

**CARNIVAL**  
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by MICHAEL STEWART and BOB MERRILL

CARNIVAL

(As PAUL's smile fades. SHE  
turns to PAUL)

. . . I watch him every night. He even found me a place  
to stand right near the entrance so I can . . .

PAUL

So you can make an even bigger fool of yourself than  
you already have!

(HE turns his back. Throws hats, bird, cotton candy,  
etc., slamming each into basket)

LILI

Mr. Paul . . . what's wrong . . .

JACQUOT

Nothing's wrong, Lili! Paul's just excited about the show  
tomorrow . . . Now you just run along and we'll see you  
in the morning at nine for rehearsal. And Lili . . . You  
did very well tonight.

(LILI glances at PAUL)

We were both proud of you. Goodnight, Lili . . .

LILI

Goodnight, Mr. Jacquot. Goodnight, Mr. . . .

(PAUL slams HORRIBLE HENRY into  
basket)

. . . Goodnight.

JACQUOT

You didn't have to do that, Paul.



CARNIVAL

PAUL

She was told not to wear that flower.

JACQUOT

And what difference does it make if she did?

PAUL

It means she doesn't give a damn, Jacquot! About the act, the puppets, or any of us!

JACQUOT

She does, Paul! The puppets are everything to her. She believes in them. She depends on them.

PAUL

You're forgetting Marco! And how she runs to him every night.

JACQUOT

She doesn't run to Marco . . . she runs away from you!

PAUL

Then let her go! It's not my job to take care of every stray cat that wanders into this carnival!

JACQUOT

Paul, what's wrong with you? Why do you shout! What's Lili done to us . . . except make this act a success?

PAUL

And what would you know about success? A few dirty

francs and  
to it! Poor  
A sideshow

(JACQ  
out. P

. . . Jacquot

(Then  
into L  
exited

THAT'S V  
JUST WE  
SOMETH  
A HELPL  
DEPEND  
CLOTHE  
PRACTIC  
A GROW  
CHILD  
DEPEND  
MEASUR  
STARING  
MEASUR

(Angri

EV'RYWE  
I CAN SEE  
AND WHE  
AND LIKE  
AROUND  
TO BE TO  
TILL THE  
DRIVES Y  
YOU WISH  
FACE . .

CARNIVAL

francs and a little applause and you think that's all that's  
to it! Poor Jacquot . . . You ought to stay here forever.  
A sideshow is where you belong!

(JACQUOT, very hurt, turns and goes  
out. PAUL starts after him)

. . . Jacquot!

(Then HE stops. Music up as HE throws last puppet  
into basket then looks offstage to where LILI has  
exited)

THAT'S WHAT I NEEDED!  
JUST WHAT I NEEDED!  
SOMETHING HANGING AROUND MY NECK  
A HELPLESS THING, DEPENDING ON ME  
DEPENDING ON ME TO BEAR ITS BURDEN  
CLOTHE AND FEED IT  
PRACTICALLY CARRY IT!  
A GROWN-UP GIRL WITH THE MIND OF A  
CHILD  
DEPENDING ON ME!  
MEASURING ME!  
STARING AT ME!  
MEASURING ME!

(Angrily)

EV'RYWHERE I LOOK I CAN SEE HER FACE!  
I CAN SEE HER FACE, SEE IT EV'RYWHERE!  
AND WHEN I CLOSE MY EYES IT STAYS  
AND LIKE A LEAF WHIRLS ON A WIND  
AROUND MY MIND IT PLAYS!  
TO BE TORN AND TORMENTED BY ONE FACE  
TILL THE BURNING PAIN  
DRIVES YOU SO INSANE  
YOU WISH THAT YOU COULD SMASH THAT  
FACE . . .



CARNIVAL

(Music continues as PAUL slowly begins to realize what is happening to him. HE has begun to fall in love with LILI. HE softly sings the same lyric as HE begins to understand his new feeling.. Through following ROUSTABOUTS silently bring on sleep wagons as scene changes from Midway to the Area Back of the Main Tent)

THAT'S WHAT I NEEDED  
JUST WHAT I NEEDED  
SOMETHING HANGING AROUND MY NECK  
A HELPLESS THING, DEPENDING ON ME  
DEPENDING ON ME TO BEAR ITS BURDEN  
CLOTHE AND FEED IT, PRACTICALLY CARRY  
IT . . .  
A GROWN-UP GIRL WITH THE MIND OF A  
CHILD  
DEPENDING ON ME  
MEASURING ME  
STARING AT ME  
MEASURING ME . . .

EV'RYWHERE I LOOK I CAN SEE HER FACE  
I CAN SEE HER FACE, SEE IT EV'RYWHERE  
AND WHEN I CLOSE MY EYES IT STAYS  
AND LIKE A LEAF WHIRLS ON A WIND  
AROUND MY MIND IT PLAYS.  
IF IN MY TWO HANDS, I COULD HOLD HER  
FACE  
WHILE MY FINGERTIPS KISS HER EYES AND  
LIPS  
AND MAKE THEM LOVE AND LIGHT AND  
SHINE . . .  
BUT THAT WOULD TAKE TWO OTHER  
HANDS

NOT MINE.  
THAT WOU  
NOT MINE.

. . . Paul, it's

Jacquot . . .

No more, Pau

Jacquot, wher  
some changes  
placed. And I

(HE can  
HE is hea  
Paul . . .

And I want t  
sing by herse

Why wait? It  
and we can st

Let her sleep,  
Come on, old

CARNIVAL

NOT MINE.  
THAT WOULD TAKE TWO OTHER HANDS  
NOT MINE.

JACQUOT

. . . Paul, it's late. And cold. You'd better come inside.

PAUL

Jacquot . . .

JACQUOT

No more, Paul. I don't want to argue anymore . . .

PAUL

Jacquot, when we go to the main tent I want to make some changes. Marguerite's wig . . . it needs to be replaced. And Renardo's nose . . .

JACQUOT

(HE can hardly believe what  
HE is hearing)

Paul . . .

PAUL

And I want to write a new song. Something for Lili to sing by herself! We can rehearse it tomorrow . . .

JACQUOT

Why wait? It's only three in the morning. I'll get Lili and we can start right now!

PAUL

Let her sleep, Jacquot. There's plenty of time tomorrow. Come on, old friend. You'd better get to bed.



CARNIVAL

JACQUOT

In a minute Paul . . . Paul. That's very good news.

(And PAUL exits. JACQUOT is alone.  
Happily HE says to himself)

. . . It's started! Renardo's getting a new nose. And Marguerite a wig! And Lili a new song! Nothing can stop us now! Next week we play Dijon . . . Then Toulon will hear of us . . . Then Lyons . . . And Marseilles . . . And then . . .

(HE can hardly say it)

. . . Paris!

(Music up and HE sings, softly at first  
then with growing confidence)

THE GRAND IMPERIAL CIRQUE DE PARIS!

CIRQUE DE PARIS!

CIRQUE DE PARIS!

A TROUPE ESTABLISHED BY ROYAL DECREE

THE JEW'L OF THE CONTINENT'S

TRAVELLING CIRCUSES

INTERNATIONAL STARS OF RENOWN

THE FINEST ARTISTES

SEVENTY BEASTS!

A MILLION THRILLS IN A WILD POTPOURRI

IMPERIAL CIRQUE DE PARIS!

. . . Wake up everybody! We're going to play Paris! It's going to be the Cirque de Paris again!

ROUSTABOUT

CIRQUE DE PARIS?

JACQUOT

(As OTHERS are awakened)

CIRQUE  
. . . All w  
to see us!  
THE JE  
TRAVE  
INTERN  
THE FI  
TWO H  
A MILL  
IMPERI

(And  
celeb  
on-st

What is

(Gu  
little  
up o

CARNIVAL

CIRQUE DE PARIS!

. . . All we need is one good act and Paris will demand to see us!

THE JEW'L OF THE CONTINENT'S  
TRAVELLING CIRCUSES!

INTERNATIONAL STARS OF RENOWN

THE FINEST ARTISTES

TWO HUNDRED BEASTS!

A MILLION THRILLS IN A WILD POTPOURRI

IMPERIAL CIRQUE DE PARIS!

*(And the CARNIVAL PEOPLE join in a dance as THEY celebrate the news. At end of Dance THEY collapse on-stage as SCHLEGEL comes out)*

SCHLEGEL

What is going on here!

*(Guiltily THEY rise, tiptoe off, JACQUOT last with a little kick of his foot as HE goes and Lights come up on . . .)*



SCENE 2

...The Trailer Camp early next morning. The sound of a trumpet comes softly from forestage where ANGELO (the Dwarf) is quietly playing. As HE plays a MAN IN OVERCOAT starts on from left. HE carries a large carpet-bag. HE looks around a bit then starts toward ANGELO.

MAN IN OVERCOAT

Excuse me, but I'm looking for The Incomparable Rosalie.

ANGELO

Hey Marco! Wake up, you got a visitor!

MAN IN OVERCOAT

No, no, I want to see Rosalie! I don't know any Marco. The Incomparable Rosalie . . .

MARCO

What's all this shouting about!

MAN IN OVERCOAT

I want to see Rosalie! I'm her fiance! Dr. Wilhelm Glass.

MARCO

The Dr. Glass? Of Zurich, Switzerland?

MAN IN OVERCOAT

You know me! I always think because my patients are

horses and  
how excitin

A vet. You'

Shhhh! Ros  
Elsa. One o  
Did you eve

(Takin  
turning  
Not recentl

Wonderful  
ents have e  
egg under e

Rosalie, wak

Hans here h  
last night he

Rosalie, whe  
(Stickin  
window

CARNIVAL

horses and dogs no one ever hears of me. I can't tell you how exciting that is!

MARCO

A vet. You're a veterinarian!

DR. GLASS

Shhhh! Rosalie doesn't know yet! That's why I brought Elsa. One of my patients. Had a tough time with her. Did you ever try to put a chicken in traction?

MARCO

*(Taking carpet-bag, looking inside, turning away)*

Not recently.

DR. GLASS

Wonderful during the operation though. Not many patients have enough confidence in their doctor to lay an egg under ether!

MARCO

Rosalie, wake up!

DR. GLASS

Hans here has La Grippe. He may not look it now but last night he was a mighty sick bunny!

MARCO

Rosalie, where are you!

*(Sticking a sleepy head out Trailer window)*



CARNIVAL

Marco, what do you mean by calling me this hour of the morning!

MARCO

A happy surprise, Rosalie darling! Say hello to Dr. Wilhelm Glass of Zurich Switzerland.

(ROSALIE shuts window, comes out door)

. . . And this is one of his patients. Elsa. She lays eggs under ether.

DR. GLASS

(Embracing her)

Hello, Rosalie darling!

ROSALIE

Wilhelm . . . I don't mean to complain . . . but something in there is eating lettuce.

DR. GLASS

(Opening his coat)

Hans.

ROSALIE

(Suddenly making up her mind)

Dr. Glass . . . Wilhelm . . . Before we go any further with our happy plans, there are certain things about me you ought to know! To begin with, I'm a bit self-centered! And I am also spoiled, and selfish, and terribly extravagant, and I can't cook or clean . . .

(Horn honks offstage)

. . . What's that?

CARNIVAL

DR. GLASS

That's just Papa. He's waiting for us in the car. No, not the Alfa-Romeo, that's mine. The other one. The Rolls.

(ROSALIE crosses left as if hypnotized.  
MARCO follows)

ROSALIE

You mean you get all that from sick bunnies?

DR. GLASS

Well I must admit Papa has a few other resources. He's in the hotel business. The Majestic in Paris, the Royale in Rome, the Splendide in Vienna. He owns them.

MARCO

(Suddenly brusque)

Look Rosalie, we can't stand around all day! We've got to rehearse. You messed up the sword box again last night and I'm not going on 'til . . .

ROSALIE

Marco . . . Maybe you'd better start without me.

MARCO

Now wait a minute! You're not walking out on me like that!

ROSALIE

(Ignoring him as SHE leads  
Dr. Glass left)

Wilhelm, why don't you wait for me in the Rolls. I'll change and be right along.



CARNIVAL

DR. GLASS

All right, Rosalie, but hurry! Papa is anxious to meet you.

ROSALIE

Be there in a minute.

*(Looking into bag)*

... 'Bye, Hans.

DR. GLASS

That's Elsa!

ROSALIE

Oh I never could tell the difference! You see, we girls at the convent, well we never ...

*(And SHE crosses past MARCO to trailer as DR. GLASS exits)*

... All right, Marco, let's have it!

MARCO

Have what, Rosalie?

ROSALIE

The vows ... the threats ... the promises to turn over a new leaf if only I'll stay.

MARCO

I'm sorry to disappoint you, dear, but all I wanted to do was wish you goodbye and good luck.

ROSALIE

Come on, Marco ... You haven't wished anybody good luck since you put your Mamma on the Titanic!

Well as a r  
lucky break  
of doing a  
sort of part  
taste ...

*(Comi  
dress a*

What's wro

Someone w  
been playin

*(HE ha  
Girls'*

... Lili!

Marco, you

She may ne

*(As M  
DR. GL*

You won't  
... I'll ...

CARNIVAL

MARCO

Well as a matter of fact, dear, I've just realized what a lucky break this is for me. You see, I've been thinking of doing a new act. One that would require a different sort of partner. Someone younger . . . With a bit more taste . . .

ROSALIE

*(Coming out of Trailer in orange dress and pink bag)*

What's wrong with my taste!

MARCO

Someone who could take me to the places I should have been playing years ago!

*(HE has reached the door of the Girls' Trailer)*

. . . Lili!

ROSALIE

Marco, you can't! She's working with Paul!

MARCO

She may not be when I'm through talking to her.

ROSALIE

*(As MARCO walks her in direction DR. GLASS has exited)*

You won't get away with this, Marco! I'll go to Schlegel . . . I'll . . .



CARNIVAL

MARCO

You'd better hurry, dear; it's a long way to Zurich!

ROSALIE

Why you dirty, low, miserable . . .

DR. GLASS

Rosalie?

ROSALIE

Coming, Hans. I was just saying au revoir to my partner . . .

*(And SHE exits as LILI comes on)*

LILI

Mr. Marco . . .

MARCO

Lili, it's happened! Rosalie's gone off to get married! Do you know what that means, Lili? Her share in the act is open! Open for you, Lili!

LILI

For me?

MARCO

It'll be Marco the Magnificent!

*(Putting his arms around her)*

. . . And friend.

But I already  
and . . .

You call that  
for greater th  
I took that  
you've got se  
made me ore  
can play the  
Rome . . . W

Lili dear . . .

*(Moving)*  
Lili darling .

*(Who h)*  
Lili!

*(Releasi*  
Really Paul,

Get out of h

CARNIVAL

LILI

But I already have a job! With Carrot Top and Renardo and . . .

MARCO

You call that a job? Talking to puppets? You were made for greater things than that, Lili! Remember how easily I took that cigarette out of your ear? That's because you've got *sensitivity*! Rosalie was ordinary . . . And she made me ordinary . . . but with you to help me, Lili, I can play the places I really belong! London . . . Paris . . . Rome . . . With you to help me Lili dear . . .

LILI

Lili dear . . .

MARCO

*(Moving in)*

Lili darling . . .

PAUL

*(Who has come on at end of this)*

Lili!

MARCO

*(Releasing her)*

Really Paul, you do pick the oddest times . . .

PAUL

Get out of here, Marco.



CARNIVAL

MARCO

Who could resist an invitation so beautifully phrased!

(As HE goes)

. . . Goodbye for now, Lili. We'll continue our discussion later on.

LILI

(When MARCO is gone. As sky begins to grow darker, through following PAUL slowly circles her)

I'm sorry, Mr. Paul . . . I meant to come right over but . . .

PAUL

I'm ready to rehearse. Start with the song.

LILI

I just stopped to talk to Mr. Marco for a minute and . . .

PAUL

I don't want to hear about Mr. Marco! Do the song.

LILI

Right here?

PAUL

Here!

LILI

Yes, Mr. Paul.

(SHE sings very softly. HE is to her right)

IN MY RU  
AND MY  
I YUM TH  
I . . .

I told you

I'm sorry.

Do it again

IN MY RU  
AND MY

(SHE S  
. . . I'm sor

Do it again

Maybe if I

I want you

Yes sir . . .  
(SHE is

CARNIVAL

IN MY RUBY MANTILLA  
AND MY BLACK CASTANETS  
I YUM TIKI TIKI TUM TUM,  
I . . .

PAUL

I told you to turn on that line.

LILI

I'm sorry. I forgot.

PAUL

Do it again.

LILI

IN MY RUBY MANTILLA  
AND MY . . .

(SHE stops)

. . . I'm sorry. I keep forgetting.

PAUL

Do it again.

LILI

Maybe if I practice it by myself . . .

PAUL

I want you to do it now!

LILI

Yes sir . . .

(SHE is very nervous)



CARNIVAL

IN MY RUBY MANTILLA . . .

PAUL

Turn! Don't walk around.

LILI

I'm trying to, Mr. Paul.

PAUL

I'm sure you could do it well enough if Mr. Marco were here to help you.

LILI

It's not that! It's just that I'm a little . . .

PAUL

Nervous?

LILI

. . . Yes.

PAUL

And why is our Lili nervous? I'll tell you why! Because of something her lover whispered to her?

LILI

He didn't whisper anything! He just said . . .

PAUL

I don't want to hear what he said! Do the song again!

LILI

I can't!

Do I have to  
thing! Hold y

(HE start  
denly HE  
whelming

Mr. Paul . . .

(Blind ra

Nothing's wro  
don't want to  
from me and  
after him! Cha  
you want, isn'

(Through  
to learn  
Finally s  
stained fa  
her. Sudd  
down and  
up at him  
passes, the  
a second  
THEY real  
him as m

I HATE HIM  
I'VE NEVER  
HIM!

CARNIVAL

PAUL

Do I have to do everything for you! Show you everything! Hold yourself up then turn like this . . .

(HE starts to turn, forgetting his crippled leg. Suddenly HE twists to a stop. His fury at himself is overwhelming)

LILI

Mr. Paul . . . What's wrong . . .

PAUL

(Blind rage)

Nothing's wrong! I just see I'm wasting my time! You don't want to learn! You can hardly wait to get away from me and back to your Marco! Well, go on . . . Run after him! Chase him, love him, kiss him . . . That's what you want, isn't it?

(Through this, LILI tries to answer him. 'I do want to learn . . . I do . . . Please, Mr. Paul . . . Please . . .') Finally SHE crumples. Her hands hide her tear-stained face. PAUL is standing directly in front of her. Suddenly with one quick movement, HE reaches down and tears her hands away. SHE stands looking up at him with her terrified helpless face. A second passes, then HE pulls her to him and kisses her. For a second THEY BOTH stare in horror at each other as THEY realize what's happened. Then LILI runs from him as music comes up)

LILI

I HATE HIM! I HATE HIM!  
I'VE NEVER HATED ANYONE BUT I HATE  
HIM!



CARNIVAL

HE'S SOME KIND OF MONSTER  
A MONSTER, A DEVIL,  
HE YELLS AT ME, HE SHOUTS AT ME  
THEN FROM NOWHERE COMES A KISS!

HE'S HATEFUL, HE'S HATEFUL!  
IT'S NOT MY FAULT  
IF I JUST CAN'T BE GRATEFUL  
TO A MAN WHO NEVER SAYS A KIND WORD  
NEVER DOES A NICE THING  
NEVER SAYS, "HOW ARE YOU?"  
ONLY STANDS THERE BEING HATEFUL.  
SO I HATE HIM, YES, I HATE HIM!

JACQUOT'S A NICE MAN  
JACQUOT'S SUCH A NICE MAN  
A MAN WHO TALKS, A MAN WHO SMILES  
AND SAYS A DECENT WORD.

THIS COULD BE A VERY PLEASANT PLACE  
AROUND HERE  
WITH JACQUOT AND MARGUERITE  
AND THOUGH RENARDO STEALS  
HE'S VERY SWEET  
AND CARROT TOP, BUT NOT HIM!

*(Against which PAUL, on LILI's second chorus, knowing fully now what HE feels, despairingly sings . . .)*

LILI  
JACQUOT TREATS ME  
NICE

WHY CAN'T HE BE  
NICE LIKE  
JACQUOT?

PAUL  
EV'RYWHERE I LOOK  
I CAN SEE HER  
FACE  
I CAN SEE HER FACE,  
SEE IT EV'RY-  
WHERE

HOW CA  
HERE  
WITH A  
MAKES  
HIM?  
NOW A  
KISS, V  
FOR M  
HOW CA  
STRAN  
HE WON  
FOR D  
WHEN F  
MAKES  
TREMI  
ALL OF  
WRON

EVERYT  
GOING  
IT'S THE  
I HATE  
WHAT S  
WHER  
HOW CA  
HERE

I HATE  
HIM! I

*(Ligh*

CARNIVAL

HOW CAN I STAY  
HERE  
WITH A MAN WHO  
MAKES ME HATE  
HIM?  
NOW A KISS, NOW A  
KISS, WHY A KISS  
FOR ME?  
HOW CAN HE BE SO  
STRANGE?  
HE WON'T SPEAK  
FOR DAYS  
WHEN HE SPEAKS HE  
MAKES ME  
TREMBLE  
ALL OF THIS IS  
WRONG

EVERYTHING IS  
GOING WRONG  
IT'S THE TRUTH, I  
I HATE HIM  
WHAT SHALL I DO?  
WHERE CAN I GO?  
HOW CAN I STAY  
HERE WITH HIM?

I HATE HIM! I HATE  
HIM! I HATE HIM!

AND WHEN I CLOSE  
MY EYES IT STAYS  
AND LIKE A LEAF  
WHIRLS ON A  
WIND  
AROUND MY MIND  
IT PLAYS.  
IF IN MY TWO  
HANDS, I COULD  
HOLD HER FACE  
WHILE MY FINGER-  
TIPS KISS HER EYES  
AND LIPS

AND MAKE THEM  
LOVE AND LIGHT  
AND SHINE!  
BUT THAT WOULD  
TAKE TWO OTHER  
HANDS

NOT MINE!

THAT WOULD TAKE  
TWO OTHER  
HANDS  
NOT MINE!

(Lights fade on them both)



SCENE 3

And immediately up with a blast of circus music, a streak of flame, and VOICES SING . . .

CARNIVAL PEOPLE

(On either side of stage as acts perform in center.  
Dogs, jugglers, flame throwers)

THE GRAND IMPERIAL CIRQUE DE PARIS  
CIRQUE DE PARIS  
CIRQUE DE PARIS  
A TROUPE ESTABLISHED BY ROYAL DECREE  
THE JEW'L OF THE CONTINENT'S  
TRAVELLING CIRCUSES  
INTERNATIONAL STARS OF RENOWN  
THE FINEST ARTISTES, SEVENTY BEASTS  
A MILLION THRILLS IN A WILD POTPOURRI  
IMPERIAL CIRQUE DE PARIS!

MEN

THE GRAND  
IMPERIAL  
CIRQUE  
DE PARIS  
CIRQUE  
DE PARIS  
CIRQUE  
DE PARIS  
A TROUPE  
ESTABLISHED  
BY ROYAL  
DECREE

WOMEN

DIRECT FROM  
VIENNA  
FOR SEVEN DAYS  
ONLY  
AT POPULAR  
PRICES  
THESE WONDERS OF  
WONDERS  
WHOSE DAZZLE AND  
DARING  
AND FABULOUS  
FEATS

THE JEW  
CONTIN  
TRAVEL  
CIRCUS  
INTERNA  
STARS  
RENOV  
THE FIN  
ARTIST  
A MILLIO  
THRILL  
IN A WIL  
POTPO  
IMPERIA  
CIRQUE  
DE PAR

IMPERIA  
IMPERIA  
IMPERIA  
IMPERIA

Hey Marco

You got th  
act alone to  
a new part

I'll sell you

CARNIVAL

THE JEW'L OF THE  
CONTINENT'S  
TRAVELING  
CIRCUSES  
INTERNATIONAL  
STARS OF  
RENOWN  
THE FINEST  
ARTISTES  
A MILLION  
THRILLS  
IN A WILD  
POTPOURRI  
IMPERIAL  
CIRQUE  
DE PARIS

HAVE ASTOUNDED  
THE CAPITOLS  
OF EUROPE  
WE'LL QUICKEN  
YOUR PULSE  
WITH A THOUSAND  
DELIGHTS  
A FANTASIA OF  
MYSTIC  
ARABIAN NIGHTS  
BOTH YOUR EYES  
WILL GO ROUND  
AT THE SIGHTS  
THAT ASTOUNDED  
AND DAZZLED  
THE CAPITOLS  
OF EUROPE

ALL

IMPERIAL CIRQUE DE PARIS  
IMPERIAL CIRQUE DE PARIS  
IMPERIAL CIRQUE DE PARIS  
IMPERIAL CIRQUE DE PARIS

GLADYS ZUWICKI

Hey Marco . . . What's this we hear Rosalie left you?

MARCO

You got that wrong, dear. She was fired. I'm doing the  
act alone tonight but starting next week I'm breaking in  
a new partner.

GLADYS ZUWICKI

I'll sell you this one.



CARNIVAL

GLORIA ZUWICKI

Gladys!

GLADYS ZUWICKI

Shut up and hook on! Don't you wanna be a star?

SCHLEGEL

*(Putting headdress on girl)*

I don't know if I like this, Marco! The public pays to see you and Rosalie!

MARCO

And they'll pay to see me and anybody else!

SCHLEGEL

I don't know . . . I work . . . I try . . .

GIRL

*(Note: Headdress covers her arms which are folded above her head and turn her into an "Armless Beauty." As SHE exits . . .)*

What if I get an itch?

SCHLEGEL

You march, I'll scratch!

*(ROSALIE enters as SCHLEGEL exits. SHE is dressed for the act. SHE looks at MARCO)*

ROSALIE

. . . I'm ready to try the swords, Marco.

CARNIVAL

MARCO

Well, well, well! If it isn't the future Frau Glass! Come back to show me your engagement ring, Rosalie? Or maybe the brace of bunnies Wilhelm is giving you as a wedding present.

ROSALIE

The Doctor's gone back to Zurich, Marco. I turned him down . . . You said you wanted to try the sword box.

MARCO

Just a minute, Rosalie! You don't come crawling back often. I want to enjoy it . . .

ROSALIE

I'm not *quite* crawling, Marco. Wilhelm may have been a little disillusioned with me, but Papa Glass was delighted not to have an actress in the family. He even made me a present of his autograph . . .

MARCO

That ought to light your declining years, Rosalie.

ROSALIE

. . . On this piece of paper! It's not very formal of course but if you read it closely you'll see it's a perfectly legal contract for the act to play some of those hotels he owns. The Majestic, the Royal, the Splendide.

MARCO

Let me see that!



CARNIVAL

ROSALIE

No, no, no, no. Oh no! Little Rosalie's going to hold onto this!

*(Putting contract down bosom)*

To make sure her partner stays in line.

*(Getting into box)*

... By the way, there's a bus from town late tonight. If we take it we could be in Rome by tomorrow morning...

*(Down in box)*

Now why don't you try those swords, dear. And remember what Mamma is holding right next to her heart.

MARCO

*(Closes top gently)*

So you don't trust me! After all these years...

ROSALIE

You're wasting your time, Marco.

MARCO

But I've always held the contracts! It was like a bond between us. And now I find that this tie too... is broken.

ROSALIE

Oh by the way dear, you'll have to tell Lili you won't be able to use her. Too bad, lover.

YOU HU  
DOES IT  
HURT?  
I'M NOT  
QUITE T  
I'M INSE  
TREPI  
JUST A C  
ADULA  
YOU KN  
AND SO  
HOW IN  
HERE Y

*(Bac.  
sword*

AGAIN.

IT WAS

*(Inse  
slight*

ALWAYS

*(Lea  
throu*

THOUG

*(Go*

TO AND

*(2nd*

STILL M  
ALWAY

CARNIVAL

MARCO

YOU HURT! YOU HURT!  
DOES IT REALLY BRING YOU ECSTASY TO  
HURT?  
I'M NOT INSENSITIVE, YOU KNOW  
QUITE THE OPPOSITE.  
I'M INSECURE, AND FILLED WITH  
TREPIDATION!  
JUST A CHILD WHO STARVES FOR  
ADULATION!  
YOU KNOW  
AND SO, YOU HURT  
HOW INHUMAN YOU CAN BE  
HERE YOU ARE ACCUSING ME . . .

*(Back to sword holder, takes first  
sword, holds it up)*

AGAIN.

IT WAS ALWAYS, ALWAYS YOU,

*(Inserts 1st sword ROSALIE does  
slight take)*

ALWAYS, ALWAYS YOU.

*(Leans over to see if it is  
through box)*

THOUGH MY EYES MAY WANDER

*(Go back to hold. Takes 2nd sword)*

TO AND FRO AND YONDER

*(2nd in)*

STILL MY HEART'S AFFECTION  
ALWAYS BEATS . . .



CARNIVAL

ROSALIE

(As 3rd starts in)

Watch it!

(HE goes more slowly)

MARCO

IN ONE DIRECTION.

(As HE goes back to hold, gets three  
more swords)

EVERY BEAT  
FOR YOU, MY SWEET  
ALL THE LOVE MY BEATING HEART CAN  
BREW

(4th in)

IT SHOCKS ME SO, YOU DIDN'T KNOW

(Sits on box)

THAT IT WAS ALWAYS

(Kicks in 5th)

YOU.

(And sticking 6th down through head  
hole, HE fishes out the contract)

ALWAYS, ALWAYS, ALWAYS  
ALWAYS, ALWAYS YOU.

ROSALIE

Marco, that's my contract!

It's our contract  
ing onto it.

I should have p

I would have

YOU PROMISE  
SAKE  
A RING AND  
I REALIZE I  
BEFORE I E  
I DID.

(And SHE  
down into

IT WAS AL

(Putting  
ALWAYS, A

(Looks in  
S'All right?

(Popping  
S'All right!

CARNIVAL

MARCO

It's our contract, dear, and as head of the act, I'm holding onto it.

ROSALIE

I should have put it somewhere safer.

MARCO

I would have found it there, too.

ROSALIE

YOU PROMISED ME FOR CONVENTION'S  
SAKE

A RING AND A CHOIR AND A WEDDING CAKE  
I REALIZE NOW MY BIG MISTAKE  
BEFORE I EVEN SAID "I DO"—  
I DID.

*(And SHE ducks her head  
down into box)*

MARCO

IT WAS ALWAYS, ALWAYS YOU

*(Putting sword in)*

ALWAYS, ALWAYS YOU.

*(Looks into box)*

S'All right?

ROSALIE

*(Popping up)*

S'All right!



CARNIVAL

MARCO

THOUGH MY EYES MAY WANDER  
TO AND FRO AND YONDER  
STILL MY HEART'S AFFECTION  
ALWAYS BEATS IN ONE DIRECTION

*(As HE sits on edge of box and pedals it across the stage and HE and ROSALIE sing)*

MARCO

EV-  
-ERY BEAT  
FOR YOU  
MY SWEET  
ALL THE LOVE MY  
BEATING HEART CAN  
BREW  
IT SHOCKS  
ME SO  
YOU DID-  
-N'T KNOW

ROSALIE

EV-RY BEAT  
WHEN WE MEET  
I REPEAT  
MY HEART IS AT  
YOUR FEET  
TOUTE SUITE  
IF YOU CAN BE TRUE  
I'LL BE LIVING FOR  
YOU  
YOU'RE MY MARCO  
I'M YOUR ROSE  
LIFE IS MAGIC  
GOODNESS KNOWS

BOTH

*(HE begins pulling swords out,  
throwing them onto floor)*

THAT IT WAS ALWAYS YOU.  
ALWAYS, ALWAYS, ALWAYS  
ALWAYS ALWAYS,  
ALWAYS...

*(A shriek from ROSALIE as a sword  
through neck goes out)*

YOU!

... Wait

I'll hold c  
you've got  
bus tonigh  
packing .

All right, M

Of course

*(As h  
softly  
after  
canva*

IT WAS  
ALWAYS  
YOU WO  
IN YOUR  
STILL I  
DOCTOR  
INDIAN  
LIFE IS  
A MAN C  
THE YE  
THE S

CARNIVAL

BOTH

YOU!

ROSALIE

. . . Wait a minute! What about my contract?

MARCO

I'll hold on to it, dear. It's for us, remember. Besides you've got enough to do if we want to be ready for that bus tonight. Look, I'll do the act alone . . . you start packing . . . and Ill meet you right after the show.

ROSALIE

All right, Marco, but you better be here!

MARCO

Of course I'll be here . . . darling.

ROSALIE

(As HE goes into tent. ROSALIE is alone. Music comes softly up as SHE gets out of box, takes a look out after him. SHE can see his silhouette on the tent canvas as SHE sings)

IT WAS ALWAYS, ALWAYS YOU.  
ALWAYS, ALWAYS YOU.  
YOU WOULD CHEAT YOUR MOTHER  
IN YOUR HEART A THIEF, DEAR  
STILL I WANT NO OTHER  
DOCTOR, LAWYER  
INDIAN CHIEF, DEAR.  
LIFE IS STRANGE.  
A MAN CAN CHANGE  
THE YEARS COULD FIND ME BASKING IN  
THE SUN



CARNIVAL

BUT ALL THE SAME  
I'LL DRESS FOR RAIN  
'CAUSE IT WAS ALWAYS YOU.

(Pushing box, starting off)

ALWAYS, ALWAYS YOU.

(Near end of chorus LILI has come on looking for MARCO. ROSALIE sees her. SHE stops. As Music continues)

. . . If you're looking for Marco, he's on. And you better wait here if you want to see him. We're leaving tonight!

LILI

But he . . . he told me . . .

ROSALIE

I know. He told me too. A long time ago.

(Then brusquely)

. . . I gotta pack. Look, there's no use feeling bad about it, Lili. You didn't need him anyway. But for some reason I'll never understand . . . I do.

(SHE quickly exits passing JACQUOT who hurries on. LILI runs to him, the beginnings of panic in her voice)

LILI

He's leaving, Mr. Jacquot, Marco's leaving . . .

JACQUOT

It's just as well, Lili. Now maybe you'll go back where you really belong.

Go back?

Home, Lili.

But Mr. Ja

The act is f

(Music

Paul's torn  
derstand! Ju

Then where

I don't kno

(Appla  
through  
LILI ru  
ened)

Mr. Marco,

I am, but .

You're going  
you would.

CARNIVAL

LILI

Go back?

JACQUOT

Home, Lili. To Mira. This was never any place for you.

LILI

But Mr. Jacquot . . .

JACQUOT

The act is finished, Lili!

(Music stops)

Paul's torn down the puppet booth . . . Don't try to understand! Just go away! You don't belong here!

LILI

Then where do I belong, Mr. Jacquot? Tell me. Where!

JACQUOT

I don't know, Lili. But not here.

(Applause and playoff music heard from offstage through this as MARCO comes on from main tent. LILI rushes to him. By now SHE is frantic, frightened)

LILI

Mr. Marco, Rosalie said you were leaving the carnival!

MARCO

I am, but . . .

LILI

You're going to take me with you, aren't you! You said you would.



CARNIVAL

SCHLEGEL'S VOICE

*(From offstage)*

... And now, ladies and gentlemen, we take pleasure in presenting for the first time in our main tent ...

MARCO

And I will, Lili!

SCHLEGEL'S VOICE

Lili and her friends!

MARCO

... Nothing's changed for us! We'll still work together! Just give me a few days to get rid of Rosalie and I'll come back for you!

SCHLEGEL'S VOICE

*(Louder)*

Lili and her friends!

MARCO

You go on with the carnival to Dijon ... I'll meet you there on Monday.

PAUL

*(Who has come on through above)*

She's not going with you, Marco!

SCHLEGEL

*(Coming on from tent)*

Paul, where are you!

Of course she  
ago ... She

*(With*

But don't yo

*(PAUL S*  
*all his s*

*(Shouti*

Play the exit

*(Gettin*

You know, F  
like me:

*(AS HE*

... See you

*(Offstag*

Thank you L  
our show! V  
once again w

*(A rum*  
*followin*  
*Angry L*

CARNIVAL

MARCO

Of course she is Paul! It's like I told you a long time ago . . . She loves me.

*(With a smile)*

But don't you worry, Paul. I'll tell you all about it.

*(PAUL suddenly seizes MARCO and throws him with all his strength. HE falls. LILI runs to him)*

SCHLEGEL

*(Shouting into tent)*

Play the exit music!

MARCO

*(Getting to his feet)*

You know, Paul, I'm beginning to get the idea you don't like me.

*(As HE starts off)*

. . . See you Monday, Lili.

SCHLEGEL'S VOICE

*(Offstage)*

Thank you ladies and gentlemen . . . That's the end of our show! We'll be back next Spring to entertain for once again with . . .

*(A rumble of protest drowns him out, and through following, VOICES begin to shout, boo and jeer. Angry handclaps grow louder and louder)*



CARNIVAL

PAUL

That's not too long to wait, is it, Lili! Just 'til Monday. Then you can be with your lover every night! Love is wonderful, isn't it, Lili . . .

LILI

*(Almost hysterically)*

What would you know about it? How could anybody like you know about love?

PAUL

Why don't you tell me about it, Lili! I've always wanted to hear about love from a cheap little . . .

LILI

*(Starting toward him with uncontrollable fury)*

I hate you! I hate you! You're just like a monster. I hate you . . .

*(And PAUL raises his hand and strikes her hard across the face. Instantly the noise from behind the tent ceases. The silhouettes of the CROWD vanish. The music stops. LILI holds her breath. In the silence the canvas of the main tent flutters to the floor revealing the carnival being dismantled exactly as it was put up in Scene 1. LILI turns and runs off. PAUL does not move. ROUSTABOUTS are striking main tent pole. Props are gathered up as CARNIVAL PEOPLE begin to leave)*

PAUL

SHE IS SOFT. SHE IS FAIR

SHE'S MY LO  
SHE IS SONC  
SHE'S MY LO  
THOUGH I F  
SHE IS BRAV  
AND IS FAR  
SKY.  
SHE IS MOO  
SHE'S MY LO  
SHE IS SIGH  
SHE'S MY LO  
STILL THE C  
HUNGERS LA  
FOR MY LOV  
SHE'S MY LO

. . . What did y

I just tried to l  
She's a child . .

Not any more,  
taught her that  
thought there w

Leave me alone

Yes, Paul. This

CARNIVAL

SHE'S MY LOVE.  
SHE IS SONG. SHE IS PRAYER  
SHE'S MY LOVE.  
THOUGH I REACH, THOUGH I TRY  
SHE IS BRAVER THAN I  
AND IS FAR LESS OF EARTH THAN SHE IS OF  
SKY.  
SHE IS MOON, TO MY NIGHT.  
SHE'S MY LOVE.  
SHE IS SIGHT, SOUND, AND LIGHT  
SHE'S MY LOVE.  
STILL THE ONE HEART I OWN  
HUNGERS LOST AND ALONE  
FOR MY LOVE'S NEVER KNOWN  
SHE'S MY LOVE!

JACQUOT

... What did you do to her, Paul? She's leaving.

PAUL

I just tried to keep her from making a fool of herself!  
She's a child ...

JACQUOT

Not any more, Paul. You've made her grow up. You  
taught her that there's cruelty in the world. She always  
thought there was only love.

PAUL

Leave me alone, Jacquot.

JACQUOT

Yes, Paul. This time I will.



CARNIVAL

(And JACQUOT sadly exits as PAUL stops on the edge of the stage)

PAUL

STILL THE ONE HEART I OWN  
HUNGERS LOST AND ALONE  
FOR MY LOVE'S NEVER KNOWN . . .  
SHE'S MY LOVE.

(And HE exits as ROSALIE, preceded by her voice and dressed for traveling, starts on. MARCO follows her carrying two suitcases)

ROSALIE

. . . Come on! We can't take all night. We'll miss the bus! I wonder if we have everything. What about my make-up box and my curlers? They were right out on the table but you never see anything even if it's right in front of your eyes.

(Goes down ramp, into audience and up aisle)

Oh well, I suppose I can get another. It's worth it to be out of this place for once and for all . . . Marco, come on! Must I spend my life waiting for you! All right I'll spend my life waiting for you, I'm resigned to the fact that that's the way I'm going to spend my life, waiting for you . . .

MARCO

(HE has noticed a FIGURE carrying a suitcase standing in the shadows. HE softly calls)

. . . Lili?

CARNIVAL

LILI

Yes, Mr. Marco.

MARCO

I'm going now, Lili. But don't worry, as soon as I get rid of Rosalie, I'll be back. You go ahead with the carnival to Dijon and I'll meet you there on Monday.

LILI

I won't be there, Mr. Marco. I'm leaving the carnival.

MARCO

What do you mean, Lili?

LILI

I . . . I'm not going with you.

MARCO

Paul! He talked to you! What did he say?

LILI

It doesn't matter. I suppose I know everything he tried to tell me anyhow. I've been putting things together in my head all day, Marco, and I know now that I've been living in a little girl's dream, not seeing anything except what I wanted to see. Not that dreams are bad to have . . . it's just that there's a time for them to end. Like there's a time for going to school, a time for losing our parents, a time for falling in love with a beautiful magician, and a time for waking up. And we just have to learn each time to say, "This is over. Now go on to the next thing."



CARNIVAL

MARCO

Who taught you that, Lili?

LILI

I guess it's something nobody can teach you, Marco. You just get older . . . and you know.

*(SHE opens her purse, takes out the flower)*

. . . It's a blue carnation. It could never be real. But it was very beautiful.

*(SHE hands it to him. HE doesn't want to take it. Almost pleadingly)*

MARCO

I'll make you another, Lili. A red one . . .

LILI

*(Softly)*

Goodbye, Marco.

MARCO

*(With a smile)*

Goodbye, little mouse . . .

*(Kisses her hand, then turns and looks up the aisle. Then HE straightens up, throws back his scarf and begins whistling jauntily by the time HE is gone. The stage has now been stripped of everything except the broken Puppet Booth which stands tipped at a slight angle stage right. LILI picks up her suitcase. Music comes up softly as SHE starts slowly across the*

CARNIVAL

stage. As SHE does, CARROT TOP appears in the tilted,  
half-broken proscenium)

CARROT TOP

(When SHE is almost off)

. . . Lili.

(SHE stops facing offstage away  
from him)

Wait a minute, Lili. Are you going without even saying  
goodbye? Please, stop just for a second. I have a favor to  
ask and I don't want the others to hear. If you're leav-  
ing, Lili . . . Please take me with you! I'll go anywhere  
you want to go. Cause it just wouldn't be the same here  
without you . . .

(Music stops. LILI is near tears.  
SHE cannot speak)

. . . You're my sweetheart, you see. I always loved you.  
From the first moment I saw you wearing that terrible  
hat and carrying that lopsided suitcase. Please don't leave  
us, Lili. We need you!

HORRIBLE HENRY

(Popping up)

. . . Lili! I'm so glad you haven't gone yet! Here, it's a  
present for you.

(HE hold a tiny fur coat, SHE  
starts to turn head)

A sealskin coat.

(SHE puts down suitcase and purse)



CARNIVAL

CARROT TOP

Hey, you haven't got any money, where'd you get that?

HORRIBLE HENRY

On the <sup>with the same money</sup> installment plan.

CARROT TOP

(As SHE starts toward them)

Well, what happens if you don't keep up the payments?  
He won't be able to, Lili. They'll come and take it away  
from you.

HORRIBLE HENRY

No, they won't. I signed a paper. I agreed that if I didn't  
keep up the payments I'd give the man something in ex-  
change.

CARROT TOP

What could you give in exchange?

HORRIBLE HENRY

Another sealskin. Me.

(Softly)

... I really am a seal, you know.

LILI

(Deeply moved)

Oh, Henry, You traded your life to get a present for me!

(Snuggling  
her shoulder)

I want to go with  
all with you?

We don't want

(Drawing  
her other s

I could never fo  
close to me . . .  
trembling . . .

(SHE sudd  
TOP is again  
SHE is hol  
aware of th  
them, feel  
slowly look  
puppets, s  
ly pulls th  
him. Not

... All those th  
you. Why, Mr.  
do you hide bel

Because I am  
friend, understa

CARNIVAL

HORRIBLE HENRY

*(Snuggling up against her, over her shoulder)*

I want to go with you too, Lili! Why don't you take us all with you?

CARROT TOP

We don't want you to forget us, Lili . . .

LILI

*(Drawing CARROT TOP to her, over her other shoulder)*

I could never forget you! Any of you! You've become so close to me . . . and I know you love me . . . You're trembling . . . Why are you trembling . . .

*(SHE suddenly becomes silent. Motionless. CARROT TOP is against one cheek. RENARDO against the other. SHE is holding them to her. Slowly SHE becomes aware of the puppets under her hands. SHE touches them, feels the human hands underneath. Then slowly looks up at the curtains. Her hands leave the puppets, SHE reaches up to the curtains, and suddenly pulls them open. PAUL is revealed. LILI stares at him. Not understanding yet)*

. . . All those things Carrot Top said to me . . . they were you. Why, Mr. Paul? Why? Who are you anyway? Why do you hide behind the puppets?

PAUL

Because I am the puppets! I'm Carrot Top, the good friend, understanding, perceptive . . . and I'm Henry, sad,



## CARNIVAL

clumsy, longing to be loved . . . I'm Marguerite too, vain, jealous, obsessed with self, studying my face in the mirror . . . And I'm Renardo, the thief, the opportunist, full of compromise and lies. I'm all these things and as many more again! Now must I make a new puppet for the small part of me you've managed to see? The monster! The enemy! Clumping along with a leg anchored to the ground and a heart anchored to . . . all right . . . Now you have what you want! Me . . . what I am! What you wanted to see! Now get out!

(And HE viciously throws CARROT TOP to the floor and turns from LILI. SHE only looks at the crumpled puppet. Then slowly SHE crosses to it, gently picks it up, holds it to her face, caressing it with the other hand. Slowly her hands travel to the empty black sleeve of the puppet which once covered Paul's arm. SHE stands fingering the sleeve, beginning to know everything at last. SHE looks from the puppet to PAUL who now faces her. HE says nothing but slowly his hand reaches out to her til with a rush SHE runs to him. THEY embrace, then with his arm around her, THEY start off after the carnival. LILI stops, runs back and gets HENRY, PAUL meanwhile picks up her suitcase, the Carnival Theme swells as together THEY exit)

## CURTAIN

## THE AUTHORS

**MICHAEL STEWART** (Author) graduated from the Yale School of Drama in 1953 and began his career fashioning sketches and lyrics for revues at Green Mansions, a summer resort. He then contributed material for both *Shoestring Revues* and did the concert adaptation of Bernstein, Hellman and Wilbur's *Candide*. The author scored with his first Broadway offering, the highly successful *Bye, Bye Birdie*. This was followed by Merrick's *Carnival* which won the Drama Critics Award. *Hello, Dolly!* marks Stewart's third Broadway assignment with director Gower Champion and his second for producer David Merrick.

Michael Stewart is currently represented on Broadway by *George M.*

**BOB MERRILL**, Composer and Lyricist wrote the music and lyrics for *New Girl In Town*, *Take Me Along*, and wrote the lyrics for *Funny Girl*. He has contributed music and lyrics for the film *The Wonderful World Of The Brothers Grimm*. Merrill has written for television and authored many highly successful popular songs. He received the New York Drama Critics Circle Award for his music and lyrics for *New Girl In Town* and *Carnival*.

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