**Carousel Auditions**

Please prepare all readings and songs for one character. Everyone will be asked to dance and anyone who would like to be considered for a dance feature should attend one of the audition sessions.

<table>
<thead>
<tr>
<th>Black Box Theatre HS</th>
<th>TIME</th>
<th>ROOM</th>
<th>WHO?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tues. OR Wed. June 9th &amp; 10th</td>
<td>5:30—8:30 PM</td>
<td>Black Box Theatre</td>
<td>WOMEN</td>
</tr>
<tr>
<td>Tues. OR Wed. June 9th &amp; 10th</td>
<td>5:30—8:30 PM</td>
<td>Black Box Theatre</td>
<td>MEN</td>
</tr>
<tr>
<td>Wednesday June 11th</td>
<td>5:30 PM</td>
<td>Black Box Theatre</td>
<td>CALLBACKS</td>
</tr>
</tbody>
</table>

**ALL AUDITIONS WILL BE CLOSED. No audience. Everyone auditioning must be fully registered prior to auditions, no refunds will be issued after casts are posted.**

**ROLE BREAKDOWN FOR “Carousel”**

In a Maine coastal village toward the end of the 19th century, the swag-gering, carefree carnival barker, Billy Bigelow, captivates and marries the naïve millworker, Julie Jordan. Billy loses his job just as he learns that Julie is pregnant and, desperately intent upon providing a decent life for his family, he is coerced into being an accomplice to robbery. Caught in the act and facing the uncertainty of prison, Billy dies and is sent “up there” (heaven?). Billy is allowed to return to earth for one day fifteen years later, and he encounters the daughter he never knew. She is a lonely, friendless teenager, her father’s reputation of a thief and bully having haunted her throughout her young life. How Billy instills in both the child and her mother a sense of hope and dignity is a dra-matic testimony to the power of love. It is easy to understand why, of all the shows they created, CAROUSEL was Rodgers and Hammerstein’s personal favorite.

***Not all of the roles will be required to read at callbacks.***
<table>
<thead>
<tr>
<th>ROLES</th>
<th>Note ages, where stated, are approximate character ages, but actor ages may vary quite a bit from the character ages. DO NOT let these stated ages dissuade you from auditioning for a part. Later in Act II, most characters have aged 16 years as well!</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CHARACTER</strong></td>
<td></td>
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<tr>
<td><strong>200+ lines</strong></td>
<td><strong>Billy Bigelow</strong>—<strong>strong baritone, commanding presence.</strong></td>
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<td></td>
<td>The very successful Barker for the Mullin Carousel. Billy’s success is based in part on his attractiveness to a young woman who visits the Carousel. A bit of a rogue and ladies’ man, Billy is a tragic figure who is a good person at heart, but who has never learned to deal with anyone, especially those he loves, with anything other than violence. Age ~ 20’s ~30’s</td>
</tr>
<tr>
<td><strong>Julie Jordon</strong>—<strong>Soprano.</strong></td>
<td><strong>200+ lines</strong></td>
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<tr>
<td></td>
<td>A very shy but head strong young woman. She falls for Billy and recognizes that it will not come to a happy ending. Still she prefers Billy over someone like Mr. Snow who would treat her properly. Age ~ 10-20 (and 35-40)</td>
</tr>
<tr>
<td><strong>Carrie Pipperidge</strong>—<strong>Alto.</strong></td>
<td><strong>30+ lines</strong></td>
</tr>
<tr>
<td></td>
<td>Carrie is Julie’s best friend and is a much more conventional young woman for her time. She marries Mr. Snow and is happy to be subservient to him. Age ~ 18-20 (and 35-40)</td>
</tr>
<tr>
<td><strong>Enoch Snow</strong>—<strong>Tenor.</strong></td>
<td><strong>20+ lines</strong></td>
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<tr>
<td></td>
<td>Fisherman and future tycoon. Mr. Snow has his whole life planned out including his entire life with betrothed Carrie. Carrie is more of the idea of the wife that his ambition requires than a real person with needs, ideas, and desires of her own. Age ~ 20’s – 30’s (and 35-50’s)</td>
</tr>
<tr>
<td><strong>Mrs. Mullin</strong>—<strong>Spoken.</strong></td>
<td><strong>40+ lines</strong></td>
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<tr>
<td></td>
<td>She owns the Carousel in the local amusement park. She also thinks she owns Billy and is quite upset at his attraction to Julie. She fires Billy when he marries Julie but later tries to get Billy to leave Julie and come back. This is a non-singing role.</td>
</tr>
<tr>
<td><strong>Nettie Fowler</strong>—<strong>Mezzo Soprano.</strong></td>
<td><strong>50+ lines</strong></td>
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<tr>
<td></td>
<td>Julie’s somewhat older and wiser cousin (maybe even kind of an Aunt). She runs the local “eating establishment”. She allows Julie and the unemployed Billy to live with her after their wedding. Nettie is a lead singer in “June is Busting out All Over” and “When You Walk through a Storm”. Age ~ pretty much any age.</td>
</tr>
<tr>
<td><strong>Jigger Craigin</strong>—<strong>comic baritone.</strong></td>
<td><strong>20+ lines</strong></td>
</tr>
</tbody>
</table>
| | A good-for-nothing sailor off of a whaling ship. Every year in port, he latches on to some unwitting accomplice for his criminal endeavors. This year it is Billy and he leads Billy to his ruin. Jigger is the lead singer in “Blow High,***Call Backs will be at the discretion of the Director. ***
<table>
<thead>
<tr>
<th>30+ lines</th>
<th><strong>David Bascombe—Spoken.</strong></th>
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<tbody>
<tr>
<td></td>
<td>The very strict owner of the local mill where Julie and Carrie live and work. Age ~ 40’s</td>
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<thead>
<tr>
<th>1-10 lines</th>
<th><strong>Louise—Strong Dancer.</strong></th>
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<tbody>
<tr>
<td>![music_note]</td>
<td>Billy and Julie’s 15 year old daughter. Louise is tormented by the rest of the kids in the town because of how Billy dies and is thus very unhappy and combative. This role is usually cast as a major dance role for the 6 minute ballet sequence. Age~14-18 years old</td>
</tr>
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<tr>
<th>20+ lines</th>
<th><strong>Heavenly Friend—Spoken</strong></th>
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<tbody>
<tr>
<td></td>
<td>The “angel” who brings Billy to the Starkeeper and returns him to earth for his last visit. Very patient &amp; sweet.</td>
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<thead>
<tr>
<th>1-10 lines</th>
<th><strong>Starkeeper/Dr. Seldon—Spoken.</strong></th>
</tr>
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<tbody>
<tr>
<td></td>
<td>A heavenly figure. It is ambiguous as to whether the Starkeeper is God, or one of his angels. Dr. Seldon is the earthly version of the Starkeeper. To play age~50’s and up</td>
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</tbody>
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<table>
<thead>
<tr>
<th>1-10 lines</th>
<th><strong>Margaret Snow—Spoken.</strong></th>
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<tbody>
<tr>
<td></td>
<td>Enoch &amp; Carrie’s eldest daughter. Very spoiled and can be a little mean to Louise, too!</td>
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<tr>
<th>1-10 lines</th>
<th><strong>Carnival Boy—Dancer</strong></th>
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<tbody>
<tr>
<td></td>
<td>A boy who looks like Billy and is a member of a passing carnival. He dances with Louise during the ballet sequence. This is a dance role and will double as part of the ensemble.</td>
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</table>

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<thead>
<tr>
<th>1-10 lines</th>
<th><strong>Snow Children:</strong> The script says that Enoch and Carrie Snow have 9 children (including Enoch Jr.).</th>
</tr>
</thead>
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<tr>
<th>1-10 lines</th>
<th><strong>Graduating Class:</strong> Other young adults (15-20) who are the classmates of Louise and Enoch Jr. During other scenes these people will be members of the ensemble.</th>
</tr>
</thead>
</table>

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<thead>
<tr>
<th>1-10 lines</th>
<th><strong>Ensemble—Policeman, a ship captain, a school principal, carnival dancers, juggler, (maybe a stilt walker), the men, the women, and children of a small New England Coastal town.</strong></th>
</tr>
</thead>
</table>
FOR MANY AND MANY A LONG, LONG DAY!
(Finish with big vocal climax. JIGGER takes BILLY off left, and the DANCERS do "Hornpipe.")

MUSIC 14: HORNPIPE

(The MEN go into a lively folk dance with the restless spirit of sailors who can never stay long in one port. Their dance blends traditional jigs with choreographic depictions of seafaring life, rolling up rope one moment and hauling in nets the next. The WOMENFOLK look on shyly, the occasional girl being bold enough to attempt stealing a sailor's attention, but the men pay them little heed. Eventually they do invite the girls to join in their dance and soon the whole stage is rocking and rolling on the waves of high adventure. Inevitably the men must return to the sea, leaving the women to bade them a bittersweet farewell.)

MUSIC 14A: HORNPIPE – EXIT

(At the finish of the number, all DANCERS clear the stage as BILLY and JIGGER enter.)

JIGGER

I tell you it’s safe as sellin’ cakes.

BILLY

You say this old sideburns who owns the mill is also the owner of your ship?

JIGGER

That’s right. And tonight he’ll be takin’ three or four thousand dollars down to the captain — by hisself. He’ll walk along the waterfront by hisself — with all that money.

(He pauses to let this sink in.)

BILLY

You’d think he’d have somebody go with him.

JIGGER

Not him! Not the last three times, anyway. I watched him from the same spot and see him pass me. Once I nearly jumped him.

BILLY

Why didn’t you?

JIGGER

Don’t like to do a job less it’s air-tight. This one needs two to pull it off proper. Besides, there was a moon — shinin’ on him like a torch.

(Spits)
Don't like moons.
(This is good news.)

Billy

Lately the nights have been runnin' to fog. And it's ten to one we'll have fog tonight. That's why I wanted you to tell yer wife we'd go to that clambake.

Billy

Clambake? Why?

Jigger

Suppose we're all over on the island and you and me get lost in the fog for a half an hour. And suppose we got in a boat and come over here and... and did whatever we had to do, and then got back? There's yer alibi! We just say we were lost on the island all that time.

Billy

Just what would we have to do? I mean me. What would I have to do?

Jigger

You go up to old sideburns and say, "Excuse me, sir. Could you tell me the time?"

Billy

"Excuse me, sir. Could you tell me the time?" Then what?

Jigger

Then? Well, by that time I got my knife in his ribs. Then you take your knife...

Billy

Me? I ain't got a knife.

Jigger

You can get one, can't you?

Billy

(After a pause, turning to Jigger.)

Does he have to be killed?

Jigger

No, he don't have to be. He can give up the money without bein' killed. But these New Englanders are funny. They'd rather be killed. Well?

Billy

I won't do it! It's dirty.

Jigger

What's dirty about it?

End
Billy and Julie

1-2-16

Billy / Julie Start

BILLY

(Speaking as he crosses to left center.)

Now we're both out of a job.

(No answer. He whistles softly.)

Have you had your supper?

JULIE

No.

BILLY

Want to eat out on the pier?

JULIE

No.

BILLY

Anywhere's else?

JULIE

No.

(He whistles a few more bars. He sits on the bench, looking her over, up and down.)

BILLY

You don't come to the carousel much. Only see you three times before today.

JULIE

(Breathless, she crosses to bench and sits beside him.)

I been there much more than that.

BILLY

That right? Did you see me?

JULIE

Yes.

BILLY

Did you know I was Billy Bigelow?

JULIE

They told me.

(He whistles again, then turns to her.)

BILLY

Have you got a sweetheart?
Billy and Julie

JULIE
No.

BILLY
Ah, don’t lie to me.

JULIE
I heven’t anybody.

BILLY
You stayed here with me the first time I asked you. You know your way around all right, all right!

JULIE
No, I don’t Mr. Bigelow.

BILLY
And I suppose you don’t know why you’re sittin’ here – like this – alone with me. You wouldn’ of stayed so quick if you hadna done it before… What did you stay for anyway?

JULIE
So you wouldn’t be left alone.

BILLY
Alone! God, you’re dumb! I don’t need to be alone. I can have all the girls I want. Don’t you know that?

JULIE
I know, Mr. Bigelow.

BILLY
What do you know?

JULIE
That all the girls are crazy fer you. But that’s not why I stayed. I stayed because you been so good to me.

BILLY
Well, then you can go home.

JULIE
I don’t want to go home now.

BILLY
And suppose I go away and leave you sittin’ here?
Billy

If I Loved You

Measures 246-273

All I'd want you to know.

If I loved you, words wouldn't come in an easy way.

Round in circles I'd go.

Bugs, Cls, Hp

Fle, Ob (sim.)
Billy

If I Loved You

Long in' to tell you, but afraid and shy,

I'd let my golden chances pass me by!

Soon you'd leave me Off you would go in the midst of day
If I Loved You

Never, never to know

How I loved you, if I loved you!
"Soliloquy" Billy

Measures 26 \( \rightarrow \) 38

I'll think I can lick Ev'ry other fellar's father. Well, I can't. I'll bet that he'll turn out to be The epit a' image Of his Dad. But he'll have more common sense than his pud-din' head-ed father ever had. I'll teach him to wrestle, And dive through a wave. When we go in the morn-in's for our
Billy

“Soliloquy”

swim. His mother can teach him the way to behave, but she

won’t make a sisyphus out of him. Not him! Not my boy! Not

A tempo

We, Ss, H, Bp. Be Hs, Ss, H, Bp Ss. H, Bp Ss solo

My boy, Bill! I will see that he’s named after

Allegro

+Fl, Bn. ppp, Ss solo
Billy

“Soliloquy”

Measures 249 – 27

242

my little girl
gets hungry every night and she comes home to

243

Stgs, Hp

244

Rit.

B: [No text provided]

245

Poco più mosso

(spoken) “My little girl, my little girl!”

B: [No text provided]

246

met!

Cla, Basn

247

I've

B: [No text provided]

248

Hp, Low Stgs

249

poco a poco cresce,

B: [No text provided]

250

got to get ready before she comes! I got to make certain that she

251

Won't be

B: [No text provided]

252

Yms

Oh, Cla, Essn, Bss

253

poco a poco cresce.

254

Tbs (sust)

sempre sforz.
Soliloquy

dragged up in slums With a lot of burns like me. She's

got to be sheltered And fed and dressed in the best that money can buy!

never knew how to get money. But I'll try. By God! I'll
Billy

“Soliloquy”

No. 16

Finale Act I

[NETTIE enters]

Moderato

[N]: “Hey you roustabouts! Time to get goin’! Come and help us carry everythin’ on the boats.”

1st MAN:
“Alright Nettie, we’re comin’.”

2nd MAN:
“Don’t need to have a fit about it.”

NETTIE:
“Hey, Billy! What’s this Julio says about you not goin’ to the clambake?”
Louise and Enoch Jr.

(JULIE exits into house.)

ENoch

(Taking CARRIE to exit.)
Still lallygaggin'. You'd think a woman with nine children'd hev more sense.

CARRIE

If I hed more sense I wouldn't hev nine children!
(She crosses in front of ENOCH and exits. He follows.)

LOUISE

I wish I could go to New York.

ENoch, Jr.

What are you goin' to do after you graduate?

LOUISE

(Lowering her voice, as BILLY and FRIEND enter left.)
Listen, Enoch -- ken you keep a secret?
(JUNIOR solemnly crosses his heart and spits.)

BILLY

(To HEAVENLY FRIEND.)
Can she see me?

1ST HEAVENLY FRIEND

Only if you want her to.
(They remain silent observers of the scene, BILLY standing by the trellis, 1ST HEAVENLY FRIEND extreme downstage left.)

ENoch, Jr.

Well, what's the secret?

LOUISE

I'm goin' to be an actress. There's a troupe comin' through here next week. I met a feller -- says he's the advance man, or somethin' -- says he'll help me!

ENoch, Jr.

(Horrified)
You mean run away?
(She puts her fingers to her lips to shush him. BILLY winces. 1ST HEAVENLY FRIEND watches BILLY.)
I won't let you do it, Louise.

LOUISE

How'll you stop me?
Louise and Enoch Jr.

If — 5 — 104

EOCH, JR.
I'll marry you. That's how. The hardest thing'll be to persuade Papa to let me marry beneath my station.

Louise
You needn't bother about marryin' beneath your station! I wouldn't have you. And I wouldn't have that stuck-up buzzard for a father-in-law if you give me a million dollars!

(BILLY looks at 1ST HEAVENLY FRIEND and smiles, happy over this.)

EOCH, JR.
(Outraged, hit in a tender spot.)
You're a fine one to talk about my father! What about yer own? A cheap Barker on a carousel — and he beat your mother!

Louise
(Giving JUNIOR a good punch.)
You get out of here! You sleeky little la-de-da!

(Spins him around, gives him a well-directed kick. BILLY, seeing all this, puts out his foot and trips JUNIOR just as he is passing him.)

I'll — I'll kill you — you —

(JUNIOR runs out left. LOUISE suddenly turns, crosses to her chair, sinks on it, and sobs. BILLY looks over at LOUISE, who is very heartbroken little girl. He turns to the 1ST HEAVENLY FRIEND.)

BILLY
If I want her to see me, she will?

(The 1ST HEAVENLY FRIEND nods. BILLY approaches LOUISE timidly.)
Little girl — Louise!
(She looks up through her tears.)

Who are you?

Louise

BILLY

I... [...

(He's nearly as rattled as he was the night he suddenly faced BASCOMBE on the wharf.)

Louise
How did you know my name?

BILLY

Somebody told me you lived here. I knew your father.

My father!
Louise and Enoch Jr.

Billy
I heard what that little whippersnapper said. It ain't true — any of it.

Louise
It is true — all of it.
(Pause. He is stunned.)

Billy
Did your mother tell you that?

Louise
No, but every kid in town knows it. They've been throwin' it up at me ever since I ken remember. I wish I was dead.
(She looks away to hide her tears.)

(Softly)
What — what did yer mother say about — him?

Louise
Oh, she's told me a lot of fairy stories about how he died in San Francisco — and she's always sayin' what a handsome fellow he was —

Billy
Well, he was!

Louise
(Hopefully, rising.)
Was he — really?

Billy
He was the handsomest feller around here.

Louise
You really knew him, did you? 'And he was handsome.
(He nods his head.)
What else about him? Know anythin' else good about him?

Billy
(Passing right hand through his hair.)
Well-il... he used to tell funny jokes at the carousel and make people laugh.

Louise
(Her face lighting up.)
Did he?
(They both laugh.)

End
Mrs. Mullin

(He saunters upstage left and stands looking out to sea.)

BILLY
What are you doin' here? You got a new barker ain't you?

MRS. MULLIN

(Looking him over.)
Why'n't you stay home and sleep at night? You look awful!

BILLY
He's as good as me, ain't he?

MRS. MULLIN
Push yer hair back off yer forehead...

BILLY

(Pushing her hand away and turning away from her.)
Let my hair be.

MRS. MULLIN
If I told you to let it hang down over yer eyes you'd push it back. I hear you been beatin' her. If you're sick of her, why don't you leave her? No use beatin' the poor, skinny little...

BILLY
Leave her, eh? You'd like that, wouldn't you?

MRS. MULLIN
Don't flatter yourself!

(Her pride stung, she paces to center stage.)
If I had any sense I wouldn't of come here. The things you got to do when you're in business...! I'd sell the damn carousel if I could.

BILLY
Ain't it crowded without me?

MRS. MULLIN
Those fool girls keep askin' for you. They miss you, see? Are you goin' to be sensible and come back?

BILLY
And leave Julie?

MRS. MULLIN
You beat her, don't you?
Mrs. Mullin

I – 3 – 52

BILLY

(Exasperated)
No, I don’t beat her. What’s all this damn-fool talk about beatin’? I hit her once, and now the whole town is... The next one I hear... I’ll smash...

MRS. MULLIN

(Backing away from him.)
All right! All right! I take it back. I don’t want to get mixed up in it.

BILLY

Beatin’ her! As if I’d beat her!

MRS. MULLIN

What’s the odds one way er another? Look at the thing straight. You been married two months and you’re sick of it. Out there’s the carousel. Show booths, young girls, all the beer you want, a good livin’ – and you’re throwin’ it all away. Know what? I got a new organ.

BILLY

I know.

MRS. MULLIN

How do you know?

BILLY

(His voice softer.)
You can hear it from here. I listen to it every night.

MRS. MULLIN

Good one, ain’t it?

BILLY

Jim dandy. Got a nice tone.

MRS. MULLIN

Y’ought to come up close and hear it. Makes you think the carousel is goin’ faster. You belong out there and you know it. You ain’t cut out fer a respectable married man. You’re an artist type. You belong among artists. Tell you what – you come back and I’ll give you a ruby ring my husband left me.

BILLY

I dunno – I might go back. I could still go on livin’ here with Julie.

Holy Moses!

End
Jigger

1-3-56

JIGGER

(Calmly smoking his cigarette.)
Yeh? What about it?

BILLY

(Disgusted at JIGGER.)
Nothin'.
(He goes into the house.)

JIGGER

(Ruminating)
My mother had a baby once.
(He smiles angelically and puffs on his cigarette. MRS. MULLIN enters.)

MRS. MULLIN

He in there with her?
(JIGGER ignores the question.)
They're havin' it out, I bet.

(JIGGER impudently blows a puff of smoke in her direction.)
When he comes back to me I ain't goin' to let him hang around with you any more.
You know that, don't you?

JIGGER

Common woman.

MRS. MULLIN

Ain't goin' to let him get in your clutches. Everybody that gets mixed up with you
finishes in the jailhouse – or the grave.

JIGGER

Tut-tut-t-t-t-. Carnival blond! Comin' between a man and his wife!

MRS. MULLIN

Comin' between nothin'! They don't belong together. Nobody knows him like I do.
And nobody is goin' to get him away from me. And that goes fer you!

JIGGER

Who wants him? If he's goin' to let himself get tied up to an old wobbly-hipped slut
like you, what good would he be to me?

MRS. MULLIN

He won't be no good to you! And he won't end up with a perliceman's bullet in his
heart – like that Roberts boy you hung around with last year. Wish the bullet hadn't
got you – you sleek-eyed wharf rat! You keep away from him, that's all, or I'll get
the cops after you.
Jigger

(Holding cigarette high.)
Common woman!

MRS. MULLIN
Yeh! Call names! But I got him back just the same! And you're through!

JIGGER
Put on a new coat o' paint. You're starting to peel! Old pleasure boat!
(He exits. She looks off after him, then turns right and sees BILLY coming out of the house. She immediately shifts her attention to the essential job of holding his interest. She prims and walks center. He comes down by bait box. A change has come over him. There is a strange, firm dignity in his manner.)

BILLY
End

You still here?
(He picks up tray, and sits on box, tray in his lap.)
Jigger

MUSIC 14A: HORNPIPE – EXIT

(At the finish of the number, all DANCERS clear the stage as BILLY and JIGGER enter.)

JIGGER

I tell you it’s safe as sellin’ cakes.

BILLY

You say this old sideburns who owns the mill is also the owner of your ship?

JIGGER

That’s right. And tonight he’ll be takin’ three or four thousand dollars down to the captain – by hisself. He’ll walk along the waterfront by hisself – with all that money.

(He pauses to let this sink in.)

BILLY

You’d think he’d have somebody go with him.

JIGGER

Not him! Not the last three times, anyway. I watched him from the same spot and see him pass me. Once I nearly jumped him.

BILLY

Why didn’t you?

JIGGER

Don’t like to do a job less it’s air-tight. This one needs two to pull it off proper. Besides, there was a moon – shinin’ on him like a torch.

(Spus)
Jigger 2

Don't like moons.
(This is good news.)
Lately, the nights have been runnin' to fog. And it's ten to one we'll have fog tonight. That's why I wanted you to tell yer wife we'd go to that clambake.

BILLY

Clambake? Why?

JIGGER

Suppose we're all over on the island and you and me get lost in the fog for a half an hour. And suppose we got in a boat and come over here and... and did whatever we had to do, and then got back? There's yer alibi! We just say we were lost on the island all that time.

BILLY

Just what would we have to do? I mean me. What would I have to do?

JIGGER

You go up to old sideburns and say, "Excuse me, sir. Could you tell me the time?"

BILLY

"Excuse me, sir. Could you tell me the time?" Then what?

JIGGER

Then? Well, by that time I got my knife in his ribs. Then you take your knife...

BILLY

Me? I ain't got a knife.

JIGGER

You can get one, can't you?

BILLY

(After a pause, turning to JIGGER.)
Does he have to be killed?

JIGGER

No, he don't have to be. He can give up the money without bein' killed. But these New Englanders are funny. They'd rather be killed. Well?

BILLY

I won't do it! It's dirty.

JIGGER

What's dirty about it?

End
[CARRIE] blows and her tone-pitch when she cries is strangely similar to the one of the orchestral.

Allegretto

Ww (Swng)
(sns, Vln 2, Vla. - nzz)

Bs Cl, Vc

Tutti (no Ips)

Ww (div)

Bs Cl, Hp, Stgs

Stone-cutter Cutting

Measures 71 - 76
nothing so bad for a woman as a man who thinks he's good!

[CARRIE bowls]

MR. SNOW: "Nice talk!"

Mother used to say to me, "When you grow up, my son, I hope you're a bum like your father was. Cause a good man ain't no fun!"
THE CLAMBAKE 'CROSS THE BAY!
(The music continues as they snap their fingers and turn. But the BOYS' attention has been caught by the entrance of NETTIE, coming out of the house carrying a tray piled high with doughnuts. She is followed by a LITTLE GIRL, carrying a large tray of coffee cups.)

NETTIE
Here, boys - here's some doughnuts and coffee. Fall to!
(Crosses to center.)

MEN
(As they fall to, speeches overlapping.)
Doughnuts, hooray...! That's our Nettie...! Yer heart's in the right place, Nettie...!
Lemme in there...! Quit yer shovin'...!

NETTIE
Here now, don't jump at it like you was a lotta animals in a menag'ry!
(She laughs as she crosses over to the GIRLS.)

GIRLS
Nettie...! After us jest tellin' 'em...! Watchere doin' that for...?

NETTIE
They been diggin' clams since five this mornin' - I see 'em myself, down on the beach.

GIRLS
After the way they been pesterin' and annoyin' you...!

CARRIE
Nettie, yer a soft-hearted ninny!

NETTIE
Oh, y'can't blame 'em. First clambake o' the year they're always like this. It's like unlockin' a door, and all the crazy notions they kep' shet up for the winter come whoopin' out into the sunshine. This year's jest like ev'ry other.

MARCH WENT OUT LIKE A LION,
A-WHIPPIN' UP THE WATER IN THE BAY.
THEN APRIL CRIED
AND STEPPED ASIDE,
AND ALONG COME PRETTY LITTLE MAY!

MAY WAS FULL OF PROMISES
BUT SHE DIDN'T KEEP 'EM QUICK ENOUGH FER SOME,
AND A CROWD OF DOUBTIN' THOMASES
WAS PREDICTIN' THAT THE SUMMER'D NEVER COME!
Nettie

June Is Busting Out All Over

Measures 132-159

bust-in' out a bushes And the rump-in' river pushes ev'ry

lit the wheel that wheels beside a mill

June is bustin' out all over

June is bustin' out all over

June is bustin' out all over
Nettie

June Is Busting Out All Over

feel-in' is gettin' so intense

That the

(chromatic)

Sighs sail

young Virginia Creepers have been huggin' the he-jeepers out a

all the Mornin' Glories on the fence. Because it's
Nettie

June Is Busting Out All Over

Jest because it's June, June,
Nettie

June Is Busting Out All Over
You Will Never Walk Alone

sweet silver song of a lark.

Walk

on through the wind., Walk on through the rain. Though your

Hs (4Sigs)

dreams be tossed and blown.

Walk
Nettie

You Will Never Walk Alone

35 cresc. poco a poco

36 on, walk on, with hope in your heart And you'll

37

38

39

40

41

42

43 With great expression

44 Allargando

45

46

ApplauseSegue
(JULIE nods. CARRIE looks over toward her love. Still addressing JULIE.)

Is he anythin' like I told you he was?

JULIE

Jest like.

ENOCH

Oh, Carrie, I near forgot. I brought you some flowers.

CARRIE

(Thrilled)

Flowers? Where are they?

(ENOCH hands her a small envelope from his inside pocket. She reads what is written on the package.)

 Geranium seeds!

ENOCH

(Handing her another envelope.)

And this' n here is hydrangea. Thought we might plant 'em in front of the cottage.

(To JULIE.)

They do good in the salt air.

JULIE

That'll be beautiful!

ENOCH

I like diggin' around a garden in my spare time - like t' plant flowers and take keer o' them. Does your husband like that too?

JULIE

N-no. I couldn't rightly say if Billy likes to take keer of flowers. He likes t' smell 'em, though.

CARRIE

Enoch's nice lookin', ain't he?

ENOCH

Oh come, Carrie!

CARRIE

Stiddy and reliable too. Well, ain't you goin' to wish us luck?

JULIE

(Warmly)

Of course I wish you luck, Carrie.

(JULIE and CARRIE embrace.)
CARRIE
You ken kiss Enoch, too — us bein' sech good friends, and me bein' right here lookin' at you.

(JULIE lets Enoch kiss her on the cheek, which he shyly does. For a moment she clings to him, letting her head rest on his shoulder, as if it needed a shoulder very badly. JULIE starts to cry.)

ENoch
Why are you crying, Mrs.... Er... Mrs....

CARRIE
It's because she has such a good heart.

ENoch
We thank you for your heartfelt sympathy. We thank you Mrs.... Er... Mrs....

JULIE
Mrs. Bigelow. Mrs. Billy Bigelow. That's my name — Mrs. B....

(She breaks off and starts to run into the house, but as she gets a little right of center, BILLY enters. He is followed by JIGGER. JULIE is embarrassed, recovers, and goes mechanically through the convention of introduction.)

Billy, you know Carrie. This is her intended — Mr. Snow.

(JIGGER crosses up the porch, standing under the arbor.)

ENoch
Mr. Bigelow! I almost feel like I know you.

How are you?

(BILLY starts up center.)

ENoch
I'm pretty well. Jest getting' over a little chest cold.

(As BILLY gets up center.)

This time of year — you know.

(He stops, seeing that BILLY isn't listening.)

(JULIE

(Turning to BILLY.)

Billy!
Mr. Snow

Carry me 'cross the threshold, And I'll be as meek as a lamb. Then he'll set me on my feet And I'll say, kind a sweet.

(speaking)

Well, Mister Snow, here I am!

Then I'll kiss her so she'll know...
Mr. Snow

Enoch

Mr. S.

er-y-thing 'll be as right as rain ken be, A- liv-in' in a cot-tage by the sea with me,

Wns (Sva-dry)

Cl, El, Vl

Mr. S.

Where the salt-y breezes blow.

Ww, Sgs, Hp

Mr. S.

love Miss Pipp-ridge and I aim to make Miss Pipp-ridge change her name to

Sgs, Cl, El

Mr. S.

Miss - us E-noch Snowt.
When the children are asleep, we’ll sit and dream.

The things that

Every other Dad and Mother dream

When the children are asleep and lights are low.

If I still
Enoch

Where the Children Are Asleep

love you the way I love you today, You'll

par-con my sayings: "I told you so!"

When the children are asleep I'll dream with you.

We think what
Enoch

Where the Children Are Asleep

fun we hew had and be glad that it all came true!

Moderato

**Encore**

When

children are awake, A rompin' though the rooms and runnin' on the
All Men

Start

(To JULIE.)
Who's old sideburns?

POLICEMAN
Here, now! Don't you go t' callin' Mr. Bascombe names - 'less you're fixin' t' git yerself into trouble.

(BILLY shuts up. Policemen have this effect on him. The POLICEMAN turns to BASCOMBE.)
We got a report on this feller from the police chief at Bangor. He's a pretty sly gazaybo. Come up from Coney Island.

BASCOMBE
New York, eh?

POLICEMAN
He works on carousels, makes a specialty of young things like this'n. Gets 'em all moony-eyed. Promises to marry 'em, them takes their money.

JULIE
(Promptly and brightly.)
I ain't got no money.

POLICEMAN
Speak when you're spoken to, miss!

BASCOMBE
Julie, you've heard what kind of blackguard this man is. You're an inexperienced girl and he's imposed on you and deluded you. That's why I'm inclined to give you one more chance.

(To JULIE.)
Y'hear that?

BASCOMBE
I'm meeting Mrs. Bascombe at the church. We'll drive you home and I'll explain everything to the house matron.

(He holds out his hand.)
Come, my child.

(But she doesn't move.)

POLICEMAN
Well, girl! Don't be settin' there like you didn't hev good sense!

End
All Women

1–2–14

Billy

You still here?

(They both rise, looking at BILLY.)

Carrie

You told us to wait for you.

Billy

What you think I want with two of you? I meant that one of you was to wait. The other can go home.

Carrie

All right.

Julie

(Almost simultaneously.)

All right.

(They look at each other, then at BILLY, smiling inane.)

Billy

One of you goes home.

(To Carrie.)

Where do you work?

Carrie

Bascombe's Cotton Mill, a little ways up the river.

Billy

And you?

Julie

I work there, too.

Billy

Well, one of you goes home. Which of you wants to stay?

(No answer.)

Come on, speak up! Which of you stays?

Carrie

Whoever stays loses her job.

Billy

How do you mean?
All Women

CARRIE

All Bascombe’s girls hev to be respectable. We all hev to live in the mill boardinghouse, and if we’re late they lock us out and we can’t go back to work there any more.

BILLY

Is that true? Will they bounce you if you’re not home on time?

(Both GIRLS nod.)

JULIE

That’s right.

JULIE

Julie, should I go?

CARRIE

I... can’t tell you what to do.

CARRIE

All right – you stay, if y’like.

BILLY

That right, you’ll be discharged if you stay?

(JULIE nods.)

CARRIE

Julie, should I go?

JULIE

(Embarrassed)

Why do you keep askin’ me that?

You know what’s best to do.

CARRIE

(Profoundly moved, slowly.)

All right, Carrie, you can go home.

(Pause. Then reluctantly CARRIE starts off. As she gets left center, she turns and says, uncertainly:)

CARRIE

Well, good night.

(She waits a moment to see if JULIE will follow her. JULIE doesn’t move. CARRIE exits.)

End
AND YOU’LL NEVER WALK ALONE!
YOU’LL NEVER WALK ALONE.

MUSIC 24: INCIDENTAL (ENTRANCE OF HEAVENLY FRIENDS)

(CHORUS hums in the background as JULIE and NETTIE kneel in prayer. The TWO HEAVENLY FRIENDS enter from right and cross to BILLY.)

1ST HEAVENLY FRIEND
Get up, Billy.

Huh?

1ST HEAVENLY FRIEND
Get up.

BILLY
(Straightening up.)
Who are you?

2ND HEAVENLY FRIEND
Shake yourself up. Got to get goin’.

BILLY
(Looking up at them and turning front, still sitting.)
Goin’? Where?

1ST HEAVENLY FRIEND
Never mind where. Important thing is you can’t stay here.
Heavenly Friends

II – 2 – 92

BILLY

(Turning left, looks at JULIE.)

Julie!

(The lights dim, and a cloud gauze drop comes in behind BILLY and the HEAVENLY FRIENDS.)

1ST HEAVENLY FRIEND

She can't hear you.

BILLY

Who decided that?

1ST HEAVENLY FRIEND

You did. When you killed yourself.

BILLY

I see! So it's over!

1ST HEAVENLY FRIEND

It isn't as simple as that. As long as there is one person on earth who remembers you – it isn't over

BILLY

What're you goin' to do to me?

1ST HEAVENLY FRIEND

We weren't going to do anything. We jest came down to fetch you – take you up to the jedge.

BILLY

Judge! Am I goin' before the Lord God Himself?

1ST HEAVENLY FRIEND

What hev you ever done thot you should come before Him?

BILLY

(His anger rising.)

So that's it. Just like Jigger said – "No supreme court for little people – just perlice magistrates!"

1ST HEAVENLY FRIEND

Who said anythin' about...

BILLY

End
BILLY

(Speaking as he crosses to left center.)
Now we're both out of a job.
(No answer. He whistles softly.)
Have you had your supper?

JULIE

No.

BILLY

Want to eat out on the pier?

JULIE

No.

BILLY

Anywhere's else?

JULIE

No.
(He whistles a few more bars. He sits on the bench, looking her over, up and down.)

BILLY

You don't come to the carousel much. Only see you three times before today.

JULIE

(Breathless, she crosses to bench and sits beside him.)
I been there much more than that.

That right? Did you see me?

JULIE

Yes.

BILLY

Did you know I was Billy Bigelow?

JULIE

They told me.
(He whistles again, then turns to her.)

BILLY

Have you got a sweetheart?
Billie and Julie

Billy

No.

Ah, don't lie to me.

I haven't anybody.

You stayed here with me the first time I asked you. You know your way around all right, all right!

No, I don't Mr. Bigelow.

And I suppose you don't know why you're sittin' here—like this—alone with me. You wouldn't of stayed so quick if you hadna done it before... What did you stay for anyway?

So you wouldn't be left alone.

Alone! God, you're dumb! I don't need to be alone. I can have all the girls I want. Don't you know that?

I know, Mr. Bigelow.

What do you know?

That all the girls are crazy fer you. But that's not why I stayed. I stayed because you been so good to me.

Well, then you can go home.

I don't want to go home now.

And suppose I go away and leave you sittin' here?
Julie/Carrie

AND AS SILENT AS AN OLD BIRCHING STUMP
(The music continues under dialogue.)

JULIE

Spinx.

CARRIE

Huh?

1-2-12

JULIE

Spinx.

CARRIE

Uh-uh. Spink.

JULIE

Y’spell it with an “x.”

CARRIE

That’s only when there’s more than one.

JULIE

(Out-bluffed)

Oh.

CARRIE

(Looking sly.)

Julie, I been bustin’ t’ tell you somethin’ lately.

JULIE

Y’hev?

CARRIE

Reason I didn’t keer t’ tell you before was ‘cause you didn’t hev a feller of yer own. Now y’got one, I ken tell y’about mine.

JULIE

(Quietly and thoughtfully.)

I’m glad you got a feller, Carrie. What’s his name?

CARRIE
If I Loved You

Warmly

If I loved you, Time and again I would try to say

All I'd want you to know.

If I loved you, Words wouldn't come in an easy way

Start
If I Loved You

Round in circles I go!

Longin' to tell you but afraid and shy.

I let my golden chances pass me by!
**Julie**

If I Loved You

Soon you'd leave me, Off you would go--in the mist of day,

Never, never to know,

How I loved you, If I loved you!
Julie

What's The Use

Julie

Measures 27-34

221

way. But what's the use of won-drin' if the end-in' will be sad? He's your

fell-er and you love him-

There's noth-in' more to say.

Some-thin' made him the way that he is, Whether he's false or
Julie

What’s The Use

true.
And some-thin’ gave him the things that are his:

One of those things is you.

when he wants your kisses you will give them to the bed, And
Julie

What’s The Use

an-y-where he leads you, you will walk, and an-y-time he needs you, you’ll go

run- nin’ there like mad!

You’re his girl and he’s your fel- ler,

And all the rest is “talk!”
Carrie

(The music continues under dialogue.)

Start

JULIE

Spinx.

Spinx.

Julie?

1 - 2 - 12

Uh-oh. Spink.

Y' spell it with an "x."

That's only when there's more than one.

(Out-bluffed)

Oh.

(Looking sly.)

Julie, I been bustin' t' tell you somethin' lately.

Y'heav?

Reason I didn't keep t' tell you before was 'cause you didn't hev a feller of yer own.

Now y'got one, I ken tell y'about mine.

(Juily quietly and thoughtfully.)

I'm glad you got a feller, Carrie. What's his name?

END
You still here?  
(They both rise, looking at BILLY.)

CARRIE

You told us to wait for you.

BILLY

What you think I want with two of you? I meant that one of you was to wait. The other can go home.

All right.

JULIE

(Almost simultaneously.)

All right.

(They look at each other, then at BILLY, smiling inane.)

One of you goes home.

(To CARRIE.)

Where do you work?

CARRIE

Bascombe's Cotton Mill, a little ways up the river.

And you?

BILLY

I work there, too.

JULIE

Well, one of you goes home. Which of you wants to stay?  
(No answer.)

Come on, speak up! Which of you stays?

CARRIE

Whoever stays loses her job.

BILLY

How do you mean?
Carrie

CARRIE
All Bascarbe’s girls hev to be respectable. We all hev to live in the mill boardinghouse, and if we’re late they lock us out and we can’t go back to work there any more.

BILLY
Is that true? Will they bounce you if you’re not home on time?

(Both GIRLS nod.)

JULIE
That’s right.

JULIE
Julie, should I go?

CARRIE
I... can’t tell you what to do.

CARRIE
All right — you stay, if y’like.

BILLY
That right, you’ll be discharged if you stay?

(JULIE nods.)

CARRIE
Julie, should I go?

JULIE
(Embarrassed)
Why do you keep askin’ me that?

CARRIE
You know what’s best to do.

JULIE
(Profoundly moved, slowly.)
All right, Carrie, you can go home.

(Pause. Then reluctantly CARRIE starts off. As she gets left center, she turns and says, uncertainly.)

CARRIE
Well, good night.

(She waits a moment to see if JULIE will follow her. JULIE doesn’t move. CARRIE exits.)

End
'cause you didn't have a feller of yer own. Now y' got one, I kin tell y' about mine.

[Chorus: I'm glad you got a feller, Carrie. What's his name?

Moderato con grazia

CARRIE: 66

His name is Mister Snow. And an' up-stand-in' man is

Ww, Hp, Vla 2, Vla (offbeat)

Vlc, Vln 1(8va)

he. He comes home ev'-ry night in his round-bottomed boat. With a

Ob, Cl x 2

+Bb Cl

not fell of her ring from the sea.

An
Carrie

Snow

almost perfect beau, As refined as a girl could

W/m, Hp, Vla 2, Vla (offbeats)

Vlc, Vla (solo)

wish, But he spends so much time in his round-bottomed boat, That he

Ob, Cls solo

End