Process of adaptation: Prose to stage as applied to Stephen Crane's "Maggie: Girl of the Streets"

Marcia Ann Cree

University of Nevada, Las Vegas

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PROCESS OF ADAPTATION: PROSE TO STAGE

AS APPLIED TO STEPHEN CRANE'S

MAGGIE: GIRL OF THE STREETS

by

Marcia Cree

A thesis submitted in partial fulfillment of the requirements for the degree of

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in

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The Thesis of Marcia Cree for the degree of Masters in Theater is approved.

Chairperson, Jeffrey Koep, Ph.D.

Examinng Committee Member, Jerry L. Crawford, Ph.D.

Examinng Committee Member, Jeffrey Fiala, M.F.A.

Graduate Faculty Representative, James B. Pink, M.F.A.

Dean of the Graduate College, Ronald W. Smith, Ph.D.

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ABSTRACT

Adaptation of literature to the stage has proven to be a steady and popular form of writing. Stephen Crane's novella, *Maggie: Girl of the Streets*, was adapted to the stage as a musical during my Master's program in Theater. This thesis intends to instruct other writers on the eight step process of adaptation; this process is prior to the actual writing of the play. This preliminary process is to guide other writers who would like to adapt material to the stage. The eight step process is explained and shown as applied to the adaptation experience of *Maggie*. This thesis discusses the need for adaptations; the popularity and feasibility; the eight steps; and the second draft of the musical adaptation of *Maggie*. It is suggested that the novella by Crane and the musical adaptation be read prior to the reading of this thesis.
## TABLE OF CONTENTS

- APPROVAL PAGE .......................................................... ii
- ABSTRACT ........................................................................ iii
- PREFACE ........................................................................ vi
- CHAPTER 1 INTRODUCTION ........................................... 11
- CHAPTER 2 SUITABILITY OF MATERIAL .............................. 4
- CHAPTER 3 REASONS TO ADAPT ........................................... 7
- CHAPTER 4 FREE OR LITERAL ADAPTATION ............................ 10
- CHAPTER 5 STUDY OF AUTHOR ......................................... 14
  - BACKGROUND .............................................................. 14
  - INTENTIONS OF AUTHOR ............................................. 16
  - CRITICISMS OF MAGGIE .............................................. 17
- CHAPTER 6 STUDY OF LITERARY MOVEMENTS ...................... 20
  - NATURALISM ............................................................ 20
  - DETERMINISM .......................................................... 23
  - REALISM ................................................................. 24
  - IMPRESSIONISM ....................................................... 27
- CHAPTER 7 STUDY OF FORM ............................................. 34
  - TRAGEDY ................................................................. 34
  - COMEDY ................................................................. 36
  - MELODRAMA ............................................................ 36
- CHAPTER 8 MAGGIE AS EPIC THEATER ................................. 40
- CHAPTER 9 COMPONENTS OF DRAMA .................................. 45
  - THOUGHT ................................................................. 45
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>PLOT</td>
<td>47</td>
</tr>
<tr>
<td>CHARACTER</td>
<td>50</td>
</tr>
<tr>
<td>LANGUAGE</td>
<td>58</td>
</tr>
<tr>
<td>SPECTACLE</td>
<td>62</td>
</tr>
<tr>
<td>SET DESIGN</td>
<td>62</td>
</tr>
<tr>
<td>COSTUMES</td>
<td>63</td>
</tr>
<tr>
<td>LIGHTING</td>
<td>63</td>
</tr>
<tr>
<td>CONCLUSION</td>
<td>64</td>
</tr>
<tr>
<td>APPENDIX MAGGIE: GIRL OF THE STREETS</td>
<td>66</td>
</tr>
<tr>
<td>WORKS CITED</td>
<td>126</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>128</td>
</tr>
</tbody>
</table>
PREFACE

During the course of my Master's program in Theater, I searched for a thesis topic that would incorporate a creative project with scholarly research. I sincerely believe that Theater professors should pursue the creative endeavors in the area of directing, writing, or acting. This is not to say that critical writing and research are not an important part of one's expertise and a value to a university; however, the theater is based on the production of art, and one should not lose sight of that purpose.

Thus, I decided to develop a thesis with a discussion of process of adapting a prose story to the stage for production; yet, at the same time, write the adaptation. It became an ambitious pursuit because the process itself was a difficult and lengthy one. However, I was determined to create this "combo" thesis. In order to fulfill this intention, I needed to study the author, his time period, literary movements, dramatic form, and the components of drama. Then, the task was to create a play from Stephen Crane's novella; and, remain truthful to this author's intention and story.
The result was the musical version (second draft) of Maggie. Certainly, a talented writer can adapt prose to the stage with an intense reading and a bit of creative instinct; but, a serious writer should explore certain steps prior to the writing. Knowledge in all the areas previously mentioned is essential for a satisfying adaptation. My hope is to help other writers who want to try adaptation by recording my experience of the process with the final product of Maggie.
CHAPTER 1

INTRODUCTION

The process of adaptation is a familiar term in the world of drama. This process began during the middle ages when members of the church created stage productions based on events taken from the Bible. These mystery plays intended to entertain and instruct the populace on man's nature for good and evil. Drama continues with the same intent even today. The adaptation of literature is a common practice with the same intent. Throughout history portions of the population were nonreaders; drama provided the exposure to the world of instruction and entertainment. In modern times the nonreaders still exist; adaptation is one avenue of drama that can expose people to vast numbers of literary works and teach valuable lessons at the same time. Adaptation of literature provides a wealth of resources for the playwright and will remain a popular form of writing in the world of theater.

Since the process of adaptation has continued throughout the centuries, modern audiences are exposed to excellent stage plays and films that utilize this mode of writing. Within this past century some of the
greatest stage productions were adaptations. George Bernard Shaw's, Pygmalion, became the musical stage production of My Fair Lady; John Steinbeck's novels, Grapes of Wrath and Mice and Men, were both adapted to stage productions; T.S. Eliot's, Old Possum's Tale, became the musical, Cats; and more recently, audiences have enjoyed the great works of Victor Hugo's, Les Miserables.

As today's writers adapt works of literature, they must consider the feasibility of a stage production. Unlike an adaptation to film, stage relies on dialogue. Thus, the writer must know the demands of the text before adaptation. This type of writing requires a great deal of research and study for an adaptation concerns itself with the work of another author. In order to remain true to the original text, a writer must follow a process. During the course of adapting Stephen Crane's novella, Maggie: Girl of the Streets, to a stage production, the following steps were developed in the hope of assisting future writers interested in adaptation of literature to stage. The steps are: 1. Find suitable material. 2. Explore the need to adapt a particular text. 3. Decide upon a free or literal adaptation. 4. Examine author background, intentions, and criticisms of the original works. 5. Study the
literary movements during the time period of the original author. 6. Determine the form. 7. Apply the text to the elements of a dramatic performance such as theme, structure, character, language, music, and spectacle. These steps are meant to help a writer better prepare the adaptation for a truthful rendering with consideration to the original author.
CHAPTER 2

SUITABILITY OF MATERIAL

The process of adaptation should be recognized as just that: a process. Transferring prose to stage requires many decisions and deep study of the text itself. There is a lengthy number of steps a writer should follow before the actual writing begins. The first area of focus is the writer's ability to locate strong, suitable material. Suitable as defined by a work of narrative prose in text form which tells a story and yet can reasonably be told within the limits of a stage environment. A story is generally defined as a full account of an event, or series of events, usually told in chronological order (Wilson 142). A plot differs from story because it is the selection and arrangement of various scenes, and in this case, taken from a story for presentation on the stage. A plot is more restricted and structured than a story and relies heavily on the components: action and conflict. It is important to view the story in the prose as one that can be arranged into the structure of plot with a limitation of time and space.

With this in mind, Stephen Crane's novella, Maggie:
Girl of the Streets, does provide for a stage adaptation. The story is based on a series of events told in chronological order in approximately fifty-eight pages. Also, the story is conducive to the arrangement of scenes which provides the action and conflict. The action in Maggie is centered around the people of the Bowery who in futility work to survive the horrors of poverty. Each character is faced with a number of choices which allows for the action of the drama. Mary, the mother, chooses to drink heavily and abuse her children; Jimmie, the son, works and drinks but refuses to be a man; Maggie, the daughter, chooses to dream as an escape; she falls in love with Pete; she moves in with him; she is banished from the home of Mary and Jimmie; she is rejected by Pete; she leaves and becomes a prostitute; and she chooses to kill herself. The decisions of the characters move the story into sufficient action for the stage.

The plot in a drama relies on conflict which Crane delivers as the characters struggle with their environment, their desires, and their fellow man. This produces much of the tension; the result is anger and frustration. For instance, Mary’s drinking causes tension in the family and in the neighborhood when she acts violently. Jimmie’s inability to lesson the
tension between Mary and Maggie causes further anxiety in the Johnson household. Maggie's refusal to abandon idol illusions of a dream existence causes a conflict with Pete. Crane devises a number of challenges for the characters, and as the story unfolds, the ability of each character to overcome and survive these challenges of life offers a powerful experience for the observer.

Another key area in the suitability of a text is the consideration of time and space. Stage is limited in both areas with constriction of playing area and duration of performance time. However, with the advancement of set and lighting techniques, the theater has fewer constraints. Maggie's setting is minimal with the primary location of the Bowery. Playing areas are the street, apartment, collar and cuff factory, a bar, and a dance hall.

The time span in the novella spans approximately five years. Crane's scenes are episodic and move quickly as the story begins with Maggie at age ten or so and then jumps to her as a young adult. The fact that Crane wrote a novella (short novel) consisting of fifty-eight pages allows ample time for a full length adaptation, yet one that would not last longer than an average play or musical. Maggie, the musical, has a length of about sixty pages with no reduction in story.
CHAPTER 3

REASONS TO ADAPT

After the writer determines the text as appropriate for a stage adaptation, one should explore their interest and reason for choosing that particular text. Often times it is a character or particular social issue that sparks the writer's need. The question for the writer is: why must this story be told on stage? After the first reading of *Maggie*, it was clear that the story was powerful, and one that delves into serious social issues. Yet, the character of Maggie is so full of human frailty and sadness; her plight is one of sorrow and one of tragedy as she struggles against the cruelties of life. *Maggie* is a timeless story that is interesting as well as instructive in the area of social hardships.

Crane's story is filled with issues of child abuse, poverty, alcoholism, illusions, and ignorance. All this issues exist within society one hundred years later. Bertolt Brecht felt that the human being must change so that the order of things may be changed (Clancy 170). Certainly this would apply to the characters in a play where they change and as a result the world is better
for their change. Even when this does not occur within a play, there can be a change within the spectator. Those audiences who watch the Maggies of the world may be shocked and moved enough to go out and do something to help change the conditions of mankind. Maggie is an ideal story to present these tragic issues. It is an ideal story to shock an audience as it does the reader. It is an ideal story to prompt a person to take action against these horrors.

Stage plays are filled with interesting characters, but each play has a central character, and one that usually gathers the most sympathy. For example, Streetcar Named Desire has Blanche; Glass Menagerie has Laura; and Death of a Salesman has Willy. In Crane's story it is Maggie who touches the hearts of the reader. She is a young child with beauty of soul who endures such emotional and physical abuse that she must live in illusions to escape her pain. It is her vulnerability and her innocence that lead her astray into her final destruction. Maggie is every child who suffers.

The decision to adapt must ultimately come from the writer's personal reaction to a particular text. Whatever the reason, a writer needs to recognize and explore that desire which will provide the necessary motivation and bring forth the primary intent. Maggie
was adapted to shock the audience with social issues that still cling to society like a leech, and to allow the character of Maggie to "come alive" and tell her story.
CHAPTER 4

FREE OR LITERAL ADAPTATION

Before the writing of the play begins, the writer must decide upon a free or literal adaptation. The literal form attempts to transfer the original prose to stage with no change in character, plot, setting, and dialogue. Literal adaptations are difficult because the original text in story form is not easily transferred to a plot structure without some alterations. In addition, dialogue is rarely transferred in the exact wording from the text. Authors of fiction write in narrative form with little dialogue sometimes. When transferring to the stage, dialogue is the main ingredient in communication and action of plot.

The free adaptation is used more often for stage purposes. The writer uses the basic story and general themes but alters and creates character; develops plot sequences; invents needed dialogue; and in some cases, adds music and song either in the form of opera where all dialogue is sung or interrupted at various intervals for songs throughout the play.

Clearly, the time factor on stage requires alterations in the original text. Average time for a
a production is approximately two hours and three hours for a musical. Novels of considerable length can be adapted to stage; however, if the writer adapts a novel with thousands of pages of text without any adjustments, the production could run eight to ten hours. One example is Victor Hugo's Les Miserables. It is quite possible that the text, which is over a thousand pages, had to be altered and shortened to transfer to a stage musical. Yet, the basic themes and characters were presented as found in the book. In another case, an adaptation of text that consists of minimal pages may add to the story with the invention of character and subplot in order to generate enough material for a full length production.

Free adaptation can be created from poetry as in the case of T.S. Eliot's, Old Possum's Tale, which became the musical, Cats. In another case, Michael Fryan wrote Wild Honey for the stage with many alterations and revisions from Chekhov's original manuscript. Fryan wrote the dialogue and character with Chekhov's style but removed the play's setting from a drawing room to a train for a more "sensational effect" (Hatlen 315). Depending on the original piece, the writer must decide upon the changes and additions to suit the stage.
In the adaptation process of *Maggie*, it is clear that a free format is necessary. In order to transfer the story to plot structure with continual action, additions were written with development of characters and their relationships, added dialogue, and more focus on minor characters.

The creation of monologues (in the form of song) help to express the inner thoughts and concerns of each character. Crane's novella is brief, and character development is limited. These solos provide for a clearer understanding of the inner turmoil and yet adds dimensions for more well rounded characters.

In addition, the relationship between Maggie and Jimmie needed more definition and stage time. Dialogue and scenes were written to express an intimate connection between the two. Also, Maggie and Pete have a duet to clarify their intentions and feelings. In the case of Mary and Maggie, the relationship is nonexistent in the novella. Neither character express much in the way of emotion to one another. Mary needed more than anger so the last song shows more love and regret. The duet between Mary and Maggie releases the unspoken anger on the part of Maggie. She is finally able to vent her disgust directly toward Mary which is never shown in the novella.

The last area of development concerns the minor
characters as they are brought into the spotlight. Jim's death is unknown in the novella; however, on stage as a live person, the audience must have that information. A scene is added to show the death itself. Jim, Nell, and the town people provide the lighter moments in the show. The novella does not emphasize any humor; but, the musical style can utilize these characters for laugh purposes. They are more one dimensional. Nell is the girl who "gets what she wants." Jim is the lazy, "no good for nothing" father; a man who is harmless yet worthless. The town people have their own individual personalities and serve to whine about their wretched conditions in a humorous manner.

In spite of the additions to text and character, the adaptation attempts to remain true to the intentions, personalities, and actions of the original characters. Furthermore, these additions do not alter the themes so prevalent in Crane's story nor do they diminish the importance of those themes.
CHAPTER 5

STUDY OF AUTHOR

BACKGROUND

The study of the author is extremely important for the process of adaptation. The background of the author reveals much in the understanding and purpose of the text. It is difficult for an adaptor to sufficiently capture the original story with all its implications without this research. For example, authors who write a novel based on their own life require this investigation. This information provides essential knowledge for the process in order for the adaptation to reflect the truth which is rightfully owed to that author.

Stephen Crane's background generated great insight into the story of Maggie and the social themes within the book. Crane was the son of parents who were both preachers in the Methodist church and considered "do-gooders." His mother, Helen Crane, had Stephen at the age of forty-five, and after eight other surviving children found more comfort in the temperance movement than raising her son. She died when Stephen was only
fourteen (Benfey 38). Many critics have speculated on the fact that Maggie was a type of mourning process for Stephen over the death of his mother. In a substantial part of the novella, it reveals the hideous nature of an abusive mother who considers herself a God-fearing woman yet manages to neglect and abuse her own children. Crane's own abandonment by his mother may be a key to the sympathetic stance for the children in the novella; yet, a chastisement for mothers who abuse their children through neglect or verbal and emotional abuse.

Maggie was Crane's first novel and was written after his experience and observation of the Bowery section of New York around the year 1890. Maggie is not a story created from the imagination, but rather, it is created from a compilation of real life situations which were then molded into a story. This particular knowledge is imperative in the adaptation of Crane's novella. These "fictional" characters represent actual people as seen through the eyes of Crane. In the hope of presenting this real life setting, the adaptation must follow the aspects of realistic theater. It was during his time in the Bowery that Crane witnessed in horror the widespread poverty, daily alcohol use, and the emotional, verbal, physical abuse. The study of Crane's life allows the adaptor to discover the shock and disgust which prompted the writing of Maggie.
INTENTIONS OF AUTHOR

Although Crane did not speak extensively about Maggie or his intentions, the research did enable the adaptor to understand the novella's purpose. As a determined first time writer, Crane published Maggie at his own expense. Crane makes clear in his letter that his intention in writing the novella was to shock his readers. In one letter to Hamlin Garland, Crane writes: "It is inevitable that you will be greatly shocked by this book but continue please with all possible courage to the end" (Gullason 32). Crane's hope was to make a splash in the literary world with the brutally honest rendering of this Bowery world. After the publication of Maggie, Crane responded: "My first great disappointment was the reception of Maggie. I remembered how I looked forward to its publication, and pictured the sensation I thought it would make. It fell flat" (134).

If Crane's motive was to shock, the adaptation should strive for the same effect. The novella does present quite a brutal reality in regard to the abuse of children and the shame of poverty. However, the act of violence on stage is not one that is attempted or accomplished very often. People tend to shy away from productions that show extremes. A stage production has no way to soften the reality of abuse. Thus, Maggie as a play must accomplish the show of violence yet attract
an audience. A live performance where a mother hits her own child is a disturbing one; yet, provides the shock intended by Crane.

The novella presents a cause and effect situation where the Johnson family live in poverty which causes a frustration and depression of sorts, which in return causes an addiction to alcohol in an attempt to cope or escape from reality. Consequently, alcohol promotes an irrational behavior, and the slightest provoking results in physical violence. There is no indication that Crane intended to forgive or excuse such behavior. "I tried to make plain that the root of Bowery life is a sort of cowardice. Perhaps I mean lack of ambition or to willingly be knocked flat and accept the licking" (Schneider 106). Furthermore, the adaptation must not excuse behavior, but it must reveal this cause and effect mode since Crane did believe that "environment was a tremendous thing and frequently shapes the lives regardless" (79).

CRITICISM OF MAGGIE

In the course of studying author background, the adaptor should extend that study to the various criticisms surrounding the work. Awareness of reviews and public input add to the general information concerning the text's weakness and strength. The comparison of various reviews is worthwhile. If the
consensus from respected critics is lack of a good story, this would serve as a warning to the adaptor. He or she would look closely to see why the story was viewed as such from a number of people. Then, the adaptor might make revisions to prevent that weakness originally detected in the literature.

In the case of Crane, the novella received mixed reviews with either a blatant dislike for the story and Crane's style or encouragement for this innovative writing by a first time writer. Throughout the decades since Crane's death, critics view Maggie as a substantial work of literature. This was not the case in 1893 when the printing of Maggie sold a mere "handful of copies" (Gullason 281). Crane did succeed in gathering quite a reaction with this blatantly honest novella. Many critics were surprised and impressed with the artistic talent of Stephen Crane. In one publication of The Bookman, Crane's potential is recognized:

The realism of his Maggie—a story that might have taken a greater hold on the public than even Chimmie Fadden, had the publishers been less timid—is that of a daring and terrible directness which in its iconoclasm is very characteristic of a rugged undisciplined strength in a youth of genius. (46)

Crane continued to receive accolades from other well
respected authors. Hamlin Garland writes:

It is a work of astonishingly good style...It is the voice of the slums. It is not written by a dillettante; it is written by one who has lived the life...his book is the most truthful and unhackneyed study of the slums as I have never before seen it written. (144)

Unfortunately, Maggie felt a share of negative reactions from skeptical critics. In a review in the Literary Digest International Book Review, the report concluded: "I told him that the book, with some revision would be worth publishing, and ought to be successful, but I warned him that it would be difficult" (125).

Edward Bright from Illustrated American felt that, "Maggie is an immature effort in a most ambitious field of literary art" (152).

The importance of reading the criticisms is to learn further about the positive and negative aspects of the writer's work and overall style. This information became crucial in the adaptation of Crane. His life and experience in the Bowery, his intentions and letters to friends and family, and the criticisms were all valuable in preparing for the adaptation.
CHAPTER 6

STUDY OF LITERARY MOVEMENTS

NATURALISM

The next step and possibly the most cumbersome is the examination of literary movement associated with the author's time period. This step is most often ignored because of the research involved. Also, there is often more than one element to examine. Literary elements usually range from Romanticism through the Modern era. Each one is different in the approach and presentation of theme within a story. For instance, a romantic writer's outlook might expound upon a more free or unrestricted writing of the truth and shade that truth in idealism (Holman & Harmon 436). Whereas, the realist follows the "fidelity to actuality in its representation in literature" (412). Then again, in many cases authors will combine elements. Novels incorporate literary modes such as Naturalism and Determinism. These are closely related but different in philosophy which requires study by the adaptor to decide which literary mode to use in the stage production.
In the adaptation of Crane's novella, the study of literary modes is quite a task. Stephen Crane did not confine himself to one dominant form; rather, he utilizes several. The most popular forms associated with Crane are: Naturalism, Determinism, Realism, and Impressionism. Each one connotates a different philosophy and perspective of life in the novel. The adaptor should study and decipher which element or elements seem appropriate for an adaptation.

The adaptation of Maggie begins with the study of Naturalism. Developed in France by Emile Zola, the definition of the word is the application of the principles of science to fiction. Followers of this movement viewed characters in fiction as helpless beings controlled by their hereditary and environment. Both were considered inescapable forces leaving man in the hands of cruel fate. The philosophy of Naturalism viewed man as an extension of nature rather than a God-like individual with the power of free will. In 1859, the influence of Darwin and his theory of man evolving from ape drastically changed man's view of himself and writers during this time began to reflect this scientific thought. "Zola and others felt a novelist must employ the same methods of the scientist if his novels are to constitute a truthful representation of life" (Block 7). Naturalism certainly influenced the depiction of man; characters were no
longer responsible for their actions or destiny in life. Consequently, this primitive view focused on the lower class. "They were pawns driven by outer forces or inner urges; moral checks were always lacking" (Ahnbrink 28). Writers during this time presented the hero or heroine as a down trodden struggling soul. Zola wrote a novel about the survival of a prostitute called L'Assommoir. Other novels during this time like Sister Carrie and Maggie appeared with the same lost heroine searching for a better life.

In an adaptation of Maggie, it would be most difficult to ignore the influence of Naturalism. Clearly, Crane followed this theory in some respects as he wrote in the inscription of the novella that he "tries to show that the environment is a tremendous thing..." (Pizer 341). With this in mind, the adaptation would attempt to reveal the environment as very influential. The poverty might be shown through set design as a war ground or prison for the tenets of the Bowery. Yet at the same time, Crane does not allow for Naturalism to dominate the text. The novella hints at Crane's critical condemnation of the people who blindly accept this notion. Donald Pizer explains: "He is much more than this, for his primary concern is not a dispassionate, pessimistic tracing of inevitable forces but a satiric assault on weaknesses in social morality" (342). Hopefully, the stage production of Maggie will
show both the influence of environment and critical view of the people who wallow in complacency.

DETERMINISM

Another mode to surface during this time aligns itself with Naturalism. The theory of Determinism is Naturalism taken to the extreme. Mr. Condor defines it as, "for everything that happen, there are conditions such that given them, nothing else could happen" (9). Many writers thought this philosophy a bit extreme with such a pessimistic outlook. The absence of hope and moral choice would reasonably inhibit a novel's intrigue and reader's interest. "A deterministic novel shows that man does what he can, not what he ought...is pessimistic" (Condor 3). However, some authors such as Frank Norris did follow this extreme form of Naturalism:

He adopted Zola's tenet that the individual was a product of heredity and environment...He showed man devoid of free will helpless in the face of biological and social forces, or a victim of fate. (Ahnbrink 194)

Crane's novella differs from Norris in the area of free will. Crane never depicts his characters as having no choice; on the contrary, the choices are voluntary albeit influenced by environment.

Certainly, Crane's story could be told from a deterministic viewpoint; however, research of the
literary definitions and Crane's intentions would not support this approach. John Condor states:

> It is not unambiguously deterministic.

Nowhere does it state that Maggie does not possess the faculty called free will, nor does it say that herself is a product of its environment as a cause explaining the shape of her life. (431)

Furthermore, basic dramatic structure in theater does not for a successful deterministic plot. A play must maintain the suspense and hope for audience interest. Action of a play must unfold and does so with the pattern of "because of this, therefore that." Basic plot structure of drama requires discovery and reversal. Determinism eliminates the surprise element of plot with the inevitable tragic conclusion.

**REALISM**

It is important to note that Realism began during the mid 1800's and caught the attention of the American authors. The Romantic movement lost its popularity as authors discarded the artificiality and escapist spirit. Realism, as applied to fictional novels, varies in definition, but a more "textbook" wording is offered:

> What is meant by realism is the suggestion of actuality—the impression of truth—by the depiction of characters whose speech and
actions convey the effect of reality. Realism deals with the here and now; it is with the here and now; it is 'concerned essentially with detail'; it is a 'copying of the common place'; it is a factual interpretation of life'; it is, in short, truth. (Hatlen 155)

Basically, the naturalist and the realist differ in that a naturalist follows a more scientific outlook toward man, and the realist hopes to elevate humankind with the insistence on reporting the actual with the promise of possibility. Mr. Westbrook offers a valid comparison: "It reports and photographs. In so far as realism embodies a philosophy, it is humanistic, especially in its insistence on free will and on moderation" (90). However, it should be noted that both literary elements do emphasize the importance of the individual and the environment. Realism differs from Naturalism in its goal to represent humans as beings of choice.

The effort to combine the two in the adaptation of Maggie caused some confusion. Maggie must follow the beliefs of Naturalism; however, for dramatic structure Maggie is better served following the path of Realism. Crane's intentions as a writer was to "show people to people as they seem to me" (Gullason 139). His attempt to represent the actual within the Bowery allows for
realistic dramatic action. The action of the story follows the curve of basic structure in a play. George Becker supports this view: "The realistic writer attempts to retrace the steps...he seeks to have the reader participate in the same act of discovery, the same 'experiment' as he" (Howard 17). If the dramatic structure relies on discoveries, then Crane's goal to "treat slum life with frank fidelity of the realist" is most appropriate to a realistic treatment" (Gullason 143).

Maggie does follow the path of Realism as applied to the literary movement during that time. Yet, Maggie as a stage production follows the elements of realistic theater. The setting and characters should be representative of actual life: ordinary people in natural surroundings. Because Maggie is a musical, the more appropriate term to describe the production is heightened realism which uses nonrealistic and symbolic elements within a realistic format (Wilson 449). On one hand, Maggie is realistic with a representation of life, use of real places, recognizable humans, and ordinary clothing. Also, it combines the nonrealistic with the use of song as part of the language, dancing and pantomine, dream sequence, and distortion of lighting. This heightened realism works well with the brutality among the characters as well to produce the shocking.
IMPRESSIONISM

The final literary term that is a trademark of Crane is called Impressionism. Often referred to as a style, the term dates back to 1872 with Monet's painting "Impression Sunrise" which projected an image rather than a story. Harry Hartwick, from his book, Foreground of American Fiction, states: "Impressionism is a sensory kodaking, a confused mosaic of details, a rivulet of hyphenated photographs, which the reader must fuse into some eventual relationship" (Nagel 5). It is an art form designed to capture the actual as seen by the artist and then relayed with immediate, detailed description. During this time writers such as Crane experimented with this style in their own fiction through fragmented episodes rather than a coherent, unified story.

Impressionism is often considered a style as opposed to a major literary movement. Figurative devices and sensory images are used to create the narrative prose. Scenes are presented in a fragmented fashion much like the movement of life itself. "Life consists of episodes; psychologically realistic fiction must portray events as abbreviated units of apprehension rather than as in Naturalism or Romanticism" (Nagel 125).

One aspect of dramatic structure which shows this
impressionistic form is the plot. In the story of Maggie, the plot revolves around various incidents which are presented in nineteen brief chapters. Each chapter represents a moment in time and when pieced together, one feels a barrage of photographic moments of life similar to a slide show. Crane uses this photographic style to suggest the emotions and trials of slum life. Sergio Perosa discusses this style:

In tracing the course of Maggie's pathetic initiation into life and sin, that is, Crane has instinctively discovered and applied the basic canons of 'impressionistic writing.'

(Bassan 85)

The impressionistic style creates a sketchiness of prose and no sense of tight continuity of story. This is not to say Crane has not produced a unified storyline with the usual beginning, middle, and end. In fact, the structure is quite clear albeit the story moves rapidly. For instance, during the course of chapters eight, nine, and ten, Crane has Maggie day dreaming of the melodrama she viewed the previous night. Quickly, chapter nine switches to Mary's drunken rampage and Maggie leaving home for good. Chapter ten moves the reader to Jimmie as he listens in a confused state to Mary's cruel criticism of her fallen daughter. Let it be noted that each chapter is three pages in length. Crane permits the reader to peek at these episodes without a full
development of circumstance; yet, the storyline remains coherent. James Nagel views this structural design:

Structurally, Maggie is a marvel of organization and unity. The plot turns on a central event; each half has its own pivotal action; the conclusion reveals natural consequences of previous acts by each character. The novel as a whole has a balanced design despite the highly fragmented nature of the vignettes comprising it. No episode runs for more than a page or two, and yet the novel seems to portray a coherent series of events in a montage of Bowery life.

Crane utilizes images that jump quickly from one to the other to carry the story. "Parts of the wreckage of the day before had been repaired by an unskillful hand...Maggie's jacket and hat were gone from the rail behind the door. Jimmie walked to the window and began to look through the blurred glass" (Crane 32). Within a very short span, Crane shows the occurrence of violence, an attempt to cure the damage, the exit of Maggie, and the tragic effect on Jimmie. Crane also uses images to project the emotions of character. The blurred glass symbolizes Jimmie's inability to see the destruction and his inability to help the destruction of the family. Crane paints these images leaving the reader to absorb the action and reflect upon the ramifications of those
In another section Crane indicates Maggie's suicide without any significant warning or explanation:

At their feet the river appeared a deathly black hue. Some hidden factory sent up a yellow glare, that lit for a moment the waters lapping oilily against the timbers. The varied sounds of life, made joyous by distance and seeming unapproachableness, came faintly and died away into silence. (53)

Crane never tells the reader that Maggie jumps into the river; instead, he uses the symbolic device that indicates. The river represents death with the color of black as the water bangs against the timbers as if aggressively trying to lure one into its grip. The yellow glare is the warning of death while the sounds of life represent Maggie's search for a joyous life. Maggie is already metaphorically dead; she now moves to death in the literal sense. Once again, the reader is left to ponder. Does Maggie choose death in the hope of a better existence? Does Maggie find herself trapped in despair and death is the only alternative? "Narrative restriction, limitations of sensory data, distorted interpretations of information, modulations among differing points of view, these are Crane's basic methods of presentation" (Nagel 85). Crane's style relies on images, but this style does not necessarily
transfer to a stage production without alterations.

In an adaptation the impressionistic style does present problems. The writer must "fill in the blanks" to provide clarity of action and motive. "The reader has no narrative capacity to enter the character's minds or to explore their backgrounds so what is known about them must emerge from what they do, from what they say, and from what the other characters say about them" (27). This works well for stage dialogue, but Crane limits his dialogue so there is no information given in this respect. One question that remains curious is concerning the character of Mary. Why is she so physically abusive toward her children? The alcohol cannot be the only excuse for she remains consistently abusive regardless.

Rosalie Baum examines Mary's character:

Apparently always somewhat intoxicated, she is constantly jerking, pounding or throwing the children around and regularly howling at (not hitting) her husband. The reason she gives for beating the children is a culturally approved one: they have been bad, and she must teach them with physical punishment. (94)

In the adaptation of Maggie, Mary's character needs to be more three dimensional. She is a disgusting alcoholic, but she is also grossly unhappy with poverty. She is caught in a trap and too weak to rectify the situation.
Sergio Perosa emphasizes that Impressionism is "the stress on 'felt' rather than 'observed life'; on impressions rather than notions of reality" (193). An adaptation must place the emphasis on the felt and therefore, should seek to disturb and shock the audience by using each impression to create a dramatic scene. At the end of Chapter V Crane writes: "Under the trees of her dream-gardens there had always walked a lover" (19). This stands alone as an image of Maggie longing for a life filled with love and happiness. The song, "Dream Garden" becomes a scene about Maggie's dream world. The fantasy segment follows with Maggie and Pete dancing which further reveals her illusions and desires. The audience may be disturbed with this character flaw as they suspect she may be setting herself up for heartbreak. Crane once said: "Forget what you think about it...you've got to feel the things you write if you want to make an impact on the world" (193). Ideally, the drama will produce those emotions and convey the themes with an impressionistic style.

The adaptation does follow the emphasis of feelings with the use of music because it reveals inner conflicts and secret desires of character. Other impressionistic elements might place emphasis on objects which make their own statement. Maggie's baby shoes are carried by Mary after her death; Jim's watch is worn by Jimmie after his death; and Maggie's doll still cherished by
Maggie in her growing up years. The short scenes and interruption of song are used in the musical indicating that impressionistic and episodic climate. The "kodaking" so common with this style surfaces with the rapid movement of plot. Lighting might also be designed to distort or over emphasize a person at particular points in the action.

Without question, the task of incorporating the impressionistic techniques is difficult but not impossible. It is necessary to use since it was such a prominent technique of Crane. The mixing of naturalistic, realistic, and impressionistic elements is challenging:

He was any kind of an ___ist available to him from the weather of his times because he was investigating, experimenting with it all and trying to find out which best suited him.

(Cady 51)
CHAPTER 7

STUDY OF FORM

TRAGEDY

Before the actual writing begins, a review of form might assist the adaptor in choosing one or a combination of forms. The basic three forms in theater are: tragedy, comedy, and melodrama. The term, tragedy, is a complex one and adheres to many definitions and variations. Studying Aristotle's *Poetics* is perhaps an ideal place to begin in understanding the concept of a tragedy. The main focus in this adaptation is with modern tragedy which developed after the eighteenth century. Oscar Brockett defines it this way:

Tragedy presents a genuinely serious action, and maintains a mood throughout that underscores the play's serious intention (although there may be comic relief). It raises important questions about the meaning of man's existence, his moral nature, and his social or psychological relationships.

(43)
The focus of this discussion is on modern tragedy in regard to Maggie. They are generally based on man-made problems which do not always result in tragic resolutions. "Because later drama is often concerned with everyday situations and seem less profound than earlier works, many critics have refused to call it tragedy and have substituted the term drama or drame" (Brockett 43).

Maggie follows the form of modern tragedy as it places emphasis on serious matters where good verses evil and characters must confront their own ethics and values. Each character in Maggie represents facets of good and evil, but their choices determine much of the tragedy in the end. Jimmie's choice to remain irresponsible causes family turmoil; Mary's choice to wallow in self-pity and liquor results in abuse toward her family; Maggie's choice to ignore reality, leave home, and turn to prostitution causes her own suicide.

The story is a serious look at social issues which plague society. The emotional effect goes beyond the classic definition of pity and fear; audiences now feel such emotions as compassion, terror, anger, shock, understanding, and dread (44). Certainly, Maggie produces a wide array of emotions. Jimmie's confusion and inability to help Mary and Maggie is frustrating; the family abuse is shocking; Maggie's escape into illusions is understanding; and the
suicide is frightening. With the serious subjects, the numerous and diversified emotions, and the issues of man's morals and values, **Maggie** is truly a modern tragedy when adapted to the stage. This adaptation attempts to arrange the structure of the plot to incorporate the aspects of tragedy.

**COMEDY**

Another basic form in the world of theater is comedy. Generally, comedy with its many subcategories is considered a play that does not "pose a serious threat and deviates from the norm in character and thought" (44). **Maggie** is not a comedy; however, it does incorporate comic moments. Pete, the bartender, serves as a stock type character with his sleazy demeanor and bragging talk. Also, the chorus breaks tension with their antics such as the boys in the bar or the women who slave away in the factory. They exude a lighter tone as they moan about their stale lives and deadbeat husbands.

**MELODRAMA**

Melodrama is the third main form in theater. Oscar Brockett views melodrama as "one that deals with serious action where good and evil are clearly separated" (46). This form emphasizes action and the spectacular of that action. Melodrama is a theatrical term so stories are not written as melodrama; however,
stories can be considered melodramatic (Holman & Harmon 295). Crane was exposed to this form as it was widely used during the nineteenth century. This is not to say Crane intentionally created Maggie with melodrama in mind, but it can be argued that Maggie does reveal aspects of this form. In an article about Crane's Maggie, Thomas Gullason says:

> There is much that recalls melodrama: sensation, violence, terror, and shock, seemingly for their own sake; mawkish sentiment; vulgar rhetoric [sic] stereotyped and one-dimensional people and situations; exaggerated actions and reactions that waver between grotesque and the ludicrous. (245)

Mr. Gullason is correct in this analysis. The story and the characters do border on exaggeration and the grotesque; however, Crane was writing what he witnessed in real life. This becomes a terrifying thought. Crane was indeed shocked by the Bowery environment and his intention was to produce shock in his readers. "Crane uses melodrama to provide one of the realistic dimensions...things are presented in stark terms and planned disproportions" (246). Crane does this to show and protest against the age old problem of domestic violence, addiction, hypocrisy, and poverty. The melodrama in Maggie serves as a
reminder for society to rethink their complacency about such matters.

Interesting enough is the fact that Crane uses an actual melodrama in the novella which mirrors the reality of these distorted characters. Crane describes the show: "He took her to see plays in which the brain-clutching heroine was rescued from the palatial home of her guardian, who is cruelly after her bonds, by the hero with beautiful sentiments" (27). The adaptation uses the aspects of melodrama for two reasons: 1. It shows the hypocrisy and despicable behavior of those who actually think they are virtuous like the hero. For example, Mary periodically announces her disdain for the loose virtues of her daughter who has the audacity to roam the streets and fraternize with men. Meanwhile, Mary roams the corners of the neighborhood with drink in hand, shouting obscenities to passerbys and then smacking around the closest victim. 2. It mirrors the illusionary world of Maggie. During the melodrama, Maggie watches and thinks: "The theater made her think. She wondered if the culture and refinement she had seen imitated...could be acquired by a girl who lived in a tenement house and worked in a shirt factory" (28). Maggie sees this melodrama as reality. There is good and evil, but good will win and all will end happy.
Furthermore, it is the use of melodrama that created *Maggie* as a musical. The term originally meant "song dramas." The grotesque environment and character produce that sense of exaggeration that is often seen in musicals. *Sweeney Todd* and *Oliver* are musicals that use this grotesque character and action. Musicals also have more freedom with variety. "The singing and dancing communicate a wide range of emotions" (Wilson 194). The wailing of Mary, the screaming among people, and the dreaming world of Maggie keep the emotions shifting throughout the story with a melancholy song to vigorous dance to a fight. Musicals tend to use those short scenes and quick change in action. In *Maggie*, one shows Mary hearing the news of her husband's death. She responds with a sad song. The next scene shifts to the boys at the local bar singing about their love of the drink.

Crane's use of burlesque and melodrama as staged shows in the story further support the viability of music in the adaptation. Burlesque certainly is a combination of the parody and distortion mixed with the song and dance. "It is one of the forerunners of the musical because its use of chorus numbers, comic acts, music, and dance" (Brockett 353). The Bowery world is a burlesque show. It is an extravaganza of varied characters and behavior with emphasis on the bawdy. It is a parody of life at its most base level.
CHAPTER 8

MAGGIE AS EPIC THEATER

After an intense review of the literary movements and the components of drama (Chapter 9), the revolt against traditional theater needed review. This revolt began in the late 1900's around the time that Crane was writing. The expressionists and symbolists surfaced with their voice in the world of theater, but the development of the epic theater prompted a closer look for an adaptation of Crane. Bertolt Brecht created the epic theater as a revolt against the dramatic theater. In order to bring about social change, Brecht felt the need to include the audience in the production to unlock the complacency of the usual spectator.

The intent of this particular discussion, which is not a part of the step process of adaptation, is the show that Crane's intentions were similar to that of Brecht. Crane wanted change in the social issues that plague society. He also hoped the reader would be shocked after reading his novella and do something to improve mankind. Afterall, why write a shocking,
brutal story about a section of a city that really
does exist if the intent was pure entertainment? This
was not a story to read and forget; it was a story to
think about for a long time.

These social woes have two main causes: society
and human nature. "It is difficult to know which of
these Brecht thinks most responsible" (Brockett 337).
Crane's novella delivers the same woes; yet his prose
does not reveal a specific cause. This is left to
interpretation of the reader or in this case the
adaptor. As discussed earlier, Crane was familiar with
the naturalists's theory, but Maggie is not
necessarily read as such. Crane leaves the
possibility and responsibility of man's life to man
himself. "Brecht suggests that man is partially
responsible for his own fate and is not entirely at
the mercy of hereditary and environmental forces"
(338).

The question for the adaptation of Maggie is: how
much of Brechtian theater techniques should be used?
Brecht did not want a passive audience to sit and
watch and identify with the plight of man as performed
on stage. Ken Tynan claims that Brecht felt that his
epic theater spectator should say: "This will have to
stop. This human being's suffering moves me because
there would have been a way out for him...nothing here
seems inevitable" (Tynan 44). Clearly, there is a
case for adapting Crane's novella to stage using Brechtian techniques in plot, character, and spectacle.

Plot structure in a Brecht play mixes narration and dialogue; alternates between short scenes; inserts songs to comment on action; and eliminates transitions. In the adaptation, it is possible to use narration as the songs in between dialogue. When Jim sings his one song about his need to hit the old lady, this breaks the intensity of the previous action when the family is engaged in physical violence. It is considered a comment on the action as Jim narrates the situation in a song. Also, the musical does not emphasize transitions in between action primarily because Crane impressionistic writing style does not allow smooth connection. It is the use of short episodes rather than smooth, connected prose. These techniques in plot do serve the production of Maggie.

In the area of character, Brecht oversimplifies. "All represent types more than they do individuals" (340). Crane's novella consists of characters who tend to represent a type rather than the dimensional character. In the adaptation, the intent is to add dimensions because it clarifies the actions and motivations of the character. In Crane's story one never knows why anything happens; it just does. In the realm of character, Maggie needs more complex,
humanistic people who fall through their own blind stupidity.

Brecht also believed that "man is selfish" (340). Crane's characters show many flaws, but selfishness is a main one. For example, Mary is basically a woman who jumps from self-pity to violence to hypocrisy—all of which are motivated by selfishness. According to Mary, she is the victim of terrible poverty and wretched kids. She drinks because it helps her ignore the problems. She abuses because it helps her vent frustration. Mary's concern is Mary. Certainly, Pete shows one side—that of an arrogant man driven by selfish motivations to indulge in life with wine, women, and song. Jimmie and Mary seem to have more sides; and yet are not as blatantly selfish. They tend to be more centered on themselves for survival rather than at the expense of others. Jimmie survives through drinking, yet he is there to rescue his mother and show some concern for his sister. Maggie survives by escaping reality and dreaming of a perfect world; yet, she does care about Jimmie, Pete, and man in general.

The final technique used in Brechtian theater is the visual. Scenery is minimal with suggested environments and sets carried on and off by the actors. Once again, techniques to "make strange the familiar." The adaptation of Crane's Maggie can
utilize setting and effects to emphasize this theory. Possibilities include a suggestion of environment. For instance, a few fragmented structures to indicate the start yet poor surrounding of the Bowery. The saloon scene could have the performers of the burlesque show perform at various points around the audience. Spectators cannot sit passively. They might throw stones (soft texture) at Jimmie or the splash of the water as Maggie jumps into the river will spray over the audience. It is clear that the possibilities are endless and during a collaboration with the designers, more of these effects might be created to reveal Brecht epic style of theater.

The union of Crane and Brecht in a theatrical performance is one that shows the social condition of mankind which both authors viewed as important in order for society to change. Crane's novella as an adaptation adheres to the same theory of new drama as discovered by Brecht. "New drama of ideas based upon fresh and challenging concepts of the universe in which man is central rather than peripheral, is the instrument rather than the product of change" (Clancy 173).
CHAPTER 9

COMPONENTS OF THE DRAMA

THOUGHT

Most experts in the world of theater will agree that drama should be meaningful. A stage production analyzes the issues that confront man, and through plot, character, language, and spectacle, the stage presents those issues. At the same time, the audience interprets and makes decisions concerning those topics. It is evident that Crane's novella encompasses serious issues which might stir reader reaction and prompt people to try and cure the woes of society. Crane was driven to write the story after his own experience with the poverty in this country. He shows the lack of education, the tenement houses, and the lost and lonely people adrift in a world of deprivation.

In the adaptation the theme of poverty must surface through the set design, costumes, and language of the people. It is through the visual and auditory senses that the audience really sees the horror. Other musicals have shown this kind of environment. Oliver and My Fair Lady are two such musicals where poverty and lack of education is evident.
The issue of abuse, which is written by Crane with a severe honesty, can be used in the adaptation with little change from the prose. The physical fighting between family, friends, and neighbors is presented much like the original. One scene between Jimmie and Mary should be played as in the novella:

She raised her arm and whirled her great fist at her son's face. Jimmie dodged his head and the blow struck him in the back of the neck...He threw out his left hand and writhed his fingers about her middle arm. The mother and son began to sway and struggle like gladiators. (Crane 29)

The verbal abuse must also be incorporated. Once again, Crane paints a scene similar to one that may be reinacted on the stage. Maggie is rejected by Pete and tries to return home:

"Ha! Ha! Ha!" bellowed the mother. "Dere she stands! Ain she purty"... she lurched forward and put her red seamed hands upon her daughter's face. (47)

Certainly, the show of abuse is a disturbing one but unavoidable if the play intends to remain true to the themes of the novella.

Another issue is the danger of viewing life in an unrealistic way and leaning on the illusions of fantasy.
All the characters fall into this distorted view of life. Mary thinks alcohol can cure her woes; Jimmie views his sister as too saintly for someone like Pete; and Pete sees himself as a man of the world who will succeed in life. It is Maggie's view of reality that results in a tragic way. Janet Overmyer comments:

She see life as she wishes it to be; to her, Pete is "the ideal man," and...it is quite proper to her that in the theater the villain is punished and the hero is rewarded. She fails to realize that this is not necessarily the way of the world. (185)

Consequently, when her dream of a life with Pete is broken, she is devastated, and her despair causes her final destruction. The most disturbing thought is that all three themes in the novella persist in today's world. Perhaps the production of this story will again remind the population of these tragic problems.

PLOT

As stated in Chapter 2, a story in a novel does not follow the requirements of plot as in theater. Crane's story has a loose structure which is quite common with his impressionistic style. The scenes are short and seemingly unconnected at times; yet, on closer examination the story has a unified structure. The
story itself is broken into three sections and often referred to as a three-act drama. Eric Solomon feels: "The structure of the novel itself is that of a three-act drama with an appended conclusion" (203). The first four chapters are basically exposition with introduction of character, the environment, and the death of the father, Jim. Chapter V through XIII is the romance of Maggie and Pete. Chapter XIV to XVIII is the fall of Maggie after the rejection by Pete and her own family. The last two chapters take place after the death with Pete's rejection by Nell and Mary's bemoaning of the death of her daughter.

As an adaptation, the story can produce a plot that reveals the necessary action to move the drama from a beginning to an end with action and conflict. The decision to adapt to musical structure worked because the novella reflects that episodic style:

The structure of the book musical has similarities to episodic structure in that there is a clear principle of alternation and juxtaposition at work: musical numbers alternate with spoken scenes; solos and duets alternate with choral numbers; singing alternates with dance; and comic songs and scenes alternate with serious ones. (Wilson 208) The short chapters and quick movement of action in the novella are common in the structure of a musical.
A review of dramatic structure is in order for the adaptation of literature into a staged production. Creating the structure begins with the first scene which starts the action and sets the tone for the rest of the play. Also, there is a problem established leaving the characters to face the challenges. The opening scene in Maggie, the novella, is one of chaos. Young boys are fighting and throwing rocks at one particular boy, Jimmie. This short scene shows the immediate conflict of the environment with what Crane calls "urchins" who act uncivilized with their violence. The reader sees Jimmie as a big talker and quite antagonistic toward everyone. The Bowery is the battle ground where a child must fight for survival. The sense of hopelessness is presented as Jimmie loses his battle. For the one who stands alone, victory is not possible. The challenge of life in the Bowery is a cruel and constant one for the strongest of people.

The adaptation uses this scene as the opening because along with establishing environment and conflict, it asks the overall dramatic question: Will the Johnson family survive the brutality of this world?

Complications in plot arise as the characters's wants conflict with reality. Jimmie wants to be strong but does not have the capability; Mary wants to drink but gets into trouble with the law; Pete wants to be somebody but has no scruples or practicality to achieve
them; and Maggie wants to find love, peace, and happiness, but her life in the Bowery sabotages those dreams.

Each crisis builds until the final climax. Jim dies leaving the family more destitute so Jimmie and Maggie must go to work; Maggie falls in love with Pete and is thrown out of the house by her mother; Pete rejects Maggie and she tries to return home, but Mary refuses and Jimmie offers no help. Left to wander the streets, Maggie turns to prostitution to survive. After a while she cannot cope with this life and in deep despair, kills herself. Each moment of crisis builds until the final climax. The plot of Maggie, the play, produces the structure and deliver the thematic messages.

CHARACTER

Plot serves as a primary function of a play; however, creation of character is of equal importance. It is the character who visually moves the action and conflict of the plot. There are several kinds of characters ranging from extraordinary ones, who perform acts of the heroic. Stock characters, who are one dimensional and unchanging. These types are found in melodrama and commedia dell'arte. A more recent term for character is the "prototypical" (Wilson 216). Whatever the type of characters used in a play, the
writer must remember that these characters usually represent real people who feel the same emotions and trials in life.

The novella, Maggie does not have fully developed characters. Much of the time the reader knows very little concerning their needs and motivations. The characters are similar to stock types rather than well rounded ones. For example, Mary is written as the stereotypical, cruel mother who is the villain. Pete is the arrogant playboy. Jimmie is the sulking bully with a chip on his shoulder. Maggie is the young innocent with a heart of gold. Crane may have purposely allowed his characters to be stock types to emphasize the trait of each person. Also, the characters may be used as symbols of individuals within a society. In an exaggerated form, Mary is the frustrated mother or Jimmie is the bitter kid.

Whether Crane deliberately avoided more dimensional characters, the decision of the adaptor is to decide who can remain a stock type, and what characters need development. Since the adaptation is not meant to be a complete melodrama, it is imperative to create realistic people with many facets to their personalities. The prototypical or rounded character "embodies characteristics of an entire group: not a caricature but as a complete picture of a person" (Wilson 216). Maggie has strengths and weaknesses, but she also represents
every youth struggling to make decisions as they grow into adulthood. Teens in particular make mistakes and fall into deep depression over life's hardships. It is not uncommon to read about the teens who take their own life. Certainly, it is not unusual to see groups of mothers who view their kids as slaves or people who do not deserve respect.

In the adaptation the stock characters are the members of the chorus: the complaining wife or the corner drunk. The minor characters are pivotal to the movement of plot, yet play a smaller part showing one basic side to their personality. One example might be Pete. He is there to further the story as the antagonistic force against Maggie. His character in the stage production is not the focus and need only be one sided since he never changes or shows any growth.

During the process of designing the main characters, the adaptation chose to give Maggie, Mary, and Jimmie the dimensions. Motivation, hopes, strengths, weaknesses are some elements that provide those dimensions. Mary is a difficult character because there does not appear to be any redeeming quality to this woman. She spends most of her time yelling, wailing, and hitting. Yet, as a realistic character, she should have good and bad traits. James Nagel says the characters are "highly individualistic, if only partially developed; they seem suggestive of real human
beings, and yet their method of revelation, for all but major characters, precludes full development" (120).

It is clear that Mary has many weaknesses and despicable traits. She is the essence of self-pity, hypocrisy, and brutality; however, many times her actions do stem from the drunken state. Of course, this is not an excuse but, her overall weakness and confusion leads her to turn to the drink as an answer. Possibly, the most unattractive trait is her moralizing about Maggie's behavior as disgraceful while she continually drinks and is in trouble with the police:

The parent continually wondered how her daughter could come to such a pass...she could never conceive how it was possible for her daughter to fall so low as to bring disgrace upon her family. (Crane 40)

The character of Mary is a challenge. On the surface she must show these ugly sides, but it is imperative to reveal the positive. Crane does open this avenue in a subtle fashion. Mary does have a love for her family albeit buried beneath the surface. Marston LaFrance tends to view Mary as only a pathetic soul:

Mrs. Johnson, easily the most monstrous character in Crane's entire canon, has two never-failing sources of delight: one is brutality and destruction—either of her husband and children or the inanimate things

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such as furniture—and the other is sentimental self-pity. (Katz 38)

It must be revealed that Mary does have some love and concern for her children underneath her irresponsible behavior. When her baby, Tommie, dies, Crane shows the other side:

After a time her mood changed and she wept as she carried little Tommie into another room and laid him to sleep with his fists doubled. ..She cam and moaned by the stove. She rocked to and fro upon the chair shedding tears...(Crane 9)

When Maggie leaves her house for good, Mary responds with a cold good riddance but afterward, she hopes Maggie will come home. "Aye, she'll git tired of deh live atter a while, an 'den, she'll wanna be a comin home, won' she 'deh brat! I'll let 'er in den, won' I" (41). Possibly one of the most tragic moments in the novella is Mary's final gesture after the death of Maggie. She gets Maggie's baby shoes to comfort her in grief. "I kin remember when she used to wear dem" (58). Depending on individual interpretation, Mary can be said to have a redeeming side.

The complexity of Jimmie is also noteworthy. Here is a boy with a flood of defense mechanisms. He has lived his life in the midst of alcohol and abuse yet ironically follows the path of alcohol himself. Rosalie
Baum discusses the addiction to alcohol: "Alcohol serves an ant 'excuse' which is used by both the drinker and the other family members in order to maintain an image of normalcy and nondeviancy to both themselves and their society" (92). On the surface, Jimmie is nothing more than a lazy, pessimistic drunk with an ax to grind. Yet, on a closer look, Jimmie displays deep feeling for his family.

It is Jimmie who is always there to rescue his mother from her drunken tirades. He has spent his life being beaten by this woman yet he continue to protect her from her own violent ways. Jimmie's compassionate side extends beyond his sympathy for his mother. Jimmie's love and concern for his sister becomes apparent when he realizes that Maggie is in love with Pete. "Storm clouds swept over Jimmie's face" (31). He immediately swears that "Maggies gon teh deh devil" (32). The idea of his own sister with a guy like Pete infuriates Jimmie because he knows Pete's kind, and he puts Maggie on a pedestal. Jimmie states: "Maggie was diff'ent-see-she was diff'ent" (33).

The other complexity of Jimmie's personality surfaces when he is cornered by Mary and Maggie to decide whether to let Maggie return home. Jimmie is supposed to be the man but he remains a boy in many respects. He consistently shows a fierce need to please Mary. After Maggie returns home, Mary viciously mocks
her daughter's audacity to tarnish her house. Jimmie's rejection of his sister is two fold; he cannot come to terms with Maggie's "fall into sin;" but, he will not go against Mary's opinion. Jimmie reacts with "curls his lips"...repelling hands expressed horror of contamination" (48). It is evident that in an analysis of Jimmie, the character must encompass the emotional baggage from the years of abuse which causes his pessimistic rebellious side; yet, one with true compassion who is torn between his own sister and mother. The adaptation chooses to show the different sides and reveal that potential for change in the character of Jimmie.

The main obstacle in analysis and character development is the protagonist, Maggie. The novella is titled in her name and somehow she is the focus in the story; however, Maggie is only in half the novella. Crane shows how the people and the environment affect Maggie so the central focus remains upon those areas with appearances by Maggie. Fuller development is needed for the lead.

The central image of Maggie is the girl "who blossomed in a mud puddle" (16). With that image in mind, there is a strong indication that Maggie was out of place in a dirty surrounding such as the Bowery. She is different because unlike the others, Maggie maintains her innocence, kindness, and optimism (which stems from
her dream world). It is the combination of these traits that enforce such tragedy when she can no longer cope with cruelty.

From the time Maggie is a child, she lives in fear. "Maggie, with side glances of fear of interruption, ate like a small, pursued tigress" (9). Unable to endure the nightmare of her own existence, Maggie lives in illusions which enable her to have hope that she will escape and live a happy life. In this sense, Maggie symbolizes all people who cling to others in an attempt to be rescued. She is desperate and lonely. "Maggie was anxious for a friend to whom she could talk about Pete" (26). How many times have young girls married the first man just to escape their environment? She meets Pete and distorts the reality of the person. "Pete had the correct sense of personal superiority...and a man of the world" (17).

Maggie is not a fighter; she is an adolescent with a distorted vision of life. Marston LaFrance views Maggie:

> Her perception is extremely poor; and the resulting distortion is abetted by adolescent love, by her reasonable desire to escape from the world of her mother, and by and unvoiced fear that she may be compelled to become a prostitute. (Katz 36).
Her decision to commit suicide furthers the idea that she is too fragile to live in the world of hard labor, abuse, poverty, and prostitution. Thus, the development of her character in the play must show these complexities and allow the character of Maggie to be the main focus and let it be her story.

LANGUAGE

Language spoken by the character is the primary form of communication in a play. The decision to use dialect, slang, or colloquialisms is an important one. The writer hopes to reflect the true speech of the character; however, the use of these modes of speech can create problems which a writer should be aware. When attempting to adapt a text that uses regional speech, it might be a challenge to put that speech in dialogue form. Language is the main device for providing the audience with the understanding of information and of character. It is especially critical for stage because the audience cannot refer back to the text as with a novel. The use of language in the theater has changed over the decades. Elevated speech, poetic verse, and lengthy soliloquies are rarely used; rather, modern theater in its attempt to communicate uses pauses, silences, and gutteral sounds.

As part of the adaptor's work, the study of
language during the time period is necessary. Crane wrote novels at the time of the American Language Movement:

Many American writers and thinkers in the nineteenth century became convinced that the local form of English was the only possible medium for an American writer who sought to create literature rooted in his own perception of the world. (Chothia 53)

Whitman and Twain are two authors most notable in writing prose that reflected the speech of America. In the world of theater, Eugene O'Neil is most prominent in his attempt to reflect the colors of various regions in dialogue. It is within his early plays, Hairy Ape, Warnings, and The Web, that O'Neil experiments with the true vernacular of the poor people in New York.

In writing Maggie, Crane wanted "to show people as they seem." Therefore, Crane had to recreate their natural speech. In doing so, the speech of the poor classes in New York depicts a realistic sense. The dialogue shows the section in New York, the economic situation, and the crudeness of these people mixed with their alcohol. One aspect of this language so common among these people is the use of the gutteral sounds in place of coherent sentences. Words like "ah, shay, ha, eh, wha de hell, and gawd, are used as an example of the uneducated speech. Furthermore, these gutteral sounds
represent the animalistic side of man. Crane uses many images to indicate that these people are primitive and their behavior is that of an animal: crude, uncivilized. It stands to reason that the incoherent grunts further support the idea of the animal type behavior.

The lack of education and the heavy influence of alcohol creates a lazy tongue in the speech. Crane substitutes "deh" for and, "dat" for that, "fader" for father, "gawd" for God, "yeh" for you, "dem" for them, "shet" for shut, "eh" for to. Crane also drops consonants and exaggerates vowels as part of the relaxed tongue. Friend is "friend," excuse is "scuze," ain't is "ain," child is "chil," and terrible is "terble." In his hope to imitate the language of the Bowery, Crane uses the vernacular of the region. This speech takes patience to read but especially to hear and understand spoken dialogue in a play. This regional dialogue written by O'Neil in the early plays before 1925, caused many critics to question his ability to accurately and consistently project the speech. Chothia comments: "It is the work of a promising dramatist struggling with his form, developing what amounted to and idiosyncratic poetic diction and, occasionally achieving dazzling results" (14). Crane received a variety of criticism concerning the language; however, the adaptation intends to imitate that speech.

Another interesting note in relation to Crane's
use of the Bowery speech is the lack of communication between the characters because of this lazy, slang speech pattern. Lazer Ziff seems unimpressed and bothered by Crane's use: "Crane's characters, gabbling on in a lingo which is, like their setting, chosen only for being extreme, communicate not at all when they talk to one another" (Bassani 108). One response to this view is that it is the language itself that causes the lack of communication which Crane may have purposely intended. The inability to properly express oneself and to misunderstand the speech further provokes the chaos and isolation within the story. Conversations are anything but coherent:

Jimmie explained. "An' I'll t'ump 'im till he can't stand."

"Oh, what deh hell," said the friend. "What's deh use! Yeh'll git pulled in! Everybody 'ill be onto it! An' ten plunks! Gee!"

"Gee," remonstrated the friend. "What deh hell?" (Crane 33)

The constant use of "What deh hell?" is one example of a phrase that is constantly used. The meaning or intention behind the phrase is unclear. It seems to be an idle expression with not particular meaning.
SPECTACLE

SET DESIGN

The term, spectacle, in reference to the theater generally includes the visuals on stage: set design, lighting, and costume. During an adaptation the writer must consider the type of space for the production. There are four types: proscenium, arena, thrust, and open. Knowing the demands of the production helps to choose the type of stage. Maggie can work on proscenium but the thrust stage, allowing the audience to sit on three sides, might work with the intention to involve the audience.

The design of the set first allows the audience to enter the environment. Maggie must create the visual of poverty. The scenery would exhibit sobering, grim structures to reflect the serious nature of the theme.

Sets can be realistic ones or nonrealistic. As discussed previously, Maggie as a stage production mixes elements of both. It would be the task of the set designer to decide and support the need for one or the other. Maggie is primarily based in a realistic world; the set might capture the overall theme of poverty and abuse if it can show that world. Also, the more realistic set helps to convey the locale of the Bowery and the 1890's era.

Finally, the set design usually projects a central
image to represent the overall statement of the play. Maggie's central image could be hopelessness or chaos. Either way, the focus must represent the Bowery world where the alcohol, abuse, poverty, and illusions run rampant.

COSTUMES

Similar to set design, the costume fulfills the purpose of character, time period, locale, status, and occupation. For instance, clothing in the Bowery is shabby and dirty yet representative of the period during 1890's. These people are blue collar workers so someone like Jimmie would dress as a truck driver (his occupation). The bartender, Pete, has a flashy, arrogant personality which would require clothing in loud colors and more provocative style. The decisions about costume takes thought since the character's looks and dress must look realistic for the world of the play.

LIGHTING

Lighting design follows the same goals as set and costume but at the same time, lighting creates focus, sets the mood, and reinforces the central image. The colors produce the changing moods. Maggie changes from moments of terror to somber to dreamlike to despair. Lighting is the essential in creating the moods throughout the play. Overall, it is the writer's task to develop the script, but awareness of the spectacle is
necessary for the collaboration process with the designers.

CONCLUSION

Developing a play, whether an original or adaptation, is a constant challenge and lengthy endeavor. However, creating a work of art is a rewarding experience. Every writer has a unique and individual way of working so it is impossible to instruct a writer on the best way to complete the project. The most one writer can do for another is to share the experience and hope that someone might benefit. Maggie was a first time experience, and countless discoveries surfaced along the way. The project still has revisions before it is complete; but, the process of adaptation was most helpful with creating an accurate, well-rounded play based on Stephen Crane's novella.

The eight steps within the process were necessary for many reasons. Crane became familiar as his own life and intentions surfaced; the knowledge of the literary movements provided the basis for the play with the Naturalism, Realism, and Impressionism as part of Crane's influence; and the review of drama and its components helped to place Crane's prose on the stage with the necessary action and conflict within the structure of a play. The most interesting discovery was that Crane was eclectic. His style was not developed
because Maggie was his first novel, and he experimented with all the facets of writing. The play as well as the novella represents a mix. Crane uses flavors of Naturalism and Realism, yet his style follows Impressionism. When transferring to stage, the form becomes tragedy, comedy, and melodrama. Crane's work is most complex. He mirrors real life, but his desire to shock allows for the harsh language, brutal action, and tragic outcome. It is this desire to jolt the reader that produces a play that is eclectic yet Brechtian.

Upon further revision, the idea of using techniques that involve the audience might become a possibility. Perhaps the stones that are thrown by the street urchins in the beginning may be thrown by the audience. When Maggie jumps into the river, the water could splash onto the audience. Finally, the saloon with the burlesque acts and the melodrama might be played in the audience area so that they are attending the performance with Maggie and Pete. Depending on the staging and design techniques, this idea remains a possibility. The point is that without the process of study before the final version of the adaptation, the discoveries and insights are not as plentiful.

Hopefully, this guideline is one that permits the reader to learn about the adaptation process, yet one that he or she can enjoy as they see the process unfold into a draft of the musical, Maggie.
MAGGIE JOHNSON
JIMMIE JOHNSON
MARY JOHNSON
JIM JOHNSON
PETE O'SHANNON
NELL COLLINS

CHORUS:
ROBERT
JOE
HANK
LIZZIE
ANNIE
SALOON GIRLS
BOY URGINS
VENTRILQUIST
FEMALE SINGER AND DANCER
ACTORS IN MELODRAMA
SLEAZY MAN
TOWN PEOPLE

TIME: 1890
PLACE: BOWERY OF NEW YORK CITY
JIMMIE JOHNSON STANDS ON TOP OF A HEAP OF JUNK FILED IN THE STREET IN THE AREA KNOWN AS RUM ALLEY. SEVERAL YOUNG URCHINS, MOSTLY BOYS WITH DIRTY FACES AND TATTERED CLOTHING CIRCLE THE HEAP THROWING STONES AT JIMMIE. HE STANDS VALIANTLY LIKE A WARRIOR IN BATTLE.

JIMMIE
Come on yuz filthy good fer nothins!

ONE BOY HURLS A STONE AND HITS JIMMIE IN HIS FACE WHICH IS ALREADY BRUISED AND BLOODIED FROM BATTLE.

URCHIN
Yer a sorry excuse for a fighter.

JIMMIE IS STUNNED BY THE ROCK THROWN. THE URCHINS BEGIN TO CLIMB THE HEAP AND VIOLENTLY PULL JIMMIE TO THE GROUND. THEY HIT HIM WITH WILD MOTIONS. JIMMIE COVERS HIMSELF FOR PROTECTION.

VOICE (COMING FROM A DISTANCE)
Cops is comin! Clear out!

URCHIN
Yer a real fighter JIMMIE JOHNSON. Jist like yer ol' man.

URCHINS STOP FIGHTING AND TAKE OFF RUNNING. JIMMIE LIES THERE UNABLE TO MOVE. MAGGIE (12 YEARS) RUNS TO JIMMIE.

MAGGIE
JIMMIE! JIMMIE, whad dey do to ya? Are ya okay?

JIMMIE
Ain't I always? I'll kill em dem rotten bastards.
MAGGIE
Pa is gonna be mad as anything. He tol' ya not ta git beat.

JIMMIE
Only cause I got beat. He don't give a rat's ass unless I'm somethin.

MAGGIE
JIMMIE, I taught you wuz de champion of Rum Alley?

JIMMIE
Yeah, an my sister gotta rescue me.

MAGGIE
You wuz outnumbered. And don't we watch out fer one another?

JIMMIE
Yer strange MAGGIE. Youze ain't got Rum Alley in ya. Dat's fer sure.

MAGGIE
Ya know I'm takin ya with me when I find a way outta here. An baby TOMMIE, too.

JIMMIE
I ain't leavin MAGS. Some people just belong in hell.

MAGGIE
Ya mean like Ma.

JIMMIE
Whad ya say dat fer? She's our Ma. Don't be talking like dat.

MAGGIE
I know what a Ma is an she ain't a moder. I hate her!

JIMMIE
She's just got problems I guess.

MAGGIE
It don't seem to matter what I do.....

(MAGGIE SINGS)
NOT A MOTHER

TELL ME WHAT I DO THAT MAKES HER HATE ME SO,
AFTER ALL I AM HER CHILD, DOESN'T SHE KNOW.
DOESN'T SHE CARE?
I BRUSHED MY HAIR
WASHED MY CLOTHES
KEPT ON MY TOES
LISTENED TO HER WOES.

BUT WHERE IS SHE WHEN IT'S TIME TO SAY GOODNIGHT?
WHERE IS SHE WHEN WE NEED TO BE HELD REAL TIGHT?
ALWAYS PICKS A FIGHT
WHAT AN UGLY SIGHT
I DO WISH SHE WOULD DIE
CAN YOU HEAR MY HEART CRY?

I DREAM OF THE PERFECT MOTHER
AND WHEN I DO I NEVER FEEL SAD.
I DREAM OF THE PERFECT PARENT
AND WHEN I DO I'M ALWAYS GLAD
CAUSE I AM LOVED
I FEEL LOVED.

IF SHE HATES US SO WHY WERE WE EVER BORN?
DOES SHE LIKE TO BEAT US FROM DUSK TIL MORN?
sHE IS PINCHED AND SOUR
WAIT! LOOK AT THE FLOWERS
FEEL CLEAN APRIL SHOWERS
SMELL THE FRESH AIR
WOULD YOU PUT RIBBONS IN MY HAIR?

EACH DAY I WISH FOR A NEW MOTHER
I'D TRADE HER IN A MINUTE FOR ANOTHER.
ONE WITH A SMILE
SINGS TO ME AWHILE
BUYS ME A PRETTY DRESS
AND IT'S OKAY TO MAKE A MESS.

AND THEN I DREAM OF THE PERFECT MOTHER
AND WHEN I DO I NEVER FEEL SAD.
I DREAM OF THE PERFECT PARENT
AND WHEN I DO I FEEL GLAD
CAUSE I'M LOVED
I ACTUALLY FEEL LOVED.

MAGGIE AND JIMMIE STARE
INTO SPACE SMILING. A
HORRIBLE, SHRILL VOICE IS
SUDDENLY HEARD FROM AN
APARTMENT NEARBY.

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MARY
Where de hell are my kids? If I 'hind em de'll be sorry!

JIMMIE JUMPS UP QUICKLY.
MAGGIE GRABS HIS SHIRT.

JIMMIE
Stop it MAGGIE! We gotta go.

MAGGIE
I don't wanna. Please JIMMIE, fer just dis once let's run away.

JIMMIE
They ain't no place ta go.

MAGGIE
Please, JIMMIE. I can't go in der. I ain't goin.

JIMMIE
Dat won't work. She'd find ya an den she'd be stinkin mad and den youz be done fer.

MARY (SCREAMING)
God dammit!!!! I want my kids an I wan 'em now!

JIMMIE (GRABS MAGGIE'S HAND)
Come on. I'll try and protect ya.

MAGGIE SLOWLY GETS UP AND GOES ALONG WITH JIMMIE IN TEARS.

SCENE II

IT IS THE UNSIGHTLY AND POOR DWELLING OF THE JOHNSON FAMILY. MARY IS DRUNK BUT STILL FUNCTIONAL. THE APARTMENT IS SCATTERED WITH DEBRIS AND DIRTY DISHES. MARY SITS IN THE MIDDLE OF IT ALL AS JIMMIE AND MAGGIE ENTER.

MARY
Ya little shits! I done had ta put de baby TOMMIE ta bed an ya know I been feeling sick.
JIMMIE
I'll check on em.

MARY (NOTICES HIS BRUISED FACE)
I tol ya not ta be fightin in da street
like an alley cat. Ya done it now.

MARY GRABS JIMMIE AND
DRAGS HIM TO THE SINK
AND BEGINS TO SCRUB HIS
FACE EXTREMELY HARD.
JIMMIE STRUGGLES AND
BREAKS FREE.

JIMMIE
Lay off me Ma!

MARY
Oh, so youz is fourteen now an tinkin
youz a man. You best be never talkin
ta me like dat.

JIMMIE
I kin take care of my own scrapes.

MARY
Whad a sight. Dat's JIMMIE. Couldn't
win a fight if ya tried. Ya ain't got
smarts. Yer a chicken shit like yer
dumb ass fader.

JIMMIE
I wuz outnumbered. Can't ya ever
tink I wuz somethin?

MARY
If yuz ever did any ting worth it.

JIMMIE
Ma, can't ya be nice? Whad make ya
happy. Can't ya tink of one ting?

MARY (THINKING)
Fer both of yuz to be dead an gone.

TOMMIE STARTS CRYING IN
THE OTHER ROOM. MAGGIE
BRINGS COFFEE TO MARY.
SHE MAKES A VIOLENT
MOVEMENT AND KNOCKS THE
COFFEE ON HERSELF.
MARY
Ya stupid idiot! Clean it up!

MAGGIE
I gotta git TOMMIE.

MARY
He kin cry. Ain't gonna hurt him. I'm in a pissed off mood so start cleanin.

JIMMIE
She didn't do nothin.

MARY (SMACKS JIMMIE ON THE HEAD)
Don't be talkin back ta me.

JIMMIE
Sober up fer once!

MAGGIE STARTS TO GO INTO BEDROOM.

MARY (GRABS HER BY THE HAIR)
You ain't goin nowhere.

MAGGIE
It's Tommie. He could be chokin.

JIMMIE
Let her go Ma and sit down til ya git sober.

MARY SLAPS JIMMIE.

JIMMIE
You bitch!

JIMMIE LASHES BACK AT HER HE GRABS HER NECK AND TRIES TO CHOKE HER. MAGGIE RUNS OVER TO PULL THEM APART. JIM WALKS IN THE DOOR.

JIM (LAUGHING)
Nice ta come home to my little, cozy family.

MARY, MAGGIE, AND JIMMIE
STOP AND LOOK AT HIM.

\[...
\]

JIM
What's for supper?

JIM FALLS OVER A CHAIR TO THE FLOOR.

Git me a beer, MAGGIE.

MAGGIE
Sure.

MAGGIE GOES TO THE REFRIGERATOR.

JIM
Any supper around here?

MARY
All I got is slop on your pay.

JIM
JIMMIE here is old enough to get a job.

JIMMIE
I ain't loadin fish fer a livin.

JIM
You'd be lucky to git it. Ya ain't got no sense.

JIMMIE
Alot you knows. Sober or not.

JIM
Shut up or I'll have to knock you around.

JIMMIE
Easy ta be tough when yuz drunk.

JIM (GETTING UP)
Whad youz say? Tink I'm a drunk?

JIM SMACKS JIMMIE UPSIDE THE HEAD.

Well, stupid. I ain't so drunk I can't beat your ass.
MAGGIE
Here's your beer Pop.

JIM
I'm too busy here teaching my no good fer nothin son...

MARY
You can't teach shit.

JIM
Is dat right. Say dat again. I ain't gonna be treated like dis in my own home.

MARY
Shut up and drink yer beer.

JIM
Hey, don't ever tell me ta shut up. I want some respect!

MARY GOES OVER AND TAKES TOMMIE.

MAGGIE
He's dead. Baby TOMMIE ain't breathin no more.

MARY SITS DOWN CRYING.

SCENE III

IT IS NOW FOUR YEARS LATER AND THE SCENE IS
BASICALLY THE SAME. MARY, JIM, JIMMIE, AND MAGGIE ARE IN THE SAME DWELLING.

MAGGIE IS HUDDLED IN THE CORNER. JIM AND MARY ARE YELLING IN EACH OTHER'S FACE. JIMMIE DRINKS A BEER. MAGGIE STANDS AND SCREAMS.

MAGGIE
Stop it! De neighbors are callin de cops!

JIM AND MARY STOP.

JIM
Well shit. Time out den.

MAGGIE
Should I git some supper?

MARY (MOCKING HER)
No, you shouldn't git some supper.

JIMMIE
Leave her alone Ma.

MARY
Don't be startin wid me...

JIM
Shut up!

JIM WALKS OUT ONTO THE PORCH. HE LIGHTS A CIGARETTE AND LOOKS OUT TO THE AUDIENCE.

I BEAT MY 'OL LADY SO WHAT

I BEAT MY 'OL LADY SO WHAT.
YUZ KNOW A MAN CAN ONLY TAKE SO MUCH.
SHE NEVER STOPS NAGGING AND ALWAYS HOUNDING ME.
DON'T YA SEE? SURE YA SEE.

I WORKS IN A FACTORY PER NOTHIN BUT SCRAP.
LAST TING I WANT TA HEAR IS A BUNCH OF CRAP.
DAT WOMAN JUST DON'T KNOW WHEN TA QUIT.
SOZ I SMACK HER AROUND WHEN SHE GITS IN A FIT.

HEY! MY HOME IS MY CASTLE
DON'T DESERVE NO HASSEL
SO I BEAT MY 'OL LADY
NOW JUST LEAVE ME BE.

COME TAKE MY PLACE YOU TINK IT'S SO EASY.
LOOKING AT DAT WOMAN WOULD DRIVE ANY MAN CRAZY.
I SURE DON'T APPRECIATE YOUZ STARIN AT ME.
DON'T YA SEE? SURE YA SEE.

I GIT A LITTLE ROUGH BUT I MAKE NO APOLOGIES.
HEY, WHAT DOES YA WANT? DAT I GIT ON MY KNEES?
I NEED YOUZ UNDERSTANDING CAUSE A MAN'S GOT HIS PRIDE.
I SEE YA STARIN BUT I AIN'T GONNA HIDE.

MY HOME IS MY CASTLE
I DON'T DESERVE NO HASSEL
SO I BEAT MY 'OL LADY
NOW JUST LEAVE ME BE.

DON'T CALL ME A LOUSE, A BULLY OR BRUTE
IF DAT WOMAN DON'T SHAPE UP I'LL GIVE HER DE BOOT
DO I EVEN LIKE HER I CAN'T REALLY SAY
ONLY GOT MARRIED CAUSE SHE WAS IN DE FAMILY WAY

I CAN FEEL YA LOOKIN AT ME WITH DISGUST
YA WANT TO GIVE ME BEATIN I TRUST
BUT I ONLY KNOCK HER AROUND CAUSE I CARE
DON'T BLAME ME. HEY DAT AIN'T FAIR.

MY HOME IS MY CASTLE
I DON'T DESERVE A HASSEL
SO I BEAT MY 'OL LADY
NOW JUST LEAVE ME BE

ALRIGHT! I AIN'T A GREAT GUY DON'T TELL ME I KNOW
I BEAT MY 'OL LADY CAUSE I'M JUST DIRTY AND LOW
BUT SHE'S GOT DIS MOUTH THAT WON'T EVER QUIT
I CAN'T HELP MYSELF WHEN I HEAR IT I JUST WANT TO HIT

I KNOW YA SEE MY SIDE AS I'M PLEADIN MY CASE
YOU AIN'T NO BETTER DEN ME SO DON'T GIVE ME DAT FACE
I AIN'T A GREAT GUY TO DAT I'LL ADMIT
SO EVERYONE STOP STARIN AT ME LIKE I WUZ A PILE OF SHIT

MY HOME IS MY CASTLE
I DON'T DESERVE A HASSEL
SO I BEAT MY 'OL LADY
NOW JUST LEAVE ME BE!

SCENE IV

THE COLLAR AND CUFF
FACTORY. WOMEN ARE
CRAMPED IN A SMALL SPACE.
THEY ARE WORKING AT SEWING MACHINES.

THE HEAT IS SWELTERING.
A WHISTLE BLOWS. A LADY SUDDENLY COLLAPSES OVER HER MACHINE.

ANNIE
Somebody git help!

WOMEN HUDDLE AROUND.
TWO MEN COME IN AND CARRY WOMAN OFF.

Dat's us in twenty years.

LIZZIE
At least she got out.

GINA
MAGGIE'S gettin out or so she always says.

LIZZIE
How you gonna do dat.

MAGGIE
My life's not over.

ANNIE
Might as well be.

LIZZIE
She got a right ta dream. I dream of meeting a decent fella.

ANNIE
LIZZIE, you're married.

LIZZIE
He ain't a decent fella.

GINA
Gotta go uptown. Dat's where men have some class.

MAGGIE
Now dat's what I want. A good decent man.

GINA
If anyone could find one it's you MAGGIE.
A MAN ENTERS.

MR. DREARDON
Do I pay my workers ta be yackin'? No. Now shut up and git ta work. I wants ta hear the merry sound of doz machines.

HE EXITS

LIZZIE
I'll be goin ta my grave sayin collars and cuffs. Please ladies, be sure ta bury me with doz collars an cuffs.

WOMEN BEGIN TO CHANT.

WOMEN
COLLARS AND CUFFS AND CUFFS AND COLLARS CUFFS AND COLLARS AND COLLARS AND CUFFS...

LIZZIE BEGINS TO SING.

COLLARS AND CUFFS
THE SOUND OF HIS VOICE IS ALL I EVER HEAR MAKING DOZ COLLARS AND CUFFS EVERY DAY OF THE YEAR.

ANNIE
WELL, IT'S A DECENT WAY TO MAKE A LIVIN WE AIN'T ON DE STREETS WHERE OUR BODIES ARE GIVIN.

MAGGIE
I'M BEGINNING TA TINK DAT MIGHT BE ALRIGHT COLLARS AND CUFFS BY THE BOX. I'M SICK OF DA SIGHT.

GINA
LET DE RICH LADIES DO DA WORK WITH DAR HANDS DAT WOULD BE A SIGHT! DEM SWEATIN UNDER FANS.

ALL
COLLARS AND CUFFS AND CUFFS AND COLLARS LISTENING TOA BOSS WHO DOES NOTHIN BUT HOLLAR. WE'LL WORK IN DIS PLACE TIL WE ALL DROP DEAD CAN'T EVEN PAY DE BILLS OR GIT DE FAMILY FED.

LIZZIE
LIVING AND BREATHIN IN DIS OLD FACTORY SMELL I'D SAY WE WUZ WORKIN NEXT DOOR TA HELL!

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ANNIE
MY HUSBAND HE DIED AND LEFT ME FIVE BRATS
MAKIN TEN CENTS A DAY AND STEPPIN ON RATS.

MAGGIE
DERS GOT TA BE A WAY OUTTA DIS PLACE
I'M ONLY SIXTEEN. BUT WHO'D KNOW IT BY MY FACE?

GINA
I GOT NEWS FER YUZ MISS DREAMER OF A FINE INSTITUTION
DE ONLY WAY OUT IS DA WORLD OF PROSTITUTION.

ALL
COLLARS AND CUFFS AND CUFFS AND COLLARS
LISTENING TO A BOSS WHO DOES NOTHIN BUT HOLLAR.
WE'LL WORK IN DIS PLACE TIL WE ALL DROPS DEAD
CAN'T EVEN PAY DE BILLS OR GIT DE FAMILY FED.

ANNIE
I AIN'T GOT A HUSBAND CAUSE HE DIED OF DE DRINK
SO I'M STUCK IN DIS PLACE SURROUNDED BY STINK.

MAGGIE
I WON'T LET MYSELF LOSE ALL HOPE DAT'S FER SURE
I DREAM TA BE LOVED, AND FREE, AND SECURE.

LIZZIE
QUIT YER YACKIN AND GIT BACK TA WORK SEWING
ALL DIS DREAMY STUFF, HEY, I QUIT, I'M GOIN!

GINA
SIT DOWN AND SHUT UP. STOP WISHIN FER STUFF
OUR LIFE IS GONNA BE MAKIN DEZ COLLARS AND CUFFS.

ALL
COLLARS AND CUFFS AND CUFFS AND COLLARS
LISTENING TA A BOSS WHO DOES NOTHIN BUT HOLLAR
WE'LL WORK IN DIS PLACE TIL WE ALL DROP DEAD
CAN'T EVEN PAY DE BILLS OR GIT DE FAMILY FED.

WHISTLE BLOWS. ALL THE
WOMEN PUT AWAY THEIR
MATERIAL AND SCURRY OUT
THE DOOR.

SCENE V

O'LEARY'S BAR. PETE IS
TENDING BAR AS JIMMIE
SITS IN A SEMI-DRUNK
STUPOR LISTENING TO PETE BRAGGING.

PETE
So I tol dem I run a clean joint an
I don't take no trouble. So de guy
says he's wantin a drink dam quick.
I says don be actin like youse own
de place. So before ya knows it,
weez scrapin and throwin punches.
Should a kept his trap shut. I
runs a high class place.

JIMMIE
Der's nothin high class down here.
If youse was so classy youse wouldn't
be in de Bowery.

PETE
I ain't gonna be. I got plans
see....I'm movin uptown and den
I'll be a respectable saloon owner.

MAGGIE PEEKS THROUGH THE
SALOON DOOR.

MAGGIE
JIMMIE, I'm waitin fer yuz.

JIMMIE
Git outside MAGGIE! Dis ain't
no place fer ya.

MAGGIE
Geez JIMMIE, ya tol me ta git
ya sos ya kin walk me home.

MAGGIE CLOSES THE DOOR.

PETE
Dat yer sister? Well, well,
JIMMIE JOHNSON. Ya never tol
me bout a sister an a looker
at dat. Here we bein friends
an all.

JIMMIE
Keep yer hands te yourself.
MAGGIE is way outta yer league.

JIMMIE GETS OFF THE
STOOL AND STAGGERS TO
THE DOOR.
PETE
Hey, JIMMIE. I'll be stoppin
by sometime. Meet de family an all...

JIMMIE
I said te stay away or I'll be
wipin de street wid yer face.

AS JIMMIE LEAVES HE SEES
MAGGIE PEERING THROUGH
THE WINDOW AT PETE.
JIMMIE EXITS OUTSIDE.

JIMMIE
Aw, MAGGIE, don't be likin
dat creep.

MAGGIE
Who is he?

JIMMIE
A chump.

MAGGIE
He looks good ta me. I
heard em say he wuz movin
uptown. I never heard dat
from anybody down here.

JIMMIE
Fer once ya gotta listen ta me.

JIMMIE SINGS
ALL I GOT ARE MY DREAMS
HES A MAN GOIN NOWHERE GIT DAT THROUGH YER HEAD!

MAGGIE
HES A MAN WID AMBITION I HEARD WHAT HE SAID.

JIMMIE
STOP LIVIN IN A DREAM. WAKE UP AND OPEN YER EYES.

MAGGIE
HES A MAN OF HIS WORD, I CAN TELL HES NO FULL OF LIES.

JIMMIE
DREAMIN IS FER FOOLS, LIVE YER LIFE DE BEST YA CAN
DIS PLACE IS MEAN AND CRUEL FER ANYONE EVEN A MAN.
LOOK AT YERSELF TINKIN YOUSE CAN BE FREE
STAY OUTTA DE WAY. GET ALONG AN LISTEN TA ME.
MAGGIE
LOOK AT YOUZ. WHO ARE YOUZ TA GIVE DE ADVICE?
A CHIP ON YER SHOULDER NEVER WILLIN TA BE NICE.
I WANT TA LEAVE AN I WILL NO MATTER WHAT.
MY ONLY CHOICE DOWN HERE IS TA LIVE AS A SLUT!
MAGGIE STOPS AND
LOOKS AT JIMMIE.

MAGGIE
ALL I GOT ARE MY DREAMS, DON'T TAKE EM AWAY.
LIKE A CLOTH I KIN RIP AT DE SEAMS
DON'T WISH DE NIGHT INTO MY DAY.
ALL I GOT ARE MY DREAMS, LET ME HAVE DAT ONE DESIRE.
LIKE A RAY OF LIGHT, LIKE ONE STEADY STREAM
I NEED SOMEONE WITH HOPE, SOMEONE WITH FIRE.
STAY WITH ME FER ONCE, LET'S LIVE ON A DREAM.

JIMMIE
I GOT NO DREAMS. IT'S NO USE I'M DEAD INSIDE.
GROWN UP WITH A DAILY BEATIN, I NEVER TRIED.
LIVIN IN DE SLUMS, DIS IS IT, SOS I COPE
LIFE IS NOTHIN BUT HELL, GIVE UP, DERS NO HOPE.
LOOK AT ME, KING OF RUM ALLEY, WHAT A JOKE.
LOOK AT DE MOON, IT'S BLACK, DERS NO BEAM
ALL I KNOW IS I GOT NOTHIN BUT AN EMPTY DREAM.

MAGGIE
YOUZ MY BROTHER, I LOVE YA, I WON'T HEAR DAT TALK
YER DA ONE WHO TOL ME TA LOOK OUT FER ONE ANOTHER
WE ALWAYS KNOWD DAT EVER SINCE WE COULD WALK.
I COULD NEVER LIVE WITHOUT YOU, WITHOUT MY BROTHER.

JIMMIE
IT AIN'T NO USE. I KNOWS HOW I FEEL
STOP DREAMIN AN LOOK, I'M NOT A BROTHER I'M A BUM.
WORK ON DE DOCKS TIL I DIE, DAT'S DA DEAL
SCRAPIN AND SCRIMPIN EACH DAY FER ONE LOUSY CRUMB.

MAGGIE
BE DAT WAY BUT DON'T STAY HERE WID ME
I DON'T NEED YA, GO AWAY, LEAVE ME BE.
DARS PEOPLE DOWN HERE WHO BELIEVE LIKE I DO,
IF YA DREAM LONG ENOUGH I KNOW DE'LL COME TRUE.

JIMMIE
I KNOW DE ROPES DOWN HERE IN DE BOWERY
DON'T LISTEN TA PEOPLE WHO PRETEND TA TALK FLOWERY.
LIFE IS TOUGH AND DEZ PEOPLE DAY DON'T CARE
DAY JUST AS SOON KILL YA, DON'T TINK DEY ARE FAIR.

JIMMIE & MAGGIE
EACH SINGS THEIR CHORUS OF ALL I GOT ARE MY DREAMS.

SONG ENDS AND THERE
IS A GUNSHOT. JIM CRAWLS ONSTAGE.

JIM
Hey JIMMIE, ya gotta help yer ol man.

JIMMIE AND MAGGIE RUN OVER TO HIM.

JIMMIE
Geez, whad ya do ta git shot?

JIM
Somethin stupid. Youse know I aways do somethin wrong.

MAGGIE
We gotta git him home!

SHE TRIES TO DRAG JIM.

Hurry! Help me JIMMIE!

JIM
Git outta here MAGGIE.

MAGGIE
No Pop. I don't want ta leave ya.

JIMMIE
We can't drag em. Doz men de gonna find us.

MAGGIE
Stop it! We gotta try. We can't leave em here ta die!

JIMMIE
He never done nothin fer us. He wuz a bum.

MAGGIE
He never beat us like Ma. Dat's sayin somethin.

JIMMIE
Git up MAGGIE. It ain't safe here!
MAGGIE
Don't matter now. He's dead.

ANOTHER GUNSHOT IS HEARD.
MAGGIE GETS UP.

MAGGIE
Go home JIMMIE. Tell our
wonderful Ma dat her husband
is dead. See if she even cares!

MAGGIE RUNS OFF.

JIMMIE
Dam you! Ya bum! Ya couldn't
even stay alive fer MAGGIE.
I hate you! Ya should a never
been born cause den I would a
never been born.

JIMMIE SITS DOWN AND
CRIES.

SCENE V

THE JOHNSON APARTMENT.
MARY IS IN A DRUNKEN
STATE. SHE IS ANGRY
FOR NO REASON AND TAKES
IT OUT ON THE FURNITURE.
SHE IS IN THE PROCESS OF
THROWING A CHAIR AGAINST
THE WALL. JIMMIE ENTERS
AND GRABS IT FROM MARY.

MARY
Take yer filthy hands off me!

MARY BREAKS FREE AND
SLAMS HER FIST INTO
JIMMIE'S FACE. JIMMIE
THROWS HER AGAINST THE
WALL IN RAGE.

JIMMIE
Why to ya do it MA?
I can't take no more.
I'm sick of ya. Sit down
and don't move!

MARY
Ya no good fer nothin...
I never should a married ya.
MARY STARTS TO MOVE TOWARD JIMMIE SO HE PUSHES HER INTO THE CHAIR.

JIMMIE
It ain't Pa! It's JIMMIE.

MARY (SOFTENING)
JIMMIE? JIMMIE, where ya been?

JIMMIE
Ya gotta settle down Ma. I'm tired of it. I'm gonna leave ya fer good.

MARY
Don't leave me JIMMIE. Youze wuz my only true child.

JIMMIE
Where's MAGGIE?

MARY
MAGGIE ain't like youz. I need yuz JIMMIE. Jesus, I ain't no good am I?

JIMMIE
Just sit der. I gotta find MAGGIE.

MARY
No, I can't be alone.

JIMMIE GETS SOME COFFEE AND BRINGS IT TO HER.

JIMMIE
Drink it. Ma, I gotta go but I gotta tell ya somethin.

MARY
Youz always takes care of me JIMS.

JIMMIE
Ma, somethin bad happened.

MARY
Somethin bad happen every day don't it?

JIMMIE
Pop is dead. He was shot.

MARY
Hes gone? (pause) Ain't dat somethin.

I guess I don't knows whether ta laugh or ta cry.

JIMMIE
Are ya alright Ma?

MARY
Get outta here JIMMIE.

JIMMIE
Ma, I need ta find MAGGIE but I don't tink I should leave ya.

MARY
Go find yer precious MAGGIE. (pause) I'll be alright.

JIMMIE
Ma...

MARY
Get Out!!! Now!!!!

JIMMIE LEAVES. MARY SITS IN A DAZE. SHE SEES A SOCK ON THE FLOOR. MARY PICKS IT UP.

MARY
Married eighteen years an all I got is his sock.

MARY SINGS

WAS HIS FAVORITE COLOR GREEN?

DO I FEEL ANY PAIN? I REALLY DON'T KNOW. LOSING DAT MAN IS A BLESSIN, HE WAS DIRTY AN LOW. NEVER FELT LIKE HIS WIFE NOT ONE SINGLE DAY I AIN'T GOT NOTHIN TA SAY.

WHEN HE WAS HOME DID I EVER REALLY NOTICE? I DON'T TINK I EVER GAVE IM A KISS. I KNOW WE WUZ MARRIED IN DE MONTH OF JUNE BUT MAYBE IT WASN'T DAT SOON.

LIFE IS FUNNY
DAYS ARE NEVER SUNNY.
PEOPLE COME AND DE GO.
DID I LOVE HIM,
I REALLY DON'T KNOW.

I TINK HIS FAVORITE COLOR WUZ GREEN,
BUT MAYBE IT WUZ RED, HE WAS MEAN.
SHOULD I CARE IF HE'S THERE?
SHOULD I CRY GIVE A SIGH?
I DON'T KNOW.
WUZ HIS FAVORITE COLOR GREEN?

LIFE IS SHORT LIKE A SMALL SIGH
HIS SOCK NEEDS MENDIN', I CAN'T CRY.
I HAD MYSELF THREE KIDS BUT ONE IS GONE
HE WEREN'T A GOOD FADER, I TINK IT'S DAWN.

WHERE'S MY LIQOUR CAUSE I'M FEELIN DE PAIN
DAT MAN A MINE WUZ A DRUNK, WISH IT WOULD RAIN.
WUZ HIS FAVORITE COLOR GREEN, OR WUZ IT BLUE
BUT DAT WUZ HIS EYES, I DON'T HAVE A CLUE.

LIFE IS FUNNY
DAYS ARE NEVER SUNNY
PEOPLE COME AND DEY GO
DID I EVER LOVE HIM
I DON'T REALLY KNOW.

HE WUZ A MAN OF FEW WORDS SO DEY SAY
HE LIKED TO MAKE JOKES, WISH HE WOULD STAY.
SHOULD I CARE IF HE'S DARE?
SHOULD I CRY, GIVE A SIGH?
I DON'T KNOW.
WUZ HIS FAVORITE COLOR GREEN?

I DON'T FEEL NOTHIN DEEP DOWN INSIDE
AIN'T DAT FUNNY, MY HUSBAND JUST DIED.
IN SICKNESS AN HEALTH TIL DEATH DO US PART
WHERE IS HE NOW? HE ALWAYS BROKE MY HEART.
HE WUZ MY HUSBAND AN I CAN'T EVEN CRY
I LOVED DAT OL MAN. I TINK I JUST LIED.
I KIN GET ALONG I NEVER NEEDED HIM AROUND
CAN GAWD HEAR ME NOW? I DON'T HEAR A SOUND.

LIFE IS FUNNY
DAYS ARE NEVER SUNNY
PEOPLE DEY COME AND DEY GO
DID I LOVE HIM?
I REALLY DON'T KNOW.

I CAN'T SAY I EVER LOOKED AT HIS FACE
DON'T CALL ME A WIFE, I FEEL SHAME AN DISGRACE.
SHOULD I CARE IF HE'S DARE?
SHOULD I CRY GIVE A SIGH?
I DON'T KNOW. GAWD, I DON'T KNOW
WAS HIS FAVORITE COLOR GREEN?

SCENE VI

O'LEARY'S SALOON.
ROBERT, HANK, AND
JOE ARE DRINKING AND
FEELING NO PAIN.

ROBERT
Dis here saloon is like me
own home away from home an
I mean dat.

JOE
Does dat make me yer moder
or yer fader?

ROBERT
Youz look alot like my moder.

HANK
I don't know whad I do without
youse guys.

JOE
Don't start cryin cause if
ya cry I tink I'll cry an
den weez all be cryin.

HANK
What?

ROBERT
I ain't got noplace ta go.

HANK
Me neither.

JOE
Dat's cause dis place is
da only place we ain't
stepped on.

ROBERT
Dat's fer sure.

ROBERT SINGS

DIS HERE SALOON
WHEN I WUZ A BOY I ALWAYS GOT BEAT
FIRST MY MOTHER, THEN MY FATHER, THEN DAY'D REPEAT.
BUT I GROWED UP AND LOOK AT ME NOW
A WASTE OF A PERSON, A REAL DEFEAT.

HANK
DRINKIN ALL DAY AIN'T RIGHT BUT IT FEELS SO GOOD
I COULD MAYBE GET A JOB, YEAH MAYBE I SHOULD.
BUT WHERE WOULD WE BE IF WE WORKED ALL DAY LONG,
NO TIME TO COME HERE AND DRINK AND SING OUR SONG.

JOE
SO WE'RE A BUNCH A LOSERS AN WE LIKE IT DAT WAY
WE NEED A PLACE TA WIND DOWN AN HAVE OUR SAY.
LIFE IS A BITCH NO DOUBT ABOUT DAT,
BUT DIS HERE SALOON HAS A BIG WELCOME MAT.

ROBERT
I TAUGHT ABOUT TENDIN BAR SOS I COULD BE HERE ALL DAY
BUT I'D DRINK ALL DE BEER AND DEN GIVE IT AWAY.
I COME HERE AT NIGHT SO I CAN DROWN ME SORROW
IN DIS HERE SALOON WE DON'T WORRY BOUT TOMORROW.

ALL
DIS HERE SALOON IS OUR COMFORT AND JOY
DIS HERE SALOON MAKES A MAN IN A BOY.
DRINK UP, BE HAPPY, FORGET YOU'RE CARE,
DIS HERE SALOON MAKES A MAN IN A BOY.

JOE
YOUSE GUYS ARE DE BEST FRIENDS I EVER DID HAD
TINKIN ABOUT LEAVIN DIS PLACE, GOSH I FEEL SO SAD.
TOO BAD DAR AYN'T SOME MORE DAYS IN DE WEEK
WE COULD DRINK FOREVER, EXCUSE ME WHILE I TAKE A LEAK.

ROBERT
I KNOW I'M FEELIN MY BUZZ JUST ABOUT NOW.
I'D GO HOME SOON BUT I TINK I DON'T KNOW HOW.
YOUSE MIGHT HAVE TA GIVE A HAND TA ME
CAUSE WEZ JUST A BUNCH OF DRUNKS WHO CAN'T SEE.

ROBERT
DID YA KNOWD DAT BEER IS A GOOD TASTIN MALT?
I TINK I'M ADDICTED BUT HEY IT AYN'T MY FAULT.
WE SURE STAY OUTTA TROUBLE JIST SITTIN ON DIS STOOL
DOIN NOTHIN ALL NIGHT, SOME PEOPLE SAY DAT WEZ FOOLS.

JOE
ANOTHER ROUND AND A COUPLE FOR DE ROAD
WE NEED SOME STRENGTH TA CARRY OUR DRUNKEN LOAD
I HOPE I GIT HOME OR DE WIFE IS SURE TA BITCH
FUNNY, WHEN I'M DRUNK SHE DON'T LOOK LIKE SUCH A WITCH.
ALL
DIS HERE SALOON IS A MAN'S SALVATION
DIS HERE SALOON GIVES TRUE EMANCIPATION.
DE WORLD CAN BE SO COLD AND SO CRUEL
I TINK WEZ DRUNK CAUSE WE'RE STARTIN TA DROOL.
JOE
MOVE OVER YA BUM AND GIVE ME SOME SPACE.
IT MAKES ME SICK WHEN YA SPIT ALL OVER ME FACE.

HANK
SHUT UP YA STIFF AN BLOW IT OUTTA YER EAR.
YOUZ NOTHIN BUT WORDS. YOUZ I DO NOT FEAR.

MUSIC STOPS

JOE
Ya low down dirty ass scum.

HANK
Don't ever call me scum you
dumb shit excuse for a man.

ROBERT
Hey, youz creeps outta lay
off a each other.

JOE
Who asked youz? Yer notin
but a drunk.

ROBERT
That may be true but ya
better not call me dat again.

HANK
Why not if ya are?

JOE
Youz a drunk, ROBERT.

ROBERT
Dat's it. Come on. Take
yer best shot cause it'll
be yer only one.

ROBERT STANDS UP WITH A
WOBBLE AND HOLDS FIST
UP.

JOE
Okie dokey shit face moder.

JOE STANDS UP IN THE SAME
CONDITION AND TAKES A BIG
SWING AT ROBERT. HE MISSES AND FALLS DOWN.

JOE
Dat hurt.

HANK
Ya didn't do nothin.

ROBERT
Come on an stand up while I can still see.

JOE STANDS UP AND ROBERT Throws a punch and hits HANK. ALL THREE LOOK AT EACH OTHER IN CONFUSION. THEN ALL THREE GET A BURST OF ENERGY AND BEGIN FIGHTING. THE ACTION IS PLAYED TO MUSIC IN SLOW MOTION. NO MAN IS REALLY HURT BUT EACH IS QUITE DRAMATIC. SUDDENLY PETE COMES OUT OF THE BACK AND GOES OUTSIDE THE BAR AND BLOWS A WHISTLE. AFTER A MOMENT THE POLICE COME RUSHING IN. THEY ROUND UP THE MEN AND HAUL THEM OFF.

ALL (SING AGAIN)
JIST ONE MORE DRINK AN WE'RE OFF WITH A SMILE DON'T MISS US TOO MUCH, WE'LL BE BACK IN A WHILE. CAUSE DIS HERE SALOON'S GOT DE STUFF TA KEEP US GOIN, SERVE IT UP AN KEEP DE BEER FLOWIN. WE HAD A GOOD TIME JIST DRINKIN ALL DAY BE BACK TOMORROW DAT'S ALL WE GOTTA SAY.

POLICE AND THREE DRUNKS EXIT.

SCENE VII

PETE CLEANS UP THE BAR.
MAGGIE COMES IN THE DOOR.

MAGGIE
Sorry. I wuz lookin fer JIMMIE.

PETE
Hey, yer his younger sister ain't ya?
MAGGIE
Youz remember me?

PETE
I saw ya de ader night.

MAGGIE
Ya didn't hardly see me.

PETE
Didn't have ta. Youz wuz different. I ain't seen nothin like youz in de Bowery. Now dat's saying sometin.

MAGGIE
Dat's funny. I always been tol dat I wuz nothin.

PETE
I tink ya otta listen ta me. Come on in an I'll git ya a drink.

MAGGIE
I'm jist sixteen.

PETE
I git ya a soda, MAGGIE.

MAGGIE (SITTING DOWN AT THE BAR)
How'd ya know my name?

PETE
A bartender, if he's good, knows everyone's name an alot more.

MAGGIE
Ya don't know where JIMMIE is.

PETE
If JIMMIE ain't here, he's in jail fer de night.

MAGGIE
Dat's not hard ya figure. I tink he's mad at me.

PETE
How can a person git mad at a little angel.

MAGGIE
Now dat my Pa is dead I got all de reason ta git outta dis dump
PETE
Dat wuz yer Pop dat got shot?
Dat's too bad.

MAGGIE
Guess it don't mader cause I
never seen him much. He never
liked being round my moder.

PETE
How'd ya turn out so sweet, MAGGIE?

MAGGIE
I'm jist opti...opti...

PETE
Optimistic.

MAGGIE
Yeah. A person with hope.

PETE
Den I tink we got alot in common.

MAGGIE
Whad are ya hopin fer?

PETE
Tings. Gitin a place a my own.
A nice place uptown.

MAGGIE
Dat's where I'm goin.

PETE
Never know MAGGIE. I might jist
takes ya wid me.

A COUPLE OF GIRLS
WHO WORK IN THE SALOON
ENTER FROM THE BACK.
PETE GIVES THEM A WINK
AND BEGINS TO SING.

MOVING UPTOWN

I GOT ALOT OF PLANS CAUSE I'M A MAN OF AMBITION.
SUCCESS IS ALL I NEED FOR MY DOSE OF NUTRITION.
I BEEN WAITIN LONG JIST WAITIN FER MY TIME
IT'S COMING REAL SOON SOS YA KIN ALL WAIT IN LINE.

LOOK AT DEM GIRLS, DEY DOIN DER BEST
BUT LET ME TELL YA DER JIST SPINNIN DER WHEELS
CAUSE MOVIN UPTOWN IS DE PLACE TA BE
A PLACE TA MAKE MONEY DON'T YA SEE?

SALOON GIRLS
OH HE'S MOVIN UPTOWN NOW AIN'T DAT JIST GRAND
BOWERY TOO POOR, LET'S GIVE HIM A HAND.
WE'RE GONNA MISS DAT PETE SO SEE YA ROUND.
YOU'LL BE DOIN JIST FINE,
WE'LL BE STANDIN IN LINE,
CAUSE HE'S MOVIN UPTOWN.

PETE
I'M MOVIN UPTOWN WHERE DE AIR IS CLEAN,
LOTS A TREES AN HOMES LIKE YOU NEVER SEEN.
LADIES ALL DECKED OUT WITH DER SILKY GLOVES,
CAUSE BABY, UPTOWN'S LIKE HEAVEN ABOVE.

HAVE YA EVER SEEN A DOG COVERED IN JEWELS?
NOT LIKE HERE, CAN'T TELL A DOG FROM A MULE.
STREETS LINED WID MONEY AS FAR AS YA CAN SEE,
LIVIN UPTOWN IS NO DOUBT DE PLACE FER ME.

GIRLS
HE'S MOVIN UPTOWN NOW AIN'T DAT JIST GRAND,
TAKE US WID YOU, WE WUZ ALWAYS YER BIGGEST FANS.
WE MIGHT LOOK GOOD IN SUCH A CLASSY PLACE,
WHO KNOWS, WE MIGHT EVEN LOOK CHASTE.

PETE
NOW DAT WOULD BE SOMETIN BUT IF YA DON'T MIND
I KIN FIND A PEARL DER, DAT'S ONE OF A KIND.
SOME PEOPLE JIST BELONG IN DE SEA OF WEALTH
NOT IN DE DUMP WHERE IT'S BAD FER YER HEALTH.

NOW PICTURE DIS, A BUILDIN AS TALL AS DE SKY,
MUSEUMS AN DE FANCY SHOPS, DE'LL MAKE YA CRY.
I'M WORKIN HARD TA MOVE OUTTA HERE,
AN I MIGHT TAKE YUZ WID ME IF YER A DEAR.

GIRLS
HE'S MOVIN UPTOWN AND HE'S GONNA BE MISSED
GOT DAT GRIN ON HIS FACE LIKE HE'S JIST BEEN KISSED.
WHAT A GUY, WHAT A FELLA,
HE'S MOVIN UPTOWN WHERE DER IS SOME CLOUT,
SO HERE'S TA YOZ DEAR PETE WE HAD NO DOUBT.

SONG ENDS AND PETE TAKES
OFF HIS APRON.

PETE
Ladies! Get ta work. I'm
gonna walk dis lady home.
MAGGIE
Whad about JIMMIE?

PETE
I tols ya. He's sacked
out on de couch by now.

PETE USHERS MAGGIE OUT
THE DOOR AND LIGHTS UP
A CIGARETTE.

PETE
So where doz ya live?

MAGGIE
Close by. Youz kin jist
walk me to da corner.

PETE
Da corner? A man of class don't
drop a lady off at de corner.

MAGGIE
Jist dis once please?

PETE
Kin I come to yer door when
I pick ya up fer de show?

MAGGIE
I git ta go to da show wid ya?

PETE
Ya never seen one? Dare great.
Day git a little rough but yer
wid me. Sos ya goin?

MAGGIE
Dis is far enough. And yes,
I'll go wid ya.

MAGGIE CAN SEE MARY IN
THE WINDOW.

PETE
I'll pick ya up tomorrow night.
Whads de address?

MAGGIE
25 South street. Number 10.

PETE LEANS OVER AND GIVES
PETE WALKS OFF. MAGGIE STANDS IN A DAZE FROM THE KISS. SHE SINGS.

DREAM GARDEN

I DON'T KNOW WHAT IT IS. I DON'T KNOW WHO HE IS. BUT HE IS THE MAN I SEE AS I GO TO SLEEP EACH NIGHT. I DON'T KNOW WHAT TO FEEL. I DON'T KNOW IF I SHOULD. BUT THE FEELING IS TOO WONDERFUL THAT I WILL NO LET GO.

UNDER THE TREES IN MY DREAM GARDEN WALKS MY ONLY LOVE, UNDER THE STARS IN MY MIND THERE IS A HEAVEN ABOVE. HE'S LIKE A GOD WITH HIS ELEGANCE AND STYLE, I'M UNDER HIS SPELL WHEN I SEE THAT SMILE.

I KNOW HE'S THE MAN THAT WAS MEANT FOR ME, HE'S MY SALVATION AND HE'LL TAKE CARE OF ME. ALL I NEED IS MY DREAM AND MY LOVE TO KEEP ME ALIVE, I WILL GO ON FOREVER AS LONG AS MY HEART HAS HIM INSIDE

THE SET CHANGES FROM THE BOWERY TO A LUSH GARDEN. MAGGIE IS APPROACHED BY PETE WHO OFFERS FOR HER TO COME WITH HIM. A DANCE SEQUENCE FOLLOWS.

DANCE ENDS.

UNDER THE TREES IN MY DREAM GARDEN WALKS MY LOVE. UNDER THE STARS IN MY MIND IT'S LIKE HEAVEN ABOVE. HE'S LIKE A GOD WITH HIS ELEGANT STYLE, I'M UNDER HIS SPELL WHEN I SEE HIM SMILE.

COULD IT ALL COME TRUE OR IS THIS JUST MY OWN DREAM, IS HE TO BE ALL MINE? CAN WE BE MAN AND WIFE? LIFE CAN BE FULL OF HAPPY ENDINGS, JUST LOOK AT THE STARS AND MOONBEAMS, I WILL DREAM FOREVER AND LOVE HIM THE REST OF MY LIFE.

SONG ENDS. GARDEN SET IS ABRUPTLY CHANGED TO THE BOWERY AGAIN. MAGGIE STILL IN HER OWN WORLD WALKS TOWARD HER FRONT DOOR. MARY OPENS IT AND STANDS THERE STARING.

MARY
Whad de hell do ya tink yer doin?
Is dis whad yer planin? Ta whore around wid dat smoozer?
MAGGIE
He ain't dat way.

MARY (AT THE TOP OF HER LUNGS)
Don't ever tell me dat! Youz
are goin ta hell ya worthless slut!

MARY GRABS MAGGIE AND
PULLS HER INSIDE DOOR.
NEIGHBORS BEGIN TO PEEK
OUT OF THEIR DOORS AND
CREEP OUTSIDE TO LOOK
TOWARD JOHNSON PLACE.
ACT ENDS WITH A SCREAM
INSIDE THE JOHNSON APT.
ACT II

THE NEIGHBORS IN THE
AREA OF THE JOHNSON
DWELLING ARE GATHERED.

LIZZIE
Somebody outta call de cops.

ANNIE
Dat woman ain't got no right.

HAL
It ain't none a our business.
Let's go in, ANNIE.

TOM
Ain't nothin new. All anybody
does down here is drink an hit.
You all act like dat's de first
time youz heard dat.

LIZZIE
I can't figure whad she did
but MAGGIE ain't bad. She
sure as hell don't deserve
ta be beat.

ANNIE
It's dis dam Bowery livin.
Ain't nobody happy sos de
take it out on de kids.

LIZZIE
It ain't jist de kids.

ANNIE BEGINS TO SING.
OTHERS COME AROUND HER
AS A LARGE GROUP GATHER.

DE BOWERY LIFE

LIFE IN DE BOWERY IS WORSE DEN IN HELL.
GARBAGE ALL OVER BUT SO WHAT, WHO CAN TELL.
KIDS ARE DYIN FROM DE BEATINGS DE GIT AT NIGHT,
GUESS NOBODY REALLY CARES, BUT IT SURE AIN'T RIGHT.

TOM
LIFE IN DE BOWERY IT REALLY DOES STINK
WORRY ALL NIGHT SOS YA CAN'T SLEEP A WINK.
FINDING ODD JOBS WHERE EVER WE CAN
DE STRESS IS TOO MUCH FER ANY ONE MAN.
ALL
CAUSE WE'RE LIVING YET DYING
Crying yet trying
Losing not winning
Stealing not feeling
Yelling and cursing
Waiting and hating
And the depression it goes on and goes on.

TOM
Life in de Bowery can sure bring ya down
Never a smile, best ya kin git is a frown.
Better give up cause der's no use to try
Nobody cares a dam if ya live or ya die.

ANNIE
Home is a shanty on top of de other
Small as a box sos ya sure to go smother.
Kids got no clothes or even a toy
Here in de Bowery, sure don't bring no joy.

ALL
CAUSE WE'RE LIVING YET DYING
Crying yet trying
Losing not winning
Stealing not feeling
Yelling and cursing
Waiting and hating
And the depression goes on and goes on.

LIZZIE
We live in a rat hole, and it'll kill us fer sure
Dis place is one big disease without any cure.
Drin'kin and fightin' is all we ever do
Hope is a word for de rich and de few.

HAL
Tink of dis place as ya lays in yer bed
Kids goin' hungry, can't afford ta be fed.
De Bowery is one place de like ta ignore
Us people don't count, why bother, what fer.

ALL
CAUSE WE'RE LIVING YET DYING
Crying yet trying
Losing not winning
Stealing not feeling
Yelling and cursing
Waiting and hating
And the depression goes on and goes on.

SONG ENDS. THE YELLING
FROM MARY JOHNSON
CONTINUES. ALL THE FOLKS BREAK UP AND GO IN THEIR APARTMENTS. JIMMIE COMES HOME AND FINDS MARY IN A RAGE WITH A STICK IN HER HAND. MAGGIE COWERS IN THE CORNER. JIMMIE YANKS THE STICK OUT OF MARY'S HAND.

JIMMIE

Whad are ya doin Ma?
Ain't it enough ta lose
Pop an now ya wanna beat yer own daughter te death?

MARY

She got no decency. I won't have her out whoring wid dat bartender. I'm er Moder an I'm in charge!

JIMMIE

She ain't done nothin!

MARY

A lot youz know. Yer never round ta help me.

MAGGIE GETS UP. JIMMIE GOES TO HELP HER.

MAGGIE

I gotta git outta here.

JIMMIE AND MAGGIE GO TO THE DOOR.

MARY

Dat's right. Take er side. Can't ya love yer Ma fer once an take my side.

JIMMIE

I do Ma. But I can't take yer side if yuz git drunk an try ta kill yer own child.

MARY

Den git out! I sure don't need a son like you. I only raised ya! Traitor!
JIMMIE
Come on. She'll have to
sleep it off dis time.

THEY EXIT ONTO THE STREET
WHICH IS EMPTY EXCEPT FOR
LIZZIE.

LIZZIE
Good lord, MAGGIE! Let
me help ya clean yer face.

MAGGIE
I'm okay. Ma was too drunk
so her aim was no good.

JIMMIE
Kin she stay wid ya tonight?

LIZZIE
I guess I can squeeze her in.

LIZZIE TAKES MAGGIE
INSIDE HER APARTMENT.
JIMMIE SITS DOWN ON THE
STREET. HE CAN HEAR MARY
WAILING IN MISERY. SHE
BEMOANS THE FACT THAT HER
KIDS HAVE BOTH GONE TO
HELL AND HER SON IS NO
GOOD FOR LEAVING HIS MA.

MARY
Where are my kids? They'd
never cared. I'm alone.
I might as well jist kill
myself. Why don't de care?

MAGGIE COMES OUT AND SITS
NEXT TO JIMMIE AND HUGS
HIM.

MAGGIE
Why are ya sittin der JIMMIE?

JIMMIE (DRYING A TEAR)
Jist feel like it.

MAGGIE
Are ya sad?

JIMMIE
Why do I gotta be de kind
te feel tings?
MAGGIE
Cause yer a person.

JIMMIE
I wish I wuz dead.

MAGGIE
Don't say dat. Tings
will turn out okay.

JIMMIE
Nothin changes round here.
Young or old, people don't
change. I look at tings de
way de are not how I wish em
ta be.

MAGGIE
Ya never know. God works in
funny ways don't he?

JIMMIE
Where'd ya git dat? Der
ain't no God. Not in dis
place.

MAGGIE
Don't give up. Not yet.

MAGGIE SINGS.

DER'S A BEAUTY IN LIFE
LIFE AIN'T SO BAD EVEN WHEN IT'S CRUEL
DER'S ALWAYS A NEW DAY AND SOMEONE WHO'LL
TRY TA BE FORGIVING AND SEE A SPARK
OF GOODNESS
OF KINDNESS
IT'S WITHIN EACH AND EVERY HEART.

IT DON'T WANT TO SOUND LIKE AN ANGEL
CAUSE I DO GET SAD AND FEEL SO BLUE.
BUT IF I STOP AND LET MYSELF SEE A START,
OF CARING
OF SHARING
I KNOW IT'S WITHIN EACH AND EVERY HEART.

DER'S A BEAUTY IN LIFE
IT'S ALL AROUND RIGHT IN SIGHT.
EVEN IN THE BLACKNESS
DER'S STILL A HOPE OF LIGHT.
TO BE LOVING AN FORGIVING IS SIMPLY GOD'S ART
YES, IT'S TRUE IT'S WITHIN YOUR SOUL AND HEART.
LOOK AT DE SKY SEE STARS TWINKLING SO
IF DE BEAUTY IS ABOVE, IT'S SURE IS BELOW.

I WANT TO LIVE AND BE A LOVING PART
OF LIFE
OF HOPE
AND IT'S DER WITHIN EACH AND EVERY HEART.

HOW CAN WE NOT CARE DAT GOD MADE US LIKE HIM
WHEN YOU LOVE SOMEONE IN LIFE, YOU'LL GO OUT ON A LIMB.
TAKE DE PAIN NO MATTER HOW SHARP
TO CORRECT
TO PROTECT
YES, I KNOW IT'S WITHIN EACH AND EVERY HEART.

DER'S A BEAUTY IN LIFE
IT'S EVERYWHERE, QUITE A SIGHT,
EVEN IN THE BLACKNESS,
DER'S STILL A HOPE OF LIGHT.

SONG ENDS.

MAGGIE
Will you be okay now?

JIMMIE
Sure MAGS. Go on in ta LIZZIE.

MAGGIE
Don't worry bout Ma.

MAGGIE GOES INSIDE.
JIMMIE GOES INTO MARY.
HE SEES THAT SHE IS
PASSED OUT LOOKING VERY
PATHETIC. JIMMIE CLOSES
THE DOOR AND GOES BACK
OUTSIDE.
JIMMIE SINGS.

JUST A BOY INSIDE

LOOK AT ME MA, A BOY SCARED OF LIFE
I'M A TOUGH GUY ALRIGHT, AT LEAST I TRIED.
BUT BELIEVE ME, I'M JIST A BOY INSIDE.

ALWAYS CAUGHT IN DE MIDDLE, NOT SURE WHAT TA DO
I'M HELPLESS AND CONFUSED AND ALONE
CAN'T YA SEE I'M JIST A LITTLE BOY INSIDE.

IT LIE AWAKE THINKIN OF BOTH A YOU
FEELING DE WEIGHT ON MY SHOULDERS
A BOY WHO FEELS LIKE HE'S BROKEN IN TWO.

HOW DO I LEAVE WHEN I LOVE THEM SO MUCH?
I TRY TA MAKE GOOD CAUSE I DO HAVE SOME PRIDE
BUT NO MATTER HOW HARD I TRY I'M STILL A BOY INSIDE.

GIVE ME DE STRENGTH TO TURN MY BACK
WALK AWAY
NEVER TA SAY
I LOVE YA.
GIVE ME DE COURAGE
TA PUSH YOU ASIDE
JIST WALK AWAY
NEVER TA SAY
I DO CARE.

BUT WHEN DID SHE LISTEN OR LOOK AT ME WITH LOVE?
WASN'T I WORTH IT?
DIDN'T SHE FEEL A NEED TA TRY?
HELP ME TA LEARN CAUSE I'M JIST A BOY INSIDE.

I'D LIKE TA SHOW HER DAT I'M BRAVE ALRIGHT
MAKE EVERYTHING GREAT, ALWAYS READY TA FIGHT.
TAKE US OUTTA DIS PLACE, BE SAFE AND TA HIDE
BUT HOW CAN I WHEN I'M JIST A SMALL BOY INSIDE.

WHO COUD HAVE GUESSED DIS STREET KID WOULD FAIL
I AIN'T SUPPOSED TA BE SOFT AND KINDA PALE
I'D NEVER ADMIT TA ALL DE TIMES I CRIED.
LOOK AT ME FER ONCE MA! I'M JIST A BOY INSIDE.

SONG ENDS AND JIMMIE
WALKS OFF.

SCENE II

A SALOON. THERE IS A
MAKESHIFT STAGE FOR THE
NOVELTY ACTS OF THE NIGHT
PEOPLE ARE CRAMMED
TOGETHER AS SMOKE BILLOWS
ABOVE. ON STAGE ARE A
FEW WOMEN TRYING TO DANCE
MAGGIE AND PETE ENTER AND
TAKE A SEAT. MAGGIE IS
FASCINATED WATCHING THE
VENTRILOQUIST. HE ISN'T
VERY GOOD SO PEOPLE START
YELLING FOR HIM TO GET
OFF AND BRING ON A SINGER
THEY BEGIN YELLING OB-
SCENITIES. PEOPLE GET
ROWDY AND START SHOVING
IN A TYPICAL DRUNKEN FASHION.

PETE (TAKES MAGGIE'S ARM)
Let's get outta here.

THEY LEAVE AND EXIT TO THE STREET.

PETE
Did ya like de show?

MAGGIE
I never seen anyting like dat.

PETE
Oh MAGGIE, MAGGIE. I tink ya need ta git out more. I gotta tell ya, you sure do look swell.

MAGGIE
Tanks Pete. Youz look pretty good yerself.

PETE
Yer bout de only girl down here wid some class. I tink I would miss ya when I moved.

MAGGIE
Are ya goin soon? Ya got a job here.

PETE
I can't stay here all my life. Not a day goes by I don't tink a leavin. I got plans.

MAGGIE
Kin I know?

PETE
I'm gonna move uptown fer one ting. Maybe do some bartendin. Git a place a my own.

MAGGIE
Tink ya would ever git married?

PETE
You askin? Of course I'd git married. I even like kids.
MAGGIE
Me, too. But not in dis place.

PETE
Der's a whole world out der, MAGGIE.

MAGGIE
Den I want ta find it. I figure heaven is de only place.

PETE
Youz say de sweetest tings. I tink I could fall in love wid ya.

MAGGIE
Love don't happen dat fast fer men.

PETE
Hey! When a guy falls in love it's fast. He don't even tink about it cause it's dat real.

MAGGIE
People say yer jist a talker.

PETE
Who? Yer broder. He ain't got any sense.

MAGGIE
He's got an honest heart.

PETE
An a big mouth and bad temper ta match. I can't even believe youz two are broder and sister.

MAGGIE
I love JIMMIE.

PETE
Sos do ya tink youz could love a guy like me?

MAGGIE
I guess.

PETE TAKES THE MOMENT TO KISS MAGGIE. SHE BREAKS.
PETE
Come wid me MAGGIE.
Stay wid me.

MAGGIE
It ain't right.

PETE
We'd be engaged Okay?

MAGGIE
Since when did we git engaged?

PETE
Since I decided ta take ya wid me uptown.

MAGGIE
Do ya really mean dat?

PETE
I like ta tink I'm a man
a my word.

MAGGIE
I hope so.

PETE SINGS.

THERE'S A POSSIBILITY OF LOVE

I TINK WE GOT SOMETHIN, JIST BETWEEN ME AND YOU.
IT'S ON DE EDGE, JIST WAITIN REAL NEAR,
WID DE LUCKY CARD, DER'S A POSSIBILITY OF LOVE HERE.
I KNOW DAT YOIJ TINKIN, YEAH, HE'S ALL TALK
HEY I ADMIT, I AM TO A CERTAIN DEGREE.
BUT I AIN'T SO BAD, I'M A MAN OF MY WORD SEE?

MAGGIE
I'M NOT SO SURE, BUT I'M WILLING TO TAKE A CHANCE,
SEEMS I BEEN HOPING AND WAITING TO CHANGE MY LIFE,
I KNOW FER ONE TING, I'D MAKE A GOOD WIFE.
AND I'LL PROVE IT IF YA PROMISE TA STICK AROUND,
CAUSE YOU AND ME TOGETHER ARE GONNA MOVE UPTOWN.
YES, YER DE ONE AND I DON'T HAVE ANY FEAR,
I GUESS DER IS A POSSIBILITY OF LOVE HERE.

TOGETHER
IT'S A GOOD START AND I TINK IT FEELS RIGHT,
TOGETHER WE CAN HAVE OUR DREAMS, WE'RE READY TONIGHT.
LET'S SHOUT OUR NEW PLANS AND MAKE IT LOUD AND CLEAR,
NO DOUBT ABOUT IT, DER'S A POSSIBILITY OF LOVE HERE.
PETE
I NEVER TAUGHT SOMEONE WOULD TRUST ME SO MUCH,
IT'S A PRETTY GOOD FEELIN', I'LL SAY DAT FER SURE,
I AIN'T SUCH A CAD LIKE YA BEEN TOL BEFORE,
I GOT ALOT OF PLANS, YOUZ CAN SEE A WHOLE LOT MORE,
JIST WAITIN' FER DAT NEW LIFE, EVEN PLANNIN' A CAREER,
NEVER TAUGHT I'D SAY, DER'S A POSSIBILITY OF LOVE HERE.

MAGGIE
I DON'T MIND CAUSE I'M GLAD TA BE YER GIRL,
FALLIN' IN LOVE IS WORTH DA WAIT WHEN IT'S TRUE,
I WANT TA GO AND START A LIFE WITH SOMEONE LIKE YOU,
A LIFE WHERE I DON'T HAVE TA SAY I, CAUSE IT'S WE'RE,
I'M SO HAPPY DAT DER'S A POSSIBILITY OF LOVE HERE.

TOGETHER
REPEAT

SONG ENDS.

PETE
Come home wid me now MAGGIE.

MAGGIE
It ain't right yet. I kin see ya tomorrow.

PETE
You could see me all night.

MAGGIE
When we git married.

PETE
I can't wait fer dat.

MAGGIE
Den ya don't really love me.

PETE (PAUSE)
Okay, I'll see ya tomorrow den.

MAGGIE STARTS TO GO IN.

PETE
If ya change yer mind, it's
7th street, #4.

PETE STROLLS OFF. MAGGIE
ENTERS TO SEE THE ENTIRE
PLACE TORN APART AS IF
THERE WAS A WAR. THE
TABLE IS BROKEN, THE

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CURTAINS ARE TORN, FOOD IS SPILLED. MARY IS ON THE FLOOR SNORING WITH HER FACE RED. JIMMIE IS ON THE CHAIR SLEEPING. MAGGIE IS DISGUSTED BY THE SIGHT. SHE RUNS OUT THE DOOR. IT IS ALMOST DAWN AND MARY WAKENS.

MARY
Aw shit! Look at dis place.
JIMMIE! JIMMIE!

JIMMIE
Leave me alone.

MARY
Who done dis to de place?

JIMMIE
Done what?

MARY
Trashed all dis stuff.

JIMMIE
You did Ma. It was like dis when I come home. You wuz passed out and I ain't gonna disturb de dead.

MARY
I need help cleanin. MAGGIE!

MARY GOES INTO ANOTHER ROOM. COMES BACK OUT.

MARY
Where de hell is MAGGIE?

JIMMIE
Gettin breakfast?

MARY
She ain't here. Her bed ain't been touched.

JIMMIE (MORE ALERT)
MAGS is gone?

MARY
Well, well, our little MAGGIE is wid her lover. Dat PETE.
JIMMIE
She wouldn't stay wid him.
Not MAGGIE.

MARY
She's not here JIMMIE! I
tell ya I've had it wid her.
She tinks we're no good an
she don't have ta dirty her
hands wid dis family. Well,
I got some news fer her.

MARY SINGS.

GONE TE HELL

I TRIED TE GIVE HER A LIFE,
AND WHAT DID I GIT IN RETURN?
DAT GIRL HAS GONE TE HELL
NO MADER CAUSE SHE'S GONNA LEARN.

LIFE AIN'T SO SWEET,
AN IT SURE AIN'T GRAND,
DE WORLD IS DAM CRUEL,
DER'S NO ONE TA GIVE YA A HAND.

AIN'T SHE A DANDY LOOKIN SO SMUG,
AIN'T SHE A BEAUT, FULL OF CHARM,
SHE'S GONE TE TELL AN YA KNOW DAT'S TRUE,
SHE'LL BE CRAWLIN TO HER MODER, DIS MODER DAT'S WHO!

SHE'LL LEARN DE HARD WAY
FLAT ONE HER BACK!
SHE'LL BE DOWN AND OUT
AND DAT'LL BE DAT.
SHE'LL LEARN DE TOUGH LIFE
OUT OF HER LUCK
SHE'LL BE A TIGHT SPOT,
AND DER SHE'LL GIT STUCK!
I DONE RAISED HER I DID
I'M THROUGH AND I QUIT,
LET DE WOLVES EAT HER UP
EAT HER UP BIT BY BIT.

AIN'T I HER MODER AIN'T I DE BOSS?
SHE REFUSES TA LISTEN, IT'S HER DAM LOSS.
WON'T PUT UP WID HER SASS OR HER QUARREL
I RUN A DECENT HOUSE NOT ONE WID NO MORAL.
AIN'T SHE A PURTY FEELIN KINDA PROUD
AIN'T SHE SOMETHIN LOOKIN SO GRAND
SHE'S GONE TE HELL AN I TOL YA SHE WOULD
SHE AIN'T MY DAUGHTER,
TAKES TA BAD LIKE A DUCK TA WATER.
REPEAT CHORUS

I TAUGHT HER MUCH BETTER, SPENT HOURS I DID,
BEEN TELLIN HER DAT EVER SINCE SHE WUZ A KID
GO OUT ONE DE STREETS AND YOUZ WILL BE FORGOTTEN
DAT'S HER CHOICE AN DAT LIFE IS FER DE ROTTEN.

SHE'S GONE TO DE DEVIL AN TOOK AWAY OUR FAMILY PRIDE
ALWAYS ACTIN SO INNOCENT BUT I KNOWD SHE DONE LIED
WON'T HAVE HER IN MY HOUSE, LOOKIN AT DAT FACE
ACTIN LIKE A WHORE I TELL YA IT'S A DISGRACE!

SONG ENDS. JIMMIE GRABS
HIS JACKET AND FLIES OUT
THE DOOR.

SCENE IV

SALOON. PETE IS SETTING
UP THE BAR. A FEW OF
THE REGULARS SIT AROUND.

SUE
I don't wanna say nothin
but ya look differnt, PETE.

ROBERT
Yeah, how come ya look like
ya been hit on de head?

JOE
Hell, everybody here looks
like de been hit on de head.

TRINA
PETE'S in love.

SUE
Dat's what it is. Ya
got dat love affliction.

ROBERT
Where'd ya learn dat big word?

SUE
Guy said it de other night.

JOE
If yuz wuz in bed together,
den I'd say youz wuz insulted.

PETE
I'm in a good mood so don't spoil it.
JOE BEGINS SONG.

LOVE'S A ROTTEN STATE OF BEING

AW SHUCKS! HE'S SUCH A LOVIN GUY,
I'M SO DOG GONE JEALOUS I COULD DIE.
HEY, BABY, LET'S ME AN YOU GIT HITCHED,
BUT IF I GIT TIRED, YA KNOW YOUZ BE DITCHED.

SUE
SHUT UP YA LOUSE, I AIN'T DAT DUMB
I GOT SOME SMARTS, NOT LIKE SOME.
LOVE IS FER DE BLIND, I'VE BEEN DOWN DAT ROAD
I GIVE IT ONE WEEK AND DAT GIRL WILL BE A TOAD.

CHORUS ALL
CAUSE LOVE'S A ROTTEN STATE A BEING
WE PITY DOZ WHO FALL IN DE TRAP.
LOVE'S A BIG MISTAKE
WE'RE TELLIN DE TRUTH, IT AIN'T NO CRAP.

ROBERT
POOR GUY, POOR FOOL, YER LOST IN IT NOW,
IT'S UP TA YER EARS, IT'S DEEP, IT'S FOUL.
TAKE IT FROM ME IT AIN'T WORTH DE SWEAT,
DON'T GIT HITCHED, BE SMART, BUY A PET!

TRINA
LEAVE EM ALONE, HE'S GOT DE RIGHT
HE KNOWS DAT SHE'S GOT DE REINS AN DER TIGHT.
BUT DAT'S NOT DE END OF HIS LIFE AS HE KNOW IT,
DAR WILL BE SOME CHANGES, STRIP YA CLEAN BIT BY BIT.

REPEAT CHORUS ALL

SONG ENDS. JIMMIE STORMS
INTO THE BAR.

JIMMIE
Ya stinkin creep! I tol ya ta
keep yer filthy paws away. But
ya had ta go an ruin her!

JIMMIE LUNGES AT PETE
AND PUNCHES HIM HARD.
PETE RECOVERS AND FIGHTS
BACK. JOE AND ROBERT
GRAB PETE AND JIMMIE.

JOE
Whad de hell! I don't
mind a good scrapin but
give PETE a fair chance.
JIMMIE
Guy like him don't deserve nothin. Whad ya do? Git her drunk?

PETE
Yer outta line. MAGGIE an me is in love. Too bad youz don't know nothin bout dat.

JIMMIE
Ain't dat whad we all say to em before wez lay em. Only dat ain't gonna fly with my sister.

PETE
She ain't stupid. She's got lot more class den you. Git him outta here or I call de police.

JOE AND ROBERT GRAB JIMMIE. HE STRUGGLES VIOLENTLY.

JIMMIE
I will kill ya! I swear ya bastard! Youz will never touch her again!

PETE
All youz ever wuz JIMMIE wuz a big talker.

JOE AND ROBERT THROW HIM OUT. MAGGIE RUNS UP.

MAGGIE
JIMMIE! Whad are ya doing?

JIMMIE
Ma knows ya never come home last night. She been cursin yer name. Dat's not like you.

MAGGIE
Let her curse me. I won't ever go back to dat dump!

JIMMIE
I'm takin ya back. I'm de man of de house an I ain't watching my sister be a whore!
MAGGIE
Let go! I ain't a whore.
We're gettin married.

JIMMIE
Ya don't know him. Dat
swine will run out on ya
like it wuz nothin!

MAGGIE
Den I'll take my chances.

JIMMIE SINGS.

PLEASE STAY

I'VE HAD IT WID YOU.
I'M GIVIN YA GOOD ADVICE.
BUT YA WANT TA RUN AWAY,
WHAT'S WRONG? DON'T YA LIKE WHAT I SAY?

I SEEN YA GROW UP SO DIFFERENT FROM DE REST
YER A PEARL IN DE SEA, A BEAUTY, NOT LIKE ME.
BUT YA WANT TA RUIN YER CHARM,
FER WHAT? TA-LIVE WID A GUY WHO'S SURE TA DO YA HARM?

LISTEN TA ME, IT AIN'T EASY TA SAY.
BUT I NEED YA WID ME,
YER MY FAMILY, PLEASE STAY.
I TAUGHT WE ALWAYS LOOKED OUT FER EACH OTHER?
WHO'S GONNA HELP ME WHEN I GOTTA HELP OUT MODER?
I KNOW YA NEED YER LIFE, I AIN'T JONNA STAND IN DE WAY,
BUT DON'T GO LIKE DIS, PLEASE SIS, PLEASE STAY.

IF I DON'T MEAN NOTHIN
DEN GO ON AND GIT OUT NOW,
BUT I'M YER ONLY BROTHER YOU GOT
CAN YA TURN YER BACK? WID OUT A THOUGHT?

IF I COULD BE A BETTER MAN I WOULD
BUT YA KNOW I'M A LOSER, A DRUNK, A HOOD.
IT'S YOU WHO I'M MOST PROUD OF,
FROM MY HEART IT'S YOU I DO LOVE.

CHORUS SECTION AGAIN

SONG ENDS.

MAGGIE
I love you JIMMIE. But
I got ta find my own way.
I got ta try.

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SCENE

PETE IS TENDING THE BAR.
A RATHER ELEGANT LOOKING
WOMAN WITH A HARSH AIR
ABOUT HER ENTERS THE BAR.
SHE NOTICES PETE AND GOES
OVER TO HIM.

NELL
Hey bartender. I'd like
a scotch with a splash
of water. No ice.

PETE (INSTANTLY RECOGNIZES HER)
It can't be. NELL COLLINS.
When wuz de last time I seen ya?

NELL
It ain't been so long. De
booze has clouded yer memory.

PETE
Ya looks swell.

NELL
Whad ys expect. I got
outta de Bowery sos I wouldn't
look like doz girls over der.

GIRLS
Hey!

PETE
Go back ta yer customers.
Dis is private.

NELL
Still de charmer.

PETE
Ya back fer good?

NELL (LAUGHS)
Don't insult me PETE. Had
it ever occured ta ya dat I
might be here ta help ya out
being an ol friend an all?

PETE
Me?

NELL
Well, how could I 'torger
about a man wid so many
(pause) what shall I say,
assets?

PETE
What is de proposal?

NELL
Tendin bar. Uptown.

PETE
I been waitin fer dis kind
of ting. Dat's great! I
wuz tellin MAGS all bout dat.

NELL
MAGS?

PETE
A special friend.

NELL
That's not in the deal.

PETE
Oh, sos I should dump her.

NELL
Look Pete, It's you I want.

NELL SINGS.

A WOMAN WITH LITTLE PATIENCE,
AN A WHOLE LOTTA DRIVE.

I LIKE MY LIQUOR STRIGHT AND MY MEN TA LOOK ALIVE,
WHEN SOMEONE CATCHES MY ATTENTION, YA BETTER NOT HIDE.
MY GOAL IS TA BE HAPPY AND LIVE THE WAY I DESIRE,
SO I NEED A MAN, A REAL MAN, ONE WITH ALOT OF FIRE.

CALL IT WHAT YOU LIKE, BUT DIS IS A PROPOSITION,
DON'T TURN ME DOWN, CAUSE I GOT A MEAN DISPOSITION.
YOU'RE A GOOD LOOKIN MAN, YA GOT ALOT TA GIVE,
LET ME BE DA ONE TA TEACH YA, JUST HOW TA LIVE.

LOOK AT ME I'M A WOMAN ON DE EDGE
SOME CALL ME A CAT PERCHED ON A LEDGE,
ONLY ONE TING TA SAY, COME HERE BY MY SIDE,
(WHISPERS) I'M A WOMAN WITH LITTLE PATIENCE,
AND A WHOLE LOTTA DRIVE!

FORGET BOUT THE GIRL AND LET A WOMAN IN YOUR LIFE,
AT LEAST I WON'T BE NAGGING YA TA BE YER SWEET WIFE.
MAKE YER CHOICE BE QUICK, I GOTTA SHORT FUSE,
TINK ABOUT WHAD I'LL DO TO YA, BOY CAN I AMUSE,

I NEED YA TA LISTEN AN LISTEN REAL GOOD,
I'M A WOMAN WHO NEVER DOES ANYTHING SHE SHOULD.
IF DERS ONE TING I HATE IT'S A SUGGESTION OR TWO,
YER DE ONE I WANT, NOT HER DARLING, JUST YOU.

LOOK AT ME I'M A WOMAN ON DE EDGE
SOME CALL ME A CAT PERCHED ON A LEDGE,
ONLY ONE TING TA SAY, COME HERE BY MY SIDE,
(WHISPERS) I'M A WOMAN WITH LITTLE PATIENCE,
AND A WHOLE LOTTA DRIVE!

I MADE MY OWN WAY BUT I WON'T TELL YA HOW,
WHEN I CALL FOR A MAN I EXPECT HIM RIGHT NOW.
SO LISTEN TA ME CAUSE I GOT A SPECIAL REQUEST,
BELIEVE ME WHEN I SAY, LOVER, YOU PASSED MY TEST.

NOW DIS AIN'T NO GAME I'M PLAYING ROUND HERE,
COME AND BE MY TEAM MATE, YOU GOT NOTHIN TA FEAR,
I'VE ALWAYS BEEN ONE TA CALL A SPADE, A SPADE.
TA BE PERFECTLY HONEST, (I LIKE TA BE HONEST)
I A FINELY TUNED INSTRUMENT AN I WANNA BE PLAYED!

LOOK AT ME I'M A WOMAN ON DE EDGE,
SOME CALL ME A CAT PERCHED ON A LEDGE,
ONLY ONE TING TA SAY, COME HERE BY MY SIDE,
(WHISPERS) I'M A WOMAN WITH LITTLE PATIENCE,
AN A WHOLE LOTTA DRIVE!

SONG ENDS. NELL HAS
MADE HERSELF QUITE COZY
WITH PETE. PETE IS
VERY RECEPTIVE. MAGGIE
WALKS INTO THE BAR.

MAGGIE
PETE? I came by ta see
if ya wuz off a work yet.

PETE
Well, I ain't.

MAGGIE
It's eleven o'clock.

PETE
So I'm workin late.

NELL
This is yer sweet little
friend?
MAGGIE
Ya tol me ta come by.

PETE
Look, go on. I mean beat it. Ya want me ta git fired?

MAGGIE
Aren't ya coming wid me?

PETE
Dam ya MAGGIE! Jist git out.

MAGGIE
Where kin I go?

PELL
PETE?

PETE
Aw! Ya kin go ta hell fer all I care!

MAGGIE RUNS OUT IN TEARS.

SCENE
JOHNSON APARTMENT. MARY IS HAVING A BEER. JIMMIE ENTERS.

MARY
I need some more beer, JIMMIE.

JIMMIE
Dat's gonna cure everyting Ma.

MARY
Beer helps.

JIMMIE
No Ma. It don't help!

MARY
Quit yer frettin bout MAGGIE. She wuz always a bad child.

JIMMIE
Shut up Ma! I gotta tink!

MARY
Ya better respect yer only moder.
MAGGIE OPENS THE DOOR.  
JIMMIE AND MARY STARE AT HER.

MARY
Well, Well, Well, if it    
ain't de devil herself.

MAGGIE
Kin I stay here?

MARY
Kin she stay?  JIMMIE, she    
wants ta stay. She wants ta    
dirty dis house wid her whoring.

JIMMIE
Ma, stop it.

MARY (GETTING UP)
(WITH A SNEER)  Kin she stay.

MARY SINGS.

NOT MY DAUGHTER

YOUZ GONE TA HELL, YOUZ DISGRACED MY DOOR    
TINKING YER SOMEBODY BUT YER JIST A WHORE.    
YOU DIRTY MY HOUSE WID YER DAM FILTHY WAY    
LEAVE, AND DON'T COME BACK.    
IN MY HOUSE YA CANNOT STAY.

YER NOT MY DAUGHTER AND IT DON'T PLEASE ME TA SAY,    
I GOT MY STANDARDS AN YOUZ BROKE EM IN EVERY WAY.    
WE'RE NOT RELATED, NOT WHEN YOUZ DONE ME WRONG    
GO ON! GET OUT! DON'T COME BACK, BE GONE!

MAGGIE SINGS:
STOP! I WON'T LISTEN AS YOU RUN ME TO DE GROUND    
I LIVED MY WHOLE LIFE SCARED TA MAKE EVEN A SOUND.    
WHO ARE YOU TA SPEAK BOUT MY PRIDE    
WHEN WERE YOUZ A MODER, STANDIN BY MY SIDE?

COULD I CALL YOUZ WID LOVE?  I NEVER EVEN TRIED.    
HOW COULD I WHEN I WENT TA SLEEP EACH NIGHT AN CRIED.    
ALL YA EVER DID WUZ YELL, HIT, AND DRINK,    
IS DAT DA WAY TA RAISE KIDS?  STOP AND THINK!

MARY:
HAHA, HEHE, LOOK AT HER NOW,    
SASSY AS HELL THINKIN SHES SOMETHIN    
AIN'T SHE A DANDY, AIN'T SHE A BEAUT,    
GO BACK TA YER LOVER, I DON'T GIVE A HOOT!
MAGGIE:
DON'T TALK! DON'T LAUGH!
CAUSE I DON'T LISTEN ANYMORE,
YOU AREN'T MY MODER, NOT NOW NOT EVER,
FROM DIS POINT ON MY TIES WID YA ARE SEVERED!

MARY:
YA GONE TA HELL AN IT DON'T PLEASE ME NONE TA SAY
BELIEVING SOME MAN CAUSE HE TALKS IN A BIG WAY.
YOUZ'LL LEARN DE HARD WAY DAT I GUARENTEE,
DOWN ON YER LUCK, NEAR DEATH, JIST WAIT AN SEE!

I MAY BE CRUEL TA SAY DE TINGS I DO
I SEZ IT CAUSE I HAVE TA, IT'S TOUGHS BUT IT'S TRUE.
YOU TAKES ME FER A DAM FOOL GOING OFF LIKE DAT,
I DEMAND TA BE TREA TED WELL, NOT LIKE A DOOR MAT!

MAGGIE:
ARE YOU SO HEARTLESS? ARE YOU SO COLD?
DO UNTO OTHERS, DATS WHAT I BEEN TOLD.
WUZ IT SO HARD FER YA TO LOVE YER OWN CHILD?
WHAD DID I DO TA MAKE YA SCREAM AN ACT SO WILD?

MAY GOD FERGIVE YA AS I LEAVE DIS PLACE FOREVER,
I'LL NOT COME BACK. I SWEAR. NOT NEVER.
SPENT MY WHOLE LIFE TA PLEASE YA, TRYING TA BEHAVE,
AND TA TINK ALL YOUZ'LL MISS IS YER DAUGHTER, DE SLAVE.

IN UNISON:
MAGGIE:
YER NOT MY MODER
I'M LEAVIN YA NOW,
I HOPE SOMEDAY YER FORGIVEN,
I HOPE YA CAN KEEP ON LIVIN.

MARY:
YER NOT MY DAUGHTER
I WON'T HAVE YA HERE.
I HOPE SOMEDAY YOUZ'LL REALIZE
I HOPE YA DON'T LAY DYIN.

SONG ENDS. MAGGIE LOOKS
AT JIMMIE.

MAGGIE

JIMMIE?

JIMMIE DOESN'T ANSWER.

JIMMIE?

MARY
Don't listen ta yer!
MAGGIE

JIMMIE?

MARY
I'm yer Ma JIMMIES.

JIMMIE
Ya better go on MAGGIE.

MAGGIE STANDS THERE.

MARY
Go on! Get de hell out!!!!

MAGGIE RUNS OUT.

SCENE

A FEW MONTHS HAVE PASSED
AND THIS IS INDICATED BY
A PANTOMINE OF MAGGIE
AS A STREET WALKER.
SHE IS DOWN ON HER LUCK.
MUSIC PLAYS IN THE BACK-
GROUND. MAGGIE IS WORN
OUT AND IN COMPLETE
DESPAIR AS SHE TRIES
DESPARATELY TO TURN ONE
TRICK. ALL SHE GETS IS
REJECTION OVER AND OVER.
SHE COMES TO THE EAST
RIVER AND STARES AT HER
OWN REFLECTION.
MAGGIE SINGS.

IN DIS WORLD I DON'T BELONG

LOOK AT DAT IMAGE, I DON'T LIKE WHAT I SEE,
I'M SAD IN DIS WORLD CAUSE I DON'T LIKE ME.
MY TEARS ARE JUST PLAIN WATER,
BUT THEN I'M NOT A PERSON OR A DAUGHTER.

MY SADNESS HAS TAKEN AWAY ALL MY SPIRIT,
DEATH CALLS FOR ME, I KNOW I CAN HEAR IT.
A LOST LONELY GIRL IS NOT WORTH VERY MUCH,
DON'T HAVE ANYBODY TA LOVE ME, TA FEEL DER TOUCH.

I'M LOST IN A WORLD, I DON'T BELONG,
IT'S A WORLD OF DARK COLORS, A WORLD WITHOUT A SONG,
I'M LOST IN A LIFE TIME, DAT DOESN'T WANT ME,
IT'S A LIFETIME OF HATRED, A LIFE DAT CANNOT BE.
DEAR GOD IF YA KIN HERE ME, NOT SURE YER REALLY DER,
DEAR GOD IF YA DO LOVE ME, TAKE ME NOW IF YA CARE.
MY TIME HERE IS OVER, BUT IT'S ALRIGHT CAUSE I'M FREE,
MAYBE WHEN I DIE, I'LL BEGIN TO FIND A HAPPIER ME.

WHAD IS DE ANSWER TA MY SORROW, IT'S BURIED IN MY SOUL,
I KNOW DER ARE NO QUESTIONS, I'M NO LONGER IN CONTROL,
AT LAST DERS A HOPE I'LL REACH MY ONE TRUE DREAM,
I'LL BE WID A FAMILY IN HEAVEN, MY HOME ON A MOONBEAM.

I'M LOST IN A WORLD, I REALLY DON'T BELONG,
IT'S A WORLD OF DARK COLORS, WORLD WITHOUT A SONG.
I'M LOST IN A LIFETIME, DAT DOESN'T WANT ME,
IT'S A LIFETIME OF HATRED, A LIFE DAT CANNOT BE.

SONG ENDS. JIMMIE APPEARS
AND WATCHES MAGGIE FROM
A DISTANCE.

JIMMIE

MAGGIE!

MAGGIE STAYS BY THE EDGE
OF THE RIVER. SHE TURNS
AND LOOKS AT HIM.

JIMMIE
I came ta git ya MAGS.
Ma wuz wrong. Let me take
care of ya.

MAGGIE
Where were ya when I needed
someone?

JIMMIE
Scared. Mad. Ya know
me. I needed Ma.

MAGGIE
I know JIMMIE. Go on
back to her. I'm okay now.

JIMMIE
Please MAGGIE. Fer once
let me prove I kin do it.

MAGGIE
I already used up my choices.

JIMMIE
I can't swim MAGGIE. Ya know
I never could swim.
MAGGIE
I know JIMMIE. I love ya anyway.

MAGGIE QUIETLY PLUNGES INTO THE RIVER. A SMALL SPLASH IS HEARD. JIMMIE RUNS TO THE SIDE AND LOOKS FOR HER IN A PANIC.

JIMMIE
Help! Somebody help!

PEOPLE COME AROUND. OTHERS LOOK OUT WINDOWS.

Aw, MAGGIE! I need ya MAGGIE.

JIMMIE IS LEFT CRYING. PEOPLE STARE HELPLESSLY.

SCENE
MORE PEOPLE ARE GATHERED. JIMMIE STILL WEEPAS AS MEN HAVE GOTTEN A CRANE TO PULL MAGGIE'S BODY OUT OF THE WATER. HER LIMP BODY IS LOWERED DOWN TO THE GROUND. MARY APPEARS AND WALKS TOWARD MAGGIE WITH A PAIR OF BABY SHOES.

MARY
I found yer baby shoes. I kept em. Guess dat don't matter now. I'll keep em MAGGIE.

MARY SINGS.

YOU WUZ MY LITTLE GIRL

YOUZ IN HEAVEN RIGHT NOW AND IT'S DE PLACE FER SURE, YOUZ ALWAYS DREAMED OF DAT PLACE AND YOUZ BELONG WHERE IT'S PURE. BET YOU'D FORGIVE ME NOW, DAT'S DE MAGGIE WE ALL KNEW, DERS NONE OTHER LIKE YA, PLAIN WORDS AIN'T GOOD ENOUGH FER YOUZ.

GOD FERGIVE ME CAUSE I DONE REAL JIST REAL BAD, TURNED MY BACK ON MY GIRL, I WUZ WRONG DE OTHER DAY.
I DONE LOVED MY KIDS, ONLY HAD A DAUGHTER, TWO SONS, I'M SUFFERIN NOW CUZ I CAN'T UNDO WHAT'S DONE.

YOU WUZ MY MAGGIE, YES YOU WUZ MY LITTLE GIRL, YOU WUZ MY ONLY DAUGHTER, MY LITTLE MAGGIE, TOO, NO MORE TEARS FER MY CHILD, STOP STARING, GO AWAY! MAGS IS HAPPY NOW I TELL YA, SHE'S AT PEACE THIS DAY.

I'M A JOKE YA DON'T HAV TA TELL ME, I DESERVE TA LIVE IN HELL, JIST REMEMBER DAT YOUZ AIN'T PERFECT, YA GOT CHILDREN I'M SURE YA DO, DID YA REMEMBER TA SING DEM LULLABIES CAUSE LIFE AIN'T GOT TOO MUCH OF DOZ. BEST YA LOVE ALL YER CHILDREN OR BE LIKE ME AND LIVE IN WOE.

STOP CRYIN! I WON'T HAVE IT! SHE DON'T WANT YER SORROW JIST GO HOME AN TINK BOUT MAGS, JIST MAKE A BETTER TOMORROW. I GOT ONE TING LEFT GOD HASN'T TAKEN FROM ME, DATS MY SON AN I LOVES HIM, HEZ ALL I GOT NOW DON'T YA SEE.

YOU WUZ MY MAGGIE, YES YOU WUZ MY LITTLE GIRL, YOU WUZ MY ONLY DAUGHTER, MY LITTLE MAGGIE, TOO, NO MORE TEARS FER MY LITTLE GIRL, STOP STARIN TO AWAY, MAGS IS HAPPY NOW I TELL YA, SHE'S AT PEACE ON DIS DAY.

SONG ENDS. PEOPLE SLOWLY WALK AWAY. MARY TOUCHES MAGGIE AND THEN GETS JIMMIE AND THEY WALK AWAY. MAGGIE'S BODY IS LEFT ON STAGE.

THE END
WORKS CITED


BIBLIOGRAPHY


