

ACT II—SCENE 4 (2nd Backstage)

SCENE: Same as Act 2—Scene 2

CABLE is discovered on, sitting on bench D.L. As soon as lights come up on to scene, voices are heard ad libbing offstage R. Then a line of the eight "Honey-bun" girls enter crossing down from rostrum U.R. BILLIS is in amongst this line and is the 6th person on. He follows the girls into their dressing tent D.L. And is promptly thrown out, after a scream from the girls, minus his wig. This he catches when it is thrown out at him a few seconds later by one of the girls in the tent. With the wig in his hand, he crosses to R. of hut, makes a mock bow and speaks.

BILLIS. I beg your pardon.

At this moment, one of the girls (DINAH) enters on rostrum U.R. followed by NELLIE, she ad libs as she enters.

DINAH [*Entering and crossing down steps*]. I've never had so much fun in my whole life . . . Hiya Billis.

She exits into tent D.L. NELLIE crosses D.S. to R.C. She is carrying the bouquet of flowers presented to her by BILLIS. BILLIS crosses to her as she speaks.

NELLIE [*Crossing D.R.*]. Oh, Luther, you really are a honey-bun. These beautiful flowers. I needed someone to think of me tonight. I appreciate it, Luther— [*Turns away to R.*] you don't know how much.

BILLIS [*Very sincere*]. Miss Forbush, I would like to have you know that I consider you the most wonderful woman in the entire world—even including the fact that you're an officer. And I can't go on being such a heel as to let you think that I thought of giving you those flowers.

NELLIE [*Turns to him*]. But you did give them to me and I—

BILLIS [*Taking visiting card from under his belt*]. Here's the card that came with them.

NELLIE looks at card then turns away.

Are you all right, Miss Forbush?

NELLIE [*Nods*]. Uh-huh!

BILLIS. I'll be waiting around the area here in case you need me.

Just—just sing out.

BILLIS exits L. U.S. of the dressing tent. As BILLIS walks off, 4 Officers (JEROME, MCCAFFREY, HASSINGER, and WEST) enter, one of the officers calls to the girls. 4 Girls (JANET, PAMELA, BESSIE and SUE) enter from the tent, link up with the men and they all exit merrily 3 F.R.

MCCAFFREY [*Offstage L.*]. You all ready girls?

Officers and girls exchange greetings, noisily ad libbing and exit R.

CABLE. What's the matter, Nellie the nurse? Having diplomatic difficulties with France.

NELLIE turns with a start, crosses to R. of CABLE.

NELLIE. Joe Cable! Who let you out of the hospital?

CABLE. Me. I'm okay.

NELLIE, *puts bunch of flowers down on bench R. of*
CABLE, *places her hand on his shoulder.*

NELLIE. Joe, you're trying to get over to Bali Ha'I. That little girl you told me about!

CABLE. Liat. I've just seen her for the last time. I guess.

NELLIE. Oh! Joe.

CABLE. Nellie I love her, and yet I just heard myself saying I couldn't marry her. [*Rises, crosses D.L. a few steps.*] What's the matter with me Nellie? What kind of a guy am I anyway?

NELLIE [*Crossing down to R. of him*]. You're all right. You're just far away from home. We're both so far away from home.

She looks at Emile's card. EMILE enters from 3 E.R. crosses down to R.C. speaking as he enters

EMILE. Nellie! I must see you.

NELLIE [*Turning*]. Emile! I——

EMILE. Will you excuse us Lieutenant Cable?

CABLE turns as if to leave, as he does so his arm brushes NELLIE'S, she grabs his arm stopping him, then turns back to EMILE.

NELLIE. No, wait a minute, Joe. Stay please. [*To EMILE.*] I've been meaning to call you but——

EMILE. You have asked for a transfer, why? [*Crosses L. to C.*] What does it mean?

NELLIE. I'll explain it to you tomorrow.

EMILE [*Crossing L. to R. of NELLIE*]. No. Not tomorrow. Now. What does it mean, Nellie.

NELLIE. It means that I can't marry you. Do you understand, I can't marry you.

EMILE. Because of my children?

CABLE turns R. looks into scene.

NELLIE [*Crossing to C. Stands with back to EMILE*]. It's not because of your children—they're sweet.

EMILE [*Dropping down level with her*]. It is their Polynesian mother then—their mother and I.

NELLIE. Yes. I can't help it. It isn't as if I could give you a good reason. There is no reason. This is emotional. It's something that is born in me.

EMILE. It is not. I do not believe this is born in you.

NELLIE [*Turning to EMILE*]. Then why do I feel the way I do. All I know is I can't help it. I can't help it!

NELLIE crosses D.L. in front of EMILE to CABLE, puts her hand on his arm, CABLE stares at her. EMILE eases to C

Explain how we feel! Please Joe——

EMILE [*Crossing a few steps D.R.*]. Nellie!

NELLIE [*Crossing up to dressing tent door*]. Dinah, are you ready?

DINAH [*Entering from dressing tent D.S. of NELLIE*]. Yes, Nellie.

NELLIE. I'll go with you.

They exit quickly 3 E.R. hand in hand.

EMILE turns L. and crossing U.S. level with the exit, watches NELLIE go off in the distance. CABLE crosses up to L. of EMILE.

EMILE [*Looking off R.*]. What makes her talk like that. Why do you have this feeling, you and she? I do not believe it is born in you. I do not believe it.

CABLE [*Crossing L., to sit on bench*]. It's not born in you [*Sits.*]