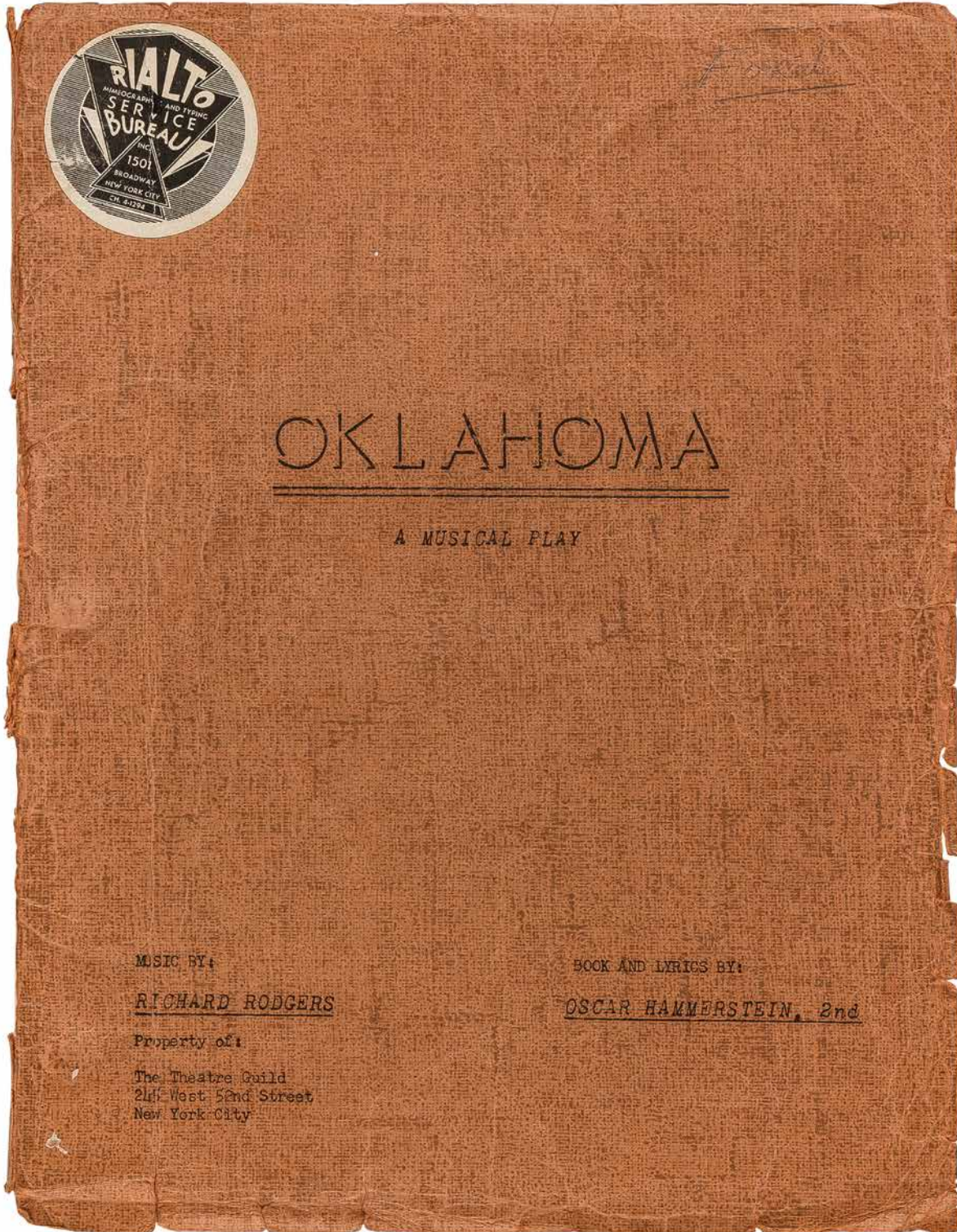


Richard Rodgers and Oscar Hammerstein

[Playscript]: Oklahoma: A Musical Play

New York City: The Theatre Guild [1943]

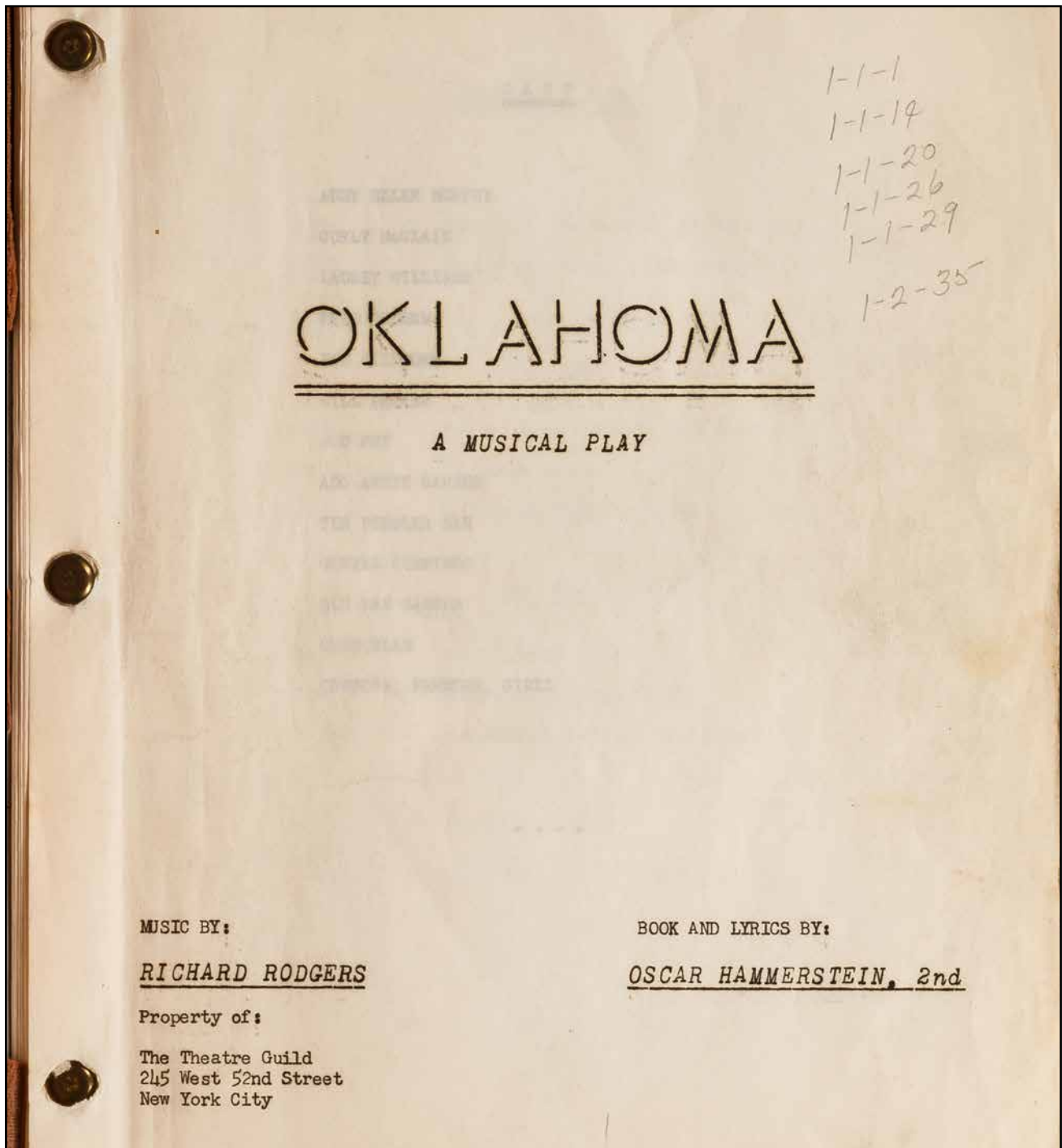
\$12,000



Screenplay. Quarto 41, 32pp. Bradbound burlap textured wrappers with “Rialto Mimeograph and Typing Service Bureau” sticker on the front wrap and pencil name at one corner. Much of the spine polished else very good wear to the yapped edges including nicks, tears and creases; internal pages fine.

An early draft of *Oklahoma!* widely considered one of the most important American musical of the 20th Center. This draft was likely produced in haste at the end of its tryout in Boston, when the show's name was been changed from its original title, *Away We Go!*, and before the exclamation point in the title had become standardized. The front wrap also bares the 245 West 52nd Street address of The Theatre Guild which lost its lease to WOR-Radio in 1943 shortly before the show's opening. The title page has a penciled series of page numbers and control number ("4.") in the upper right corner. Twenty pages contain annotations and additions to the script most for the character of Aunt Eller, who begins the show on stage churing butter during the open song, "Oh, What a Beautiful Morning! A search of OCLC located an early copy of a musical version of *Green Grow the Lilacs* from 1942 with the same "Rialto Mimeographing and Typing Service" and two copies with titles that included "Presented by The Theatre Guild..." and "Presented by Rodgers & Hammerstein... ." We could find no other version matching this exclamation-less copy and bearing the The Theatre Guild original address. A rare transition playscript from this landmark production produced shortly before its Broadway debut.

[BTC#419870]



MUSICAL NUMBERS

ACT ONE

SCENE 1

Oh, What a Beautiful Mornin' Curly
The Surry with the Fringe on the Top Curly, Laurey, Aunt Eller
Kansas City Will, Aunt Eller and the Boys
I Cain't Say No Ado Annie
Many a New Day Laurey and the Girls
Danced by Joan McCracken, Kate Friedlich and Katharine Sergava
It's a Scandal! It's a Outrage! Ali Hakim and the Boys and Girls
People Will Say Curly and Laurey

SCENE 2

Pore Jud Curly and Jud
Lonely Room Jud

SCENE 3

Out of My Dreams Laurey and the Girls
Laurey Makes Up Her Mind
Danced by: Katharine Sergava as Laurey, Marc Platt as Curly,
George Church as Jud, Bambi Linn as the Child.
Jud's Post Cards: Joan McCracken, Kate Friedlich and Margit DeKova.
Laurey's Friends: Rhoda Hoffman, Rosemary Schaeffer, Nona Feid, Maria Harriton,
Diana Adams, Billie Zay. Cowboys: Gary Fleming, Eric Kristen, Jack
Dunphy, Ray Harrison, Kenneth LeRoy, Eddie Howland, Kenneth Buffet.
Other Post Cards: Bobby Barrentine and Vivian Smith.

ACT TWO

SCENE 1

The Farmer and the Cowman Sung by Carnes, Aunt Eller, Curly, Will,
Ado Annie, Fred and Ensemble
Danced by: Marc Platt
All'er Nothin' Ado Annie and Will
Danced by Kate Friedlich and Joan McCracken

SCENE 2

Reprise: People Will Say Curly and Laurey
Oklahoma Curly, Laurey, Aunt Eller, Ike,
Fred and Ensemble
Oh, What a Beautiful Mornin' Laurey, Curly and Ensemble
Finale Entire Company

ACT ONE

SCENE 1

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

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

DISCOVERED: AUNT ELLER MURPHY, a buxom hearty woman about fifty, sitting behind a wooden, brass-banded churn, looking out over the meadow (which is the audience), a contented look on her face, churning to the rhythm of a gentle melody. Somewhere a dog barks twice and stops quickly, reassured. A turkey gobbler makes his startled, swallowing noise. And, like the voice of the morning, a song comes from somewhere, growing louder as the young singer comes nearer.

stop
Curly (Off)
There's a bright, golden haze on the meadow,
There's a bright, golden haze on the meadow.
The corn is as high as a elephant's eye
An' it looks like it's climbin' clear up to the sky. *stop*

churn
(Orchestra cues in)
Oh, what a beautiful mornin',
Oh, what a beautiful day.
I got a beautiful feelin'
Ev'rythin's goin' my way. *- churn*

stop
(CURLY enters from U.L., X.D. thru gate U.C.)
(Xing to porch R.)
All the cattle are standin' like statues,
All the cattle are standin' like statues,
They don't turn their heads as they see me ride by,
But a little brown mav'rick is winkin' her eye. *arms in lap*

(Xing D. to U.R. of Eller)
Oh, what a beautiful mornin',
Oh, what a beautiful day.
I got a beautiful feelin'
Ev'rythin's goin' my way.
(HE comes up behind AUNT ELLER and shouts in her ear)
Hi, Aunt Eller!

Eller
Skeer me to death! Whut're you doin' around here?

Curly
Come a-singin' to you.
churn (X above to D.L.C. Singing)
All the sounds of the earth are like music - *stop*
All the sounds of the earth are like music.
The breeze is so busy it don't miss a tree
And a ol' weepin' willer is laughin' at me!

to Curly (hands)
Oh, what a beautiful mornin',
Oh, what a beautiful day,
I got a beautiful feelin'

Eller

You astin' me too? I'll wear my fascinator.

Curly

Yeow, you too.

Laurey (Singing off R)

Oh, what a beautiful mornin'

(CURLY X U. to U. end of steps)

(Entering, ignoring Curly)

Oh, what a beautiful day (Sings)

Oh, I thought you was somebody (Spoken)

I got a wonderful feelin'

Everythin's goin' my way.

(She X's to clothesline, hangs up an apron, pretends to notice Curly for the first time).

Laurey (To AUNT ELLER)

(Xing D. to L. of Eller)

Is this all that's come a-callin' and it a'ready ten o'clock of a Sattiddy mornin'?

Curly

(Xing D. to R. of Eller. Sullenly)

You knowed it was me 'fore you opened the door.

*(Eller - expression
"Here they go again"
knowing smile*

Laurey

No sich of a thing.

Curly

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

Laurey

I heared a voice a-talkin' rumbly along with Aunt Eller. And heared someone a-singin' like a bull frog in a pond.

look at L

Curly

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

(ELLER rise, Xs to clothes line, takes down quilt, folds it, and puts it on porch)

Aunt Eller

Oh, you two. *X up L to clothesline*

Laurey

If you did ast me, I wouldn't go with you. Besides, how'd you take me? You ain't bought a new buggy with red wheels onto it, have you?

Curly

No, I ain't.

Laurey

And a spankin' team with their bridles all jinglin'?

Curly

No.

(ELLER X above to sit rocker D.R.)

Laurey

'Spect me to ride on behind ole Dun, I guess. You better ast that ole Cummins girl you've tuck sich a shine to, over acrost the river.

Will (Cont'd)

She proved that ev'rythin she had was absolutely real!
She went about as fur as she could go!

All

Yes, sir!
 She went about as fur as she could go!
 (WILL starts two-stepping)

Ike

Whut you doin'?

Will

This is the two-step. That's all they're dancin' nowadays. The waltz is through. Ketch on to it? A one and a two - a one and a two. Course they don't do it alone. C'mon, Aunt Eller.
 (WILL dances AUNT ELLER around. At the end of the refrain she is all tuckered out)

Eller

And that's about as fur as I c'n go!

All

Yes sir!
 And that's about as fur as she c'n go!
 (WILL starts to dance alone)

Fred

Whut you doin' now, Will?

Will

That's rag-time. Seen a couple of colored fellers doin' it.
 (And WILL does his stuff, accompanied by four of the dancing boys)
 (At the end of number CURLY enters from UL)

Curly

Team's all hitched.

Will

'Lo, Curly. Cain't stop to talk. Goin' over to Ado Annie's. I got fifty dollars.

Ike

Time we got goin', boys. Thanks fer the loan of the wagon, Aunt Eller.
 (They all start to leave. General ad lib)

Come on, Curly.

Curly

I'll ketch up with you.
 (He makes sure Ike is well on his way, then turns to Aunt Eller)
 Aunt Eller, I got to know sumpin'. Listen, who's the low, filthy, sneak 'at Laurey's got her cap set for?

Eller

You.

Curly

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

Eller

Will, they is that fine farmer, Jace Hutchins, jist this side of Lone Ellum -- Nen that ol' widder man at Claremore, makes out he's a doctor er a vet'nary --
 (JUD, a burly, scowling man enters U.L. carrying firewood, X'ing to house, R.)

Aunt Eller

(Speaking slowly)
Goin' to Jud for six dollars and two bits! Goin' - *(pleading - looking at crowd)*

(CURLY enters, a saddle over his arm)

Curly

Who'd you say was gittin' Laurey?

Aunt Eller

Jud Fry.

Curly

And ferhow much?

Aunt Eller

Six and a quarter.

Curly

I don't figger 'at's quite enough, do you?

Jud

It's more'n you got.

Curly

Got a saddle here cost me thirty dollars.

Jud

Yo' cain't bid saddles. Got to be cash.

Curly

(Looking around)

Thirty dollar saddle must be worth sum'n to somebody.

Tom

I'll give you ten.

Skidmore

(To Curly)

Don't be a fool, boy. Y'cain't earn a livin' 'th'out a saddle.

Curly

(To Tom)

Got cash?

Tom

Right in my pocket.

(CURLY gives him the saddle.)

Curly

(Turning to Jud)

Don't let's waste time. How high you goin'?

Jud

Higher'n you -- no matter whut!

Curly

(To Aunt Eller)

Aunt Eller I'm biddin' all of this ten dollars Slim jist give me.

Aunt Eller

Ten dollars -- goin' --

(Pause. General murmur of excited comments. LAUREY'S eyes are shining now and her shoulders are straighter)

Jud (Determinedly)

Ten dollars and two bits.

Aunt Eller

Curly --

(Pause. CURLY turns to a group of men)

Curly

Most of you boys know my horse, Dun. She's a -
(He swallows hard)