

Title: After the race

Name(s): McCree, Junie, and Edward Clark

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parodies

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"A F T E R T H E R A C E".

By

McCree & Clark.

Columbia Theatre Bldg.,
7th Ave. & 47th St.
Suite 709.

✓ "AFTER THE RACE".

BY

✓ McCree & Clark.

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(1).

AFTER THE RACE.

By

McCREE & CLARK.

(Scene street in (1) near race track. Flap on drop R. to pull up exposing small candy, cigar. and news stand. With suitable backing. Show case etc.)

CHARACTERS.

Tod RyderPlunger boy.

Mary Green.....Sales girl.

(At rise flap on drop is down, enter Tod, at opening with Plunger song.

SONG.

Up on the track I take a wack at betting on the Jees,
And with the greatest ease, I bet them as I please,
The bookies wince and only since,
I chewed my betting place,
For on so long, I've not been wrong, I'm on every race,
My information can't be beat, the system I employ,
Is good and not alloy, they say "The Lucky Boy",
I play them late and play them straight,
And always win you see,
When I step in the betting ring, the crowd all follow me
For I am the plunger boy, For I am the plunger boy
Free from all care, no matter where,
Boston, 'Frisco, Lynn or Troy,
When they see the plunger boy, the ladies go wild with joy,
As I pass them by, they all have a sigh,
"There goes the plunger boy."

(2).

(After song Mary pulls up flap, ties it in place and is arranging her wares ready for business. Tod stands L. counting his money and looking at racing card).

TOD.

(To audience)

That last race was immense making me six thousand winner.

MARY.

(Advertising her wares)

Cigars-cigarettes.

(Tod just slightly notices this)

TOD.

(Looking through card).

The first race was a cinch.

MARY.

Pipes and tobacco !

TOD.

In the second race I bet on a squirrel.

MARY.

Peanuts !

TOD.

And she won by a neck.

MARY.

Collars and neckties !

TOD.

(Aside to audience)

That gal thinks she's kidding me.

(Consulting card)

In the third race I had a sparkling tin.

MARY.

Cigarettes !

TOD.

Now I know she's kidding me. There were sixteen horses in the race, mine was an eight to one shot, they were off in a bunch.

MARY.

Fire Crackers !

TOD.

(Aside to audience)

I'll bet I can make her say chewing gum.

(Loud)

My horse's name was spearmint.

MARY.

Chewing gum !

TOD.

What did I tell you.

I'll have to get acquainted with her.

(Goes to stand)

(3)

Do you sell everything here?

MARY.
Decidedly; you don't think we give it away do you?

TOD.
I know you don't. I was just wondering how you ever got rid of it.

(Aside to Audience)
See but she's crazy.
(Leans on show case)

MARY.
Now don't lean on that show case you might crack the glass.

TOD.
If I cracked the glass would you crack a smile?

MARY.
No I'd crack your head.

TOD.
Tolly wants a cracker?
(Reaches in pocket for change)
Have you got the evening papers?

MARY.
(Handling papers)
Yes sir, which one do you want?

TOD.
I don't want any. I just wanted to know if you had them.

MARY.
You're pretty fresh for a boy.

TOD.
A boy?

MARY.
Yes. How long have you been wearing long pants?

TOD.
I wouldn't say that to you.

MARY.
(Haughtily)
I should say you wouldn't.

TOD.
Then do unto others, as you would have them do unto you.

MARY.
The Golden Rule; that's a good thing to go by.

TOD.
No, it's a good thing to stand by.

(4).

MARY.
Is the race track a good thing to go by?

TOD.
It is if you keep on going.
(Reels for change)
Give me a package of cigarettes.

MARY.
I'll sell you a package of cigarettes.

TOD.
That's what I mean't, you didn't think I wanted them gratis.

MARY.
My name isn't Gladys, it's Mary.
(Hands him cigarettes, he pays for them and opens box and lights one)

TOD.
(Laughs)
I didn't say Gladys. I said gratis, meaning without remuneration.

MARY.
I thought gratin was some kind of fried cheese.
(Tod is smoking cigarette)

TOD.
No, no, fried cheese is gratin an gratin (puffs cigarette) French.

MARY.
No Turkish.

TOD.
This cigarette tastes funny.

MARY.
That's from the insect powder.

TOD.
(Wiping mouth with handkerchief)
Insect powder?

MARY.
Yes, to keep out the moths.

TOD.
Insect powder is used on Turkish rugs.

MARY.
I thought it would be good on Turkish Cigarettes.

TOD.
I like to make my own cigarette, have you got tobacco and papers

MARY.
Yes sir.
(Reaching in show case)

(5).

TOD.
You know you're too pretty to be working in a place like this.
(She hands him tobacco)
What's this?

MARY.
Bill Durham.

TOD.
(Laughs)
You're a wise kid too. What time do you get through here?

MARY.
I'm through now.

TOD.
Did you just opened up.

MARY.
I did that for you.

TOD.
For me?

MARY.
Yes, I thought you were going to buy.

TOD.
I see going to buy 'til I see you; Have you got anything on for this evening?

MARY.
If it rains I'll have my rubbers on.

TOD.
Yes and if you cross the mid'ty street I'll have my rubbers on.

MARY.
That's the first time I heard that rubber joke this year.

TOD.
Yes it's a good year for rubber jokes.

MARY.
Gee, that's bad enough to make anybody or anything tired, "Good year for rubber jokes". That's enough to make an automobile tired.

TOD.
If you say the word it'll make one hired.

MARY.
I see, a joy ride.

TOD.
I'll see you that joy ride, and so you two joys hottar.

(6)

MARY.

But I'm no better.

TOD.

You're no better whole may be you'd be a better half.

MARY.

You're trying to make love at the first quarter.

TOD.

Well we can leave the barrier together if the person is a good starter.

MARY.

You're connecting marriages with horses.

TOD.

There's a harness used in both instances. He leads her to the halter and then takes a bridal tour, later on Mary take something else to her.

MARY.

If he does she may take a tour to Reno.

TOD.

In that case the race is disqualified.

MARY.

That's a funny way of making love.

TOD.

How do you know I'm making love?

MARY.

You're either making love, or making a monkey out of yourself.

TOD.

When a man does the former, the latter comes natural. But love is dished up peculiarly now a days. Especially on the theatrical bill of fare.

(Music end)

CHORUS.

It's funny how they make love on the stage.

My dad and mother made love in the good old fashioned way.
They courted once a week on Sunday night,
They spooned a year or two before they named the happy day
To wed in haste was not considered right.
Today there is no limit to the speed in making love
We meet and court and marry in a day
We cast aside tradition
And assume the same position
As the hero or the villain in the play.

CHORUS.

It's funny how they make love on the stage
In a fascinating play that's all the rage

I remember, I remember I remember when I was A Messenger Boy
in Havana and the Runaway Girl gave me A Bunch of Keys a
bunch of keys a bunch of keys. Attached to which was A Medal
and The Maid told me to enter Tiffanys Tiffanys Tiffanys and
take out the Jewel of Asia. But I gave her A Straight Tip that
it was A Mad Bargain. I then met Walker London under a Blue
Moon a blue moon a blue moon and we brought the
Jewel to The Two Little Brides. (sings)
It's funny how they make love on the stage.

(7)

The Villian he proposes
 Refused; then he forecloses
 (Music ramps softly during monologue)
 (Assuming the attitude and mannerisms of the 10-20-30ct.
 Villian).

Well Miss Lett, I have come for my Answer. I tell you Miss Lett
 or may I call you by your first name Lyda, Lyda-Lyda Lett you
 have Lyda Lett, the opportunity of becoming my wife. Refuse me
 and I foreclose the mortgage on your fathers dwelling.

(Aside)

The chances are, her father's dwelling is a one room flat in a hay
 left.

Lyda, I know your infatuation for that crisp young man McIntosh
 Remains. But let's review his character, he emanates not from
 the flower garden, but from the truck garden, and is therefore be-
 neath our notice. Be mine Lyda and I will cast a million at your
 feet. A million? Nine times out of ten the fellow who plays
 this part has to stay in bed to have his shirt laundered.

(Sings)

It's funny how they make love on the stage.

2nd VISER.

You've heard John Drew say "Mabel I have loved you from
 the first (has with rustache)

And Raymond Hitchcock say (Loni Loni voice)

"I love you dear".

You've heard Lew Fields tell Weber "Like my heart ice going
 to burst

I buff you much", Then jab his eye and ear (jab has)

And Lorus Mann says "Making love to me, it is to laugh"

And Eddy Foy "Tis such a pretty thing".

Who said? "If you don't want her" then I want her, yes I
 want her"

Caruso love is when you hear him sing.

CHORUS.

It's funny how they make love on the stage

In a fascinating play that's all the rage

I've laughed away the hours

At the love of James T. Powers

It's funny how they make love on the stage

In a fascinating play that's all the rage

And Georgie Cohan reaches

For patriotic speeches

(Takes American flag from pocket and speaks to flag)

I love you, my father loves you, my mother loves you, my sister
 loves you, If I had a brother he'd love you. I'm just getting
 Sam Harris to forget Ireland, and now he loves you. In fact
 we all love you.

(Sings)

It's funny how they make love on the stage.

It's funny how they make love on the stage

(8).

In a fascinating play that's all the rage
The Scotch are love supporting
When Harry Lander's courting
Sing chorus of "I love a lassie"
It's funny how they make love on the stage.

MARY.

(After Tod's song)
You're very good at imitating.

TOD.

Do you think so?

MARY.

Yes, you're imitation of a man going to buy something is what made
me open up this stand.

TOD.

I've been doing imitations all my life. But I want to do some-
thing original.

MARY.

Why don't you go to work?

TOD.

That's what I'm doing now, but you won't stand for it.

MARY.

Your work is course.

TOD.

Yes, race course. You see I want to get well enough acquainted to
call you by your first name.

MARY.

(Starts closing the stand)
My first name is Mary.

TOD.

How do you spell it?

MARY.

M-a-r-y.

TOD.

I'd like to put another R. in it.
(Notices her looking away things)

MARY.

You mean to make MARY MARRY.

TOD.

No, I mean to MARRY MARY.

MARY.

Oh your the fellow that buys a cigarette and wants a wife thrown in.

(9).

TOD.
No, I'm the fellow that marries a base ball players daughter and
wants the wife thrown out.
(Leans on case)

MARY.
(About to close up)
Pardon me, but I'm going to shut up.

TOD.
You mean close up. A woman never shuts up. May I help you?

MARY.
If you will.
(He helps her close the stand. She comes out putting on
her hat)

TOD.
(Looking at stand)
How am I for a shutter?

MARY.
You've got a shade on the rest.

TOD.
That's a case when love is blind.
Do you think your family would object to me calling once in a while?

MARY.
Not at all. I have my way in everything. My father is very
rich he owns that race track over there.

TOD.
Perr devil. I suppose that's why you run this stand.

MARY.
(Laughs)
No, I only do this for a little pin money.

TOD.
(To audience)
How easily we get stuck.
Well Mary, now that we are engaged.

MARY.
(Surprised)
Engaged?

TOD.
Yes, you said I could call, so there's no necessity for us in-
dulging in that foolish stuff like "Who's baby is ee" "It's
OOS baby" we'll get down to business.

MARY.
I suppose you think the alphabet of love is wasting time.

(100)

TOD.
Yes, and very often the definition of love is doing time.

MARY.
(Smiling)
Well I'm willing to do a little time with you.

TOD.
(Crossing his hands)
That's what I call twentieth century love, and you see
(showing crossed hands) I'm ready for the matrimonial hand-
cuffs.

MARY.
And I'll be your jailer.

TOD.
If you are, I'll never ask for bail.

MARY.
Will you plead guilty?

TOD.
Not only that, I'll ask for a life sentence.

MARY.
(Puts hand on his shoulder)
You're my prisoner.

TOD.
(Embraces her)
Locked in my little cell.
(Both laugh. interduction for finish number)

THE CABARET.
Would you like to take a dandy little walk?

MARY.
I'm sure I do not mind.

TOD.
Then grab my arm and we'll just stroll along the boulevard and
have a little talk.

MARY.
If I thought that's all we do I wouldn't go.

TOD.
Well It's up to you my dear
Would you really like to see
A Cabaret with me.

MARY.
I would if there is max one that's near.

(11)

TOD.
There's one not far from here
That I was in a week ago
To see an after supper show

MARY.
I've never seen a Cabaret
Where you eat your food while the actors play.

TOD.
Then it may seem strange to you at first
To hear a song while you quench your thirst

MARY.
What do they sing when you drink and dine?

TOD.
All the latest songs about food and wine.

MARY.
Come on and hear, come on and hear
Come on and hear this ragtime troupe

TOD.
It's hard to hear, it's hard to hear
They make so much noise eating soup

MARY.
When you order spring lamb nice and rare

TOD.
Some girl will sing "It's a bear, it's a bear
When a man eats with his knife there's a row

MARY.
What do they sing?

TOD.
Everybody's doing it now.
One night I ordered dinner, when I heard this melody just as the
soup was served.

(Takes hat and coat off and sings ballad style)

The band was softly playing
A melody so swaying
As the waiter brought the soup
And sat it down in sweet repose
While the soup looked quite delicious
It tasted suspicious
That I wondered if it came from where the river Sharmen
flows.

MARY.
Do they ever serve eggs that have reached old age

(12)

TOD.

They served me one I was in a rage
A limerger cheese they brought me made me sore
When the band played
Every little bit added to what you're got
makes just a little bit more

MARY.

With all you've said of the Cabaret
It's the newest plaything on Broadway.

CHORUS.

The Cabaret, the Cabaret
A perisian fad that's settled on Broadway
It's here to stay, and each cafe
Has an entertainment called the Cabaret so t-gay!
And while you dine, or sip your wine
Little dancing girls appear with each entree
While the dancers are impressing
Like the salad they need dressing
In the latest fad the Cabaret.

(Dance and exit.)