. Winnie had ambitions to do literary work, if only someone would provide for her. And I suggested that I would be glad to help her if she wouldn't consider it an insult.

BILLY

I'll bet she was terribly insulted.

(Pause)

How long did it take her to make up her mind?

JIMMY

Ah -- That's what I like about Winnie. She has decision... She said "Yes" -- like that.

(Snaps fingers on YES and THAT -  
he goes R)

BILLY

(Goes R.C.)

Well, come on brother - you're still one shy.

JIMMY

(Up to C)

I've told you about two -- that's enough for one sitting. Besides, it's all over with Flora.

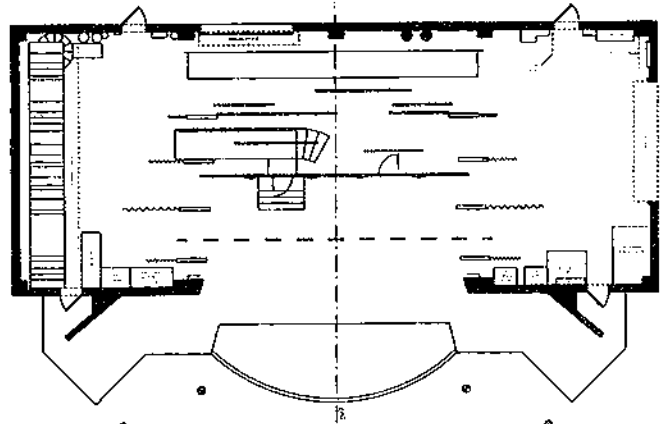
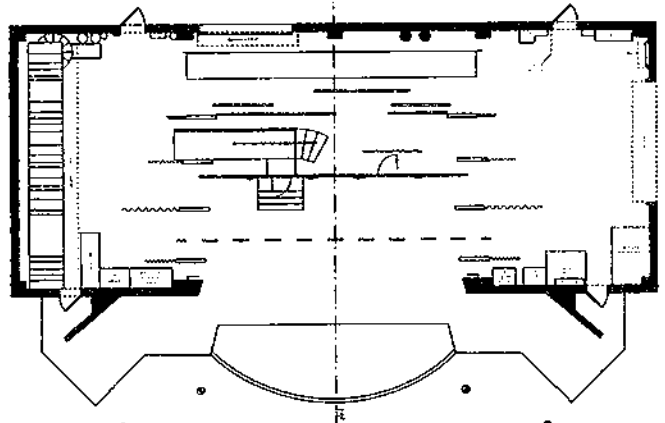
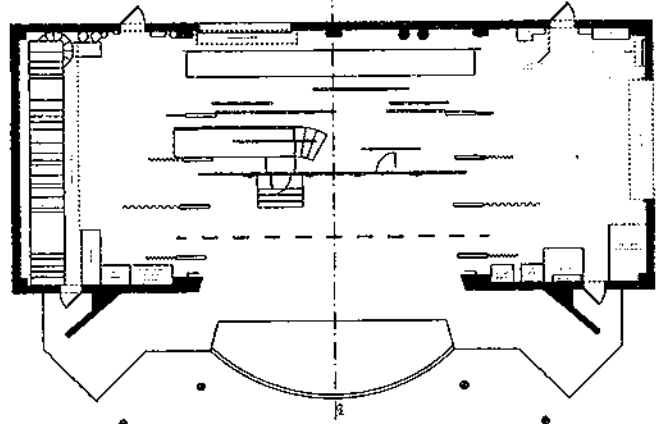
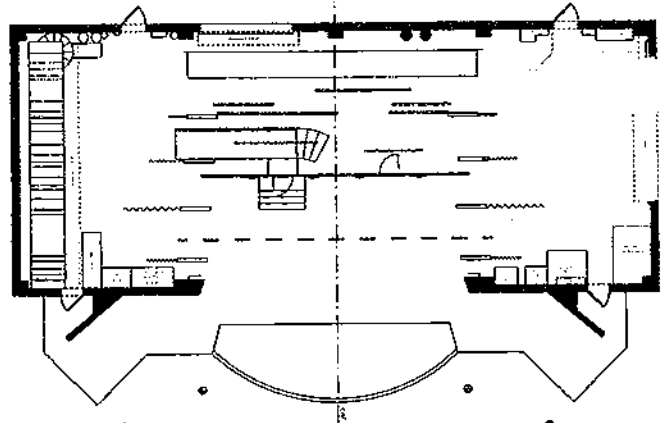
# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

(1) Billy stayed

(2) B. v. to Jim

(3) B. v. J. v. W. v.



1-29

Flora! (1)  
(Both C) BILLY

JIMMY  
Yes, she's number 3, a widow in San Francisco.

BILLY  
(2) Did you say WIDOW?

JIMMY  
Yes, but why talk about that -- she's 3,000 miles away.

BILLY  
When a widow becomes involved in a case like this, it's a very dangerous proposition.

JIMMY  
Why talk about it, she's 3,000 miles away.

BILLY  
I don't care if she's 60,000 miles away. Now here's what I want you to do.  
(JIMMY bus. of laughs)  
What are you laughing about. Do you mean to tell me you were joking about all this?

JIMMY  
That's very funny.

BILLY  
What's funny.

JIMMY  
When you put your spoon in the cup, there's sugar in the bottom.

BILLY  
(Laughs)  
You didn't get that very late, did you? -Now listen Jimmy, be serious. Is this case in my hands?

JIMMY  
Certainly.

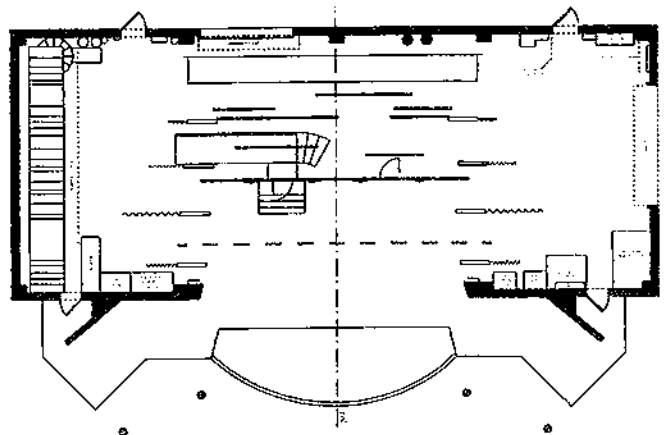
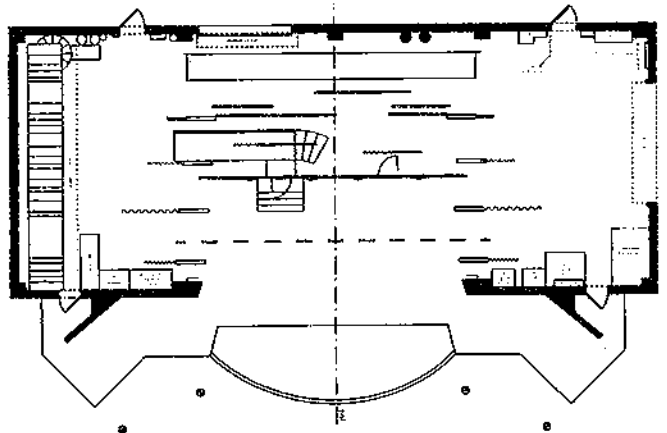
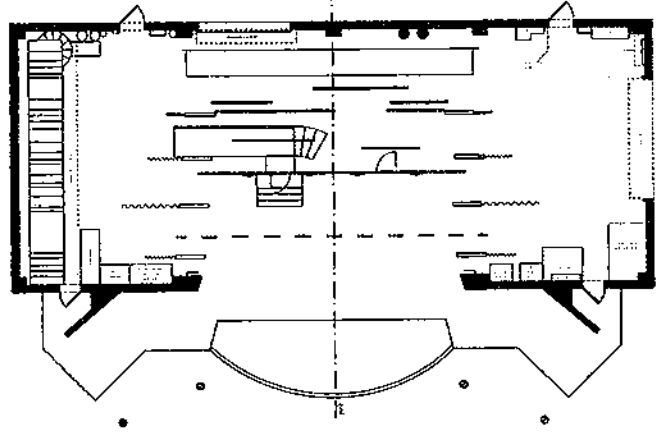
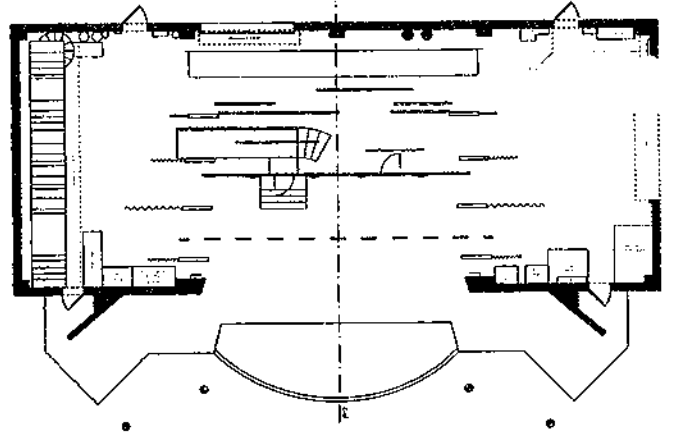
(2) BILLY  
Now I want you to phone these girls today. That Winnie from Washington, that Betty from Boston, tell them you're coming right out.

JIMMY  
No?

BILLY  
No, I'll take your place. It will be my business to get the best terms I can, for you.

① B exit 3R2

② Sync with Kitchen



1-30

JIMMY

Fine -- Billy.

BILLY

(Bus. rubbing hands together)

It's going to be hard to get away from my wife for five or six days.

JIMMY

(Bus. rubbing hands together)

That ought not to be hard, you're a lawyer.

BILLY

I'll have to lead up to it. I think I'll go round the corner and get her something. Now don't worry --

(JIMMY shakes his hand)

Everything will be all right. I'm sure I can fix it.

(Exits L.I.E.) (1)

JIMMY

Wow!

("HAPPY" played quickly -- JIMMY starts to dance)

I feel better already - Wow.

(Cue for dance music.

(SUE enters and is caught up by JIMMY who dances around with her, ending up by setting her on table and embracing her) (2)

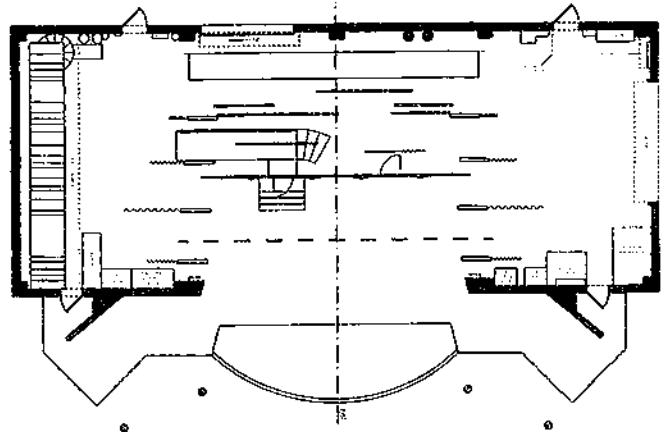
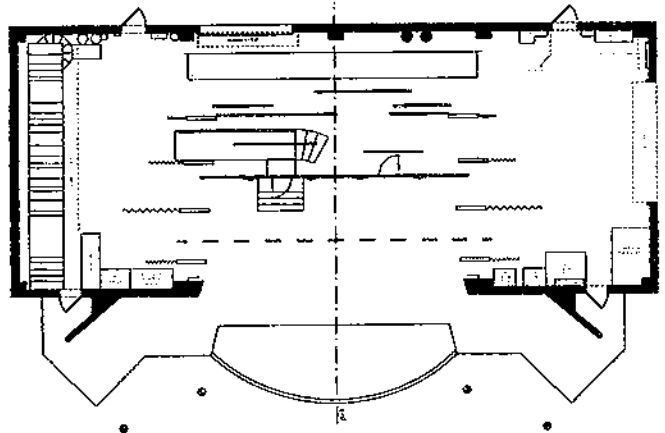
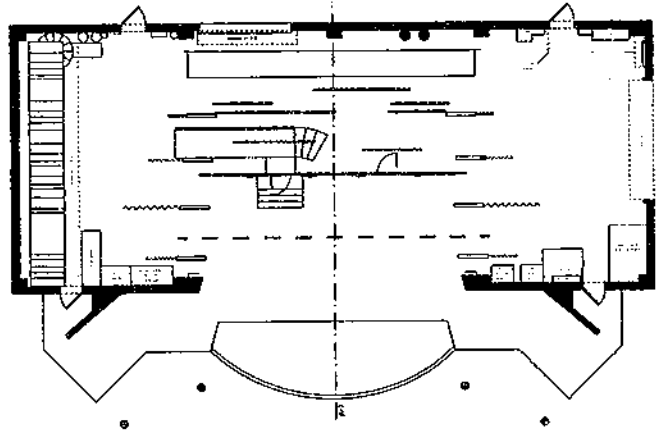
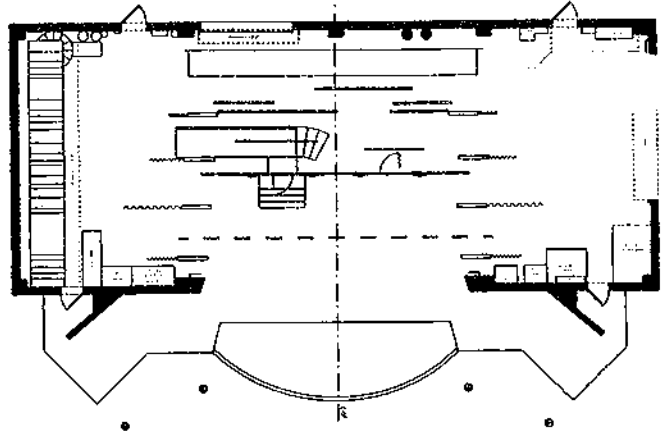
# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Y exits kitchen,

② Pevito SRV

③ Tom, per/prop. 21.7.



(SUE enters and is caught up by JIMMY who dances around with her, ending up by setting her on table and embracing her)

PAULINE (1)

(Xing balcony, sees them)

My gawd, ain't that sickening.

(Exits L. on balcony) (2)

TOM

(Enters R.I.E.) (3)

Pardon me, Mr. Smith.

JIMMY

What have you been doing?

TOM

(Seeing them still embracing)

Is that what married life is like?

JIMMY

This is a bit of it.

TOM

(At R.I.E)

I'd like to get married. you could find me a job?

Say Mr. Smith don't you think

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Simon & 125

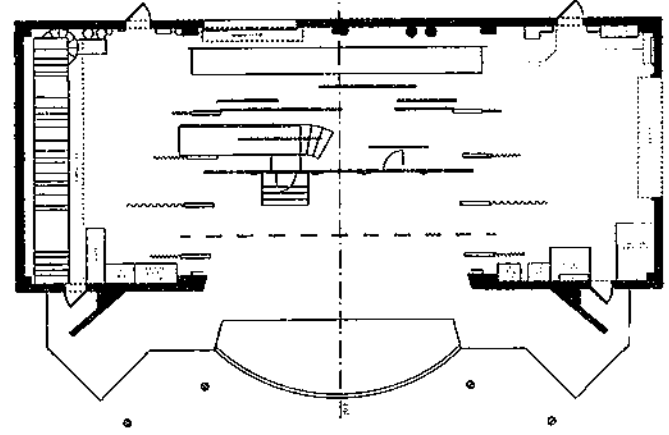
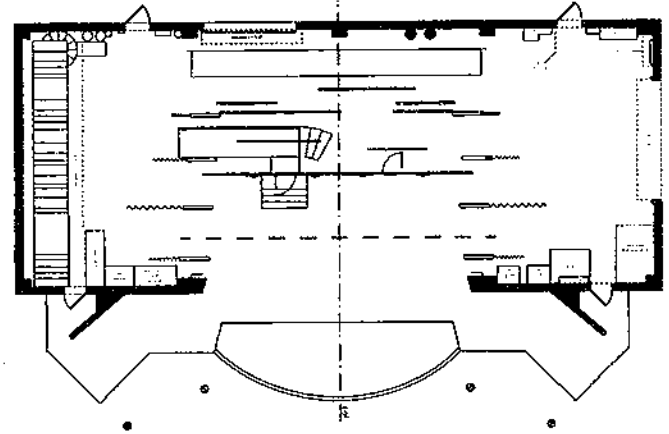
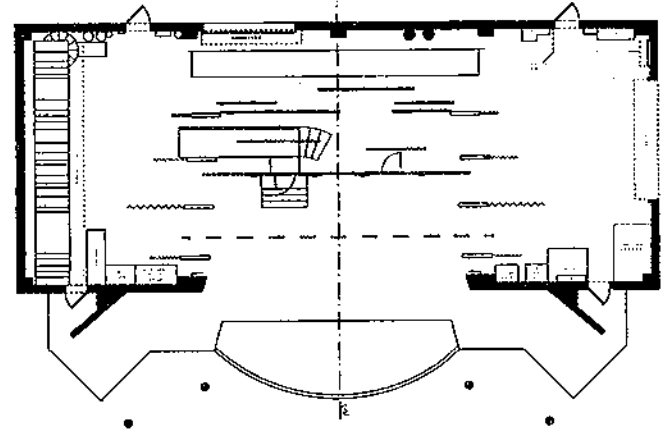
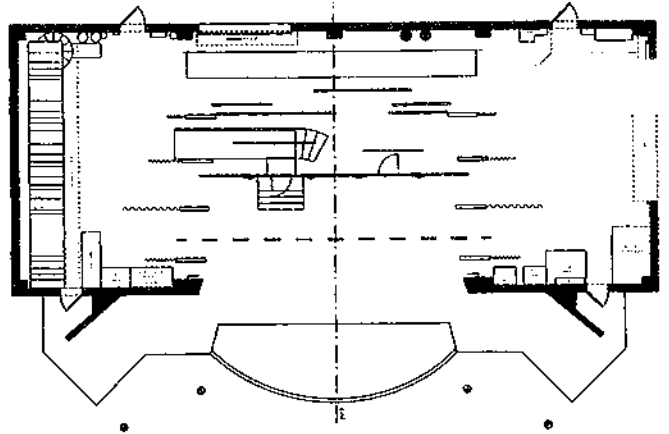
② Man. enter OK

③ Suzie & Jo. Belle

④ Jim & Jo phone

⑤ Jim & Suzie exit 17

⑥ Man & 125



(1) JIMMY  
Why yes, Tom. In fact I need someone in my San Francisco office.

TOM

(Xes to R)  
It's darned funny the only position he can offer me is 3,000 miles away.

(NANETTE enters on balcony) (2)

SUE

Oh Nan -- you'll be glad to know that my Jimmy has just offered your Tom a good position.

NANETTE

(On balcony)  
Oh -- that's fine.

SUE

(As phone rings)  
Shall I answer it dear? (3)

JIMMY

(4)  
No, I'll take it. Hello, who is it? Long distance -- Boston? No, Mr. Smith's not in, no he's not in ---  
(Imitating high feminine voice)  
Mr. Smith's gone to Europe -- he won't be back for two years. He's swimming over -- swimming over.  
(Exits R.I.E. followed by SUE who grows suspicious of his behaviour. (5)

NANETTE enters from balcony and starts L.)

TOM

Where are you going, Nan?

NANETTE

Oh, just going out to spend a lot of money.

TOM

Whoever put such ideas in your head?

(6) NANETTE

Wouldn't it be wonderful to pick up this pretty and wrap up that pretty just as freely as the bee draws honey from the flowers?

TOM

Man, you certainly have changed in half an hour.

NANETTE

Oh none of you understand me. I'm young yet and I want to get something out of life.

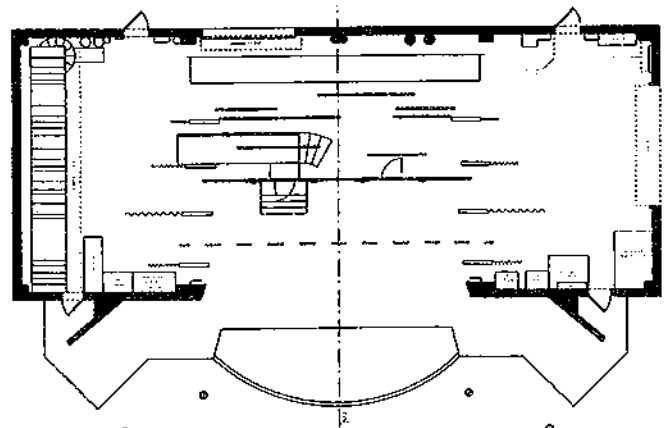
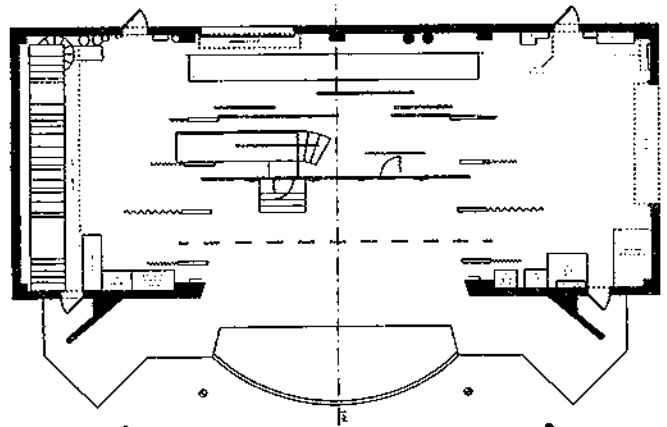
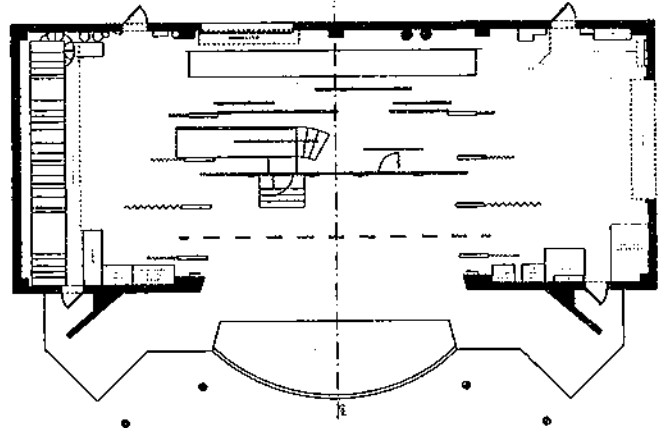
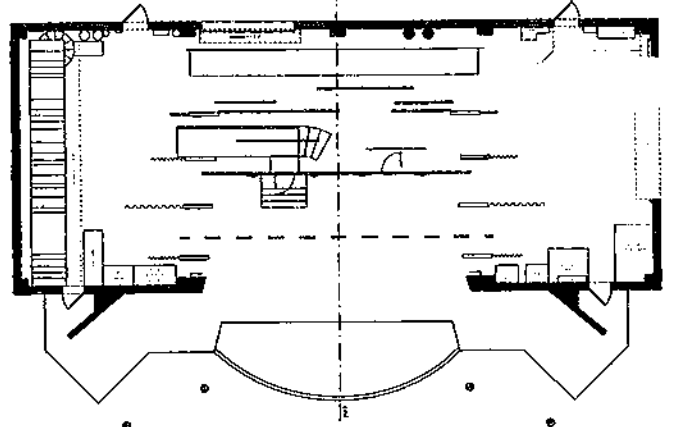
# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

(1) Nan v to arch

(2) Tom v to Nan

(3) Tom exit SR's



TOM

(L. of NANETTE)  
Well, gee, you can get me.  
(Comes down to her, indicates himself)

NANETTE

(Goes extreme L. of him)  
I'm going shopping. I've a hundred dollar bill to spend.  
(As she flashes it, he gasps -- she flashes the other one) (1)

TOM

(Facing her)

(2) Nan!

NANETTE

And another.

TOM

Nanette, no good woman has \$200. Who gave you these?

NANETTE

(At L)  
A little bird.

TOM

Nan.

(She laughs)  
Nanette, if you don't explain, I'm through with you, through with you.

NANETTE

All right be through. Are you trying to boss me too.  
(TOM exits L.I.E.) (3)  
Everyone is always bossing - bossing.

NUMBER: NO, NO, NANETTE.

(NANETTE and BATCHELORS)

(TOM exits)

BOYS: (Amazed)  
This is more than we intended,  
For it seems that we've offended.  
Won't you call him back and we'll explain.

NANETTE: He's only pouting  
BOYS: Your love he's doubting  
NANETTE: I haven't done a thing to cause him pain  
BOYS: Still we're thinking that we must have  
Made a faux pass -- for you just have  
innocently driven him coo-coo.

NANETTE: He tried to cross me,  
BOYS: No?  
NANETTE: He tried to boss me  
BOYS: No?  
NANETTE: And everybody else is bossing too.

Refrain

(NANETTE center - 4 boys each side, arms extended)

NANETTE: No, No, Nanette, that's all I hear,  
I get it the whole day through  
No, No, Nanette, It's in my ear  
No matter, what I may do,  
Sometime perhaps, I'll have my way,  
When I am old and turning gray,  
But -- just as yet,  
It's always No, No, No, No,  
No, No, No, Nanette.

(NANETTE song No. 2)

BOYS: But realize  
That you're a child dear  
And not so wise,  
So don't get wild dear  
When you can't have your own sweet way.

NANETTE: Can't have my own sweet way  
Haven't a word to say  
You wait Boys -- SOME DAY (Standing at attention)  
I shall wear expensive dresses,  
I shall even bob my tresses  
I shall go to grand cafes to dine

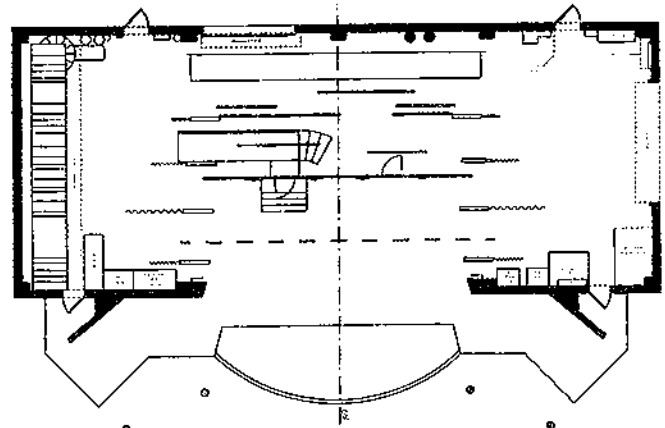
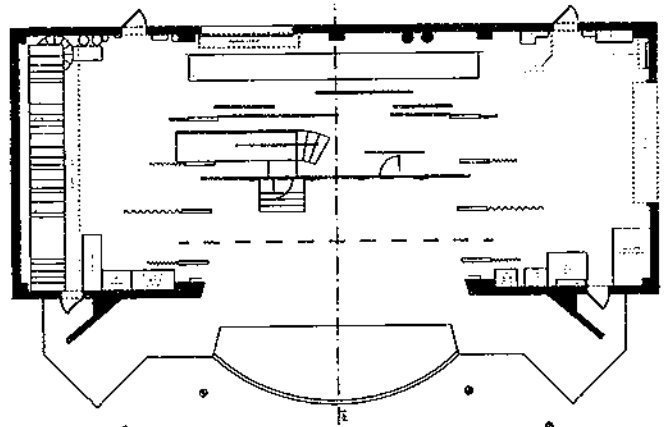
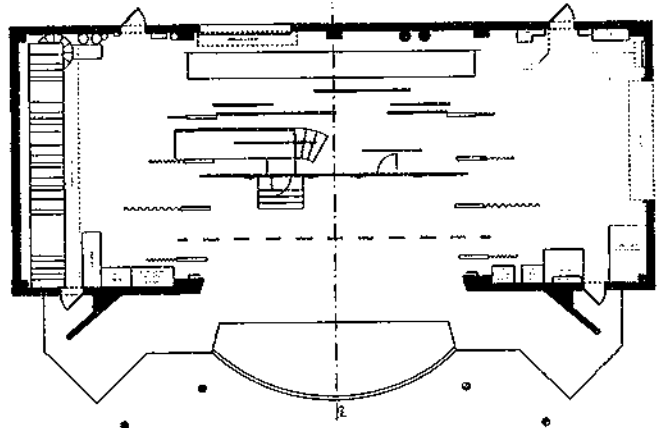
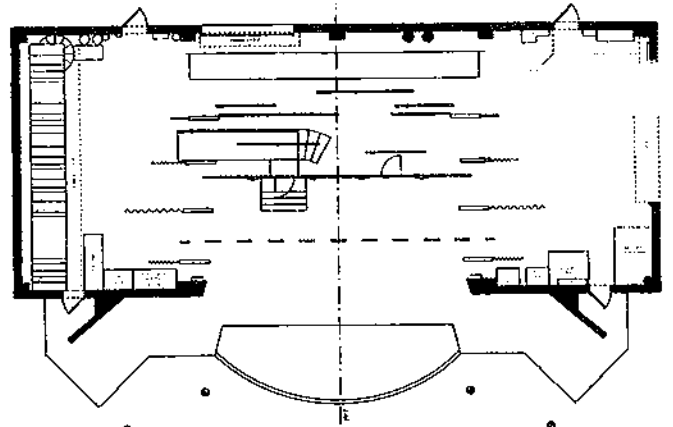
2nd Vs

BOYS: Nanette be careful  
Be not too dareful

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

- ① Tom enter SK3 for waltz dance
- ② T & down to car
- ③ Nan exit SK3  
Back to car exit SK1
- ④ Steve enter SK2
- ⑤ Tom enter kitchen & cell?



NANETTE: I'll order caviar and maybe some wine.  
All the world and all that's in it,  
I shall know and every minute  
I'll be busy buying furs and frills

BOYS: Nanette, you're raving  
Girls should be saving

NANETTE: I'll find a Santa Claus who'll pay my bills

Refrain

BOYS: No, No, Nanette,  
NANETTE: That's all I hear  
I get it the whole day through

BOYS: No, No, Nanette.  
NANETTE: It's in my ear,  
No matter what I may do

ALL: Sometimes perhaps, you'll have your way  
When you are old and turning gray  
But just as yet,  
It's always  
No, No, No, No,  
No, no, No, Nanette.

(DANCE)

(During Dance: Tom -- you here?)

BOYS say: "Nanette"

(Dance goes on and they exit) (2)

(One verse and one refrain for dance.  
Encore one verse and one refrain and  
another refrain.

At end of encore TOM is left sitting  
at L. of table. He sinks into chair  
crushed. SUE enters R.I.E. finding  
him in that state) (4)

SUE

Tom!

(He is limp)

Tom -- are you dead?

(LUCILLE enters R.I.E. right after  
SUE)

TOM

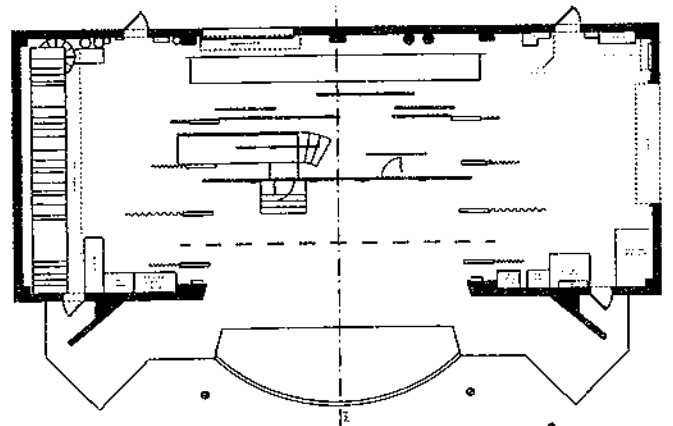
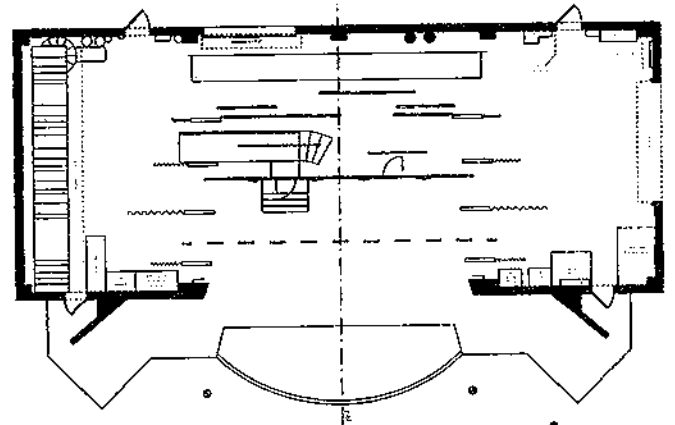
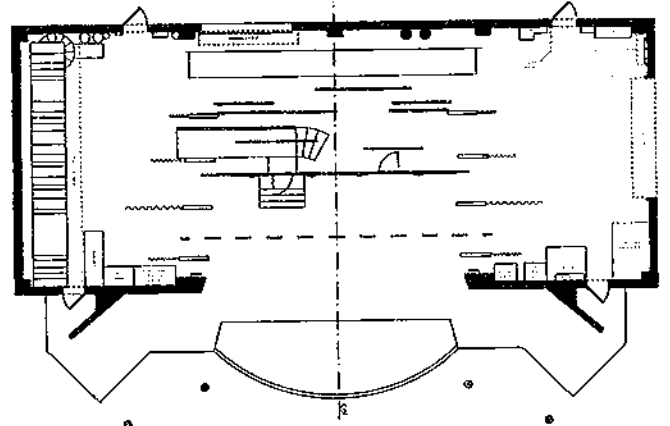
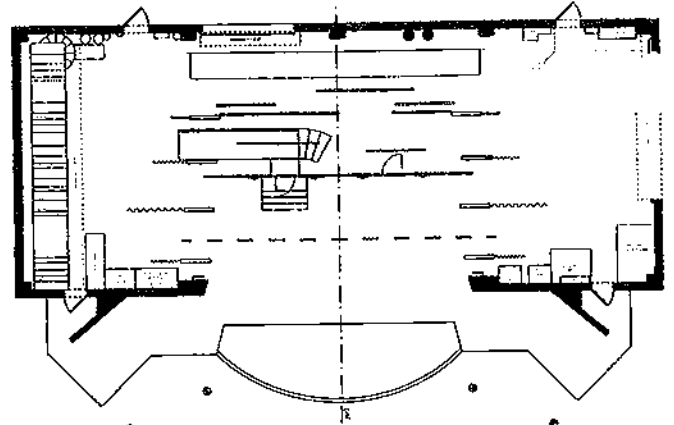
Nearly. If you had heard Nanette talking --  
(Imitating her)

Pick up this pretty -- pick up that pretty. (5)

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

- (1) 1 x 157
  - (2) 3rd row 32, 3
  - (3) Tom & Jo 1
  - (4) Tom & Jo 2nd & 3rd
- [The following section contains 20 horizontal lines for additional notes.]



(LUCILLE suddenly realizes NANETTE has been quoting what JIMMY said to her - stops short)

TOM (Cont'd)  
Gee, I even bought the ring.

SUE  
Somebody has been spoiling that girl.

LUCILLE  
(1) (Insinuatingly)  
Yes -- where's your husband?

(TOM bus. of polishing ring, sitting R. of table)

SUE  
What do you mean?

LUCILLE  
He's been putting ideas in her head.

TOM  
(Rising)  
And somebody gave her \$200.00

LUCILLE and SUE  
Two hundred dollars?

TOM  
Nan showed them to me.

SUE  
Nan has two hundred dollars.

(Bell rings)

I'll have to answer the bell. (2)  
(Exits L.I.E.)

TOM  
Isn't this a beautiful ring. (3)  
(Holds out ring to LUCILLE)

LUCILLE  
I can't see it.

TOM  
(Staring at Ring C)  
I can't even return it. I'll never buy anything at a sale again. (4)  
(Goes to chair L. of table - sits with head in hands disconsolate)

# OHIO LIGHT OPERA

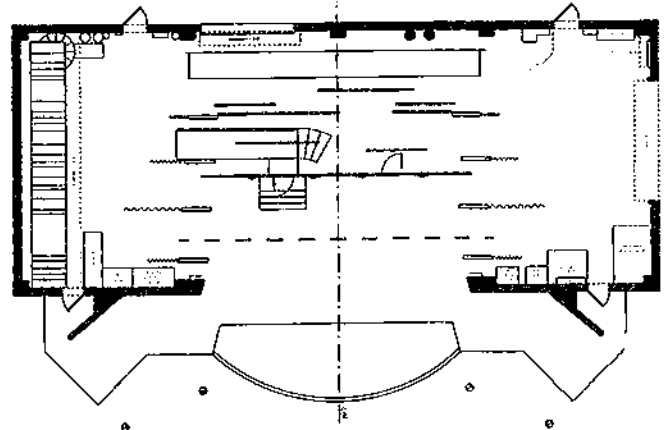
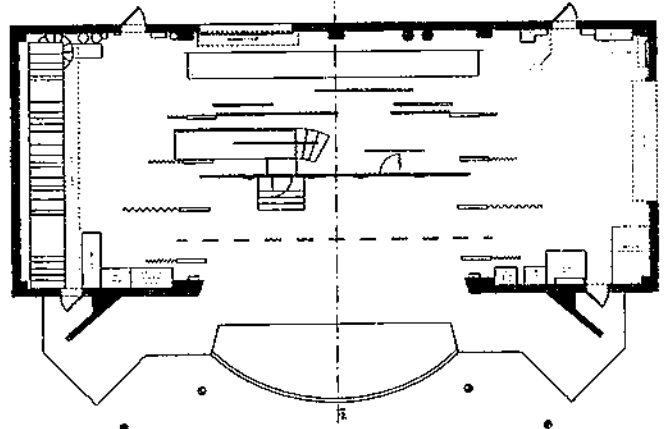
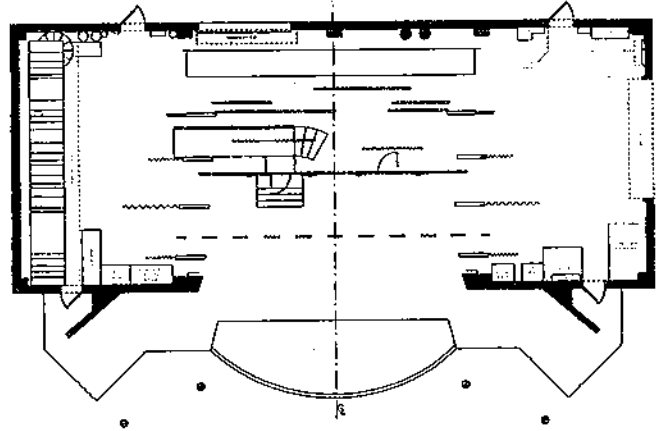
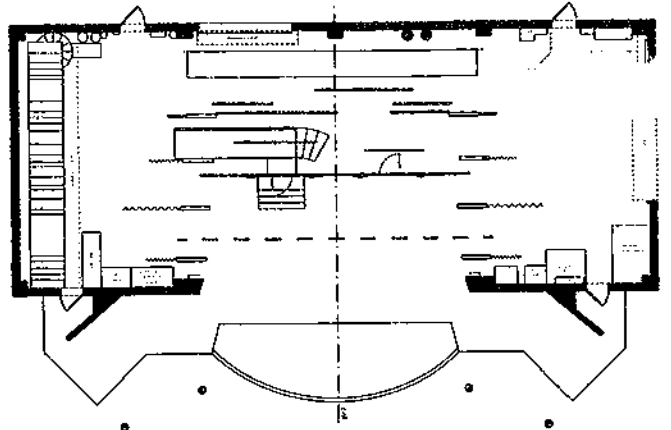
No, No, Nanette Blocking Notes

(1) Sue enter 3P4

(2) L x 15 SP

(3) Sue ✓ to L

(4) John x 15 C



SUE (1)

(Re-enters)

A special delivery letter for Jimmy.

LUCILLE

Let me see it.

(Takes letter)

Certainly.

SUE

(C)

What do you mean, certainly? (2)

LUCILLE

(Suspiciously)

A woman's handwriting. Of course I don't know anything about her - but the writing is rather bold and free.

(Sniffs letter)

Perfume.

(Another sniff)

Rather strong for a perfect lady.

(TOM sits on chair)

SUE

(Horrorified, Kes L.)

Lucille -- I don't want to know anything about it. (3)

(Turning)

Where's it from?

LUCILLE

(With innuendo)

San Francisco;

SUE

(C)

San Francisco?

LUCILLE

Oh Sue -- I know the niciest firm of private detectives.

SUE

Lucille!!!

LUCILLE

Murphy and Isaacs. (4)

TOM

(Rises, comes down L. of them, seated, plaintively)

Can you tell me why Jimmy Smith wants to ship me way out to San Francisco?

LUCILLE

(Returns letter to SUE - connecting second reference to San Francisco)

San Francisco?

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

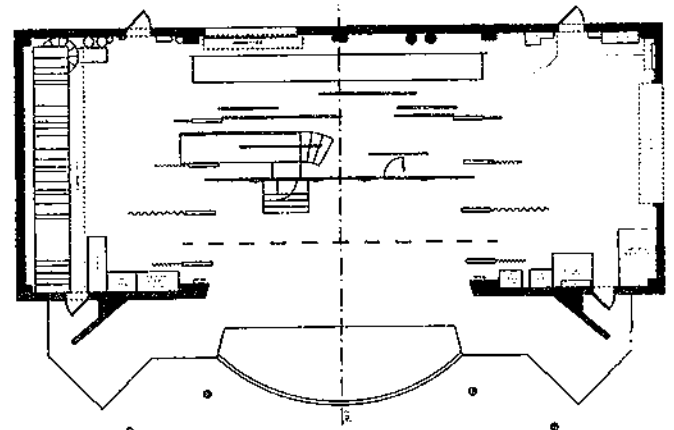
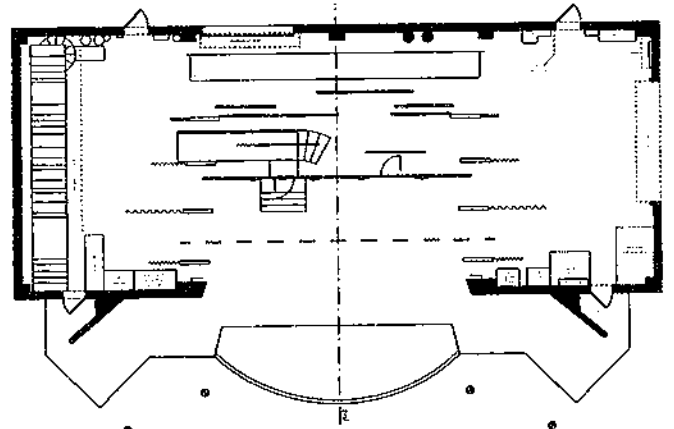
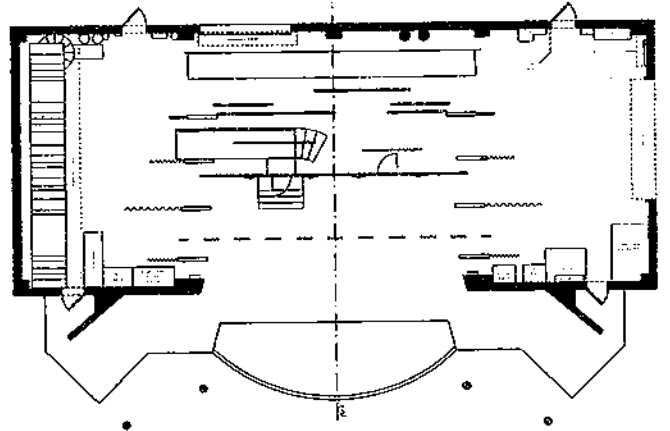
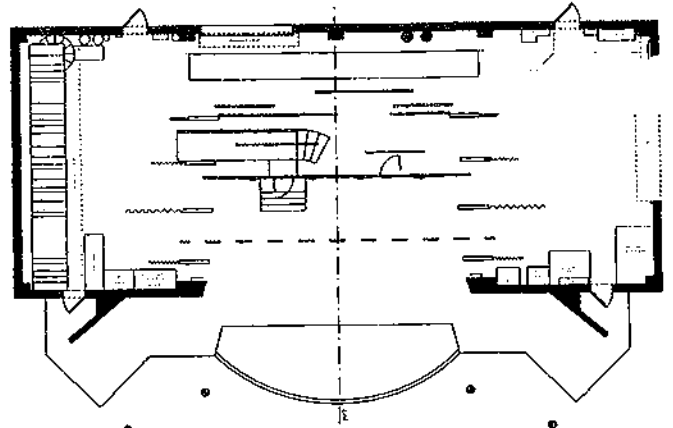
① L y 18.21

② Tom - do do 3P.1

③ Tom exit 3P.2

④ Eve x 10.1

⑤ Billy enter 3P.3



SUE

Oh, it's outrageous. My Jimmy couldn't harbor a wrong thought.

LUCILLE

Would you wager \$50 on that?

SUE

What do you mean?

LUCILLE (1)

Just this. I'll put up the other fifty and we'll go to these detectives and have them shadow our husbands. Sue, if they are good, isn't it worth a hundred dollars to be sure. And if they're up to some mischief, it's certainly worth a hundred dollars to find out the details.

TOM

Goodbye. (Rises and goes to door L.I.E.) (2)

LUCILLE

(Xs to L.)  
Where are you going, Tom?

TOM

I'm going to jump into the East River. (3)  
(Exits)

LUCILLE

Try the Hudson; it's much cleaner.

SUE

(Bus. with letter)  
But my Jimmy is so good -- you just saw him give me all that money?

LUCILLE

(Goes back to SUE at C)  
Spend a hundred dollars of it on Murphy and Isaacs. Tell me, has he been very attentive lately?

SUE

Yes (4) every night he brings me home some little attention.

LUCILLE

Oh, he does, does he? Well, whenever my Billy surprises me with a choice box of candy or a beautiful bouquet, I always say "Billy dear -- what have you been doing that you shouldn't?"

BILLY

(Enters from L.I.E. with a bunch (5)  
of orchids)  
Well my darling, I've brought you a little present.

# OHIO LIGHT OPERA

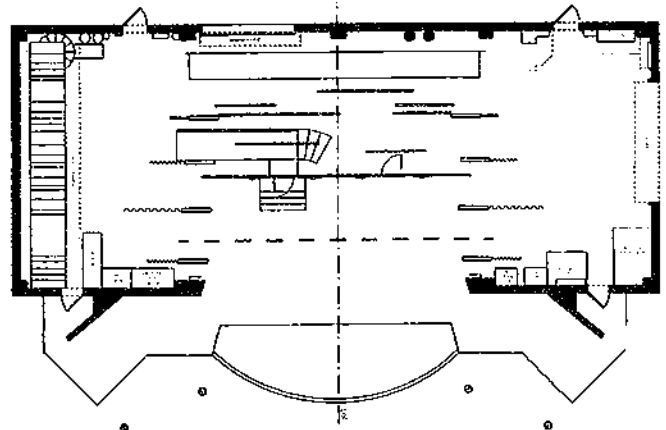
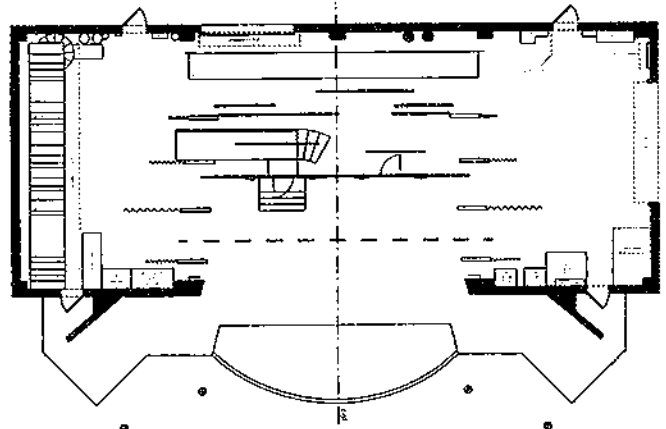
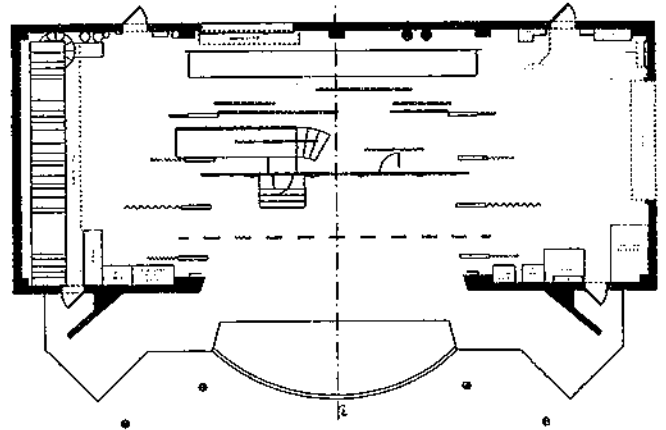
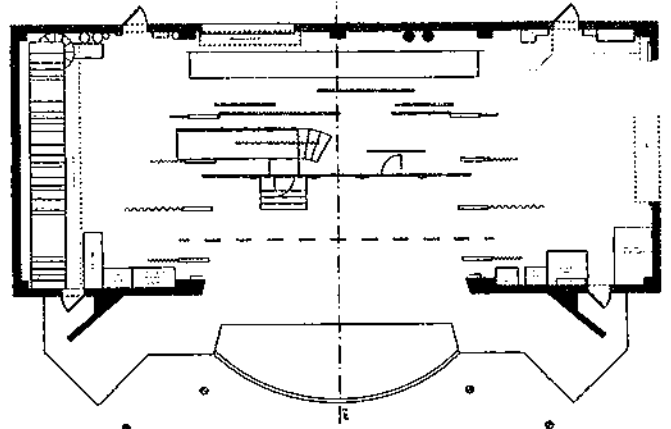
No, No, Nanette Blocking Notes

(1) Jim enter 2/7

(2) L. x WDR

(3) Jim - DOR to L

(4) Jim DOR + Sue v to Jim



LUCILLE

Oh Lord,  
 (Gives SUE a look)

BILLY

(Surprised at reception)  
 What's the matter, don't you like them?

(LUCILLE smiles wisely at SUE)

You see dearie, I -- er -- well, I want you to keep them  
 fresh till I return.

LUCILLE

(Harshly)  
 He's coming back.

BILLY

Yes, I have to go way on a little trip.  
 (Hastily)  
 Business trip.

(1)  
 (JIMMY enters and quickly exits  
 again, seeing SUE and LUCILLE)

LUCILLE

Oh!

BILLY

Surprised?

LUCILLE

(Looking at orchids)  
 Oh, no, no.  
 (With look at SUE)  
 We expected it. (2)

BILLY

WE?

(He looks from one to the other)

LUCILLE

I suppose you're not wild to take me with you?

JIMMY

(3)  
 (Coming down from door R. of BILLY)  
 Oh, no, Lucille. You don't want to go on that trip. Oh no...  
 (Laughs, covers himself up)

SUE

(Yes to JIMMY)  
 Here's a special delivery letter for you. (4)

(LUCILLE drops down R.)



JIMMY  
Special delivery? For me? Well, well, well, where from?

SUE  
San Francisco!!

BILLY  
(Xes J to L)  
Three thousand miles away.

JIMMY  
SAN FRANCISCO???

BILLY  
Frisco.

JIMMY  
You win.

LUCILLE  
(At extreme R)  
Oh Billy, what is this case of yours, bankruptcy or divorce?

BILLY  
(Xs R. to LUCILLE)  
Well, it may end in both.  
(Stealing glance at JIMMY)  
One of my clients has gone crazy.

JIMMY  
Take your eyes off me.

BILLY  
I'm trying to straighten out his affairs.  
(Xes to R.C.)

JIMMY  
(Who has been reading letter)  
Oh, my Lord!  
(SUE and LUCILLE have heads  
together)

BILLY  
Bad news from Frisco?  
(Comes to JIMMY)

JIMMY  
(Much confused)  
No -- uh -- only unexpected.

LUCILLE  
(Sarcastically)  
Bible business bad?



JIMMY  
Worse than that -- they're not using them any more. (A)

SUE  
Read it to us dear.

JIMMY  
The Bible?

SUE  
No, the letter.

JIMMY  
(Laughs, BILLY laughs with him,  
fumbling with letter)  
Oh, you wouldn't be interested. It's just business. I'll  
have to run right down to the Atlantic Ocean.

SUE  
What?

JIMMY  
(Goes to C)  
Philadelphia -- I've got to go to Philadelphia. I don't  
care what anybody says, I got to go to Philadelphia.

SUE  
But Jimmy dear, if you have trouble in San Francisco, why  
do you have to go to Philadelphia.

JIMMY  
That's it --  
(Laughs)  
How can you trust help nowadays, Billy, three weeks ago, I  
sent a man to San Francisco, and he gets lost and here he is  
in Philadelphia.

(BILLY laughs, JIMMY kicks him - he  
goes upstage to R.C. JIMMY stuffs  
letter in his pocket)

SUE  
Oh, Jimmy, I'm going to miss you when you're gone.

(BILLY goes to LUCILLE at R.C.)

JIMMY  
And don't you think I'm going to miss you Honey, but I've  
got an idea. I'll get you a nice little present so's you  
WON'T miss me when I'm gone.  
(Takes her hands, kisses her)

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

(1) Sue exit 3R2

(2) L x UCL

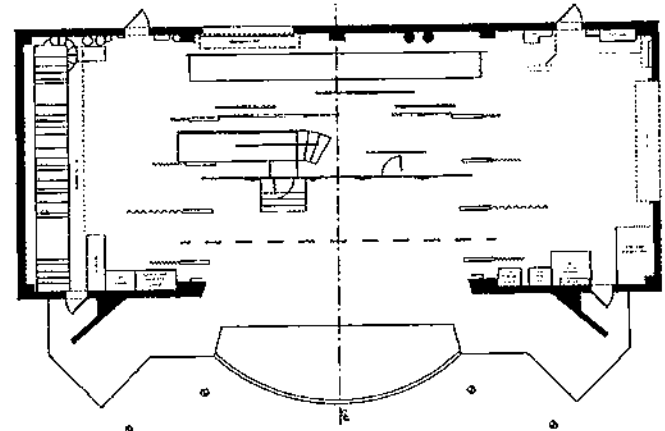
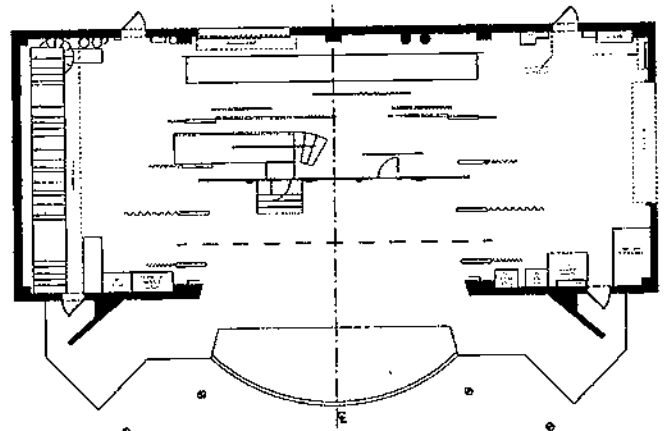
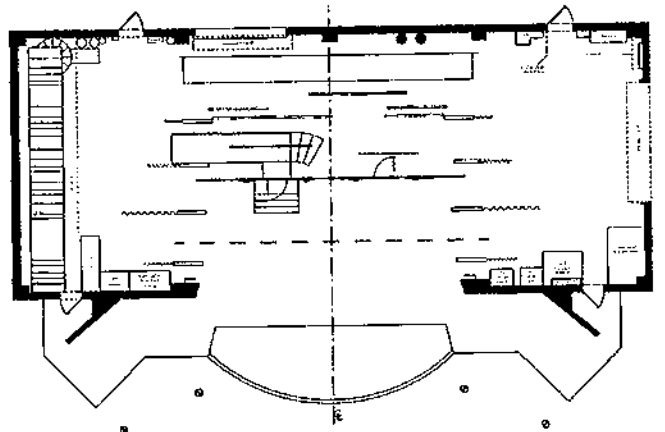
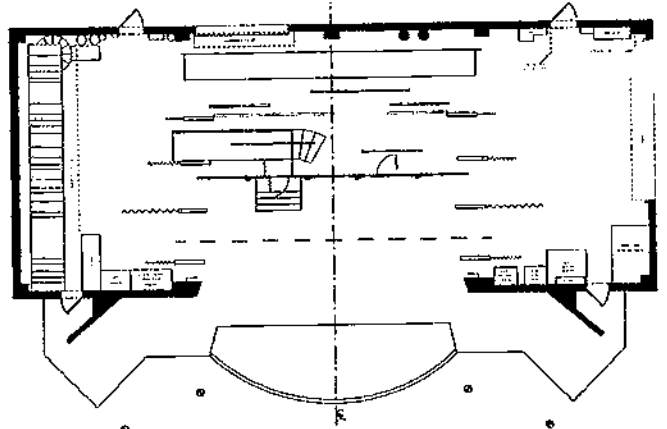
(3) T exit 3L7

(4) Sue enter 3R3

(5) Sue exit 3R3

(6) Jim x Dad

(7) Billy x Lisa



SUE

(Turns and calls to LUCILLE)  
 Lucille, you know that hundred dollars you spoke of -- I'm  
 going to spend it.

(Exits into hall to get hat) (1)

JIMMY

Oh great, that's the idea.

LUCILLE

(Xing to R.I.E. pleased)  
 I'll get my wraps and go right with you. (2)

(BILLY Xs upstage to R)

JIMMY

(Follows to R.C. speaks to LUCILLE  
 in doorway)  
 Lucille, be sure Sue gets just what she wants.

LUCILLE

Yes Jimmy, I'll see that everyone gets just what they  
 deserve.

(Exits R.I.E. Slaps BILLY's cheek  
 -- BILLY and JIMMY exchange looks.  
 JIMMY slaps BILLY's cheek also L  
 X to C) (4)

JIMMY

(Xes to extreme L. - Looks at SUE  
 who has returned from L.I.E.)  
 Going to be long, dearie?

SUE

(Rather coolly)  
 No, I don't imagine it will take us long. Tell Lucy I'm  
 waiting in her car, will you?

(Kisses JIMMY on cheek) (5)

Goodbye,

(Exits hurriedly hall L. JIMMY  
 looking after her - then looks  
 nervously back at BILLY)

JIMMY

Did you get that peck? (6)

BILLY (7)

(At L.C.)  
 Do you think she suspects anything.  
 (Xing to JIMMY)

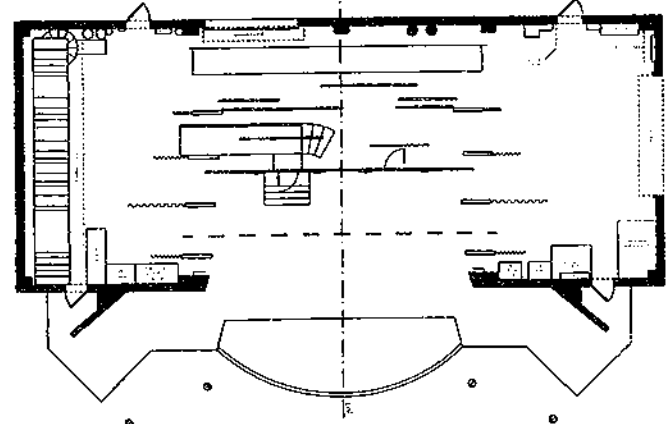
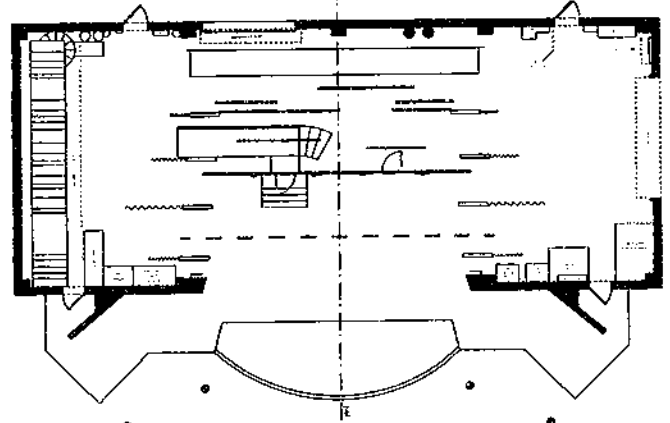
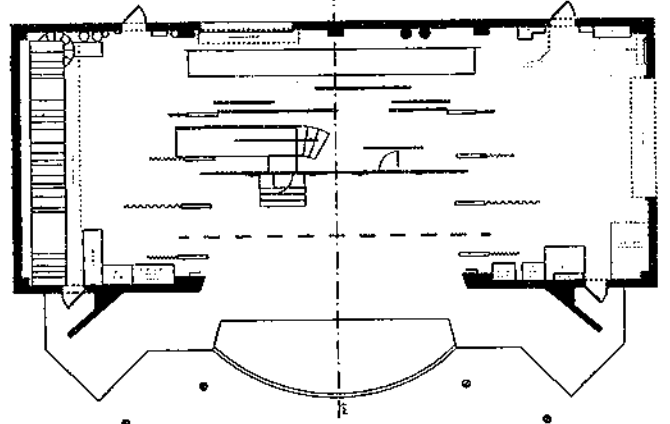
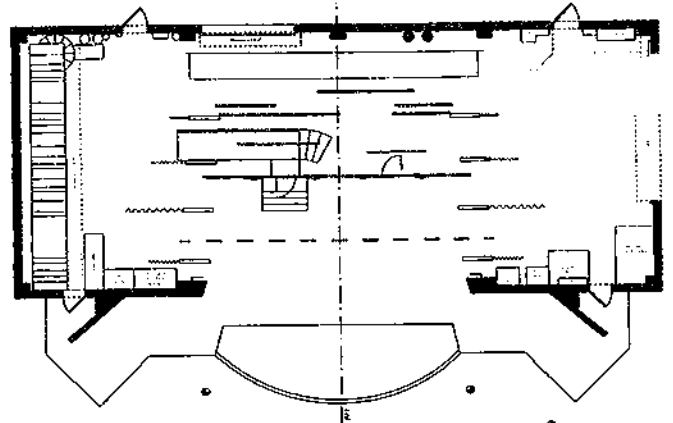
JIMMY

(Outraged)  
 Suspect? What could my wife suspect me of? She knows I'm  
 as pure as a lily.

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

- ① to exit SW 3
- ② Rally exit SW 3
- ③ Main enter SW 3
- ④ Main x-to table



BILLY

(Laughs)

Now here's my plan. You phone these girls, keep them home. Let them expect you're coming on. I'll visit them in your place and get a settlement out of them. Then it's goodbye charge accounts ----

(LUCILLE enters Xs to R)

~~JIMMY~~ *Billy*

(Repeats)

Goodbye sweetheart.

(BILLY goes to kiss her, she raises bouquet, kisses it and stops him from kissing her by tapping him on the mouth with bouquet and exits L.I.E. laughingly)

Not so good yourself. (D)

No, 7 - Act I Finale Starts (dialogue over music) BILLY

Well, I'm going to take the 8:10 for Boston. Now remember, don't worry about anything. There's only one thing you've got to do. Close up that cottage and don't tell any more girls that you've got more money than you know what to do with.

JIMMY

(Following BILLY over L. Xes back to table R)

Good luck Billy -- don't spend that money until you've cleaned everything up. Well - that's that.

(To bench R, takes key out of pocket)

Now to close up that cottage ----

(Looks at key, sits thinking hard)

And what a cute little place it is ---

Page 35 of Music

(Enter NANETTE L.I.E. carrying box. She goes to JIMMY with solicitude and waits for music chord before speaking)

NANETTE

(Goes to JIMMY at R.C.)

Mister Jimmy -- are you blue?

JIMMY

(Sighs)

Not exactly Nan. Just day-dreaming about Sue and my cottage by the sea.

NANETTE

(Carrying box to center)

The sea --

(Facing audience)

Just think I have never even heard the sound of it. I've never had a real vacation.

(Sighs)



JIMMY

You poor little kid.

NANETTE

(Kneeling in front of JIMMY and  
taking bathing suit)

Look what I bought on Fifth Avenue.

(Holds up bathing suit)

A bathing suit.

JIMMY

What is it?

NANETTE

A bathing suit ---- isn't it a beauty?

JIMMY

Isn't it cunning, and look at all the little dingle dangles.  
I wish my Sue would buy herself beautiful things like this --  
and long for a cottage by the sea.

(Bus, with costume which he now  
returns to NANETTE)

NANETTE

(Still kneeling at C)

Oh yes -- she could be so happy!

(Folds costume into box and closes it)

JIMMY

Couldn't she Nan?

(Shows key)

See that, Nan.

NAN

A key!

JIMMY

(Holding out key to her. Then throw-  
ing it on table R)

A key to paradise and I'm on my way to close it up.

NAN

(Rises, goes to table)

Oh, what a pity.

JIMMY

(R)

(1) Yes, I've got to go to Atlantic City to close it up.  
Isn't it a shame. She won't go along with me?

NANETTE

(L. of table, turns and places box  
on table L. Then leans on table  
facing him)

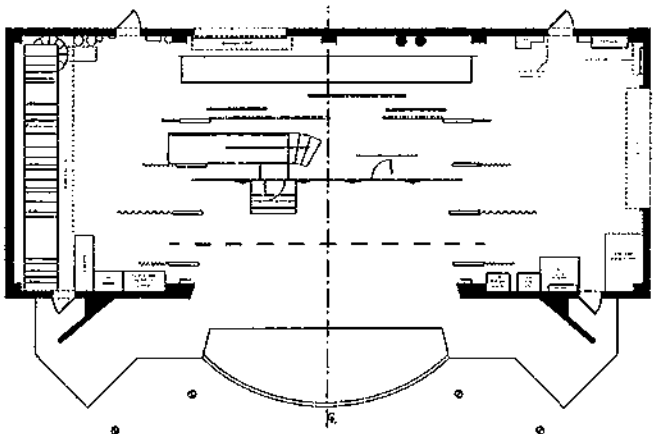
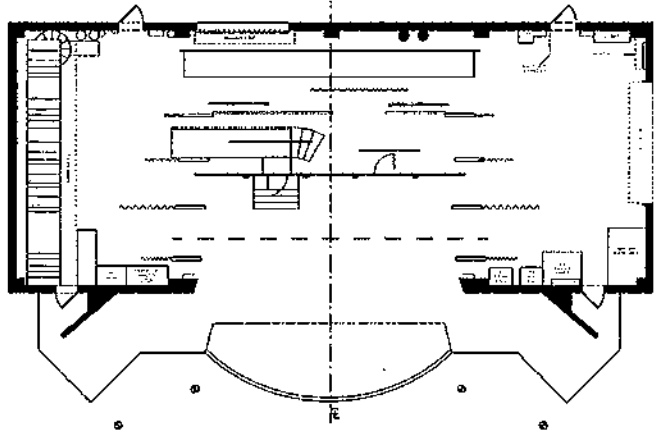
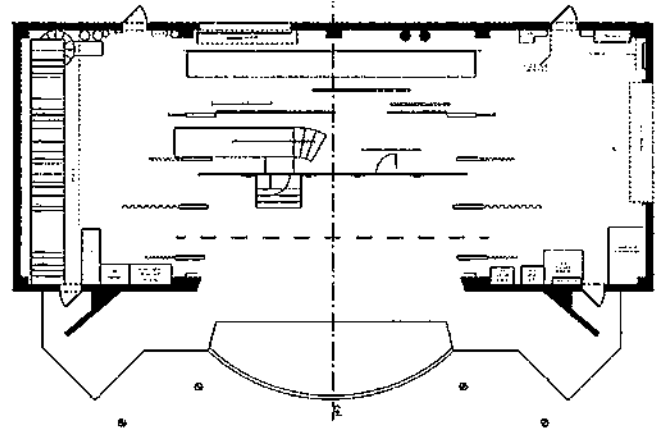
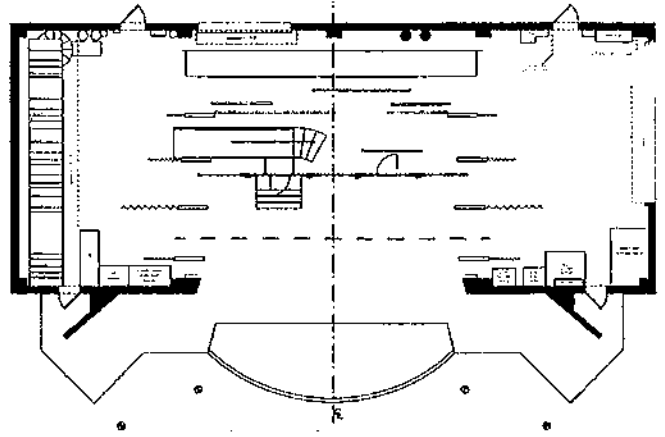
# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Simon to CS

② Adam x DS

③ Simon and DS



JIMMY

(Yes to L.C. to her)  
I wonder what you would say if someone offered this to you?  
(Holds key out to her)

NANETTE

(C joins him L. C. facing audience  
expression)  
Oh, Mister Jimmy!  
(Turns and looks offstage)

JIMMY

(At R.C.) (1)  
I wonder if you couldn't come. No, it wouldn't be right.  
Why do I say these things?

Lyrics - page 36 of music

NANETTE (2)

(At left - Music, cue, sings)  
It's always  
No - o - no - no  
No - No - Nanette

JIMMY

(At table R)  
And yet why shouldn't you too be happy?  
(Very sympathetic)  
Nan, can you imagine those great big hotels full of beautiful  
women and smart men?

NANETTE

Wonderful!

JIMMY

And thousands of happy people up and down the boardwalk  
enjoying themselves.

NANETTE

Wonderful.

JIMMY

And tens of thousands bathing in the sea -- swimming and surf  
bathing?

NANETTE

OH, how lovely!

JIMMY

And you haven't seen it, you poor kid.  
(Yields to sudden temptation to make  
NANETTE happy)

Pack your hat, I'll take you there.  
(Xes and exits L.I.)

I'll go out and get a taxi and be waiting for you. Hurry.  
(Exits L.I.E.) (3)

(NANETTE jumps about with glee)

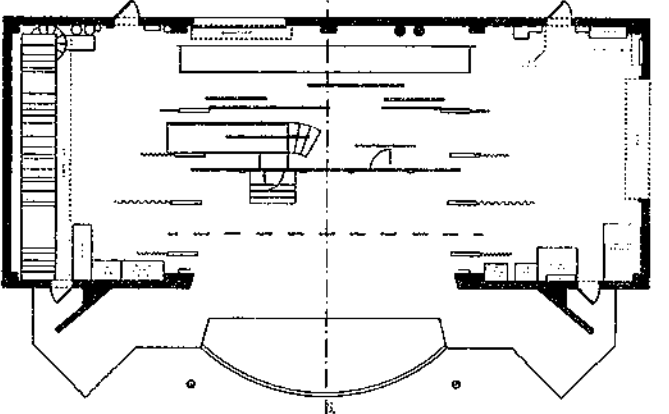
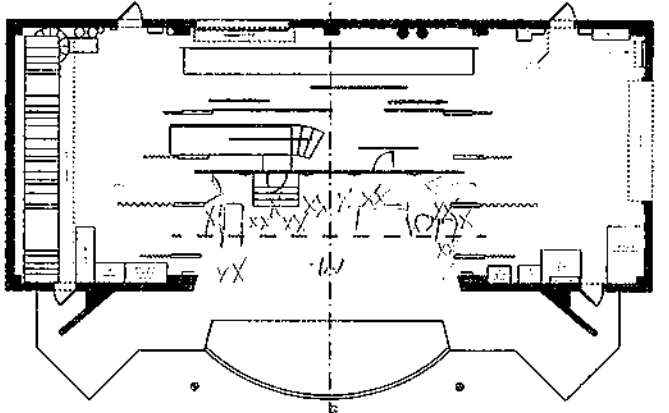
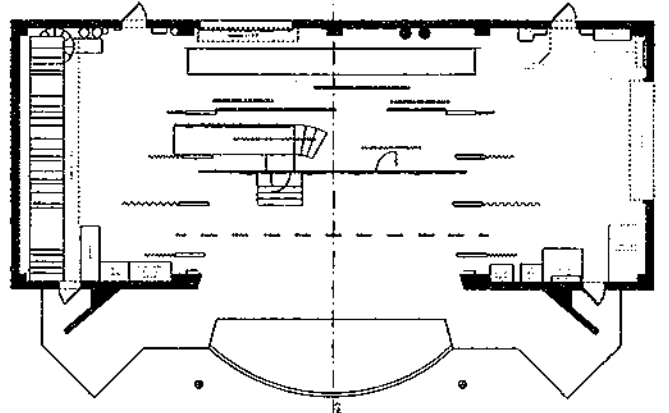
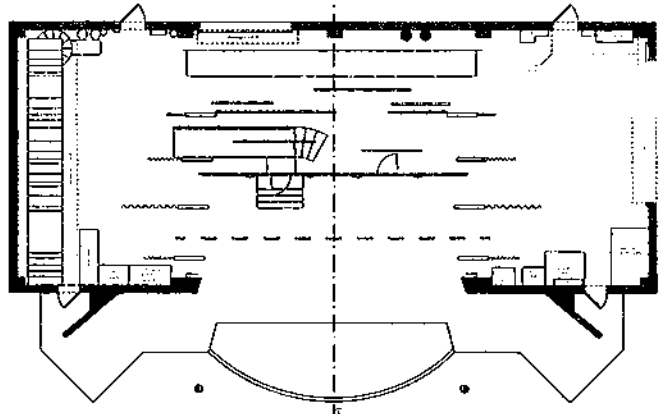
① Prologue 18/2

② Act 1 10/2

③ Act 2 18/2

④ Friends/Carol, epilogue 1/2  
Maurice, epilogue 3/2

⑤ Tony, epilogue 1/2



PAULINE (1)  
(Enters R.U.E.)  
That must have been a good one. Tell it to me.

NANETTE  
Oh Pauline, Mister Jimmy's going to take me to Atlantic City.  
Why don't you come along, will you. (2)

PAULINE  
Can't today -- but I can tomorrow.

NANETTE  
Will you do it?

PAULINE  
Can a duck swim -- is your grip packed?

NANETTE  
NO.

PAULINE  
(With gusto Xes to table, NANETTE  
throws box to PAULINE)  
I'll pack for you. Won't my doctor be pleased to know I'm  
going to have sea air and swimming. (3)

(Goes to arch L.U.R. exits I.U.E.  
stairs. (4))

MARRIEDS - enter.

FLAPPERS enter at archway to back.

NANETTE follows PAULINE up to L.U.E.  
then comes down and is about to exit down  
L.I.E. when she meets TOM)

TOM (5)  
(Enters L.I.E.)  
Nanette- I'm sorry I quarrelled with you. I love you -- You  
know that.

NANETTE  
But Tom, you want to keep me in a glass cage.

TOM  
(L.C. - takes her arm)  
Well - I'll tell you what I'll do -- we'll talk it over.  
I'll take you out to dinner.

NANETTE  
(L Xs to R.C.)  
Well - I can't exactly to that.



1-46

MRS. WEBSTER-WYLIE  
Imagine that. Refusing a dinner.

(The FLAPPERS move down from balcony)

TOM  
(To FLAPPERS C)  
Oh, she's not refusing.  
(Goes up Xs to C. then down R. to  
NANETTE)  
You're coming with me.

NANETTE  
You can't boss me. Everyone tries to boss me.  
(Turns away from TOM.)

4 BACHELORS enter and go R. - NANETTE  
goes to them)

Lyrics on page 38 of music

TOM  
(Xes to R.C. and sings)  
But realize that you're a child, dear.

ALL  
(Sing)  
And not too wise -- so don't get wild dear.

TOM  
(Sings)  
When you can't have your own sweet way.

(4 other BACHELORS enter and join  
other men at R. with TOM)

NANETTE  
(Turns on TOM, she is C)  
Can't have my own sweet way (1)  
(Maids come to L. with NANETTE to them)  
Haven't a word to say,  
You wait, some day,  
(Stamps her foot at TOM.)

BACHELORS hustle TOM upstage)

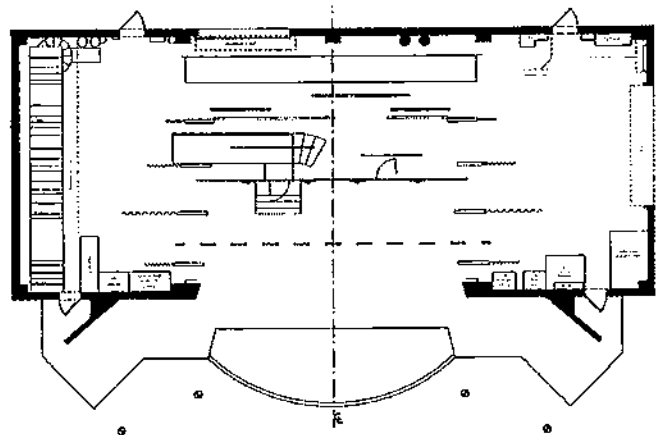
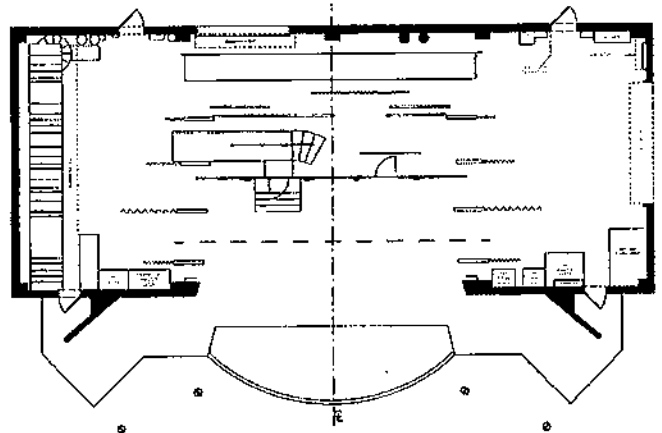
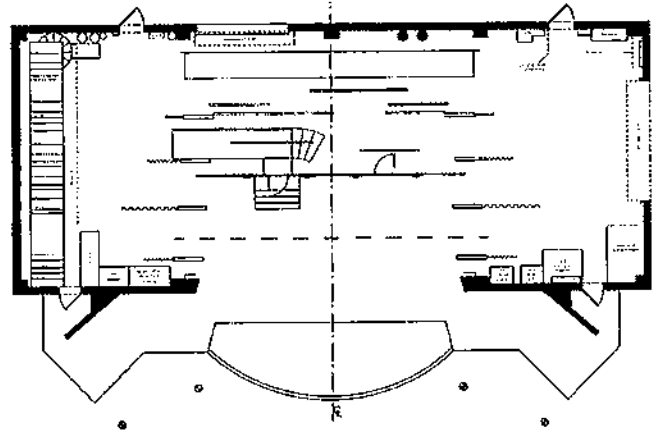
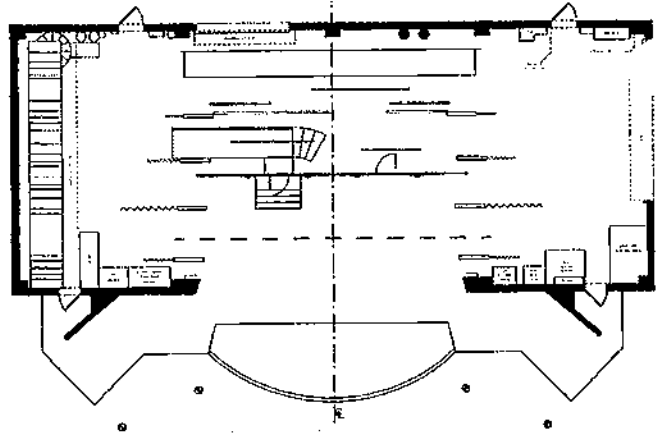
BACHELORS and MARRJEDS  
(Sing as they retire upstage and  
return to L.I.E.)  
Text  
She shall wear expensive dresses,  
She shall even bob her tresses,  
She shall go to grand cafes to dine,  
(The MIADS come down with NANETTE L  
and take NANETTE over to L.R. MEN  
take TOM to R)

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

(1) Tom & Is Mary

(2) Peter SP 2



TOM

(Turns to NANETTE at L.C.)  
 Nanette be careful (1)  
 Be not to dareful.

NANETTE

(Comes C. to TOM)  
 I'll order caviar and maybe wine.

ENSEMBLE

All the world, and all that's in it.  
 You shall know and every minute.

NANETTE

I'll be buying furs and frills.

TOM

No, -- no -- you're raving.

ALL

Girls should be saving.

NANETTE

(To BACHELORS at L)

I'll find a Santa Claus who'll pay my bills.

Dialogue over and between music page 41

TOM

(Speaking, comes forward to NANETTE  
 at C)

Where are you going, Nanette? (2)

NANETTE

I won't tell you.

TOM

(C)  
 Yes you will. Where are you going?

NANETTE

(C)  
 I'm going to be happy.

PAULINE

(Enters stair, comes C. with grip)  
 She's going to Trenton to see her grandmother.

(The ensemble takes up refrain of  
 NO, NO, NANETTE.)

PAULINE goes up C to L.I.)



## ENSEMBLE

No, no, Nanette, don't make him grieve  
You're going a bit too far  
No, No, Nanette, you must not leave,  
Remember how young you are,  
We really think you ought to stay,  
It's wrong to tease your Tom this way  
You may regret  
So please remember, No, No, No, No, No,  
No, Nanette!

(During this last chorus, TOM  
tries to prevent NANETTE from  
going -- but she eludes him and  
exits L.I.E.) (1)

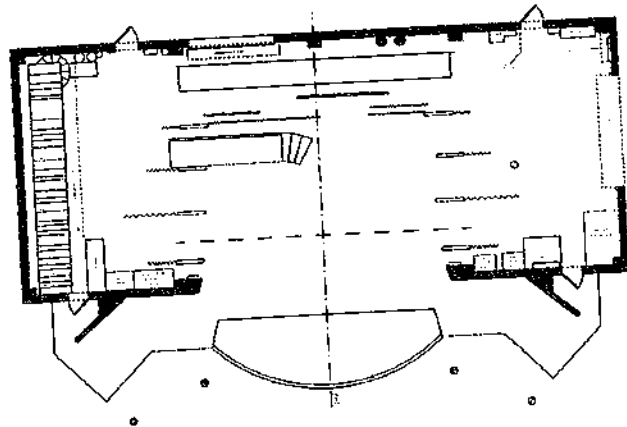
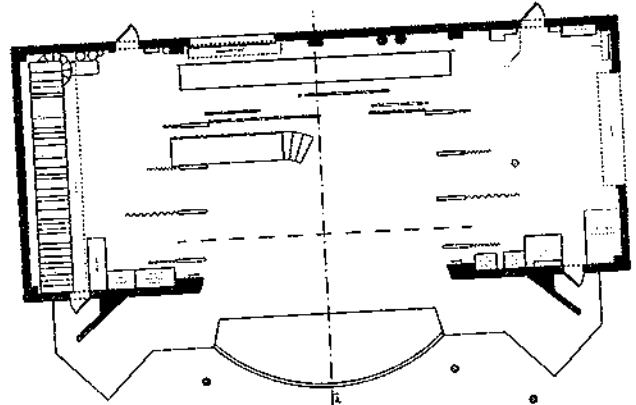
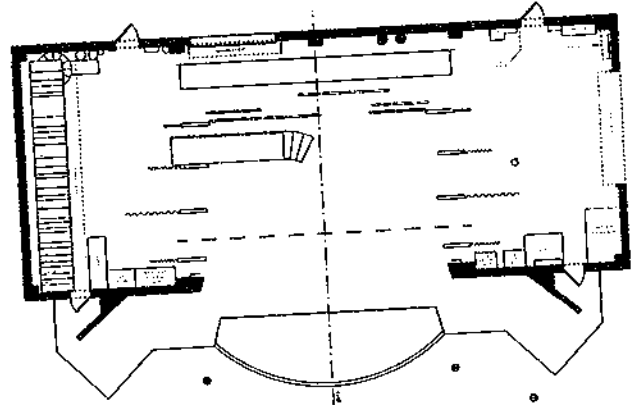
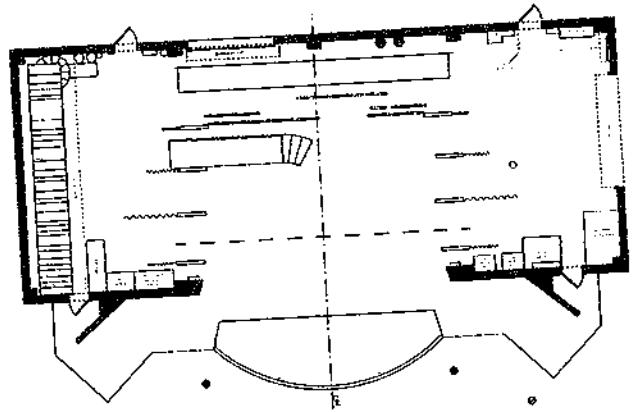
CURTAINEND OF ACT ONE

*Curtain in*

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

- (1) Jim enters Spz / Nanette to fountain 25/4
- (2) Jim exits 30/4
- (3) Peter 31/2 x CS



(Dance and exit. After opening,  
JIMMY enters from house) (1)

JIMMY

Oh Nan -- Nan.

NANETTE

(Re-enters from R.)  
Yes, Uncle Jimmy. I was going swimming with the girls.

JIMMY

Nan, how would you like to wait a little and go swimming  
with me?

NANETTE

With you. Oh, you're a darling.  
(Throws arms around him)

JIMMY

I'm leasing the cottage. I have to see my real estate agent --  
do you mind waiting?

NANETTE

Mind? I'd wait ten hours to go with you.  
(Puts arms around his neck)

JIMMY

Please -- don't do that, doggone it, I'm beginning to like it.  
(Exits) (2)

PAULINE (3)

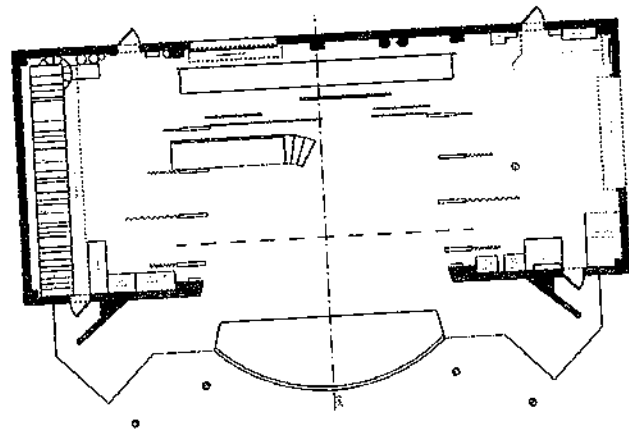
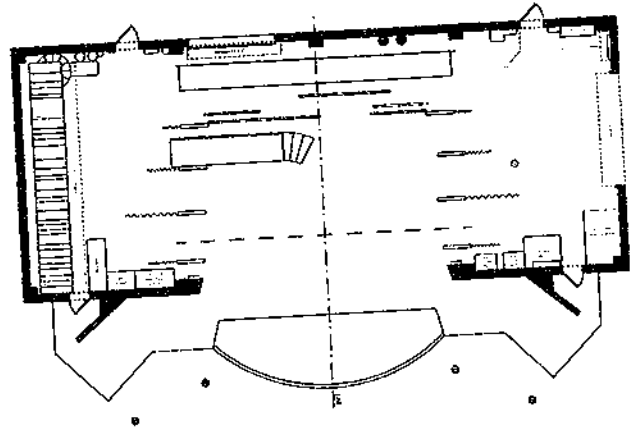
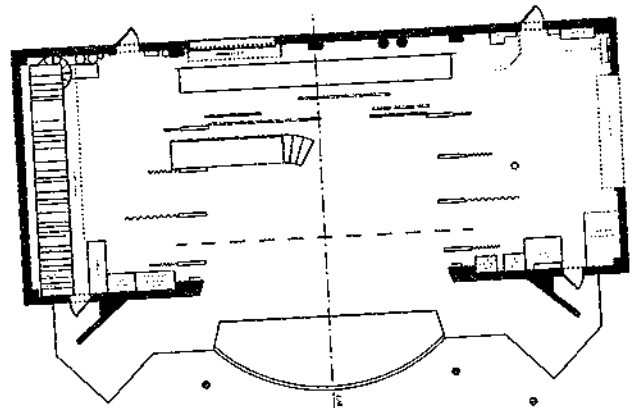
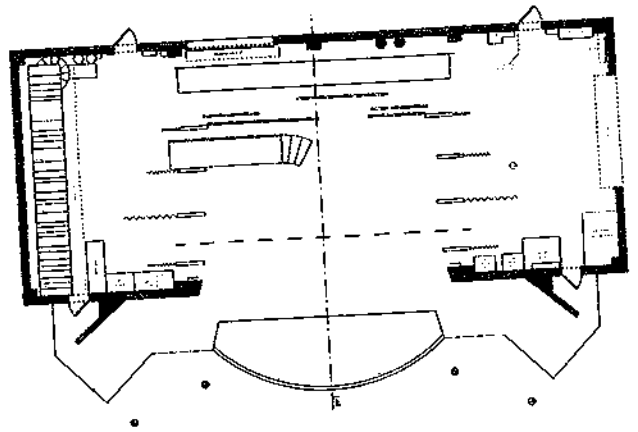
Why don't you tell him that I got here this morning and you  
took me in. I'm tired of playing hide and seek with myself  
around the house.

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Nav, exit 2P3

② Tom enter 3L1



NANETTE

(L.C.)  
My Jimmy seems funny about letting people know we're here.

PAULINE

(L.C.)  
I've got a feeling there's going to be a terrible blow --  
up around here.

NANETTE

(Yes to L)  
Oh Pauline, you don't know Mr. Jimmy. He's so good.

PAULINE

(L.C.)  
J'm --- when they're so good, be careful.

NANETTE

Why do you know he said if I ever saw anything I liked in a  
show window, I'd only have to laugh and he'd go right in and  
buy it for me. (1)

PAULINE

(C.C. - laugh)  
Huh. Why don't you stand in front of Tiffany's and have  
hysterics.

(NANETTE laughs, goes R.l.  
PAULINE starts to do physical  
jerks)

Now for another mouthful of sea air.  
(She is interrupted by the entrance (2)  
of TOM)

Well -- what do you want?

TOM

(Turns to her)  
Don't you remember me?

PAULINE

-- I do.

TOM

(Goes up to her)  
I know that there is some mysterious lady living here with  
Mr. Smith -- is she -- er -- his daughter?

PAULINE

She is not.

TOM

His wife then?

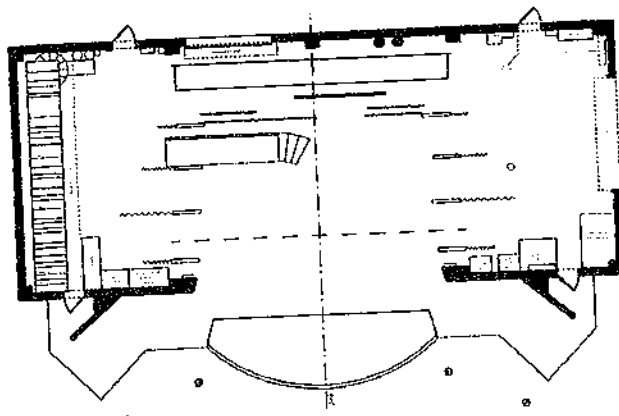
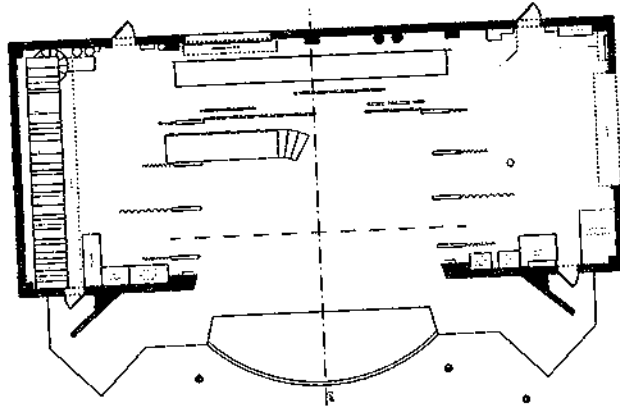
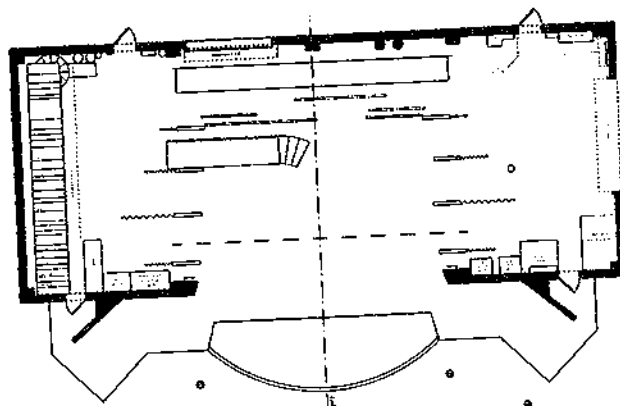
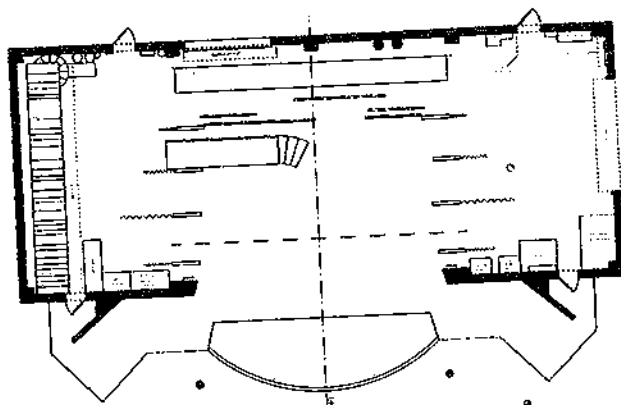
PAULINE

No, she's his grandmother.

# OHIOLIGHT OPERA

No, No, Nanette Blocking Notes

- ① Jam x VDR
- ② Jam x CS
- ③ P x US
- ④ Jam x between tables
- ⑤ P x CS



TOM  
Well I know what I'm talking about. Murphy and Isaacs have definite information about three women.

PAULINE  
Only three?

TOM  
Now listen. I'm down here with his wife and Lucille.

(PAULINE registers amazement) (1)

We've found out about James Smith. The detectives Murphy and Isaacs are on his track.

(Solemnly) (2)  
Pauline, he's a terrible man. Look out for yourself.  
(Bus. and exits R.)

PAULINE  
(Xes to L)  
Oh, don't count me in.  
(Laughs)  
I think he's a simp. (3)  
(Starts towards door up L.)

TOM (4)  
Hold on a minute - Pauline, what are you doing here?

PAULINE  
Not what you suspect.

TOM  
We've sent telegrams to these three girls: The Great Moment has arrived - come to Chicadee.

PAULINE  
Yes.

TOM  
Now if these girls should come down, could you see that they remain here until we get the evidence.

PAULINE  
(5) A real estate man said Mr. Smith is coming here to lease the place to new tenants.

TOM  
Good -- you could mistake these persons for the new tenants.

PAULINE  
(Bus. with notes)  
Well of course if I took them in, it would be a stupid mistake, but --  
(Bus.)

# OHIOLIGHTOPERA

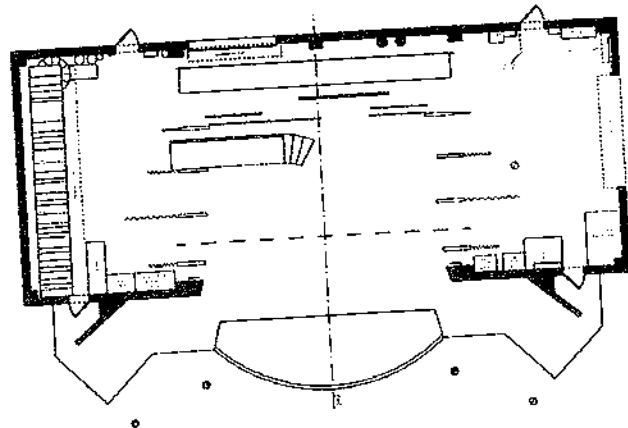
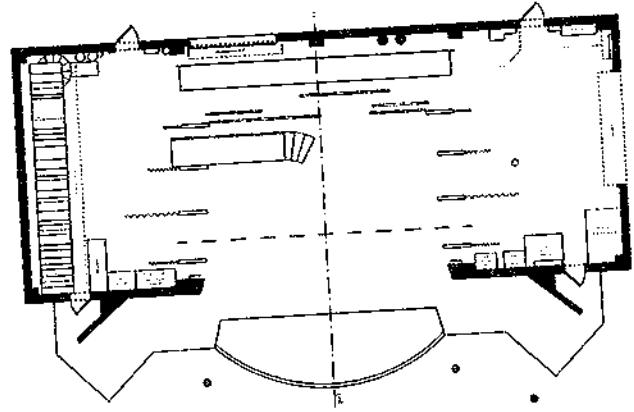
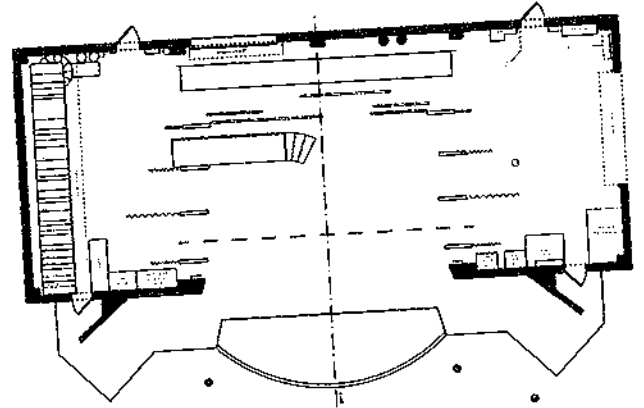
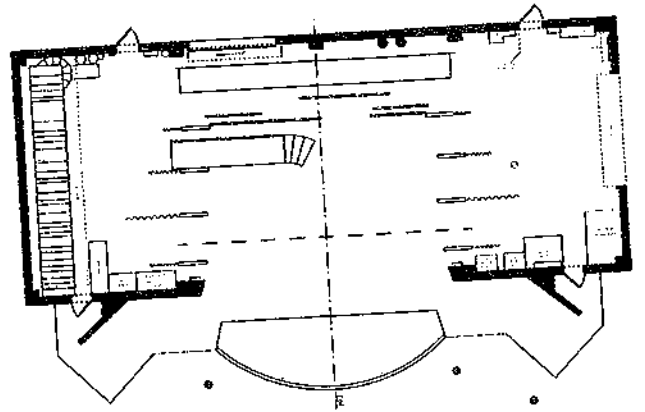
No, No, Nanelte Blocking Notes

① Tow exit SL3

② P y U.S.

③ Palky enter SP7

④ P on Palky



TOM  
Still, for \$50.00 you could be stupid?

PAULINE  
Idiotic. (TOM exits C) (P)

(2) (Enters R.l.E)  
How do you do, ~~is~~ dadda here?

PAULINE  
(At L. of her - looks at her as if she thought her mad)  
Dadda?

BETTY  
I mean does Jimmy Smith live here?

PAULINE  
He does.

BETTY  
Didn't Mr. Smith say he expected me?

PAULINE  
He did not.

BETTY  
I'm Betty - Betty from Boston.

PAULINE  
Well, I'm Pauline from Peoria.  
(With a wise twinkle, insinuatingly)

(4) Are you his wife?  
(Looking her up and down)

BETTY  
Didn't he say that I was coming?

PAULINE  
No!

BETTY  
No?

PAULINE  
NO!!!

BETTY  
He wires me "come to Chickadee".

PAULINE  
(Insinuatingly)  
Oh then -- you are his wife?



BETTY

You better get my bags, <sup>loggage</sup>  
 (Opens wallet and takes out money)  
 I left them in the taxi.  
 (Hands PAULINE money)

PAULINE

(Xes to R)  
 Where'll I put them -- in his room.

BETTY

(Undecided)  
 Well --

PAULINE

Well, of course if you don't know whether you're his wife  
 or not, I'd better leave your things in the hall till you  
 find out.  
 (Exits R.) (1)

WINNIE

(Enters coming down C) (2)  
 How do ye do, does Jimmy Smith live here?

BETTY

(Coldly)  
 Yes.

WINNIE

I'm Winnie.

(BETTY gives her a look)

Winnie from Washington.

(Rather surprised that it means  
 nothing)  
 I had a message from ~~Uncle~~ Jimmy to come here.

BETTY

(Rises, Xes to WINNIE at Center)  
 Say, one minute. I think you pressed the wrong button.

WINNIE

Oh no, he's expecting me. I got a wire.  
 (Takes out wire)

(PAULINE enters with two bags  
 from R.)

BETTY

Well, you needn't get so fleesy about that. (3) I got one of  
 those nine day puzzle\$ wire.

PAULINE

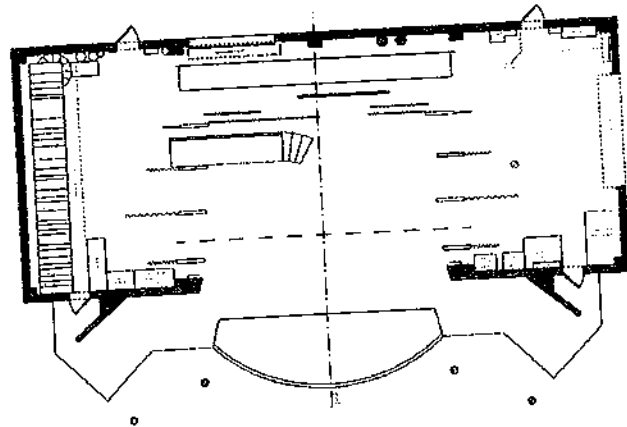
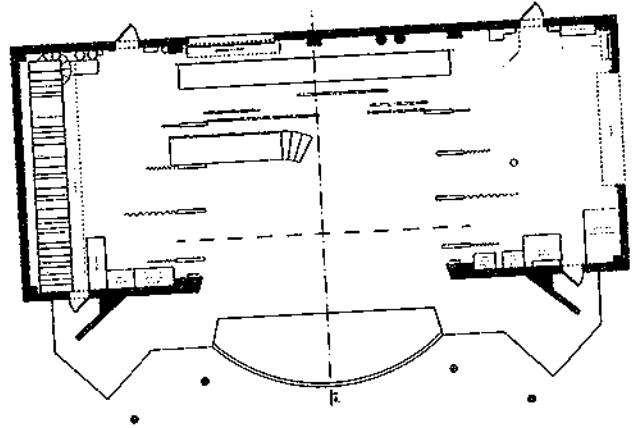
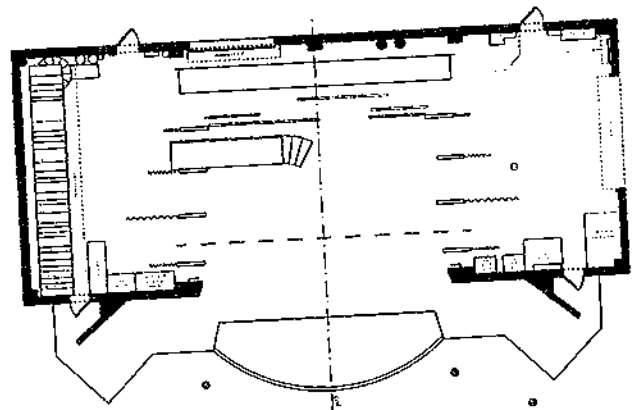
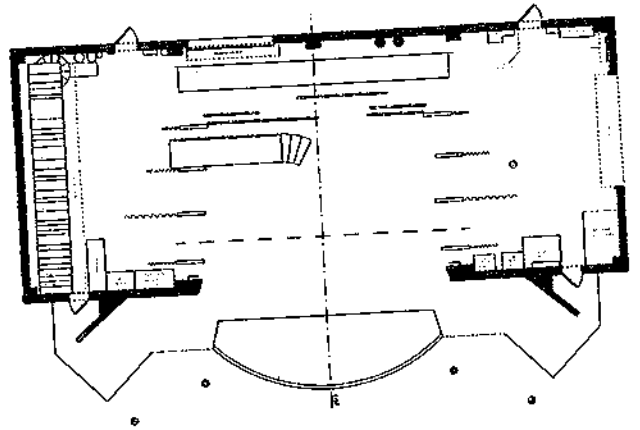
(4) My Gawd, two of 'em!  
 (Xes stage to house)

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① W exits 31 1.

② Betty x UPR



2-7

WINNIE  
 (Looking at PAULINE - To BETTY  
 with a horrible fear)  
 Say, is that another?

BETTY  
 No, she's the maid.  
 (Xes to WINNIE)

WINNIE  
 More probably for me.

PAULINE  
 You're both wrong - I was engaged by Miss Nanette.  
 (Comes down L. of BETTY and  
 WINNIE)

BETTY and WINNIE  
 (Together)  
 Nanette?

WINNIE  
 (L.C., joins them)  
 That makes three. Say, where does that fellow get all his  
 money?

BETTY  
 (L. Xes to PAULINE)  
 What's number 3 like?

PAULINE  
 (Extreme L.)  
 Oh very small built like a wrist watch. And I want to tell  
 you something else -- he's got a regular wife besides.

BETTY and WINNIE  
 (Together, hands to face in surprise.  
 Aghast)  
 What??

PAULINE  
 Yes, a saving little woman, who can get a full meal out of  
 a soup-bone.

WINNIE  
 Well -- I'm going out to the station and have my trunks sent  
 straight up here. Here, maid --  
 (Takes out money, hands her a  
 tip. Crosses to L. and exits) (1)

BETTY  
 (Takes out \$5.00)  
 He isn't going to get rid of ME so easy. I'll have BOTH my  
 trunks sent up. Here, maid --  
 (Gives her bill and Xes to L. (2)  
 of her)

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

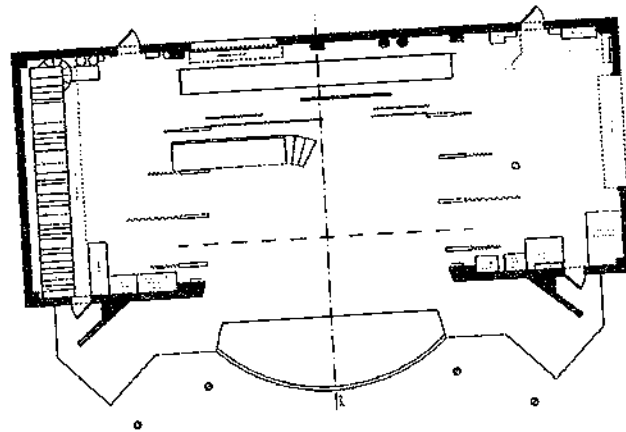
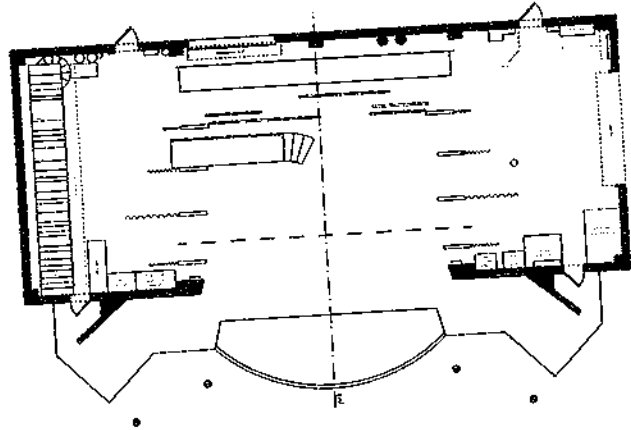
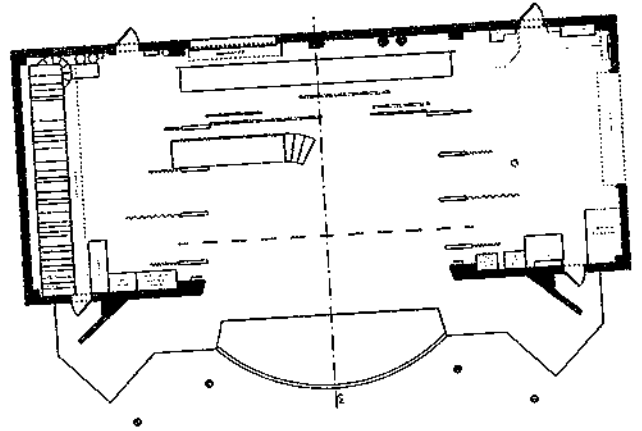
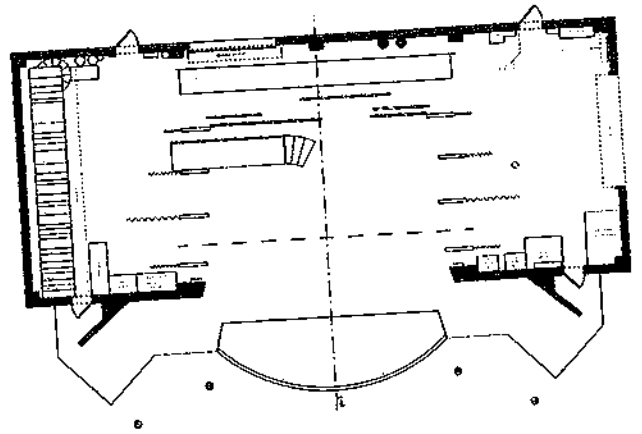
① Kelly exits SR1

② Nam enters SR3

③ P: URC to SR3

④ dim enter SR1

⑤ dim x URC



PAULINE  
Gee, I wouldn't give up this job to be president of the mint.  
(Folds up bills and puts them  
in pocket)

BETTY  
Say, why do you stick around here anyway?

PAULINE  
My doctor tells me I need sea air and swimming.

BETTY  
Your doctor?

PAULINE  
He psycho-analyzed me and changed my point of view.

BETTY  
Some doctor!

(Exits L) (P)

(NANETTE enters through house) (2)

NANETTE (2)  
(To PAULINE)

Hello.

PAULINE  
(Referring to NANETTE's bathing  
suit)  
My goodness, what a pretty suit. I've got one like that,  
but I've got the good sense to put something on over it.

JIMMY (1)  
(Rushes in from R.l.E)  
Nan -- Nan -- we've got to get out of here.

NANETTE  
Oh my -- Jimmy, why.

JIMMY  
I've just seen Tom on the boardwalk and we must get away at  
once. (5)

NANETTE  
But we only just arrived last night.

JIMMY  
Can't help that. We've got to go. We're ruined if this gets  
out.

NANETTE  
(Petting him, pleading with her  
eyes, hands on shoulders)  
It was just a tiny bit of deception to steal a little sunshine.

# OHIO LIGHT OPERA

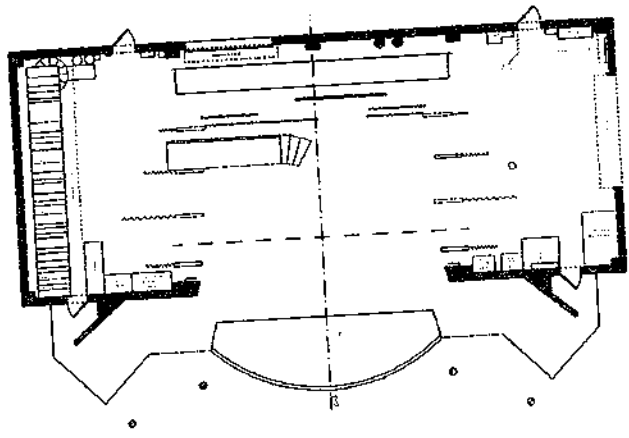
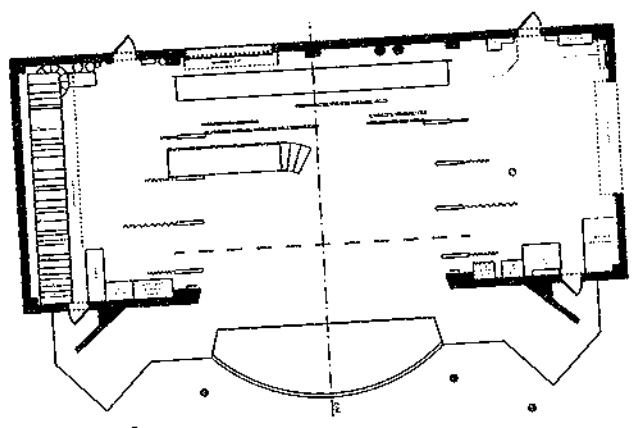
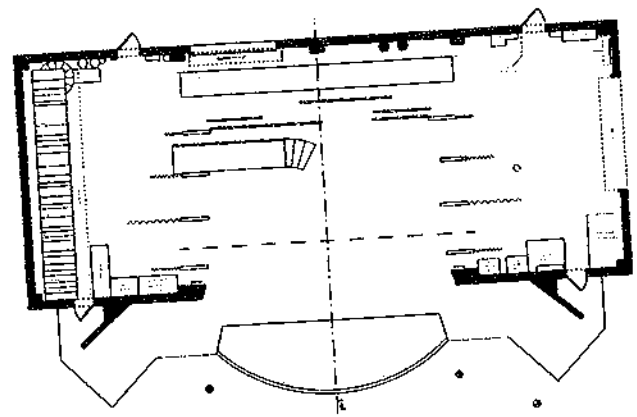
No, No, Nanette Blocking Notes

① P exits ORS & left  
of Jan

② Tim & VSP

③ P exit ORS

④ Tim exit ORS



Handwritten notes on lined paper, including the four numbered items listed above. The remaining lines are blank.

JIMMY  
That's the trouble. Here's a whole world full of beautiful sunshine and we have to steal it. You know you're good and I know I'm good. We both believe in each other and yet if we saw two people doing just what we're doing, we'd never give them credit for a decent motive. (1)

NANETTE  
Oh, no -- no one could mistake you.  
(Sits on his lap, puts hand on head)  
You're just a dear old Santa Claus.

PAULINE  
(Has entered window L. - with world of meaning)  
That's all right, I'll stay.  
(Bus. of kicking out each foot)

JIMMY  
But you can't stay, I've leased the cottage.

PAULINE  
That's all right, I'm a pal, I'll stay.  
(Bus. Pats JIMMY's hand)

JIMMY  
But you can't stay.  
(Starts to look for hat)

NANETTE  
Oh, it's such a pretty house.  
(Looking at cottage)  
Four spare rooms, a lavender and pink.

JIMMY  
(Looking everywhere for hat upstage, under seat R. seat L., etc.)  
Where did I put my hat? (2)

NANETTE  
(Xes to L. of PAULINE)  
And a blue room for me and a white for Mr. Jimmy.

PAULINE  
White room? That bird should have a cell. (3)  
(Gives him a hard look, and exits L.U.E.)

(NANETTE comes back from steps)

JIMMY  
(4)  
Now WHO would hide a hat?  
(Going R. searching for hat)

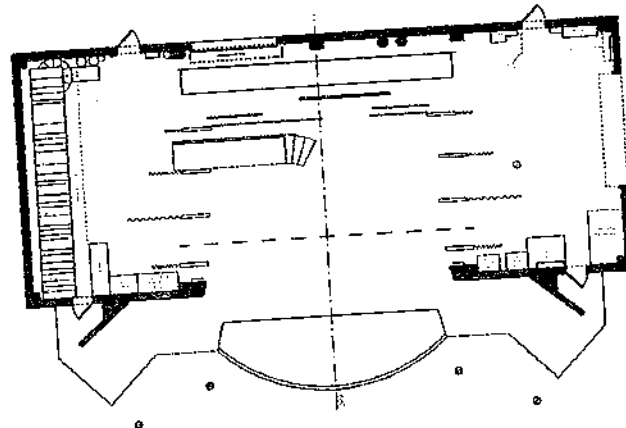
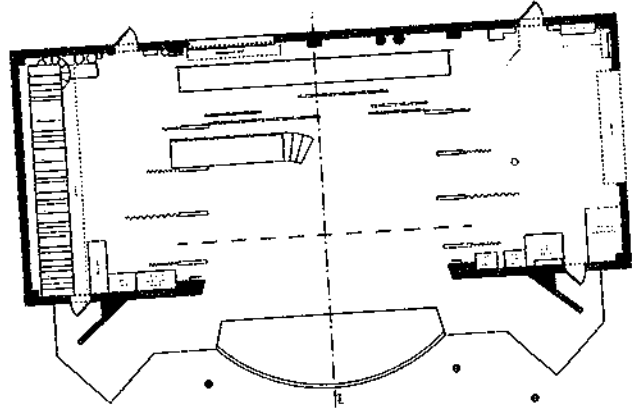
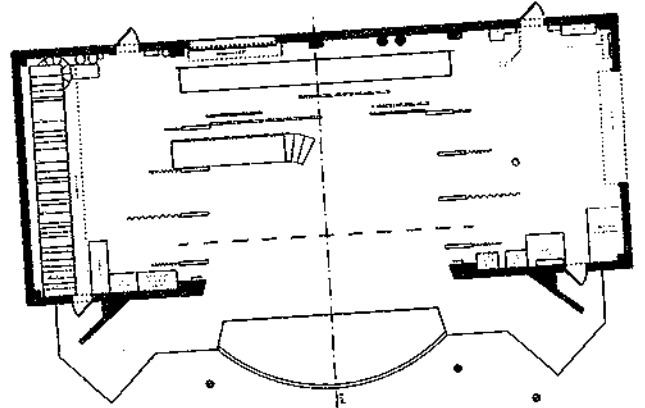
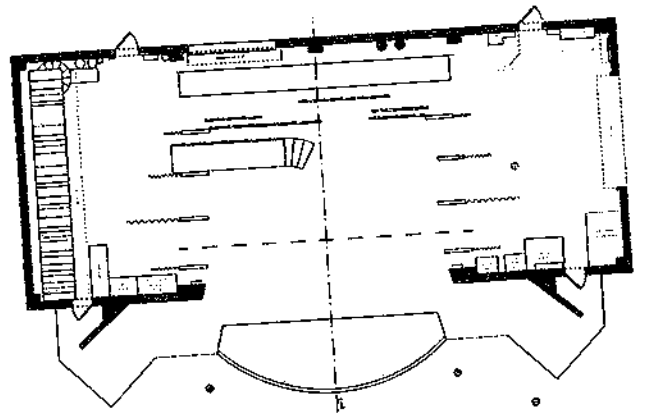
# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Jim enter SL1.

② Dan exit SL3

③ Betty enter SL1



2-10

NANETTE

Oh, here's a wire from Mister Billy.  
 (Takes up wire and reads, sitting  
 on seat L.C.)

"Worse than I thought -- everything I tell them to do, they  
 do the opposite."

JIMMY

(1) Now who would hide a hat?  
 (Looks for hat under seat L)

NANETTE

"Thousands of dollars in charge accounts. Arrive Sunday  
 Jimmy you're an ass."

JIMMY

Nan, you mustn't say things like that.

NANETTE

Oh, I didn't mean that, Mister Jimmy. It's in the telegram.  
 (Throws arms around his neck)

JIMMY

Now child, control yourself. I know you don't mean it, but  
 darn it, you tickle me.  
 (Xes to chair L., starts to  
 exit into house)

NANETTE

Mister Jimmy, don't you like me to like you?  
 (Backing away to L.I.E)

JIMMY

(Goes to her)  
 Of course, everybody likes everybody to like them.

NANETTE

(Her hand to her heart - face to  
 house, stands at window D.)  
 I feel it right here. Isn't it natural that a girl's heart  
 grows soft when a man lays the whole world at her feet?  
 (Throws him a kiss and exits  
 L.I.E)

JIMMY

Some day I'm going to get shot right in the back. (2)  
 (Pauses, smiles, glances at  
 telegram in hand)  
 "Jimmy, you're an ass, Billy." Well, maybe he's right.  
 (Sits on seat)

BETTY (3)

(Enters from R)

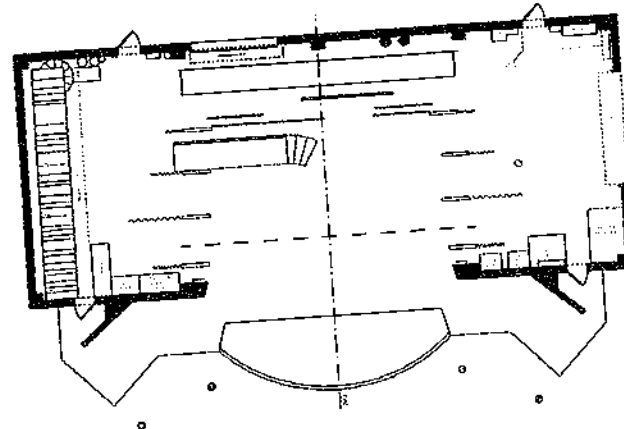
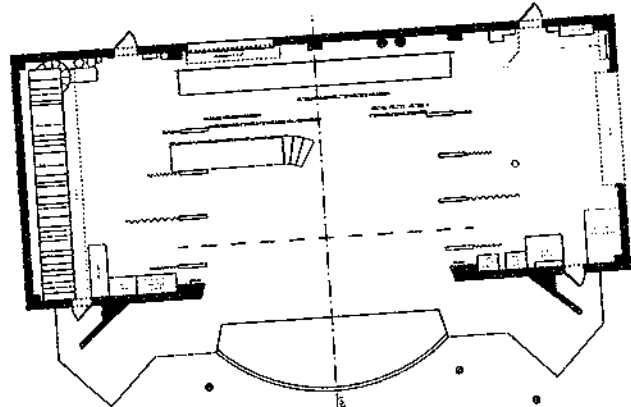
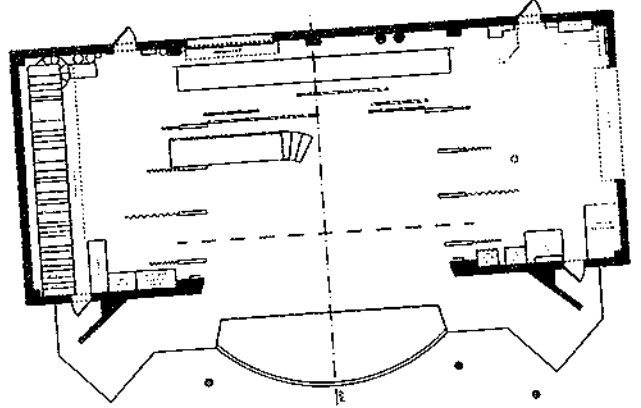
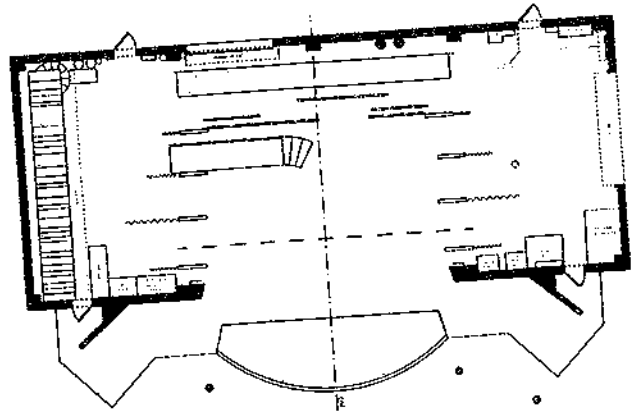
Dadda!

(Chuckling with delight -  
 Xes to L.C.)  
 Jimmie, you're an ass.

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

- ① Jim stand
- ② Betty & DOR
- ③ Betty/dim circle fountain
- ④ Betty/dim chase table



Handwritten notes on lined paper:

① Jim stand

② Betty & DOR

③ Betty/dim circle fountain

④ Betty/dim chase table

Ohio Light Opera

PSM: Amanda Pordon

Confidential

2-11

JIMMY  
I've found my hat. I've found my hat.  
(Bus. with hat)

(All nerves)  
(1) Betty, didn't you see my lawyer, Billy?

BETTY  
(Calmly)  
Certainly I saw Billy. Where, oh where did you pick up that poor fish? He wouldn't believe my silk stockings cost \$12. Unless he could see the pair I had on.  
(Bus. of showing stockings)

JIMMY  
Well, I sent him up there to investigate, but I didn't think he would go that far.

BETTY (2)  
(Fondling him)  
When Billy stopped my charge accounts, it nearly strangled me. I knew you wouldn't want that, my darling.

JIMMY  
Now Betty, stop it, stop it.  
(Throwing her off. Bus. with hands)

BETTY  
(Going to him, sits)  
(3) You know, -dadda dear, a girl's heart goes out to a man who -- lays --

JIMMY  
"Who lays the whole world at her feet".  
(Bus. moving on seat)  
I know, I just heard it.  
(Looks toward cottage)  
My poor child, you've been misled.

BETTY  
I know you couldn't give me all those lovely things without meaning something. Oh, Dadda, you know what you said to me -- (4)

(Sings)  
I want to be happy  
But I won't be happy. -- Oh Dadda --  
Till I make you happy too. -- Oh Da-Da --

(About to put her arms around him again)

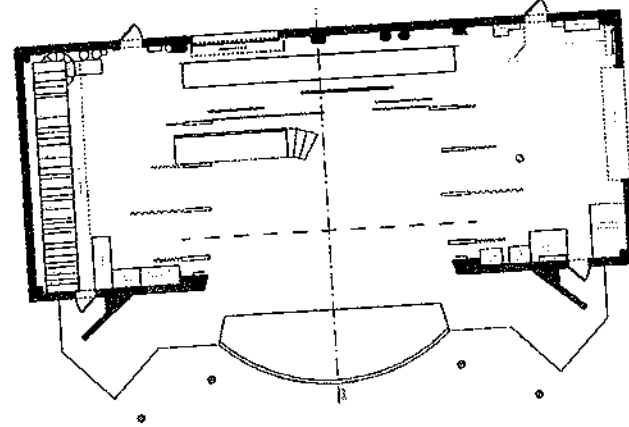
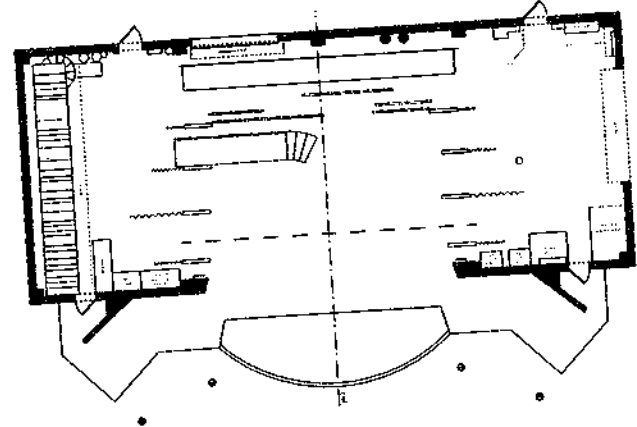
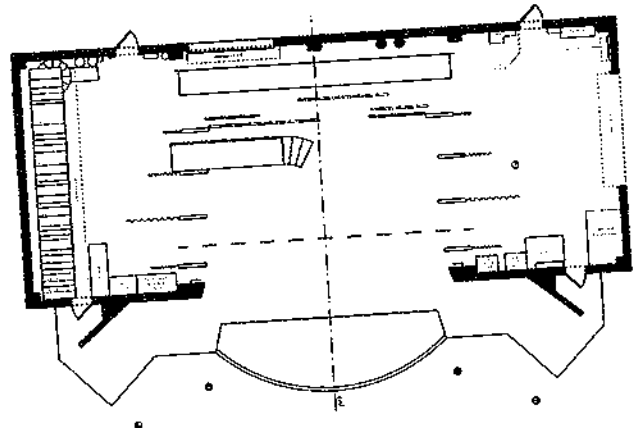
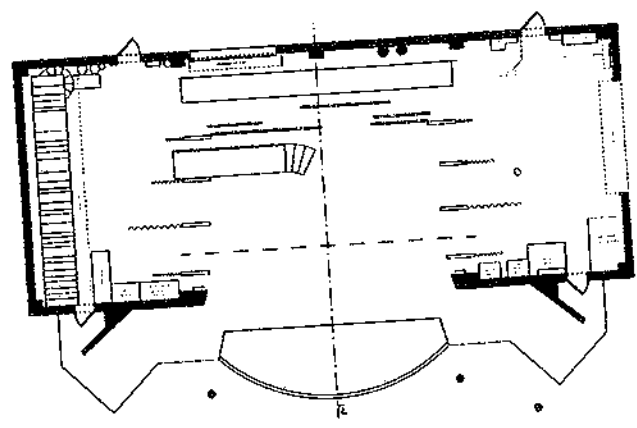
JIMMY  
(Jumps to end of seat -- trying to stop her)  
Stop it, Betty -- stop it!

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Western side

② Betty & left to W



BETTY

Oh, Da, da!  
 (She flings her arms about him)

JIMMY

Oh -- God help me.

BETTY

Oh Dadda, I've lain awake nights kissing the picture of the  
 greatest man in all the world.

JIMMY

(Moving to R. of her)  
 Ben Turpin  
 Colum Costello

BETTY

(Rises)  
 No, you!  
 (With just a tear or two)  
 My young life has been ruined.

JIMMY

Don't say that.

WINNIE

(Enters R.L.E)  
 Uncle Jimmy.

(BETTY Xes to L. of JIMMY)

JIMMY

The gang's here!!!

WINNIE

*Jimmy*  
 Dadda, who is this -- this woman?  
 (Points angrily)

JIMMY

(Bus.)  
 Stop it, stop it.

BETTY

(As if jealous) 2  
 Dadda, don't answer her.  
 (Dramatic gesture)

JIMMY

(Same bus.)  
 Keep quiet.

BETTY

I want to know what she is doing here.  
 (Gesture - points)

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

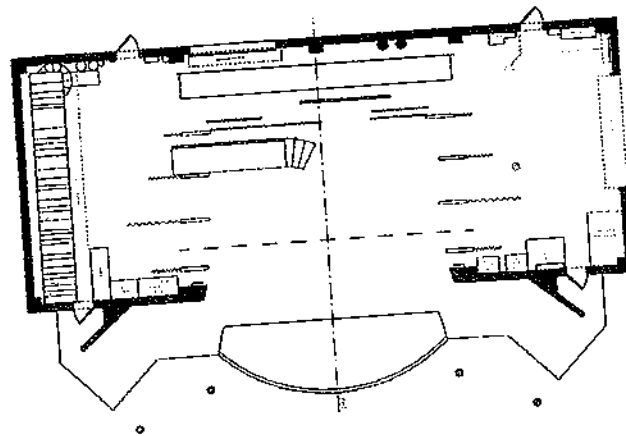
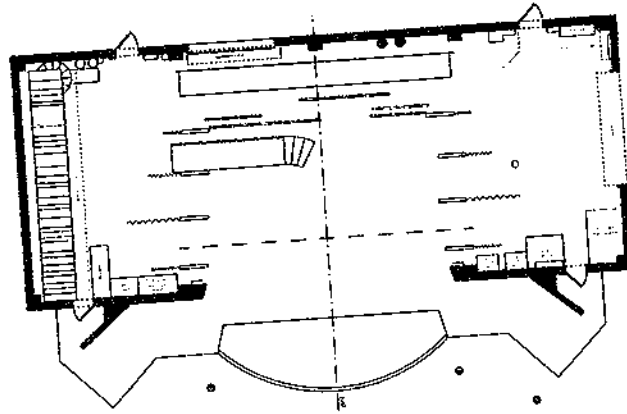
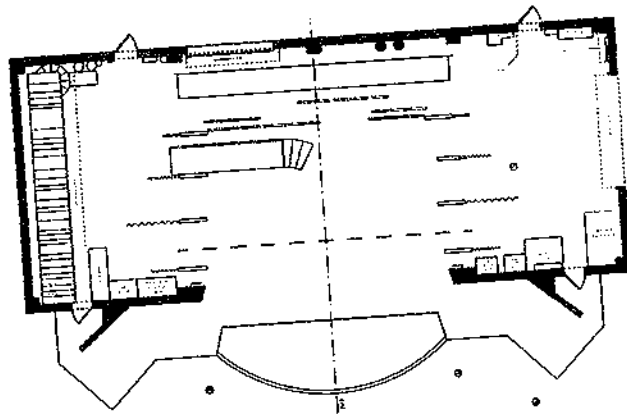
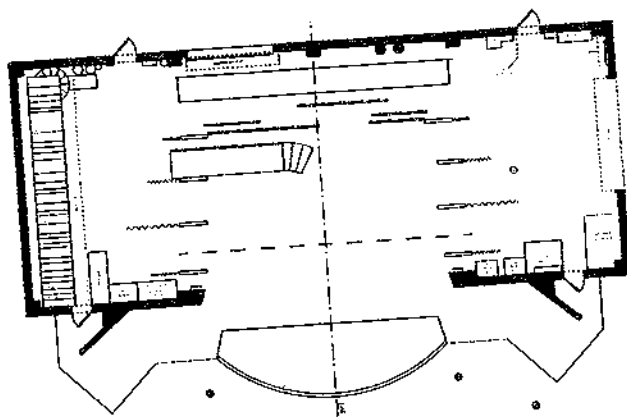
① W x SR

② Jim x between women

③ W spin dims 31

④ W choose Jim

⑤ W & Jim circle fountain



2-13

JIMMY

Now, girls --

WINNIE

Dadda, send that woman away. (1)

BETTY

No, dadda; let me stay -- send her off.

JIMMY

(Knocking both their hands off)  
 Stop, stop fighting over me. I'm not worth it. (2)  
 (Goes L.)

(The preceding scene in ad lib)

WINNIE

(Xes to L. of him, BETTY down LC)  
 I thought you were mine alone... (3)

JIMMIE

You don't mean to say that you're fond of me too?

WINNIE

(Smooth and alluring - arms around  
 his neck)  
 Why, after all you've done for me... I'd be an ingrate if I  
 didn't love you. Don't you remember what you said to me.

WINNIE

(Sings)  
 I want to be happy,  
 But I won't be happy  
 Till I make you happy too-oo.

(Tries to end to put arms around him)

BETTY

Take your hands off him,  
 (Takes WINNIE's hands down from  
 JIMMY's neck, hugs him herself)

JIMMY

(With hervous energy goes up and  
 down stage)  
 Yes, you take your hands off of me, and you take yours and  
 put them in your pocket.  
 (Goes C)

Here's a fine situation for a married man, and two women in love with me.

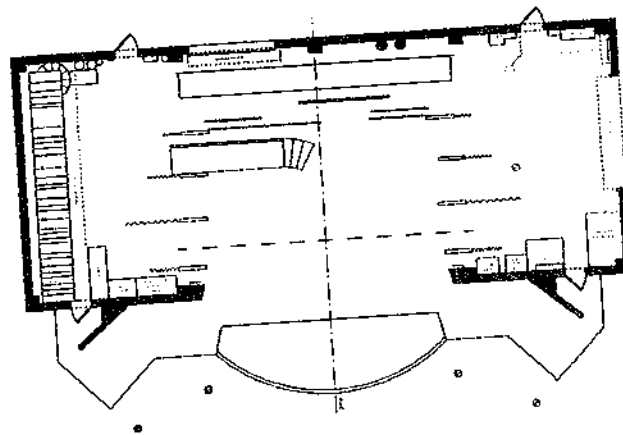
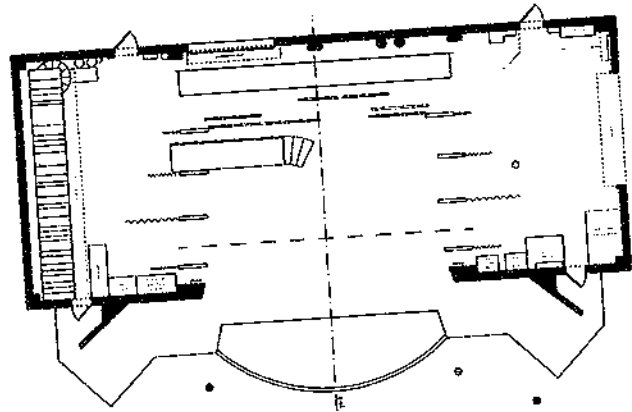
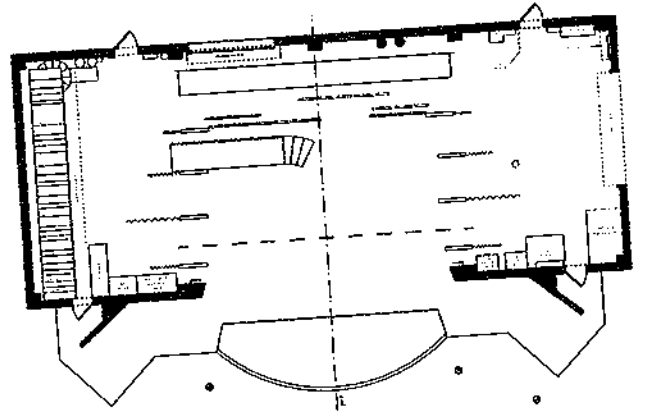
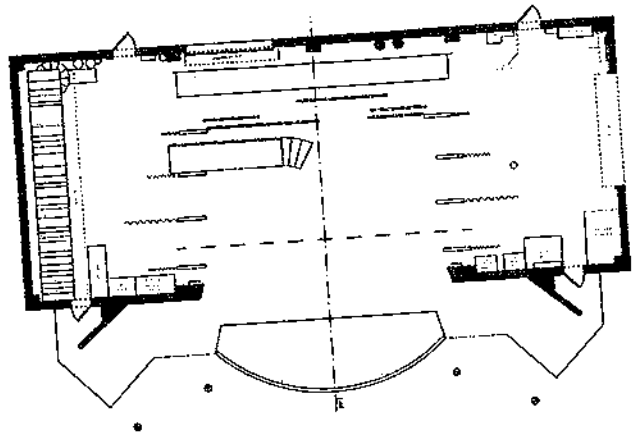
NANETTE

(Calling from window)  
 I'll be ready soon.

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

- ① W 2nd on fountain
- ② Betty crosses between tables
- ③ Jim stop Betty/W x Jim



JIMMY

(C)  
And another one getting ready soon.

WINNIE

(Coming to him)  
I wouldn't have come if it hadn't been for this wire.  
(Hands JIMMY wire)

JIMMY

What wire?

WINNIE

And now that I'm here I'm going to stay. (1)  
(Holds up wire and glares at  
BETTY, Yes to R)

JIMMY

(Sits, reading)  
I never sent you any wire, "This will be the great moment,  
come to Chicadee." That must be some plan of Bill's. What  
an ass that lawyer is.

BETTY

Well, I'm going to pick out my room -- I want a front room --  
I must have the morning sun. (2)  
(Goes up L. to cottage)

JIMMY (3)

*Betty* (Loudly)  
Agnes -- when the morning sun comes out, you'll begin a day  
coach.

BETTY

(Rushing back to him after laugh)  
Oh, Dadda, don't send me away.

(They both go to JIMMY and cuddle  
up to him)

WINNIE

(On other side of him, hugging  
him)  
Dadda, don't you love us?

(Ad lib fighting over him. BETTY  
takes arm off)

JIMMY

Oh go on -- fight over me, girls -- I love it.

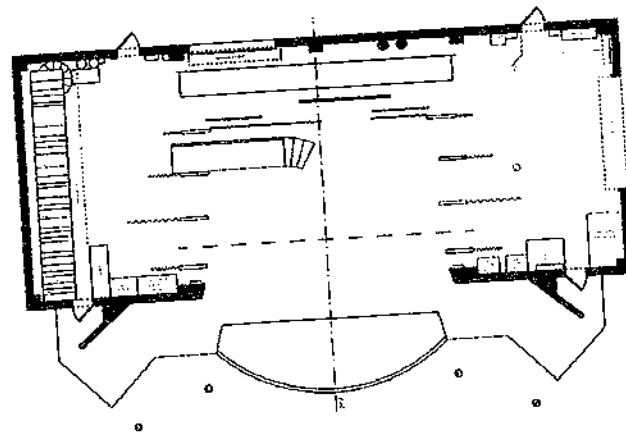
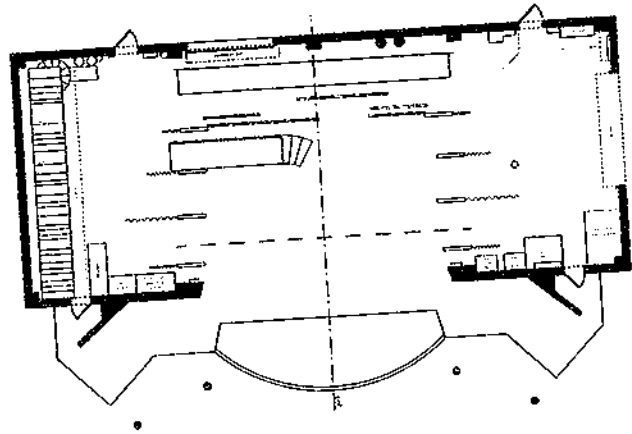
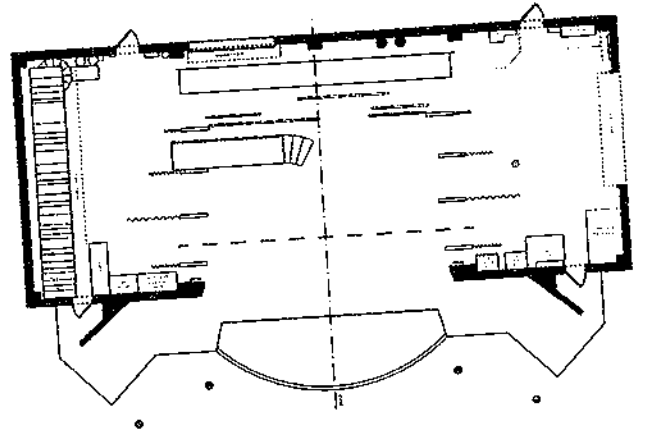
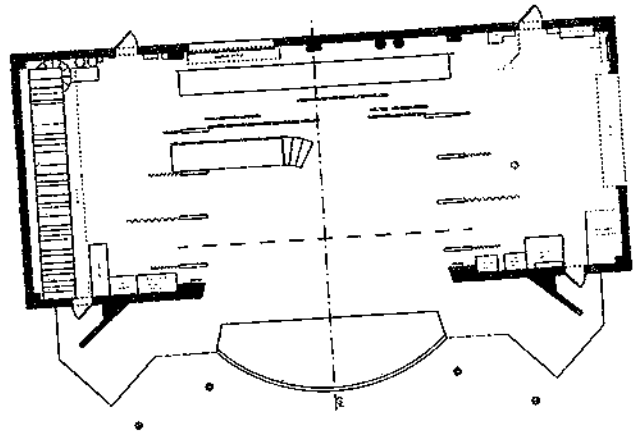
NUMBER: "FIGHT OVER ME, GIRLS"

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Billy enters SRZ

Lined writing area for blocking notes.



(Dance with JIMMY, BETTY and WINNIE.  
One verse and one refrain. DANCE.  
JIMMY and MAIDS, one refrain)

1

Jimmy!!

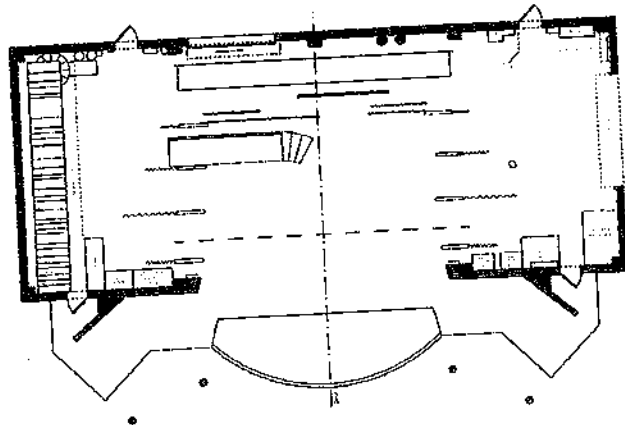
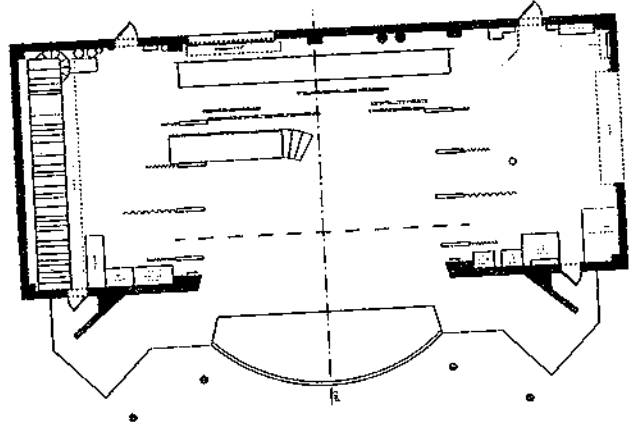
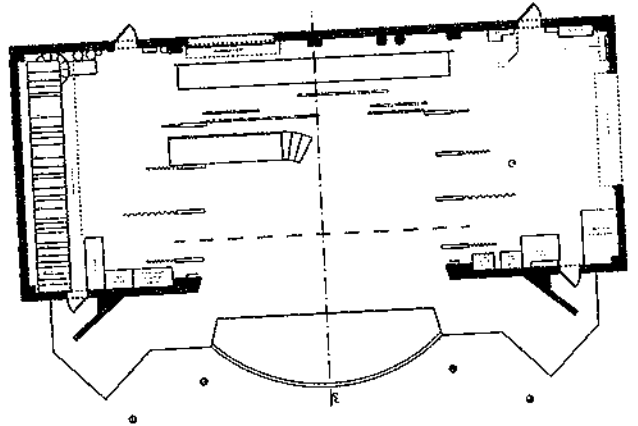
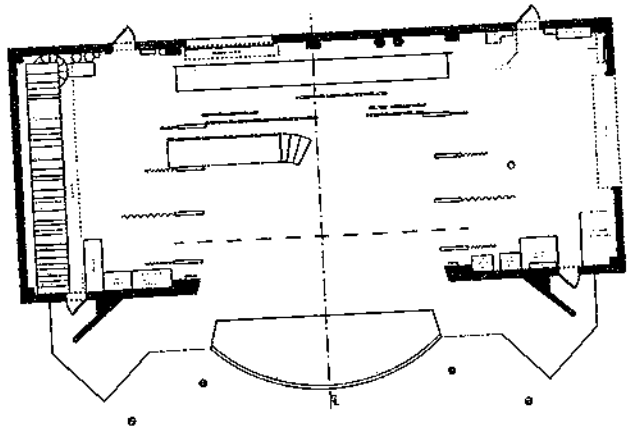
BILLY  
(Enters after number R.1.E)

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

(1) Jim x Kelly DCS

(2) Kelly x DSL



2-16

(Enters house. Falls over bench  
 into seat)  
 Hello, Bill.  
 (Xes to bench)

JIMMY

BILLY

It's all fixed.

JIMMY

What's all fixed?

BILLY

Why those girls you sent me to see - that Betty and Winnie.  
 I got it all fixed -- but you ought to see the bills they  
 ran up on you. Look at these, one and a half dozen silk  
 stockings -- \$196.

JIMMY

They come high.

BILLY

What do you mean come high?

(JIMMY bus. - Imitates GIRLS  
opera length hose)

And what's this -- three envelopes-- something or other.

(Bus. Both thinking what envelopes  
can be)

JIMMY

She's a hound for stationery.

BILLY

Now see here -- <sup>Jimmy</sup> Billy - Whow.  
(Scornfully)

And you - you buying her an automobile.

JIMMY

Well, she's a rail little thing. She can't stand walking.  
She has flat --  
(Indicating foot)

BILLY

Flat what?

JIMMY

Well - they wouldn't take her in the marines.

BILLY

When it comes to Winnie, I thought I'd smooth the way by  
taking her out to dinner.

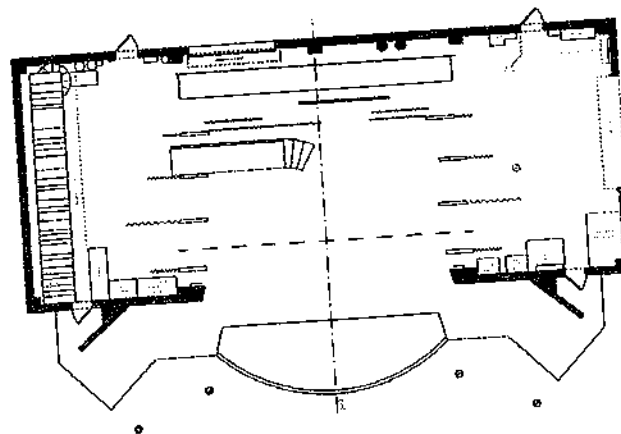
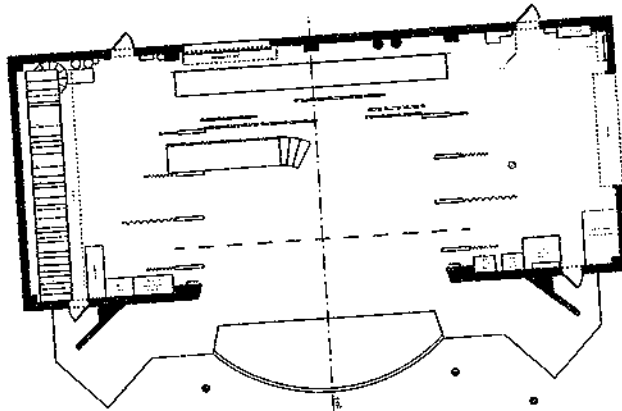
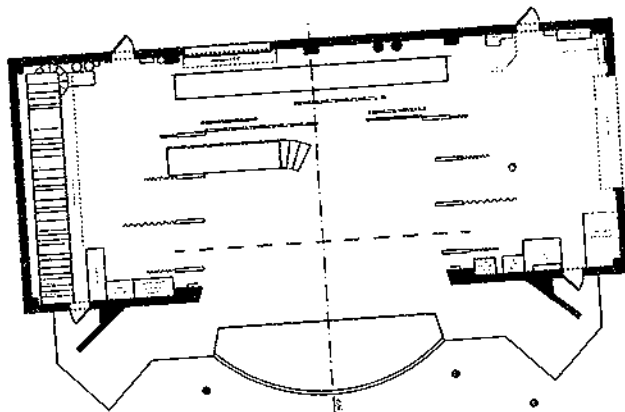
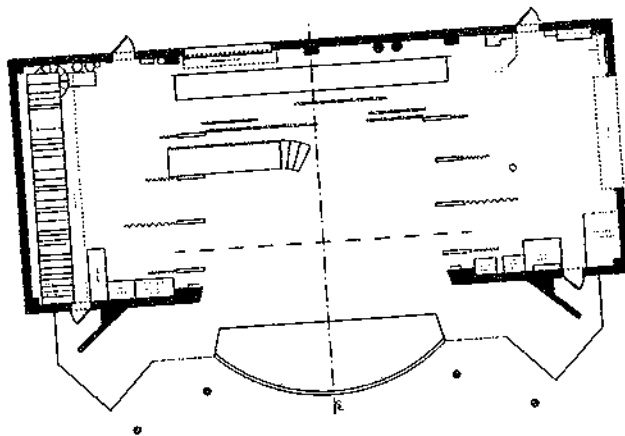
# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Jim & Billy

② Billy & DSP

③ Jim & Billy



2-17

JIMMY

That was nice of you. Isn't it delightful to watch that girl eat?

BILLY

Yes, for the first couple of hours it is. Then over the coffee, I mentioned cutting her charge accounts.

JIMMY

Don't waste time telling me that. They're both here.

BILLY

Here? Who's here?

JIMMY

(Indicates house)  
Winnie and Betty. Why did you send them that wire?  
(Fishing for wire in pocket)

BILLY

I wired them?

JIMMY

(At L)  
What was your idea?

BILLY

Am I going crazy?  
(His suspicions aroused)  
Let me see that wire.

JIMMY

There you are.  
(Hands him the wire)

BILLY

(2) (Reads)  
"The great moment has arrived, come to Chicadee." We've been double-crossed.

JIMMY

Double-crossed?

BILLY

I've learned a thing or two from my wife's maid. Our wives are on our track.

JIMMY

(3) You mean my wife knows?

BILLY

I said our wives.  
(With a cry of anger)  
You've got me into this damned thing too.

# OHIO LIGHT OPERA

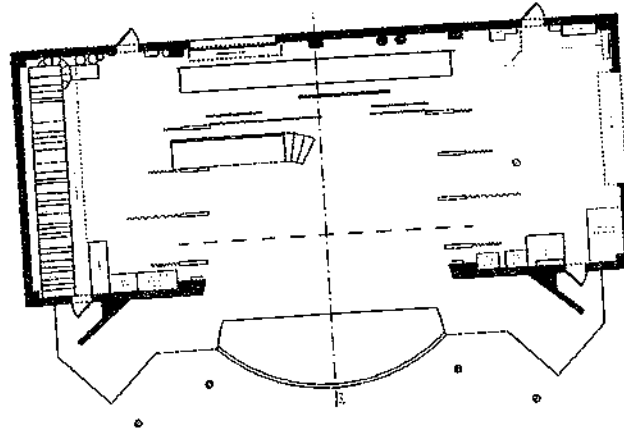
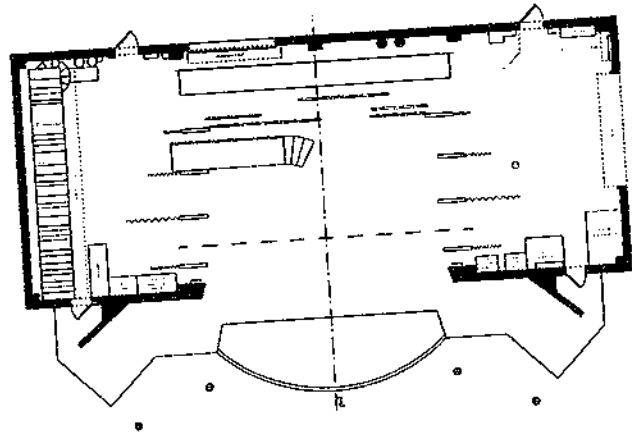
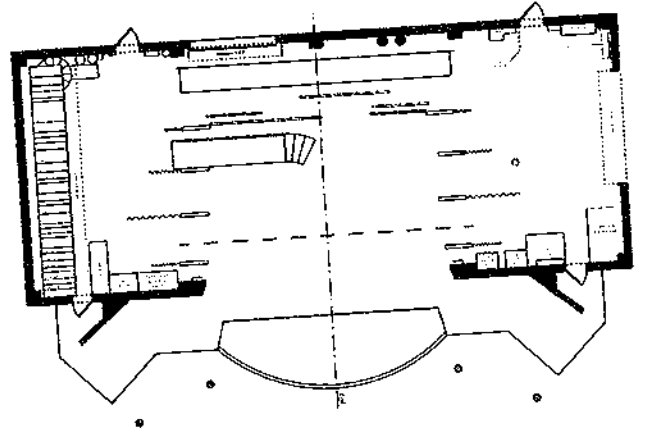
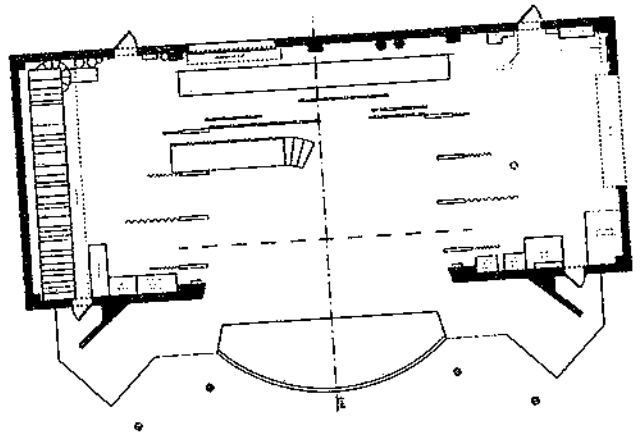
① Nan enters SR3 x VSC

② Billy x Nan

③ Nan x Jim

④ Billy x Jim

⑤ Billy & Jim exit SR1



Ohio Light Opera

2-18

JIMMY  
Well, it cost me \$5,000. You're getting in for nothing.  
(Laughs)

NANETTE (1)  
(Enters L.2.E - speaking from house)  
Mister Jimmy, I'm all dressed again.

BILLY  
(2) Great Heavens, Nanette! When did you get here?

NANETTE  
Last night.

JIMMY  
(Sitting in chair, smells flowers)  
I wish I was in Asia.

BILLY  
James.

JIMMY  
It may be the last time I'll ever smell flowers. Come here, (3)  
Nan, if anyone asks you, say you spent the night in Trenton  
with - with your cousin.

BILLY  
(To NANETTE)  
What's Lucille going to say about this?

JIMMY  
(In a panic inside)  
I've been the best and truest husband in the world. Remember,  
Billy, if this ever gets in court, I said that. Right in  
this place. I said that I've been the best and truest husband  
in the world, in the world.  
(At center L.)

BILLY  
(At L.I.E. - taking steps towards  
JIMMY)  
(4) Well, you certainly picked a fine place to say it in. Three  
~~wild~~ women camped in the house here. Murphy and Isaacs on  
our trail and little Nanette down here.

JIMMY  
(Wringing his hands)  
But I love my wife -- I love my wife.

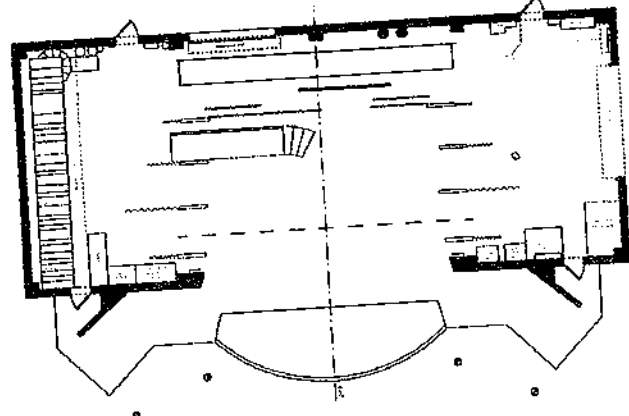
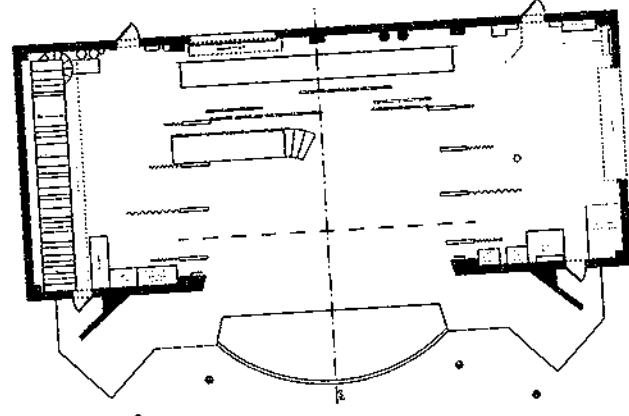
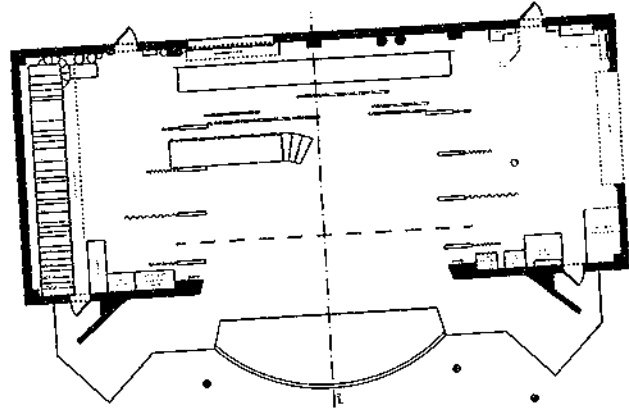
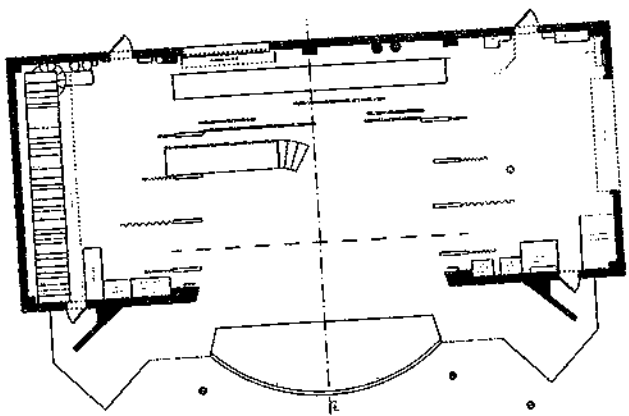
BILLY  
All right, you may be original, but don't brag about it. (5)  
(Drags him into house. They exit)

JIMMY  
(Repeats as he exits)  
I love my wife -- I love my wife.

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

- ① Nam x USC
- ② Tom enter set
- ③ Tom x USC
- ④ Nam x USC
- ⑤ Tom x between, set
- ⑥ Nam enter, USC for Tom



BILLY  
So do I.

JIMMY  
What!!

(Both exit into house. JIMMY chasing BILLY)

TOM  
(Enters R.I)

(2) Nanette.

NANETTE  
(L.C. coming to him, unaware of any trouble)

Oh, Tom --

TOM  
(R.C.)  
(3) Don't touch me, woman. (4)

~~NANETTE~~

Woman??

TOM  
(C.)  
Where did you spend the night last night?

NANETTE  
(Hoping to improve on JIMMY's advice)  
With my grandmother.

TOM  
With your grandmother?

NANETTE  
(C)  
Yes -- your father's mother is always your grandmother.

TOM  
(Going up to her)  
(5) You mean to tell me you were not in this house last night?

NANETTE  
Why, Tom, such suspicions. Last evening I was in Trenton with Grandma -- listening to bedtime stories on the radio.  
(With look towards house, thinking of JIMMY and BILLY)

Text  
TOM  
What? Then how did you get to Atlantic City with Jimmy Smith today?

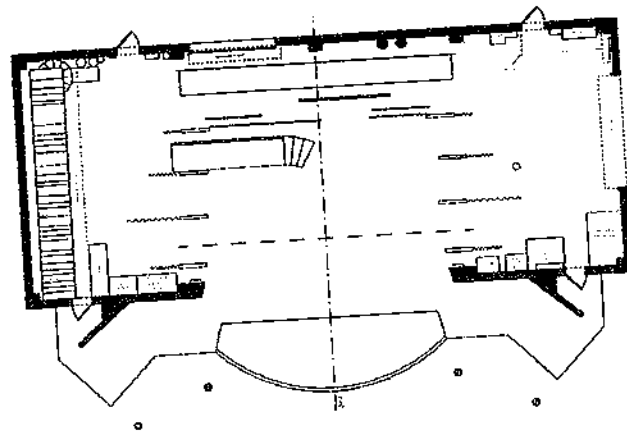
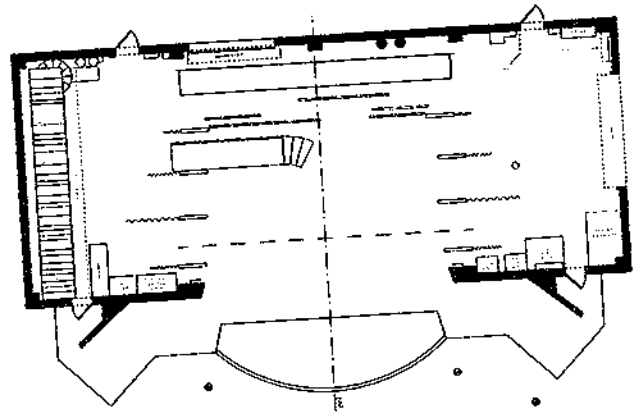
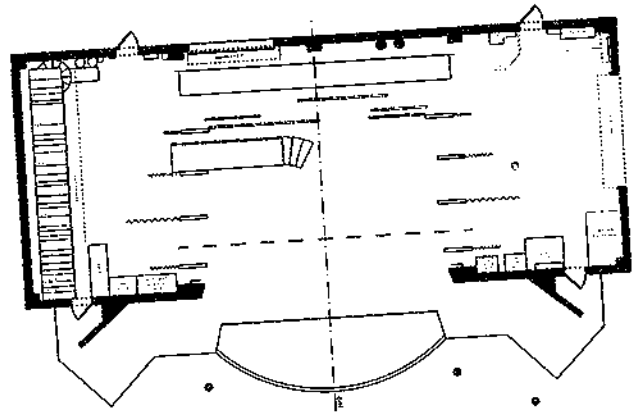
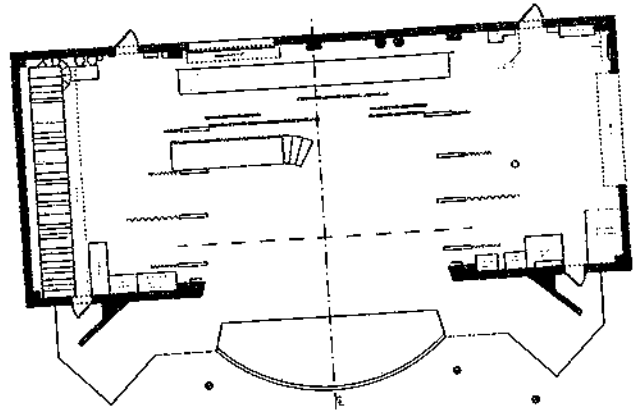
# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Nam x TSL

② Tom x TSL

③ Tom x Nam



NANETTE  
On the Pennsylvania. He was passing through Trenton -- he saw me and said, "Why not come to Atlantic City?"

TOM  
What did you say?

NANETTE  
I said, "I'll ask Grandma?"

TOM  
(Mocking her voice)  
And what did Grandma say?

NANETTE  
(Nervous)  
Tom -- you talk just like a detective.

TOM  
I've been learning a thing or two.

NANETTE  
You don't need to believe me. I won't answer another question. (Stamps foot)

TOM  
(L.C.)  
Nanette!

NANETTE  
No -- Not as long as you're suspicious. Tom, if you loved me, you'd believe me.

TOM  
(Throws hat on seat, L.C.)  
(2) Oh Nanette, I do believe you (3) because I love you.

NANETTE  
And you won't go on thinking awful things like a detective?

TOM  
No -- I'll just look to the future.

NANETTE  
The future --

NUMBER: "TEA FOR TWO"

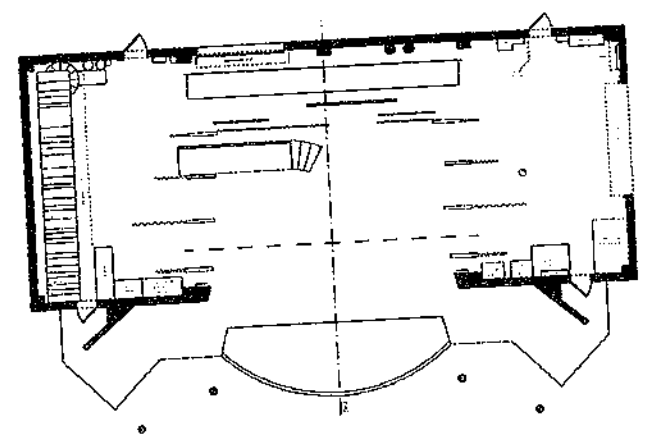
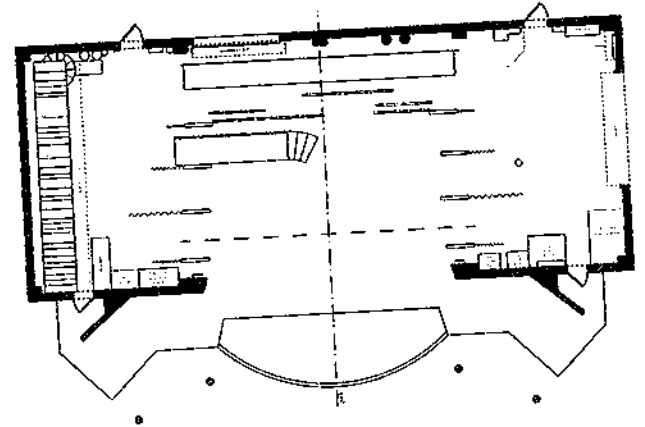
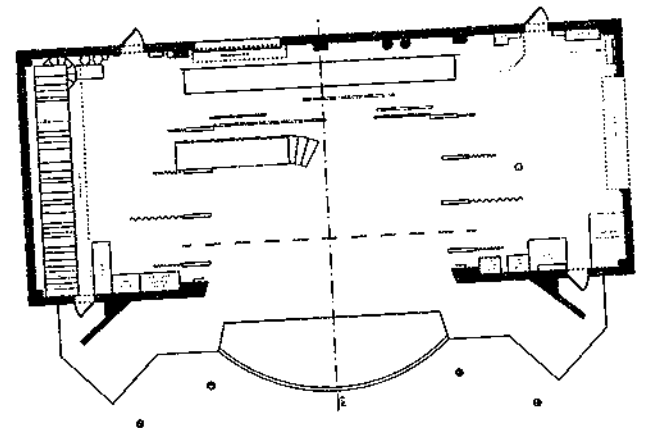
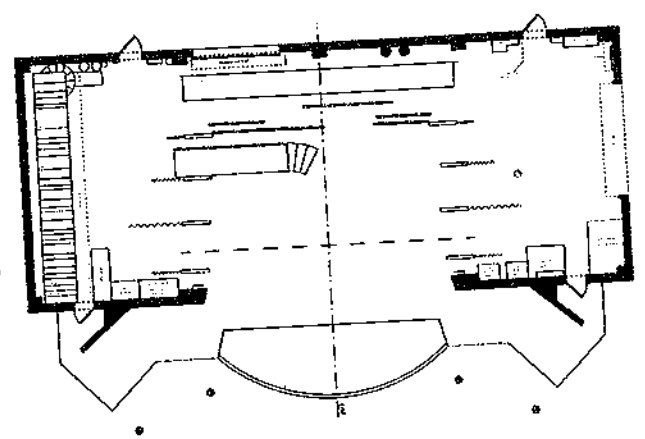
TOM and NANETTE

# OHIOLIGHT OPERA

No, No, Nanette Blocking Notes

- ① Top Row Two exits 303
- ② Jim & Kelly enter 3R2 v DC3

Lined writing area for notes.



(Repeat refrain "PICTURE YOU, etc."  
ALL exit)

(All exit on "TEA FOR TWO";  
and BILLY enter from house)

①

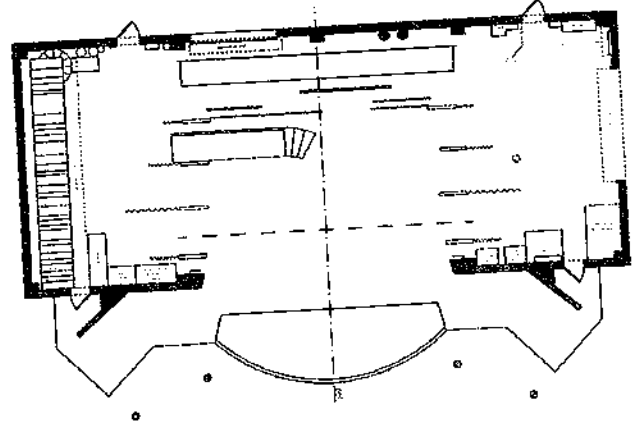
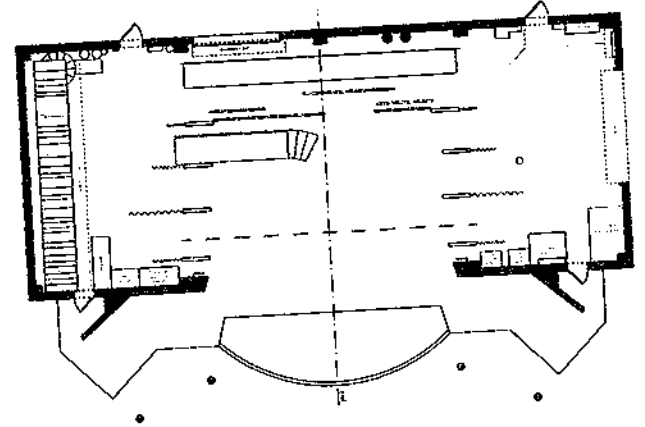
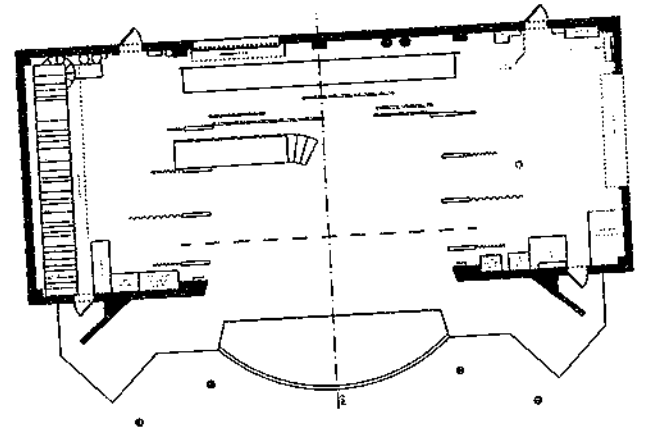
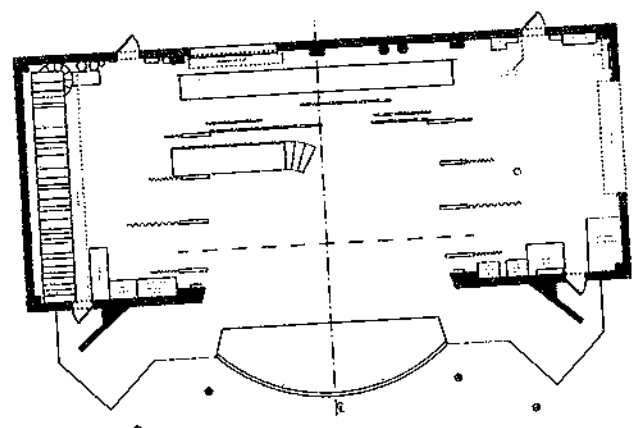
JIMMY

②

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

- ① I enter, 2/2 behind fountain
- ② Kelly take behind bus
- ③ I x PSM



JIMMY  
What are you going to do about this telegram?

BILLY  
I'm going to talk to them in the only language they understand -- the rattle of coin -- and --- (1)

JIMMY  
Yes.

BILLY  
Don't you butt in.

LUCILLE  
(Quietly enters and stands back -- then walks slowly and deliverately down C.)  
Hello darling.  
(That "darling" can mean much)

BILLY  
Hello, hello.  
(Bus.)  
Hello, Lucille. Jimmy - Lucille's here. (2)

JIMMY  
(Who has been trying to conceal his presence, laughs in embarrassment, enters through door)  
Oh, is that Lucille? Hello Lucille, what are you doing here?

LUCILLE  
Ask me something reasonable. (3)

BILLY  
(Confused)  
Of course, Lucille is here for the same reason I'm here that you're here -- that we're all here.

JIMMY  
(Quietly)  
What is it?

BILLY  
Why to find Nan.  
(Kicks JIMMY with foot - They try to laugh it off)  
When I came back from Boston, I learned from your maid that Nan has disappeared, and she thought she's gone to ---  
(Side look to JIMMY for name of place)

JIMMY  
Trenton.  
(Imitates his every action during this speech)

# OHIO LIGHT OPERA

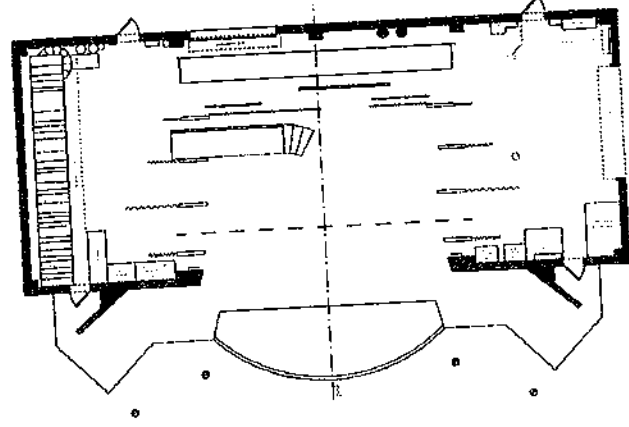
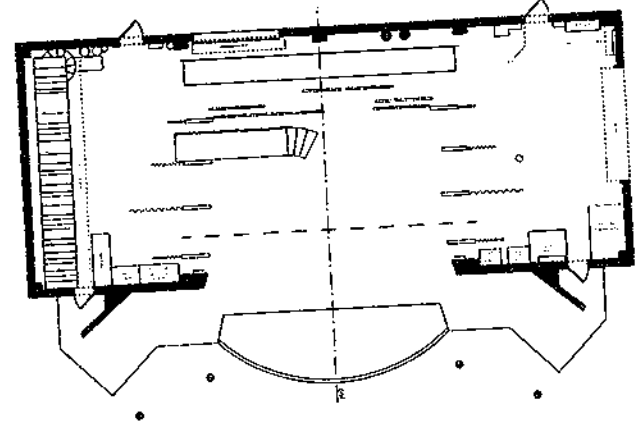
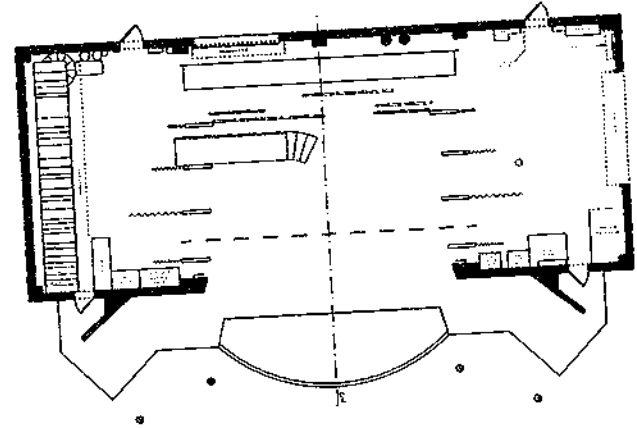
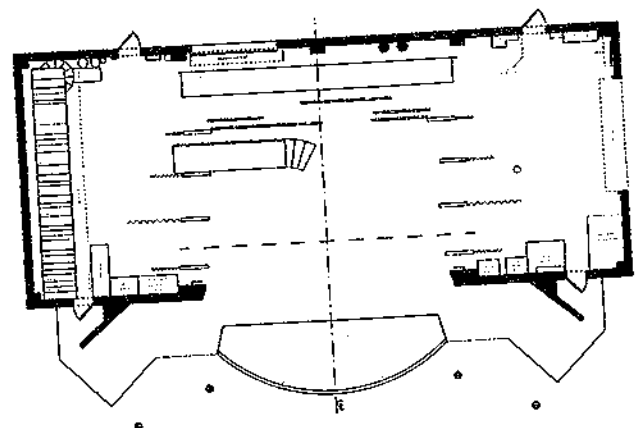
No, No, Nanette Blocking Notes

① Billy x Jo L

② Billy x Jo Jim

③ Jim pull Billy back

④ Billy in tables



2-23

LUCILLE

(With twinge of sarcasm)  
And so you journeyed all the way to Atlantic City to find  
Nan in Trenton.

JIMMY

(L. - squeaks)  
That's yours.  
(Pokes BILLY in ribs)

BILLY

(C.)  
① Well -- er -- well -- er -- I figured that if the naughty  
little girl had gone that far, why -- er -- she might have  
gone further.

JIMMY

(Under his breath, admiringly)  
How easy it comes to you.

LUCILLE

Well?

BILLY

② Oh, you mean about James. So I ran over to Philadelphia,  
picked up Jimmy, persuaded him to come over here, and then  
we got here. And there you are, or rather, here we are.

JIMMY

Make up your mind where we are.

LUCILLE

(Yes to up door)  
So you say - you came down here to find Nan.  
(Yes R. looks quizzingly at  
cottage)

BILLY

Yes, that's my story.

JIMMY

③ (Up to BILLY - under his breath)  
Oh, Bill, you know those two articles upstairs?

BILLY

Yes.

JIMMY

Lock 'em up -- lock 'em up. ④  
(BILLY goes up, gets hat and  
xes to stage L.C.)

LUCILLE

Of course, Jimmy, my Billy's brilliant explanation as to why  
he came down here, would be very excellent if it were not for  
one trifling detail.

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Billy exit UC SP3

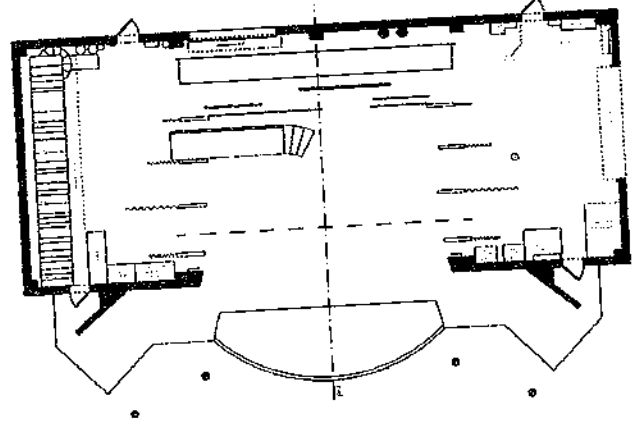
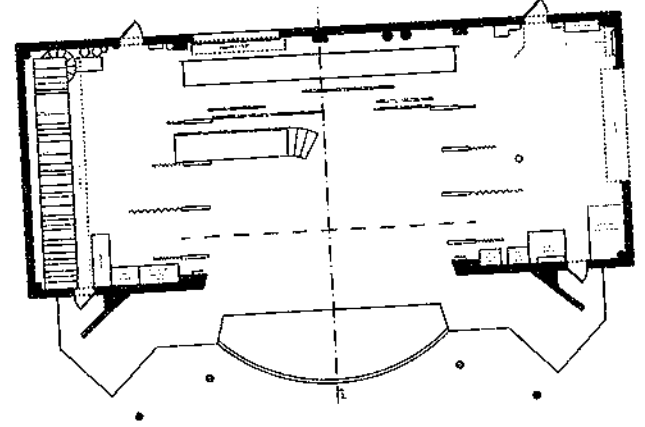
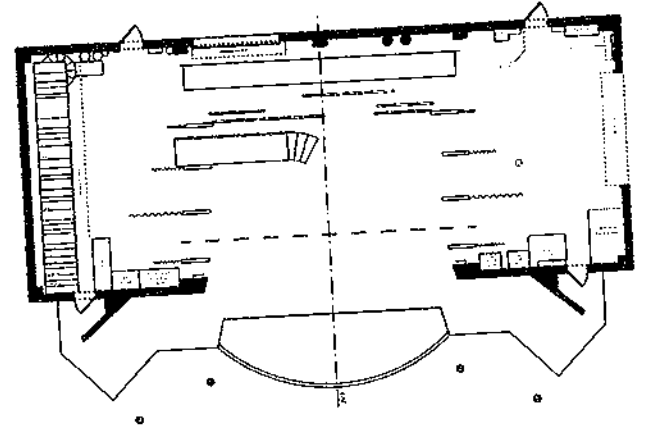
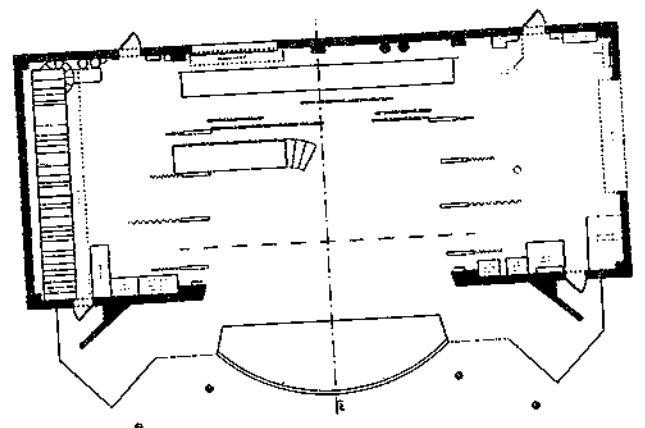
② L x to 2

③ L x to 2

④ din. set LC chair

⑤ L x to table

⑥ Billy entry SP3 x to 2



2-24

JIMMY

(R - coming down to her - wants to know, yet is half afraid to)  
What is the trifling detail?

LUCILLE

I've met Flora.

JIMMY

(Stares, flabbergasted)  
FLORA!!  
(It's hard for him to get his breath)

BILLY

That's yours. (1)

LUCILLE

(Smiles charmingly)  
All the way from San Francisco, Flora.  
(Pauses till JIMMY recovers)  
Fortunately, your wife was out and she met me.

JIMMY

And what did Flora say?  
(Hog Latin)  
"Ora - flay - a ..."

LUCILLE

(2) Never mind what Flora said. She confided in me that she expects to marry you.

JIMMY

Well -- didn't you explain to Flora?

LUCILLE

Interfere with the course of true Love? (3) Oh no, Jimmy, I sent her down here to you.

JIMMY

(Gasps - goes to chair and sits)  
Lucille, you didn't! (4)  
(Shouts)

(BILLY runs on to stage)

LUCILLE

(5) Hasn't Flora arrived?

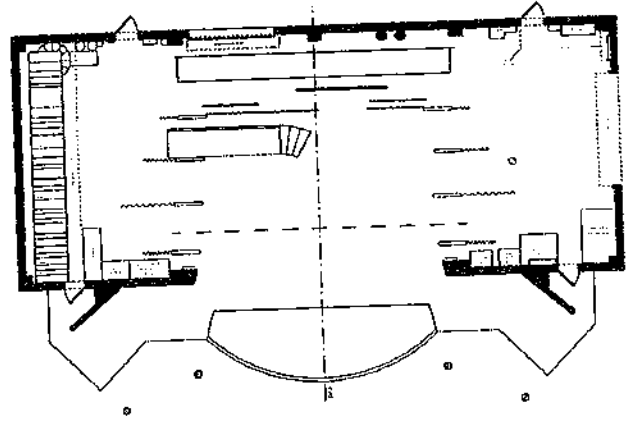
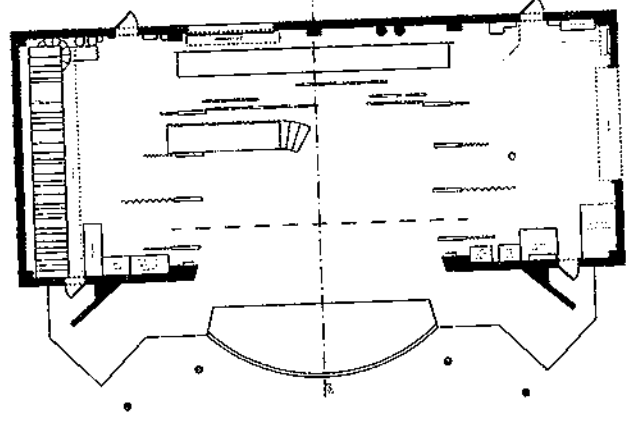
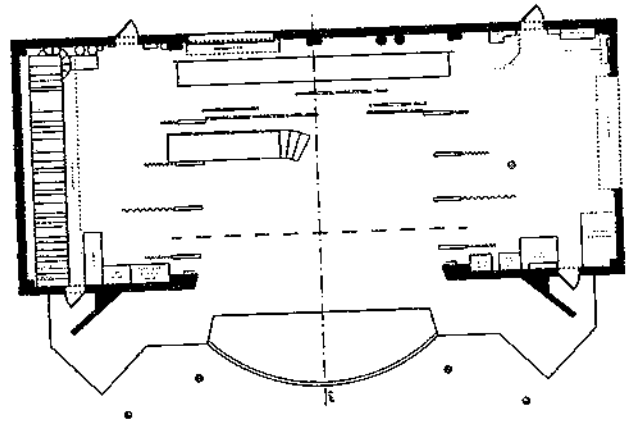
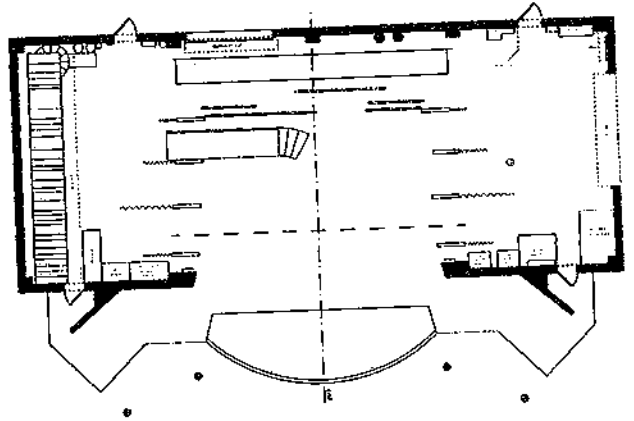
JIMMY

I should hope not. (6)  
(Bus. with flowers, absolutely limp)

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

- ① dim stand
- ② Billy & V. J.
- ③ Don enters. 513 x 138
- ④ Jim & DSK



LUCILLE

(Noticing his impoliteness in sitting while a lady's standing)  
Jimmy, I'm standing.

(BILLY enters)

JIMMY

I know I'm impolite, but from here up, I'm numb.

LUCILLE

Get up -- get up. (1)

JIMMY

(Quickly - rising weakly)  
Oh, Lucille, you're not going to tell Sue.

LUCILLE

(Xing left)  
Interfere in your affairs? Oh, no, Jimmy. I'm not the type of woman who disrupts other people's homes. No.

JIMMY

(Ad lib)  
No -- no.

JIMMY and BILLY

(Repeat)  
Oh -- no. (2)

LUCILLE

(Frigidly)  
She is coming down here soon and she can decide for herself. (3)

(NANETTE enters from cottage - JIMMY and BILLY run upstage R. to bench, hop on same, waving their hands and whistling as if signaling to someone in hotel) (4)

LUCILLE

(With complete change of manner)  
Nan -- you here?

(To NANETTE)  
Why didn't you tell me that?  
(Stamps foot)

Nan -- when did you get here?

NANETTE

(Interpolates)  
Last night.

LUCILLE

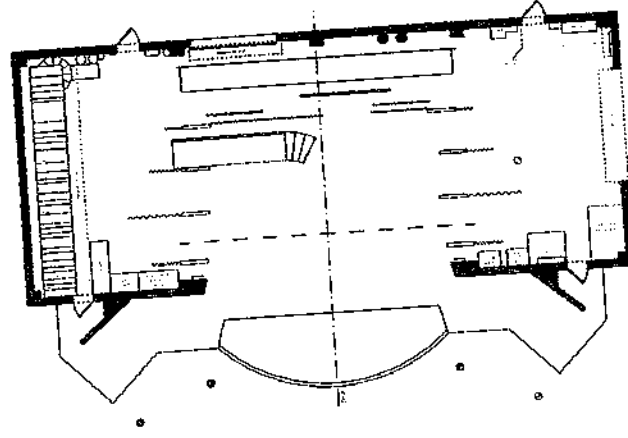
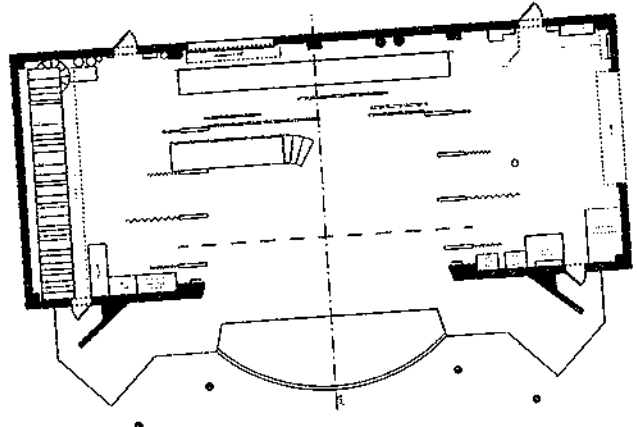
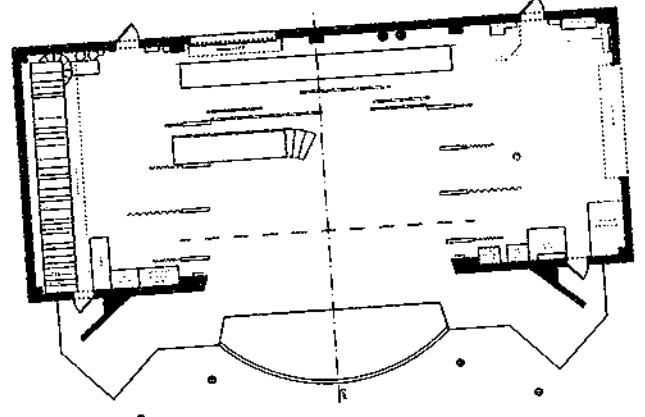
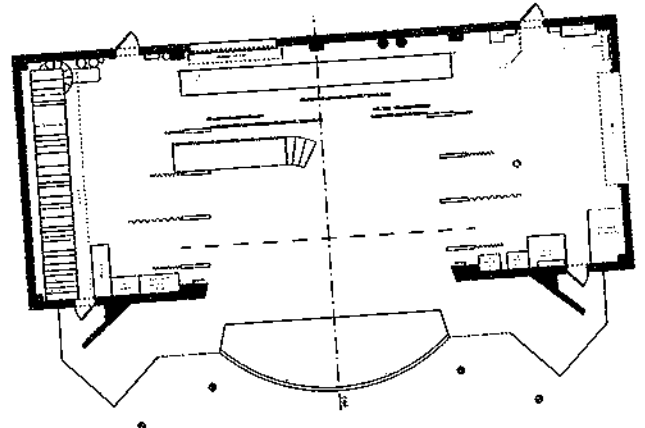
(Frantic to men)  
Oh to put detectives on your track then find little Nan involved in this scandal --

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Billy & between. Dan SL

② Billy & 9:50P.



LUCILLE (Cont'd)

(Turns to NANETTE)

And you engaged to Tom.

(LUCILLE motions to JIMMY and BILLY to come center. Both point to each other. LUCILLE motions again to come C. BILLY starts to come C. and pulls JIM's leg which throws him off railing to seat)

NANETTE

(At L.)

But it's all explained. I told Tom I spent last night in Trenton with my grandmother --

(JIMMY gives BILLY a look of triumph)

LUCILLE

Oh, if we could only make the world believe that.

JIMMY

You mean you are going to help us?

LUCILLE

Help you? I don't care what happens to you two men, but I'll tell nine million lies to get little Nan out of this.  
(Goes to NANETTE, bus.)

BILLY and JIMMY

(Dance, delighted)

"In and out the window".

JIMMY

That's fine.

(Shakes hands with BILLY)

BILLY

Fine.

(Yes to LUCILLE)

① Perhaps it would be a good idea to give a little dance tonight. Lucille can chaperone and everything will look as if it were arranged for.

LUCILLE

Just a moment, Billy, from now on, I'm in charge here.

BILLY

SUNK!!! ② (Yes to JIMMY)

LUCILLE

Nan, I want to get at the bottom of this. Go inside.

NANETTE

But ---

# OHIO LIGHT OPERA

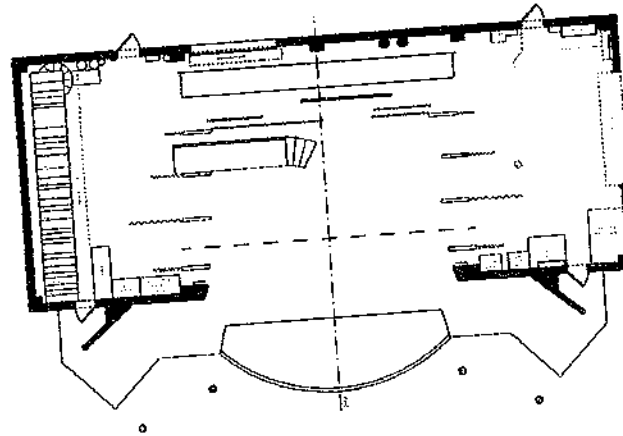
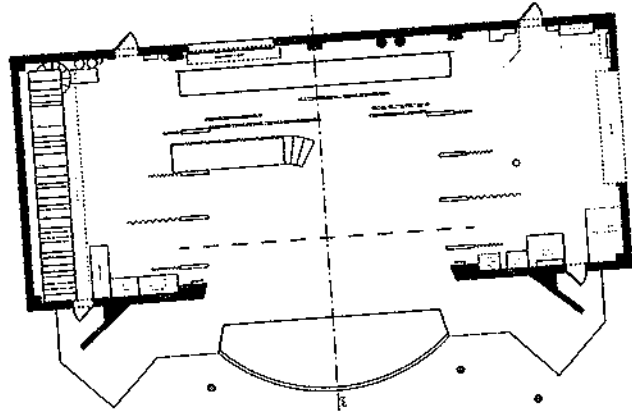
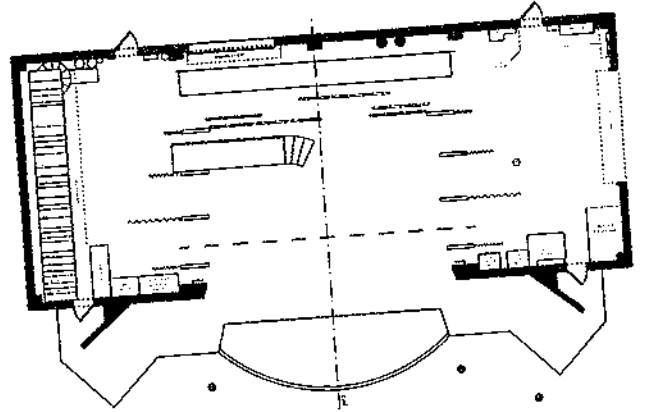
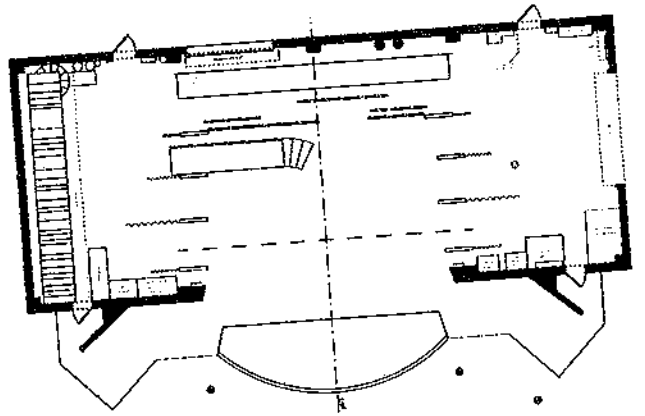
No, No, Nanette Blocking Notes

① Nan exits SP3

② Billy push 2 to 1

③ Jim exit SP3

④ Billy - USC



Do as you're told. (1) LUCILLE

(NANETTE exits L.U.E)

I'm next. (Aside to BILLY) JIMMY

And you, Jimmy --- (2) LUCILLE

You see -- I told you -- I knew. (To BILLY, as he crosses to LUCILLE) JIMMY

Jimmy, you go in and write a full confession. (Indicates off) LUCILLE

But I've done no wrong. I love my wife, I tell you, I love my wife. (Bus. with hat) JIMMY

Jimmy! (Commanding, points him to exit, cottage) LUCILLE

I don't care what anyone says: I love my wife. (3) (Crams large hat off seat to exit, cottage) (Exits L.l.E. hat jammed down over face. Exits through house) JIMMY

Well, now that everything's settled --- (4) (Bus. with cough) BILLY

Settled? I haven't started on the warpath yet. (Turns to him) (Yes to R. - pushing BILLY away) LUCILLE

How deep are you in this?

But Lucille -- (Follows her about) BILLY

Wait -- I don't want to know the worst till I get you home alone. LUCILLE

# OHIO LIGHT OPERA

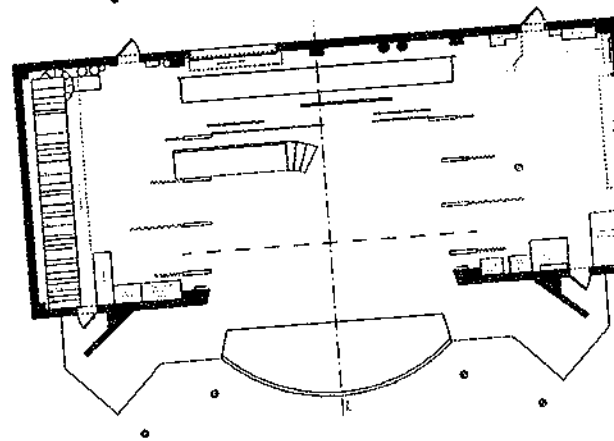
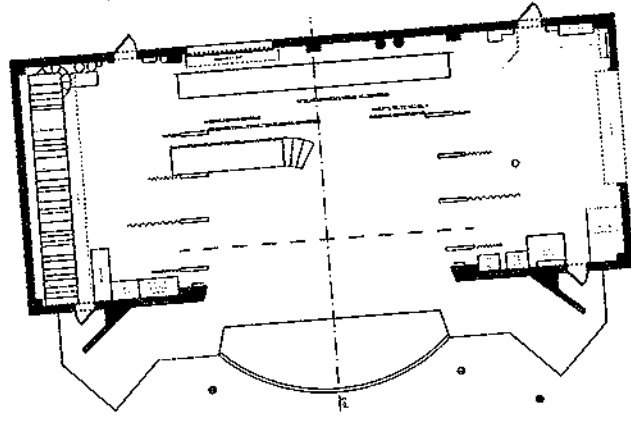
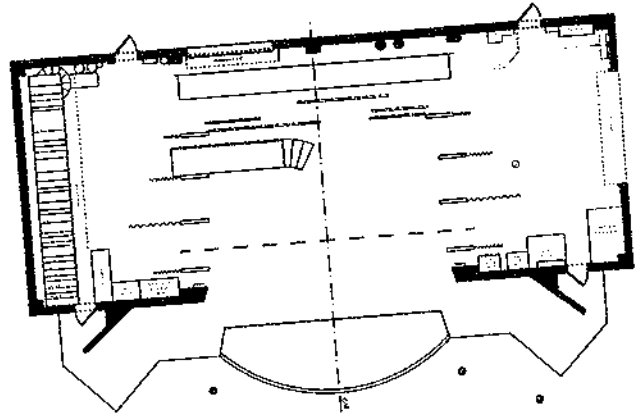
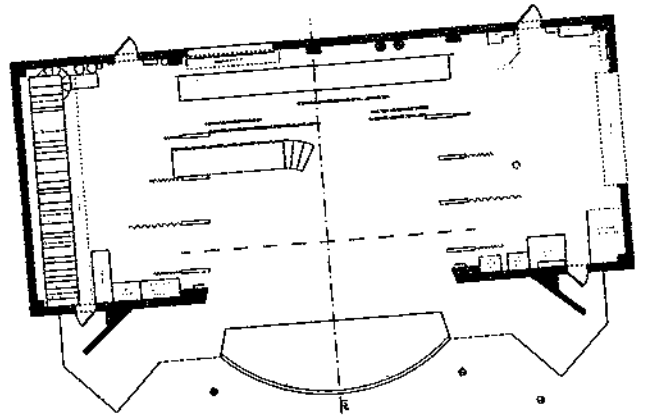
No, No, Nanette Blocking Notes

① L. x right chair & stool

② Billy on left chair

③ L. stand

④ Billy stand



Handwritten notes on a lined page:

① L. x right chair & stool

② Billy on left chair

③ L. stand

④ Billy stand

BILLY  
But you're not going to nurse this thing along for a couple weeks, are you?

LUCILLE  
(Yes to L.C.)  
① For Nan's sake, we've got to make it appear as if nothing had happened.  
(Sits)  
When our friends come, I shall act perfectly calm.

BILLY  
② But are you going to hold this over my head, when we've always been so frank and free?

LUCILLE  
You're still free, Billy. Wifey won't cramp your style. ③  
Buzz around the ladies all you want, but don't you dare cross that line.

BILLY  
④ We're right.

"YOU CAN DANCE WITH ANY GIRL" - DUET

BILLY and LUCILLE

No. 11 - You Can Dance With Any Girl

# OHIO LIGHT OPERA

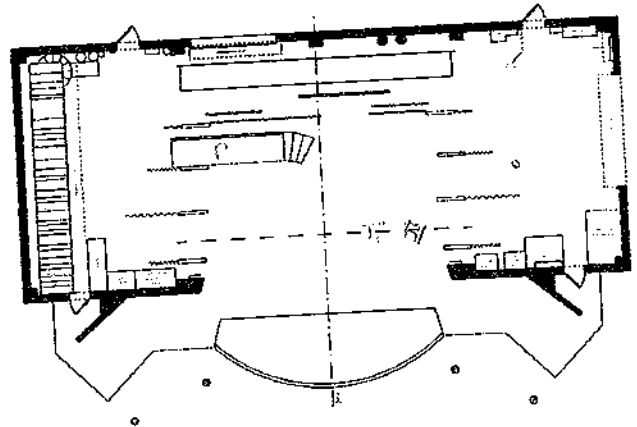
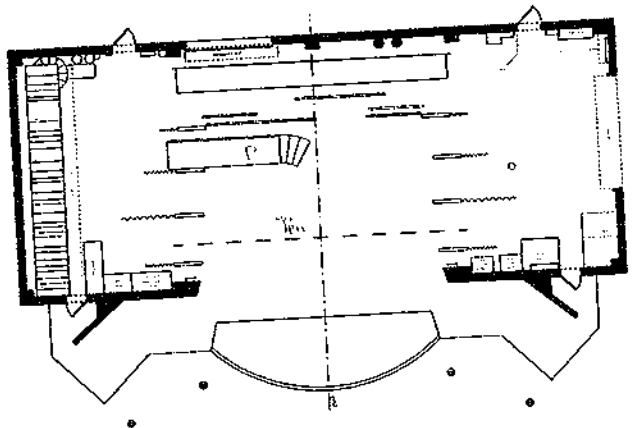
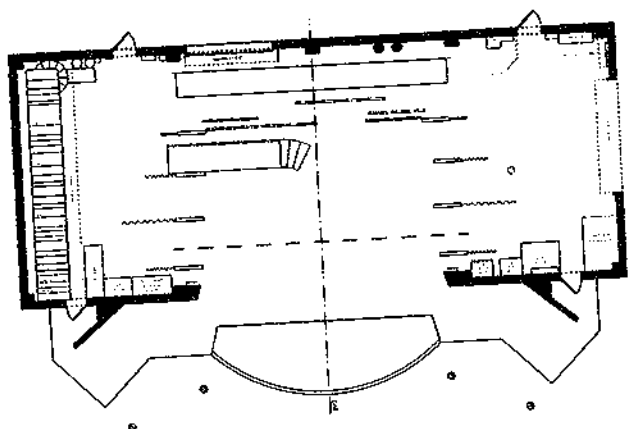
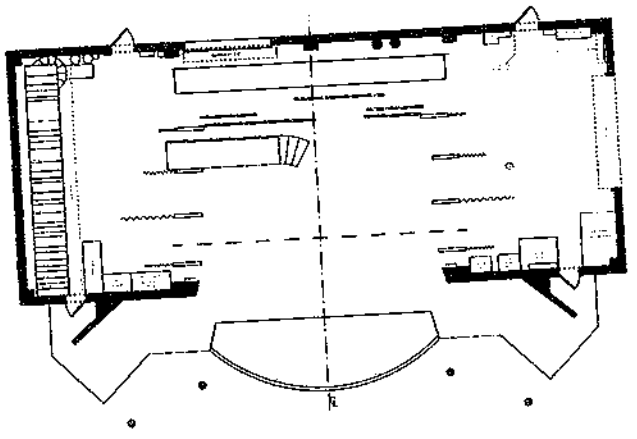
No, No, Nanette Blocking Notes

Handwritten notes on a lined page:

(2) Times Pentecost SPB3

(2) SP Deck SPB3, 1st 2nd

(3) Time 1st 2nd SPB3, 1st 2nd



(Exit Omnes)

(JIMMY enters 2nd door, sits at bench. PAULINE on his L. PAULINE appears at door L.l.E. of house following him)

PAULINE

(At L. of seat)  
 Beg pardon, but those two funny ladies are fighting as to which gets the white room.

JIMMY  
 Do you think maybe they'll kill each other?

PAULINE

I'm afraid they will.

JIMMY

That's fine. (36)

FLORA

(Enters R.l.E)

JIMMY!

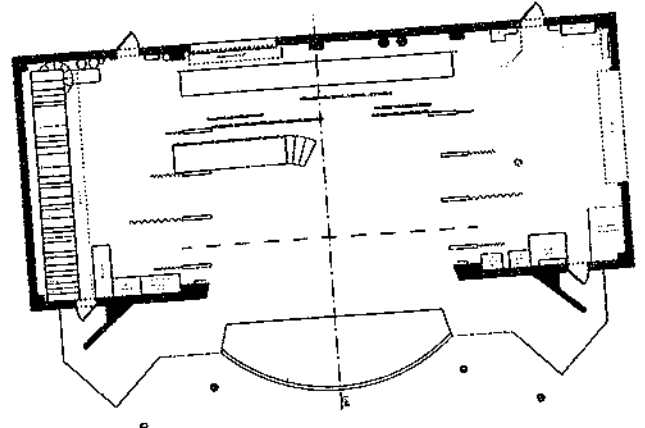
JIMMY

(37)  
 Flora!

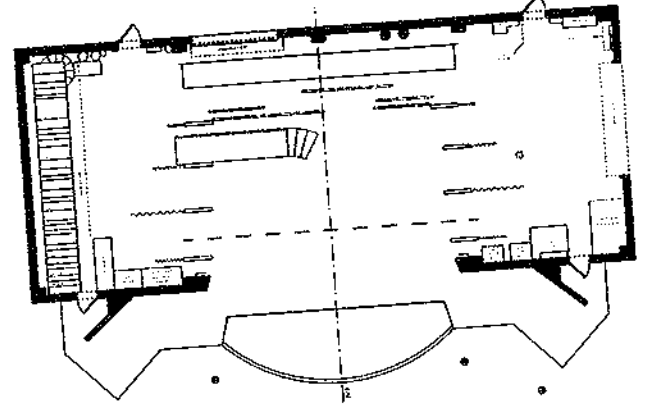
# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

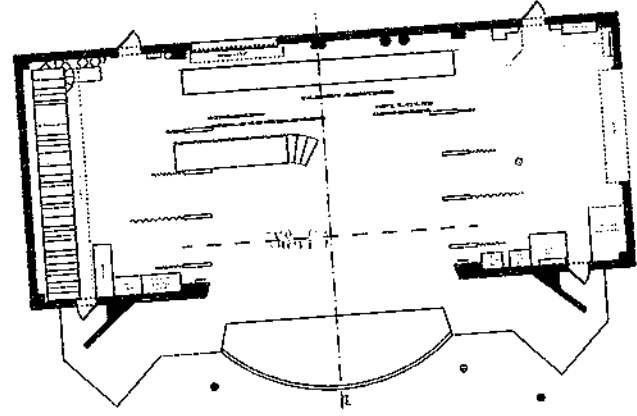
(15) Tim's 1st and 2nd chair at 12:15



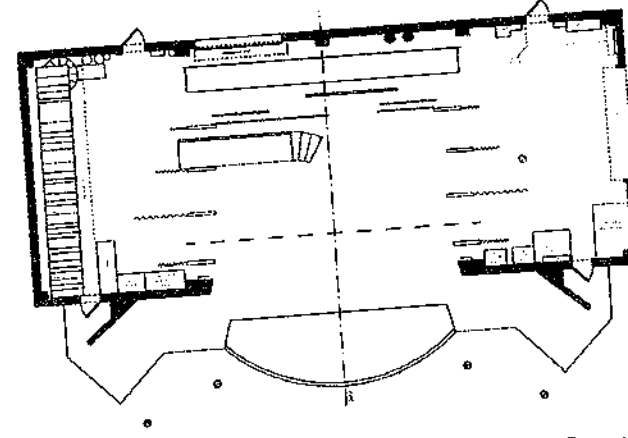
(16) [Handwritten notes, mostly illegible]



(17) [Handwritten notes, mostly illegible]



[Handwritten notes, mostly illegible]



(As JIMMY hears her voice, he turns, sees her, rises and goes to back of seat)

My Gawd -- they're <sup>really</sup> gettin' bigger. PAULINE  
(Exits)

FLORA  
My boy -- (S) (She adopts a gently purring tone) have I taken you unawares?

(JIMMY is staring towards audience with a sickly smile)

Oh, my <sup>(S)</sup> great big handsome boy --  
(Pause)  
Well, say something.

JIMMY  
(On end of seat facing audience)  
When are you leaving?

FLORA  
It's spring, Jimmy -- the sap is in the trees.

JIMMY  
Is that where the sap is? I know where ONE sap is.

FLORA  
(S) My great big handsome boy. (S)  
(Tries to embrace him -- he rises)

JIMMY  
(Dodges and goes L.C. -- most politely)  
~~Now Big Ben~~, you park yourself over there.

FLORA  
(Coming C)  
You'll excuse me. I'm impetuous like that. My late husband was always calling me his Little Bengal Tiger.

JIMMY  
(L.C.)  
Oh Little Ben -- leaping across continents.  
*Stalking your prey across the country*

FLORA  
It was just hubby's playful way -- not that we had an unhappy second. I've always gotten along beautifully with all three of my husbands.

JIMMY  
All of your husbands.

# OHIO LIGHT OPERA

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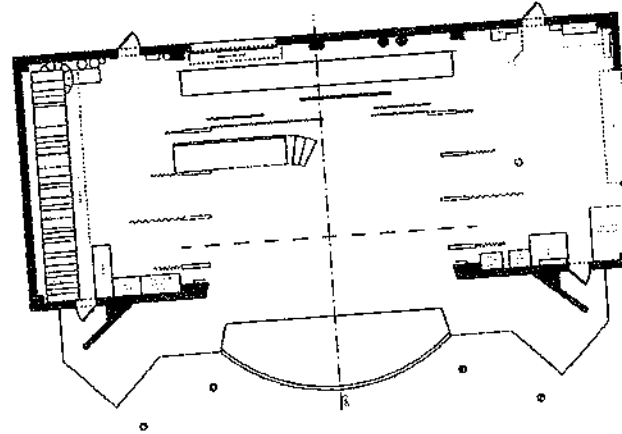
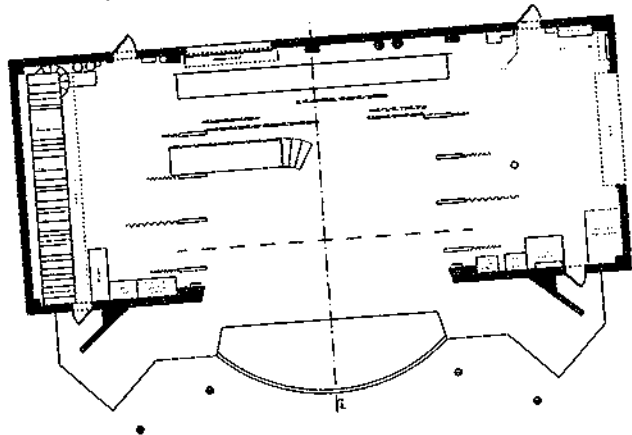
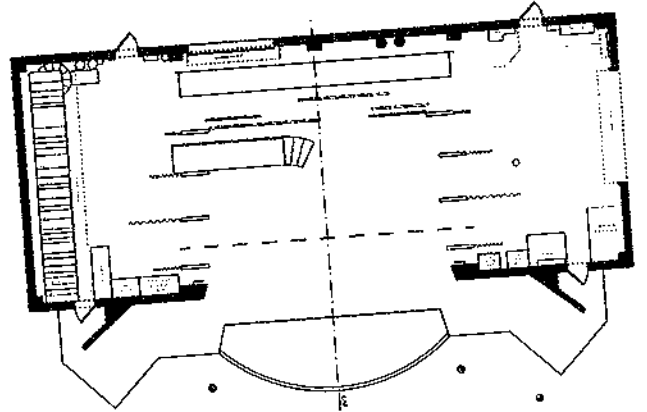
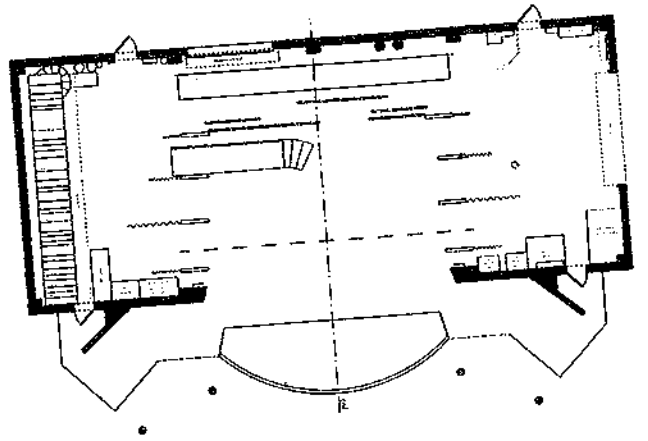
Blank lined writing area.

(12) From 2nd St. X 1000. ...  
ambulance.

(13) Floor steps 1 of ... looks him up.

(33) Floor ... looks ...

(45) Floor ...



FLORA  
 (Lowering her eyes)  
 I confess, I've had three sorrows in my life.

JIMMY  
 Is that what you call them?

FLORA  
 I hope we haven't misunderstood each other.

JIMMY  
 No, Flora -- we haven't misunderstood each other. You know  
 what I thought when I first saw you. I said to myself.  
 There's a woman and I'm a rich man ---

FLORA  
 (Sighs and strokes his face)  
 Oh my boy, that makes me so happy.

JIMMY  
 This is the fourth message I've had today. I said to myself,  
 I'd love to do something for San Francisco. I love San  
 Francisco, I hate Trenton, but I love San Francisco.

FLORA  
 How about me?

JIMMY  
 Oh you -- I have no objection to you at all.

FLORA  
 And I've crossed continents to hear this.

(Big movement of arms)  
 And when I first met you, don't you remember what you said  
 to me?

(She sings refrain of HAPPY which  
 leads into an ad lib scene)

(BETTY and WINNIE enter and join in  
 the refrain. WINNIE dances. All  
 lead up to picture which BILLY enters  
 L.l. BILLY to L. of bench as she  
 sings. BETTY enters C. end of refrain  
 WINNIE enters R.l. reprise)

(46)  
 No. 11a - I Want To Be Happy

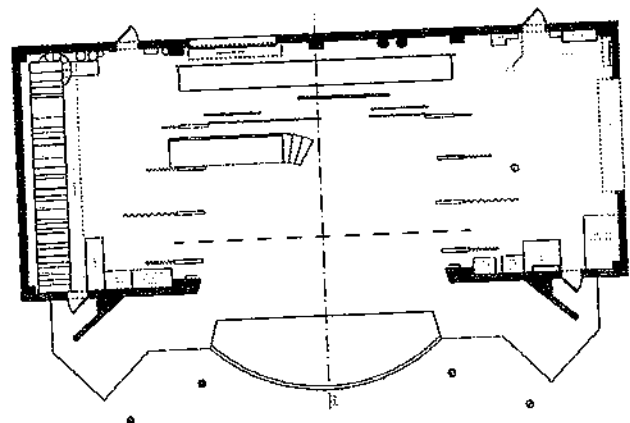
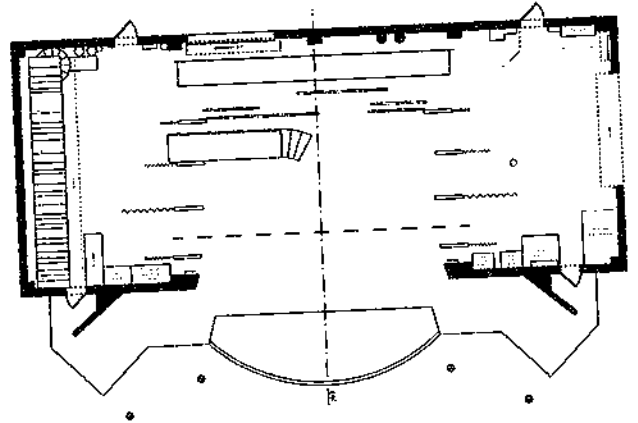
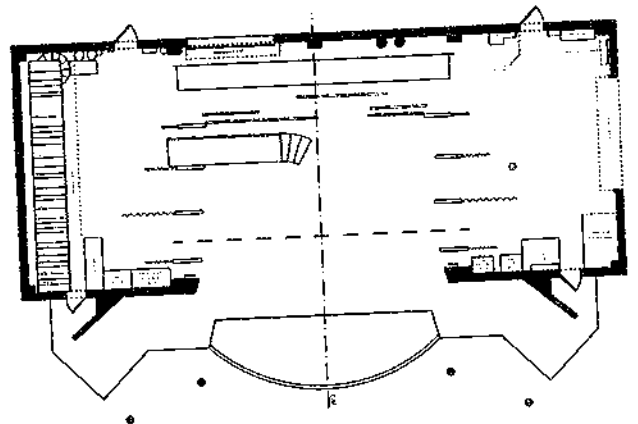
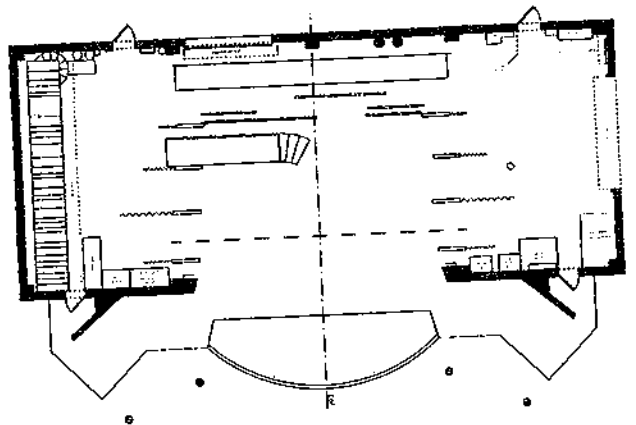
# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Billy enters during chase  
Act 1

② Kelly + W. enter Act 3 when  
hear music

③ (Act 3) Kelly



(1) (2)

(She sings refrain of HAPPY which leads into an ad lib scene)

(BETTY and WINNIE enter and join in the refrain. WINNIE dances. All lead up to picture which BILLY enters L.l. BILLY to L. of bench as she sings. BETTY enters C. end of refrain WINNIE enters R.l. reprise)

Number three -- Flora from San Francisco. (3)  
(Seeing BILLY)  
My ~~M.~~ Early, my lawyer.

FLORA

Your lawyer?

(Xes to BILLY)

Just the moment to be sensible -- I'll take \$50,000 ---  
(Holds out her hand for money)

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

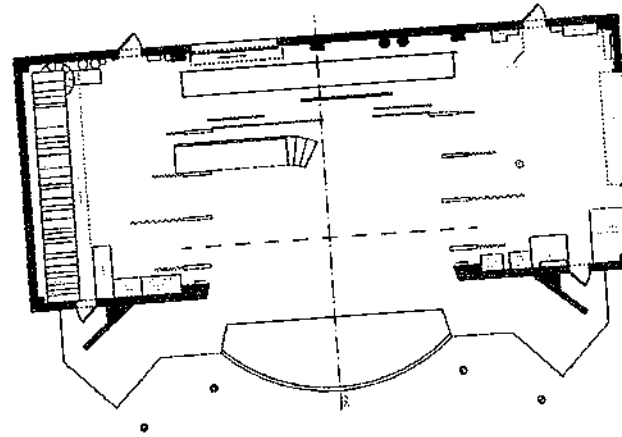
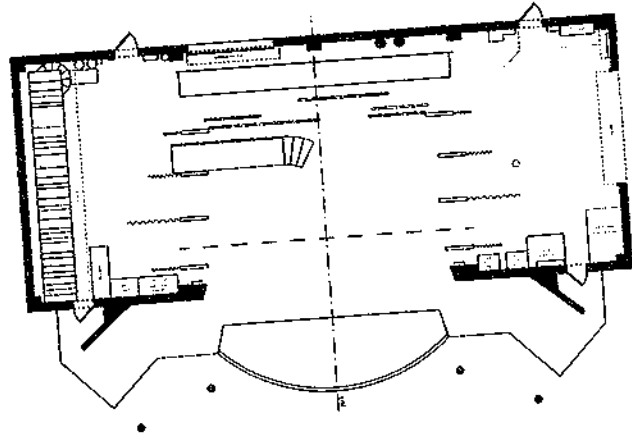
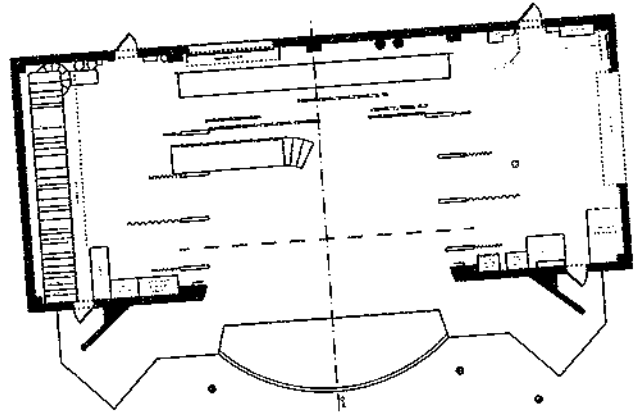
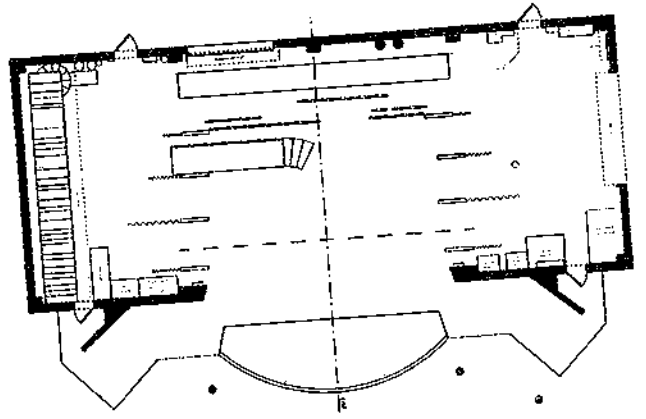
① Billy & Flora

② Billy & N x DSC to Flora

③ Billy & DSC

④ Flora & Billy

⑤ Billy & N x DSC



Fifty thousand! (1)

BILLY

GREAT -- I fixed this one myself.

JIMMY

WINNIE

(2) Twice what we get.  
(Goes to L. towards FLORA)

BETTY

(To JIMMY at R)  
It's insulting -- offering her twice as much as us innocent girls.

FLORA

Innocent girls.  
(Xes to GIRLS)

BILLY

Ladies -- just one moment, I'll fix this.

JIMMY

(On bench)  
Go ahead and fix it.

(BILLY Xes to 3 GIRLS at C)

Tell them what will happen if they see a lawyer.

BILLY

If you go to a lawyer, girls (3) you WON'T GET ONE PENNY!!

JIMMY

(Who has been sitting on high back of sofa, slides down to seat)  
No one ever does.

BILLY

I've prepared for all this by having Jimmy Smith turn all his money over to his wife.

BETTY, WINNIE and FLORA

What???

FLORA

(1) (At R.C. -- BETTY and WINNIE with her)  
They've double-crossed us. Well, at least his wife will know what sort of man he is. (5)

BILLY

And if she does, do you think she is going to turn over any of HER money to his friends? Oh, no.

JIMMY

(Mocks him from seat)

Oh, no.

# OHIO LIGHT OPERA

No, No, Nanelle Blocking Notes

(1) Billy x Jim

(2) Jim push B x SP

(3) Betty J.W. x D.C.

(4) Betty x Jim

(5) Jim exit J.W.

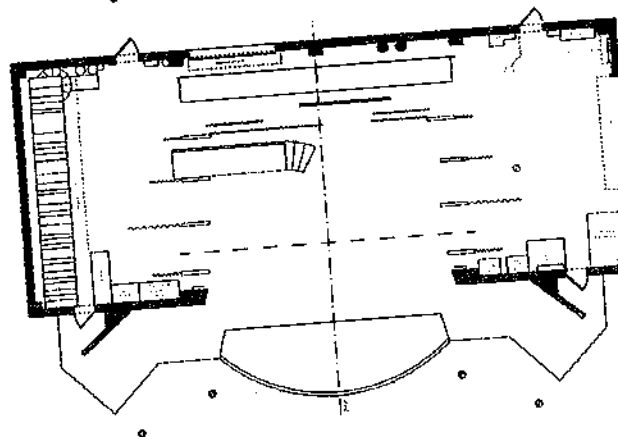
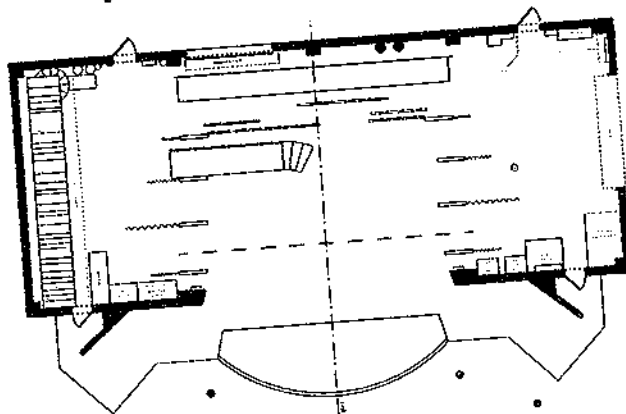
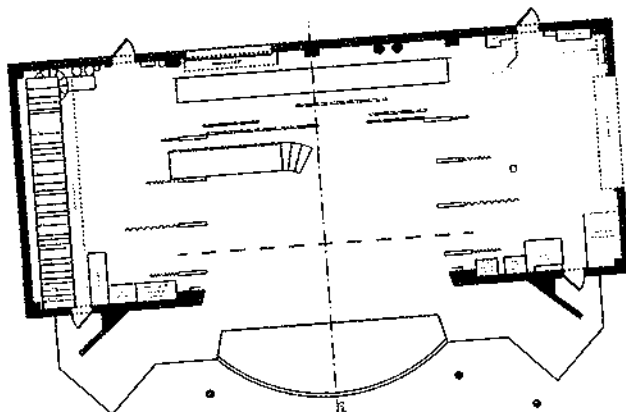
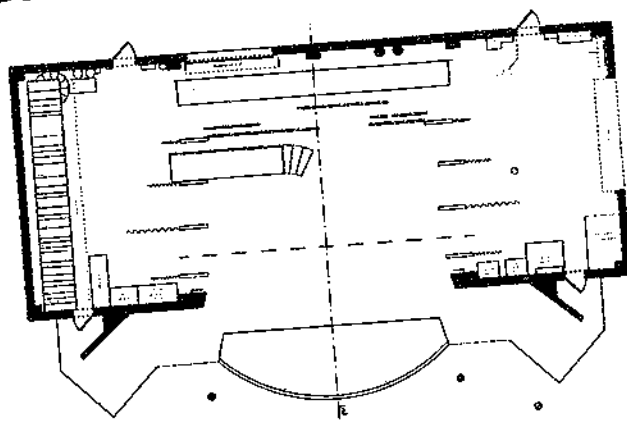
(6) J.W. x Betty

(7) Betty x D.C.

(8) Exit enter J.W. (B) J.W. J.W.

(9) Betty x Betty right

(10) W x Betty left



BILLY

It's simply cutting off your nose to spite your face. (1)  
 Besides, she'll be here soon, I've telephoned her.  
 (Tauntingly)  
 Go on and tell her.

JIMMY

(Whistles surreptitiously to BILLY  
 and sings)  
 Come here, I want to talk to you. Come here, I want to talk  
 to you. You mean my Sue is coming here. (3)

BILLY

Yes.

JIMMY

Well, Billy, in case you misunderstood me, I'm paying you  
 to keep me OUT of trouble. I can get into all kinds of trouble  
 without your help. What are you going to do?

BILLY

(Takes JIMMY down L)  
 There's nothing to do unless these girls are sensible. If  
 you lose, they lose too.

JIMMY

Oh -- we all lose?

BILLY

Well, remember, no harm must come to Faith, Hope and the  
 Covered Wagon. (1)  
 (JIMMY exits L.I.E.) (5)

FLORA

(Xes to BILLY - all 3 cross to L.) (6)  
 What's your idea -- have us quit cold?

BILLY

(Down L.) (1)  
 Well, his wife has all his money. If you tell HER, she'll  
 leave HIM and then, there'll be no money to get.

(SUE enters R.I.E - C) (2)

BETTY

(Coming L.C. - King to BILLY,  
 sarcastically)  
 Yes -- I suppose you expect us to go to him and say, "Oh,  
 we're so sorry you took us from our happy homes, Jimmy Smith."

WINNIE (10)

It was nothing, I suppose, to invite us to this cottage.

FLORA

(With equal sarcasm. Rising to  
 BILLY)

And me --

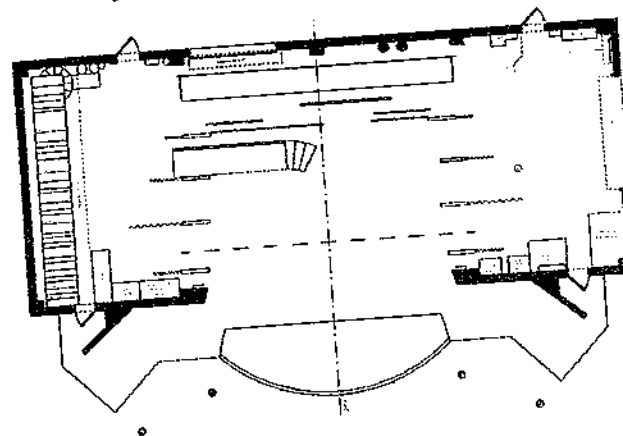
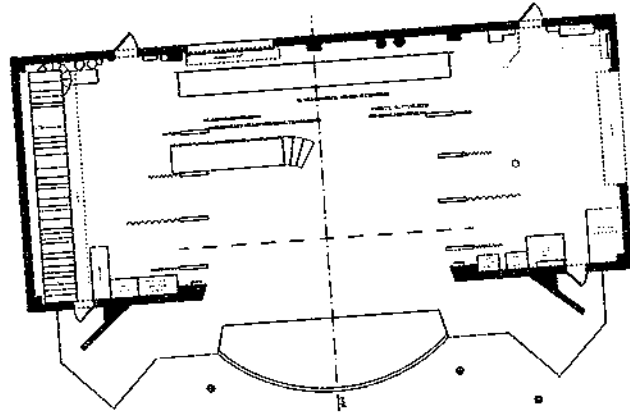
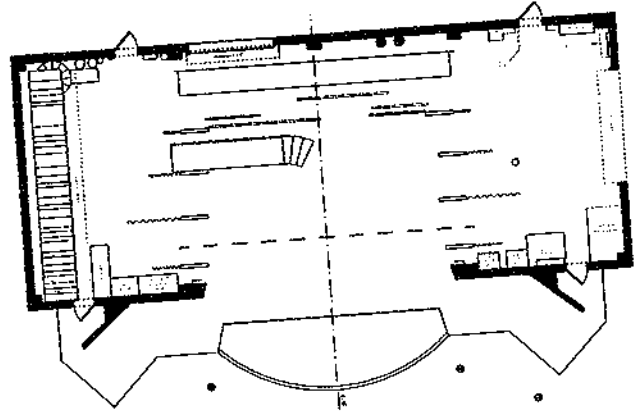
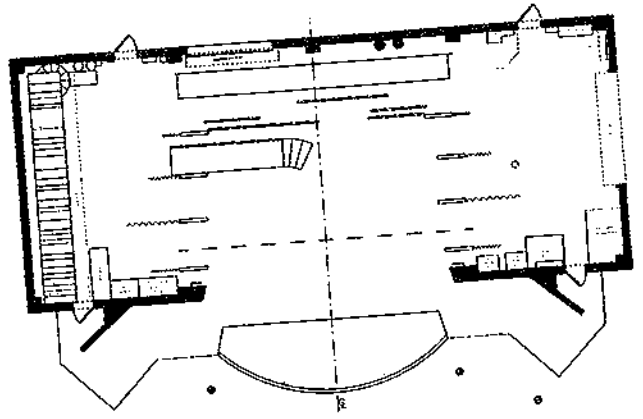
# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① W x Present Kelly

② Flora x Doc

③ Kelly/W take Place



BILLY

And you --

FLORA

(Xes to BILLY at L)  
Do you think that I'll overlook the fact that I came all the way from San Francisco to marry Jimmy Smith?

SUE

What do you mean calling THAT man Jimmy Smith?  
(Pointing to BILLY)

WINNIE (1)

(Turns to SUE)  
One minute --

BETTY

(To SUE)  
Who are you?

SUE

I am MRS. JAMES SMITH.

WINNIE

(About to give it away)  
You - well - I was just telling --

FLORA (2)

(Sees her chance, interrupting, crosses to SUE at R., speaks to GIRLS as she crosses)  
One moment, please.

(To SUE)  
Just what do you mean? Isn't this man JIMMY SMITH?

SUE

NO!

FLORA

(Takes hands off BETTY and WINNIE)  
Why didn't he always tell you that was his name? (3)  
(Nodding to GIRLS to corroborate her statement - BILLY is flabbergasted)

SUE

Good gracious -- when Lucille finds out!

BILLY

(Bus. all in. He realizes all is on him now, Xing to SUE)

(To GIRLS)  
But -- er -- you can't do this thing.  
(Xes to door, Bus. with JIMMY)

# OHIO LIGHT OPERA

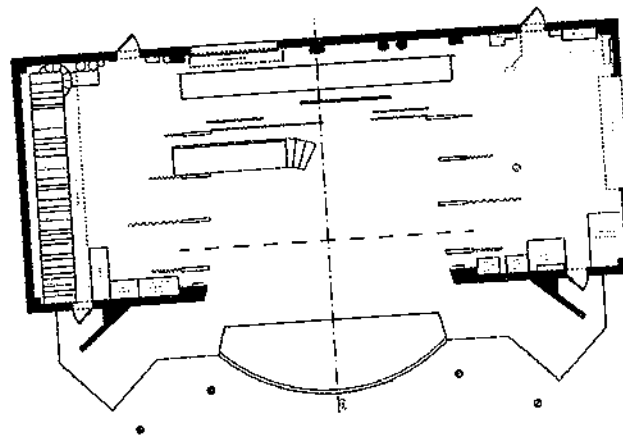
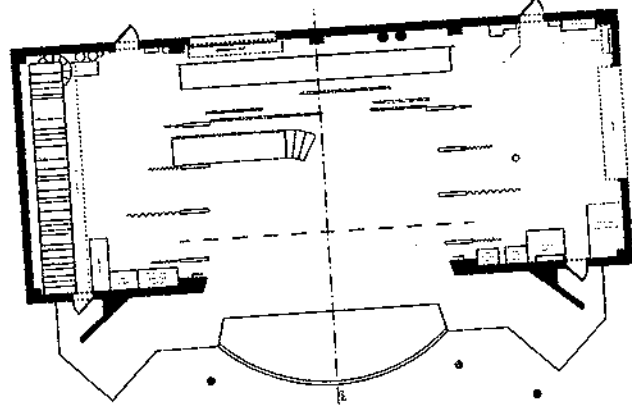
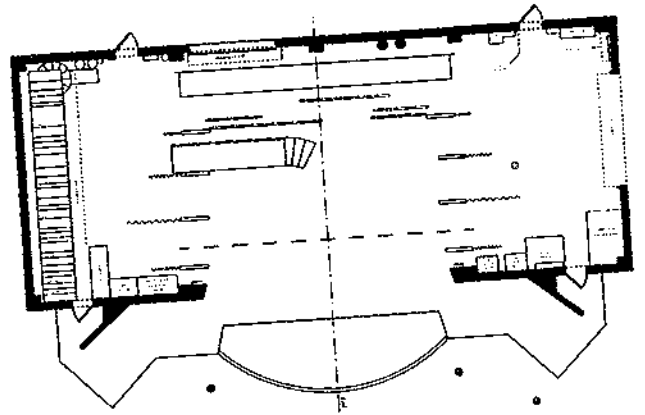
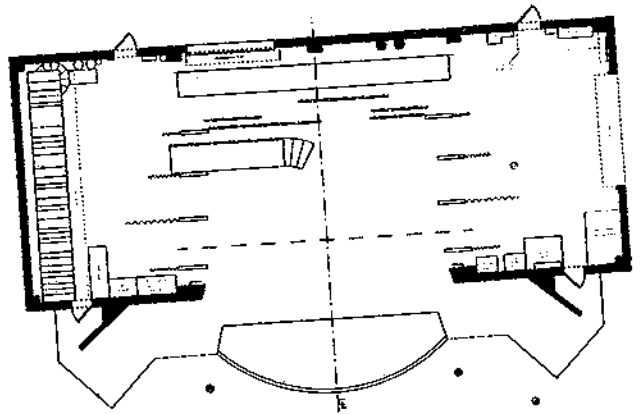
No, No, Nanette Blocking Notes

① Billy pull away attempt

② Jim enter SR1

③ Jim & VSL to Jim

④ Girls & VSL w/ Billy



FLORA

It's the only way.  
(Takes WINNIE and BETTY upstage C.)

BILLY  
(Xes to SUE at R.) (1)  
But see here, Sue --

JIMMY  
(Enters, ready for terrible scene.  
Pathetically)

(2) Oh sue --

(SUE Xes and embraces him)

SUE

(3) My Jimmy!

(The three GIRLS go for BILLY (4)  
upstage)

BILLY  
(Seeing SUE and JIMMY embracing)  
Well, I'll be --

JIMMY  
(Baffled when he sees she is not  
angry with him)  
Haven't they told you yet?

SUE

You mean about Billy?

JIMMY

Billy?

SUE  
Yes, dear, I know all about Billy.

JIMMY

About Billy.

BILLY

(Comes down C.)  
Now see here --  
(Bus. Comes down C.)  
Now see here, Sue.

SUE

I don't care to hear from you.

BILLY

Won't you let me explain?

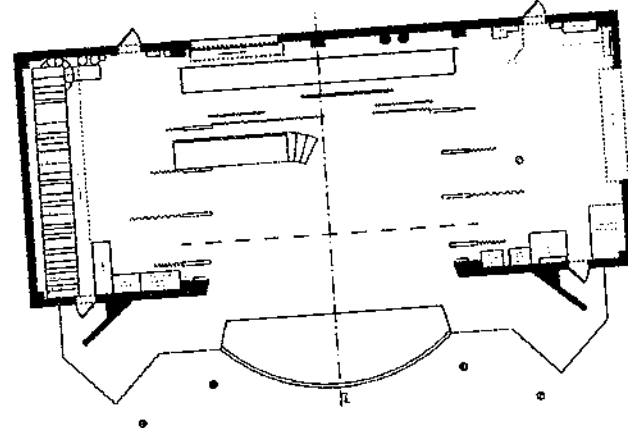
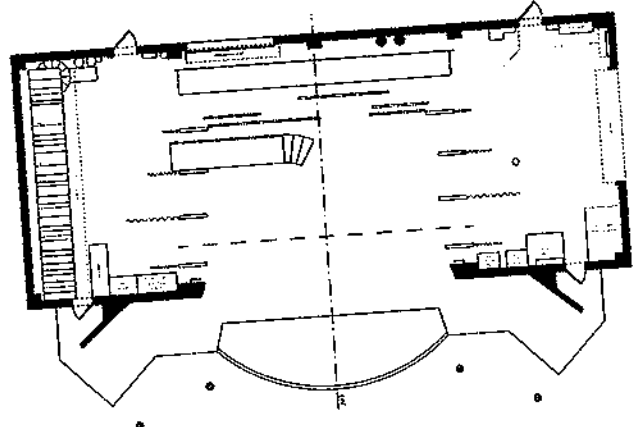
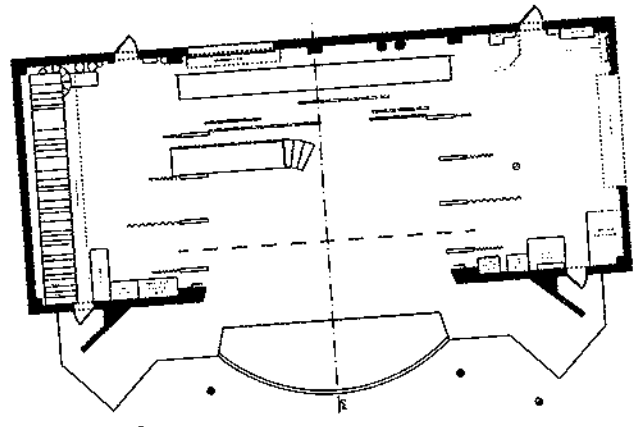
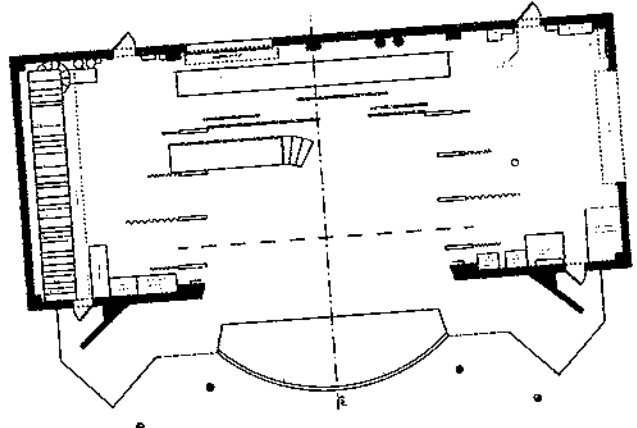
SUE

No, all I wish to know is what my Jimmy is doing here.

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

- ① Flora & VSC
  - ② Rose & Kelly set
  - ③ Jim & VSC
- [The following lines are blank and intended for additional notes.]



FLORA  
(At right, comes down with  
WINNIE and BETTY)

Yes.

(Indicating JIMMY)  
Who is this handsome man? (1)

(JIMMY chuckles foolishly)

WINNIE  
Why, I never saw him before.  
(Comes forward - then retires)

(BILLY upstage - is exasperated)

BETTY  
He's a stranger to me.

SUE  
Oh, I knew all the time that you could never think of anyone  
but me. (Embraces JIMMY)

JIMMY  
(Bluffing it all out)  
But what's all this about Billy?

SUE  
(Down with JIMMY)  
Don't you know what he's been doing? When I came in, those  
girls were calling him "Jimmy Smith"?

(JIMMY shakes his head yes and no,  
bewildered. BILLY - up C)

He's been riding behind your name and he's fooled these three  
lovely girls.

BILLY  
(To SUE)  
I haven't fooled any lovely girls.  
(Threatens JIMMY aside to L)

SUE  
(Interrupting)  
I heard them myself.

(Fetches BETTY up to L.C)  
(2) This poor little girl was trying to take it so bravely. I  
distinctly heard her way to him: "We're sorry you took us from  
our happy homes, Jimmy Smith."

JIMMY  
(Setting the idea, he turns to  
BILLY)  
(3) Ha ha!! How dare you look in my innocent eyes?

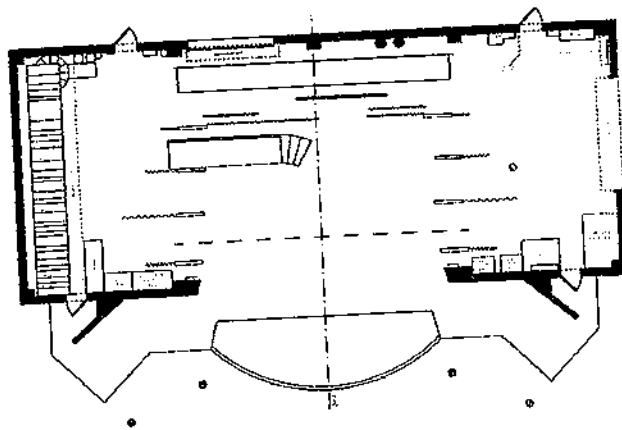
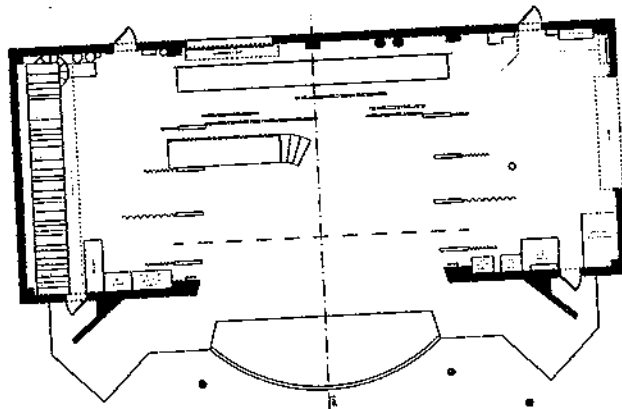
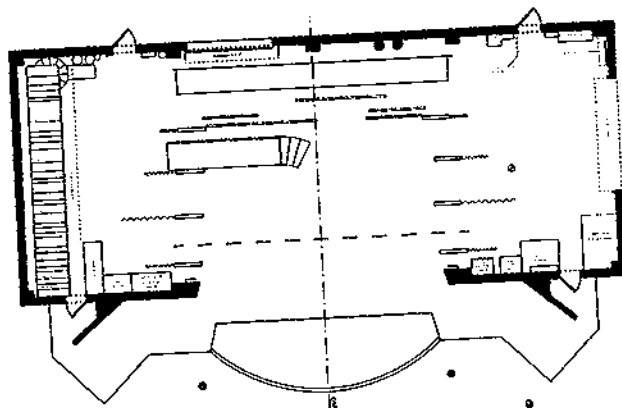
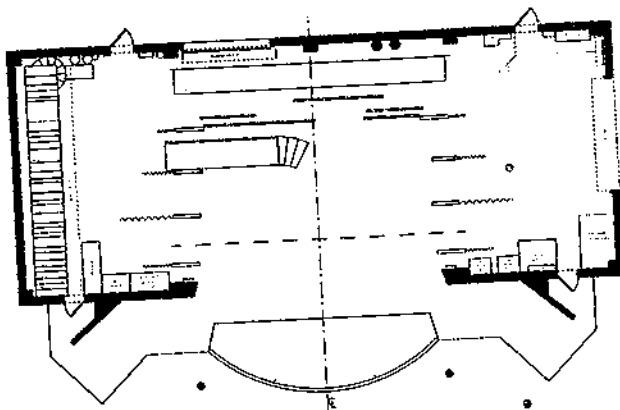
# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Kelly & Jina

② Joe & Jina

③ Floor, check Kelly with  
w/ guests



(BILLY is flabbergasted at the  
turn of events)

SUE  
(Pointing to FLORA)  
And this little girl --  
(BILLY's bus.)  
She came all the way from San Francisco to marry him.

JIMMY  
How careless.

SUE  
Careless?!

JIMMY  
(At L.)  
Well, I mean to bring a girl all the way from San Francisco  
and you know, Sue, I loved this man like a brother.

BILLY  
(Comes L.C.)  
And I'm going to declare myself RIGHT NOW (1)

JIMMY  
(With big action)  
Not one syllable. A wrong has been done and a wrong must  
be righted.  
(Then in lower tone)  
Even if I have to furnish the money to right it with.  
(Slaps hand on chest)

BILLY  
(Understanding)  
Oh.

SUE  
(Reproachfully)  
Can money heal a broken heart? (2)

BILLY  
(Goes up L.C. comes down C)  
You bet, it can. (3)

(MUSIC CUE FOR FINALE - ACT TWO)

FINALE - ACT TWO

BILLY  
Oh!

SUE  
(At L.C., to JIMMY)  
You're a darling.  
(Pats his head)

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

(1) Kelly enter St 3 w/ L. Steinman  
K. Kendrick, S. Masterson,  
H. Reynolds, P. Raggio  
DO

SR2 - J. Mitchell, M. Holt,  
C. Price, W. D. Ph

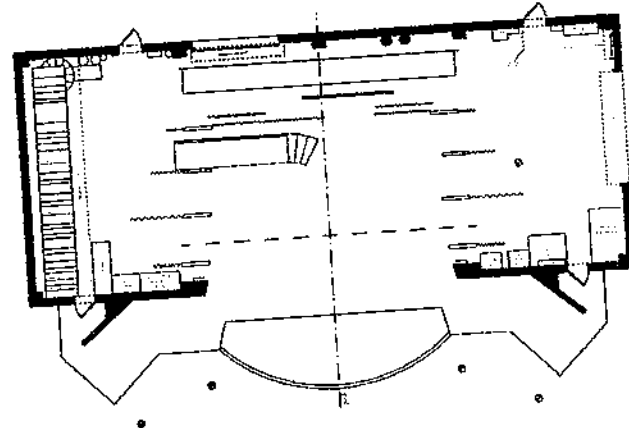
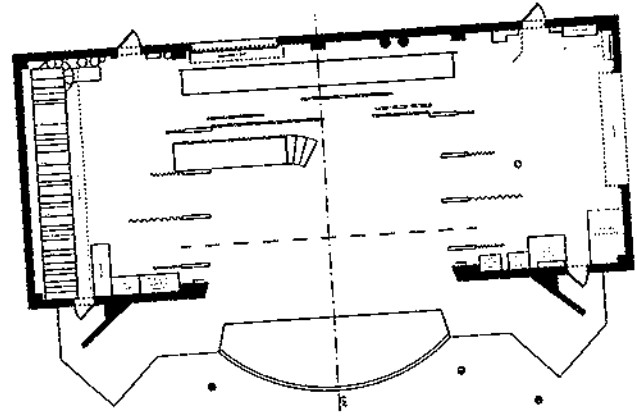
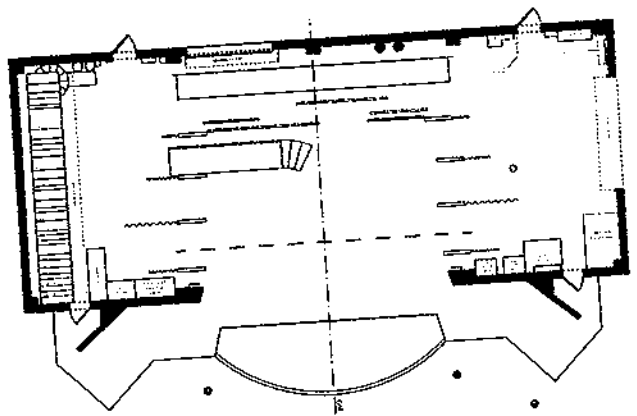
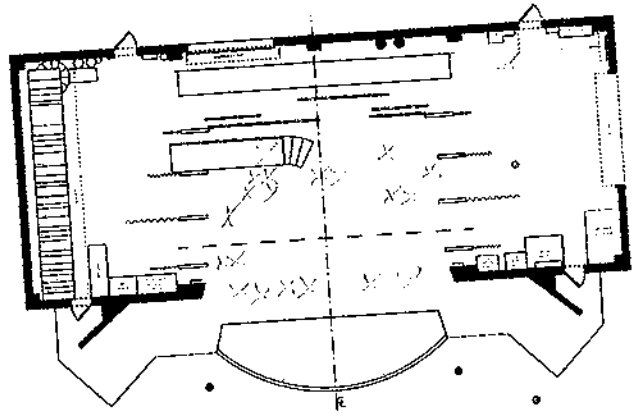
SR1 - M. Seldin,  
M. Longmire, D. Malone

SR3 - S. Law, C. King

St 1 - B. Kovachny

(2) Kelly in exit SR3

(3) Dan, Kelly, W. J. P. enter SR3



(1)  
 TOM  
 (At L.I.E has entered to see this)  
 You have forgiven him?

SUE  
 (Xes down R., pointing to BILLY)  
 There's the guilty one.

(FOUR MARRIEDS enter R.U.E. and  
 go down to R.)

TOM  
 Mr. Early!

SUE  
 (Pointing to GIRLS)  
 Three affairs at once.

WINNIE  
 (Comes C.)  
 Four.

ALL  
 Four?

FLORA  
 (Indicates house)  
 There's another little fox in the house.

ALL  
 (Shout)  
 A fox?

FLORA  
 She spent last night here.

TOM  
 (Xes to (1))  
 Bring her out. (2)

No. 12 - Act II Finale Starts (Enter ENSEMBLE starts finale proper)

ENSEMBLE

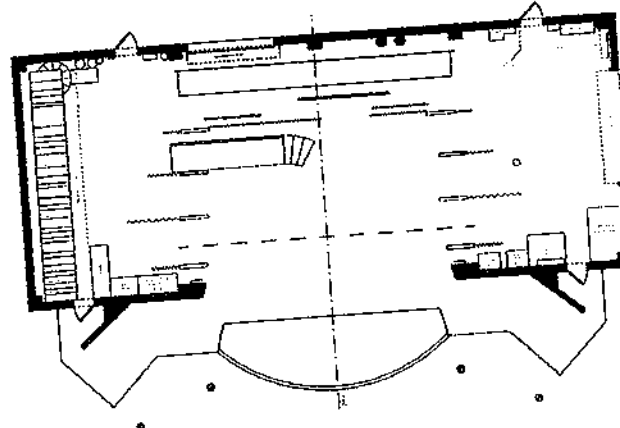
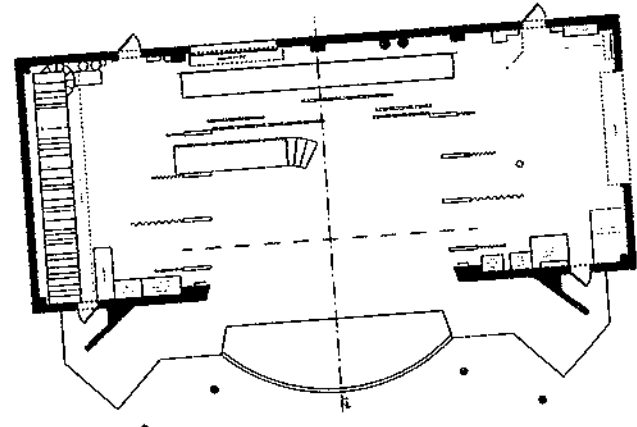
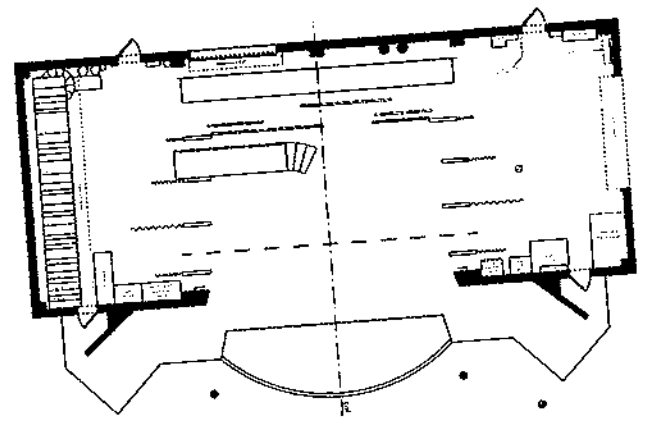
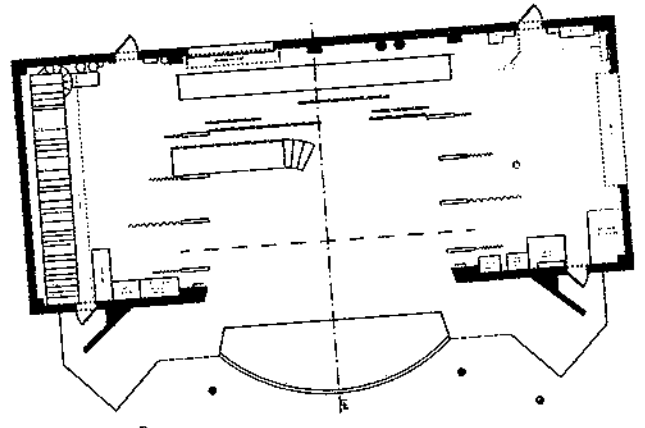
(Sing)  
 Society's excited -- delighted to say  
 We are just about to end the chase,  
 Gossip everywhere - scandal in the air  
 Fox will never dare to sow her face.  
 Now hear the pack come bounding,  
 A-hounding the prey  
 Snarling and quar'ling, they come helter skelter,  
 Tracking to her lair, the little fox so fair,  
 The little fox is flurried, so worried with fear,  
 The chase is growing faster, disaster is near  
 Society is chasing the fox. (3)

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Sue + CS

② F + VS



Lined writing area for notes.

Ohio Light Opera

PSM: Amanda Pordon

Confidential

(At climax of this refrain, FLORA,  
WINNIE and BETTY enter bringing in  
NANETTE.)

(Orchestra modulates the next movement  
of "NO, NO, NANETTE")

dialogue - Page 73 of Music

SUE  
(Goes to NANETTE at L.C.)  
Nanette, what are you doing here?

FLORA  
(At L.I.E)  
She's No. 4.

TOM  
(Snaps fingers at R)  
I don't believe it.

SUE  
(At L.S.)  
Then why is she here?

TOM  
(At R.C. singing)  
She spent the night in Trenton --

JIMMY  
(Comes to TOM at R.C.)  
Her grandma lives in Trenton.

use 'Trenton' NOT 'Brighton'  
in music score

TOM  
'Twas Jimmy who,  
In passing through  
Did take her home.

(SUE Xes to NANETTE)

JIMMY  
(To BILLY, down R.)  
She spent last night in Trenton.

ENSEMBLE  
Oh what a place is Trenton  
'Twas sweet of Jim  
And kind of him  
To take the dear girl home.

dialogue - Page 75 of Music - 2nd System

SUE  
(Xes to JIMMY - to BILLY)  
Is this true?

(TOM goes down L.)

Yes.

BILLY

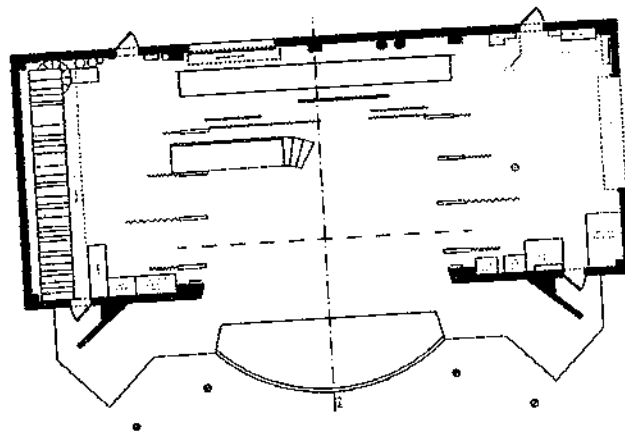
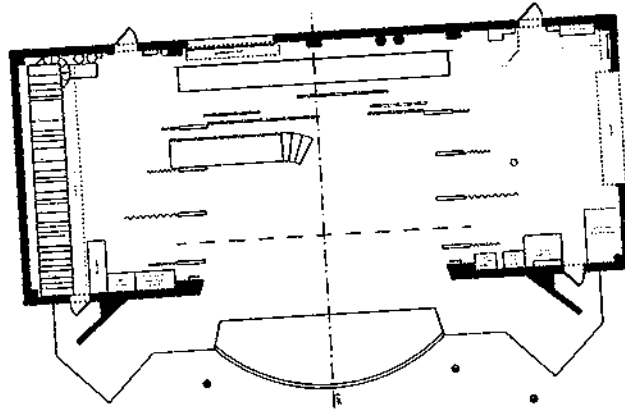
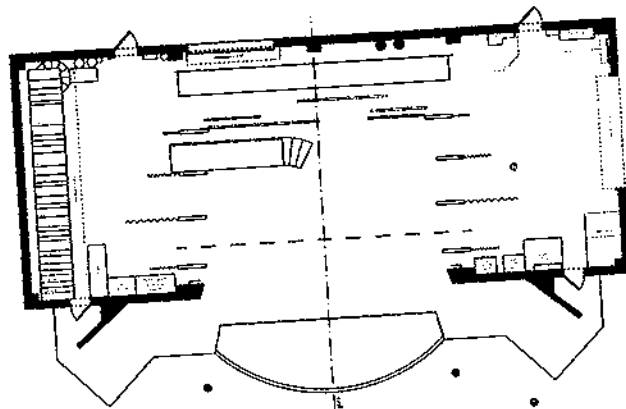
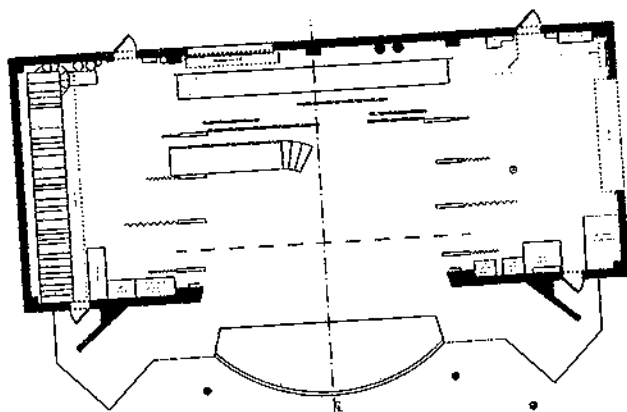
# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① P & Jim

② P exits SL

③ L enters SL



SUE

↓  
Thank Heavens.

(PAULINE's theme begins to play  
as PAULINE enters in bathing costume  
to center, laughing, seeing PAULINE  
starts next movement)

Pauline!

PAULINE

Yes, ma'am.

SUE

What are you doing here?

PAULINE

I came down  
To this wicked town  
With Nanette.

SUE

Nanette?

ALL

That's queer. *3/4 0/1 2*  
(In a whisper)

JIMMY

Pauline!

PAULINE

(1) Yes, sir.

SUE

(Stopping JIMMY)  
When did you arrive?

PAULINE

Last night at eight.

SUE

And you mean to state  
You slept here.

PAULINE

Like a top till half past five.

dialogue - Music Bottom of 76 & top 77

SUE

Pauline!

↓  
No use correcting me. As soon as I have my swim I'm leaving. (2)  
(Exits R.l.E)

PAULINE

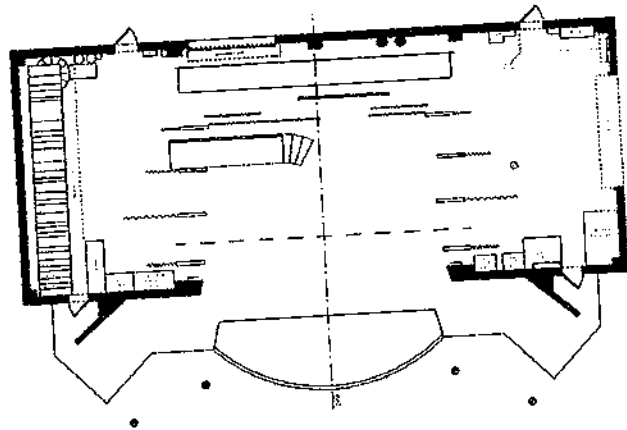
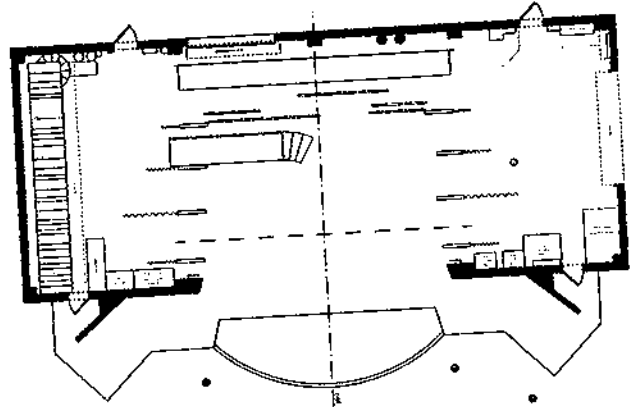
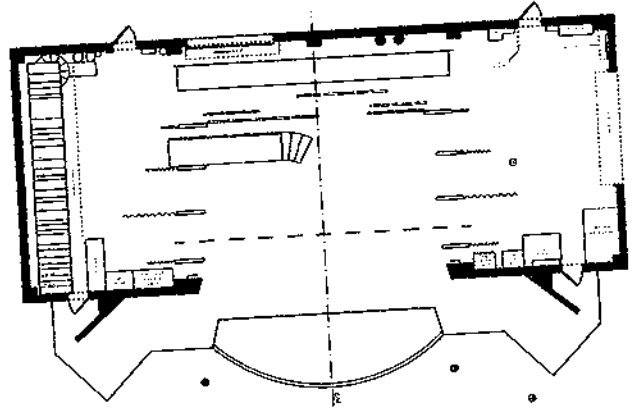
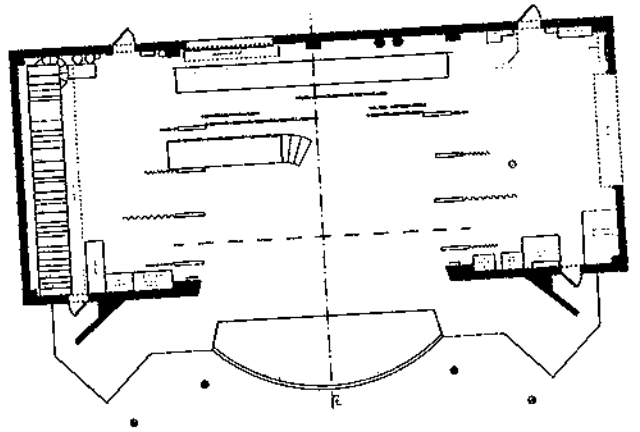
(3)

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Tom x VSY

② Alan x Tom



TOM  
 (As orchestra modulates into next movement)  
 Nanette, you lied to me.

NANETTE  
 (At L.C. half crying)  
 He told me to.  
 (Looking towards JIMMY and BILLY)

SUE  
 (R.C., to BILLY)  
 Oh, Billy, how could you -- a mere child.  
 (JIMMY nods his head vigorously as BILLY glares at him)

TOM  
 (At L.)  
 A mere child. You're a wicked woman.

NANETTE  
 But, Tom --

TOM  
 (Angrily)  
 I don't want to listen. (1)  
 (Turns his back on her, C. NANETTE left of him)

NANETTE  
 (Singing)  
 When you're sad,  
 'Cause things look bad  
 And you are mad  
 At one you love.  
 When your heart  
 Begins to smart  
 When you're apart,  
 From one you love.

ENSEMBLE  
 Don't run off,  
 As though you fear her,  
 Wait until you're really near her.

NANETTE (2)  
 Hear her  
 This you'd do  
 For one you scarcely know

ALL  
 Why not for one you love?

(LUCILLE enters in time to see TOM turn away from NANETTE, who stands grief stricken)

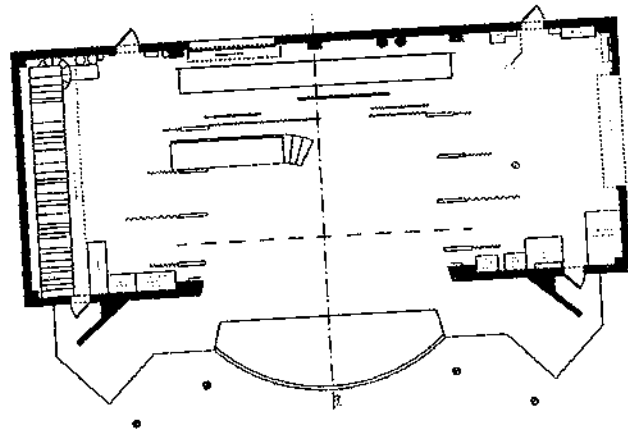
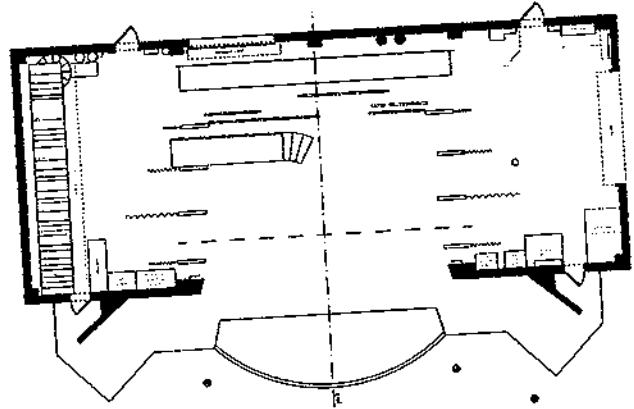
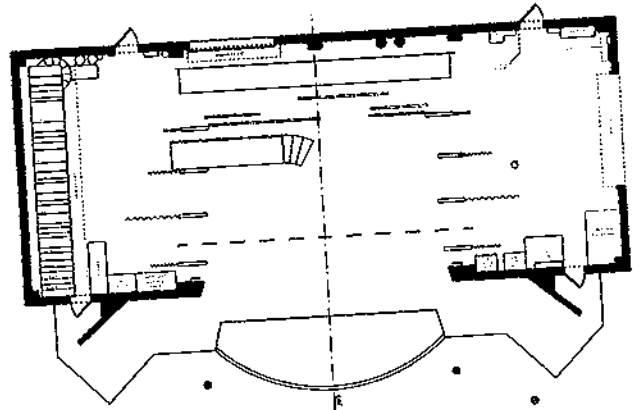
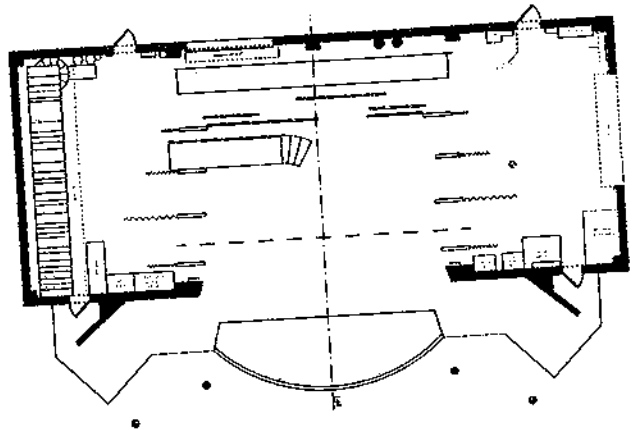
# OHIOLIGHTOPERA

No, No, Nanette Blocking Notes

① *Lo x Sue*

② *Nana x L.*

③ *Billy x L.*



dialogue - music top of page 81

LUCILLE  
Why, Sue -- What has happened to Nanette?

SUE  
She's No. 4. Behold her three partners in crime.

LUCILLE  
Oh, I can vouch for Nanette.

(Sings)  
She spent the night in Trenton.

ENSEMBLE  
(Laughing)  
Yes, her Grandma lives in Trenton,  
'Twas Jimmy who -- in passing through,  
Did take her home.

(LUCILLE looks amazed as chorus  
takes words out of her mouth)

SUE  
They lied about poor Trenton.

JIMMY  
Oh, get me out of Trenton.

SUE  
Nanette's confessed  
She's been the guest  
Of Billy -- there,  
And so, my dear, have all the rest.

LUCILLE  
(To GIRLS)  
Is this true?  
(Xes R. to BILLY)

GIRLS  
(Very short)  
Yes.

(BILLY to her at R.C.)

LUCILLE  
(Stamps her foot at him, angrily)  
Not one word.  
(Xes over R., passing the three girls  
over to BILLY. They dance with him  
in turn)

You can dance with any girl at all,  
So just forget me -- and act as though you never met me.

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

(1) Fred & VPS to LRP: exit  
Dr. Fineman

(2) LRP & to VPS

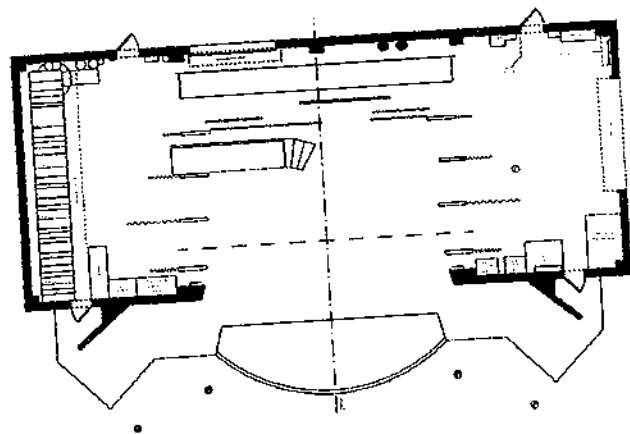
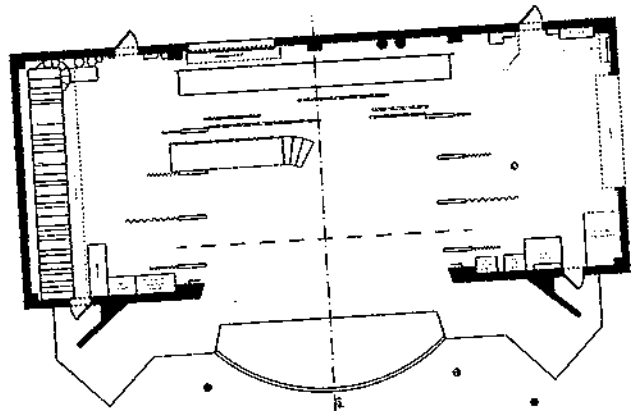
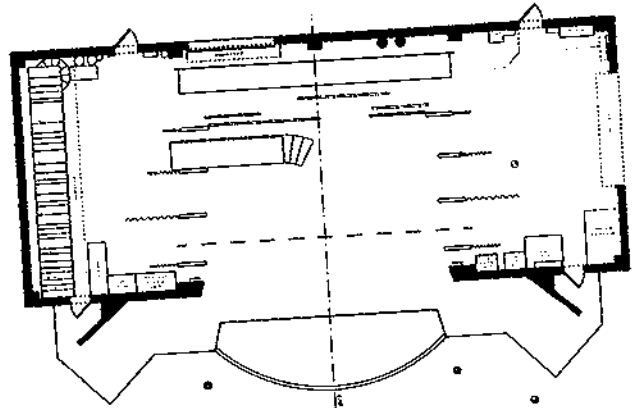
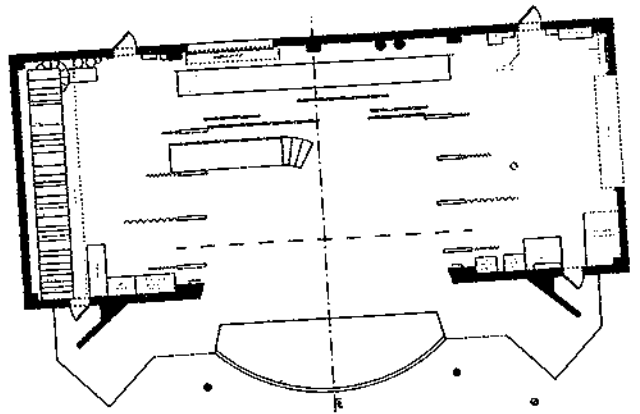
(3) VPS exit stage

(4) Jim & Alice

(5) Alice exit of VPS

(6) Fred & VPS to Jim

(7) Fred, Fred, Jim - exit of L.



## ENSEMBLE

She will be a flower on the wall  
 (1) While you are dancing, fancy free  
 Show the ladies every step you know  
 Just raise Hades till they tingle  
 Mingle till they think you're single  
 You can dance with any girl at all  
 As long as you come home with me.

(ENSEMBLE laugh as LUCILLE takes  
 BILLY by ear and leads him off L.I.E)

## LUCILLE

(2) Oh, Sue -- (Yes to SUE at R.)  
 what am I going to do? (3)

## SUE

Jimmy --  
 We all depend on you

## JIMMY

Sure. My motto is -- (4)  
 (Sings 1st 3 lines of "HAPPY")

(NANETTE sings next 3 lines up  
 to "Make You Happy Too") (5)

## SUE

(6) Jimmy, we must ~~protect~~ <sup>protect</sup> these poor girls.  
 (During refrain of "HAPPY")

## JIMMY

Yes, I agree -- but how?  
 (Xs to R.C.)

## SUE

Until this matter is settled, we will keep them here with  
 us. (7)

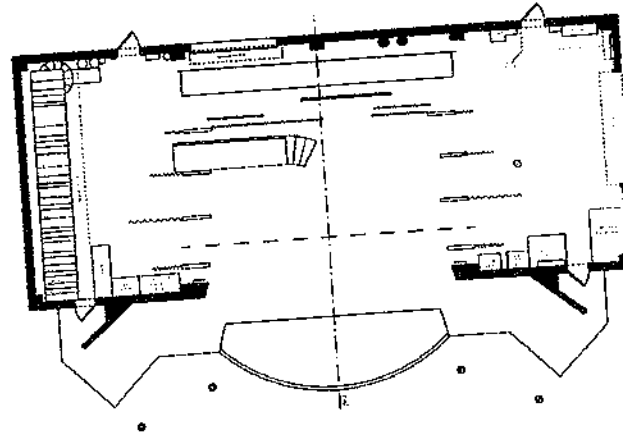
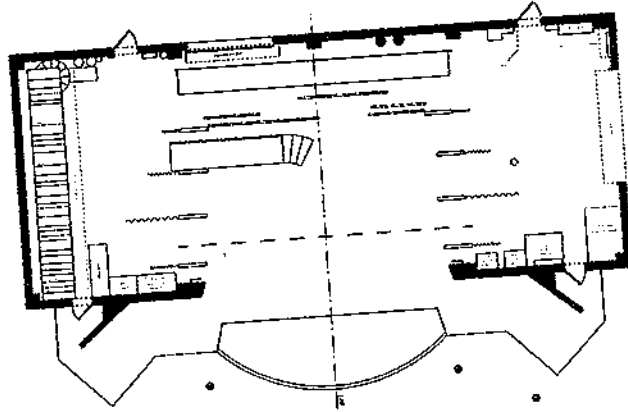
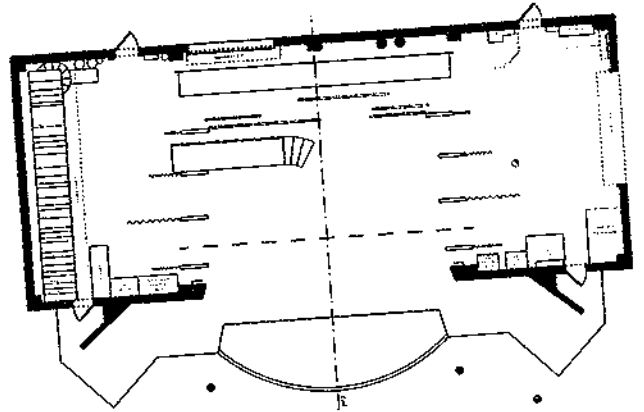
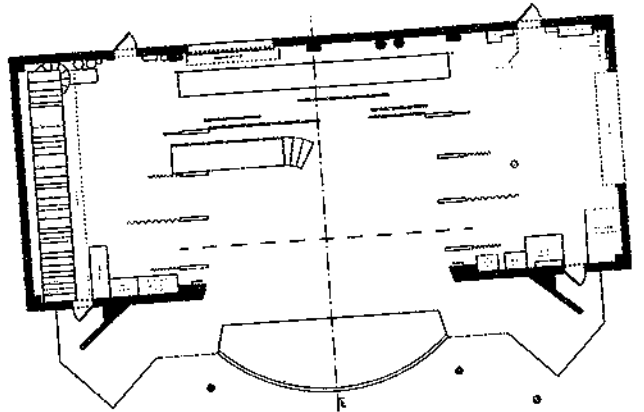
(Last three lines of "HAPPY" refrain  
 taken up by ENSEMBLE)

C U R T A I N

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

- ① W recovers S.T.
- ② Betty stand x S.T. w/ W
- ③ Betty/W exit S.T.
- ④ Jim enter S.P.T.
- ⑤ Flora stand
- ⑥ Joe enter S.P.T.



(WINNIE has solo dance here)

(BILLY afterwards dances alone - they  
exeunt severely)

(1) (After dance, FLORA and BETTY enter.  
FLORA lies on couch)

BETTY  
Remember, Flora, we'll settle for \$50,000. (2)

FLORA  
(Lying on the settee)  
Yes, \$50,000. You keep out of this. I'll be the spokesman.

BETTY  
And it must be in cash. (3)  
(Exits L.U.E.)

JIMMY  
(Enters and goes straight to FLORA  
to couch)  
(4) Now listen, Ned.

FLORA  
All right, (5) Cutie.

JIMMY  
Don't call me "Cutie".

FLORA  
All right, now let me tell YOU something. (6) We girls have  
agreed to settle for \$50,000.00 apiece.

SUE  
(Entering)  
That seems very reasonable. He'll have to pay you.

JIMMY  
(Dumbfounded)  
Why, Sue!

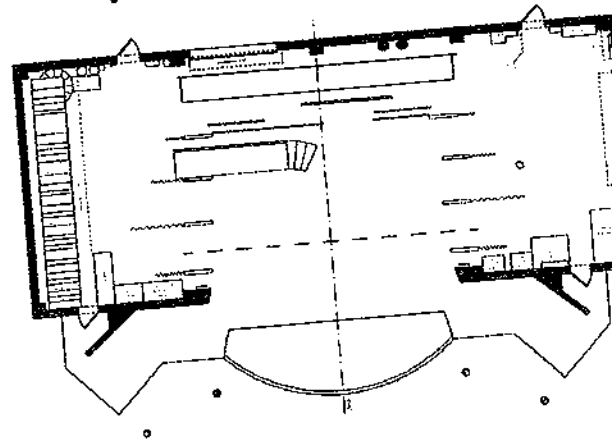
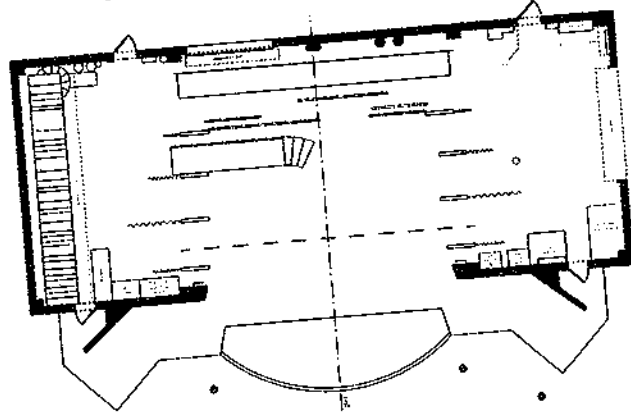
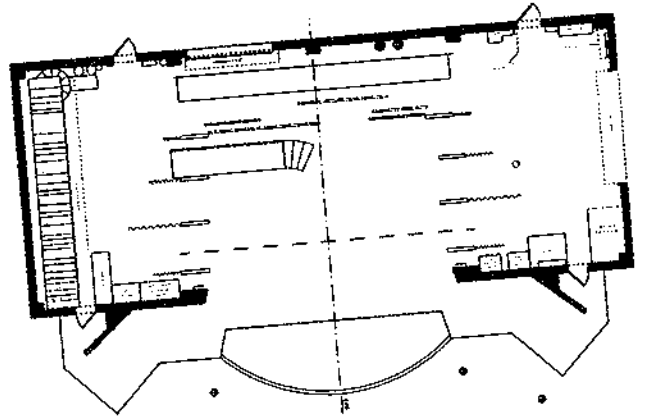
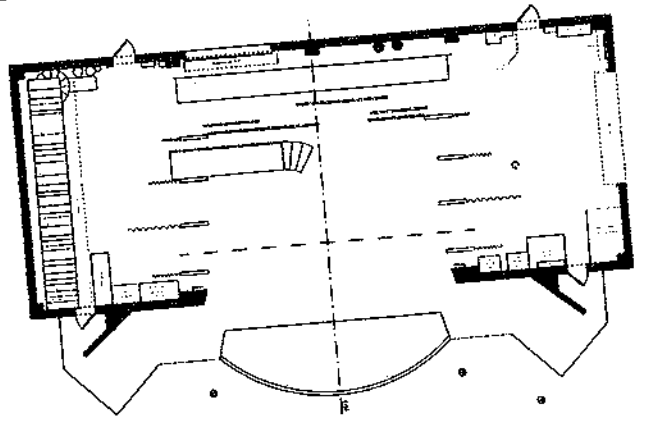
SUE  
James, it's easy to see you're too sympathetic with Billy.

# OHIO LIGHT OPERA

① Billy enter SW x SWP

② Billy x WSA

③ Jim x Billy



Ohio Light Opera

Billy must pay.

SUE (Cont'd)

BILLY

(Enters from L)  
① What's that you want Billy to do?

JAMES  
You know Billy really hasn't done anything.

SUE  
(Interrupting again)  
What about those three poor girls?

BILLY  
(To SUE at L.C. - bewildered)  
Didn't they tell you I wasn't to blame?

SUE  
(Sarcastically)  
Well, not exactly.

JIMMY  
And remember, while in these unhappy affairs, we know the woman suffers -- but don't forget the man also, Pays, and PAYS.

FLORA  
Yes, but how much?  
(Stands close to him)

JIMMY  
If I only had a piece of lead pipe.

SUE  
But do you know where you can get the money?

BILLY  
Oh, I know where I can get the money, all right.

SUE  
The ladies mentioned \$50,000.

FLORA  
But after hearing Billy, I really think it ought to be seventy-five.

BILLY  
(Turns away, magnanimous)  
② Well - I shan't quibble.

JIMMY  
(Nudging BILLY)  
③ Oh go on, quibble a little.

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

(1) Flora x VSR

(2) Jim x Flora

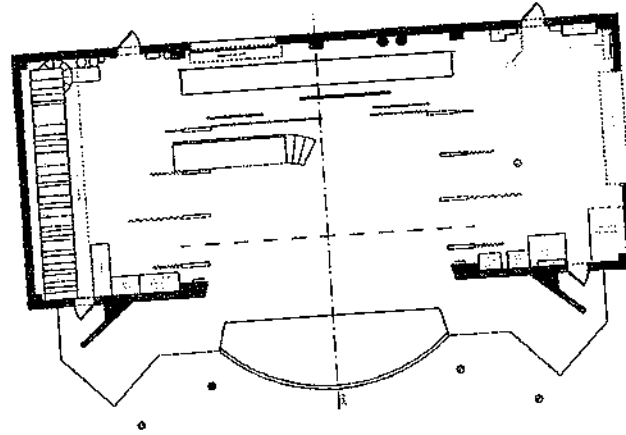
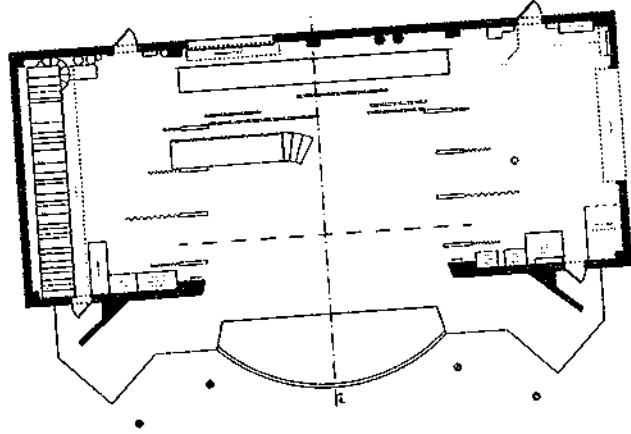
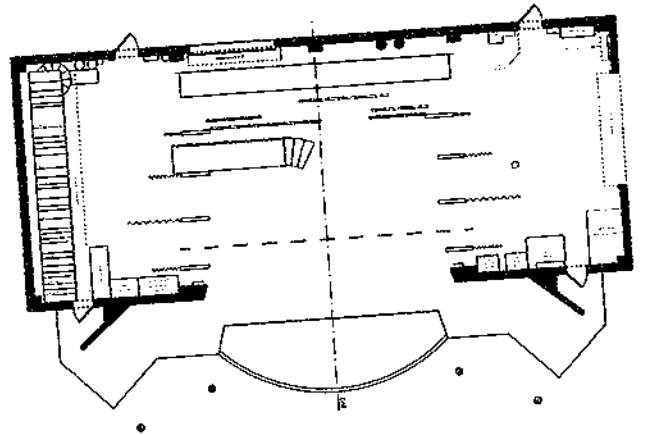
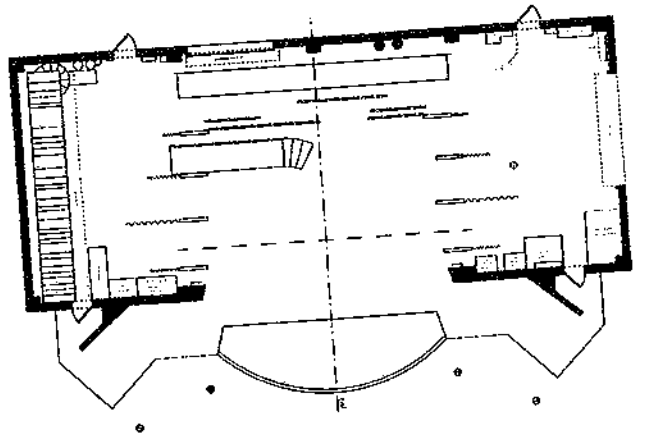
(3) Flora exit SP1

(4) Zoe x VSR

(5) Joe exit SP1

(6) Jim exit SP2

(7) L. enter SP3, VSR



SUE  
Don't try to stop him, James, he's doing what's right.

FLORA  
(Goes to extreme L)  
Well, I've said my last word, FIFTY. If you'll excuse me (1)  
I've an important dinner engagement.

(They all watch her go)

Oh, Mr. Smith --

Coming, Zebra. (2) JIMMY

Don't forget my figure. FLORA

(Going pertly after her)  
Pretty fair. JIMMY

Fifty. (3) FLORA  
(Exits LIE)

(Looking after her)  
You don't look it. JIMMY

(Shakes hands with BILLY) (4)  
You've done the right thing, Billy, and I shall tell Lucille  
how splendidly you've acted. SUE

(Xing to SUE in panic)  
So, Sue, don't tell Lucille anything. JIMMY

James, please -- from now on I'm Billy's friend. I'm going  
outside, oh, to putter around a bit. (5)  
to the garden (Exits garden R) SUE

She's going to putter and you won't quibble - where the hell  
do I get off? (6) JIMMY

(Starts to exit R.I.E.)

Jimmy. BILLY (7)

(Enters furiously L I C)  
Billy, how dare you phone me with that crowd of girls laughing  
at me? LUCILLE

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

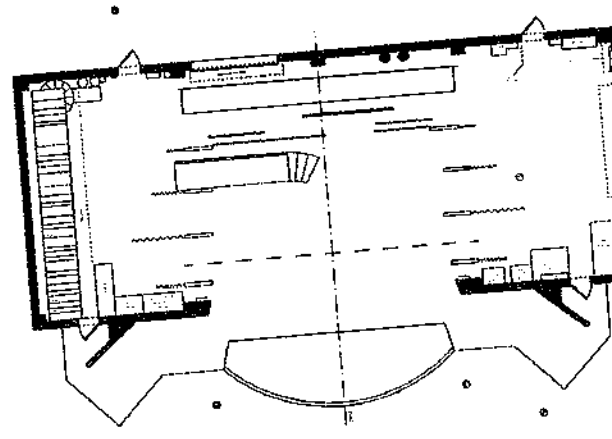
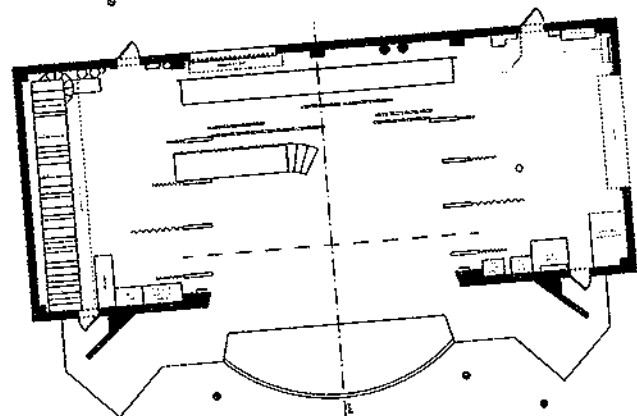
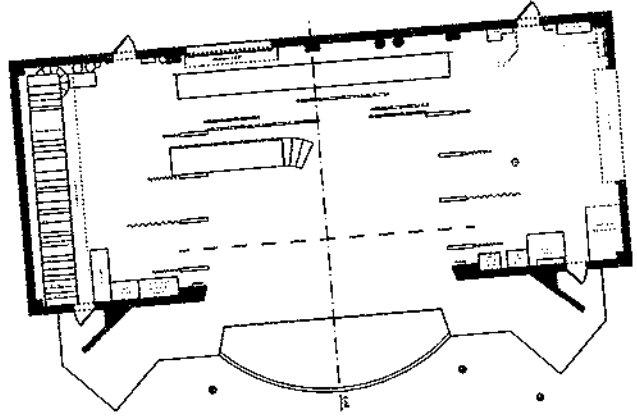
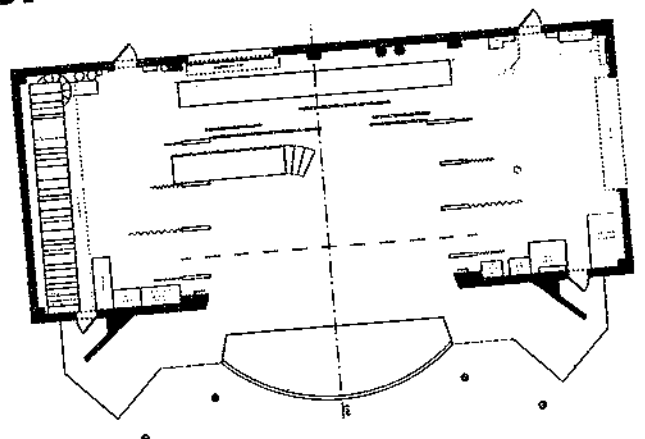
① Billy x L to right

② L x DDP

③ Billy x L

④ Billy x ST. L. J. exit

⑤ L x DDP



BILLY  
I was afraid you were up in your room crying your heart out.

LUCILLE  
Crying? Huh, it's too late to cry over you. A husband is spilt milk.

BILLY  
(1) But surely, as far as those three girls are concerned, we can fix that up.

LUCILLE  
It's fixed already. I've wired my housekeeper: "Go to the trunk closet, move out the trunks and make room for my husband." From now on, Billy dear, YOU sleep in the attic.

BILLY  
But dearie -- we've just had our new boudoir redecorated in pink.

LUCILLE  
You'll never see it. (2)

BILLY  
What? Me up in the attic - with the mice?

LUCILLE  
Yes -- but I've had a photograph taken of our beautiful new boudoir and I'm going to hang that picture right in your attic room - right over your cot. And every night you can go to sleep by repeating to yourself; "If I hadn't been what I have been -- there's where I might have been.

BILLY  
(3) Well, dear, I guess there's nothing further to say. You'll pardon me, Lucille?

LUCILLE  
Where are you going?

BILLY  
(4) I'm going out to buy some mouse-traps.

LUCILLE  
He's a holy terror -- but oh, if I should lose him? (5)

(NUMBER: "WHERE HAS MY HUBBY GONE BLUES")

LUCILLE AND BACHELORS

No. 14 - Where Has My Hubby Gone Blues

# OHIO LIGHT OPERA

V. SP7

J. ...

Do L?

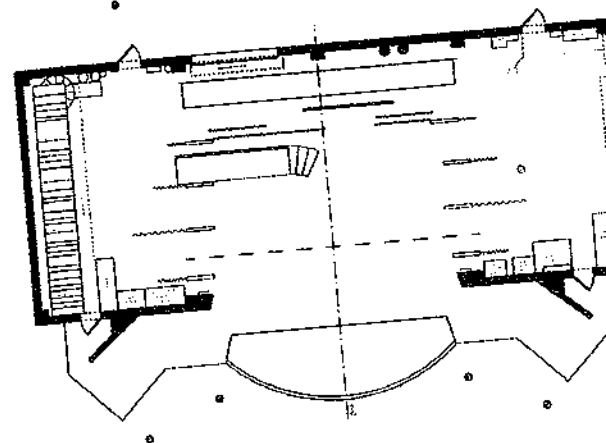
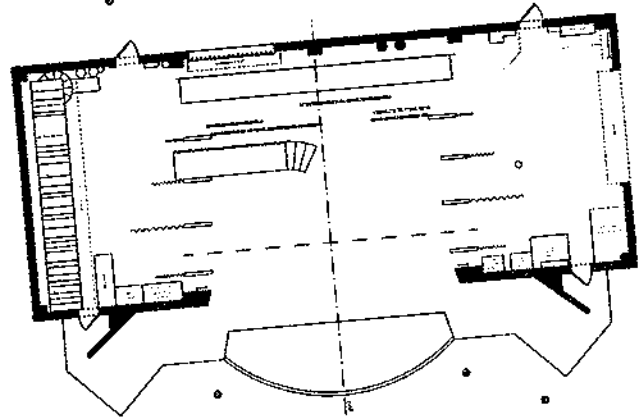
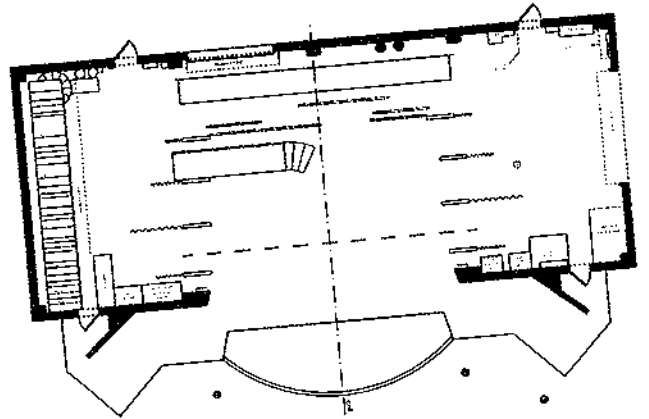
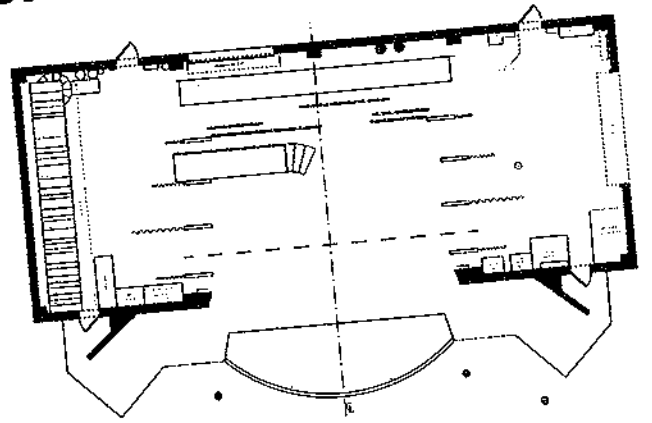
Maxim SP?

K. LB

Mick P?

M... L?

(15) L. ...



Ohio Light Opera

Confidential

PSM: Amanda Pordon

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① L side front garden table

② Belly + W enter side

③ Sur enter side

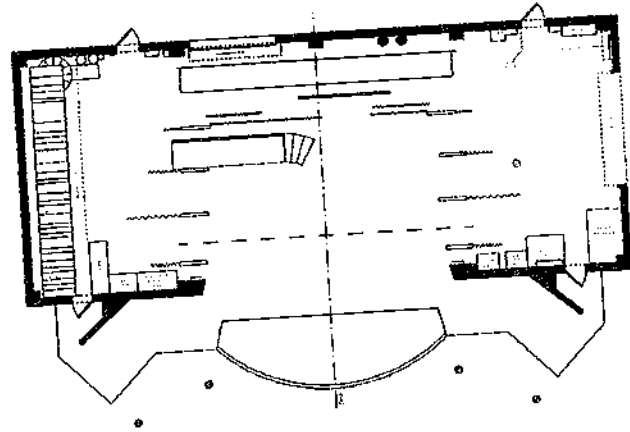
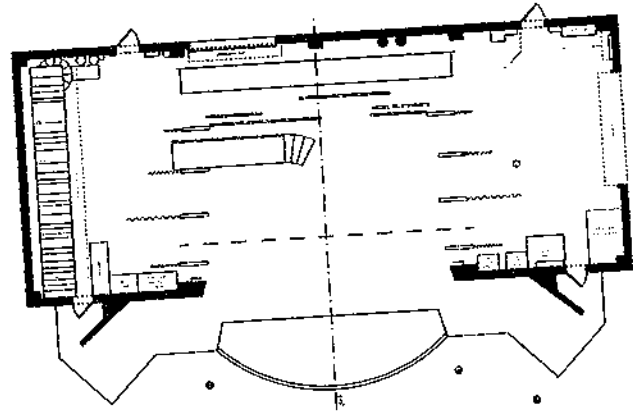
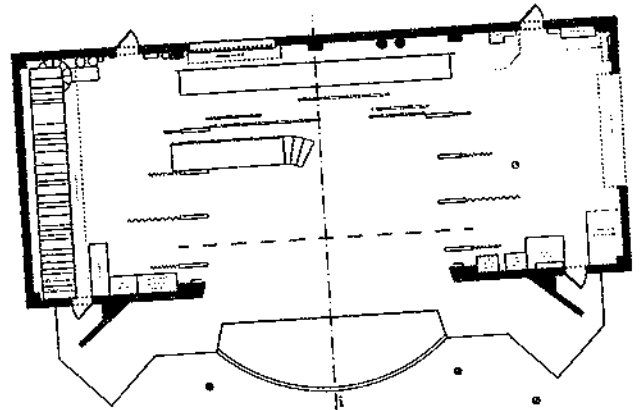
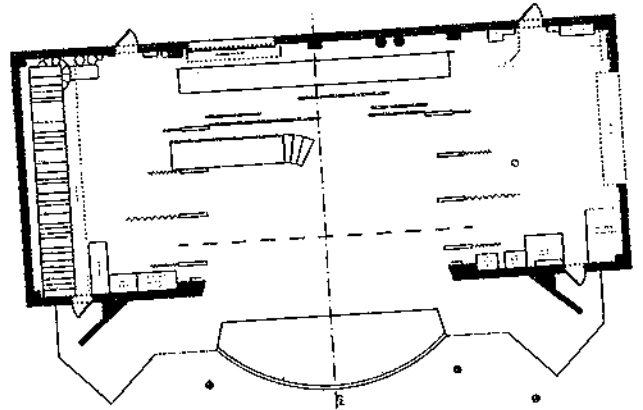
④ L stand

⑤ Sur + Belly

⑥ Sur + chair

⑦ L x Sur (2)

⑧ W x table



1

(BETTY and WINNIE enter L.E.E.)

BETTY

Yes -- it's a great shame.

WINNIE

I'm so sorry for Lucille.

BETTY

Oh, Mrs. Early, we were just talking about you.

LUCILLE

You were talking about me?

BETTY

Yes, Lucille, it's a shame such a scandal had to happen to a peach like you.

LUCILLE

(Extreme L)  
Why, how could my Billy spend \$90.00 on three ladies -- his credit isn't that good. No, I know now, it was -- it was James Smith.

SUE

(Enters U.S.R. comes down RC)

Lucille!!!

LUCILLE

(CS to SUE)

Oh, I'm sorry, Sue, but it's the truth, Nanette just broke down and confessed. It's all your James.

SUE

My James?? But you heard what those girls said.

LUCILLE

They were bribed.

~~BETTY~~ AND WINNIE

(Together)

Yes, that's true.

SUE

(Sitting on settee half sobbing)

Oh - my Jimmy! (6)

LUCILLE

Well - you thought it was my Billy. Why I've kept that man so perfect as any woman could keep a man.

WINNIE

(Coming down interrupting)  
Excuse me for butting in but Angel Billy is a darned sight worse than little Jimmy. Every time he says something nice he laughs and tries to steal a little hug.  
(Xs to extreme R)

# OHIO LIGHT OPERA

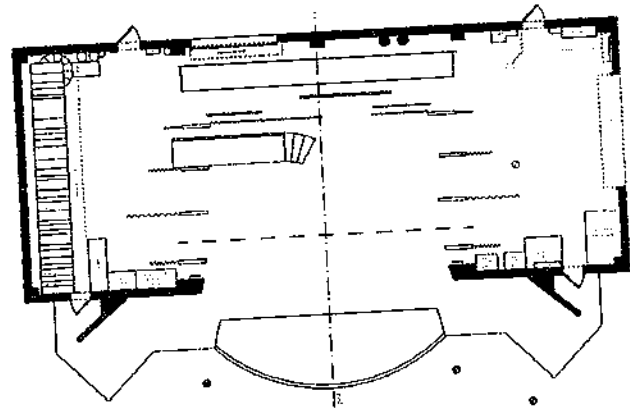
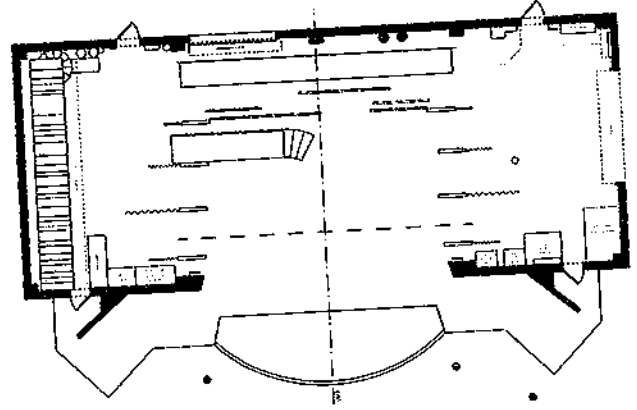
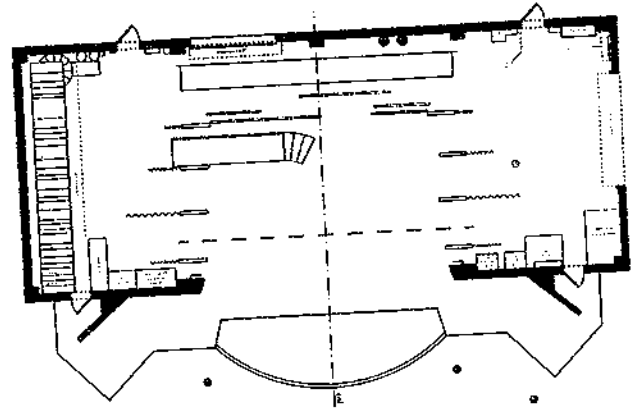
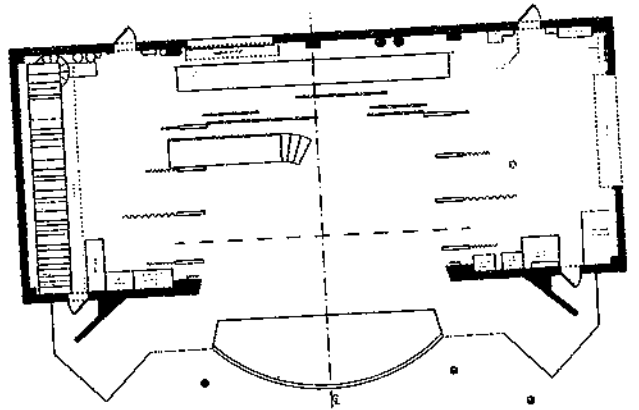
No, No, Nanelle Blocking Notes

① L x V.P.

② Betty x V.P.

③ Sue x David table

④ Betty x Sue.  
W x V.P.



LUCILLE  
Well, what's so terrible about that? He's only doing what all the other men do.

(As an afterthought, aside)  
① However, he'll answer to me.

BETTY  
(Xs to LUCILLE-at C)  
② I was in my bath when your Billy came. I called out - Wait a few minutes till I dress, and he said, "Oh don't bother to dress for me."

LUCILLE  
(Icily)  
And did you? Oh, excuse me.

SUE  
(On couch)  
③ I'm afraid he's like all the rest.

WINNIE  
(R.C.)  
And if he thought he was going to lose you -- he'd just fold up and die.

SUE  
(Xs to R.C.)  
Oh, you girls are so clever. What chance has a plain woman?

BETTY  
④ Plain? Why, you're prettier than any of us, if you were only wise to yourself.

LUCILLE  
(Up to SUE)  
Just what I've always told her. Spend their money. The more extravagant you are, the more men treasure you.

SUE  
I wonder. Well, I'm going to try it. There was a magnificent dress sent down here today C.O.D.

BETTY  
(Interrupting)  
Yes, it's mine.

SUE  
Do you mind if I wear it -- just once?

BETTY  
Not a bit - Your HUSBAND PAID for it.

SUE  
Oh -- thank you.

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

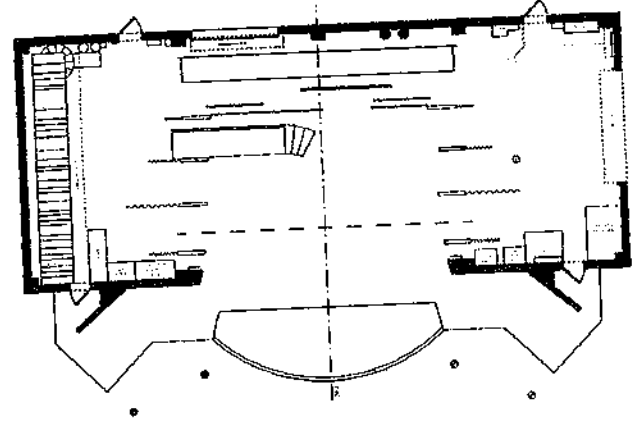
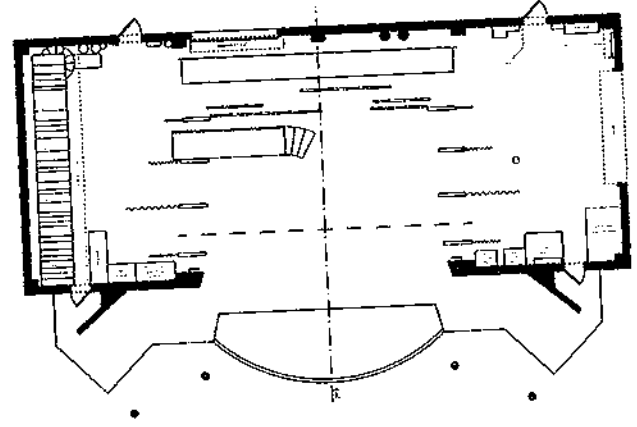
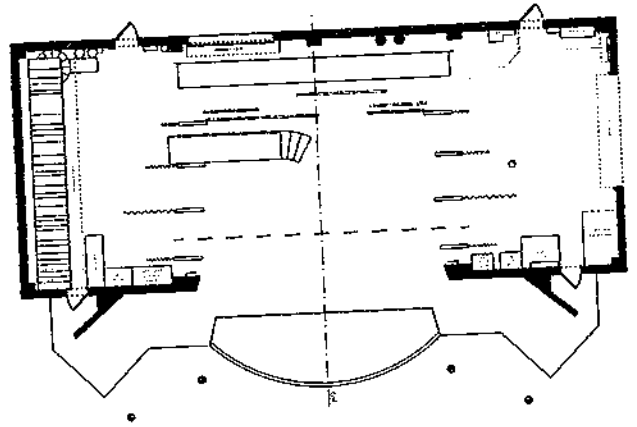
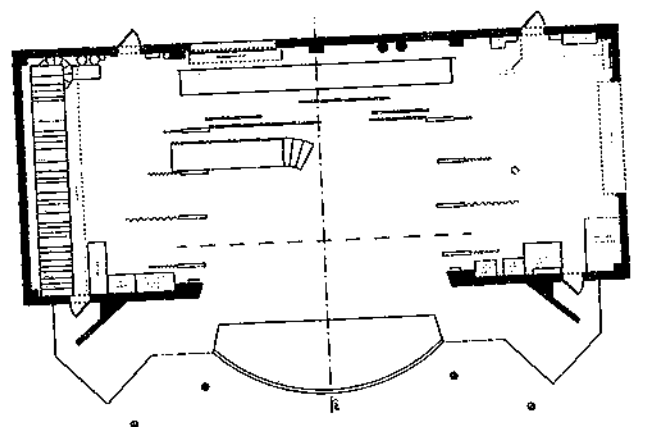
① W exit SKL

② Kelly's bar x DCS

③ 1 x bar/tables

④ Kelly's bar exit SKL

⑤ Main enter SKL x DCS  
1 x DCS



BETTY  
That's quite all right. It doesn't fit me anyway.

LUCILLE  
Isn't she sweet?

WINNIE  
But remember it's not what you wear. It's the way you wear it.  
(Dances and exits) (1)

LUCILLE  
(Watching WINNIE exit)  
Fancy that. That gives me an idea.

SUE (2)  
Splendid, I'm going to do it.

LUCILLE (3)  
And Sue, dear, ask my maid for some of my very best lingerie.

SUE  
Lucille.

LUCILLE  
(Xing to her, SUE lifts skirts showing an inexpensive petticoat)  
Just as I thought - flannels. Remember, Sue, what I've always told you. Flannels may keep YOU warm, but it takes silk to keep a husband warm.  
(Xs to stair)

(SUE pauses a moment then decides to embrace her. Exits hastily as NANETTE hurries down to LUCILLE who is down L. -- entering from L.U.E.) (4)

NANETTE  
(Overjoyed)  
Oh Lucille, your advice worked. I saw Tom leaning out of his window -- then he grabbed his hat and I think he's coming over here.

LUCILLE  
Excellent.

NANETTE  
But how can I explain it to Tom?

LUCILLE  
Never explain.

NANETTE  
But if men ask questions?

LUCILLE  
Don't answer -- just tire them out.

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

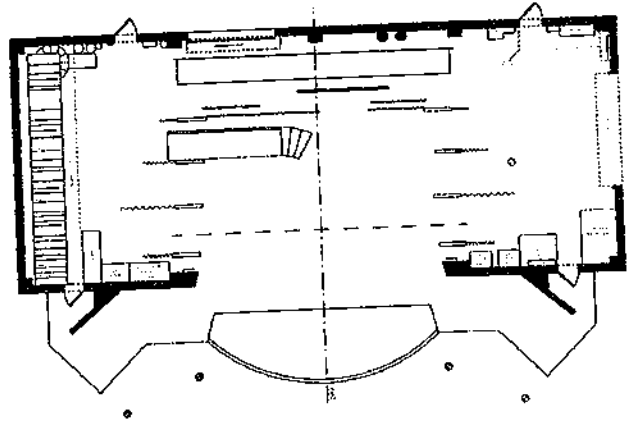
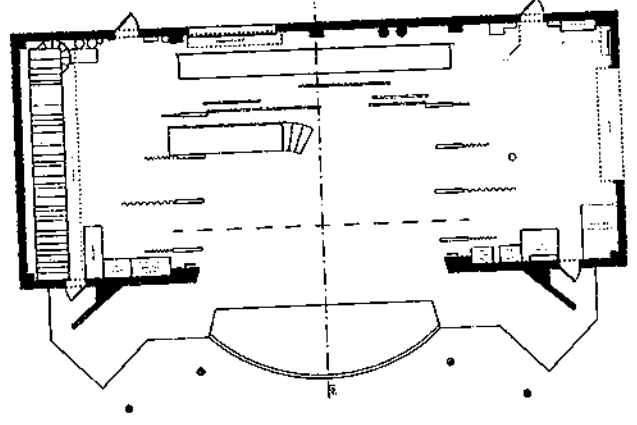
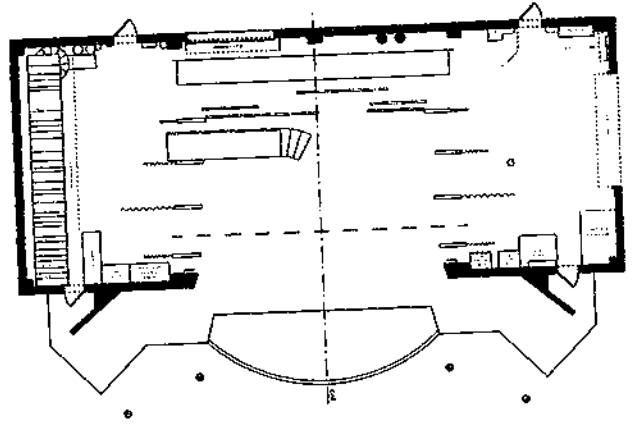
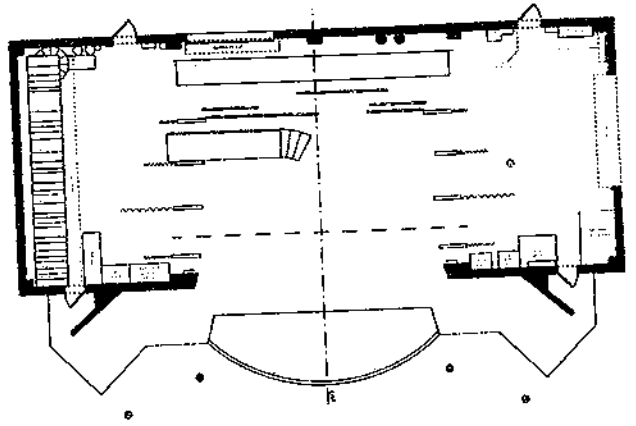
(1) No, No, Nanette x to fountain  
Jan exit

(2) L x W to ST 3

(3) L exit ST 3

(4) Lorn a/c ST 3

(5) Lorn exit @ fountain



NANETTE

But Tom -- he'll start cross-examining -- and he's got such a wonderful brain.

LUCILLE

My dear, no man's brains work when the woman he loves is crying. Now sit right over there and weep. (1)  
(Indicates a chair L. - gives handkerchief)

NANETTE

But I've had my cry.

LUCILLE

(At L. of chair, authoritatively)  
Cry - cry some more. Have another on me.

(NANETTE does so loudly)

That's it. (2) Here he is and remember, NEVER ANSWER A QUESTION.  
(Exits L.I.E. imitating cry) (3)

(NANETTE is pretending to cry at table as TOM enters from garden) (4)

TOM

I didn't expect to find you in tears. I thought you were brazen enough to --

NANETTE

(Xs to R. interrupting)  
Oh, Tom, please --

TOM

(Interrupting her)  
One minute -- I'm not Tom to you. I've found out you're not even a good liar.

NANETTE

Oh Tom, you're acting just like a detective again.

TOM

Young lady, I've discovered that your grandmother lives in Milwaukee.

NANETTE

(Innocently)  
Well -- is that anything against me? (5)

(Cries again as she turns toward him)

TOM

(Goes to her)  
Now listen, crying isn't going to do any good with me.

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Tom stand up

② Mary & Tom

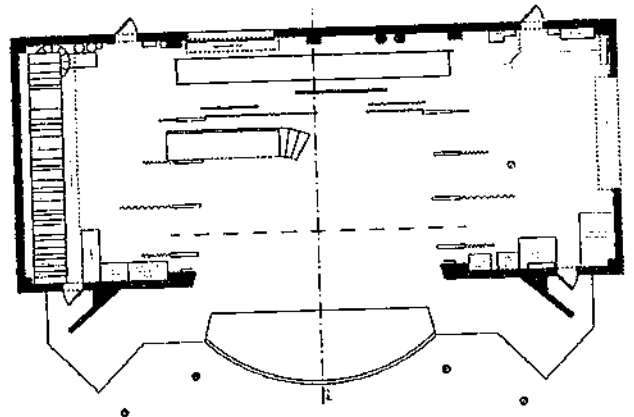
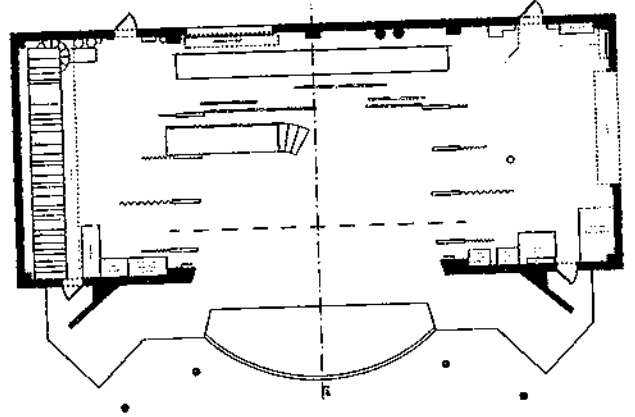
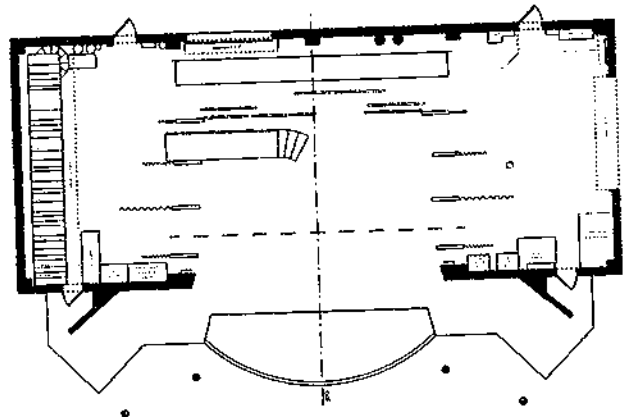
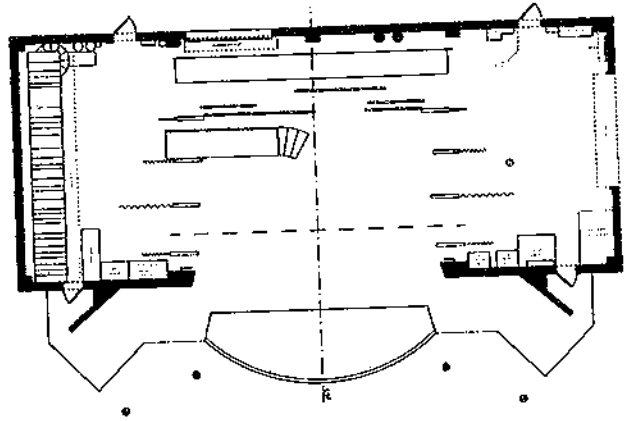
③ Tom, S.I.T.

④ Mary & Tom

⑤ Tom, S.I.T.

⑥ Billy enter S.I.T.

⑦ Billy & Mary



3-11

NANETTE  
 (With back to him)  
 But Tom. (Pretends to cry with her hand  
 against his breast)

TOM  
 (1) I'm not that sort -- tears won't soften me.  
 (Hands behind back)

NANETTE  
 Won't anything soften you? (2)

TOM  
 Yes. (Pulls paper from pocket)  
 I have 35 questions written on this piece of paper. If you  
 can answer them all satisfactorily --

NANETTE  
 (Xs over to R. of him, then turns  
 to him)  
 Oh Tom -- any other man --

TOM  
 Never mind any OTHER man. (3)

NANETTE  
 (4) But Tom, please -- (5)  
 (She sings refrain of "Tea For Two"  
 and follows it with "Happy" during  
 which TOM exits L)

BILLY (6)  
 (Enters, very elated -- sees NANETTE  
 crying, starts to cry himself, pulls  
 handkerchief from pocket and comes to  
 NANETTE R.C.)  
 What's the matter, Nan?

NANETTE  
 (Sobbing)  
 Tom won't speak to me.

BILLY  
 (Comforting her)  
 (7) Cheer up - Lucille won't speak to me either.

NANETTE  
 Lucille told me to cry for Tom.

BILLY  
 Did it work?



BILLY  
No, but I'll tell you something that WILL work. Just pretend  
you're happy in spite of it -- are you game?

NANETTE  
I wonder if I could?

BILLY  
Sure you can, and I'll help you bluff it through. Let's go.

(BILLY and NANETTE do a dance.  
This dance is a wild, almost  
baccanalian order)

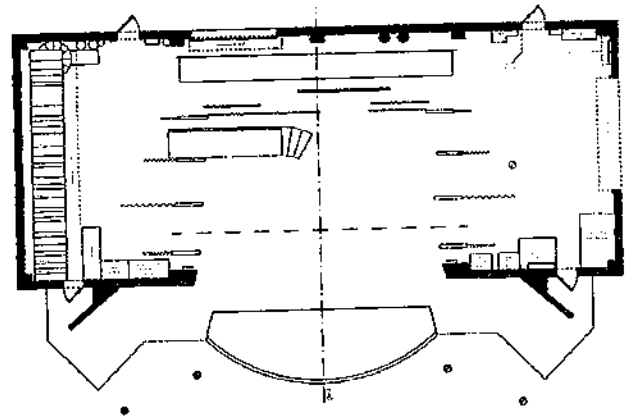
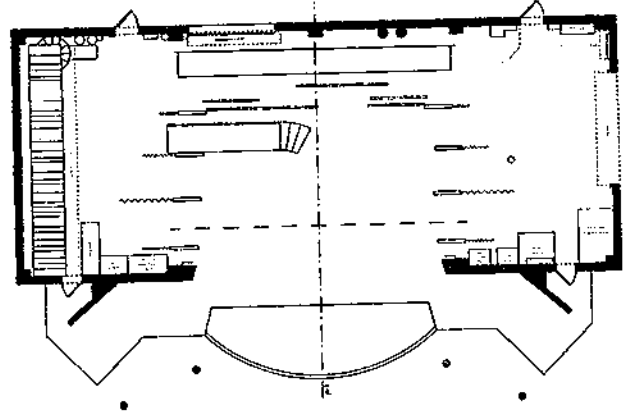
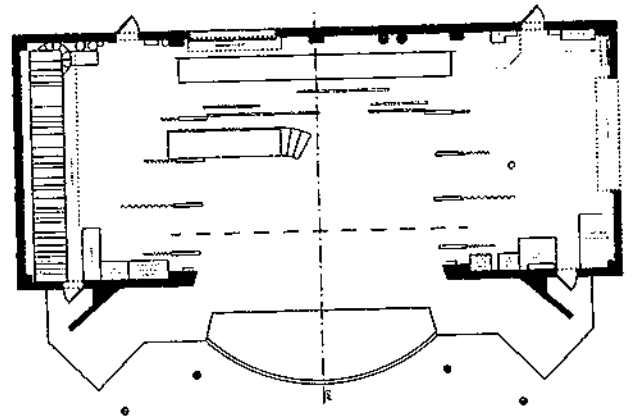
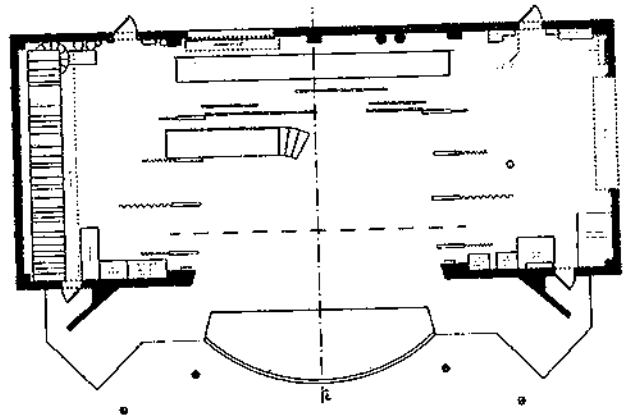
No. 14a - Take A Little One - Step

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Stage center SR-1

② Billy set



*Now exit SUE*

(During dance TOM enters RIE, sees NANETTE's wild dance, is disgusted and exits LUE)

(JIMMY enters at end of dance) (1)

JIMMY

You happy, Billy?

BILLY

You bet I'm happy, and do you know why? I just saw those three girls leaving. That's Betty from Boston, that Winnie from Washington and that Zebra from Frisco.

*Flora*  
JIMMY

Isn't it wonderful? And my wife will never know. I'm still as pure as a lily.

BILLY

I'm sorry it cost you \$150,000.

JIMMY

That's all right, Bill. I'll make it back in two years. I'm going to have the Bible printed on thinner paper.

BILLY

(2) Yes, and now my affairs are all clearing up. Now I can tell Lucille everything.

JIMMY

You can't tell Lucille anything.

BILLY

Why not?

JIMMY

She can't keep her mouth shut.

BILLY

You don't know the jam you've got ME into. I've got to sleep in the attic with the mice.

# OHIOLIGHT OPERA

No, No, Nanette Blocking Notes

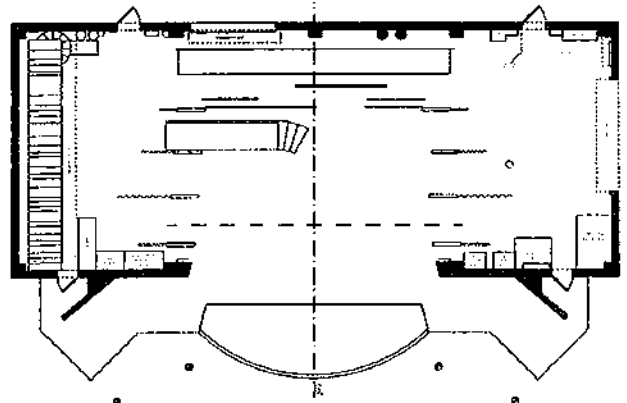
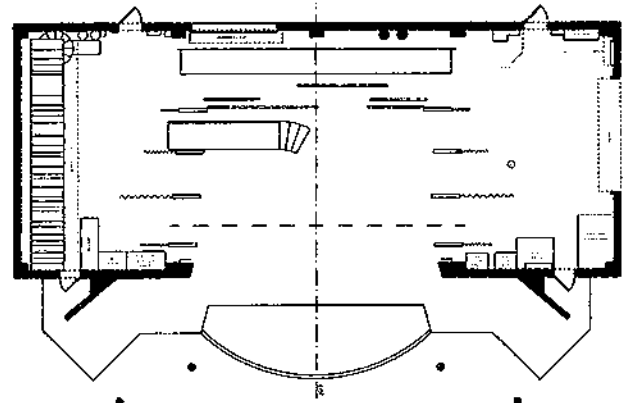
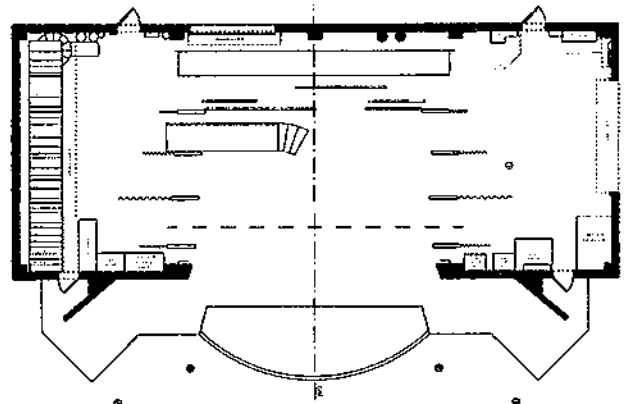
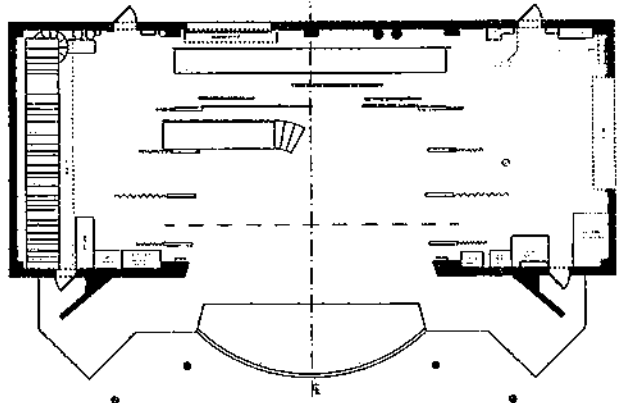
(1) Kasper S.P.S

(2) P.V. 456

(3) Jim & Billy stand

(4) Jim & P.V.

(5) Billy & P



JIMMY  
Now I know why they build attics. I gave you \$5000.

BILLY  
That \$5000 was my legal fee. If you want me to keep my mouth shut, you've got to come across with more dough.

JIMMY (1)  
Are you holding me up too?

BILLY  
I'm only standing on my rights.  
(Grating)  
Remember those immortal words of General Custer on the banks of the Laramie River -- when he said, "There's only one thing to do now --" (1/2)

JIMMY  
What?

BILLY  
You've got to come across.

(BILLY drops hot ashes from cigar on BILLY's outstretched hand)

(PAULINE enters singing:  
"I Want To Be Happy Too.")

JIMMY  
Melba-- haven't you gone yet?

PAULINE  
Mrs. Smith don't want me to gone just yet -- she figures I know something.

JIMMY  
(Falls back and is caught by BILLY)  
You KNOW something? (3)

PAULINE  
Yes -- and you KNOW that I KNOW. Now where do I come in?

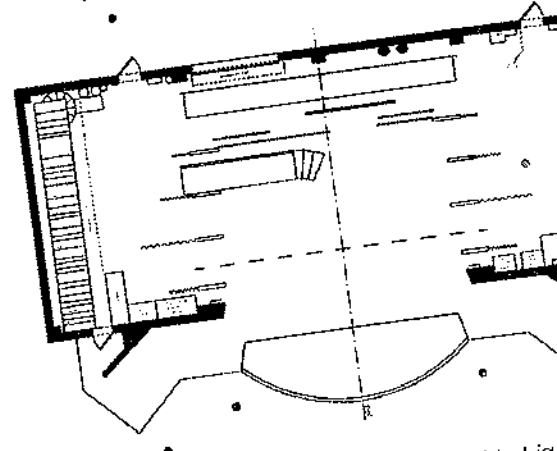
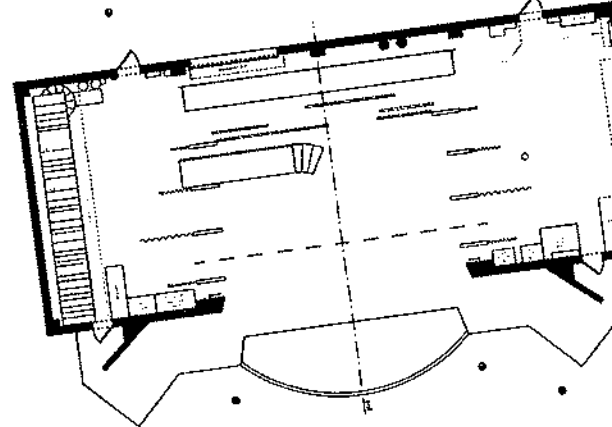
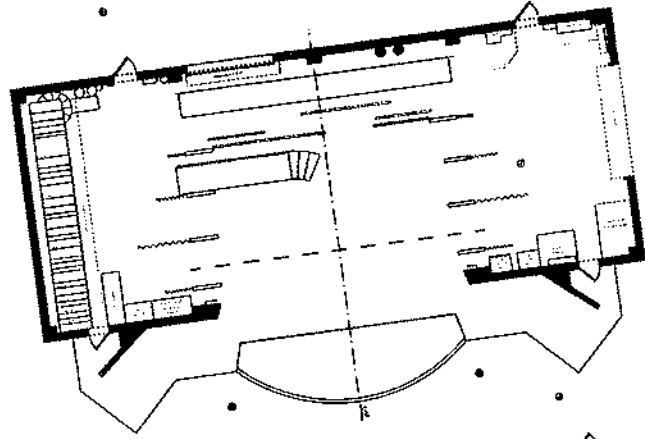
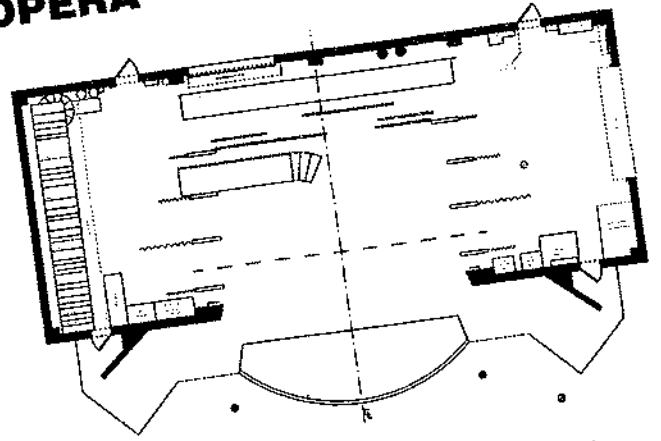
JIMMY  
Is there no end to them? Talk to my lawyer. (4)

(JIMMY and BILLY wigwag to each other around PAULINE)

PAULINE  
Well - which way's the traffic going?

(5) BILLY  
Pauline - we are thinking of giving you a little present -- say a new bathing outfit.

# OHIO LIGHT OPERA



- ① P. 1506
- ② Pully x P
- ③ P y W

① You want my answer? Well, if you want ME to keep MY little mouth shut, you've got to come across with more dough.

PAULINE

Talkin's no good. You've got to handle her rough.  
(Grabbing her)  
Come here, Pauline.

JIMMY

Hold on you!

PAULINE

See here, if you breathe a word of this to my wife, I'll slap you so cold, you'll have to use that hat for an ear-muff.

JIMMY

Jimmy, that's no way to handle a lady.  
(Bus. of rubbing PAULINE)

BILLY

Rub it down - rub it down! In the first place, I'm no lady and in the second place, no one's going to handle me.

PAULINE

② Let's talk it over quietly - what is on your mind?

BILLY

PAULINE

(Loudly)  
WELL I'm thinking of them immortal words of Barbara Fritchie's on the shores of the Chesapeake Bay -- "It's getting pretty tough -- you'd better come across."

There's no use talking to Pauline. You've got to handle her rough.

JIMMY

Fight over me boys - fight over me. I LOVE IT.

PAULINE

JIMMY

What's the answer?

PAULINE

③ The answer is if them three popular janes can get \$50,000 a piece, I ought to get *that* *100*

JIMMY

Sh, sh, sh - they got it for keeping their little mouths shut

PAULINE

Well - I'm not wicked but I'm wise, and my mouth isn't large but OH - how it can work.

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

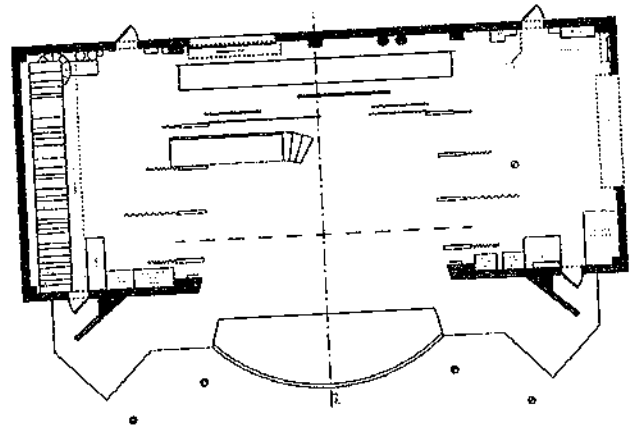
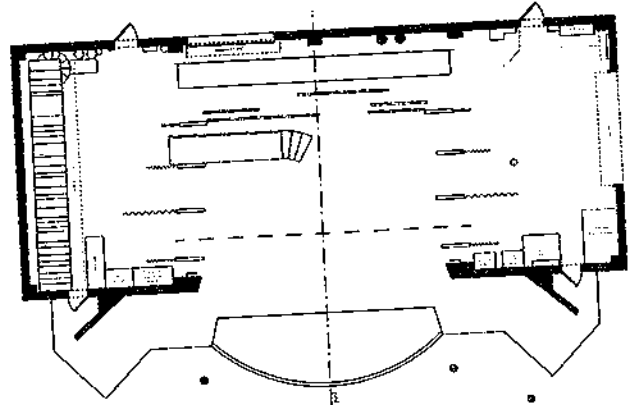
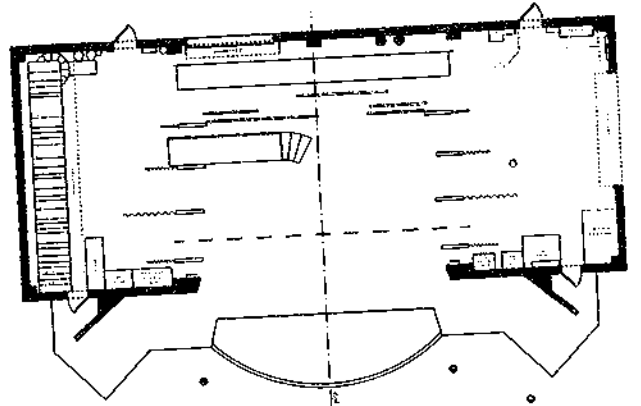
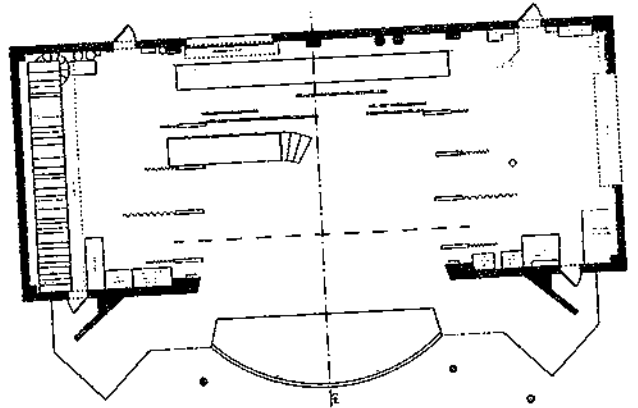
① Sup Antler 2K3

② Py cart

③ Py 3P

④ 4 out 2K1

⑤ 1. antler 2K3



(1) (SUE comes downstairs arrayed in a beautiful gown and meets PAULINE at end of encore)

PAULINE

(Business on couch, rises)

(2) My Gawd, I wouldn't a known you - where did you borrow that?

(Cue for doorbell)

SUE

Pauline, the bell.

No use correcting me (3) I'm leaving. This time for good (4)

PAULINE

(LUCILLE enters L on PAULINE's exit, Looks at SUE with admiration)

LUCILLE

(5) Well, at least now, you look like Jimmy Smith's wife.

SUE

(Preening herself in her fine feathers)

You know, Lucille, good clothes do give you a certain sort of courage.

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

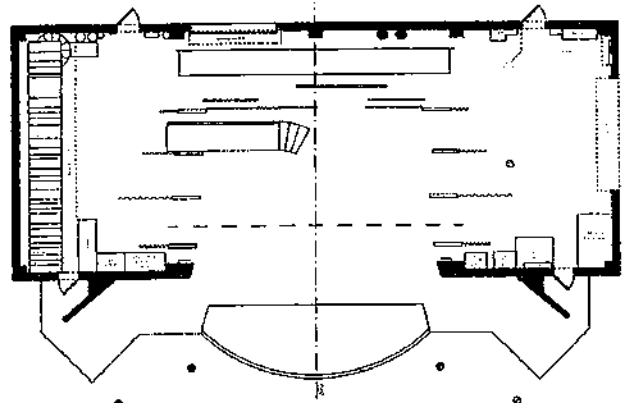
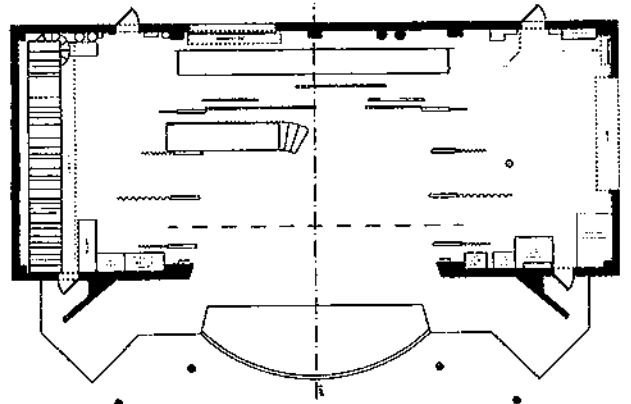
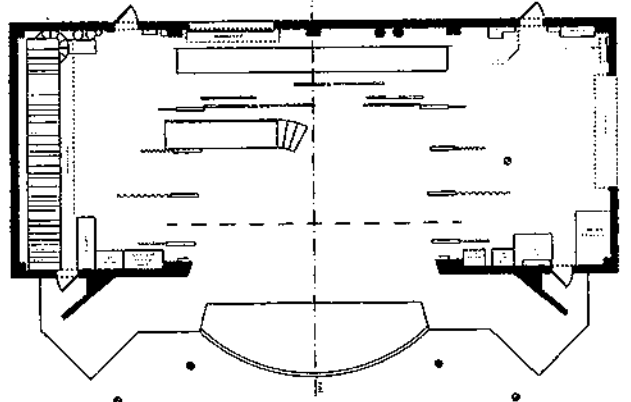
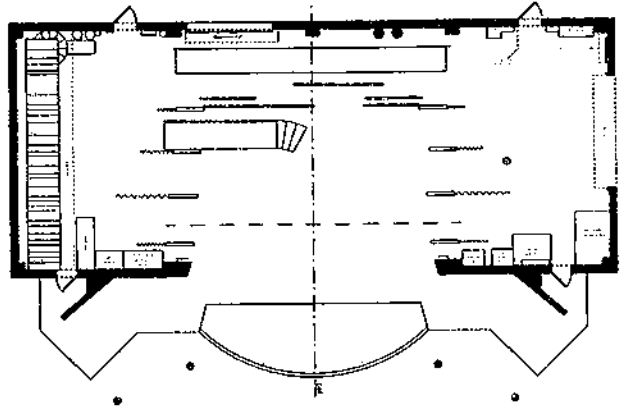
(1) L. x plane

(2) Size / plane

(3) L. x left 10 furniture

(4) dia, enter spz

(5) dia x 300



LUCILLE

Fine, James wants extravagance, don't lose any time.

(Exclamation from SUE, sits near 'phone on table)

*Jim*

*Goodbye Pauline I don't come back* (1)  
There's James now. Here's the 'phone. Make believe you're ordering something. (2)

(JIMMY heard off, talking to boys)

(SUE goes to 'phone urged by LUCILLE who follows her up to back of settee)

(JIMMY enters C from garden)

SUE

What? Order what?

LUCILLE

Oh, anything expensive. Call up Mr. Kutler and have the house redecorated. (3) (4)

(SUE takes up 'phone at table but holds down connecting lever sits R. LUCILLE L. of table)

SUE

Yes, Mr. Kutler. You'll redecorate the town house for \$25,000? That seems very reasonable. Yes, the contract is yours. Isn't that reasonable?

LUCILLE

Cheapest thing I ever heard.

SUE

Only \$25,000. *I'm sorry, did you say \$75,000?*

LUCILLE

(At table, repeats)

Only \$75,000.

JIMMY

(Over LUCILLE's chair at L)

(5) Only \$75,000? for redecorating the house. *Where doing it, it's army?* What's he using goldfish? We just had the house redecorated. Besides, where are we going to live while they're redecorating?

(Xs to R)

(LUCILLE, thoroughly enjoying this, backs up SUE)

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

(1) 1. stand

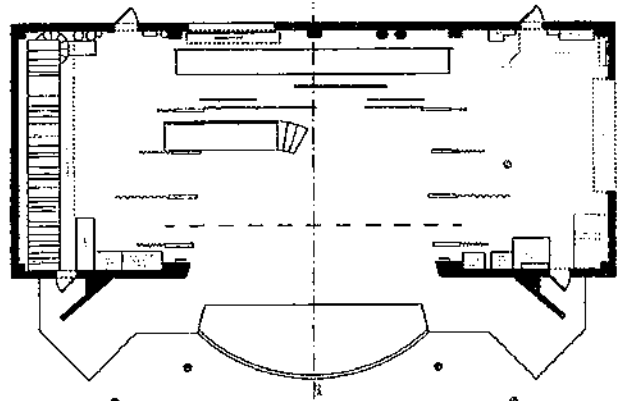
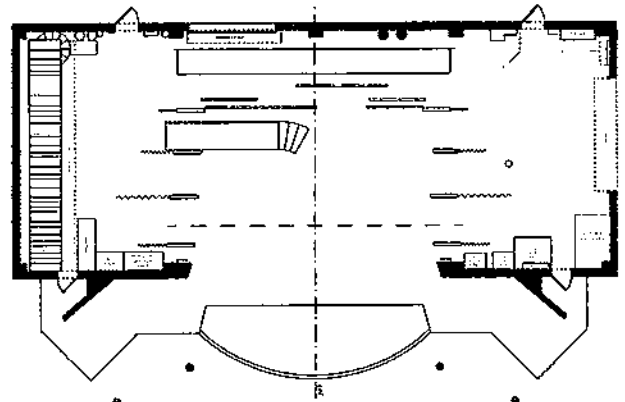
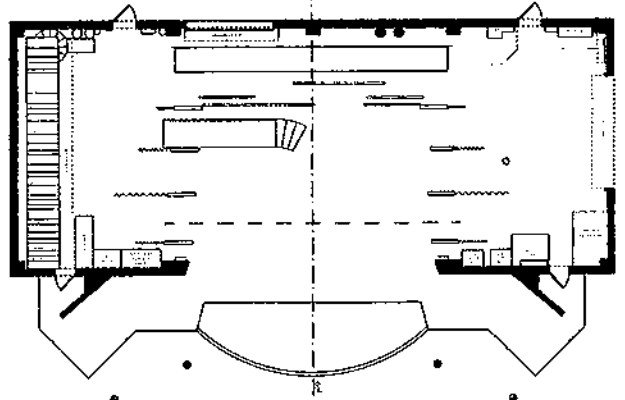
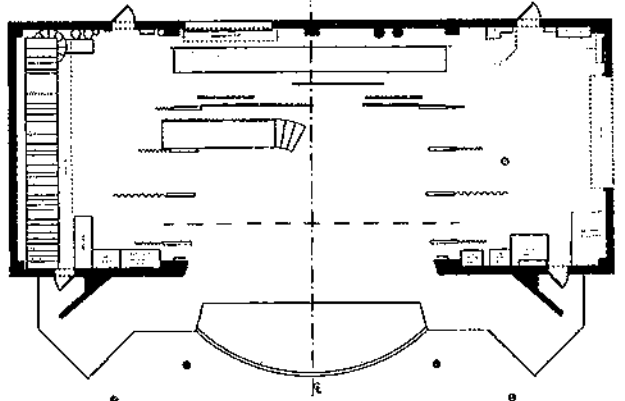
(2) L. v. DSI

(3) Jim v. DSI

(4) DSI v. Jim

(5) DSI v. DSI

(6) Jim v. DSI



LUCILLE

(Obviously acting)

Oh, I fixed that all right. I just called up Mr. Doyle, the real estate agent; he has a beautiful country house for sale on Long Island, with a private beach and a landing place for the yacht -- and only \$200,000. (1)

(Giving him a second look -- repeats)  
Only \$200,000. (2)

JIMMY

(At R.C.)

(3) Only \$200,000. Isn't that terribly expensive?

(LUCILLE nodding, bolstering up  
SUE's courage)

SUE

(At table)

(4) Oh, no, dear -- not for Long Island.

JIMMY

Oh -- you're buying Long Island.

SUE

No, it's a beautiful place -- 22 rooms - 12 baths, quarters for a dozen servants -- (5)

LUCILLE

Every servant can take a bath.

SUE

Really an extraordinary bargain at \$200,000.

JIMMY

(6) It may be all right at \$200,000. But Sue, I haven't \$200,000 in the bank.

(Action as he turns away)

SUE

(LUCILLE encouraging her)

Oh, that's all right, put in some more, because there's a large garage.

(Bus. between LUCILLE and SUE  
at table R)

JIMMY

Garage? What are we going to do with a garage?  
(Now thoroughly frightened at her  
extravagance)

SUE

We need room you know, for my new touring car -- my new electric runabout --

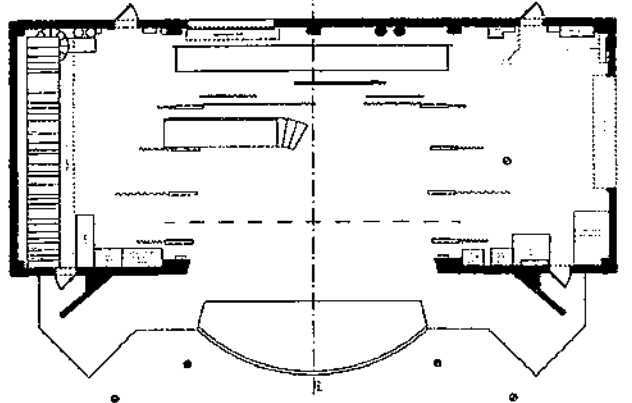
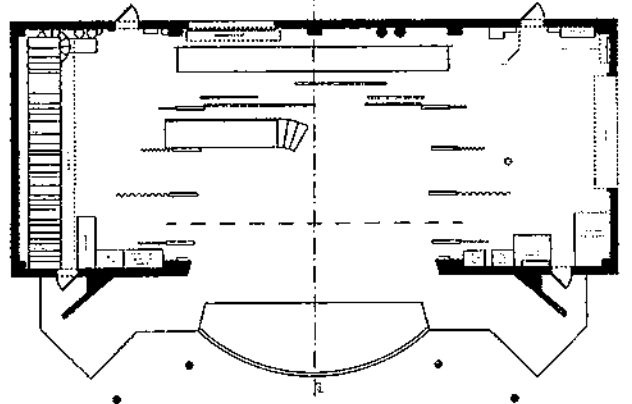
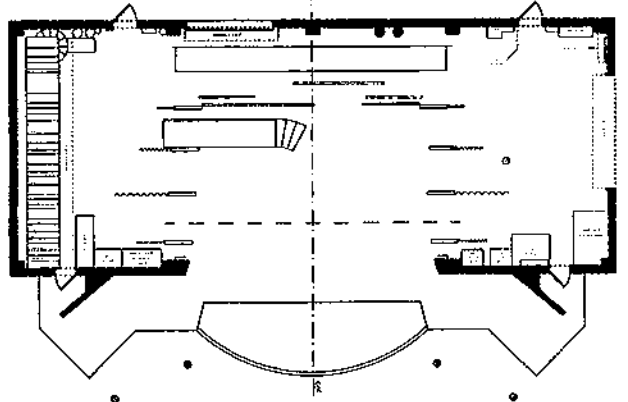
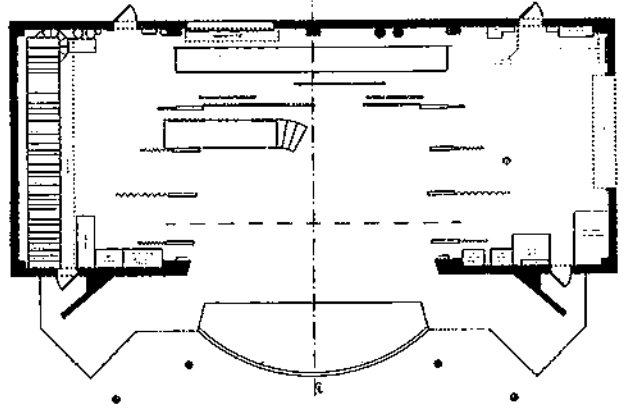
LUCILLE

And the Buick - don't forget the Buick.

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

- ① Sue x DSK
- ② Jim, x Sue
- ③ T. x DSK
- ④ T. x DSK
- ⑤ Kelly enter CP. 1.



SUE

And the new town car, and my new limousine.

JIMMY

~~What is truck?~~ (Interrupting her)  
No truck, no truck? And I must have room for my little bicycle.

LUCILLE

Oh, by the way, Sue, don't forget to tell him about the little doodad you ordered at Tiffany's.

SUE

Tiffany's? <sup>(1)</sup> Oh, yes, I've ordered a diamond necklace.

JIMMY

Is that what you call a "doodad"? How much will that cost? <sup>(2)</sup>

SUE

<sup>(3)</sup> Well, I can't tell now. It's being made to order.

JIMMY

Can't you give me a rough idea?

SUE

About \$40,000.

JIMMY

Rough enough. \$40,000, for something that goes around your neck? How many times is it going round your neck for forty thousand? Have you looked in the Bible business lately -- it's rotten. You've been spending more money in the last five minutes than I have been able to dig out of the Bible. <sup>(4)</sup>

(Down R)

SUE

(Rises and goes to him RC)

Yes, James, I've overdrawn my account. Dammit it all. Jimmy gimme some more money.

JIMMY

Oh yes, I remember now. I said that myself once, but I was only joking. Now Sue, it doesn't sound nice coming from you. Won't you please explain?

BILLY

(Enter at LIE)

<sup>(5)</sup> Explain what?

SUE

(At R.C. to JIMMY)

These girls, these dresses - the jewels you gave them. That's what attracted you and that's what attracts most men I hear.

(Xs to R. downstage)

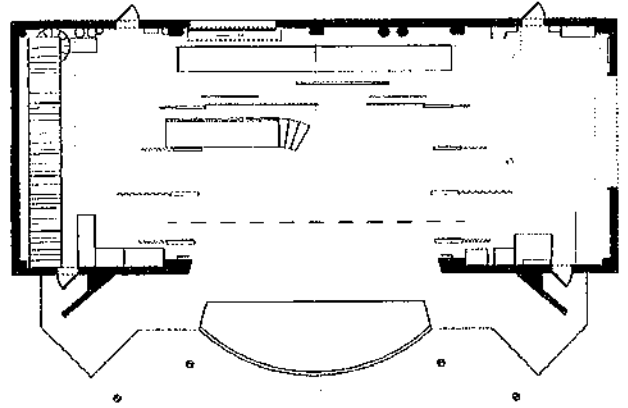
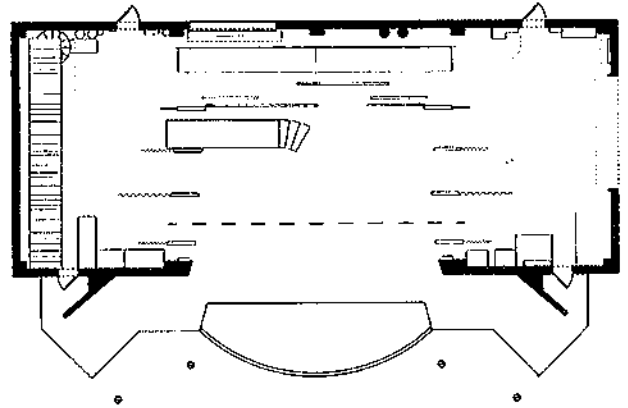
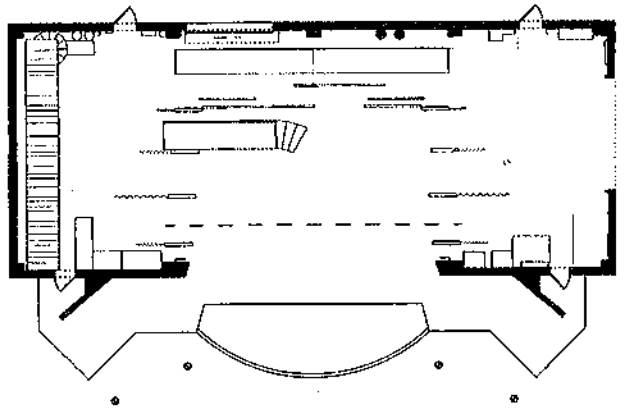
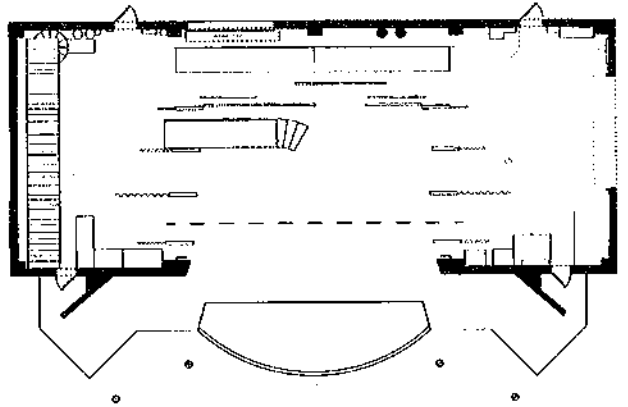
# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Nam enters SL2

② I & Billy

③ Nam & Steve



SUE (Cont'd)

Very well, hereafter I shall have all these things, but not to attract you, oh no, and I won't divorce you either.

JIMMY

Sue, don't say things like that.

SUE

(Xs to C)

No, that would be too easy for you.

(NANETTE enters R U E)

But I'll throw economy to the winds. Hereafter my sole purpose in life will be to spend and spend and spend, and I'm going to be JUST LIKE THEM.

JIMMY

My God, you'll break me.  
(Sits R. of table)

BILLY

(Extreme L)

① Now as legal adviser, let ME SPEAK.

LUCILLE

(Seated L. of table)

② Now Billy - you save all your pretty speeches for me. You're going to need them.

JIMMY

All I can say is -- that I've been the best and truest husband in the world. Only nobody seems to know it but me.  
(Bus. of slipping arm off chair)

(SUE turns away and NANETTE Xs to her)

③

NANETTE

Please listen to me. He doesn't love anyone except you.

SUE

Lucille -- have we made him suffer enough.

LUCILLE

(Looking at BILLY)

No man can suffer enough.

BILLY

I think she means me.

SUE

(To JIMMY, suddenly changing)

You poor dear - those girls told me the same thing as Nan.

JIMMY

And you believed them?

# OHIO LIGHT OPERA

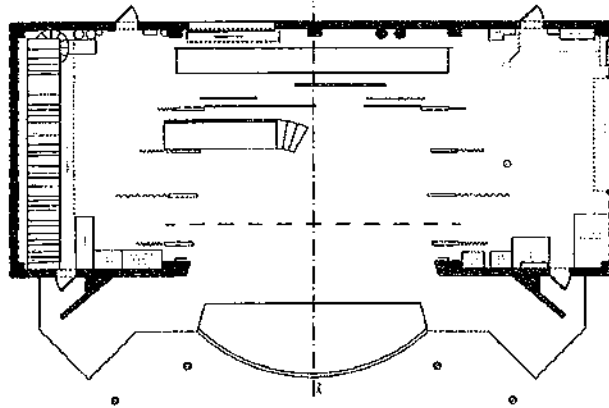
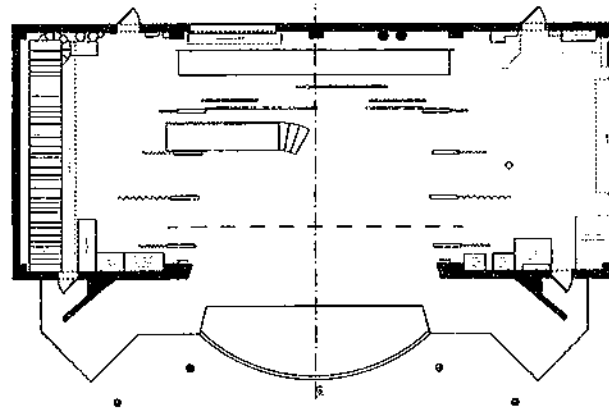
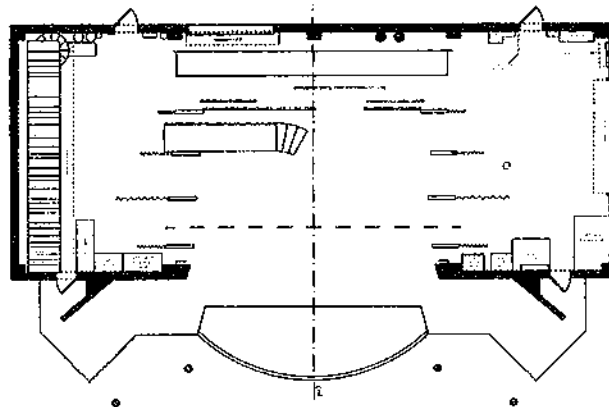
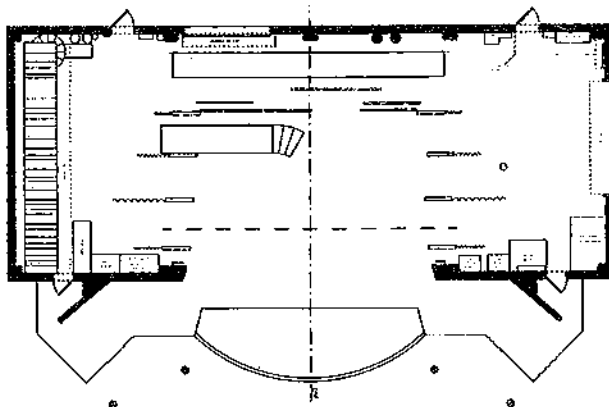
No, No, Nanette Blocking Notes

(1) Nan sit

(2) Tim kneel

(3) Tom enters R.L.

(4) Jim stand v right



SUE

Yes.

LUCILLE

That's why she dressed up.

JIMMY

Oh, that is a new dress. I was so excited. Where did that come from? I thought you looked peculiar.

LUCILLE

You ought to know, you paid for it.

JIMMY

(To SUE)

Did you order it?

SUE

No -- didn't you?

BILLY

(Trying to tip him off)

Sue -- yes.

JIMMY

I must have.

SUE

Well dear, you go right on ordering, for you certainly know what women want.

BILLY

Har - har - har.

LUCILLE

(To BILLY)

But not stealing hugs - and visiting ladies in their baths.

JIMMY

① Har - har - har.

(A little cry from NANETTE who has sunk on settee unobserved)

Pardon me.

(Xs to NANETTE in sympathy. Puts his arm around her)

② What's the matter Nan? Poor little kid.

TOM

(Enters from center back, sees JIMMY patting NANETTE - furious)

③ So! No wonder you wanted me to go to San Francisco to sell Bibles. She loved me until you dazzled her with your cottage and gowns --

# OHIO LIGHT OPERA

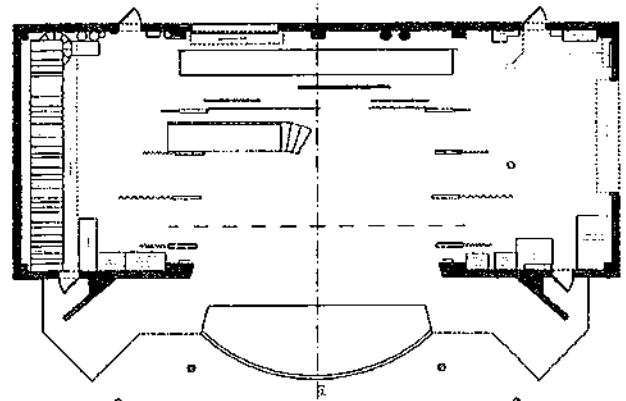
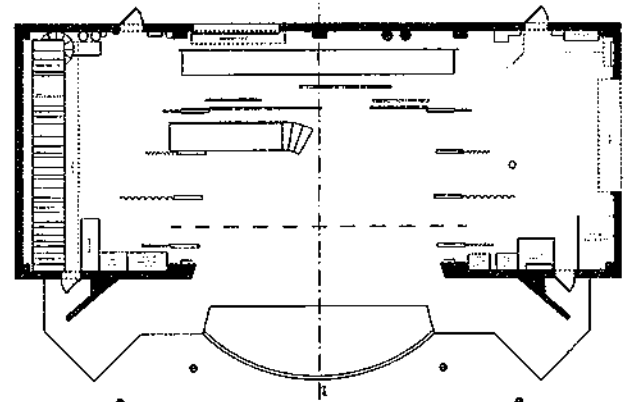
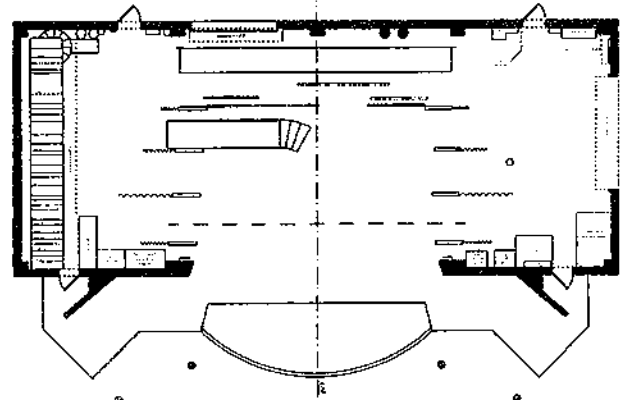
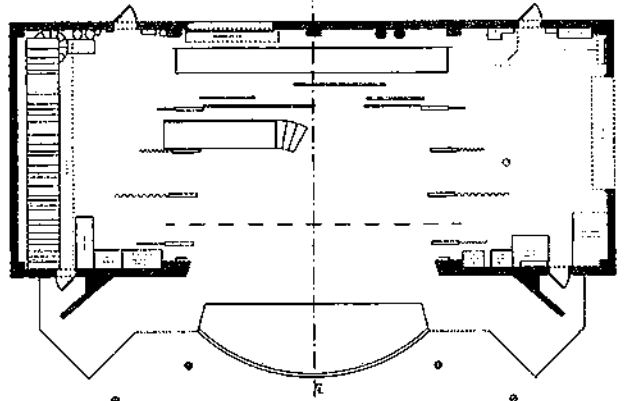
No, No, Nanette Blocking Notes

① Nancy & Tom

② Tom & Jim

③ Nancy & Jim

④ Eric & Jim



NANETTE

(Rises L. of JIMMY who has also risen)

(1) Now Tom -- Tom --

(Positions - NANETTE, JIMMY, TOM, LUCILLE, SUE, BILLY)

TOM

You stay out of this. (2)

(To JIMMY)

You bought her bathing suits and oceans and everything contemptible.

JIMMY

Oh, I didn't buy her oceans -- they were using it that day.

LUCILLE

For Heaven's sake, Tom, what's on your mind?

TOM

Pardon me, Lucille. Before I leave, I want one question answered.

(Turning to NANETTE who is R)

Are you a good woman? *Were you free to me?*

NANETTE

Tom!

TOM

~~Wait~~ - I want the truth.

NANETTE

Must I tell him the truth? (3)

ALL

Yes -- of course.

NANETTE

(Looking down)

I am not. *I was not!*

ALL

What?

SUE

(1) Jimmy Smith!

JIMMY

Nan, what do you mean by that? I'll shake the living-daylights out of you. Look me in the pupil of the eye. Did I ever kiss you?

NANETTE

No.

JIMMY

(Putting her off)  
Did I ever put my arm around you?

NANETTE

No.

JIMMY

Then what are you talking about?

TOM

What have you done then, Nan, and don't spare details.

NANETTE

I took \$200 from a married man.

(JIMMY takes a flying leap to couch, utterly dumbfounded. BILLY makes believe he's picking flowers from a bed around the table, after he has finished a bouquet, falls as if dead on chair L. of table)

ALL

(Ejaculate)

Oh!

TOM

(Takes it as if it was worse than having 20 children)  
It's a great consolation to know the worst.

JIMMY

(Relieved)  
If I had a toy balloon, I'd brain him.

LUCILLE

What's so terrible about that?

TOM

No good woman takes money from a married man. As long as she's in debt, well - she isn't within the pale.

LUCILLE

What's he been reading?

TOM

But I intend to act magnanimously.

JIMMY

Hurray Thomas - hurrah.

TOM

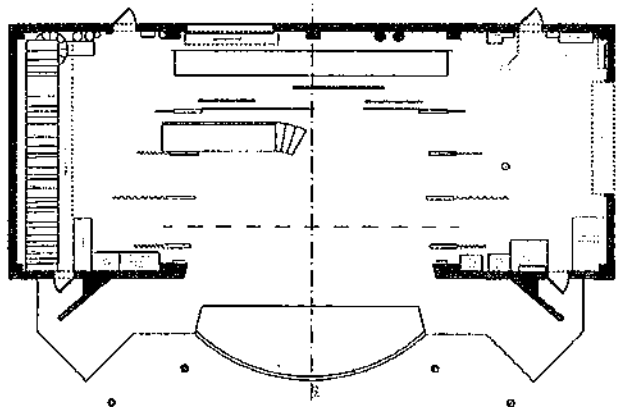
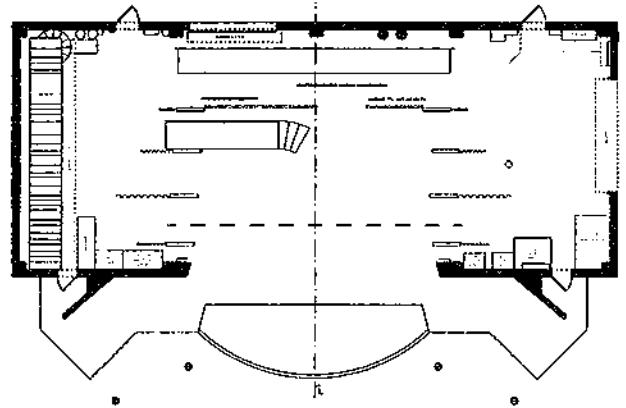
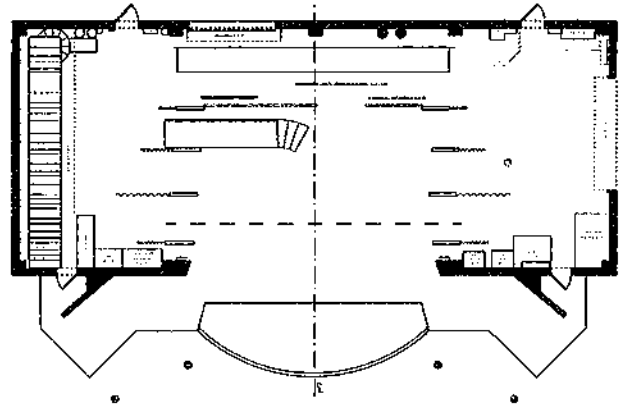
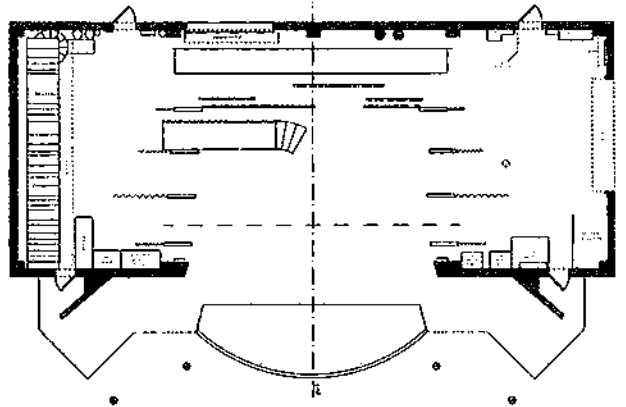
I've got a job, I'm earning forty a week - I can spare ten.

# OHIO LIGHT OPERA

No, No, Nanette Blocking Notes

① Tom & Jim

② Ensemble enter



JIMMY

What for?

TOM

To pay YOU. I'll win back her honor. Little girl, it may be slow, but I'll make a good woman out of you - by installments. *(Love you honor)*

(NANETTE Xs to TOM, all silent for a moment, NANETTE thinking, then she Xs to R.C. and embraces him)

TOM

Certainly NOT. That's man to man.

LUCILLE

Yes - that DOES makes a difference, doesn't it?

JIMMY

All right - here's the two hundred.  
(Hands him bills)

TOM

(Taking money, with NANETTE still in his arms)

Thanks.

JIMMY

Now then, if you have any respect for this woman that you profess to love and honor, you'll pay me BACK that money.

(Snatching bill out of his hands before he fairly has it there)

SUE

(Xs over to JIMMY at R)

Oh Jimmy you always do the right thing.

JIMMY

Are we going to spend the rest of our lives together?

SUE

Yes, darling, and all the rest of your money.

LUCILLE

(To BILLY)

And as for you Billy. *(2)*

(Goes into final "You can dance with any Girl," etc.)