RODGERS & HAMMERSTEIN'S

"OKLAHOMA!"

Music by
RICHARD RODGERS

Book and lyrics by
OSCAR HAMMERSTEIN II

Based on Lynn Rigg's
"GREEN GROW THE LILACS"

As Originally Produced by
The Theatre Guild

Price $2.00

WILLIAMSON MUSIC, INC.
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OKLAHOMA!
was first produced by The Theatre Guild on April 1st, 1943, at the St. James Theatre, New York City, and in London it was first produced at The Theatre Royal, Drury Lane, on April 30th, 1947.

CHARACTERS (in order of appearance)

AUNT ELLER
CURLY
LAUREY
IKE SKIDMORE
FRED
SLIM
WILL PARKER
JUD FRY
ADO ANNIE CARNES
ALI HAKIM
GERTIE CUMMINGS
ELLEN
KATE
SYLVIE
ARMINA
AGGIE
ANDREW CARNES
CORD ELAM
JESS
CHALMERS
MIKE
JOE
SAM

SCENES

ACT I
Scene I. The Front of Laurey's Farmhouse
Scene II. The Smoke House
Scene III. A Grove on Laurey's Farm

ACT II
Scene I. The Skidmore Ranch
Scene II. Skidmore's Kitchen Porch
Scene III. The Back of Laurey's Farmhouse

Time: Just after the turn of the century.
Place: Indian Territory (New Oklahoma)
**OKLAHOMA!**

**ACT I**

**SCENE I**

Scene: The back porch and yard of Laurey's farmhouse.

"It is a radiant summer morning several years ago, the kind of morning which, enveloping the shapes of earthmen, cattle in a meadow, blades of young corn, streams—makes them seem to exist now for the first time, their images giving off a golden evanescence that is partly true and partly a trick of the imagination, focusing to keep alive a loneliness that may pass away."

Music No. 1

[OPENING ACT I]

**CURLY (Off)**

There's a bright, golden haze on the meadow.
There's a bright golden haze on the meadow,
The corn is as high as an elephant's eye—

He enters from u.l.

An' it looks like it's climbin' clear up to the sky.

**CORN**

Oh, what a beautiful mornin',
Oh, what a beautiful day!
I got a beautiful feelin',
Ev'rythin's goin' my way.

Crossing to porch b.

All the cattle are standin' like statues,
All the cattle are standin' like statues,
They don't turn their heads as they see me ride by,
But a little brown mow'r Hick is winkin' her eye.

**ELLER (Spoken)**

Hi, Aunt Eller!

**ELLER (Spoken)**

Sheer me to death! What're you doin' around here?

**CURLY (Spoken)**

Why I come a-singin' to you.

Crosses above to d.l.c.

[Sings] All the sounds of the earth are like music—
All the sounds of the earth are like music.
The breeze is so busy it don't miss a tree,
And an' weepin' willer is laughin' at me

Crosses d.l.

Oh, what a beautiful mornin',
Oh, what a beautiful day!
I got a beautiful feelin',
Ev'rythin's goin' my way . . .

**ELLER**

Oh, what a beautiful day!

**CURRY**

Aunt of ELLER

ELLER resumes humming. CURRY looks winstfully up at the wondows of the house, then turns back to ELLER
OKLAHOMA

ELLEL. If I wasn't a ol' woman, and if you wasn't so young and smart aly—why, I'd marry you and git you to set around at night and sing to me.

CURLY. No, you wouldn't neither cuz I wouldn't marry you nor none of yer kind folks, I could he'p it. [Closes up in porch.] ELLER [Wise]. Oh, none of my kindolites, huh?

CURLY [raising his voice so that LAUREY will hear if she is inside the house]. Yeh, and you c'n tell 'em that, ALL of 'em, includin' that niece of your'n, Miss Laurey Williams!

[ELLEL CORSSES D.R. to ELLER.] Say, Aunt Eller, if you was to talk to me whar Laurey was at—whar would you tell me she was at?

ELLER. I wouldn't tell you a-tall. For as far as I c'n make out, Laurey ain't payin' you no heed.

CURLY. So, she don't take to me much, huh? [CROSSES L. up behind her.] Whar'd you git sich a uppity niece 'at wouldn't pay no heed to me? Who's the best bronc buster in this yere territory?

ELLER. You, I bet.

CURLY [CROSSING to ELLER]. And the best steer roper in seventeen counties? Me, that's who! And looky here, I'm handsome, ain't I?

ELLER. Purty as a pitcher.

CURLY. Cully-headed, ain't I? And bow-legged from the saddle for God knows how long now, ain't I?

ELLER. Couldn't stop a pig in the road.

CURLY. Well, what else does she want then, the damn she-mule? [CROSSES D.R.]

ELLER. I don't know. But I'm shore sartin it ain't you. Who you takin' to the Box Social tonight?

CURLY. Ain't thought much about it.

ELLER. Bet you come over to ast Laurey.

CURLY. What? I didn't.

ELLER. You ain'tin' me too? I'll wear my fascinator.

CURLY. Yeaw, you too! [Laughing.]

Music No. 2

[LAUREY'S ENTRANCE]

LAUREY [SINGING off R.]. Oh, what a beautiful mornin'...

CURLY crosses up to up end of steps, leans against upstage porch post.

LAUREY enters, carrying table cloth, singing, ignoring CURLY.

Oh, what a beautiful day—[Shakes cloth.] [Spoken] Oh, I thought you was somebody. [Haugi cloth on L., crosses U.S.L. Stags.]

I got a beautiful feelin'
Everythin's goin' my way . . .

She pretends to notice CURLY for the first time.

[To AUNT ELLER, crossing down to L. of her.] Is this all that's come a-callin' and it's already ten o'clock of a Sattidday mornin'?

CURLY [CROSSINGS D.R. to ELLER, suddenly]. You knowed it was me fore you opened the door.

LAUREY. No sikh of a thing.

CURLY. You did, too! You heared my voice and knowed it was me.

[ELLEL CROSSES D.R.] LAUREY. I heared a voice a-talkin' rumbly along with Aunt Eller. And heared someone a-singin' like a bullfrog in a pond.

CURLY. You knowed it was me, so you set in there a-thinkin' up sum'n mean to say. I'm a good mind not to ast you to the Box Social.

[ELLEL D.R.]

ELLER rises, crosses to clothes line, takes down quilt, folds it, puts it on porch.
OKLAHOMA

CURLY (Sings): All the world'll fly in a flurry,
When you take me out in the squirey,
When you take me out in the squirey with the fringe
on top!
When we hit that road, hell for leather—
[Sits on stool.]
Cats and dogs'll dance in the heather,
Birds and frogs'll sing all together and the toads
will hop!
The wind'll whistle as we rattle along,
The cows'll moo in the clover,
The river will ripple out a whispered song,
And whisper it over and over
[In a loud whisper.]
Don't you wish you'd go on forever?
Don't you wish you'd go on forever?
AUNT ELLER'S and LAUREY'S lips move involuntarily,
shaping the same words

ELLER [Spoken.]: Y'd shore feel like a queen settin' up in THAT carriage!
CURLY [Over-confident.]: Only she talked so mean to me a while back.
AUNT ELLER, I'm a good mind not to take her.
LAUREY [Rises—breaks L.]: Ain't said I was goin'! [CROSS UP C.]
CURLY [To LAUREY.]: A'nt it about you?
LAUREY. Who'd you git sich a rig for? [CROSSES above CURLY TO ABOVE ELLER.]
ELLER. With explosive laughter, seeing a chance for revenge.] Ahh! I bet he's went and hurn'd a rig over to Claremore! Thinkin' I'd go with him!
CURLY. 'S all you know about it.
LAUREY. Spent all his money b'arin' a rig, and now ain't got nobody to ride in it!
CURLY [Rises—crosses to her]: Have, too ... Did not b'ur it. Made the whole thing up out my head.
LAUREY. What made it up?
CURLY. Bushbeard and all.
LAUREY [Flying at him.]: Oh! Git off the place, you! Aunt E Eller, make him git hissef outta here! [Picks up carpet beater, chases him to gate E C.]
TELLIN' me lie!
CURLY [Dodging her.]: Makin' up a few—look out now! [Jumps over fence L. of gate and runs off, but returns immediately through gate C.]
Don't you wish they WAS such a rig, though. [Winking at ELLER.] Nen you could go to the play party and dance a hoe-down till mornin' if you was a mind to. ... Nen when you was all wore out, I'd like you on to the squirey, and jump up alongside of you—and we'd jist point the horses home ... I can jist pitch the whole thing ...

[Sings.]

CURLY gradually works his way down to chorus c.

I can see the stars gittin' blurry,
When we ride back home in the squirey,
Ridin' slowly home in the squirey with the fringe
on top.
I can feel the day gittin' older,
Feel a sleepy head near my shoulder,
Noddin', droppin', close to my shoulder till it rolls,
kerplow!

Scene 1

LAUREY. On'y ... [Crossing to R.] on'y there ain't no such rig. You just said you made the whole thing up.
CURLY. Well—[Follows her.]

ELLER. Why'd you come around here with yer stories and lies, gittin' me all worked up that a-way? Talkin' 'bout the sun swimmin' on the hill, and all—like it was so. Who'd want to ride 'longside of you anyway? [Turns her back to him.]
ELLER. Why'n you jist grab her and kiss her when she acts that-a-way, Curly. She's jist achin' for you to, I bet.
LAUREY. Oh, I won't even speak to him, let alone 'low him to kiss me, the braggin', bow-legged, wish'be-had-a sweetheart tramp!

ELLER. She likes you—quite a lot.
CURLY. Whee! If she liked me any more she'd sic the dogs on me.

IKE. Hi! Aunt Elia. [Coming to C.]
ELLER. Hi!
IKE. [To CURLY.] Y'git the wagon hitched up?
ELLER. What wagon?
CURLY. They's a crowd of folks comin' down from Bushyhead for the Box Social.

SLIM. Curly said mabbe you'd loan us yer big wagon to bring 'em up from the station.

LAUREY. Oh, I won't even speak to him, let alone 'low him to kiss me, the braggin', bow-legged, wish'be-had-a sweetheart tramp!

ELLER. Course I would, if he'd ask me.
CURLY. Got o' talkin' 'bout lot of other things. I'll go hitch up the horses now 't you say it's alright.

WILL. Hi, Aunt Elia!
ELLER. Hi, Will! What happened at the fair? Do any good in the steer ropin'?

WILL. I did purdy good. I won it.
IKE. Good boy!
SLIM [Together.]: Always knew y'would.
ELLER. Ain't nobody c'n sling a rope like our territory boys.

WILL. Cain't stay but a minnit, Aunt E Eller. Got to git over to Ado Annie. Don't you remember, her paw said 'f I ever was worth fifty dollars I could have her.
ELLER. Fifty dollars! That what they give you for prize money?
WILL. That's what.
ELLER. Land's, if Annie's paw keeps his promise we'll be dancin' at yer weddin'.

ALL laught.
Scene I

OKLAHOMA

WILL. Ev'rythin's up to date in Kansas City. They've gone about as far as they c'n go! They got a big theater they call a 'bar-les-que'.

IKE. For fifty cents you c'n see a dandy show. Gals?

WILL. One of the gals was fat and pink and pretty, As round above as she was round below. I could swear that she was padded from her shoulder to her heel.

IKE. But later in the second act when she began to peel She proved that ev'rythin' she had was absolutely real.

WILL. She went about as far as she could go!

IKE. What you doin', Will?

WILL. This is the two-step. That's all they're dancin' nowadays. The waltz is through. Course they don't do it alone. C'mon, Aunt Eller.

WILL. start two-stepping

IKE. [Sings]. And that's about as far as I c'n go!

WILL. [Sings]. Yeah, sir!

IKE. [Sings]. And that's about as far as she c'n go!

WILL. start to dance alone.

FRED. What you doin' now, Will?

WILL. That's rag-time. Seen a couple of coloured fellers doin' it.

SLIM. [Sings]. Let's sit down and watch.

IKE. Thanks for the loan of the wagon, Aunt Eller.

ELLER. You're welcome, Mister Skidmore.

IKE. Coming, Curly?

CURLY. No! I'll catch up with you, Ike.

Aunt Eller, I got to know sumpin'. Who's the low, filthy sneak at Laurey's got her cap set for?

ELLER. You.

CURLY. Never mind 'at, they must be plenty of men a-tryin' to spark her. And she sherales leans to one of 'em, now don't she?

ELLER. Well, they is that fine farmer, Jace Hutchins, jest this side of Lome Ellum—Nen there's that o' widder man at Claremore, makes out he's a doctor or a vetinary—or somethin'.

CURLY. Just as I thought. Hello Jud.

JUD. Hello, yourself. [Exits into house.]

ELLER. [Significantly, looking in Jud's direction]. Nun of course there's someone nearer home that's got her on his mind most of the time, till he don't know a plow from a threshin' machine.

CURLY. [Frying his head up towards house]. Him? [Crosses to U.C.]

ELLER. Yeah, Jud Fry.

CURLY. That bullet-coloured, growly man?
ELLE. Now don't say nuttin' agin him! [Crosse to CURLY.] He's the best hired hand I ever had. Jist about runs the farm by himself. Well, two women couldn't do it. YOU orta know that.

CURLY. You mean Laurey's take up 'im a man like that?

ELLE. I ain't said she's tuck up with him.

CURLY. Well, he's around all the time, ain't he? Eats his meals with yer like one of the family and sleeps sound here somewheres, don't he?

ELLE. Out in the smoke-house.

CURLY. You're drivin' Laurey?

JUD. Ast her.

ELLE. You're drivin' Laurey? [Crosse to L.; one step.

CURLY. How we goin', Curly? In that rig you made up? I'll ride a-straddle of them lights a-winklin' like lightnin' bugs!

CURLY. That there ain't no made-up rig, you hear me? I'll ride it over to Claremore.

ELLE. Lands, you did?

[Reprise of The Surrey with the Fringe on Top. Starts under dialogue.]

CURLY. Shore did. Parry one, too. When I come callin' for you right after supper, see that you got yer beauty spots fastened on you proper, so you won't lose 'em off, you hear? It's a right smart turnout. [His voice, a little husky, picks up the refrain.]

[Sings-] The wheels are yeller, the upholstery's brown. The dashboard's genuine leather. With ringless curtains y'can roll right down, in case there's a change in the weather—[Grows the word]

[Speaks.] See you before to-night anyways, on the way back from the station—[Singing to himself as he somewheres off. Turning through gate d. c.]

Ain't no finer rig. I'm a-thinkin' at I'd keed for that shiny little Surrey with the fringe on the top—

ELLE. [Crosse up to gate, calling off-stage to him.] Hey, Curly, tell all the girls in Dashyhead to stop here and freshen up. It's a long way to Skidmore's.

CURLY. That means we'll have a lot of company. [Crosse down to porch.] Better pack yer lunch hamper. LAUREY [A strange, sudden pause in her voice, comes O. C. from porch]. Aunt Eller, don't go to Skidmore's with Curly tonight. If you do, I'll have to ride with Jud all alone.

ELLE. That's the way you wanted it, ain't it?

LAUREY. No. I did it because Curly was so fresh. But I'm afraid to tell Jud I won't. Aunt Eller. He'd do sompin' terrible. He makes me shiver every time he glits close to me... Ever go down to that old smokehouse where he's at?
OKLAHOMA

"I CAIN'T SAY NO!"

It ain't so much a question of not knowin' what to do,
I knowed what's right and wrong since I been ten.
I heard a lot of stories—and I reckon they are true—
About how girls 've put upon by men.
I know I mustn't fall into the pit,
But when I'm with a feller—I forget!
I'm just a girl who cain't say no,
I'm in a terrible fix.
I always say "Come on, let's go,"
Just when I orta say "nix!"
When a person tries to kiss a girl
I know she orta give his face a smack.
But as soon as someone kisses me
I somehow sorta want a kiss him back!
I'm just a fool when lights are low.
I cain't be prissy and quaint—
I ain't the type that cain't faint—
How cain't I be what I cain't?
I cain't say no!
What you goin' to do when a feller gits flirty
And starts to talk purty?
What you goin' to do?
S'posin' at he says 'at yer lips're like cherries,
Er roses, or berries?
What you goin' to do?
S'posin' at he says 'at you're sweeter 'n cream?
And he's gonn' have cream or die?
What you goin' to do when he talks that way?
Spit in his eye?
I'm just a girl who cain't say no!
Can't seem to say it at all.
I hate to disspoint a beau
When he is payin' a call.
For a while I ask refined and cool,
A-settin' on the velveteeen settee—
Nen I think of that ole' golden rule,
And do for him what he would do for me!
I cain't resist a Romeo
In a sombrerio and chaps.
Soon as I sit on their laps
Somethin' inside of me snaps
I cain't say no!

Music No. 7.

Encore—"I CAIN'T SAY NO!"

I'm just a girl who cain't say no.
Kissin's my favorite food.
With or without the misdueto.
I'm in a holiday mood!
Other girls are coy and hard to catch
But other girls ain't havin' any fun.
Every time I lose a wrestlin' match
I have a funny feelin' that I won!

[Laurey laughs]

ACT 1

SCENE 1

Though I c'n feel the undertow,
I never make a complaint.
Till it's too late for restraint.
Then when I want to c'n't, I cain't say no!

[Resuming dialogue, after applause.]

It's like I told you, I git sorry for them!

Laurey. I wouldn't feel sorry for any man, no matter what!

[Ali and Ellen are heard off-stage L. Annie fans up to gate C. Laurey crosses to R.C.]

Annie. I'm shore sorry fer pore Ali Hakim now. Look how Aunt Eller's cussin' him out [Crosses to Laurey R.]

Laurey. Ali Hakim! That his name?

Annie. Yeah, it's Persil.

Laurey. Are you shore fer sartin' you love him better'n you love Will?

Annie. I W'AS shore. And now that ol' Will has to come home and first thing you know he'll start talkin' purty to me and changin' my mind back.

Laurey. But Will wants to marry you.

Annie. So does Ali Hakim.

Laurey. Did he ast yer?

Annie. Not directly. But how I know is he said this mornin' when we was ridin' in his buggy that he wanted for me to drive like that with him to the end of the world. Well, 'f we only drove as fur as Catoose that'd take to sundown, wouldn't it? Nen we'd have to go som'erers and be all night together, and benti altogether all night means he wants a wedding—don't it?

Laurey. Not to a peddler it don't!

[Enter Ali Hakim and Ellen from U.C.

All and Ellen cross to L.]

All. All right! All right! If the eggbeater don't work I give you something just as good.

Eller. Jist as good! It's got to be a thousand million times better!

All. My, my! Miss Laurey! Jippity crickets, how high you have grewed up! Last time I come through here, you was tin' like a shrimp, with freckles. Now look at you—a great big beautiful lady!

Laurey. Quit it a-btin' me! If you ain't had no breakfast go and eat yourself a green apple.

All. Now, Aunt Eller, just lasen—

Eller (Shouting). Don't you call me Aunt Eller, you little walt. I'm mad at you.

All. Don't you go and be mad at me. Ain't I said I'd give you a present? [Getting his bag.] Something to wear.

Eller. Food! Got things fer to wear. Wouldn't have it. What is it?

All. [Holding up garters.] Real silk. Made in Persil.

Eller. Now what'd I want with an ol' Persil garter?

Annie. Oh! They look awful purty, Aunt Eller, with bows onto 'em and all.

Eller. Well, I'll try it on.

All. Hold out your foot.

Aunt EllerObservable mechanically, till then he gets the garters over her ankle, he locks him down.

Eller. Did you have any idey I'd let you slide that garter up my limb? [She steps over and starts to pull the garter up.] Grab onto my pockitets, Laurie.

[Nothing as looking at her, she turns her back on him and starts to get on with the operation. All turns to and Annie.]

All. Funny woman. Would be much worse if I tried to take her garters off. [Crosses back to basket C.]
ANNE. Ye, cut that ‘ud make her stockin’s fall down, wouldn’t it?  
[Backs away to L.]
ELLER. Now give me the other one.
AI. Which one? [Picking it out of his case.] Oh, you want to buy this one to match the other one? [Crosses to ELLER.]
ELLER. What do you mean do I want to BUY it?
AI. I can let you have it for fifty cents—four bits.
ELLER. Do you want me to get that eggbeater and ram it down your windpipe? [She snatches the second one away.] Give me that!
AI. All right—all right. Don’t anybody want to buy something? How about you, Miss Laurey? Must be wanting something—a pretty young girl like you.
LAUREY. Me? Course I want sump’n. [Working up to a kind of abstracted ecstasy.] Want a buckle made out shiny silver to fasten onto my shoes! Want a dress with lace! Want perfume, wanta party, wanta smell like a honeysuckle vine!
ELLER. Give her a cake of soap.
LAUREY. Want things I’ve heard of and never had before—a rubber-t’ard buggy, a cut-glass sugar bowl. Want things I can’t tell you about—not only things to look at and hold in yer hands. Things to happen to you. Things so nice, if they ever did happen to you, yer heart ud quit beatin’. You’d just fall down dead.
AI. I’ve got just the thing. [Crosses to basket, fishes in it and pulls out a bottle.] The elixir of Egypt! [He holds up the bottle high.]
LAUREY. What's at it?
AI. It’s a secret formula, belonged to Pharaoh’s daughter!
ELLER. [Looking over and pulling it to her.] Smellie salts!
AI. [Sniffing it away.] But a special kind of smelling salts. Read what it says on the label: “Take a deep breath and you see everything clear.” That’s what Pharaoh’s daughter used to do. When she had a hard problem to decide, like what prince she ought to marry, or what dress to wear to a party, or whether she ought to cut off somebody’s head—she’d take a whiff of this.
ELLER. Fidditackles—LAUREY. [Excitedly.] I’ll take a bottle of that, Mr. Peddler.
AI. Precious stuff.
LAUREY. How much?
AI. Two bits.
ELLER. Throwin’ yer money away!
LAUREY. [Holding the bottle close to her, thinking aloud.] Helps you to decide what to do!
AI. [Crosses to ELLER, U.C. To ELLER.] Now don’t you want me to show you some pretty dewdade? You know, with lace around the bottom, and ribbons running in and out?
ELLER. You mean fancy dressers?
AI. [Taking a pair out of suitcase.] All made in Paris.

[AND ANNE enters to ELLER and AI.]

ELLER. Well, I never wear that kind myself, but I shore do like to look at ’em.
AI. Then how about these?  
ANNE. [Distractedly.] Yeah, they’s all right—if you ain’t goin’ no place.  
[Crosses back to LAUREY. L.]
ELLER. All right, Peddler-Man! Bring yer trappin’s inside; mebbe I c’n find you sump’n to eat and drink.

ELLER exits R. through house.  
[Not: before next entrance LAUREY removes blue apron.]
AI. strip to repack. The two girls whisper for a moment.

Annie giggles and exits into house.

SCENE I

OKLAHOMA

ANNE. All, me and Laurey’ve been havin’ a argument.  
[Crosses to c.]
AI. About what, Baby?  
ANNE. About what you meant when you said that about drivin’ with me to the end of the world.
AI. [Cagily.] Well, I didn’t mean really to the end of the world.
ANNE. Then how far did you want to go?
AI. Oh, about as far as—I say Claracemore—to the hotel.
ANNE. That’s at the hotel?
AI. [Ready for the kill.] In front of the hotel is a veranda—inside is a lobby—upstairs—upstairs might be Paradise.
ANNE. I thought they was jist bedrooms.
AI. For you and me, Baby—Paradise.
ANNE. There, y’see! I know I was right and Laurey was wrong! You do want to marry me, don’t you?
AI. [Embracing her impulsively.] Ah, Ado Annie! [Pulling away.] What did you say?
ANNE. I said you do want to marry me, don’t you. What did you say?
AI. I didn’t say nothing!  
WILL [Off-stage.] Whoo, Susannah! Yoohoo, Ado Annie. It’s me. I’m back.
ANNE. Oh foot! Jist when—Lo, Will!  
WILL [Off-stage.] Got over, you old beast—[and rib.]  
ANNE. That’s Will Parker. Promise me you won’t fight him.
AI. Why fight? I never saw the man before. I only fight with my friends.

WILL enters from L.
WILL. Ado Annie! How’s my honey-bunch?  
ANNE backs B.L.

How’s the sweetest little hundred and ten pounds of sugar in the territory?  
ANNE [confused.] Er—Will, this is Ado Annie.
WILL. How are yuh, Hahk? Don’t mind the way I talk. ‘S all right. I’m goin’ to marry her.
AI. [Delighted.] Marry her? On purpose?
WILL. Why sure.
ANNE. No sich of a thing!  
AI. It’s a wonderful thing to be married.  
[He starts off.]
ANNE. All.
AI. I got a brother in Persia, got six wives.
ANNE. Six wives? All at once?
WILL. Shore. ‘At’s a way they do in them countries.
AI. Not always. I got another brother in Persia only got one wife.

He’s a bachelor.

[Exit into house.]
ANNE. Look, Will—[Crosses B.S.L.]
WILL. Look, wild, in’thun’. You know what I got fer first prize at the fair? Fifty dollars!
ANNE. Well, that was good. . . . [The significance suddenly dawning on her.]
WILL. Fifty dollars?
ANNE. Well, sure. Ketch on! Yer Paw promised I cud marry you ‘f I cud git fifty dollars.
WILL. ‘At’s right, he did.
ANNE. Know what I done with it? Spent it all on presents fer you!  
ANNE. But if you spent it you ain’t got the cash.
WILL. What I got is worth more’n the cash. Peller who sold me the stuff to me!

AN. But, Will . . .
WILL. Stop sayin’ . . . But Will!—“When do I git a little kiss? Gosh, Ado Annie, you know, I’ve been off my mind since I left. All the time at the fair-grounds even, when I was a-chasin’ steers. I’d rise one under the hoofs and pull him up sharp, and he’d land on his little rump . . . Nez I’d think of you.
OKLAHOMA

Act I

Scene I

GIRL. Looks like Curly's tuck up with that Cummins's girl.
LAUREY. What'd I keer about that?

Ad. lib. ELLER: "Come an' sing, better git these ham-
pers out unda the trees where it's cool." ELLER and
boys.

To show how "little she goes", LAUREY sings the
following song.

Music No. 9

"MANY A NEW DAY"

Why should a woman who is healthy and strong
Blubber like a baby if her man goes away?
A-weepin' and a-wallin' how he's done her wrong—
That's one thing you'll never hear me say!
Never gonna think that the man I lose
Is the only man among men.
I'll snap my fingers to show I don't care.
I'll buy me a brand new dress to wear,
I'll brush my hair and I'll brush my hair
And start all over again.

Many a new face will please my eye
Many a new love will find me
Never've I once looked back to sigh
Over the romance behind me,
Many a new day will dawn before I do!
Many a light lad may kiss and fly,
A kiss gone by is bygone,
Never've I asked an August sky,
"Where has last July gone?"
Never've I wandered through the eye,
Wonderin' where has some guy gone—
Many a new day will dawn before I do!

GIRLS.

Many a new face will please my eye
Many a new love will find me
Never've I once looked back to sigh
Over the romance behind me,
Many a new day will dawn before I do!
Never've I chased the honey-bee
Who carelessly caressed me
Somebody else just as sweet as be
Cheered me and cared for me.
Never've I wept into my tea
Over the deal someone doted me
Many a new day will dawn,
Many a red sun will set,
Many a blue moon will shine, before I do!

GIRLS. Come in reprise.

Music No. 10
OKLAHOMA

DANCE—"MANY A NEW DAY"

GIRLS.
Many a new face will please my eye
Many a new love I'll find me
Never've I once looked back to sigh
Over the romance behind me.
Many a new day will dawn before I do.
Never've I chased the honey-bee
Who carelessly caressed me.
Somebody else just as sweet as he
Cheered me and consoled me.
Never've I wept into my tea
Over the dear ones I've doled me.
Many a new day will dawn
Many a red sun will set
Many a blue moon will shine
Before I do.

LAUREY.

GIRLS exit.

ANNIE.

ANNIE. Ali Hakim—
Ali [Turning back to face ANNIE]. Hello, kiddo.
ANNIE. I'm shore sorry to see you so happy, cuz what I got to say will make you miserable. I got to marry Will.

GIRLS. That's bad news for me. Well be is a fine fellow.
ANNIE. Don't hide your feelin's, Ali. I can't stand it. I'd rather have you come right out and say yer heart is busted in two.

ANNIE. Are you positive you got to marry Will?
ANNIE. Ali. And there is no chance for you to change your mind?
ANNIE. No chance.

CARNES. [Off-stage L.L.]. That you, Annie?

CARNES. Hello, Paw.

CARNES enter, down to C. He is a scruffy little man, carrying a shotgun.

ANNIE. What you been shootin'?

CARNES. Rabbits.

ANNIE. That true what I hear about Will Parker gittin' fifty dollars?
CARNES. That's right, Paw. And he wants to hold you to your promise.
ANNIE. Too bad. Still and all I can’t go back on my word. I advise you to git that money off'n him before he loses it all. Put it in yer stockin' er inside yer corset where he can't git at it . . . or can he?

ANNIE. But, Paw—he ain’t exactly kep’ it. He spent it all on presents—

ANNIE. Ali Hakim is in a panic.

CARNES. Seef Whut'd I tell you? Now he can't have you. I said it had to be fifty dollars cash.

ANNIE. But, Mr. Carnes, is that fair? [Crosses to C.]

CARNES. Who the hell are you?

ANNIE. This is Ali Hakim.

CARNES. Well, shet yer face, er I'll fill yer behind so full of buckshot, you'll be walking around like a duck the rest of your life.

ANNIE. All, if I don't have to marry Will, mebbe your heart don't have to be busted in two like you said.

ANNIE. I did not say that.

ANNIE. Oh, yes, you did.

ANNIE. No, I did not.

CARNES. [Drumming his gun]. Hey! Are you tryin' to make out my daughter to be a liar?
ANNIE. No, I'm just making it clear to you what a liar I am if she's tellin' the truth.

CARNES. What else you been sayin' to my daughter?
ANNIE. [Before Ali can open his mouth]. Oh, a awful lot.

CARNES. [To Ali]. When?
ANNIE. Last night, in the moonlight.

CARNES. [To Ali]. Where?

ANNIE. Longside a mustard.

CARNES. I'm listenin'. What else did you say?

ANNIE. He called me his Persian kitten.

CARNES. Why don't you call her that?

ANNIE. I don't remember.

CARNES. Oh! I do. He said I was like a Persian kitten cuz they was the cats with the soft round tails.

CARNES, [Crosses his gun, Ali and Annie back R.C.]

CARNES. That's enough. In this part of the country that better be a proposal of marriage.

CARNES. That's what I thought.

CARNES. [To Ali]. Is that what you think?

CARNES. Ali. Look, Mr. Carnes—

CARNES. [Fishing gun]. I'm lookin'.

CARNES. Ali. I'm no good. I'm a peddler. A peddler travels up and down and all around and you'd hardly ever see your daughter no more.

Patts. ANNIE in front of him as a shield from her father's gun.

CARNES. [Putting him on bath]. Well now, that'll be all right. You take keer of her, son. Take good care of my little rosebud.

ANNIE. Oh, Paw, that's party.

You shore fer sartin you can bear to let me go, Paw?

ANNIE. Are you SURE, Mr. Carnes?

CARNES. Just try to change my mind.

ANNIE. He takes a firmer grip on his gun, and exits into the house.

ANNIE. Oh, Ali, ain't it wonderful, Paw makin' up our mind for us? He won't change, neither. Once he gives his word that you can have me, why you GOT me.

ANNIE. I KNOW I got you.

ANNIE. [Starry-eyed]. Mrs. Ali Hakim . . . the Peddler's bride! . . . Oh, wait till I tell the girls?

She exits.

Music No. 11:

"IT'S A SCANDAL! IT'S AN OUTRAGE!"

ali [Spoken. Circling the stage].

Trapped! . . .

Tricked! . . .

Hoodwinked! . . .

Hambushed! . . . [Crosses to L.C.]
MEN [Sing].
Friend,
What's on yer mind?
Why do you walk
Around and around,
With yer hands
 Folded behind
And yer chin
Scrapin' the ground?

All [Spoken freley. Stop c.]
Twenty minutes ago I am free like a breeze,
Free like a bird in the woodland wild,
Free like a gypsy, free like a child,
I'm unattached!

[Clcres.]
Twenty minutes ago, I can do what I please,
Flick my cigar ashes on a rug,
Drink with a doughnut, drink from a jug—
I'm a happy man! [Crescendo.]

MEN [Sing].
I'm minding my own business like I oughter,
Ain't meaning any harm to anyone.
I'm talking to a certain farmer's daughter—
Then I'm looking in the muzzle of a gun
It's gittin' so you can't have any fun
Ev'ry daughter has a father with a gun
[Refrain.]

It's a scandal! It's a outrage!
How a gal gits a husband to-day!

Men cross down to form semi-circle above All.

All.
If you make one mistake when the moon is bright,
Then they tie you to a contract, so you'll make it every night!

Men.
It's a scandal! It's a outrage!
When her fambly surround you and say:
"You gotta take an' make a honest woman outa you!
Nell!"

All.
To make you make her honest, she will lie like hell!
It's a scandal! It's a outrage!
On our manhood, it's a blot!
Where is the leader who will save us?
And be the first man to be shot?

All [Spoken].
Me?
All [Spoken].
Yes, you!
It's a scandal! It's a outrage!
Jet a winkle and a kid, and you're through!
You're a mess, and in less than a year, by heck!
There's a baby on your shoulder making bubbles on your neck!

Annie and the Girls enter n.

Men.
It's a scandal! It's a outrage!
Any farmer will tell you it's true!

All.
A rooster in a chicken-coop is better off'n men.
He ain't the special property of just one bel!
Act 1

Scene 1

OKLAHOMA

"PEOPLE WILL SAY WE'RE IN LOVE"

Why do they think up stories that link my name—
with yours?

LAUREY [Rise, break d.].
I have a way to prove what they say is quite untrue;

CURLEY [Rise, break d.].
Here is the gist, a practical list of "don't's" for you:
Don't throw bouquets at me—
Don't please my folks too much,
Don't laugh at my jokes too much—
People will say we're in love!

LAUREY [Spoken. Croons to c.]. Who laughs at yer jokes?

LAUREY [Folows him].
Don't sigh and gaze at me,
your sighs are so like mine,
Your eyes mustn't glow like mine—
People will say we're in love!

CURLEY [Spoken]. Like what?
LAUREY.
Give me my rose and my glove.

CURLEY [Spoken]. Some people claim that you are to blame as much as I—

LAUREY [Spoken]. Why do you take the trouble to bake my fav'rite pie?

CURLEY [Spoken]. Gran'dad your wish, I carved our initials on that tree . . .

CURLEY. Laurey, don't you reckon 'tould tell that Jud Fry you'd rather go with me tonight?

LAUREY [Closes R.]. Curly! I—no, I couldn't.
ACT I—SCENE 2

SCENE: The Smoke House. Immediately after Scene 1. It is a dark, dirty building where the meat was once kept. The refuse are smoky, covered with dust and cobwebs. On a low shelf many days, already rotten, the bottle are buried. Plungers, a binder twine, a bag of nails. Under it, the bed is grumpy and never made. On the walls, tobacco advertisements, and engravings poster, perhaps could off the Police Gazette. A corner there are bottles, rakes, and an axe. Two chairs, a table and a spittoon comprise the furniture. There is a mirror for shaving, several farm lanterns and a rope. A small window box in a little light, but not much.

JUD enters at rise of curtain and creases to table. There is a knock on the door. He rises quickly and goes to the window to keep outside. Then he glides swiftly back to the table. Takes out pistol and starts to polish it. There is a second knock.

JUD [Calling out softly]. Well, open it, can't you?

JUD. What'd you want?

JUD. I done got through my business up here at the house. Just thought I'd pay a call. [Pout.] You got a gun I see. [Cross to c.]

JUD. Good un. Colt forty-five.

JUD. What do you with it?

JUD. Shoot things.

JUD. Oh. [He sneers around the room casually]. Say, that there pink picture—now that's a naked woman, ain't it?

JUD. Yer eyes don't lie to you.

JUD. Pum stark naked as a jaybird. No. No, she ain't. Not quite. Got a couple of thingumbobs fastened on her.

JUD. Shucks. That ain't a think to what I got here. [He shows a pack of postcards across the table towards curly.]

JUD. Take a look, that top one. [Covering his eyes.] I'll go blind! . . . [Throwing it back on the table]. That ad give me idea, that would.

JUD. [Picking it up and looking at it]. That's a dinger, that is.

JUD. [Gravely]. Yeah, that there is a dinger . . . [Cross to l. to door. Taking down a rope.]

JUD. Say, that's a nice lookin' rope you got there. [He begins to spin it.] Spins nice. You know Will Parker? He can shore spin a rope. [He losses one end of the rope over a hook on the rafter and pulls down on both ends, intensively.] That's a strong lookin' hank you got there. You know Jud, you could hang yerself on that.

JUD. I could what?

JUD. [Cheerfully]. Hang yourself. Why, that'd be as easy as fallin' off a log! Fact is, you could stand on a log—or a cheer if you'd rather—right here—see? And put this around yer neck. Tie that good up there first, of course. Then all you'd have to do would be to fall off the log—or the cheer, whichever you'd rather fall off of. In five minutes, or less, with good luck, you'd be dead as a doornail.

JUD. What—do you mean by that?

JUD. [Disdainfully]. Yarn!

JUD. They would. You never know how many people like you till you're dead. You'd probably be laid out in the parlour—'d be all diked out in your best suit with your hair combed down slick, and a high starched collar.

JUD. [Beginning to get interested]. Would they be any flowers, d'you think?
OKLAHOMA

[Closing the door deliberately and turning slowly, to face JUD. But that's just what it is.]

JUD. Better not be! You keep away from her, you hear? [Curlly.] You know somebody orts tell Laurey what kind of a man you air. And fer that matter, somebody orts tell YOU onct about yerself.

JUD. You better git outa here, Curly.

CURLY. A feller wouldn't feel so very safe in here with you ... 't he didn't know you. [Acidly.] But I know you, Jud. [Looks him straight in the eye.] In this country, boys, it's two things you c'n do if you're a man. Live out of doors is one. Live in a hole is the other. I've set by my horse in the brush somewhere and heard a rattle-snake many a time. Rattle, rattle, rattle—'tain't got, shooker to death. Somebody comein' close to his hole! Somebody gonna step on him! Git his old-fangs ready, full of poison. Curl up and wait! Long's you live in a hole, you're scrooked, you got to have protection. You c'n have muscles, oh like an ox—and still be as weak as a empty bladder—less'n you got things to barb yer hide with. Sudden, harshly, directly to JUD.] How'd you git to be the way you air, anyway? settin' here in this filthy hole—and thinkin' the way you're thinkin'? Why don't you do sump' healthy onct in a white, 'stid of stayin' shut up here—n-crawlin' and fasternin'!

JUD. Ash! [He seizes a gun in a kind of reflex, a kind of desperate frenzy, and pulls the trigger. Luckily the gun is pointed toward the ceiling.]

CURLY. [Actually in a state of high excitement, but outwardly cool and calm, he draws his own gun.] You orts feel better now. Hard on the roof, though. I wish you'd let me show you sump'n. They're a knot-hole over there about as big as a dime. See it a-winklin'. I jist want to see if I c'n hit it. [Unhurriedly, with cat-like tension, he turns and faces at the wall high up.] Bullet right through the knot-hole, 'bout tetchin' slick as a whistle, didn't I? I knowed I could do it. You saw it, too, didn't you?

JUD. It's CRAWL, not CRAWLIN'.

Somebody's a comin'. [He listens.]

JUD. Looks at the floor. AUNT ELLER, all, and several others come runnin' in.

ELLER. Who f'ard off a gun? Was that you, Curly?

CURLY. Well, I shot onet.

ELLER. What was you shootin' at?

CURLY. A knot-hole on the door.

ELLER. I see lots of knot-holes.

CURLY. Well, it was one of them.

ELLER. [Exasperated.] Well ain't you a pair of purty muthin's, a-pickin' away at knot-holes and skerin' everybody to death! Orta give you a good Dutch rub and am some of the craziness out of yon? [Calling off to people in doorway.] 'Sall right! Nobody hurt. Jist a pair of fools swappin' noises.

Sir. She exist.

ALL. Mind if I visit with you, gent's? It's good to get away from the woman for a while. Now then, we're all by ourselves. I got a few purties, private knock-knacks for to show you. Special for the men folk. [Starts to get them out.]

CURLY. See you gentlemen later. I gotta git a surrey I h'ard for tonight. [He starts to go.]

ALL. [Showing cards to CURLY.] Art Post Cards.

JUD. Who you think yer takin' in that surrey?

CURLY. Aunt ELLER—and Laurey, if she'll come with me.

JUD. She won't.

CURLY. Mebbe she will.

Erie.
Scene II

OKLAHOMA

JUD [Raising his voice after Caryl]. She promised to go with me, and she
better not change her mind. She better not!

ALI. Now, I want ye to look at these straight from Paris.

JUD. I don't want none o' them things now. Got any frog-stickers?

ALI. You mean one of them long knives? What would you want with
a thing like that?

JUD. I dunno. Kill a hog—er a skunk. It's all the same ain't it? I tell
you what I'd like better a frog-sticker, if you got one. Ever hear of one of
them things you call "The Little Wonder". It's a thing you hold up to
your eyes to see pitchers, only that ain't all they is to it. ... not quite.
Y' see it's got a little jig on it, and you step it out and springs a sharp
blade.

ALI. On a spring, eh?

JUD. Y'easy to a feller, "Look thru this,' men when he's looking you
snap out the blade. It's just above his chest and 'bang'. Down you come.
[Steps ali on the chest knocking the wind from him.]

ALI. [After recovering from blow]. Fine joke to play on a friend ... I—er
—don't handle things like that. Too dangerous. What I'd like to show
you is my new stock of postcards.

JUD. Don't want none. Sick of them things. [Sits c. of table.] I'm
going to get me a real women.

ALI. What would you want with a woman? Why I'm having trouble
right now, all on account of a woman. And you say you WANT one. Why?
Look at you? You're a man what is free to come and go as you please.
You got a nice cozy little place. [Looking over.] Private. Nobody to
bother you. Artistic pictures. They don't talk back to you—

JUD. I'm t'ard of all these PITCHERS of women!

ALI. All right. You're tired of them. So throw 'em away and buy
some new ones. [Shoving him cards again.] You got tired of a woman and
what can you do? Nothing! Just keep gettin' treader and treader!

JUD. I made up my mind.

ALI. [Packing his bag and starting off]. So you want a real woman ...
Say, do you happen to know a girl named Ada Annie?

JUD. I don't want her.

ALI. I don't want her either. But I got her.

EXIT

JUD. Don't want nuthin', from no peddler's bag. Want real things!
What am I doin' shut up here—like that feller says—a-crawlin' and
a-festerin'? What am I doin' in this lousy smokehouse? [Sits.] [He looks
about the room, scowling. Then he starts to sing, half-talking at first, then singing in
full voice.]

Music No. 15

"LONELY ROOM"

The floor creaks,
The door squeaks,
There's a fieldmouse a-nibblin' on a broom,
And I set by myself
Like a cobweb on a shelf,
By myself in a lonely room.

But when there's a moon in my winder
And it slants down a beam 'cross my bed,
Then the shadder of a tree starts a-dancin' on the wall
And a dream starts a-dancin' in my head.

[Rises.]

And all the things that I wish for
Turn out like I want them to be,
And I'm better'n that Smart Alex cowhand
Who thinks he is better'n me.
ACT I—SCENE 2

SCENE: A Gros on Laurey's Farm.

At rise: Singing girls and Gertie seated under tree D.L. A girl, Vivienne, is telling Gertie's fortune.

Music No. 17(a)

[MELODES]

VIVIENNE. And to yer house a dark clubman!

LAUREY. Girls could you—could you go some'ers else and tell fortunes? I gotta be here by myself.

GERTIE. [Pointing to knots]. Look! She bought at ol' smellin' salts the peddler tried to sell us.

LAUREY. It ain't smellin' salts. It's goin' to make up my mind for me.

Look at me take a good whiff now? [She sniffs at it.]

GERTIE. That's the camphor.

LAUREY. Please, girls, go away.

GERTIE laughs. LAUREY closes her eyes tight.

ELLEN. Hey, Laurey, is it true you're lettin' Jud take you tonight still of Curly?

LAUREY. Tell you better when I think ever'thin' out clear. Beginnin' to see things clear a-ready.

FAYE. I cn' tell you what you want—[Singing.]

Music No. 17(b)

"OUT OF MY DREAMS"

Out of your dreams and into his arms you long to fly.

You don't need Egyptian smellin' salts to tell you why!

Out of your dreams and into the hush of falling shadows.

When the mist is low, and stars are breaking through,

Then out of your dreams you'll go.

A dream come true.

Make up your mind, make up your mind Laurey.

Laurey, dear.

Make up your own, make up your own story,

Curly's daughter won't tell you what to do,

Ask your heart,—whatever it tells you will be true.

LAUREY. Out of my dreams and into your arms I long to fly.

I will come as evening comes to woo a waiting sky.

Out of my dreams and into the hush of falling shadows.

When the mist is low, and stars are breaking through,

Then out of my dreams I'll go,

Into a dream with you.

Music No. 17(c)

[INTERLUDE TO BALLET]

During the above refrain the lights dim to a spot on Laurey. Curly enters in another spot, walking slowly and standing perfectly still B.C. Then his ballet counterparts enter in front of him. Laurey's ballet counterparts enter and stands behind him. Laurey's ballet counterpart enters and stands behind him. These are figures fading into her dream. The real Curly and the real Laurey both off slowly, and leave the stage in their counterparts who were brought the centre and into an embrace.

Music No. 17 (d)
Scene 1

SCENE: Behind Shidmore's ranch house.

Music No. 19

"THE FARMER AND THE COWMAN"

At rise: SHIDMORE'S guests dancing a "set". Soon after the curtain rises, the melody settles into a "vamp" and CARNES holds up his hand as a signal that he wants to sing. The dancing couples stop and listen to him.

CARNES.

The farmer and the cowman should be friends, 
Oh, the farmer and the cowman should be friends. 
One man likes to push a plough, 
The other likes to chase a cow, 
But that's no reason why they can't be friends.

Territory folks should stick together, 
Territory folks should all be pals, 
Cowboys, dance with the farmers' daughters! 
Farmers, dance with the ranchers' girls!

The chorus repeats this last quatrain. The vamp is resumed and CARNES starts to sing again.

CARNES.

I'd like to say a word for the farmer.
ELLER (Spoken). Well, say it.

CARNES. He come out west and made a lot of changes.

WILL [Storyfully]. He come out west and built a lot of fences! 
And built 'em right across our cattle ranges!

CORN ELAM [Spoken—ad. lib.]. Whyn't these dirt-scratchers stay in Missouri where they belong?

FARMER [Spoken—ad. lib.]. We got as much right here—

CARNES [Shouting]. Gentlemen—sant up! [pint restored, he resumes singing].

The farmer is a good and thrifty citizen.

SLIM [Spoken]. He's thrifty all right.

CARNES [Glaring at SLIM he continues with song].

No matter what the cowman says or thinks. 
You seldom see him drinkin' in a bar room— 
Unless somebody else is buyin' drinks!

CARNES. But the farmer and the cowman should be friends, 
Oh, the farmer and the cowman should be friends.

The cowman ropes a cow with ease, 
The farmer steals her butter and cheese, 
But that's no reason why they can't be friends!

CORN ELAM [Spoken]. Territory folks should stick together, 
Territory folks should all be pals, 
Cowboys, dance with the farmers' daughters! 
Farmers, dance with the ranchers' girls!

[From back to vamp.]

ELLER [Singing].

I'd like to say a word for the cowboy—

FARMER [Anxiously to get back at the cowman]. Oh, you would, would you

ELLER.

The roads be treads is difficult and stony.

He rides for days on end 
With list a penny for a friend . . .

ADD ANNIE.

I shan't am feelin' sorry for the penny.

Scene 2

ELLER. The farmer should be sociable with the cowboy, 
If he rides by and asks fer food and water. 
Don't treat him like a louse, 
Make him welcome in yer house. 
But be shure that you lock up yer wife and daughter!

CARNES.

Largo—ad—lib—CARNES disgusted. 
Vamp continues under dialogue.

CORN ELAM [Spoken]. Who wants a ol' farm women any way? 
ANNIE [Spoken]. Notice you married one, so you'd git a square meal?

SLIM [Spoken]. To CORN ELAM. You can't talk that-n-way 'bout our womnen folks!

ELLER [Spoken]. They ain't nobody goin' to slug out anythin'—this here's a party! [To a young cowboy who has been knocked down in the fight.] Git up out of that, Junior. [To CARNES and CORN ELAM.] Break it up you two old fools. [Pointing the gun at CARNES.] Sing it, Andrew! Dum tiddy um tum tum—

CARNES [Frightened, sing]. The farmer and the cowman should be friends—

ELLER points her gun at the group & conducts them. They join in quickly.

RIGHT GROUP.

Oh, the farmer and the cowman should be friends.

ELLER. She turns her gun on the Left group and they all sing.

CORN ELAM. One man likes to push a plough 
The other likes to chase a cow 
But that's no reason why they can't be friends!

CARNES. [Sneering]. And when this territory be a state, 
And jines the union list just like all the others, 
The farmer and the cowman and the merchant 
Must all behave theirselves and act like brothers.

ELLER. I'd like to teach you all a little sayin': 
And learn these words by heart the way you should: 
"I don't say I'm no better than anybody else, 
But I'll be damned if I ain't jist as good!"

CORN ELAM. They cheer the sentiments, and repeat lustily.

CARNES. I don't say I'm no better than anybody else, 
But I'll be damned if I ain't jist as good! Yow! 
Territory folks should stick together 
Territory folks should all be pals. 
Cowboys dance with the farmers' daughters 
Farmers, dance with the ranchers' girls.

Music No. 20

[FARMER DANCE]

Now, they go into a gay, unrestrained dance.

[After number is over.]

ELLER. All right, folks! Time to start the Box Social.

CORN ELAM. I'm so hungry I'd eat a gatepost.

GIRL. Who's goin' to be the auctioneer?

ALL. Aunt ELLER!
OKLAHOMA

ELLER. All right then. Now you know the rules gentlemen. Y'got to bid blind for the hammer. Y ain't spsed to know what girl goes with what hammer. Of course if yer sweetheart has told you that her's been done up in a certain kind of way with a certain colour ribbon, that isn't my fault. Now we'll auction all the hammers on t'other side of the house and work around back here. Follow me.

AUNT ELLER starts off, followed by the crowd. As they exit she starts straining, meeting William along with his bag.

ALL. Hello, young fellow.

WILL. Oh, it's you.

ALL. I was just hoping to meet up with you. It seems like you and me ought to have a little talk. 

WILL. Well, Mr. Holdem, I hear you got yerself engaged to Ada Annie.

ALL. Well—

WILL. Well, nuthin'. I don't know what to call you. You ain't purty enough for a skunk. You ain't skinny enough for a snake. You're too little to be a man, and too big to be a mouse. I reckon you're a rat.

ALL. That's logical.

WILL. Answer me one question. Do you really love her?

ALL. Well—

WILL. 'Cuz if I thought you didn't I'd tie you up in this bag and drop you in the river. Are you serious about her?

ALL. Yes, I'm serioun.

WILL. And do you worship the ground she walks on, like I do? And Holdem, this is one answer that'd better be Yes.

ALL. Yes—yes—yes.

WILL. The hell you do!

ALL. Yes.

WILL. Would you spend every cent you had for her? That's what I did. See that bag? Full of presents. Cost fifty bucks. All I had in the world.

ALL. If you had that fifty dollars cash—

WILL. I'd have Ada Annie, and you'd lose her.


WILL. What would you want with them?

ALL. I'm a peddler, ain't I? I buy and sell. Maybe pay you real money. [Significantly] Maybe as much as—well, a lot.

WILL. Becomes thoughtful. I'll give you eight dollars for it.

ALL. Eight dollars? That wouldn't be honest. I only paid thirty-five.

WILL. All right. I did give you eight and I will... [Pulls nightgown out of bag. It is made of white lawn and is notable for a profusion of ribbons and bows on the neckline.] Say! That's a cracker-fake!

WILL. Take your hands off that! [Grabbing it and holding it in front of him.] That's the reason for our weddin' night!

ALL. It don't fit you so good. I'll pay you twenty-dollars.

WILL. But that's—

ALL. All right then—twenty-two fifty! [Stuffing it into his coat with the hot water bag.] Not a cent more.

WILL. Smiles craftily and starts to count on his fingers. He now pulls out a pair of corsets.

WILL. What a beautiful anklet brace.

ALL. I didn't hardly think they was for you. [Looking at them. Putting them aside.] I'll give you fifteen dollars. Let's see, eight and twenty-two makes thirty and fifteen is forty-five and fifty cents is forty-five fifty.

ALL. He looks wistfully at will out of the corner of his eye and watches the idea erode through will's thick head.

What a beautiful anklet brace!

ALL. Then—those—that was for her to wear.

WILL. They'd hardly think they was for you. [Looking at them. Putting them aside.] I'll give you fifteen dollars. Let's see, eight and twenty-two makes thirty and fifteen is forty-five and fifty cents is forty-five fifty.

All and will laugh. William crosses to ul. Off right, there is a hum of voices and the crowd starts to shift on. Aunt Eller enters, followed by the balance of the party. Curly, down t, stands apart and pays little attention to anybody or anything.

ELLER. Now, here's the last two hammers! Whose air I ain't got no idea.

ADD ANNIE [In a loud voice]. The little un's mine! And the one next to it is Laurey's!

ELLER. General laugh.

ELLER. Well, that's the end of THAT secret. Now what am I bid then for Annie's hammer?
OKLAHOMA

Act II

SLIM. Two bits.
MAN. Four bits.
ELLER. Who says six? You, Slim?

Ain't nobody hungry no more?—What about you, Peddler-man? Six bits?

ALI. Naw!

SLIM shakes his head.

CARNES takes a gun from his pocket and prods him all in the back. Like a mechanical doll the peddler immediately falls.

ELLER. Six bits! Ain't nobody hungry no more.
ALI. Six bits! ELLER. Six bits ain't enough fer a lunch like Annie c'n make. Le's hear a dollar. How about you, Slim? You won her last year.

SLIM. Yeah. That's right. Hey, Annie, y' got that same sweet pertner pie like last year?
ANNE. You bet.

ELLER. Same old sweet pertner pie, Slim. What d'you say?

SLIM. Say it give me a three-day bellyache!

ELLER. Never mind about that. Who bids a dollar?

CARNES [Whispering to ALI]. Bid!

ALI [Whispering back]. Mine's the last bid. I got her fer six bits.

CARNES. Bid a dollar.

ALI. Ninety cents.
ELLER. Ninety cents, we're gittin' rich. 'Nother desk fer th' schoolhouse. Do I hear any more?

WILL. [Dramatically, his eye shines forward]. You hear fifty dollars!

ALI [Immediately alarmed]. Hey!

ELLER. Fifty dollars! Nobody ever bid fifty dollars for a lunch!

WILL. Go ahead.

ELLER. [Shouting out his hand]. Right here in my hand.

CARNES. Ain't you bid yet?

WILL. Oh, yes, I have. [Producing the money.] And 'yer a man of honour y' gotta say Annie belongs to me, like y'said she would.

CARNES. But where's yer money?

WILL. [Shouting out his hand]. Right here in my hand.

CARNES. That ain't yours! Y'just bid it, didn't you? Jist give it to th' schoolhouse. [To ALI, clapping.] Back to will.

STILL to get to the peddler still gits my daughter's hand.

WILL. Now a minute. That ain't fair!

ELLER. Goin' fer fifty dollars—Goin'—

ALI [Exasperated]. Fifty-one!

WILL. [Suddenly realizes the significance of ALI's bid] Wait a minute. Wait! 'F I don't bid any more I c'n keep my money, can't I?
ELLER [Growing]. Shore can.

WILL. 'Nin I still got fifty dollars. [Waving it in front of CARNES.] This is mine!

CARNES [To ALI]. You feebly-minded shrike-poke!

ELLER. Goin', goin', gone for fifty-one dollars and 'at means Annie'll git the prize I guess.

WILL. And I git Annie!

CARNES [To ALI]. And what's you gittin' fer yer fifty-one dollars?

ALI. A three-day bellyache!

ELLER. Now here's my niece's hamper.

I took a peek inside a while ago and I must say it looks mighty tasty. What do I hear, gentleman?
OKLAHOMA

Act II

Scene 1

SHOSHOE: That's the ldy.

CURLY. C'mon, Laurey, let's go.

JUD. [With a badly assumed manner of cameraerize]. Say, Curly, I want to show you sum'n'. [He grins.] 'Scuse us, Laurey. [Taking CURLY'S arm, he leads him aside.] Ever see one of these things?

CURLY. Just what IS that?

JUD. Something special—You see pitchers through it. You just put this up to yer eye like this.

EHLER. Curly!—Curly, what you doin'? CURLY turns quickly. So does JUD, giving an inordinate grunt of disappointment.

EHLER. Curly!—Curly, what you doin'?

CURLY. Dotn'? Nuthin' much. What you want to squeal at a man like 'at fer? See the liver and lights out of a feller.

EHLER. Well then stop lookin' at those ole French pitchers and ast me fer a dance. You brung me to the party, didn't you?

CURLY. All right then, you silly ole woman, I'll dance 'th you. Dance. you all over the meadow, you want!

EHLER. Pick 'at bonzo to pieces, Sam!

Music No. 21

[CHANGE OF SCENE]

And the dance is on. Everyone is dancing now. Will takes Ado Annie by the wrist and swings her around. She finally snaps the blade of "The Little Wonder" back, slips it into his pocket then goes up to Laurey, who has started to dance with all. He pushes all away and dances LAUREY off, will and Ado Annie dance off to the left, and as the trilobal claps they dance on to center stage. The following scene and song is played in one as front of the trilobal.
OKLAHOMA

Act II

Scene 1

So I ain't gonna fuss,
Ain't gonna frown,
Have your fun, go out on the town,
Stay up late and don't come home, till three,
And go right off to sleep if you're sleepy—
There's no use waitin' up for me!

WILL. Oh, Ado Annie!

ANNIE. No use waitin' up for me!

WILL. Come back and kiss me!

[CHANGE OF SCENE]

OKLAHOMA

Music No. 23

[CHANGE OF SCENE]

ANNE [Spoken]. Foot!

[Sings.] I only did the kind of things I erta—sorta
To you I was as faithful as a nigger—fer me.
Them stories 'bout the way I lost my bloomers—
Rumours!

A lot o' tempest in a pot o' tea!

WILL [Dubiously]. The whole thing don't sound very good to me—

ANNIE [Spoken]. Well, y'see—

WILL [Breaking in and spouting out his pent up resentment at a great
injustice].

I go and sow my last wild cat!
I cut out all them flannigans!
I save my money— don't gamble or drink
In the back room down at Flannigans!
I give up lots of other things
A gentleman never mentions—
But before I give up any more,
I want to know your intentions!

Refrain

With me it's all er nuthin'
Is it all er nuthin' with you?
It can't be "in between"
It can't be "now and then"
No half and half romance will do!
I'm a one woman man,
Home-lovin' type,
All complete with slippers and pipe.
Take me like I am or leave me be!
If you can't give me all, give me nuthin'—
And nuthin's what you'll git from me

[He starts away from her.]

ANNE. Not even sump'n?

WILL. Nuthin's what you'll git from me!

Refrain

Second Refrain

He starts to walk away, meekishly. She follows him.

ANNIE. It can't be "in between"?
WILL. Uh—uh.
ANNIE. It can't be "now and then"?
WILL. No half and half romance will do!
ANNIE. Would you build me a house,
WILL. All painted white,
ANNIE. Cute and clean and puffy and bright?
WILL. Big enough for two but not for three!
ANNIE. Supposin' we should have a third one?
WILL [Barking at her].

He better look a lot like me!

ANNIE [Shocked].

The spit ain' image!
WILL. He better look a lot like me!

ANNE [Sings]. With you it's all er nuthin'—
All fer you and nuthin' fer me!
But if a wife is wise
She's gotta realize
That men like you are wild and free.

WILL looks pleased.
ACT II—SCENE 2

SCENE: The kitchen porch of Skidmore's ranch house. There are a few benches on the porch and a large coal stove.

At rise: The music for the dance can still be heard off-stage. Immediately after the curtain rises, JUD dances in with LAUREY then stops, and holds her hand as she pulls away from him.

LAUREY: Why we stoppin'. Thought you wanted to dance?
JUD: Want to talk to you. What made you stop that whip onto Old Eighty, and nearly make her run away? Whut was yer hurry?
LAUREY: 'Fraid we'd be late for the party.
JUD: You didn't want to be with me by yourself—not a minnit more'n you had to.

LAUREY: Why, I don't know what you're talkin' about! I'm with you by myself now, ain't I?
JUD: You wouldn't be, if you coulda got out of it. Mornin'a you stay hid in yer room all the time. Last time I see you alone it was winter 4th the snow six feet deep in drifts, when I was sick. You brung me that hot soup out to the smokehouse, and give it to me, and me in bed. I hadn't shaved in two days. You ast me 'f I had any fever and you put your hand on my head to see.

LAUREY [Puzzled and frightened]. I remember—
JUD: Do you? Bet you don't remember as much as me. I remember everything you ever done—every word you ever said. Can't think of nuthin' else—See? ... See how it is?
LAUREY [Pushing him away as he attempts to hold her]. Jud! Jud!
JUD: I ain't good enough, am I? I'm a hard hand, got dirt on my hands, pig-slop— Ain't fitten to touch you. You're better, so much better.
Yeah, we'll see who's better—Miss Laurey. Ne'l you wish you wasn't so free a' yer airs, you're suth a fine lady—
LAUREY [Suddenly angry and losing her fear]. Air you making threats to me? Air you standing there tryin' to tell me 'f I don't you're gonna go to leet over me like a hog, why you're gonna do it? Air you gonna lynch me at all? 'Cause you're nuthin' but a mangy dog and somebody orta shoot you. You think so much about being a hard hand. Well, I'll just tell you sump'n. I'll rest yer brain, Mr. Jud. You ain't a hard hand for me no more, you c'm just pick up yer duds and go. Oh, and I even get better idys'n that. You ain't to come on the place again, you hear me? I'll send yer stuff any place you say, but don't you'm much 'n foot inside the pasture gate or I'll sic the dogs onto you!

JUD [Standing quite still, absorbed, dark, his voice low]. Said yer say. Brought it on yerself. [In a voice harsh with an inner frenzy.] Can't hep it. Can't never est. Told you the way it was. You wouldn't listen—

HE goes out, passes the corner of the house and disappears.

LAUREY stands a moment, then she turns toward the house, changes her mind and sinks on in a bush a frightened little girl again.

WILL [Off-stage left L.]. Annie! Ado Annie!
LAUREY. Who's at it?
WILL [Entering]. It's me, Laurey. Hey, have you seen Annie?

LAUREY shakes her head

SCENE II

OKLAHOMA

She's gone again.
LAUREY [Calling to him as he is on his way out]. Will— Will, could you do sumpin' for me? Go and find Curly and tell him I'm here.

CURLY enters.

I wanna see Curly awful bad. Got to see him.

CURLY. Than why'n't you turn around and look, you crazy women?
LAUREY [With great relief]. Curly! Will. Well, you found yours. I gotta go hunt for mine.

CURLY. Now what on earth is allin' the belle of Claremore? By gum, if you ain't cryin'!

LAUREY. Curly— I'm afraid, 'frind of my life—
CURLY [In a hurry of surprise and delight]. Jumpin' toadstools! [He puts his arms around LAUREY, muttering under his breath.] Great Lord!
LAUREY. Don't you leave me—
CURLY. Great Godamighty!
LAUREY. Don't mind me a-cryin', I can't hep it—
CURLY. Cry yer eyes out!
LAUREY. Oh, I don't know what to do!
CURLY. Here. I'll show you. [He lifts her face and histes her.]

She puts her arms about his neck.

My goodness! [He shakes his head as if coming out of a daze, gives a low whistle, and backs away.] Where! Bout all a man c'n stand in public— Go away from me, YOU!

LAUREY. Oh, Curly, you don't like me—
CURLY. Like you? My God! Fug away from me, I tell you, plumb away from me! [He backs away and sits on the stove.]

LAUREY. Curly! You're setting on the stove!
CURLY [Leaping up]. Godamighty! [He turns around, puts his hand down gingerly on the lid.] Aw! A cold's a hunk'a ice!

LAUREY. Wish'd I'd burnt a hole in yer pants...
CURLY [Grinning at her, understandingly]. You do, do you?
LAUREY. [Turning away to hide her smile]. YOU heard me.

LAUREY. Now looky here, you stand over there right whar you air, and I'll set over here and you tell me what you wanted with me.

LAUREY [Grumly again]. Well Jud was here. [She shudders.] He skoored me— he's crazy. I never saw nobody like him— He talked wild and he threatened me. So I— I furd him! I wish I hadn't! They ain't no tellin' what he'll do now!

CURLY. You furd him? Well then! That's all they is to it! Tomorrow, I'll get you a new hard hand. I'll stay on the place myself tonight, if you're nervous about that hound-dog. Now quit yer worryin' about it, or I'll spank you. [His manner changes. He becomes shy. He turns away unable to meet her eyes as he asks the question.] Hey, while I think of it— how 'bout marrying me?

LAUREY. Gracious, whut'd wanna marry you fer?
CURLY. Well, couldn't you maybe think of some reason why you might?

LAUREY [Cross L.]. I can't think of nothin' right now, hardly.

CURLY [Following her]. Laurey, please, ma'am— marry me. I— don't know what I'm gonna do if you—if you don't.

LAUREY [Touched]. Curly— why, I'll marry you— if you want me to—

CURLY. They kiss.

CURLY: I'll be the happiest man alive soon as we've married. Oh, I got to learn to be a farmer, I see that! Quit a thinkin' about toown the type and start to git my hands blistered a new way! Oh, things is changin' right and left! Buy up mowin' machines, cut down the prairie! Shoe yer horses, drag tem ploows under the sod! They gonna make a state
OKLAHOMA

OKLAHOMA

ACT II

outa this territory, they gonna call it Oklahoma! Country's a-changin',
got to change with it! Bring up a pair of boys, new stock, to keep up 'th
the way things is goin' in this here crazy country! Now I got you to help
me—I'll 'mount to sump'n y'all! ... Oh, I remember the first time I ever
seen you. It was at the fair. You was a-rider! that grey filly of Blue
Starr's and I says to someone—"Who's that skinny little thing with a
bang hanging down on her forehead?"

LAUREY. Yeow, I remember. You was riding broncos that day.
CURLEY. That's right.
LAUREY. ... and one of 'em th'wed you.
CURLEY. That's— Did not th'wed you.
LAUREY. Guess you jumped off, then.
CURLEY. Shore I jumped off.
LAUREY. Yeow, you shore did.

He kisses her.

Music No. 24

[Reprise. "PEOPLE WILL SAY WE'RE IN LOVE"]

curly [speaking over music]. Hey! If there's anybody out around this
yard 'at c'n hear my voice, I'd like fer you to know that Laurey Williams
is my girl.

CURLEY. Laurey?
CURLEY. And she's went and got me to ust her to marry me!

LAUREY. They'll hear you all the way to Catoosie!"

CURLEY. Let'em!

[Song]

Let people say we're in love
[Making a gesture with his arm.] Who knows what happens now!
[Reaching out, grabbing his hand and pulling it back in here.]

Just keep your hand in mine,
Your hand feels so grand in mine—
Let people say we're in love!
Starlight looks well on us,
Let the stars beam from above,
Who cares if they tell on us?
Let people say we're in love!

Scene Music No. 25

[Change of Scene]

[If necessary]

Close in. This scene is played in front of the
Traveller.
All Hakim entering L. with Add Annie.

ALL. I'll say good-bye here baby.
ANNIE. Can't ye'even stay to drink a toast to Curly and Laurey?
ALL. [Shaking his head]. Time for the lonely gypsy to go back to the
open road.

ANNIE. Wish I was goin'—nen you wouldn't be so lonely.

ALL. Look, Annie, there is a man I know who loves you like nothing
ever loved anybody. A man who will stick to you all your life and be a
regular Darby and Jones. And that's the man for you—Will Parker.
ANNIE. [Recovering from surprise]. Oh ... yeh ... well I like Will a
lot.

ALL. He is a fine fellow. Strong like an ox. Young and handsome.
ANNIE. I love him, all right, I guess.

ALL. Of course you do! And you love those clear blue eyes of his, and
the way his mouth wrinkles up when he smiles—

ANNIE. Do you love him too?

ALL. I love him because he will make my Ada Annie happy. [He kisses
her hand.] Good-bye, my baby. [He throws her hand aside.] I will show you
how we say good-bye in Persia. [He draws her tenderly to him and plants two
kisses on her lips.]

Scene Music No. 25

DENNIS

ANNIE. [Wistfully as he releases her]. That was good-bye?
ALL. [His arms still around her]. We have an old song in Persia. It says:

[Song]

One good-bye—
[Speaking:] is never enough.
[He kisses her again.]

WILL enters and stands still and stunned. He slowly
awakes to action and starts moving towards them.

I am glad you will marry such a wonderful man as this Will Parker.
You deserve a fine man and you got one.

WILL. Is about to grab the peddler by the scruff of the
neck.

ANNIE [Seeing Will for the first time]. Hello, Will. All Hakim is sayin'
good-bye.

ALL. Ah, Will! I want to say good-bye to you, too. [Starting to embrace
him.]

WILL. No, you don't. I just saw the last one.

ALL. [Putting will on the clock.]. Ah, you were made for each other! [He
pulls and Annie close to him with one arm, and puts the other hand affectingly
on Will's shoulder.]. Be good to her, Will. [Giving Annie a squeeze.]. And you be
good to him! [He kisses Annie.]. Good-bye my baby. You don't mind? I am
a friend of the family now?

WILL. Did you say you was goin'?

ALL. Yes. I must. Back to the open road. A poor gypsy. Good-bye
my baby—[Smiling back at will before he kisses Annie, pointing to himself.]
Friend of the family. I show you how we say good-bye in my country.

ANNIE. Gets set for that old Persian good-bye again.

WILL. [Grabbing all]

Persian good-bye. Lucky fellow! I wish it was me she was marrying
instead of you.

WILL. It don't seem to make an awful lot of difference.

ALL. Well, back to the open road, the lonely gypsy.

ANNIE. All! All! [Cries after him.]
WILL. You ain't goin' to think of that o' peddler any more, sir! you
ANNIE. 'Course not. Never think of no one les'n he's with me.
WILL. Then I'm never goin' to leave yer side.

ANNIE. Even if you don't, even if you never go away on a trip or
nuthin', can't you—on't in a while—give me one of them Persian
good-byes?

WILL. Persian good-bye? Why, that ain't nuthin' compared to a
Oklahoma hello!

He wraps her up in his arms and gives her a long kiss.
When he lets her go, she looks up, supreme contentment
in her voice.

Hello, Annie!
ANNIE. Hello, Will!

Music No. 25

Blackout

[Change of Scene]
ACT II—SCENE 3

SCENE: La Petite's kitchen. Scanty, cheap, and  half-finished. Over the stove, a kettle of tea is simmering. The curtain is drawn around the kitchen, but a light can be seen through the cracks. A few customers are present, but the atmosphere is quiet and unobtrusive.

Ike. What's the matter, Andrew, why ain't you back of the barn getting drunk with the rest of the boys? Never see you stay so sober at a weddin' party.

Carnes. Been skinned all night. Skinned 'at Jud Fry_ud up come and start for Curry.

Ike. Why Jud Fry's been out of the territory for three weeks.

Carnes. He's back. See him at Claremore last night, drunk as a lord!

Crowd starts to pour in. Ike and Carnes move down l. and n., continuing their conversation but dropped out by the skunks and laughter of the crowd as they fill the stage. Laurey wears her mother's wedding dress.

Slim. Let's have three cheers for the happy couple. Hip—hip—

Slim. Hip—hip—

Crowd. Hooray.

Slim. Hip—hip—

Crowd. Hooray.

Laurey throws her bouquet to the girls and one of them catches it.

Ike. Say Curry, wuz you skinned when the preacher said that about do you take this 'ere woman?

Curly. I wuz skinned he wouldn't say it.

Laurey. I was afraid Curly'd back out on me.

Music No. 28.

"OKLAHOMA"

[The following lines are sung.]

Eller. They couldn't pick a better time to start life.

Ike. It ain't too early and it ain't too late.

Laurey. Startin' as a farmer with a brand new wife—

Curt. Brand new state.

Freddy. Gonna treat you great!

Carnes. Carrots and potatoes—

Eller. Spinach and turnip greens!

Ike. Flowers on the prairie where the June bugs zoom—

Freddy. Plenty of air and plenty of room—

Eller. Plenty of heart and plenty of hope...

Curt. Oklahoma, Where the wind comes sweepin' down the plain, And the water wheat Can sure smell sweet When the wind comes right behind the rain.

OKLAHOMA

Eller. Every night my honey lamb and I Sit alone and milk And watch a hawk Makin' lazy circles in the sky. We know we belong to the land And the land belongs to us And when we say We're only sayin', "You're doin' fine, Oklahoma! Oklahoma, O.K."

The full company now joins in a refrain immediately following this one, singing with infectious enthusiasm. A special and stirring vocal arrangement.

Curly [After number]. Hey! Y'better hurry and pick yer duds! Laurey exits into house.

Eller. You hurry and pick yer own duds! They're layin' all over my room.


Carnes. Aw, it's a good old fashioned custom. Never hurt anybody.

Annie. The girls all talk at once.

Carnes exits u. r., leaving only women on the stage.

Eller. Seems like they're times when men ain't got no need for women.

Nell. Well, they's times when women ain't got no need for men.

Annie. Yow, but who wants to be dead? Gertie's well-known laugh is heard. She enters during this laugh.


Annie. Hi! Gertie.

Eller. Thought you was in Bushyhead.

Gertie. (As if giving up.) Never saw a cowman who'd never see a cow.

Girl [Eller]. Too bad you missed Laurey's wedding.

Gertie. Been havin' one of my own.

Girl [Eller]. Land! Who's your man? Where is he?

Annie. (Looking off.) Is that him?

Gertie. (Triumphant.) That's him!

Annie. All Hail!!!

Gertie. Did you see my ring, girls?

Annie. How long you been married?

All. Four days.

Gertie's laugh is heard from group. She vanishes.

The girls surround Gertie to admire and exclaim. All and Annie are left apart from the group.
SCENE III

Four days with that laugh should count like a golden wedding.

ANNIE. But if you married her, you musta wanted to.

ALL. Sure I wanted to. I wanted to marry her when I saw the moon-light shining on the barrel of her father's shotgun... I thought it would be better to be alive... Now I ain't so sure.

GERTIE [Coming out of grupo]. Ain't goin' to travel around the country no more. I decided he orta settle down in Bushephad and run papa's store.

WILL enters h. for girls fight.

ANNIE. Hey Will! D'you hear the news? Gertie married the Peddler?

WILL. [To ALL] Mighty glad to hear that, peddler man. [Turning to GERTIE and getting an idea.] I think I orta kiss the bride. [He goes towards GERTIE then looks back at ALL.] Friend of the family... remember? [He gives GERTIE a big kiss, not realizing that it is ANNIE and not the peddler he is kissing.]

Hey, Gertie, have you ever heard on Oklahoma hello?

GERTIE. Uh-uh.

WILL. Hello, Gertie!

He starts to give her an "Oklahoma Hello". ANNIE rushes in and pushes WILL across to the O.K. side. She then turns back and takes a shot at GERTIE who ducks under her arm. GERTIE grabs her round the waist but ANNIE gets hold of GERTIE's hair and wags her round. GERTIE pulls ANNIE's skirt up over her head. ANNIE chases GERTIE off left followed by all the girls who are screaming.

WILL is about to follow when he is called back by ANNIE.

ALL. Hey! Where you goin'?

WILL. I'm goin' to stop Ado Annie from killin' yer wife.

ALL. [Grabbing WILL's arm] Mind yer own business!

WILL. O.K. But I'm stickin' around. I'm gonna take care of Annie.

ELDER [Coming to the window with a lamp in her hand]. What you goin' down there, mak'in' all that racket, you bunch o' pig-stickers?

MAM [Shouting up]. Come on down peaceable, Laurey, Honey!

ICE. And you too, you curley-headed cowboy.

MAM. With the dimples on yer chin!

MEN. Hey, Laurey! Here's a girl baby for you! And here's a baby boy! Here's twins!

ELDER. Fiddleticks! Scranny and old? You couldn't pay me to be the way I am!

WILL. I wish I was the way you are.

ELDER. Fiddleticks! Scranny and old? You couldn't pay me to be the way I am!

LAUREY. Oh, what ud I do 'bout you, you're s'lic a crazy!

ELDER. Shore's you're bourned! She breaks off as CURLY enters with CORD ELAN. CARNES and a few others. Their manner is taken.

CORD ELAN. They're takin' Jud over to Dave Tyler's till the mornin'.

ELDER. Is he--alive?

CORD ELAN. He's dead.

CURLEY. Laurey honey, Cord Elan here, he's a Fed'ral Marshal, you know. And he thinks I orta give myself up--tonight, he thinks.

LAUREY. Tonight?

CORD ELAN. Why yer train leaves Claremore in twenty minutes.

ELDER. [Urging CURLY forward]. Well, tell him now and git it over with.

CORD ELAN. "T'wouldn't be proper. You have to do it in court.

ELDER. Fiddleticks. Let's do it here and say we did it in court.

CORD ELAN. We can't do that. That's breaking the law.
OKLAHOMA

SCENE III

ELLER. Well, let's not break the law. Let's just bend it a little.
C'MON ANDREW and start the trial.
CORN ELAM. Andrew—I got to protest.
CARNES. Shet yer trap. We can give the boy a fair trial without
"lekin' him up on his weddin' night! Here's the long and short of it. Now.
What's your plight?
'Ar means why did you do it?
CURLY. Why'd I do it? Cuz he'd been pesterin' Laurey and I always
said some day I'd—
CARNES. Jist a minnit! Jist a minnit! Don't let yer tongue wobble
around in yer mouth like at . . . Listen to my question. What happened
tonight 'at made you kill him
CURLY. Why he come at me with a knife and—
CARNES. And you had to defend yerself, didn't you?
CURLY. That's right—and furthermore—
CARNES. Never mind the furthermore—the plea is self-defence—

The women start to chatter.

QUIET! Now is there a witness who saw this happen?
MEN [All at once]. I seen it.
Shore did.
Self-defence all right.
I tried to stab him 'th a frog-sticker.
CORN ELAM. I felt funny about this Andrew, I shore
feel funny.
ELLER. You'll feel funny when I tell yer wife you're carryin' on 'th
another woment.
CURLY. I ain't carryin' on 'th no one—
ELLER. Mebbe not, but you'll shore feel funny when I tell yer WIFE
you air.

Hysterical laughter.

CORN ELAM. Laugh, laugh all you like, but let me tell you as a Fed'dral
Marshal—
SKIDMORE. Oh, shet up about being Federal Marshal! We ain't goin'
to let you lock the hoy up on his weddin' night. We just ain't goin' to
LET you. So shet up!

This firm and conciliatory statement is cheered and
applauded.

SLIM. C'mon fellers! Let's pull them down to their train in Curly's
surrey. And we'll be the horses.
CHORUS. Right!
CARNES. Hey, wait a minute. I ain't even told you the verdict yet!

CURLY. Well—the verdict's not guilty, ain't it?
CARNES. Course but I got to say it.
LAUREY. Well, then I'll hit it.

CURLY starts, but the crowd drowns him out.

CURLY and LAUREY run into the house. The rest run
out towards the stable.
CARNES is left down stage without a word.

CURTAIN
HANGING PLOT

No. 4 Cloth (Act II Scene 3)
No. 3 Cloth (Act I Scene 3)
No. 2 Cloth (Act I Scene 3. Act II Scene 1)
No. 1 Cloth (Act I Scene 1)
No. 3 Grey Portal Legs
No. 4 Batten
Flood Bar
No. 2 Grey Portal Legs
Grey Border
No. 3 Batten
Black cut out Trees
Black Blinder
Act II, Scene 2. Cloth
Act I, Scene 2. Flat
Grey Border
No. 2 Batten
Viel Bar
Act II, Scene 1. Pickup Lines for Basket Lanterns
Falange Border
Act I, Scene 2. Arch
Black Legs
Black Border
Tabs
No. 1 Grey Portal Legs
Grey Border
Booms
Green Portal Leg
No. 1 Batten
Spot Bar
House Tabs

OKLAHOMA


Off Stage P.S. Ado Annie's and Singing Girls' parasols. 6 Picnic hampers. 4 Open baskets with various coloured bows on handles. Hakim's walking stick. Hakim's basket containing—1 pair red drawers, 1 pair lace drawers, silver smelling salts bottle, 1 pair red ribbon and lace garters. "Little Wonder" for Will Parker. Bundle of wood for Jud. Double barrel shot gun and revolver (both empty) for Carnes. Revolver (empty) for Curly.

Off Stage O.P. Metal Bucket for Jud.
OKLAHOMA

ACT I SCENE 2

On Stage:
1. A nail keg stool. 2. Table with drawer containing—-a loaded revolver, a cleaning rag, some picture postcards. 3. Box stool. 4. Sleeping bunk covered with tattered quilt. 5. Rake, scythe and hoe. 6. 2 partly filled sacks. 7. Post from stage is set roof with two hooks, on one is hanging a lantern. Dirty curtains at window. From roof a bunch of red peppers and a bunch of garlic are hanging.


ACT I SCENE 3

On Stage.
1. Tree trunk. Veil flown on bar C.S. On solenoid or fuse box controlled by switch in P. corner.


Off Stage O.P. Smelling salts bottle for Laurey. Stand by veil for Ballet.

OKLAHOMA

ACT II SCENE 1

On Stage.

Off Stage P.S. Revolver (empty) for Curly. Picnic hamper, blue bow on handle for Laurey. Saddle for Curly. Revolver (empty) for Carnes. Stage money, coins, etc.

Off Stage O.P. "Little Wonder" for Will Parker. Picnic hamper and open baskets for Chorus Stage money and coins.

ACT II SCENE 2

On Stage.
1. Large yellow wood bin. 2. Metal stove. 3. Grey 3 ft. bench. 4. Tree set in coat base.

Off Stage P.S. Hakim's walking stick for tab scene.

Off Stage P.S.  Rubber Dagger for Jud.  2 Carpet bags for Curly.  2 Small posies of flowers for Pigtaids and ' Fall Down ' for Finals.


OKLAHOMA

LIGHTING PLOT

Preset before rise of Curtain.
Batten 1, 2 and 3, 36 Pink and 51 Gold Full.
Batten 4.  20 Blue, 17 Blue and White Full.
Flood Bar.  20 Blue, 17 Blue Full.
Spot Bar, 36 Pink and 51 Gold Full.
Groundrow Full (1 Circuit, 2 Amber and 31 Frost, 2 Circuits, 3 Amber and 31 Frost)
Booms 51 Gold Full.

Cue 1.  (Start of Overture)

Cue 2.  (Start of Curtain Music)
Cue 3.  (Start of Surrey)

Cue 4.  (End of Surrey)
Cue 5.  (Start of Cain't Say No)
Cue 6.  (End of Cain't Say No)

Cue 7.  (Start of People)
Cue 8.  (As Aunt Eller starts to hum)
Cue 9.  (When Tubs Closed)

Cue 10.  (When Sc. 2 Set)
Cue 11.  (As Tabs open)
Cue 12.  (As Tabs close)
Cue 13.  (When Tabs closed)

Cue 14.  (As the Set Behind)
Cue 15.  (As Tabs open)

Cue 16.  (To Wao a Waiting Sky)
(Hush of Falling Shadows)

Cue 17.  (When Blind out)

Cue 18.  (Beautiful Mornin' life)

Cue 19.  (Entrance of Postcard Girls)
Cue 20.  (Jud starts to dance with Postcard)

Cue 21.  (Start of Curly and Jud Fight)
Cue 22.  (As Jud carries Laureka off)
Cue 23.  (End of 4th Chord of Music)

House Lights Out.
Check Batten 1, 2 and 3, Spot Bar, Booms, Floats, F.O.H. to.
Lights checked on Cue 3 to Full.
As Cue 3.
As Cue 4.
Check everything to \.
Fade to B.O.
Fade in Blue Float Full Follow Gold \.  Preset Dip and Pageant 4 Amber through Door.
Fade out Floats.
Fade in 2 F.O.H. 4 amber.
Fade out F.O.H.
Fade in Blue Float follow Gold Float to \.  Preset Flood Bar and Batten 4.  26 Blue Full Groundrow \.
Fade Out Float.
Fade to B.O.
Cue to Limes to pick up Curly O.P. and to Flys for Black Blinder.
(As Dancing Curly and Laureka and First Lift) Cue for Blinder away.

Cue 17.  (When Blind out)

Fade in 20 Blues Batten 1, 2, 3, 4, Flood Bar, Spot Bar into Full.  Follow Fade in Groundrow \.  Follow Fade in Gold, Batten 1, 2, 3, Spot Bar, 17 Blue in Flood Bar, Batten 4 to \.
Follow Fade in Groundrow \.  Follow Fade 36 Pink in Batten 1, 2, 3, Spot Bar to \.
All Circuits in Batten 1, 2, 3, 4, Flood Bar, Groundrow, Spot Bar, Booms, Pageants, F.O.H. and Gold in Floats to Full.

Check all Lighting to \.

All Lighting to Full
Fade Out Float and F.O.H. Check all other Lighting to \.
Fade to B.O.
Fade in 20 Blue in Flood Bar, Groundrow, Booms and Gold in Spot Bar to Full.
OKLAHOMA

ACT II

Preset before rise of Curtain.
Blue and Gold in Spot Bar to Full.
Gold in Batten 3 Full.
Beams Full. Flood Bar 20 Blue Full.
Groundrow to ½.
Hanging Basket Lamps.

Cue 1. (Start of Excerpt Music)
Floats to Full and Fade House Lights.
Fade Floats to ½.

Cue 2. (At Rise of Curtain)
Pink in Spot Bar and White Float to Full.

Cue 3. (Start of Farmer Dance)
Fade out Pink and Gold in Spot Bar, Gold in Batten 3.
Fade White Float to ½.

Cue 4. (Re-entire of crowd)
Fade in Gold in Batten 3 and Spot Bar to Full White Float to Full.

Cue 5. (As Tabs close)
Spot Bar, Batten 1, Floats, Beams, F.O.H. all Full.

Cue 6. (As Annie and Will start to exit)
Fade Spot Bar, Batten 1, Floats, Beams, F.O.H. to B.O.
Fade in Blue in Batten 1 and 2, Spot Bar, Float to Full.
Gold Beams and 2 F.O.H. to Full. Flood 20 Blue P.S. to Full.

Cue 7. (As Tabs open)
Spot Bar, Batten 1, Floats, Beams, F.O.H. all to Full.
Presert behind Tabs. Flood Bar 20 Blue Full, Groundrow ½, Batten 2, 3 Blue Full. Light in House P.S. Full, Spot on Window of Flat O.P. Amber ½.

Cue 8. (Hello Will)
B.O. Spot Bar, Batten 1, Floats, Beams and F.O.H.
Fade in Blue in Float, Batten 1, Spot Bar to Full 2 O.P.
Beams, 1 Gold Spot on Spot Bar to ½.

Cue 9. (Drunk as a Lord)
Fade in Gold in Spot Bar, Beams, Batten 1, 2, 3, Floats to ½, White Float to ¼.

Cue 10. (Chorus We Know We Belong)
White Float to Full quickly.
Fade White Float to ½.

Cue 11. (As end of 1st Oklahoma chorus)
White Float to Full quickly.
Fade White Float to ½.

Cue 12. (Mind Your Own Business)
Repeat of Cues 13 and 14 in second Oklahoma Chorus.
Fade to Blue Lighting leaving Lights in Houses P.S. and O.P.

Cue 13. (When Awind Eller appears at window)
Fade into same Lighting as before Cue 17.

Cue 14. (Shut up about being Federal Marshal)
Start very slow build up of all Lighting to Full.
Completion of Lighting to Full.

P.S. LIME

ACT I. Scene 1.
S 01 Conductor Double 51 throughout Overture.
White Spot Aunt Eller until Laurey enters—Cut off and Spot Laurey until exit.
Spot Aunt Eller again until exit.
Spot Ode Annie until All Hakim enters. Spot All Hakim until exit.
Spot Ode Annie until exit.
Spot Laurey until she sits on chair, pick up again when she starts to sing, follow until exit.
Spot Laurey until exit.

OKLAHOMA

ACT I

Scene 2.
Double 51 Spot Jud. Cut off as Tabs close.

ACT I. Scene 3.
Double 51 Spot Laurey as she starts to sing. Take in Laurey's double when she enters and follow her until she falls at Curly's feet.
Double 51 Spot Postcard Girls. Flood when Men and Girls dance. Fade out at exit of Male Dancers.
When Jud chooses Curly Double 51 Spot Curly until Jud carries Laurey off.
At Cue, Double 51 Spot Laurey take in Jud and follow Jud off.

ACT II. Scene 1.
Double 51 Spot Conductor for Excerpt Music.
7 Pink Flood Stage until chorus exit.
White Spot Hakim until chorus re-enter.
7 Pink Flood Stage. Fade out with Tabs.
Tab Scene. White Spot Will Parker until exit.

ACT II. Scene 2.
Nil to open at Cue " I'll Marry You If You Want Me To ". Double 51 Spot Laurey, Fade as Tabs close.
Tab Scene. White Spot All Hakim until exit, then White Spot Will Parker, Black Out with Stage.

ACT II. Scene 3.
Nil to open. When crowd enter Double 51 Flood Centre Stage. In " Oklahoma " change to White Flood when crowd comes downstage and change back to Double 51 at end of number as crowd breaks upstage. Repeat for encore.
13 Magenta Spot Jud for fight with Curly. Fade out as they carry him off. White spot Will and Annie as they enter downstage O.P. Flood White as Surrey is brought on.

O.P. LIME

White Spot Curly as he enters upstage P.S. Follow until exit.
White Spot Will Parker, follow till he shakes hands with Curly. Stop on Curly, and follow him until exit.
White Spot Laurey on house O.P. and follow. Cut off during " Can't Say No ".
Pick up Laurey at end of number, and follow until exit.
White Spot Annie until Will enters. White Spot Will until exit.
White Spot Curly, follow until exit.
Double 51 Flood centre stage for " Many a New Day " dance.
White Spot Hakim as he enters from house O.P. Follow until exit.
White Spot Curly until exit.
Double 51 Spot Aunt Eller when she sits in rocking chair.
As lights fade close up to pin spot on her face. Fade out as Tabs close.

ACT I. Scene 2.
Double 51 Spot Curly, follow until exit. Pick up All Hakim and follow until exit.

ACT I. Scene 3.
At cue from Stage Manager, Double 51 Spot Curly, take in Curly's double, and follow him until exit.
White Spot Pigtales until she joins in dance with other dancers, then Flood centre stage Double 51.
When Postcard Girls enter, Flood Focus them Double 51. Flood stage when men and girls dance, fade out as male dancers exit.
When Jud chooses Curly Double 51 Spot Jud, and follow him until exit.
At cue from Stage Manager, Double 51 Spot Curly. Fade out with Tabs.

ACT II. Scene 1.
White Spot Carries when he sings, and follow until Aunt Eller sings. White Spot her until dance starts. White Spot solo dancer until exit.
As chorus exits Double 51 Spot Will Parker. As chorus re-enters, Double 51 Spot Aunt Eller until she gets off level, then Spot Curly until Tabs close.
Tab Scene. White Spot Ode Annie until exit.
OKLAHOMA

ACT II. Scene 2.
Nil to open. At cue "Why I'll Marry Yer If You Want me to" Double 51 Spot Curly until Tabs close. Take Scene. White Spot Aldo Annie B.O. with stage.

ACT II. Scene 3.
Nil to open. As crowd enters Double 51 Spot Curly until end of his "Oklahoma" chorus, then take in centre group. Change to White as crowd come downstage and change back to Double 51 as crowd break upstage. Repeat for Encore. Continue to follow Curly until he exits into house P.S. Leave Spot on man looking through keyhole, then take in group round door, then stop on Carnes as boys exit. When Carnes exits cover group of girls and change to White as Gertie enters. Pin Spot Gertie's hand on "Been Havin' One of My Own". As Annie points off stage slowly open out and move to O.P. and pick up Ali Hakim follow until exit. Pin Spot Aunt Eller Double 51 at window.
Double 51 Spot Curly until Jud strikes him, change to 13 Magenta, until Jud falls. Change back to Double 51 and follow to exit.
Double 51 Spot Curly as he re-enters and follow until exit. Flood White as Surrey is brought on White Flood for finale.

WARDROBE PLOT

PRINCIPAL LADIES

Aunt Eller
Act I.
Act II. Scene 1.
Act II. Scene 3.

Laurey
Act I.
Act II. Scenes 1 and 2.
Act II. Scene 3
1st entrance
2nd entrance
Laurey in Ballet

Annie
Act I. 1st entrance
2nd entrance
Act II. Scenes 1 and 2.
Act II. Scene 3.

Gertie
Act I. Scene 1.
Act I. Scene 3.
Act II. Scene 1.
Act II. Scene 3.

Pigtail
Act I. Scene 1.
Act I. Scene 3.
Act II. Scene 1.
Act II. Scene 3.

White spotted brown skirt, yellow blouses, pink wool shawl, white apron, brown kid lace-up boots.
Brown braid embroidered lime green dress, white frilled front collar and cuffs, black brooch at neck, repeat boots.
Plum coloured dress, plum straw hat, plum gloves, fob brooch, repeat boots.

White calf length dress, blue pinafore, blue belt and hair bow, black patent tie shoes.
White and pink organdie dress, pink sash, pink neck band, pink roses for hair, white kid shoes, green wool shawl.
White embroidered cage bustle wedding dress, white gloves, blue and white floral head wreath and veil, white Victoria posy, repeat white shoes.
Grey cloth coat, white collar, cuffs and bow, white straw hat, trimmed with feathers, repeat white gloves and shoes.
Replica "Laurey" dress with shorter skirt of organdie, blue belt, and hair bow, beige elastic hose, beige flat ballet shoes.
Pink and white dress, pink coat, rose petal hat, pink and white sunshade, pink face-up boots.
Remove coat.
Blue and green dress, green shoes, blue flowers for hair, green gloves, neck band.
Lime green dress, green cape, white flowers for hair, repeat green shoes.
Pink skirt trimmed large green buttons, green edged white organdie blouse, pink lace-up boots, green and white parasol.
White straw hat trimmed feather and flowers.
Repeat costumes, flowers in hair, replace hat.
White embroidered lime green dress, pink neckband, sash and gloves, white flowers for hair, green shoes.
Repeat Act I, Scene 1, costume with short cape to match skirt.

Yellow below knee length skirt, yellow spotted white organdie blouse, large straw hat trimmed water lilies, yellow lace-up boots, yellow bows for pigtails.
Knee length blue ribbon trimmed white dress, black stockings, flat black ballet shoes, blue coat with sailor collar, and large round blue hat to match.
White below knee length dress trimmed embroidery Anglaise, yellow stockings, hair bows and broad sash, black patent tie shoes.
Repeat Act I, Scene 1, costume with jacket to match, with white collar and cuffs, small straw hat, yellow feather trimmed.
Fall Down Girl

Act I. Scene 1.
Red skirt trimmed pink, embrodiered Anglaise blouse, red trimmed straw hat, red lace-up boots.

Act I. Scene 3.
Corise satin pleated skirt, corise and black drapery, sequined bodice, pink tights, violet panties, black can-can boots, long black gloves, sequin necklace and earrings, black feather and corise headdress.

Act II. Scene 1.
Red frilled dress, lime green neckband, stockings and gloves, red roses for hair, black patent tie shoes. Repeat Act I, Scene 1, skirt and boots with matching jacket, small straw hat trimmed to match, red gloves.

8 Singing Ladies

Act I. Scene 1.
Various pastel shade skirts differently trimmed, either embrodiered Anglaise or organdie frilled blouses, lace-up boots to match skirts, large straw hats trimmed to match, parasols to match, repeat costume with flowers in hair instead of hats.

Act I. Scene 3.
Frilled pastel shade dresses variously trimmed, matching gloves, hair bows, stockings, and neckbands, black patent tie shoes.

Act II. Scene 3.
4 pink and white bridesmaid dresses, 4 straw hats lined pink, 4 pairs pink shoes, 4 girls repeat Act I, Scene 1, skirts and boots with matching jackets, 4 small straw hats, gloves to match.

9 Dancing Ladies

Act I. Scene 1.
Various pastel shade skirts differently trimmed, embrodiered frilled blouses, lace-up boots to match, straw hats trimmed to match.

Act I. Scene 3.
4 differently coloured pleated chiffon skirts with sequined bodices, 4 pairs black can-can boots, 4 pairs long black gloves, 4 pairs pink tights, 4 pairs contrasting frilled panties, 4 black leather head-dresses, 4 sequin necklets, 4 pairs sequin earrings, 8 pastel shade dresses with white collars, 2 small caps, 8 small straw hats variously trimmed, 5 pairs black stockings, 5 pairs flat ballet shoes.

Act II. Scene 1.
Pastel shade frilled dresses variously trimmed, contrasting dresses, hair bows, matching neckbands, black patent tie shoes.

Act II. Scene 3.
Repeat Act I, Scene 1, skirts and boots with matching jackets, small straw hats.

General Notes for Wardrobe
All ladies have white cotton frilled petticoats, chemises, pantalons, and small flat butterflies, fawn lace stockings. Unless otherwise stated in plot all ladies costumes should be made of cotton or linen material, and skirts should be two inches from ground except dancing ladies, and their skirts can be ankle length. Also cotton gloves.

PRINCIPAL MEN

Curly

Act I.
Brown trousers, white spotted brown cowhide chops, green shirt trimmed white braid, pink scarf, gun belt and holster, brown suede boots, brown hat, yellow hatband.

Act II. Scenes 1 and 2.
Blue trousers, white braid trimmed yellow shirt, light blue scarf, jewelled gun belt and holster, black suede boots.

Act II. Scene 3.
Repeat blue trousers, belt, holster and black boots. Blue braid trimmed pink shirt, dark blue scarf.

Curly in Ballet

Duplicate of Curly in Act I costume.

Will Parker

Act I.

Act II.

All Hakim

Act I and Act II. Scenes 1 and 2.

Act II. Scene 3.

Jud

Act I.

Act II. Scenes 1 and 2.

Act II. Scene 3.

Jud in Ballet

Andrew Carnes

Cord Elam

Ike Skidmore

Slim

Act I.

Act II.

8 Singing Men

Act I and Act II.

8 Dancing Men

Act I. Scene 1.

Act I. Scene 3.

Act II.

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Fawn braided jacket, brown trousers, lime green shirt, pink tie, grey suede tap shoes, grey suede boots, belt, fawn hat with yellow hat band.

Repeat slacks, boots, hat. Mauve braided jacket, pink shirt, green tie.

Black and white check suit, white shirt, pink scarf, fawn hat, black side button boots.

Repeat suit, boots, and shirt with stiff collar and bow tie, straw hat.

Black braided green breeches, red vest, torn fawn shirt, black boots, belt.

For entrance at end of ballet, Act II, Scene 1, costume is worn.

Red striped black trousers, grey shirt with white striped sleeves, black waistcoat, black ribbon tie, brown side button boots.

Repeat Act I costume.

Duplicate of Jud Act I costume.

Brown suit, black braided red shirt, belt, gun belt and holster, black field boots, large round straw hat, red handkerchief.

White striped grey trousers, white spotted yellow shirt, grey suede waistcoat with Sheriff star, black boots, gun belt and holster, fawn hat with mauve band.

Blue trousers, grey coat, pink striped grey waistcoat, white shirt and wing collar, grey ribbon tie, grey hat, black boots.

Blue side striped grey trousers, fawn suede waistcoat, lime green shirt, mauve suede chaps, grey suede boots, belt, blue scarf, fawn hat.

Repeat trousers and boots, with pink scarf and blue shirt, mauve suede jacket.

Grey trousers, various coloured shirts, grey suede boots, grey hats, various coloured scarves.

4 pairs tan trousers with leather thonging at sides. 4 pairs braided tan trousers, various coloured shirts, trimmed leather fringes, various coloured scarves, fawn hats, various coloured band rings, brown suede tap boots.

Various coloured braid trimmed black trousers, various coloured embroidered shirts, various coloured scarves, black gautier gloves, black kid boots, repeat hats.

Various striped grey trousers, various coloured shirts, various coloured scarves. Repeat Act II, Scene 3, boots.
CHOREOGRAPHIC NOTES

"KANSAS CITY"

This tap dance is performed by Will Parker, dancing solo for the first 54 bars of music, and then joined by four boys. It is an attempt to copy the "Ragtime" introduced by the coloured people in America at this time. The general pattern of this dance when the boys join "Will" is thus:

\[
\begin{array}{c|c|c}
X & X & X \\
\end{array}
\]

"MANY A NEW DAY"

After the boys exit, the girls gather round "Laurey" talking. "Laurey" says "New! New!" and the girls move back into a semi-circle round her, kneeling, standing and sitting in various poses as diagram A. Diagram B shows the positions, all standing, in which girls sing chorus while "Laurey" dances. Diagram C are positions for girls whilst "Laurey" sings last verse and chorus.

\[
\begin{array}{c|c|c}
A & B & C \\
X & X & X \\
X & X & X \\
X & X & X \\
X & X & X \\
X & X & X \\
\end{array}
\]

After applause for song "Laurey" moves to rocking chair and sits on the arm. The singing girls move and group themselves on the porch. All dancers except one exit O.P.

"Curly" enters U.S.O.P. and dance off D.S.P.S. one girl remaining behind to execute a single and double turn before following them—A girl who wears a red petticoat runs across showing this to the audience from U.S.P.O. to D.S.P.S.—the singers laugh at her. 3 girls enter U.S.P.O. and are joined by "Fall Down" from U.S.O.P. "Fall Down" tries to copy their step and falls down. All exit D.S.P.S. "Pigtails" and two friends enter U.S.O.P. "Fall Down" enters D.S.P.S. and three other dancers enter from P.S. to join in the dance. "Fall Down" shows off the frill of her pan-talets and in the dancing falls again. The girl with the red petticoat twice more runs among the dancers showing off the petticoat before making her exit. "Laurey" joins in the dancing as they make a circle C.S. at the end of the dance.

THE BALLET

As "Laurey" sings last note of song the dancing figures come to C.S. and the speaking characters back off. "Curly" and "Laurey" dance together portraying their great love for each other. They stand facing each other, in the way of their Persian dance, "Pigtails" runs across shielding her eyes from the sun and seeing the lovers, exits to tell the other girls. "Laurey's" girl friends dance across the stage shielding their eyes from the sun, portraying their happiness at this great romance found among them and the wonderful day that it is. Two cowboys stroll across the stage and wave to the lovers. "Curly" exits U.S.P.S. "Pigtails" dances on with a red rose but as she gives it to "Laurey" bursts into tears. Three girls, having dances on with a red rose but as she gives it to "Laurey" bursts into tears. Three girls, having dances on with a red rose but as she gives it to "Laurey" bursts into tears. Three girls, having dances on with a red rose but as she gives it to "Laurey" bursts into tears.