

# My Man Godfrey

## “Takes Place In the Depths of the Great Depression”

### CAST:

#### NARRATOR\*

GODFREY PARKE—learned, knowledgeable, down on his luck, hobo (the forgotten man); then butler and later nightclub owner (Age-early 30’s throughout play; 50’s at the end of play)

IRENE BULLOCK—beautiful, but dizzy society girl ... a flighty young heiress (Age-early 20’s throughout play; 40’s at the end of the play)

CORNELIA BULLOCK—Irene’s cruel older sister ... a spoiled socialite (Age-mid-20’s)

ANGELICA BULLOCK—eccentric, somewhat crazy matriarch (Age-early 50’s)

CARLOS—Angelica Bullock's mooching "protégé" from Spain (Age-late 20’s)

ALEXANDER BULLOCK—Angelica's husband, a wealthy executive who thinks his household is crazy enough without another apparent lunatic, the new butler, under his roof (Age-mid-50’s)

GEORGE—Cornelia's loser boyfriend (Age-early 30’s)

GUTHRIE—member of the scavenger hunt committee (Age-45+)

DELORES—Cornelia’s opinionated, not so bright, socialite friend (Age-mid-20’s)

MOLLY—cynical, wise-cracking maid ... the only servant who is able to put up with the antics of the Bullock family (Age-mid- to late 20’s)

TOMMY GRAY—Harvard graduate and an old friend of Godfrey's (Age-early 30’s)

DETECTIVE—conservative, straight-shooting law enforcement officer (Age- 40ish)

MAYOR COURTLAND—your run-of-the-mill public official (Age 45+)

Notes: Actor playing Tommy will also play George (4 lines)  
Actor playing Guthrie will also play Mayor Courtland (4 lines)

\*The narrator’s role is to introduce the changes in scenes. This will be done by the play’s director.

**MFX:** FOR AN INTRO ... "MANHATTAN SERENADE" ... THEN  
FADES OUT

**NARRATOR:** In the depths of the Great Depression, a party game ... a scavenger hunt ... brings dizzy socialite Irene Bullock to the city dump where she meets Godfrey, a derelict, and ends by hiring him as the family butler. He finds the Bullocks to be the epitome of the idle rich, and nutty as the proverbial fruitcake. Soon, the dramatizing Irene is in love with her "protégé" ... who feels strongly that a romance between servant and employer is out of place, regardless of that servant's mysterious past...

**MFX:** "MANHATTAN SERENADE" ... THEN FADES OUT

**NARRATOR:** It's a gorgeous night on New York's waterfront. Softly, the moonlight tips the majestic spires of the Queensborough Bridge with a silvery glow and comes gently to rest on a pile of refuse known as the City Dump. In the center of this wasteland, a small fire is burning and our man Godfrey, in tattered clothes, with a three-day growth of beard, sits on a packing case warming his hands. A sixteen-cylinder motor purrs softly into the scene and comes to a stop. Three people exit the vehicle. One of them, a young lady in evening clothes, steps gingerly toward the fire.

**CORNELIA:** Good evening.

**GODFREY:** Good evening.

**CORNELIA:** How'd you like to make five dollars?

**GODFREY:** (SURPRISED) How would I--? I didn't quite catch what you said.

**CORNELIA:** I said, how would you like to make five dollars?

**GODFREY:** Well, I don't want to seem inquisitive, but what would I have to do for it?

**CORNELIA:** Oh, all you'd have to do is go to the Waldorf-Ritz Hotel with me, and I'll show you to a few people, and then I'll send you right back.

**GODFREY:** May I inquire just why you would want to show me to the people at the Waldorf-Ritz?

**CORNELIA:** Well, if you must know, it's a game. A scavenger hunt. If I find a forgotten man first, I win. Is that clear?

**GODFREY:** Yes. Quite clear. Shall I wear my tails, or come just as I am?

**CORNELIA:** Now, you needn't be fresh. Do you want the five dollars or don't you?

**GODFREY:** Madam, I can't tell you how flattered I am by your very generous offer ...

**CORNELIA:** What are you doing?! Get away from me!

**GODFREY:** ... however, I'm afraid I'll have to take it up with my board of directors.

**CORNELIA:** Don't you dare push me!

**GODFREY:** And no matter what my board of directors advise, I think you should be spanked.

**CORNELIA:** Oh!

**SFX:** THUD AND CLATTER AS CORNELIA IS PUSHED INTO THE TRASH

**IRENE:** (OFF, OVERLAPS WITH ABOVE, HEARTY HIGH-PITCHED LAUGHTER AT CORNELIA'S FALL)

**CORNELIA:** (STANDS UP) You knocked me down! You deliberately pushed me into that junk pile!

**GODFREY:** No, I didn't. But it suited you nicely.

**CORNELIA:** (CALLS) George! George!

**GEORGE:** (FADES IN) I saw that. I saw what you did. Are you in the habit of hitting ladies?

**GODFREY:** Maybe. I'm in the habit of hitting gentlemen also, if that would interest you.

**GEORGE:** Don't you touch me!

**CORNELIA:** George, aren't you going to do anything?

**GEORGE:** (MOVING OFF) I certainly am. I'm going to get a policeman. Come along.

**CORNELIA:** (MOVING OFF) George! Come back here, George!

**GEORGE:** (OFF) Get in, dear. I'll show that--

**SFX:** CAR DOOR SLAMS ... CAR DRIVES OFF

**IRENE:** Oh. Hello.

**GODFREY:** Hello?

**IRENE:** (GIGGLES)

**GODFREY:** Who are you?

**IRENE:** I'm Irene. That was my sister Cornelia you pushed in the ash pile.

**GODFREY:** How would you like to have me push Cornelia's sister into an ash pile?

**IRENE:** Oh, I don't think I'd like it.

**GODFREY:** Wait a minute. Are you a member of this hunting party?

**IRENE:** I was, but I'm not now. (CHUCKLES) It's the funniest thing, I couldn't help but laugh. You know, I've wanted to do that ever since I was six years old.

**GODFREY:** You wanted to do what?

**IRENE:** Oh, push Cornelia in something. You know, a pile of ashes or something. (HIGH-PITCHED LAUGH) Cornelia thought she was going to win and you pushed her into a pile of ashes! (LAUGHS)

**GODFREY:** Look, uh, do you think you could follow an intelligent conversation for just a moment?

**IRENE:** Uh huh. I'll try.

**GODFREY:** Well, that's fine. Do you mind telling me just what a scavenger hunt is?

**IRENE:** Well, a scavenger hunt is exactly like a treasure hunt. Except that in a treasure hunt, you find something you want and in a scavenger hunt you try to find something that nobody wants. And the one that wins gets a prize, only there really isn't a prize, 'cause all the money goes to charity. That is, if there's any money left over, but then there never is.

**GODFREY:** Well, that clears up the whole matter beautifully.

**IRENE:** Oh, thank you. Well, I suppose I should be going, shouldn't I?

**GODFREY:** That's a good idea.

**IRENE:** I want to see who won the game. But I suppose it was Cornelia again. She's probably got another forgotten man by now.

**GODFREY:** You mean, if you took me along with you, that you'd win the game? Is that the idea?

**IRENE:** Well, I might if I got there first.

**GODFREY:** Let's beat Cornelia.

**IRENE:** It wouldn't be asking too much?

**GODFREY:** Not at all. I'm very curious. I'd really like to see just what a scavenger hunt looks like.

**IRENE:** Oh, but I just told you!

**GODFREY:** Mm, yes. Yes, but I'm still curious.

**IRENE:** Then come with me and find out.

**NARRATOR:** Irene motions to Godfrey to follow her. And he does dutifully. The beautiful moonlit night illuminates their path as they quickly walk a few blocks away from the waterfront to a main street where Irene's hails a taxi. She ushers Godfrey in, jumps in beside him and slams the door. "Driver, take us to the Waldorf-Ritz, please," she says gleefully.

Arriving at the hotel, she grabs Godfrey by the arm and drags him into a crowded ballroom.

**SFX:** CROWD BUZZES NOISILY ... SUBSIDES DURING FOLLOWING

**GUTHRIE:** Ladies and gentlemen! Please, please, ladies and gentlemen! Quiet! Quiet, please! Your attention, please. Miss Bullock has the forgotten man.

CAST NOT IN SCENE, SEATED ON STAGE: REACTS WITH DELIGHT AND APPROVAL (“Wow! This is great!” “Fantastic! Good job!”)

**GUTHRIE:** Here he is, here he is. Would you mind stepping up on the platform, please?

**IRENE:** Yes, get right up on the platform, Godfrey.

**DELORES:** Ha, ha! Doesn't he look funny? (LAUGHS)

**IRENE:** Oh, Delores. Hush!

**DELORES:** Don't hush me, Irene. I just think he's hilarious.

**GUTHRIE:** Now, now ladies. Let's get on with the business at hand.

**DELORES:** Okay. But I still think he looks funny. (WITH EMPHASIS) In a down-and-out way, that is.

**GUTHRIE:** Sir, eh, Godfrey, come, come. Just, uh, stand over there. Uh,uh, between the monkey and the goat.

**DELORES:** No wonder he's a forgotten man.

**IRENE:** Oh, Delores, be quiet!

**DELORES:** Well, he'd certainly be easy for me to forget.

**GUTHRIE:** That's enough, Miss. ... Now, uh, Godfrey, do you mind if I ask you a few questions?

**GODFREY:** Fire away.

**GUTHRIE:** What is your address?

**GODFREY:** City Dump Thirty-Two, East River, Sutton Place.

**SFX:** LAUGHTER FROM THE CROWD

**GUTHRIE:** Quiet. Quiet, please, ladies and gentlemen. Is that your permanent address?

**GODFREY:** Well, the permanency is rather questionable. You see, the place is being rapidly filled in.

**GUTHRIE:** Do you mind? May I ask you a personal question?

**GODFREY:** If it isn't too personal.

**GUTHRIE:** Are those whiskers your own?

**GODFREY:** No one else has claimed them.

**SFX:** LAUGHTER FROM THE CROWD

**GUTHRIE:** Thank you. Now, one more question. Are you wanted by the police?

**GODFREY:** That's just the trouble. Nobody wants me.

CAST NOT IN SCENE, SEATED ON STAGE: REACTS WITH DELIGHT AND APPROVAL ("Wow! Great answer!" "Fantastic! Good job!")

**GUTHRIE:** Yes, a very good answer.

**IRENE:** Splendid, Godfrey.

**GUTHRIE:** The committee is satisfied. Miss Irene Bullock wins the scavenger hunt for the forgotten man.

CAST NOT IN SCENE, SEATED ON STAGE: REACTS WITH CHEERS ("Oh, bravo!" "Speech! Speech!")

**IRENE:** Shush, shush, shush, shush, shush! He's going to speak.



**GODFREY:** (TO THE CROWD) My purpose in coming here tonight was twofold. First, I wanted to aid this young lady. Second, I was curious to see how a bunch of empty-headed nitwits conducted themselves.

**DELORES:** (QUICKLY RESPONDS TO GODFREY) Why you ungrateful tramp. How do you have the nerve to say such a thing?

**GODFREY:** (IGNORING DELORES) Now that my curiosity is satisfied, I assure you it will be a pleasure for me to go back to a society of really important people. Good night, you ladies and gentlemen.

**IRENE:** Godfrey, wait! Oh, oh, Godfrey, I'm - I'm terribly sorry.

**GODFREY:** Oh, ho ho, that's all right.

**IRENE:** Oh, I'd've never brought you in there if I thought they were gonna humiliate you. You know, I - I'm terribly grateful. It's the first time I've ever beaten Cornelia at anything, and you helped me do it. Oh, I wish I could do something for you.

**GODFREY:** Why?

**IRENE:** Because you've done something for me! Don't you see?

**GODFREY:** Well, I could use a job, if you've got one lying around loose.

**IRENE:** Can you buttle?

**GODFREY:** Buttle?

**IRENE:** Yes. We're fresh out of butlers. The one we had left this morning.

**GODFREY:** (CHUCKLES) I'm afraid I wouldn't be much good at that.

**IRENE:** Oh, yes, you would. You're gonna make the best butler we ever had.

**GODFREY:** You really think so?

**IRENE:** Oh, I do.

**GODFREY:** Well. All right. Thank you.

**IRENE:** Good night, Godfrey.

**GODFREY:** Good night, Miss Bullock.

**IRENE:** (CHUCKLES) Good night.

**NARRATOR:** Bright and early the next morning, Godfrey arrives at the majestic home of the Bullocks. He's cleaned up for the occasion and walks slowly to the front door and rings the bell.

**SFX:** DOOR BELL RINGS ... DOOR OPENS

**MOLLY:** Well?

**GODFREY:** I beg your pardon. I'm the, uh--

**MOLLY:** (SARCASTICALLY) Oh, yes, you're the new butler. Well, I'm the old maid. Come in.

**GODFREY:** Oh, thank you. How did you know I was the new butler?

**MOLLY:** Oh, there's one every morning at this hour. They're droppin' in and out all the time.

**GODFREY:** Is the family that demanding?

**MOLLY:** No. They're that nutty!

**GODFREY:** I see. Does the butler have quarters here in the house, or isn't it necessary?

**MOLLY:** You won't need any quarters. Just hang your hat near the door so you can get it quickly on your way out.

**SFX:** BUZZER

**GODFREY:** What's that?

**MOLLY:** That's the old battle-axe. She usually rings about this time.

**GODFREY:** The old battle-axe?

**MOLLY:** Yeah. Mrs. Bullock. She's the mother type. If she has the jitters, and she usually does, she'll ring again in a minute in no uncertain terms. Then, brother, you better grab her tomato juice and get going.

**SFX:** BUZZER TWICE

**MOLLY:** Well, there she goes. And now, Cupid, this is your big opportunity.

**GODFREY:** Er, shall I take it to her?

**MOLLY:** Yeah, but you, um-- You might as well know the worst. But I want to warn you, she, um, sees pixies.

**GODFREY:** Pixies?

**MOLLY:** Uh huh. You know, the little men.

**GODFREY:** Oh, those.

**MOLLY:** Uh huh.

**GODFREY:** Yes. Where do I find her?

**MOLLY:** Upstairs. She's in the first cage on the right.

**GODFREY:** Well, wish me luck.

**MOLLY:** (FADES) Happy landings.

**SFX:** TRANSITIONAL PAUSE ... KNOCK ON DOOR

**ANGELICA:** Who is it?

**SFX:** DOOR OPENS

**GODFREY:** Good morning, Mrs. Bullock.

**ANGELICA:** Good morning. What day is it, Molly?

**GODFREY:** Er, I'm not Molly.

**ANGELICA:** Who isn't Molly?

**GODFREY:** I'm not.

**ANGELICA:** Well, stop jumping up and down so I can see who you are.

**GODFREY:** I'm not jumping.

**ANGELICA:** That's better. What's your name?

**GODFREY:** Godfrey.

**ANGELICA:** Are you someone I know?

**GODFREY:** We met last night at the Waldorf-Ritz. I'm the forgotten man.

**ANGELICA:** Oh, so many people have such bad memories.

**GODFREY:** That's the truth. Will you drink this now?

**ANGELICA:** What's that?

**GODFREY:** A glass of pixie remover.

**ANGELICA:** Ooh! Then you see them, too.

**GODFREY:** Yes. We're old friends.

**ANGELICA:** Yes! But you mustn't step on them. I don't like them, but I don't like to see them stepped on.

**GODFREY:** I'll be very careful. I wouldn't hurt them for the world.

**ANGELICA:** Thank you. You're a great help. (TO PIXIES) Go 'way! Go away, little men. Go 'way! Shoo! Shoo! Shoo! (TO GODFREY) Oh, there they go. Oh, you're very comforting, Godfrey. (RELIEVED SIGH) Oh, good night.

**GODFREY:** Good nigh-- Er, good night.

**SFX:** DOOR CLOSES

**MOLLY:** Hello. I put your hat and valise at the foot of the stairs.

**GODFREY:** I don't think that will not be necessary. I believe I've won the first round.

**MOLLY:** You mean you're still working here?

**GODFREY:** I haven't heard anything to the contrary.

**MOLLY:** Well, you just got by the cub. Now try the lioness.

**GODFREY:** Oh. Which is she?

**MOLLY:** Her name's Cornelia. She's a sweet-tempered little number.

**GODFREY:** Oh, yes. I met her last night.

**MOLLY:** Mm hm.

**GODFREY:** Er, let me have her tray.

**MOLLY:** Second door.

**GODFREY:** Thanks.

**SFX:** KNOCKS ON DOOR ... DOOR OPENS

**CORNELIA:** Who is that?!

**GODFREY:** Er, good morning, Miss--

**CORNELIA:** What do you mean by barging into my room ... you?!

**GODFREY:** But I--

**CORNELIA:** Get out! Get out, you!

**GODFREY:** Wait, wait-- You don't--

**CORNELIA:** Just get out! Get out, I said! And don't come back!

**SFX:** DOOR CLOSES

**MOLLY:** Hello.

**GODFREY:** Hello. I'm afraid I lost the second round.

**IRENE:** (OFF) Hey, Molly, cut out all the noise and bring me some breakfast!

**MOLLY:** Opportunity never stops knocking in this house. That's Irene. You want to try again?

**GODFREY:** Here goes.

**MOLLY:** Lots of luck.

**SFX:** KNOCKS ON DOOR ... DOOR OPENS

**GODFREY:** Good morning. I brought you breakfast.

**IRENE:** Oh.

**IRENE:** Are - are you the new butler?

**GODFREY:** Don't you remember? Last night?

**IRENE:** Well--? Well, what happened to Godfrey?

**GODFREY:** I'm Godfrey.

**IRENE:** Oh, you look so different. What happened to those nice whiskers? (LAUGHS) Turn around, let me look at you. Aw! Oh, you're the cutest thing I've ever seen.

**GODFREY:** Thank you. Will there be anything else?

**IRENE:** Yes, yes. Sit down and talk. You know, I like to talk in the morning when your head is clear. Especially when you've been somewhere the night before. Sit down.

**GODFREY:** Well, if you insist, but - it doesn't seem very good form for a butler.

**IRENE:** Oh, you're more than a butler. You're the first "protégé" I ever had.

**GODFREY:** "Protégé"?

**IRENE:** You know. Like Carlos.

**GODFREY:** Who is Carlos?

**IRENE:** He's mother's "protégé" from Spain.

**GODFREY:** Oh.

**IRENE:** You know, it's awfully nice Carlos having a sponsor, because then he doesn't have to work and he gets more time for his practicing. But then he never does, and that makes a difference.

**GODFREY:** Er, yes. Yes, I imagine it would.

**IRENE:** (SIGHS) Oh, it makes me feel so mature and grown up.

**GODFREY:** Er, what does?

**IRENE:** Having a "protégé". You're the first one I ever had. Terribly thrilling. Not only does it occupy my mind, but I think it's character building, too.

**GODFREY:** Oh, er-- Just what does a "protégé" have to do?

**IRENE:** Oh, you just go on buttlng, and I sponsor you. Don't you see?

**GODFREY:** Uh, it's, uh, getting clearer.

**IRENE:** Well, it's really not much work, but it gives you something to think of. And it's gonna be such fun!

**GODFREY:** Oh, I'm sure it's going to be heaps of fun. But, you see, a "protégé" has certain responsibilities also. For instance, if someone should ring for me now and I didn't answer, that would reflect upon you because you're my sponsor. Don't you see?

**IRENE:** Yes, yes, I suppose it would. I never thought of that. Well, you don't know how nice it is having some intelligent person to talk to.

**GODFREY:** Yes, it's been very enlightening to me, too. ...



**IRENE:** (CHUCKLES) Oh, I just thought of something else. Do you know what you are?

**GODFREY:** I'm not quite sure.

**IRENE:** You're my responsibility!

**GODFREY:** That's very nice.

**IRENE:** Well, see you in church.

**GODFREY:** Yes, yes. See you in church.

**IRENE:** Goodbye, Godfrey.

**GODFREY:** Goodbye, miss.

**SFX:** DOOR CLOSES

**GODFREY:** Well ... that's somewhat amazing. I'm a "protégé" ... someone's responsibility.

**NARRATOR:** Well, Godfrey survived the morning ... not, by any means a minor accomplishment. But, as the day progressed, would his luck hold out?

**CORNELIA:** Oh, Godfrey?

**GODFREY:** Yes, Miss Cornelia?

**CORNELIA:** I see you're still with us, Godfrey.

**GODFREY:** Yes, miss.

**CORNELIA:** I didn't think you'd last a full day.

**GODFREY:** Thank you, miss.

**CORNELIA:** Do you like your place here? I mean, so far as you've gone?

**GODFREY:** I must admit it's more desirable than living in a packing case on a city dump.

**CORNELIA:** Ohhh, that's where I met you. Yes, I remember now. You were very amusing.

**GODFREY:** I'm very sorry, miss.

**CORNELIA:** Oh, I didn't mind at all. Have you a handkerchief? There's a spot on my shoe. Will you see what you can do about it?

**GODFREY:** (COOLLY) Of course, miss.

**CORNELIA:** I could have you fired, you know, but I like to see things wriggle. When I get through with you, you'll go back to your packing case on the city dump and relish it. I'll make your life so miserable--

**IRENE:** Hello, Godfrey!

**GODFREY:** Good evening, Miss Irene.

**IRENE:** Ohhhhh! I like your new monkey suit.

**GODFREY:** Thank you for picking it out.

**IRENE:** Oh, how do you like my new lounging pajamas?

**GODFREY:** I think they're very nice. (MOVING OFF) Thank you, but I must go now. I have work to do.

**IRENE:** Good-bye, Godfrey. (PAUSE) Cornelia, I heard what you said to Godfrey.

**CORNELIA:** So what?

**IRENE:** So what! You leave him alone!

**CORNELIA:** So who's going to make me leave him alone?

**IRENE:** If you don't, you'll get a good sock from me.

**CORNELIA:** Oh, the physical type.

**IRENE:** What I say goes!

**CARLOS:** (FADES IN) May I come in?

**CORNELIA:** (WITH CONTEMPT) You're in, aren't you?

**CARLOS:** Good evening, Irene.

**IRENE:** Hello, Carlos.

**CARLOS:** I've just been reading a very interesting book, "The Greeks of the Middle Ages."

**CORNELIA:** Irene would like that. You love the Middle Ages, don't you, dear?

**IRENE:** Shut up!

**ANGELICA:** Well, here we are!

**CARLOS:** Ah, Mrs. Bullock. Hola. Que tal? (Spanish for "Hello. How's it going?" Pronounced: Ola-K-Tal)

**ANGELICA:** (GUSHES) Oh, Carlos! You're so continental! Oh, it's so nice to see you two girls having a pleasant chat. Or is it a pleasant chat?

**BULLOCK:** Well, well, well! Imagine the Bullocks gathered together all in one room.

**ANGELICA:** Don't forget Carlos, Alexander.

**BULLOCK:** Oh, I'm not going to forget Carlos.

**CARLOS:** Oh, don't bother about me, Mr. Bullock. I feel like one of the family.

**BULLOCK:** Then you don't mind if I discuss a few family matters, do you, Carlos, my boy?

**CARLOS:** Oh, no, no, not at all.

**ANGELICA:** Oh, Alexander, you're not going to bring up those sordid business matters again, I hope?

**BULLOCK:** I've just been going over last month's bills, and I find that you people have confused me with the Treasury Department.

**CORNELIA:** Oh, don't start that again, dad.

**BULLOCK:** I've got to start it. The way you people are throwing my money around --

**CARLOS:** Money, money, money! That Frankenstein monster that destroys souls.

**BULLOCK:** What?! Say, listen--

**ANGELICA:** Please don't say anything more about it! You're upsetting Carlos!

**BULLOCK:** Oh, Carlos, Carlos, Carlos! Who's the head of this house, Carlos or me?

**ANGELICA:** Shh! Here's Godfrey.

**GODFREY:** Your cocktail, sir.

**BULLOCK:** Eh? Oh, thank you, Godfrey.

**GODFREY:** Not at all, sir. Miss Irene?

**IRENE:** Oh, did you make them, Godfrey?

**GODFREY:** I helped.

**IRENE:** Oh, they must be wonderful. I'd like to help some time if you'll let me.

**GODFREY:** I'd feel honored.

**CORNELIA:** While we're on the subject, how about this business of certain people picking up anybody they find on the city dump and dragging them into the house? For all we know we might all be stabbed in the back some night and robbed.

**ANGELICA:** Who's going to stab who, Cornelia?

**CORNELIA:** We don't know a thing about certain people.

**IRENE:** You shut up!

**CORNELIA:** I will not shut up! My life's precious to me--!

**IRENE:** Well, it won't be in a minute!

**CORNELIA:** I think we should get our help from employment agencies.

**BULLOCK:** Well, I happen to agree with Cornelia.

**IRENE:** Why, you--! (SOBS) Ohhhhh! (CRIES AND WAILS, CONTINUES IN BACKGROUND)

**ANGELICA:** Alexander! You've upset Carlos and now you're upsetting Irene. Don't you remember her breakdown last summer?

**CORNELIA:** I do. That's why I'm not paying any attention to this.

**IRENE:** Well, if Mother can sponsor Carlos, why can't I sponsor Godfrey?! (CONTINUES CRYING IN BACKGROUND)

**CORNELIA:** Oh, Godfrey knows I'm not being personal but, after all, none of us would like to wake up some morning stabbed to death.

**ANGELICA:** Now, Cornelia, you mustn't come between Irene and Godfrey. He's the only thing she's shown any affection for since her Pomeranian died last summer. Now, Irene, you mustn't have a spell.

**BULLOCK:** What is all this nonsense?

**ANGELICA:** Oh, please be quiet. You never did understand women. Why don't you get the doctor?

**IRENE:** I don't want a doctor!

**ANGELICA:** Do you want an ice bag?

**IRENE:** No, I don't want an ice bag. I want to die!

**ANGELICA:** Oh, you mustn't do that! Um, er, Carlos? Do the gorilla for Irene. It always amuses her.

**CARLOS:** (MOUTH FULL) Can't you see I'm eating. I'm not in the mood.

**ANGELICA:** Well, stop eating those hors d'oeuvres and get in the mood!

**CARLOS:** All right, I'll do it, but my heart won't be in it.

**ANGELICA:** Irene, be a good girl. Look, darling. Carlos is going to imitate a gorilla for you.

**BULLOCK:** A gorilla? I'd rather see him imitate a man!

**ANGELICA:** Alexander!

**CARLOS:** This is too much! Too much!

**BULLOCK:** It certainly is. I'm getting out of this madhouse.  
(MOVING OFF) I'll be at the club if you want me and I hope you don't!

**CORNELIA:** Well, I'm off for dinner. (MOVING OFF) We must all get together again sometime. Goodbye, Irene!

**IRENE:** (STOPS CRYING WHEN CORNELIA EXITS)

**ANGELICA:** Irene? Are you feeling all right? Irene?

**IRENE:** (DAZED) Where's Godfrey?

**ANGELICA:** He's right here. Don't go away, Godfrey.

**CARLOS:** Angelica, we'll be late for the concert.

**ANGELICA:** I've got my things; I'll be right with you. (TO IRENE) Godfrey's right here, darling.

**IRENE:** (STILL DAZED) Where?

**ANGELICA:** Right here. Look, look. See, darling? Godfrey, say hello to Irene so she'll know who you are.

**GODFREY:** Hello?

**IRENE:** Oh. Oh, hello, Godfrey.

**ANGELICA:** And he's promised to stay on, haven't you, Godfrey?

**GODFREY:** If I'm wanted.

**ANGELICA:** Ooh! Of course you're wanted. Isn't he, Irene?

**IRENE:** Yes. (ABRUPT) Go 'way!

**ANGELICA:** Yes, darling, I'm going. Goodbye, darling! (MOVING OFF) Come along, Carlos. Hurry!

**CARLOS:** (MOVING OFF) Hurry, hurry, hurry. Always hurry.

**IRENE:** Oh, Godfrey?

**GODFREY:** Yes, miss?

**IRENE:** Heh. Sit down, Godfrey. No, no, no! Over here by me.

**GODFREY:** Oh, er, yes. Thank you, miss.

**IRENE:** Godfrey, would you mind kissing me?

**GODFREY:** Eh, eh-- Miss Irene, I hardly think--

**IRENE:** Oh, Godfrey!

**GODFREY:** Here, here, here now, wait! Please! Please, Miss I--  
(MUFFLED, TRIES TO TALK WHILE BEING KISSED)  
Miss Irene, you mustn't!

**IRENE:** (SMACK OF LIPS AS SHE STOPS KISSING HIM ...  
THEN EXULTANT) Ohh! There!

**GODFREY:** (MOVING OFF) Excuse me.

**IRENE:** Oh, Godfrey, come back here. Where are you going?

**GODFREY:** I'm going to my room.

**IRENE:** Oh, Godfrey, wait for me! Godfrey! (MOVING OFF)  
Godfrey! Godfrey! (FADES BACK IN AGAIN) Godfrey,  
open this door! Godfrey!

**SFX:** DOOR OPENS

**IRENE:** (RELIEVED SIGH) There you are, Godfrey.

**GODFREY:** Please, Miss Irene, you - you - you can't come in here.



**IRENE:** Why not? It's our house, isn't it? And, after all, one room is just like any other room. Besides, I want to talk.

**GODFREY:** I'm terribly sorry but we - we can't talk here.

**IRENE:** Now, don't you think it's rather indecent of you to order me out after you kissed me?

**GODFREY:** After I kissed you?

**IRENE:** Of course, Godfrey! Don't you remember?

**GODFREY:** Miss Irene, hasn't anyone ever told you about certain proprieties?

**IRENE:** Oh, you use such lovely, big words. I like big words. What does it mean?

**GODFREY:** Well, you want me to remain on here as butler, don't you?

**IRENE:** Oh, of course.

**GODFREY:** And I want to justify your faith in me by being a very good butler. And in time, perhaps, er, filling the void created by the death of your late, lamented Pomeranian.

**IRENE:** Oh, I've forgotten all about him. He had fleas, anyway. Besides, you're different. You use big words and you're much cuter.

**GODFREY:** (CHUCKLES) Uh, may I tell you a story?

**IRENE:** I'd love it.

**GODFREY:** Well, once there was a very sentimental little girl with a very kind heart. And she helped a man who was very grateful. But then she became a nuisance and undid all the fine work she had done.

**IRENE:** Oh, is it someone you know?

**GODFREY:** Her name is Irene Bullock. And if she were a smart little girl, she'd pick out some nice young chap in her own social set and marry him and live happily ever after. And never, never, never enter the butler's room again.

**IRENE:** You mean I can never, never, never come in here again?

**GODFREY:** Never. Now, out you go.

**IRENE:** (STARTS TO CRY) Oh, Godfrey, stop!

**GODFREY:** This way, please.

**IRENE:** No, I want to stay! Let me go!

**GODFREY:** Outside, please.

**IRENE:** Well, you'll be sorry!

**GODFREY:** And don't ever come in here again.

**IRENE:** Well, you'll be sorry! (WAILS LOUDLY)

**SFX:** DOOR SLAMS SHUT

**MFX:** "MANHATTAN SERENADE" ... THEN FADES OUT

**NARRATOR:** Two days have passed during which Irene has shown an all too evident affection for her man Godfrey. In the Bullock living room, a cocktail party is in progress. Irene dressed in mourning, watches with tragic eyes as Godfrey moves among the guests.

**MFX:** "RHAPSODY IN BLUE PLAYED SOFTLY ON PIANO UNTIL GODFREY FINISHES CONVERSATION WITH DELORES AND THEN OUT

**GODFREY:** Pardon me, miss. Would you like a drink?

**DELORES:** Yes, uh, bring me a sparkling ... Uh, it's you.

**GODFREY:** Yes, the butler.

**DELORES:** No, no. The forgotten man. ... Well, you certainly clean up good. (CHUCKLING) Why don't we meet for a drink later.

**GODFREY:** (IGNORING DELORES' INVITATION) Excuse me, miss. I've got to see to the needs of the other guests.

**ANGELICA:** Now, let me see -- what did I bid? Spades? I never can tell the difference between spades and trumps.

**GODFREY:** Some hors d'oeuvres, Mrs. Bullock?

**ANGELICA:** Oh, yes, thank you, Godfrey.

**TOMMY:** Hello. Hello, everybody.

**ANGELICA:** Oh, look, it's Tommy Gray, the polo player! Tommy, come over here! Irene, Cornelia. Look who's here, look who's here, dear.

**TOMMY:** How are you, Angelica?

**ANGELICA:** Oh, I'm fine. Godfrey, where are you going? Don't go 'way.

**GODFREY:** Sorry.

**ANGELICA:** Give Mr. Gray some hors d'oeuvres, Godfrey.

**GODFREY:** Very good, ma'am. Mr. Gray?

**TOMMY:** Thank you. I-- Well! If it isn't Godfrey Parke!

**GODFREY:** Er, Smith, sir. Godfrey Smith.

**TOMMY:** Smith? (LAUGHS) What do you mean Smith?

**ANGELICA:** Do you know Godfrey, Tommy?

**TOMMY:** Know him? We went to Harvard together.

**CORNELIA:** Oh, imagine. A butler with a college education.

**TOMMY:** A butler? (CHUCKLES) Is this a gag?

**GODFREY:** Eh, Mr. Gray neglected to tell you that when we were in Harvard together, I was his, er, valet.

**CORNELIA:** Was he a good servant, Tommy?

**TOMMY:** (PLAYS ALONG) Oh, excellent. (WHISPERS, TO GODFREY) What is all this, Godfrey?

**GODFREY:** (WHISPERS) I'll tell you later.

**CORNELIA:** Strange you never gave Mr. Gray as a reference, Godfrey.

**GODFREY:** Well, eh, you see, eh, I left Mr. Gray under very unusual circumstances.

**ANGELICA:** What circumstances?

**GODFREY:** I'd rather Mr. Gray told you about that.

**ANGELICA:** Yes! Go ahead, Tommy. Tell us. Tell us.

**TOMMY:** Eh, oh. Well, you see, Godfrey was working for us as a butler, and so forth, and things were going along very well, but one day-- Eh-- You're sure you don't want to tell this, Godfrey?

**GODFREY:** Oh, I'd so much rather you would, Mr. Gray.

**TOMMY:** Oh. Well. Well, Godfrey was working for us for quite some time and one day he came to me and said, "Mr. Gray," heh, he said, "I - I trust my work has been satisfactory." And - and I said, uh, "Why, of course," I - I said, "I - I've never had more satisfactory work in all my life." And he said, uh, "Thank you, sir." He was always very courteous, Godfrey was.

**CORNELIA:** And then he left?

**TOMMY:** Yeah, he-- What? Yes! That's it! He decided he had to leave.

**CORNELIA:** Why?

**TOMMY:** Well, he decided in favor of his wife and five children.

**CORNELIA:** Five children?!

**IRENE:** Godfrey, why didn't tell me you had five children?!

**GODFREY:** You never asked, Miss Irene.

**IRENE:** Well, all I've got to say is if other people can have five children, so can other people! (TO ALL) Listen, everybody, I want to make an announcement about something! I-- I--

**DELORES:** Oh, my, an announcement. About what, Irene?

**IRENE:** I want to announce my engagement!

CAST NOT IN SCENE, SEATED ON STAGE: REACTS WITH CHEERS ("Oh, bravo!" "Wow, that's wonderful!")

**DELORES:** Well, congratulations! Who's the lucky man, Irene?

**IRENE:** The most handsome man in the world.

**DELORES:** Not Johnny Van Rumples?

**IRENE:** Yes, yes, that's who it is. Johnny Van Rumples.

**DELORES:** That's the Johnny Van Rumples of the Long Island Van Rumples? Isn't it?

**IRENE:** Why, yes. That's him.

**DELORES:** What a catch! You're the luckiest woman in the world. I'm sooo jealous.

**MF:** "RHAPSODY IN BLUE PLAYED SOFTLY ON PIANO BEHIND TOMMY AND GODFREY AND THEN OUT BEFORE CORNELIA SPEAKS

**TOMMY:** (QUIETLY) Godfrey, what is all this?

**GODFREY:** (QUIETLY) Meet me tomorrow. Waldorf-Ritz bar. Three o'clock. I'll explain everything.

**CORNELIA:** Isn't this engagement a little sudden, Irene?

**IRENE:** You shut up!

**CORNELIA:** Why don't you wish her luck, Godfrey?

**ANGELICA:** Yes, come and congratulate Irene, Godfrey.

**GODFREY:** Why, certainly. May I congratulate you, Miss Irene? I wish you all the happiness in the world.

**IRENE:** (TEARFUL) You wish--? You--? Oooh! (STARTS TO CRY)

**ANGELICA:** Irene? Irene! (GIGGLES) Now, isn't that funny? Crying at her own engagement party. Sometimes I don't think my daughters are all there! ...

**MFY:** "MANHATTAN SERENADE" ... THEN FADES OUT

**NARRATOR:** Irene's surprise announcement at the end of the Bullock's cocktail party left many guests stunned and at a loss for words. Godfrey, on the other hand, was somewhat relieved. He slept quite peacefully that night. The morning was unusually uneventful for the Bullock household. Finishing his chores in the afternoon, Godfrey hurried off to meet Tommy at the Waldorf-Ritz bar.

**TOMMY:** Godfrey?! Over here.

**GODFREY:** Oh. Hello, Tommy.

**TOMMY:** I thought you said you'd meet me here at three.

**GODFREY:** Sorry. It took me a little longer than usual to make the beds.

**TOMMY:** Oh. Well, heh-heh. What are you drinking?

**GODFREY:** I'll have a rousing lemonade.

**TOMMY:** You sure you can handle it? Waiter, one lemonade for my friend and a stinger for me. (PAUSE) Well, let's have it.

**GODFREY:** What?

**TOMMY:** The story. Well, when I wander into a Fifth Avenue asylum and see one of the Parkes of Boston serving hors d'oeuvres, there must be a story.

**GODFREY:** Yes, there is. Tommy, do you remember that little incident up in Boston?

**TOMMY:** Oh, you still have that woman on your mind?

**GODFREY:** No, not any more. But I was pretty bitter at the time. So I gave her everything I had and -- just disappeared.

**TOMMY:** And?

**GODFREY:** Well, Tommy, it's surprising how fast you can go downhill when you begin to feel sorry for yourself. And, boy, did I feel sorry for myself. I wandered down to the East River one night thinking I'd just slide in and get it over with. But I met some fellows living there on the city dump. Fellows who were fighting it out and not complaining. I never got as far as the river.

**TOMMY:** Well, what happened?

**GODFREY:** I did all sorts of things -- just to live. Then-- Well, then something happened. I got a chance to take this job. Buttlings. A chance to rehabilitate myself. I took it.

**TOMMY:** And that's all?

**GODFREY:** That's all. But, some day, Tommy, I'm going to do a little rehabilitating around that dump. And that's why I'm glad I met you.

**TOMMY:** Me?

**GODFREY:** You're going to help, too.

**TOMMY:** Oh. (PAUSE) Godfrey, please excuse me. I have to make a phone call. (MOVING OFF) I'll be right back.

**GODFREY:** Right-o.

**CORNELIA:** (FADES IN) Good afternoon, Godfrey.

**GODFREY:** (UNHAPPY) Oh. Good afternoon, Miss Cornelia.

**CORNELIA:** May I sit down? Well, the mystery's solved, isn't it?



**GODFREY:** The mystery, Miss Cornelia?

**CORNELIA:** Yes. Now I know what a butler does on his day off. When you worked for Mr. Gray, were the two of you always this chummy?

**GODFREY:** Eh, you see, I worked for Mr. Gray a long time and, uh, we got to be--

**CORNELIA:** I see. I see. Well, if you can be so chummy with the Grays, why can't you be chummy with the Bullocks?

**GODFREY:** I try to keep my place.

**CORNELIA:** Why? You're very attractive, you know.

**GODFREY:** As a butler?

**CORNELIA:** No, as a Smith. You're a rotten butler.

**GODFREY:** Sorry.

**CORNELIA:** Are we going to be friends?

**GODFREY:** I feel that on my day off I should have the privilege of choosing my friends.

**CORNELIA:** You can't go on like this forever. You really like me and you're afraid to admit it, aren't you?

**GODFREY:** Do you want me to tell you what I really think of you?

**CORNELIA:** Please do.

**GODFREY:** You won't hold it against me?

**CORNELIA:** It's your day off.

**GODFREY:** Very well. Miss Cornelia, you belong to that unfortunate category I would call the Park Avenue brat. A spoiled child who's grown up in ease and luxury, who always had her own way, and whose misdirected energies are so childish that they hardly deserve the comment even of a butler on his off Thursday.

**CORNELIA:** (ICY) Thank you for a very lovely portrait. Goodbye for now. (MOVING OFF) I'll see you down by the ash pile.

**TOMMY:** (RETURNING FROM HIS PHONE CALL) Why was Cornelia leaving in such a huff?

**GODFREY:** Must've been something I said, Tommy.

**NARRATOR:** That evening at the Bullock's, Irene confides in Molly about her feelings for Godfrey. Meanwhile Godfrey overstays his welcome at the Waldorf-Ritz bar imbibing in something other than lemonade before returning to the Bullock's residence.

**IRENE:** Molly?

**MOLLY:** Yes, Miss Irene?

**IRENE:** What are you doing?

**MOLLY:** Sewing. Some buttons on a coat.

**IRENE:** (IN AWE) Oh! Is it his coat?

**MOLLY:** (SOLEMNLY) Yes. The coat is his.

**IRENE:** Oh, I'd like to sew on buttons sometime when they come off. I wouldn't mind at all. I could do it right down here in the kitchen.

**MOLLY:** He - doesn't lose very many.

**IRENE:** He's very tidy, isn't he?

**MOLLY:** Yes. He - he's very tidy.

**IRENE:** (SIGHS) What does he do on his day off?

**MOLLY:** (SUPPRESSES A SOB) He never tells me.

**IRENE:** Oh, he's - he's probably sitting somewhere with some woman on his lap.

**MOLLY:** (STARTS TO CRY) Yes!

**IRENE:** (STARTS TO CRY) He's the meanest man I know!

**MOLLY:** I think he's very mean.

**IRENE:** I suppose he's sitting somewhere with somebody on his lap that doesn't care for him at all.

**MOLLY:** Yes, probably.

**IRENE:** As far as I know, maybe his children are there, too, calling him. Oh, I can't bear it!

**MOLLY:** Oh, please don't!

**IRENE:** You, too?!

**MOLLY:** Yes!

**IRENE:** Oh, Molly, I know exactly how you feel!

**IRENE AND MOLLY:** BOTH WOMEN SOB UNCONTROLLABLY

**SFX:** DOOR OPENS

**GODFREY:** (DRUNKEN, SLURRED SPEECH) Good evening!

**IRENE AND MOLLY:** SURPRISED, BOTH WOMEN STOP SOBBING

**IRENE:** Godfrey!

**GODFREY:** How about a -- hic! -- quartet? (SINGS, TERRIBLY) "For tomorrow may bring sorrow, So tonight let us be gaaaaay!" ... Hiya, toots.

**IRENE:** Godfrey, look at you. Where have you been?

**GODFREY:** With a friend of mine, drinking rousing -- hic! -- lemonade.

**MOLLY:** Oh, dear.

**IRENE:** (SOBBING AGAIN)

**CORNELIA:** (CALLS, OFF) Father! Mother! Irene! Everybody, come here quick!

**MOLLY:** What's the matter, Miss Cornelia?

**CORNELIA:** (CALLS) Father! Mother!

**BULLOCK:** Here, what's the matter? What's going on around here now?

**CORNELIA:** Father, my pearls!

**BULLOCK:** What about your pearls?

**CORNELIA:** They've been stolen.

**ANGELICA:** Stolen?!

**GODFREY:** Aw, that's terrible. What'll we do?

**BULLOCK:** Well, we'll call the police. That's what we'll do.

**GODFREY:** That's the idea -- call th' police. G-men!

**BULLOCK:** Give me the phone.

**CORNELIA:** You don't have to bother. I've already called them. And I think I know who did it. In fact, I'm almost sure.  
(POINTED) What do you say, Godfrey?

**GODFREY:** Hiya, toots.

**MX:** "MANHATTAN SERENADE" ... THEN FADES OUT

**BULLOCK FAMILY ... GODFREY:** BULLOCK FAMILY CHATTERS NOISILY ... GODFREY SINGS DRUNKENLY ("For tomorrow may bring sorrow, so tonight let us be gaaaaay!"), IN BACKGROUND

**DETECTIVE:** One at a time! Wait a minute, wait a minute! One at a time! Wait a minute! Quiet! QUIET!

**BULLOCK FAMILY ... GODFREY:** ALL QUIET ABRUPTLY (PAUSE)

**DETECTIVE:** Now, when did you miss the pearls, Miss Bullock?

**CORNELIA:** This afternoon when I came home. I had put them in my jewel case this morning after breakfast.

**IRENE:** She probably lost them. Last year, she left them in a taxi.

**DETECTIVE:** Did anyone see ya put the pearls in the case?

**CORNELIA:** No. Oh-- Oh, yes! Yes. Godfrey did. He was taking the tray out of my room. He saw me.

**DETECTIVE:** Godfrey, eh? Well, who's Godfrey?

**GODFREY:** That's me. I. Me!

**DETECTIVE:** Butler?

**IRENE:** Yes, he's the best butler we ever had.

**CORNELIA:** Oh, I'm sure Godfrey didn't do it. Although we don't know very much about him. My sister picked him up on the city dump.

**DETECTIVE:** (AS IF THAT EXPLAINED EVERYTHING) Oh, I see.

**IRENE:** Are you accusing Godfrey?!

**CORNELIA:** I'm not accusing anyone. I want my necklace.

**ANGELICA:** Oh, it's silly to think of Godfrey wearing a pearl necklace.  
...

**DETECTIVE:** Oh, yeah? Do you mind if we search your quarters, Godfrey?

**GODFREY:** Not at all. This way, everybody.

**BULLOCK FAMILY ... GODFREY:** BULLOCK FAMILY MOVES OFF CHATTERING NOISILY ... THEN FADES BACK IN WITH GODFREY SINGING DRUNKENLY ("For tomorrow may bring sorrow, So tonight let us be gaaaaay!"), IN BACKGROUND

**DETECTIVE:** Shut up! Shut up! Shut up, will ya?! How can I find the pearls with everybody yelling?!

**BULLOCK FAMILY ... GODFREY:** ALL QUIET ABRUPTLY

**DETECTIVE:** I can't find them anyhow.

**GODFREY:** (SINGS) "Oh, where, oh where has my little dog gone?"

**DETECTIVE:** Oh, shut up, you! Miss Bullock, are you sure you lost your pearls?

**CORNELIA:** Of course, I'm sure.

**DETECTIVE:** Well, they're not in this room.

**CORNELIA:** Look under the mattress.

**DETECTIVE:** What?

**CORNELIA:** I said, look under the mattress.

**GODFREY:** Yes, that's a good place.

**DETECTIVE:** Okay. Hey, this is heavy.

**SFX:** DROPS MATTRESS BACK DOWN

**DETECTIVE:** Nope, they're not under here either.

**CORNELIA:** Oh, but they must be there. I--

**DETECTIVE:** What?

**CORNELIA:** Oh, nothing.

**IRENE:** (SUSPICIOUS) What made you so sure they'd be under the mattress, Cornelia?

**DETECTIVE:** Yeah. What made you so sure?

**IRENE:** Yeah. What?

**CORNELIA:** Well - well, I just assumed-- Well, that - that's where people usually hide things, isn't it? I--

**IRENE:** What are you up to?

**DETECTIVE:** There's something screwy around here.

**BULLOCK:** Yes, and I think I know who.

**IRENE:** Yes. And so do I. Yeah! Yeah! Yeah!

**BULLOCK:** Officer, this whole thing looks like a mistake. Now, if you'll just forget it, I'd be very much obliged. My daughter is, er, well, uh, she's a little, uh, you know.

**DETECTIVE:** Yeah. Yeah, I know. Only it ain't such a little!

**MXF:** "MANHATTAN SERENADE" ... THEN FADES OUT

**GODFREY:** Your coffee, sir.

**BULLOCK:** Listen to this, Godfrey. (READS) "Mrs. Bullock and her two daughters sailed yesterday for a holiday cruise around the world. It is rumored that the younger daughter, Irene, is trying to forget a broken engagement plus another heart-throb which is the real reason for the trip." (CHUCKLES) Well what do you think of that?

**GODFREY:** It is a little quieter, sir.

**BULLOCK:** (READS) "The socialite Mrs. Bullock and her two charming daughters relaxing on the beach at Deauville." (TO GODFREY) They should relax! This is the first good rest I've had in twenty years.

**GODFREY:** You do seem well rested, sir.

**BULLOCK:** (READS) "Expected home next week." Godfrey, they're coming home!

**GODFREY:** Yes, sir. Your breakfast, sir.

**BULLOCK:** Never mind the breakfast. Just bring me a cup o' coffee and four aspirins.

**MXF:** "MANHATTAN SERENADE" ... THEN FADES OUT



**NARRATOR:** The peace and quiet of the Bullock household is soon to be disrupted by the return of Mrs. Bullock and her two lovely daughters. One might say Mr. Bullock and Godfrey are not anxiously awaiting their return. But the day does arrive and Irene finds Godfrey in the kitchen doing dishes.

**IRENE:** (NERVOUS CHUCKLE) Hello, Godfrey.

**GODFREY:** Good evening, miss.

**IRENE:** (NERVOUS CHUCKLE) Doing the dishes?

**GODFREY:** Yes. It's the usual procedure after dinner.

**IRENE:** (NERVOUS CHUCKLE) It's nice to be home again, Godfrey.

**GODFREY:** It's nice to have you.

**IRENE:** Er, did you mean it this afternoon when you said you missed me?

**GODFREY:** Why, yes, of course I did.

**IRENE:** I mean, did you miss Cornelia and me, or just me?

**GODFREY:** Oh, I may have missed you a little more than I did Cornelia. Why?

**IRENE:** Oh, I'm glad, because if you missed Cornelia more, you probably would have missed me less. Oh, you look so cute in your apron. Oh, will you let me do something if I ask you?

**GODFREY:** (CAUTIOUS) Well, what do you want to do?

**IRENE:** Wipe!

**GODFREY:** Oh. All right. And you can tell me all about your trip.

**IRENE:** Oh, you won't get mad?

**GODFREY:** Why should I?

**IRENE:** Because every place I went, everybody was Godfrey!

**GODFREY:** Everyb--? I, eh, I don't want to seem dull, but I do seem to have a little trouble following you at times.

**IRENE:** (BREATHLESSLY) Well, for instance, whenever I'd go into a restaurant in Paris or any place, I'd close my eyes and I'd say, "The waiter is Godfrey." And I'd say, "I'm home and he's serving me dinner." Oh, it made everything taste better. And then we went to Venice and one night I went for a ride in one of those rowboats that a man pushes with a stick. Not a matador -- no, that was in Spain -- but something like a matador.

**GODFREY:** Do you by any chance mean a gondola?

**IRENE:** Oh, yes, that was the name of the boat and the man that pushed it sang! He looked just like you. Oh, it was wonderful. I didn't even mind the smell.

**GODFREY:** Eh, look, er-- Do you mind if I talk for a little bit while you catch your breath?

**IRENE:** Oh, I'd love it.

**GODFREY:** Well, while you've been away, I've been doing some things also. I've been trying to do things that I thought would make you proud of me.

**IRENE:** Oh, I was proud of you before I went away.

**GODFREY:** Yes, but I mean prouder still. You see, you helped me to find myself. And I'm very grateful.

**IRENE:** Oh, you'd make a wonderful husband.

**GODFREY:** (CHUCKLES) I'm afraid not. You're just grateful to me because I helped you beat Cornelia. And I'm grateful to you because you helped me to beat life. That doesn't mean that we have to fall in love.

**IRENE:** Well, if you don't want to, but - but I'd make a wonderful wife.

**GODFREY:** (CHUCKLES) Well, not - not for me, I'm afraid. But we are friends. And I feel a certain responsibility to you. That's why I wanted to tell you first.

**IRENE:** Tell me what?

**GODFREY:** Well, I thought it was about time I was moving on.

**IRENE:** (UNHAPPY) Oh, Godfrey!

**GODFREY:** Oh, now, now, please.

**IRENE:** (TEARFUL) I won't cry, I promise.

**GODFREY:** Ah, that's - that's fine. After all, I'm your "protégé" and you want me to improve myself, don't you?

**IRENE:** Yes.

**GODFREY:** Well, that's very sweet.

**IRENE:** Well, when are you leaving?

**GODFREY:** Oh, pretty soon. But I'll call you up every now and then. We'll have long chats and I'll tell you how I'm getting along and we'll have lots of fun.

**IRENE:** Are you going back to her?

**GODFREY:** To whom?

**IRENE:** Your wife!

**GODFREY:** Wife? Oh! (CHUCKLES) Oh, she was just a fabrication.

**IRENE:** (HAPPY) Oh, then you aren't married?

**GODFREY:** Of course not.

**IRENE:** And then there aren't any five children!

**GODFREY:** Well, there couldn't be.

**IRENE:** (GIDDY) Ohhhhhh. Oh, Godfrey! (GIGGLES, WARMLY) Oh, Godfrey.

**MF:** "MANHATTAN SERENADE" ... THEN FADES OUT

**SFX:** DOOR OPENS

**GODFREY:** Did you ring, Miss Cornelia?

**CORNELIA:** Come in, Godfrey. You needn't be so formal when we're alone.

**GODFREY:** Yes, miss?

**CORNELIA:** There's a little matter I'd like to talk over with you. I met some people on the boat coming over -- a Boston family. They know a great deal about a family called the Parkes. Are you interested, Godfrey?

**GODFREY:** Slightly, yes.

**CORNELIA:** Well, we can't talk here very well. Let's you and I take a long taxi ride out Van Courtland way.

**IRENE:** (BURSTING IN) I heard what you said!

**CORNELIA:** Did you?

**IRENE:** He's not going out with you.

**CORNELIA:** Oh, yes, he is -- if he knows what's good for him.  
(MOVING OFF) I'll be waiting, Godfrey.

**IRENE:** Well, he's not going! He's not, he's not! Godfrey, you can't go with Cornelia.

**GODFREY:** But I didn't say I was going any place with Miss Cornelia.

**IRENE:** I know, but you will! She always gets her own way! She makes everybody do just as she likes!

**GODFREY:** Why should you care whether or not I meet her?

**IRENE:** I do care, that's why! Cornelia's the one who doesn't care.

**GODFREY:** But I think I should decide those things for myself.

**IRENE:** Oh, Godfrey, I don't want to be annoying, but--  
(PRETENDS TO FAINT) Ahhhhh

**SFX:** BODY SLUMPS TO FLOOR

**GODFREY:** Oh, Miss Irene. Here, here now. Get up. Get up. Open your eyes. Do you hear me? Open your eyes. Now, if you're faking another fainting spell, you're on the wrong track. Are you faking? (AS IF ADDRESSING A CHILD)  
Oh, you're not, huh? All right, we'll soon find out.

**IRENE:** (MURMORS) Ohhhhh ...

**GODFREY:** (LIFTS IRENE, WITH EFFORT) Okay. Uhhh, uhhh, I'll lift you. Now, up you go. Ah! That's the girl. Now I'll just carry her inside. Godfrey knows how to take care of little Irene when she faints. Godfrey will take care of everything. Right in here we go. Right into the shower.

**IRENE:** (MURMORS) Ohhhhh ...

**GODFREY:** Does Irene know where she is now? No, Irene has her eyes closed. She's fainted. But Godfrey will soon fix Irene. Just sit right there. That's the girl. Now everything will be fine in just a moment. The best thing for "the faints" is a nice - cold - shower bath! Here, I'll turn it on. And there you go.

**IRENE:** (SCREAMS)

**GODFREY:** There! Now! (MOVING OFF) You'll feel fine in a minute.

**IRENE:** Oh, Godfrey, Godfrey, come back here! Godfrey, where are you? (MOVING OFF) Godfrey, Godfrey!

**ANGELICA:** (FADES IN) Irene! Stop running around all wet!

**IRENE:** (BACK ON) Oh mother, oh mother, he loves me!

**ANGELICA:** What?!

**IRENE:** Godfrey loves me, he put me in the shower! Godfrey loves me, he loves me! Godfrey put me in the shower! (EXULTANT) Ohhhh, Godfrey!

**MFX:** "MANHATTAN SERENADE" ... THEN FADES OUT

**NARRATOR:** It's the following afternoon. In the Bullock living room, Carlos, reclining on the sofa, sings enthusiastically while Mrs. Bullock and Cornelia listen inattentively. Mr. Bullock, entering from the hall, surveys the scene gloomily.

**CARLOS:** (SINGING) “The moon was all aglow and heaven was in your eyes, the night you told me those little white lies.”

**BULLOCK:** (YELLS ON TOP OF LITTLE WHITE LIES) Shut up!

**CARLOS:** What?

**ANGELICA:** What did you say?

**BULLOCK:** I told him to shut up.

**ANGELICA:** Well, I never!

**BULLOCK:** And you can shut up with him. And you, too, Cornelia.

**CORNELIA:** I didn't open my mouth.

**BULLOCK:** Well, don't. Listen and listen carefully -- because it hurts me to repeat it. The Bullocks are broke.

**ANGELICA:** What?

**BULLOCK:** I am broke, you are broke, she is broke, and we're all broke. Not only that, but I've been using the company's money for the last month to speculate with -- and I've lost! Do you hear that?! I've lost! That means I'm an embezzler. Unless I get hold of a wad of money by the first of the month, I'm going to jail. (CHUCKLES DARKLY) Now, isn't that an interesting story?

**ANGELICA:** Well! I certainly think it was very foolish of you!

**CORNELIA:** You had no right to do it!

**CARLOS:** An embezzler! And to think that I've been a guest in your house. Is there nothing left?

**BULLOCK:** Not a cent.

**CARLOS:** Aah! Your food and drink have turned to dirt in my mouth.

**BULLOCK:** What?! That settles it. Eh, Carlos, would you step into the hall for a moment?

**CARLOS:** What for?

**BULLOCK:** Well, I want to speak to you as man to man.

**CARLOS:** You have found a way out?

**BULLOCK:** Yes. For one of us, anyhow. (MOVING OFF) This way, Carlos.

**CARLOS:** (TO THE LADIES) Excuse me, please. (PAUSE, OFF, TO BULLOCK) Well?

**SFX:** CRASH! THUD! ... BRUTAL SCUFFLE ... CONTINUES THROUGH NEXT LINE

**ANGELICA:** Alexander, what are you doing out there? Alexander! Cornelia, what are they doing?

**SFX:** BIG CRASH OF BREAKING GLASS

**ANGELICA:** Alexander, come here! Come here. What did you say to Carlos?

**BULLOCK:** I said goodbye.

**ANGELICA:** Did he go?

**BULLOCK:** Oh, yes. He left very hurriedly by the side window.

**ANGELICA:** Alexander, you're cruel.

**GODFREY:** Did I hear something fall, sir?

**BULLOCK:** Yes, you did.



**ANGELICA:** Godfrey, come here. Carlos is gone.

**GODFREY:** Is he?

**ANGELICA:** But you don't even seem surprised.

**GODFREY:** I think I've been expecting it. We all have to go sooner or later.

**ANGELICA:** Yes. That's true, isn't it? (GIGGLES) You're so smart, Godfrey. (GIGGLES, THEN SERIOUS) Maybe you can tell me why Mr. Bullock has to go to jail.

**CORNELIA:** Mother!

**GODFREY:** Why, I'm sure Mr. Bullock doesn't have to go to jail.

**BULLOCK:** Oh, yes I do.

**GODFREY:** Oh, no, sir. You see, I've known for some time, sir, the Bullock interests were in rather a bad way.

**BULLOCK:** How did you know that?

**GODFREY:** Oh, I follow the market a bit. So I took the liberty of dabbling in some stock on my own account. Here, sir.

**BULLOCK:** Well, what's this?

**GODFREY:** That is most of your stock. I knew it was being dumped on the market, so I sold short.

**ANGELICA:** Shorts? You mean gentlemen's shorts?

**BULLOCK:** Wait a minute! Do you mean that you've been making money when I was losing it?

**GODFREY:** I did it in your interest, sir. I felt I owed your family a debt. I hope I've repaid it. And, I may add, some of the money went into a project of my own. I hope you won't mind, sir.

**ANGELICA:** You mean you did all that on one hundred fifty dollars a month?

**GODFREY:** Well, hardly. You see, with the aid of Tommy Gray and Miss Cornelia's pearls-- Here, Miss Cornelia.

**ANGELICA:** Oh, Godfrey! Then you did steal them after all.

**GODFREY:** Well, I, er--

**CORNELIA:** (SOBERLY) I - I put the pearls under Godfrey's mattress.

**GODFREY:** Thank you, Miss Cornelia. I wanted you to say that.

**CORNELIA:** Here, Godfrey. These pearls are rightfully yours.

**GODFREY:** Oh, no, thank you. I've repaid my debt and I'm grateful to all of you.

**CORNELIA:** If anyone's indebted, we are, after the way some of us have treated you.

**GODFREY:** Oh, I've been repaid in many ways. I learned patience from Mr. Bullock. I found Mrs. Bullock at all times, shall we say -- amusing?

**ANGELICA:** (SQUEALS WITH DELIGHT) That's very complimentary of you, Godfrey!

**CORNELIA:** What good did you find in me, if any?

**GODFREY:** A great deal. You taught me the fallacy of false pride. You taught me humility.

**CORNELIA:** I don't understand you.

**GODFREY:** Miss Cornelia, there have been other spoiled children in the world. I happen to be one of them myself. You're a high-spirited girl. I only hope that you'll use those high spirits in a more constructive way. (MOVING OFF) And so, goodbye.

**ANGELICA:** (STARTS TO CRY) Oh, dear.

**BULLOCK:** There goes a great guy.

**SFX:** DOOR OPENS

**IRENE:** Hello!

**ANGELICA:** (TEARFUL) Hello, Irene.

**IRENE:** Well, what's the matter?

**ANGELICA:** (TEARFUL) Nothing.

**IRENE:** Well, what's the matter with her, Cornelia?

**CORNELIA:** (TEARFUL) I don't know.

**IRENE:** What's the matter with everybody? What's everybody crying about?

**BULLOCK:** Godfrey's gone.

**IRENE:** Gone? Gone where?

**BULLOCK:** He didn't say.

**IRENE:** Why didn't you stop him?! Why didn't you hold him here?!

**ANGELICA:** We couldn't!

**IRENE:** Well, he's not going to get away from me!

**ANGELICA:** Where are you going?

**IRENE:** To the city dump!

**MFX:** NIGHTCLUB ORCHESTRA PLAYING MELLOW SWING TUNE ("JUST LET ME LOOK AT YOU") ... CONTINUES SOFTLY IN BACKGROUND

**GODFREY:** Well this it, Tommy. Tramp Inn, we call it. A palace of pleasure built on a foundation of tin cans and ashes. How do you like it?

**TOMMY:** Now, just a minute, Godfrey. Is this where my money went? Into a nightclub?

**GODFREY:** Some of yours; all of mine. ... Come into my office. ... Have a seat.

**TOMMY:** By the way, what happens to the profits from this place?

**GODFREY:** Well, we're giving food and shelter to fifty people in the winter and giving them employment in the summer. What more do you want?

**TOMMY:** Nothing. But you're the most peculiar butler I've ever met.

**GODFREY:** Ex-butler.

**TOMMY:** Fired?

**GODFREY:** No, I quit. I, er, felt that foolish feeling coming on again.

**TOMMY:** Oh, you mean Irene. Why don't you marry her?

**GODFREY:** Oh, no thank you. Being her butler was tough enough.

**SFX:** OFFICE DOOR OPENS

**IRENE:** Well, here! Hello.

**TOMMY:** Well, Godfrey, you have company.

**GODFREY:** Irene? What are you doing here?

**TOMMY:** Yes, what are you doing here? (LOW) Don't let him off the hook, Irene.

**IRENE:** (LOW, TO TOMMY) I won't.

**TOMMY:** (MOVING OFF) So long, Godfrey.

**IRENE:** (LAUGHS) Oh, my, how you've fixed this place up, Godfrey. It's much nicer than when I was here before.

**GODFREY:** Oh, you noticed that.

**IRENE:** Are the forgotten men having a party?

**GODFREY:** Yes. It's their annual reunion.

**IRENE:** Well, I saw the mayor out there. Is he one of them, too?

**GODFREY:** He's the guest of honor.

**IRENE:** (SIGHS) Oh, it's a lovely view with the bridge and everything. Is the bridge always there?

**GODFREY:** Er, most always.

**IRENE:** Oh, you have a kitchen. You know, I'm gonna like this place.

**MF:** NIGHTCLUB ORCHESTRA CHANGES TO "LOVER" BY RODGERS AND HART, IN BACKGROUND

**IRENE:** (MOVING OFF) Oh, what's over here?

**SFX:** BEDROOM DOOR OPENS

**IRENE:** (OFF) Oh, is this where you sleep?

**GODFREY:** That's the general purpose of the room. Any observations?

**IRENE:** (CLOSE AGAIN) I think it's very cute, but we'll have to change the wallpaper.

**GODFREY:** What do you mean "we'll" have to change the wallpaper?

**IRENE:** Oh, I don't like green wallpaper. It makes me nauseous.

**GODFREY:** Well, you won't have to look at it. You're going home right now.

**IRENE:** But I can't go home. I can't, Godfrey.

**GODFREY:** Now, Irene, see here. You simply--

**IRENE:** Oh, go on and lose your temper. I love it when you lose your temper.

**GODFREY:** Why can't you let me alone?

**IRENE:** Because you're my responsibility and someone has to take care of you.

**GODFREY:** I can take care of myself.

**IRENE:** You can't look me in the eye and say that. You love me and you know it. And you know there's no sense in struggling with a thing when it's got you. It's got you and that's all there is to it. It's got you.

**SFX:** OFFICE DOOR OPENS

**COURTLAND:** May I come in?

**IRENE:** Oh, Mayor Courtland.

**COURTLAND:** Mr. Gray said there were a couple of people in here who wanted to get married. Are you it?

**IRENE:** Yes, we're it, Mayor Courtland.

**GODFREY:** Irene!

**IRENE:** Well, can you marry us without a license?

**COURTLAND:** Without a license? Well, it may get me into a lot of trouble but - I guess I've known your family long enough to take a chance. Does your father know about this?

**IRENE:** Well, everybody knows about it except Godfrey. Come on, Godfrey, we're all set.

**COURTLAND:** Join hands, please.

**GODFREY:** No! No, wait! Listen, Irene, we can't do it. You simply can't--!

**IRENE:** Shh! Shh! Shh! Just stand still, Godfrey. It'll all be over in a minute.

**GODFREY:** (RESIGNEDLY) Oh-h-h-h . . .

**MFx:** CHANGES TO FIRST FOUR NOTES OF "HERE COMES THE BRIDE" (PAUSE)