

WINNIE + TOMMY Scene
2 PAGES

II-1-66

SITTING BULL

Charlie one smart pale-face. Buffalo Bill is good but poor. Pawnee Bill is lousy but rich. Putting them together makes good and rich.

CHARLIE

You're a genius, S.B.! We got the talent and they got the money! We'll merge our two shows into one!

SITTING BULL

What do you say, Annie?

ANNIE

If'n the two shows kin merge, that'd make it a whole lot easier for Frank an' me t' do a little mergin' of our own.

BUFFALO BILL

But what if Pawnee Bill doesn't go for it?

CHARLIE

Dolly's the only one I'm worried about. You soft soap Pawnee Bill, B.B., and I'll handle Dolly.

ANNIE

An' I'll handle Frank. An' I won't need no pair o' long white gloves, neither. I'll jes' wear my low-cut-in-the-front dress. I'll show him a thing or two.

(A second thought.)

And I'm gonna wear all my medals, too!

CHARLIE

C'mon - let's all go tell that messenger that wild horses couldn't keep us away from that party tomorrow. Come along, Chief.

(He, BUFFALO BILL and SITTING BULL head off.)

You comin', Annie?

ANNIE

Naw - I'll jes' set here a spell an' think about how I'm gonna feel when I see him agin - an' how he's gonna feel.

MUSIC 19: I GOT LOST IN HIS ARMS

(Alone, she sits on a crate, center, and sings.)

DON'T ASK ME JUST HOW IT HAPPENED
I WISH I KNEW
I CAN'T BELIEVE THAT IT'S HAPPENED
AND STILL IT'S TRUE

I GOT LOST IN HIS ARMS AND I HAD TO STAY
IT WAS DARK IN HIS ARMS AND I LOST MY WAY
FROM THE DARK CAME A VOICE AND IT SEEMED TO SAY
"THERE YOU GO, THERE YOU GO"

II-2-6

HOW I FELT AS I FELL I JUST CAN'T RECALL
BUT HIS ARMS HELD ME FAST AND IT BROKE THE FALL
AND I SAID TO MY HEART
AS IT FOOLISHLY KEPT JUMPING ALL AROUND
"I GOT LOST, BUT LOOK WHAT I FOUND"

(ANNIE rises and crosses as the music continues and the cattle boat setting begins moving off.)

ENSEMBLE (OFFSTAGE)
THERE YOU GO, THERE YOU GO

(The ENSEMBLE continues with "Ah's" under ANNIE's vocal line.)

ANNIE

HOW I FELT AS I FELL I JUST CAN'T RECALL
BUT HIS ARMS HELD ME FAST AND IT BROKE THE FALL
AND I SAID TO MY HEART
AS IT FOOLISHLY KEPT JUMPING ALL AROUND
"I GOT LOST, BUT LOOK WHAT I FOUND"

(The stage is now completely bare as she turns, walks upstage and exits as the music segues directly into.)

MUSIC 20: BALLROOM WALTZ

(Two or three COUPLES dance on. CHARLIE appears to one side and announces grandly.)

CHARLIE

Scene Six - the Brevoort Ballroom!

(A set of ornate chandeliers are lowered and we are in.)

Scene 2: The Ballroom at the Hotel Brevoort in New York City

(The following night. The reception is in full swing, with more COUPLES joining in the waltz. TOMMY enters and looks around until he spots WINNIE dancing with a YOUNG MAN; excited to see her, he waves.)

Winnie - ! Winnie - ! Winnie - !

TOMMY

Tommy!

WINNIE

(She stops dancing; to her PARTNER.)

Please excuse me - it's an old husband of mine.

(She runs to TOMMY.)

Oh, Tommy, Tommy! I'm so glad to see you!

TOMMY

Do you think I could get arrested for kissing a minor in public?

WINNIE

I turned eighteen last week. You can kiss me anywhere you want.

TOMMY
Now that's something I could get arrested for.
(He moves to kiss her but she holds him off.)

WINNIE
People are watching. Maybe we'd better dance.

TOMMY
(As they start dancing.)
How's your sister?

WINNIE
Still my sister. But now that you're terribly rich maybe she's ready to reconsider.

TOMMY
Rich?

WINNIE
We heard you were the toast of Europe.

TOMMY
Toast. Right.

WINNIE
With all that success, I'm sure you forgot all about your annulled wife.

TOMMY
I certainly did not! But what about you? With all these sharp, New York slickers circling around, how do I know you didn't forget?

WINNIE
All you've got to do is ask, Tommy.

MUSIC 21: WHO DO YOU LOVE, I HOPE?

TOMMY
(Trying to get up the courage.)
Right - all right.

I'VE GOT THE QUESTION
I'VE HAD IT FOR DAYS

WINNIE
I'VE GOT THE ANSWER, DEAR

TOMMY
I'LL PUT THE QUESTION
IN ONE LITTLE PHRASE

Stop

WINNIE
I'LL SAY WHAT YOU WANT TO HEAR

TOMMY
WHO DO YOU LOVE, I HOPE?
WHO WOULD YOU KISS, I HOPE?
WHO IS IT GOING TO BE?
I HOPE, I HOPE, I HOPE IT'S ME!

WINNIE
WHO DO YOU WANT, I HOPE?
WHO DO YOU NEED, I HOPE?
WHO IS IT GOING TO BE?
I HOPE, I HOPE, I HOPE IT'S ME!

TOMMY
IS IT THE BAKER WHO GAVE YOU A CAKE?
I SAW THE LOOK IN HIS EYE
IS IT THE BUTCHER WHO BROUGHT YOU A STEAK?
SAY THAT IT IS AND I'LL DIE!

WHO DO YOU LOVE, I HOPE?

WINNIE
WHO WOULD YOU KISS, I HOPE?

BOTH
WHO IS IT GOING TO BE?
I HOPE, I HOPE, I HOPE IT'S ME!

WINNIE
IS IT THE BLONDIE WHO ACTED SO SHY?
I HEARD THE THINGS THAT SHE SAID
IS IT THE REDHEAD WHO GAVE YOU THE EYE?
SAY THAT IT IS AND YOU'RE DEAD!

WHO DO YOU LOVE?

TOMMY
I HOPE!

WINNIE
WHO WOULD YOU KISS?

TOMMY
I HOPE!

WINNIE
WHO IS IT GOING TO BE?

BUFFALO BILL CAUBACK MONOLOGUE

The revival of *ANNIE GET YOUR GUN* opened on Broadway on March 4, 1999 at the Marquis Theatre. Produced by Barry & Fran Weissler in association with Kardana, Michael Watt, Irving Welzer and Hal Luftig. Scenic Design by Tony Walton; Costume Design by William Ivey Long; Lighting Design by Beverly Emmons; Music Director and Dance Arrangements Marvin Laird; Sound Design by G. Thomas Clark; Orchestrations by Bruce Coughlin; Hair Design by David Brian Brown; Production Manager Arthur Siccardi; Casting by Betsy D. Bernstein and Howie Cherpakov; Music Coordinator John Monaco; Press Representative Pete Sanders Group; General Management by Nina Lannan Associates; Associate Producer Alecia Parker; Production Supervisor Peter Lawrence; Associate Choreographer Patti D'Beck; Associate Producer Judith Ann Abrams; Supervising Musical Director/Vocal and Incidental Music Arranger John McDaniel; Choreographed by Graciela Daniele & Jeff Calhoun; Directed by Graciela Daniele; with the following cast:

Frank Butler.....	Tom Wopat
Buffalo Bill Cody.....	Ron Holgate
Dolly Tate.....	Valerie Wright
Tommy Keeler.....	Andrew Palermo
Winnie Tate.....	Nicole Ruth Snelson
Charlie Davenport.....	Peter Marx
Foster Wilson.....	Ronn Carroll
Mac, the Prop Man.....	Kevin Bailey
Chief Sitting Bull.....	Gregory Zaragoza
Annie Oakley.....	Bernadette Peters
Jessie, Annie's Little Sister.....	Cassidy Ladden
Nellie, Annie's Other Little Sister.....	Mia Walker
Little Jake, Annie's Little Brother.....	Trevor McQueen Eaton
Running Deer.....	Kevin Bailey
Eagle Feather.....	Carlos Lopez
Dining Car Waiter.....	Brad Bradley
Sleeping Car Porter.....	Patrick Wetzel
Pawnee Bill.....	Ronn Carroll
Messenger.....	Kevin Bailey
Band Leader.....	Marvin Laird
Mrs. Sylvia Potter-Porter.....	Jenny-Lynn Suckling
Mrs. Schuyler Adams.....	Julia Fowler
Ensemble.....	Shaun Amyot, Kevin Bailey, Brad Bradley, Randy Donaldson, Madeleine Ehlert, Julia Fowler, Kisha Howard, Adrienne Hurd, Keri Lee, Carlos Lopez, Desiree Parkman, Eric Sciotto, Kelli Bond Severson, Timothy Edward Smith, Jenny-Lynn Suckling, David Villella, Patrick Wetzel.
Swings.....	Leasen Beth Almquist, Patti D'Beck, Rick Spaans

ACT I

(A show curtain, decorated with a caricature of Buffalo Bill and a Wild West Show motif, announces: *BUFFALO BILL PRESENTS "ANNIE GET YOUR GUN"*. Although an Overture is provided, this Broadway revival version of the musical did not include an Overture and therefore it is optional.)

MUSIC: OVERTURE

(Applause segue into:)

MUSIC 1: THERE'S NO BUSINESS LIKE SHOW BUSINESS

Prologue

(The curtain rises on an empty stage except for *FRANK BUTLER*, a handsome man with a generous mustache who stands alone to one side and sings, a cappella and rubato.)

FRANK

THERE'S NO BUSINESS LIKE SHOW BUSINESS
LIKE NO BUSINESS I KNOW.
EV'RYTHING ABOUT IT IS APPEALING,
EV'RYTHING THE TRAFFIC WILL ALLOW.
NOWHERE COULD YOU HAVE THAT HAPPY FEELING
WHEN YOU ARE STEALING THAT EXTRA BOW.

(An onstage orchestra – the "Cowboy Band" – is revealed to one side sitting on bleachers and dressed in western clothes. They gradually build to the song's proper tempo.)

THERE'S NO PEOPLE LIKE SHOW PEOPLE,
THEY SMILE WHEN THEY ARE LOW.
YESTERDAY THEY TOLD YOU YOU WOULD NOT GO FAR,
THAT NIGHT YOU OPEN AND THERE YOU ARE.
NEXT DAY ON YOUR DRESSING ROOM THEY'VE HUNG A STAR.
LET'S GO ON WITH THE SHOW!

(Music continues under as the imposing figure of *BUFFALO BILL* appears, white-maned and bearded, and addresses the audience.)

BUFFALO BILL

Ladies, gentlemen and children of all ages! I am Colonel Buffalo Bill Cody, the owner and founder of the most famous Wild West Show on earth! You are now going to see my own personal version of the tempestuous and romantic story of Annie Oakley and Frank Butler, featuring my celebrated troupe of western actors and –

(Indicating the orchestra.)

– my fabulous Cowboy Band – and all of it exactly as I've presented it over the years, right here under my big top!

(As he supervises, *COWBOYS* and *INDIANS*, acting as *ROUSTABOUTS*, now enter and proceed, with ropes and pulleys, to raise a large tent – the big top!)

And now here's our handsome and dashing leading man – Mr. Frank Butler!

FRANK

THERE'S NO BUSINESS LIKE SHOW BUSINESS

START

END

2 PAGES
Annie, Sitting Bull, Buffalo Bill,
Charlie + Little Jake

I-4-56

LITTLE JAKE

If you mean Annie, she ain't here yet.

CHARLIE

Well, go hurry her up! Tell her we're waitin' on her!

(As the CHILDREN run off.)

Holy Toledo, I never heard an audience whoop it up like that!

BUFFALO BILL

And did you see Sitting Bull? He actually fell out of his chair. Twice!

CHARLIE

I tell you that girl's worth a million bucks!

BUFFALO BILL

Yeah, well, just don't mention that particular figure in front of her.

(FRANK enters, followed by DOLLY.)

Frank - what are you doing here? You're on in a minute.

FRANK

Like hell I am! You expect me to go out there on only one measly old horse after that display of fireworks?

What kind of fool do you take me for?

DOLLY

Now we know why her picture's plastered all over town. And her pretending to be so innocent.

CHARLIE

Don't go blamin' Annie - she only wanted to surprise you.

FRANK

Well, she sure did, and I bet the two of you put her up to it. There I was, expectin' her to pop an egg off a little dog's head when down she swoops outta the sky with the goddamnedest exhibition of fire-power I ever saw! She got off more rounds than they fired at Gettysburg!

DOLLY

The little sneak. She's been playing you for a sucker, Frank.

FRANK

Well, that's what I am, all right! I was crazy over that girl - there, I admit it - I was damned near ready to marry her! I thought she was sweet and simple - Ha! Simple! In two weeks I'da wound up being her assistant! Cookin' for her, too, I bet!

ANNIE (OFFSTAGE)

Frank - ! Frank -

(She runs on.)

- Oh, thar ya are. Did ya see me? Were ya surprised?

FRANK

You could say that. In fact, you could say it was the biggest damn surprise of my whole life!

ANNIE, SITTING BULL, BUFFALO BILL +
CHARLIE + LITTLE JAKE

I-4-57

ANNIE

I knew you'd like it.

(To the OTHERS.)

Now all o' ya, git outta here so's we kin be alone.

(SITTING BULL enters.)

SITTING BULL

Where is Annie Oakley - where is she?

BUFFALO BILL

Here she is, Chief. Annie, say hello to Chief Sitting Bull.

ANNIE

Pleased t' meet ya, Mr. Bull. This here's my best friend, soon t' be my intended, Mr. Frank Butler.

SITTING BULL

(Turning to FRANK.)

You in the show, too?

ANNIE

In the show! Why, Frank is the show! He's the star.

SITTING BULL

Star?

ANNIE

That means he's the best.

SITTING BULL

No. Annie Oakley is the best.

(Unnoticed by ANNIE, FRANK and DOLLY go.)

CHARLIE

(Stepping forward.)

You like her, Chief?

SITTING BULL

Good girl! Good girl!

BUFFALO BILL

You hear that, Annie? He wants to be your friend.

SITTING BULL

No! Not friend! Sitting Bull want to make Annie Oakley his daughter!

(He removes his necklace.)

Give you Indian name - Watanya Cecilia - "Little Sure Shot" - here are teeth of many bears.

(He puts it over her head.)

And now, to help daughter, Sitting Bull will break lifelong rule - put money into show business!

Page 2 Scene

CHARLIE

Did I hear you right, Chief?

BUFFALO BILL

Annie! We're made! With you and Sitting Bull we'll go straight to New York and Madison Square Garden! We'll tour all the capitals of Europe! We'll play before royalty! We'll make a fortune!

CHARLIE

C'mon, B.B. - we got plans to make.
(CHARLIE and BUFFALO BILL go.)

ANNIE

I never thought so much could happen t' me all in one day. First I git me a new poppa, an' now I'm gonna git me a new husband! That's right, ain't it, Frank?

(She looks around.)

Frank? Where'd Frank go?

(MAC enters and hands her a letter.)

MAC

Here's a letter for you, Annie.

ANNIE

Huh? Fer me? Thanks.

(As MAC goes.)

I never had me a letter before - who's it from?

(She opens it; struggling.)

Fff - Rrr - Aaa - Frank! It's from Frank!

SITTING BULL

Daughter's best friend.

ANNIE

That's right. Papa Bull - kin ya read writin'?

SITTING BULL

Yes.

(He takes the letter and reads it.)

"Dear Annie - "

(He stops as he reads ahead.)

ANNIE

What's the matter? Go on.

SITTING BULL

"I am leaving tonight to join Pawnee Bill's show. I'm going to do my old act with Dolly."

ANNIE

(Shocked)

What's he talkin' about?

MUSIC 17: FINALE ACT I

SITTING BULL

"You're a smart girl, Annie - too smart for me. Good luck and good-bye."

ANNIE

What's he mean "too smart?" Say, are ya shore ya kin read writin'?

(She grabs the letter, starts to tear it in half, then changes her mind.)

No, I'm gonna keep it - some day I'll be able t' read it fer myself. Oh, Papa Bull - what'm I gonna do?

SITTING BULL

Never mind, Annie - you are still best shot in the whole world.

(He goes.)

ANNIE

Yeah. Right.

(She sings, sadly.)

I'M QUICK ON THE TRIGGER
WITH TARGETS NOT MUCH BIGGER
THAN A PIN POINT, I'M NUMBER ONE
BUT MY SCORE WITH A FELLER
IS LOWER THAN A CELLAR
OH, YOU CAN'T GET A MAN WITH A GUN.

(She dissolves into tears as the curtain falls.)

END ACT I

END

ANNIE CALIBACK - 2 PAGES

II - 1 - 62

BUFFALO BILL

C'mon, Chief - you don't expect me to believe you actually drew that straight. All right, I call. I've got three tens. What've you got?

SITTING BULL

Four eights.

BUFFALO BILL

Four - you mean you just drew the fourth eight?

SITTING BULL

No. Already had four.

BUFFALO BILL

(Exasperated)

Then what'd you draw a card for?

SITTING BULL

To keep Buffalo Bill in the game.

BUFFALO BILL

I thought you said you never played poker before.

SITTING BULL

Buffalo Bill said easy to learn. Buffalo Bill was right.

ANNIE

I'm hongry.

BUFFALO BILL

I'm afraid we've run out of food, Annie - you'll have to wait 'til we land in New York.

ANNIE

(She looks off.)

If that thar's New York, how come we cain't land on it right now?

CHARLIE

We're waitin' 'til midnight so we can sneak ashore without no one seein' us make our triumphant return on a cattle boat.

BUFFALO BILL

I'll give it to you in a nutshell, Annie. Our European tour was a big artistic success, but it costs a heap of money to travel a big troupe like ours.

SITTING BULL

Heap big heap. Sitting Bull lose all his money.

ANNIE

But ya had so much, Papa Bull! What about all that thar oil that was on yer reservation?

ANNIE MONOLOGUE
BOTTOM OF PAGE

11-1-63

II - 1

SITTING BULL

No more oil. Great White Father take it for himself. He is some big Indian giver.

ANNIE

Oh, Papa Bull, I'm sorry.

BUFFALO BILL

I didn't want to tell you, Annie - I didn't want to distract you while you were shooting at all those crown heads. But the trouble with kings and queens is they give you medals instead of money. So I'm afraid we're broke. It looks like I'll have to break up the show.

ANNIE

Break it up? But y' cain't do that, Colonel Bill -
(TOMMY runs on, excited.)

TOMMY

There's a launch pulling up alongside and guess who's on it!

CHARLIE

Unless it's John D. Rockefeller, I ain't interested.

TOMMY

Sure looks like Frank Butler.

ANNIE

Now I ain't interested!

TOMMY

Aw, come take a look, Annie - they're lowering the rope ladder for him right now.

ANNIE

I don't wanna see him, Tommy! If'n he sets foot on this boat, I'll go right down t' my - stall!

SITTING BULL

Stay, Annie - stay and talk.

ANNIE

Talk. Yeah, mebbe I will. Shore I'll talk t' him! I'll say, "What d'ya want around here, ya big, swollen headed stiff?" An' he'll say, "I jes' come out t' meet ya, honey." An' I'll say, "Don't 'honey' me! Ya thought I double-crossed ya, that I was tryin' t' show ya up!" An' then I'll add on, 'cuz I ain't through yet, "I only done that trick t' make ya love me more so why didn't ya love me more? Why did ya leave that-a-way? Why didn't ya write?" An' that's when he'll say, "Cuz I was too 'shamed. 'Sides, not writin' don't mean somebody don't love somebody! I been eatin' my heart out for ya, honey - cain't work, cain't sleep..."

(She starts to soften.)

And then I reckon I'm gonna hafta say, "I ain't been sleepin' a whole lot, neither, Frank."

(She melts even more.)

START

PG 2 OF ANNIE MONOLOGUE

II - 1 - 64

An' then he'll say, "Annie, we both jes' gotta git some sleep!" An' then he'll add on, 'cuz he ain't through yet, "Oh, Annie, I love ya so." An' then I reckon I won't be able t' stop myself from sayin', "I love ya too, Frank."

(Now she's gone completely soft.)

An' then thar won't be nuthin' left fer him t' say 'cept, "Annie!" An' then I'll jes' say -

(She stops when a MESSENGER wearing a ten-gallon hat enters. In the dim light ANNIE's sure it's FRANK. She runs to him and throws her arms around him.)

Frank!

(She kisses him, then steps back to look and realizes her mistake.)

Hey! You ain't Frank!

MESSENGER

No, but I sure wish I was!

ANNIE

(Furious)

Then what's the big idea o' comin' up here pretendin' t' be Frank an' gettin' me t' kiss ya that-a-way?

CHARLIE

Annie - the man didn't do anything.

ANNIE

Yes he did. He gimme an appetite I didn't wanna git!

(Upset, she moves away.)

MESSENGER

Colonel Cody - I been to every ship in the harbor looking for you.

BUFFALO BILL

Who are you, son?

MESSENGER

I brung a message from Pawnee Bill. I'm workin' in his show over at Madison Square Garden.

BUFFALO BILL

Pawnee Bill's playin' the Garden?

MESSENGER

Sure is. For three weeks now. Packin' 'em in, too. Mostly society ladies.

CHARLIE

Society ladies?

CHARLIE

Rich little girls with long white gloves.

TOMMY

Is Winnie Keeler with the show?

END

II - 1 -

Winnie who?

MESSENGER

Winnie Keeler! My wife!

TOMMY

C'mon, Tommy - you know Dolly had the marriage annulled.

CHARLIE

You talkin' about Dolly's sister, that cute little Winnie Tate?

MESSENGER

(Sees the dangerous look in TOMMY's eye.)
Yeah, she's with the show.

ANNIE

Them long white gloves ya mentioned - any partic'lar pair Frank Butler's partial to?

MESSENGER

Aw, who can keep track?

(He turns to BUFFALO BILL.)

Here's that message I brung you from Pawnee Bill. He told me to wait for an answer.

BUFFALO BILL

Tommy, take this gentleman below. Maybe he can tell you some more about Winnie.

(As TOMMY leads the MESSENGER off, ANNIE takes the letter, anxious to show off.)

ANNIE

Lemme read that. "Dear Old Pal - Welcome home, you scrawny old millionaire. How about if I threw you all a big reception tomorrow night at the Hotel..."

(She stops and reverts to sounding it out.)

Brr-ee-voo..."

BUFFALO BILL

Brevoort.

ANNIE

I'd o' got it! "Brevoort! This town can't hardly wait to meet you all. Frank'll be bringing all his rich society ladies -"

(She stops.)

Huh - white gloves.

BUFFALO BILL

Go on.

ANNIE

"I won't take no for an answer. Your old pal, Pawnee Bill."

CHARLIE

Well, "your old pal" beat us out again, B.B. Our show's good and we're sneakin' into town while his is lousy and he's playin' Madison Square Garden.

2 PAGES

DOLLY, FRANK, WILSON AND CHARLIE

I-1-6

I-1-7

(A voice from behind his load.)
 Would it be all right if I set down these bags, Miz Tate?
 TOMMY

Put 'em down over there, Tommy – and be careful not to drop 'em – I've got all my beauty aids in there.
 DOLLY

No wonder they're so heavy.
 TOMMY

Why do you always have to treat him like a bellboy? Tommy's a very important part of this show, and I happen to be his assistant, the same as you and Frank Butler.
 WINNIE

I really don't mind, Winnie, honest.
 (He exits.)
 TOMMY

You hear that? Even an Indian has more sense than you do.
 DOLLY

He's half Indian, sis.
 WINNIE

And that's the half I was talking to.
 DOLLY

But you always talk to him like he's some kind of an uncivilized heathen!
 WINNIE

I do not!
 (Calling offstage to TOMMY.)
 Set down the bags and then you can go around back and set-um up your teepee!
 DOLLY

Please stop, sis!
 WINNIE

(Returning)
 It's all right, Winnie – I've got a few things to do anyway.
 (He brashly kisses her cheek and goes.)
 TOMMY

Really, sis –
 WINNIE

Winnie!
 (Music out.)
 DOLLY

When our momma was lying on her deathbed she made me promise I'd protect you, my baby sister, and keep you from harm. And that's what I'm going to do, even if it kills you.

WINNIE

(Stamping her feet.)

I don't need protecting – I'm not a child any more! Tommy! Wait –!

(She runs off, passing FRANK as he enters.)

DOLLY

Winnie Tate, you come back here –!

(Her manner changes when she sees FRANK.)

Hello, Frank.

MUSIC 1C: SEXY SHOWBIZ UNDERSCORE

FRANK

Excuse me, will you, Dolly? I've gotta prepare for the match.

DOLLY

(Sidling up to him.)

Frank – I'll bet you haven't noticed where we are.

FRANK

Where's that?

DOLLY

Cincinnati. Remember, Frank? Six years ago? When we went out walking along the shore...

FRANK

There's no shore in Cincinnati, Dolly – you must be thinking of Cleveland.

DOLLY

Cincinnati, Cleveland, what's the difference? It was very romantic.

FRANK

There's nuthin' romantic about Cleveland, Dolly – especially where you an' me are concerned.

DOLLY

Why, Frank Butler, whatever are you talking about? We went strolling in the moonlight and, after trying to touch various parts of my anatomy, you proposed to me.

FRANK

Proposed?! I admit I might've made a pass! But there's a helluva big difference between a pass and a proposal!

DOLLY

Not to a single woman of thirty-seven there isn't.

FRANK

Darn it all, Dolly, whatever happened between us was then, not now! It's over and done with!

START

2ND PAGE DOLLY, FRANK, WILSON + ANNIE

I-1-8

A girl can still hope, can't she? DOLLY

(Emerging from the hotel during this last.) CHARLIE
Sure - still hope she's a girl.

(Relieved by the interruption.) FRANK
Charlie! Just the man I want to see! I don't much like this place you picked out for the shootin' match.

That's good 'cuz you ain't got it. CHARLIE

Who says? FRANK

Wilson, the proprietor. He won't rent us no rooms, neither. CHARLIE

Well, I'm not sleeping in a tent again, like that time in Schenectady. DOLLY

There's nuthin' wrong with a tent, Dolly - long as you keep your flap shut. CHARLIE

(Entering; he sees CHARLIE.) WILSON
You still here?

Mr. Wilson, I'm Frank Butler and I'm gonna give you the chance to win one hundred dollars. FRANK

(Unimpressed) WILSON
You don't say.

That's right. You see, in every town we play - FRANK

- Mr. Butler challenges the local champion to a shooting match. DOLLY

Who're you? WILSON

Mr. Butler's lovely assistant. He shoots things out of my mouth. DOLLY

I-1-9

He don't shoot enough out of her mouth. CHARLIE

Here's the deal, Mr. Wilson - you get your local man, bring him right here, and I'll put up a hundred dollars I can outshoot him. FRANK

What do you take me for? There ain't nobody in all of Hamilton County who's as good as you think you are. The answer's still no - no, no, no!
(He storms back into the hotel.) WILSON

I'll get one of the girls to go work on him. He looks like a bachelor, maybe he's lonesome. CHARLIE

I'll tackle him. DOLLY

He ain't that lonesome. I'll go talk to him myself. He'll come around, soon as I finish tellin' him how famous I am.
(He goes into the hotel.) FRANK

Trouble with him is he lacks confidence. CHARLIE

MUSIC 1D: DOLLY TO THE TRUNK

(He goes. DOLLY, left alone, crosses to a packing crate and sits, adjusting her hat. Suddenly a shot rings out, the bird flies off her hat and lands several feet away. Startled, DOLLY looks around for the source of the shot. ANNIE OAKLEY, an unwashed backwoods person wearing frayed and grimy buckskin clothes, a brace of dead birds hanging from her belt, a duck-call tied around her neck and carrying a long rifle, enters. Spotting the bird, she strides to it and picks it up.)

I'll thank you to give me that bird. DOLLY

What fer? It's mine, I shot it. ANNIE

You shot it right off my hat! DOLLY

No foolin'. How'd it get up thar? ANNIE

I sewed it up "thar." DOLLY

END

CHARLIE, DOLLY + SITTING BULL

II - 3 - 84

(She turns and goes.)

FRANK

That dress sure fooled me. I thought for a minute it was wrapped around a lady.

ANNIE

If'n by "lady" ya mean some lily-livered rag doll who jes' lies down so's you kin stomp all over her, that sure as hell ain't me!

(She goes, followed by SITTING BULL.)

FRANK

(Calling after her.)

Any fool can see that!

MUSIC 25: THE GIRL THAT I MARRY (Reprise)

(Angrily)

Yes. "Satins and laces" - women! She sure had me fooled.

'STEAD OF FLITTIN'
I'D BE SITTIN'
NEXT TO HER AND SHE'D PURR LIKE A KITTEN
A DOLL I CAN CARRY
THE GIRL THAT I MARRY...

(He stops.)

Ahh -

(He goes as the lights fade. CHARLIE moves down and to one side and calls to the ROUSTABOUTS.)

CHARLIE

Set up Scene Seven - Buffalo Bill's Property Room!

(The scenery is assembled for.)

Scene 3: The Property Room

(Filled with crates loaded with props - guns, ropes, costumes, Indian head-dresses and a crate labeled "ANNIE OAKLEY - WORLD'S CHAMPION SHARP-SHOOTER. It's the next morning.)

MUSIC 26: DOLLY'S CROSS

(DOLLY enters sneakily, making sure she's not being observed, then crosses to a case with two rifles on it. She sits, removes a pair of pliers from her bag and starts to bend the sight on one of the rifles when SITTING BULL and CHARLIE enter.)

CHARLIE

Dolly! What the hell are you doin' in here?

DOLLY

I - I just came in for a - a breath of fresh air.

II - 3 - 85

SITTING BULL

What do you do with Annie's gun?

DOLLY

(Sputtering)

Annie - you mean these are her guns?

CHARLIE

Spit it out, Dolly - what're you up to?

DOLLY

I - I was just - trying to remove something that had gotten into my eye.

CHARLIE

With a pair of pliers?

SITTING BULL

Dolly Tate up to no good.

CHARLIE

Tell the truth for a change, Dolly.

DOLLY

I don't have to tell you anything!

SITTING BULL

(Advancing on her.)

Sitting Bull have many ways to make her talk -

DOLLY

You can't be serious.

SITTING BULL

But only one I can guarantee.

CHARLIE

Dolly - you'd better tell him what you're up to.

DOLLY

I'll never talk!

CHARLIE

All right, Chief, go ahead. Now, you're sure you've done this before.

SITTING BULL

Only once - to General Custer.

(He advances menacingly.)

END

Annie + Frank scene
2 PAGES

I-1-16

ANNIE
Annie. Annie Oakley.

WILSON
Don't go 'way, Annie Oakley.
(He goes. Left alone, ANNIE sits on the bench and starts polishing her rifle with the hem of her skirt.)

ANNIE
Here ya go, Betsy - I gotta clean ya up. How'd ya git yer nose so dirty?
(FRANK enters; he sees her and is attracted by the old rifle she is polishing.)

FRANK
What's that you got there, girl?

ANNIE
(Not looking up.)
What's it look like?

FRANK
Beats hell outta me. Could be anything. Don't suppose it's a rifle, is it?

ANNIE
Ain't you got eyes?
(She looks at him for the first time.)

MUSIC 3A: DOIN' UNDERSCORE
(She likes what she sees. A lot.)
Yeah. You got eyes.
(All during the following she can only stare at him adoringly.)

FRANK
Let me see it a minute.
(He takes it from her limp hands.)
You shouldn't be foolin' around with an old piece of junk like this, you know that, don't you?
(As she dumbly nods in agreement.)
You wouldn't like it if the damned thing exploded and blew your ears off, would you?
(She mechanically shakes her head.)
So you just give it back to your pappy and get yourself a couple of knitting needles, you hear me?
(He hands it back to her as she nods again.)
So long, honey.
(He turns to go.)

ANNIE
(She recovers and rises.)
Hey, mister -
(Music out; he turns back.)
Ya reckon it'd be safe to keep it fer a couple hours more?

I-1-17

FRANK
Makes no difference to me. I wouldn't want you to hurt yourself, that's all.

ANNIE
I jes' have t' keep it long enough t' win a shootin' contest off'n a big, swollen-headed stiff from the Wild West Show.

FRANK
(Surprised)
You talkin' about Frank Butler?

ANNIE
They didn't tell his name. All they said was this big, swollen-headed stiff.

FRANK
Yeah, I heard that part. Didn't they also mention that he's a cham-peen?

ANNIE
What's that?

FRANK
"Cham-peen" means he's the best.

ANNIE
He was!

FRANK
Yeah. Well. Anyway, Frank Butler wouldn't shoot against no girl.

ANNIE
He ain't got no choice. He challenged anybody. And that's me, all right - anybody. 'Sides, I don't shoot like a girl.

FRANK
Yeah? What is it you shoot like?

ANNIE
(Proud of her new word.)
A cham-peen!

FRANK
(Squinting at her.)
Pretty stuck on yourself, ain't you?

ANNIE
'Bout that I am. But soon's I put ol' Betsy here down an' try to shine up t' folks -
(She wilts again as she looks at him.)
- I'm gawky as a scrub oak.
(Fishing)

Ain't I?

FRANK

Oh, I dunno. I seen worse'n you.

ANNIE

(Beaming)

That's the nicest thing I ever heerd! Say, you wouldn't care t' wait around an' bring me luck.

FRANK

The way you tell it, it's that big, swollen-headed stiff who's gonna need all the luck.

ANNIE

Long as you stay t' see it. 'Cuz when I'm standin' up there with all them folks lookin' at me, I'll be lookin' fer you.

FRANK

Don't worry, darlin', you'll find me.

(He starts off.)

See ya later.

ANNIE

Where ya goin'? Don't ya like me?

FRANK

Sure, I like you fine. I just have to go now, that's all.

ANNIE

I guess I ain't exactly yer type.

FRANK

Look, honey, let's not --

ANNIE

So what exactly is yer type?

MUSIC 4: THE GIRL THAT I MARRY

FRANK

Well -- if you must know -- I like the kinda girl who's -- well -- who's sort of dainty. You know -- the kind that faints when she sees a mouse.

ANNIE

And I s'pose I'm the kind who sees a mouse an' the mouse faints.

FRANK

I didn't say that. You don't mind if we drop the subject, do you?

ANNIE

I don't mind. So she's gotta be dainty. What else?

FRANK

You really want to hear this?

ANNIE

I shore do.

FRANK

THE GIRL THAT I MARRY WILL HAVE TO BE
AS SOFT AND AS PINK AS A NURSERY.
THE GIRL I CALL MY OWN
WILL WEAR SATINS AND LACES AND SMELL OF COLOGNE.

HER NAILS WILL BE POLISHED AND IN HER HAIR,
SHE'LL WEAR A GARDENIA AND I'LL BE THERE.

'STEAD OF FLITTIN', I'LL BE SITTIN'
NEXT TO HER AND SHE'LL PURR LIKE A KITTEN.
A DOLL I CAN CARRY,
THE GIRL THAT I MARRY MUST BE.

(Music continues under.)

Okay, you heard it. I gotta go now. Bye.

(He goes. Alone again, ANNIE ponders what she's heard, then examines her clothes, then her nails.)

ANNIE

HER NAILS WILL BE POLISHED AND IN HER HAIR,
SHE'LL WEAR A GARDENIA AND HE'LL BE THERE.

'STEAD OF FLITTIN', HE'LL BE SITTIN'
NEXT TO HER AND SHE'LL PURR LIKE A KITTEN.
A DOLL HE CAN CARRY,
THE GIRL THAT HE'LL...

(Direct segue into:)

MUSIC 5: YOU CAN'T GET A MAN WITH A GUN

...MARRY...

(She stops as she notices the rifle she's still holding.)

OH, MY MOTHER WAS FRIGHTENED BY A SHOTGUN, THEY SAY.
THAT'S WHY I'M SUCH A WONDERFUL SHOT.
I'D BE OUT IN THE CACTUS AND I'D PRACTICE ALL DAY,
AND NOW TELL ME, WHAT HAVE I GOT?

I'M QUICK ON THE TRIGGER,