

QUEEN OF THE WEST

Based on the novel *Sister Carrie* by Theodore Dreiser

Book & Lyrics by
Derek P. Hassler

Music by
Landon Braverman

CREATIVE TEAM BIOS

LANDON BRAVERMAN

Landon is a New York-based composer originally hailing from Vancouver. His musical *Choices* (book and lyrics by Derek P. Hassler) played an award-winning run in the West Village Musical Theater Festival, was a Top 10 Finalist in the Ken Davenport Short Play Festival, and was produced by NAAP. His short "popera" *Oh, Soy!* (words by Claire Tran) played to a sold-out crowd in concert at the Duplex Cabaret. *Queen of the West* (with Derek P. Hassler), was featured in the Manhattan Theater Mission's "New Musicals Showcase," where it won the awards for Best Score and Best Musical. His music has been featured at Lincoln Center, 54 Below, and in venues across North America. Earlier this year he presented *Landon Braverman & Friends*, a special concert of his work in Vancouver, Canada as part of the Chutzpah International Festival. Landon is an active music copyist, working alongside various Broadway and Tony Award winning composers, including: Michael Friedman, William Finn, and Tom Kitt. He has also assisted on the development of numerous musicals at the Tony Award winning Eugene O'Neill Theater Center. Most recently, he worked with Jason Robert Brown on the world premiere of the musical *Honeymoon In Vegas*, which will open on Broadway this fall. Landon is the Co-Founder and Artistic Director of the Canadian Musical Theatre Writers Collective (CMTWC), a new national organization devoted to the promotion and support of work by new Canadian writers. CMTWC launched this spring with *Blame Canada!*, a series of sold-out concerts in Toronto and New York that were featured in Playbill, The Toronto Star, and the Globe & Mail. Landon is an alum of the Graduate Musical Theatre Writing Program at Tisch-NYU, and a proud member of the Dramatists Guild.

DEREK P. HASSLER

Derek is a bookwriter and lyricist originally hailing from the city of Chicago. He received his BA in Music Theory and Composition from Millikin University. His recent works include *Queen of the West* (music by Landon Braverman; winner of Best Musical at the Manhattan Theatre Mission Showcase), *Choices* (music by Landon Braverman; winner 2012 Best Book at the West Village Musical Theatre Festival; 2012 Ken Davenport Short Play Finalist; selected 2013 National Asian Artist Project), and *Last Resort* (music by Helen Park; presented in concert at the Duplex Theatre). His music has been featured in New York City at Lincoln Center, 54 Below, and in other cabaret venues in cities like Chicago and Los Angeles. Derek made his international debut as part of the 2014 Chutzpah International Festival in Vancouver, Canada. Derek is currently the Musical Products Coordinator at Samuel French Inc. He is a recent alum of the Graduate Musical Theatre Writing Program (Tisch-NYU) and a proud member of the Dramatists Guild.

CAST OF CHARACTERS

CARRIE (18), bright eyed dreamer from Milwaukee

HURSTWOOD (42), manager of the best resort in Chicago

DROUET (26), journalist for the Chicago Globe

LOLA (25), lounge singer at HURSTWOOD's resort

MAGGIE (Age Flexible), a maid

O'CONNOR (26), an up and coming journalist at the Chicago Globe

MINNIE (22), shop girl at a shoe factory, CARRIE's sister

AMES (25), runs a homeless shelter in New York City

HALE (38), head booking manager at Webster Hall (NYC)

OPTIONAL 7-10 Additional Chorus Members

SETTINGS

ACT I - Chicago, 1901

ACT II - New York City

SYNOPSIS

Queen of the West is a new epic musical based on Theodore Dreiser's groundbreaking turn of the century novel *Sister Carrie*. The show tells the story of Carrie Meeber, a young naive Wisconsin farm girl who moves to Chicago at the turn of the century to pursue a better and more exciting life. Upon arrival, she moves in with her sister Minnie and discovers that it's next to impossible to break out of the lower class; however, after catching the eye of rising journalist Charlie Drouet, and later the well-to-do resort manager George Hurstwood, she climbs the ranks of society eventually becoming the biggest theatre star in New York City. But her story isn't all it appears to be after the Chicago Tribune hires her first lover, Charlie Drouet, to

recount her mysterious rise to fame. An epic tale of love, ambition, and the effects of the American dream.

ACT 1

SCENE 1

NO. 00 OVERTURE

One spotlight shoots straight down revealing CAROLINE MEEBER sitting in a small rocking chair. Her nose is buried deeply in a book.

CARRIE

(reading)

“Chapter One. When Maggie boarded the ship from Liverpool to New York City, her total outfit consisted of a small trunk, a cheap imitation alligator-skin satchel, and four dollars in cash. Whatever few material possessions she carried with her didn’t matter. For she carried with her a dream.”

(holding the book to her heart)

Oh, Maggie. I have read your story a hundred times, and when I open your book, all I can do is imagine you at the end-- bowing on that stage in front of all your adoring fans. What wouldn't I give to be you.

NO. 01 A LIFE LIKE THAT / ORDINARY DAY

Lights shift as if the sun is rising.

CARRIE

Could you even imagine me on stage? I mean, all I’ve ever done on stage is the Sunday scripture. I’ve never even set foot out of Milwaukee. That is, until today. Oh, Maggie.

(singing)

ARE YOU SCARED AT ALL?
DO YOU FEEL HOW I FEEL--
STARTING ON THIS TRIP ALONE?
BY PAGE 601 (“six-oh-one”)
YOU’LL HAVE PEARLS AND STOCKINGS.
YOU’LL BE SOMEONE LOVED AND KNOWN.

(caressing the book)

I MUST DO WHAT IT TAKES
TO HAVE A LIFE LIKE THAT.

She stands, and the chair disappears.

CARRIE (CONT’D)

YEARS OF CATALOGUES
SHOWED ME SHOES AND DRESSES
I COULD ONLY WEAR IN DREAMS.
BUT THAT’S WHAT ACTORS WEAR.
ACTORS IN CHICAGO!

(MORE)

CARRIE (CONT'D)

SHOES WITH PURPLE HAND SEWN SEAMS.
I MUST DO WHAT IT TAKES
TO HAVE A LIFE LIKE THAT.

MAMA AND PAPA,
YOU KEPT ME SAFE WITHIN YOUR ARMS.
IT HURTS ME TO IMAGINE
A WORLD WITHOUT THESE DAIRY FARMS.
BUT IN ORDER TO BECOME THE GIRL I WANT
AND COME BACK WITH ALL MY TALES
I MUST FIRST LEAVE HOME
AND ALL THE COMFORT IT ENTAILS.

She grabs a modest suitcase, and suddenly we are at:

The Milwaukee train station; sudden chaos as travelers pass back and forth. A train, circa 1901, pulls on with steam escaping underneath.

CONDUCTOR

All aboard!

(beat)

Final destination?

CARRIE

Chicago.

CONDUCTOR

On your way.

CARRIE

This is it!

CARRIE jumps on the train. She sits and opens her book.

ALL (EXCEPT LEADS)

JUST A THREE HOUR TRIP,
THROUGH FLAT, GRASSY PLAINS,
IS THE CITY
REBUILT THROUGH THE FLAMES.

MAN 1

WHERE YA START WITH A SHOVEL

MAN 1 + MAN 2

AND BUILD YOURSELF BRICK BY BRICK.

WOMAN 1
I'VE LEFT WHAT I'VE KNOWN BEHIND ME.

ALL (EXCEPT LEADS)
I'VE PACKED ALL MY BAGS JUST TO SEE
AN ORDINARY DAY IN CHICAGO.

*A striking young man, CHARLIE DROUET,
enters waving.*

DROUET
Wait, wait, wait!

CONDUCTOR
I hold my train for no one.
(looking at his watch)
12:01. Consider yourself lucky.

DROUET
I've never missed a train in my whole career. It's not luck. I'm
good.

DROUET tips his hat as he hops on the train.

CONDUCTOR
Next Stop: Racine!

DROUET
FEEL THE RUSH AND THE STRESS,
OF THE NOONTIME EXPRESS
WITH PAGES TO GET TO THE PRESS.
I'VE A MESS OF NOTES WAITING
TO TURN INTO AN ARTICLE.
BUT DAMN! IF I CAN PULL THIS OFF
THE TRIBUNE MAY FINALLY COUGH
ON AN ORDINARY DAY...

CARRIE, reading her novel, giggles to herself.

CARRIE
Oh, Maggie.

DROUET
(to himself)
I HAVE NEVER SEEN A GIRL LIKE YOU,
THROUGH THOUSANDS OF THESE TRIPS.
ALL THE GIRLS I MEET ARE FAR AND FEW.
YET, HERE YOU SIT,
JUST MOUTHING WORDS
WITH YOUR SWEET ROSY LIPS.
AND WHAT'S A MAN TO DO?

DROUET stays focused and chooses the seat directly behind her.

DROUET (CONT'D)

Queen of the West.

CARRIE

I'm sorry?

DROUET

That's what they call her. Chicago. Is this your first time out?

CARRIE

Yes. I mean, no. I'm not supposed to talk to anyone I don't know.

DROUET

I'm Charlie. Charlie Drouet.

(adding)

It's French.

(signaling the empty seat next to CARRIE)

Do you mind?

CARRIE

(putting her book on the seat)

This seat is taken.

DROUET

It's a crowded train. You can either give the seat to a complete stranger, or you can give it to someone you've already met.

CARRIE doesn't respond.

DROUET (CONT'D)

I get it. Well, if you change your mind, I'll just be sitting here with my Marshall Field ca... (catalogue)

CARRIE

(turning)

Caroline. Caroline Meeber. It's Milwaukee-ian.

ALL

AND THE TRAIN HEADS ON SOUTH
BETWEEN WATER AND TREES.
FEW PEOPLE
GET CHANCES LIKE THESE.
TO ARRIVE IN CHICAGO
WHERE ANYTHING IS POSSIBLE.
WITH EACH STOP MY HEART SKIPS A BEAT.
THE WORLD PASSES UNDER MY FEET.

(MORE)

ALL (CONT'D)
TOWARDS AN ORDINARY DAY
IN CHICAGO

CONDUCTOR

Next Stop: Kenosha!

DROUET has moved next to CARRIE. They flip through the catalogue.

CARRIE

(pointing)

Those are them! Those are the shoes Maggie wears on stage!

DROUET

How can you be sure?

CARRIE

(2nd half of "I'm on my Way")

HAND CRAFTED BLACK LEATHER.
POLISHED WITH BLACK OLIVE.
RED CHERRY HEELS TWO INCHES HIGH.
WHAT A TEASE
TO KNOW THERE'S SHOES LIKE THESE!

(speaking)

Do you buy things like this?

DROUET

Well, I generally buy men's shoes.

CARRIE

How can you afford...

DROUET

Work pays me, well enough. Vests, coffee, even tickets to
Three Sisters.

CARRIE

What?

DROUET

You know, a show.

CARRIE

Like the one and the end of this book? What do you do, Mr.
Drouet?

DROUET

Call me "Charlie."

CARRIE

What do you do, Mr. Drouet?

DROUET

I work freelance as a journalist, hoping to get on Salary at the Chicago Globe.

CARRIE

A journalist? So you're a professional liar?

DROUET

What? I report the truth. You see being a journalist requires attention to detail. You gather interviews and begin to put the piece together like pieces of a puzzle. When it all comes together, it's like the world suddenly opens up...--and I'm sorry.

CARRIE

No! It's exciting. Papa's just a farmer.

(beat)

LIFE IN MILWAUKEE
HAS A FUNNY WAY
OF MAKING ONE FEEL USELESS,
BUT HERE YOU ARE
TELLING ME ABOUT A WORLD
YOU'RE PAID TO EXPLORE.

BACK IN MILWAUKEE,
I'VE EXPLORED TWO THINGS.
--CHURCH AND CHEESE--
NOTHING MORE.

THAT'S SIMPLY NOT ENOUGH
FOR A GIRL WHO'S EIGHTEEN.
TELL ME, CHARLIE,
WHAT HAVE YOU SEEN?

DROUET

(placing his hand on her thigh)

You.

CARRIE

(taking his hand off)

My papa always said, "in this day and age, you can be anything you want to be."

(beat)

Do you think that's true?

DROUET

Yes. And if you're looking for a place where anything is possible, you're headed in the right direction.

(singing)

CHICAGO.

Giant granite pillars begin to pull out as the green scenery disappears. CARRIE looks up, and for the first time we see CHICAGO in all it's glory.

DROUET (CONT'D)

CHICAGO!

ALL (EXCEPT LEADS)

WHERE I'LL BUILD MYSELF UP
WITH THE MUD ON MY FEET.
WHERE THE RICH AND THE POOR
SHARE THE STREET.

MAN 1

BUILT OF STONE AND POTENTIAL

ALL (EXCEPT LEADS)

SOMETHING GREAT HAS BEGUN!

WOMAN 1

A CITY AS GRAND AS A QUEEN.

WOMAN 1 + MAN 1

THERE'S NO TURNING BACK...

ALL (EXCEPT LEADS)

...ONCE YOU'VE SEEN

MEN

AN ORDINARY...

WOMEN

ORDINARY...

CARRIE

EXTRAORDINARY!

ALL

DAY!

CONDUCTOR

Last Stop! Union Station!

ALL

IN CHICAGO!

CARRIE jumps from the train onto the platform and smiles.

DROUET

Let me help you with your bags.

CARRIE

That's all right. I'm meeting my sister, Minnie.

DROUET

(grabbing her small suitcase)

Nonsense. Let me help. Where are the rest?

CARRIE

The rest? That's it. Please give me my bag.

DROUET

(shaking it)

It's not even full.

CARRIE

Well, how much do you have?

A BAG HANDLER enters with a rolling cart filled with two chests, three bags, and a typewriter bag.

BAG HANDLER

Ah! Mister Drouet. I hope you had a wonderful three days in Madison. I'll see you next weekend.

DROUET

It's mostly work stuff. Let me help you with your bags, then we can head up north and explore some of the theaters.

CARRIE

(enough)

Please. My bag.

BAG HANDLER

Mr. Drouet, is everything all right?

Drouet gives CARRIE back her bag and tips the BAG HANDLER.

DROUET

Everything's fine.

CARRIE

I'll see you around.

DROUET

Probably not. You're no longer in Milwaukee. Chicago's a big city.

CARRIE
And yet, it's a small world.

NO. 01A "IT'S A SMALL WORLD"

DROUET takes the hint and tips his hat. As he heads down the street with his cart, he looks back. He quickly makes eye contact with CARRIE just as he trips on the curb. She giggles and looks down.

She exits.

SCENE 2

MINNIE'S apartment. CARRIE stands outside the door, knocking--she has been knocking for quite some time.

CARRIE
...Minnie...Minnie? It's me! Caroline!

MINNIE
(swinging the door open)
Good God! Caroline! Whata'ya doing here? You aren't supposed to be comin' til the 26th.

CARRIE
It is the 26th. You were supposed to pick me up at the station.

MINNIE
Come in! Come in! Sorry to leave you knockin' like that. I thought you was the landlord. Now, here you are. Home sweet home. Fifty-Four West Van Buren Street.

CARRIE takes a look around MINNIE's shabby apartment.

CARRIE
So, this is it...
(beat)
The city is so beautiful. I can't believe I'm finally here. It's so perfect!

MINNIE
("really?")
It'll pass.

CARRIE

I'm so happy to see you. You know, when I was on the train this afternoon, I kept thinking of how we would go through the Marshal Field catalog on Sunday mornings. Remember how we would go through it together? Deciding what dresses we were going to buy when we got here.

MINNIE grabs a bottle of whisky from the cupboards and two glasses.

MINNIE

And after three long years, here we are together again. Care for a drink, darlin'?

CARRIE

You don't drink.

MINNIE

And you still have that wonderful sense of humor. Now about tomorrow...

CARRIE

Oh, Yes. I'm so excited.

NO. 02 ONE STEP AT A TIME

MINNIE

Ah! Me too. I have a surprise for you.

CARRIE

A surprise? What kind of surprise?

MINNIE

Well, you know me. I just couldn't help myself.

(singing)

WHEN YOU SENT THAT NOTE
SAYIN' YOU WOULD MOVE HERE,
I WAS HAPPY AS HAPPY COULD BE.
I COULDN'T JUST WAIT.
I MEAN, WHAT CAN I SAY?
I'M A GOD GIVEN GIFT, NATURALLY.

CARRIE

What did you do?

MINNIE

WELL, I PULLED A FEW STRINGS,
--A FEW FAVOURS I HAD--
AND I GOT SOMETHING YOU CAN'T REFUSE.
YOU'LL BE HAPPY, I SWEAR.
TAKE ONE STEP AT A TIME.

(MORE)

MINNIE (CONT'D)

HAVE A SEAT, AND I'LL POUR YOU SOME BOOZE,
'CAUSE I GOT YOU SOME WORK SEWING SHOES.

CARRIE

Oh, you mean with you in the factory?

MINNIE

Mmm. With me in the factory.

CARRIE

You know that's so kind but...

MINNIE

I knew you'd be over the moon!

CARRIE

Well, I actually thought I would take a few days to explore the city.

MINNIE

Oh, no. I don't think that's a good idea at all.

CARRIE

Please, Minnie. I wanted to wander around and perhaps see if there was a theater that would be looking...

MINNIE

There's not.

(singing)

LOOK, PAPA WORKED HARD
TO ACHIEVE WHAT HE HAD.
AND, I MEAN THIS WITH NO DISRESPECT.
BUT THE DREAM THAT HE HAD
AND THE DREAM THAT YOU HAVE
ARE NOT QUITE THE SAME LAST TIME I CHECKED.
HE WANTED A FAMILY,
NOT FORTUNE AND FAME.
EVEN THEN, IT TOOK YEARS TO PURSUE.
YOU'LL BE HAPPY, I SWEAR.
TAKE ONE STEP AT A TIME.
IF IT'S ART YOU ARE LOOKIN' TO DO,
THERE IS ART IN CREATING A SHOE.

CARRIE

But I want...

MINNIE

IT MAY SOUND RATHER HARSH,
BUT IT'S NOT WITHOUT IT'S MERIT.
IT'S THE WAY THE WORLD WORKS,
SO, YOU LEARN TO GRIN AND BEAR IT.

(MORE)

MINNIE (CONT'D)

THERE ARE BUILDINGS IN THIS SEA OF GRANITE
MUCH TOO TALL FOR SCALING.
IT'S BETTER NOT TO DREAM,
THAN TO DREAM AND END UP FAILING.

CARRIE

But I want to try...

MINNIE

And I want prince charming to sweep me off my feet. But you
know what? Until then, I have you. That's good enough for
me.

(singing)

I'M JUST LOOKING OUT
FOR MY LITTLE SIS.
AND IT'S TRUE, LIFE IS YOURS TO EXPLORE.
BUT THE CITY HITS HARD,
SO YOU MAY HAVE TO WAIT
FOR YOUR DREAMS TO COME BANG DOWN THE DOOR.
BUT I PROMISE YOU THIS:
YOU'LL BE SORE ALL YOUR LIFE
IF YOU'RE NOT HAPPY PAYIN' YOUR DUES.
TAKE ONE STEP AT A TIME.
YOU'LL BE HAPPY, I SWEAR.
IF YOU'RE PATIENT, THERE'S LITTLE TO LOSE.

CARRIE

I'll do it.

MINNIE

ALL RIGHT, THEN!
A TOAST TO THE SHOES!

MINNIE pours herself a glass and takes it back.

MINNIE (CONT'D)

(some kind of noise)

Whew!

NO. 02A THE CHICAGO GLOBE

SCENE 3

*The Chicago Globe office. HAROLD MORGAN,
chief editor sits at his desk. DROUET enters.*

MORGAN

Well, look what the cat dragged in. A day late?

DROUET

I was on the Twelve Noon Express--delayed from yesterday.
Is that a crime?

MORGAN

Not at all, just very uncharacteristic of you. That the story on
the cheese shortage?

DROUET

Better.

MORGAN

Here we go.

DROUET

There was a fire at the paper mill while I was up there.

MORGAN

Fire at the paper mill? Jesus, Charlie, what about the cheese? I
can't run that crap.

DROUET

And why not? It's interesting, it's political, it's...

MORGAN

...too smart. This is the Chicago Globe, for Christ's sake.
People read our paper because the Tribune uses fancy words.

DROUET

In twelve hours the Tribune is going to be all over this story,
and if we can print it first...

*BRIAN O'CONNOR, a strapping young journalist
enters.*

O'CONNOR

Well, look what the cat dragged in. Weren't you supposed to
get in yesterday?

DROUET

Brian O'Connor.

O'CONNOR

(to MORGAN)

Here's that story on that wild pig on the south side.

MORGAN

See, why can't you be more like Brian.

O'CONNOR

There weren't enough eye witnesses, so I made a few quotes up.

MORGAN

Jesus. Why can't I have one journalist that does what I ask?

DROUET

Harold, when you first hired me, I told you it was only temporary. Three years later, I'm not even on salary. I can't keep writing these stories, it's not who I am. If I'm ever going to catch the eye of the Chicago Tribune, I need to start writing real stories.

MORGAN

It's true, the Chicago Globe is a stepping stone for journalists.

O'CONNOR

Yeah, like me.

MORGAN

Well, most journalists. To get noticed, you have to write a few stories you don't want to. You gotta wade through shits creek before you get to the shit shore.

DROUET

But when?

MORGAN

Charlie, you're the best journalist I got.

O'CONNOR

What about me?

MORGAN

(reiterating)

You're the best journalist I got. And when the Tribune notices you, they'll come banging at the door. Now say whatever you want to about Brian, but he's got his shit together.

O'CONNOR

Thank you. Wait, what?

MORGAN

You're a God damn journalist, Charlie. It's time you start enjoying the perks that come with it. Find a girl and have fun every once in a while.

DROUET

Well, there was a girl on the train.

O'CONNOR

A girl?

DROUET

She was a real peach.

MORGAN

No!

(DROUET reacts)

Girls are fun. Peaches are dangerous. Peaches lead to marriage. And one day, you're going to wake up with a great career and a wife--and you'll have missed your opportunity to have any fun.

DROUET

Harold, I understand what you're saying, but this article about the fire could get me noticed...

MORGAN

Right now, you need to do one of two things. Either bring me a story about the great cheese shortage, or find that girl.

DROUET

There's over two million girls in this city. If I were to ever see her again, it would take a miracle.

MORGAN

Have the story on my desk by five.

Music begins and the office fades into:

SCENE 4

NO. 03 THE SHOE FACTORY

Just outside a shoe factory.

A PAPER BOY runs on stage with his pile of papers. MINNIE enters heading straight to the factory doors while CARRIE follows behind, still tying her apron.

PAPER BOY

September 1st Daily! Chicago Tribune! Five cents!
Construction to begin on the New York Stock Exchange.
Architect George B. Post's design reaches an estimated four million dollars.

CARRIE gives the man five cents.

PAPER BOY (CONT'D)

Thanks, ma'am!

MINNIE

Caroline! We're going to be late.

A factory horn overcomes the theater.

Women take their places at their machines. At the head of one of the tables stands a FOREMAN.

WOMAN 1

This must be Caroline! You're sister's told us all about you.

WOMAN 2

You're the spittin' image.

WOMAN 1

Have a seat next to me.

WOMAN 2

No, sit next here.

CARRIE

Minnie, I don't know where to sit.

MINNIE

Caroline.

CARRIE

Yes?

MINNIE

Just sit.

The women sit.

WOMAN 3

(to FOREMAN)

G'morning, Robbie. I hope you enjoy your day--standing there watching us.

WOMAN 2

(to CARRIE)

DON'T BE NERVOUS.
IT'S NOTHIN' BUT OL' FASHIONED WORK.

MINNIE

HERE WE'RE FAMILY.

WOMAN 1
AND IF NOTHING ELSE, THAT'S A PERK.

WOMAN 1 (CONT'D)
THOUGH THE PAY'S NOT ENOUGH...

WOMAN 3
IT'S PATHETIC.
IT TRUMPS PEDDLIN' CRAP ON THE STREET.
AND WHAT CAN YOU DO...

+ WOMAN 1
WHEN YOU'RE OFFERED A...

+ WOMAN 2
WAGE YOU CAN'T BEAT?

ALL
YOU
MEND, SEW, SPRAY
DAY AFTER DAY.
PRACTICE YOUR TECHNIQUE
SIX LONG DAYS A WEEK.
MEND, SEW, SPRAY.
BUT SAFE TO SAY
YOU WILL BE GETTING BY,
YOU'LL KEEP GETTING BY
'TIL THE DAY YOU DIE.

MINNIE picks up a shoe from the assembly line.

MINNIE
LOOK AT THIS SHOE!
FIT FOR A SHELF.

WOMAN 2
DESIGNED BY TIM LINDON HIMSELF.

CARRIE
Who?

The girls giggle at her naïve comment.

WOMAN 1
AND DID YA HEAR
THE DEAL HE SEALED?

CARRIE
What?

WOMAN 1
THEY'RE STOCKIN' 'EM
AT MARSHALL FIELD!

CARRIE
HAND CRAFTED BLACK LEATHER.
POLISHED WITH BLACK OLIVE.
HERE'S PURPLE LOOP SEWING,
WITH PURPLE SEAMS SHOWING.
AND IT ALL COMES TOGETHER
TO CREATE A PERFECT PAIR.

All the girls laugh.

WOMAN 3
Dear...
(singing)
THESE SHOES AREN'T FOR FACTORY WORKERS.

+ MINNIE
THEY ARE MEANT FOR CHICAGO'S ELITE.

WOMAN 1
BUT THAT'S HOW IT IS.

+ WOMAN 2 & MINNIE
THEY BUY SHOES...

+ WOMAN 3
WHILE WE'RE STRUGGLIN' TO EAT.

FORMAN
Girls, back to work!

ALL
WE
MEND, SEW, SPRAY
DAY TO DAY.
PRACTICE OUR TECHNIQUE
SIX LONG DAYS A WEEK.
MEND, SEW, SPRAY.
BUT SAFE TO SAY
WE WILL BE GETTING BY,
WE'LL KEEP GETTING BY
'TIL THE DAY WE DIE.

CARRIE
(to herself)
WHO IS THIS TIM LINDON?
LOOK WHAT HE'S PUT TOGETHER.
WE CREATE INVENTORY
(MORE)

CARRIE (CONT'D)

WHILE HE TAKES THE GLORY.
AND IT ALL COMES TOGETHER,
YET SEEMS SO OBSCENE.

CARRIE (CONT'D)

THESE WOMEN SEW THE STITCHES. Ah--
YET HE TAKES HOME HIS RICHES. Ah--
But...
I WON'T BE A COG IN HIS Ah--
MACHINE!

WORKERS

ALL
MEND, SEW, SPRAY
DAY TO DAY.
PRACTICE YOUR TECHNIQUE
SIX LONG DAYS A WEEK.
MEND, SEW, SPRAY.
BUT SAFE TO SAY
YOU WILL BE GETTING BY,
YOU'LL KEEP GETTING BY
'TIL THE DAY YOU...
'TIL THE DAY YOU...
'TIL THE DAY YOU...
DIE.

CARRIE
(to MINNIE)

I can't do this.

*She grabs her belongings and runs out the
factory doors.*

MINNIE

Caroline!

ALL
'TIL THE DAY YOU DIE!

The factory fades away.

*CARRIE undoes her apron and throws it on the
street.*

DROUET enters, shocked by what he sees.

DROUET

Carrie? And here I thought the days of miracles were over.
(noticing her distraught state)
Hey, is everything alright?

CARRIE

Yes. No. I think I just quit my job.

DROUET

You sure like that dress. Same dress you were wearing on the train.

CARRIE

(confessing)

Truth be told, Charlie, it's the only dress I own. Look at me. I don't have skills, I don't have money. All I have is...

DROUET

You have is me.

NO. 05 MY CHICAGO

CARRIE

You. You! On the train you spoke so passionately about the city--Queen of the West. How did you do it?

DROUET

WHEN I WAS ALL BUT TEN
THROWING TRIBUNE'S ON THE CURB.
I COULD SELL MEN SECOND PAPERS.
HELL, I COULD SELL A THIRD.

SO I KEPT UP WITH THE SELLING
'CAUSE THAT'S WHAT I COULD DO.
AND THE MORE YOU'RE SELLING,
THE MORE MONEY COMES TO YOU.
I FOUND THAT:

MY CHICAGO
WAS SUDDENLY A PLAYGROUND.
MY CHICAGO
WAS DINNER AND DESSERT.
WITH MORE MONEY IN MY POCKETS
THE CITY FELT MORE FREE.
NOW I ONLY WANNA SHARE IT
WILL YOU SPEND THE DAY WITH ME
IN MY CHICAGO?

CARRIE

Where would we go?

DROUET

It's up to you.

CARRIE

Somewhere public. I want to go to Marshall Field.

DROUET

(laughing)

C'mon. Let's get you a new dress.

(singing)

MY CHICAGO!

The scene changes to Marshall Field. Two seamstresses place CARRIE on a small wooden box and begin taking her measurements.

DROUET (CONT'D)

YOU NEED TO LOOK YOUR BEST
IF YOU'LL BE WALKING BY MY SIDE.
CHOOSE A COMPLEMENTING VEST
SO OUR WEALTH CAN BE IMPLIED.

CARRIE

Ouch!

SEAMSTRESS

Sorry, ma'am!

DROUET

IT'S A WORLD BASED ON CONSUMERS
WHERE YOU BUY WHAT'S BIG AND NEW.

(grabbing off the shelf)

Now here, put on these bloomers.

CARRIE

Charlie!

DROUET

THEY'LL LOOK GOOD ON YOU.

CARRIE begins changing.

DROUET (CONT'D)

OH YES IN
MY CHICAGO
THERE IS NOTHING THAT'S OFF LIMITS.
MY CHICAGO
WHERE YOU PAY FOR WHAT YOU GET.
YOU'LL BE TRYIN' NEW PERSPECTIVES.
YOU'LL BE BUYIN' VIRGIN WOOL.

CARRIE comes forward and finishes putting the dress on and turns.

CARRIE

Do you like it?

DROUET
BY GOD, YOU'RE BEAUTIFUL.
IN MY CHICAGO.

IF YOU WANT TO BE AN ACTRESS,
YOU MUST PAY TO PLAY THE PART.
CARRIE, I BELIEVE IN YOU.
SO, TAKE THIS GIFT:
A BRAND NEW START!

DROUET spins CARRIE around and lands her in front of a mirror. She sees herself for the first time.

CARRIE
Look at me.
(she spins again, and breathes)
I wasn't born to work day and night in a factory, Charlie. For the first time in my life, I feel as though I deserve to be more than just a farmer's daughter.

DROUET
Carrie, I can give you this world.

A display comes down center and it catches CARRIE's eyes. The sign above reads: "HAND CRAFTED SHOES BY TIM LINDON."

CARRIE runs up to the display and picks up a shoe.

CARRIE
HAND CRAFTED BLACK LEATHER.
POLISHED WITH BLACK OLIVE.
PURE CHEERY HEELS TWO INCHES HIGH.
(to DROUET)
I want these. I *need* these.

A salesman approaches, and DROUET signs for the shoes.

DROUET
THERE'S SO MUCH I CAN SHOW YOU.
THERE'S STILL SO MUCH MORE.

CARRIE puts the shoes on and MARSHALL FIELD fades away.

People on the street continue laughing with their shopping bags and going about their way.

BOTH	PEOPLE ON THE STREET
MY CHICAGO WHERE THE DAYS ARE MORE EXCITING.	Hmm---
MY CHICAGO WHERE THE NIGHTS ARE TRULY OURS.	Hmm---
IN A CITY BUILT OF MARBLE NOTHING ELSE CAN QUITE COMPARE.	
IT'S A CITY BUILT ON DREAMING. IT'S A WORLD WE BOTH CAN SHARE.	Ah---!

DROUET (CONT'D)

MY CHICAGO.

MEN

MY CHICAGO.

WOMEN

MY CHICAGO.

DROUET

MY CHICAGO!

MEN

MY CHICAGO.

WOMEN

MY CHICAGO.

ALL

MY CHICAGO.

CARRIE

IT'S MY CHICAGO!

*CARRIE and DROUET arrive at MINNIE's
doorstep. It's Dusk.*

Two drunk men enter.

MAN 1

Look at this, any spare change ma'am?

CARRIE steps back behind DROUET.

MAN 2

You looks like you got som'in'. Anything thing else to spare that we're wantin'?

DROUET

(asserting himself)

Get out of here!

MAN 2

Just having some fun!

The two men begin exiting.

MAN 1

(to MAN 2)

I seen her last night too. She'll be around.

DROUET

What are you doing living in a place like this?

CARRIE

Excuse me? Where else can I go?

DROUET

I'm here to help you.

MINNIE's apartment appears. MINNIE is waiting by the window and looks on.

DROUET (CONT'D)

If you need anything at all. Even a place to stay while you're adjusting...

CARRIE

I couldn't just leave my sister.

DROUET

At least take some money.

CARRIE

Oh, no.

DROUET

(taking money from his vest)

Consider it a "thank you." You know, for spending the day with me.

(CARRIE resists)

Here.

CARRIE

Twenty dollars?! I can't accept this! This is way too much!

DROUET

You're worth every penny.
(kissing her hand)
Until next time.

CARRIE

Thank you. Have a pleasant evening.

*DROUET tips his hat and heads down the street.
He looks back and trips over the street curb.*

*CARRIE laughs and takes a moment as DROUET
exits.*

CARRIE (CONT'D)

What was that?

*She heads up the stairs where MINNIE waits at
the open door.*

CARRIE (CONT'D)

Oh...

MINNIE

Oh... "Oh" is right. Get the hell in here, we need to talk.

*MINNIE goes to the kitchen and pours a glass of
whisky.*

MINNIE (CONT'D)

Please tell me you stole it.

CARRIE

Stole what?

MINNIE

The dress!

(making the sign of the cross)

Forgive her, Lord. She knows not what she does. Only the
devil himself could afford a dress like that.

(grabbing the money)

Give me that!

CARRIE

But that's mine.

MINNIE

It ain't yours! It's the devil's. Working in the factory's too
hard, so you go out selling your time? Selling yourself for the
afternoon. You think these things were gifts? Nothin's free--
you just haven't gotten the bill yet.

(MORE)

MINNIE (CONT'D)

(beat)

Did he touch you?

CARRIE

(embarrassed)

Touch me? Minnie, it's not like that. He's kind. He doesn't talk to me the way the men in the factory...

MINNIE

He's givin' ya money! Stay away from him. You hear me? You should go back to Milwaukee.

CARRIE

I'm not going back to Milwaukee. I haven't even tried! Look at this dress! Now if I go down to the theater's, they'll take me seriously!

MINNIE

And what do you think you're going to accomplish?

CARRIE

What have you accomplished? You've been here three years and you're still working in a factory!

MINNIE

What have I accomplished? Look around you little brat.

CARRIE

Minnie!

MINNIE

No. You've been staying at my apartment, sleeping on my bed, eating my food. That's what I've accomplished Caroline! Whether your stubborn little brain wants to believe it or not, I have actually done something rather remarkable.

CARRIE

But...

MINNIE

No, Caroline! You think it's easy? If you don't need my help, if you don't need my accomplishments, my apartment, then you can just get the hell out.

CARRIE

Maybe I don't need your help!

MINNIE

(not the answer MINNIE was looking for)

Fine! Go. Get out.

CARRIE

Fine!

MINNIE

Who are you, Caroline?

CARRIE

Who are you? You're not the same, Minnie.

MINNIE

God save your wretched soul. And when this boy reveals his true self to you, I may not be there to pick up the pieces.

CARRIE

(calling her bluff)

You can keep my clothes.

Before MINNIE has a chance to respond, CARRIE swings open the door.

MINNIE

Caroline!

CARRIE

(turning)

It's Carrie now.

CARRIE slams the door and heads out to the street. When she gets there, DROUET is still waiting.

CARRIE (CONT'D)

Charlie!

CARRIE grabs DROUET's hand and quickly leads him away.

CARRIE (CONT'D)

Hurry. Before I change my mind.

SCENE 4A

DROUET's apartment.

CARRIE (CONT'D)

I've never been in a Man's apartment before. Oh, my heart is racing!

(beat)

I want to move in with you.

DROUET

Really?

CARRIE

I'm going to move in with you. But here are the rules:

DROUET

Rules?

CARRIE

You'll have to pay for transportation.

DROUET

Done.

CARRIE

I'm going to need a new wardrobe.

DROUET

Done.

CARRIE

I want to try coffee.

DROUET

Done.

CARRIE

And I want to see *Three Sisters*.

DROUET

It closed, but there'll be others.

CARRIE

And we're going to be married.

DROUET

Now hold on.

CARRIE

Not right away of course! But we're going to tell people we're married.

DROUET

Carrie...

CARRIE

I mean, how would it look to be living with you if we're not married?

DROUET

Carrie... Hey!

CARRIE

Did you see the look of the maid's face when I came up here?

DROUET

Everything in it's time.

(going to this bedroom)

I can clean out a drawer for you in the night stand.

CARRIE

Your bedroom?

DROUET

Where else would you sleep?

CARRIE

My sister's apartment had two bedrooms.

NO. 06 YOU ARE THE STORY

DROUET

It's going to be okay. You're safe--with me.

They kiss.

DROUET (CONT'D)

IF YOU ASKED ME A WEEK AGO
WHERE I WOULD BE,
I'D HAVE NEVER KNOWN.
SO WRAPPED UP WITH MY WORK
I WAS TOO BLIND TO SEE,
I WAS ALL ALONE.

LIKE A FOOL, I WORKED UNDER A SPELL.
SEARCHING HARD FOR A STORY TO TELL.
NOW WITH YOU STANDING HERE BESIDE ME,
YOU HAVE BROUGHT A CHANGE INSIDE ME.

He picks her up and swings her onto the bed.

DROUET (CONT'D)

(climbing onto the bed)

YOU ARE THE STORY I'VE BEEN WAITING FOR.
YOU ARE THE STORY I'VE BEEN NEEDING.
WHO COULD HAVE GUESSED
AFTER ALL OF THIS TIME?
IT WAS YOU AND YOUR STORY
I'VE BEEN WAITING FOR ALL ALONG.

He begins undoing her dress and playing with her hair.

CARRIE
I'VE READ HUNDREDS OF STORIES YET
MINE IS UNCLEAR.
EVEN THOUGH I'VE TRIED.
BUT I SEE IN YOUR EYES YOU ARE
SPEAKING SINCERE.
WHAT CAN I PROVIDE?

DROUET
EVERY DAY'S AN ADVENTURE WITH YOU.
TEACH ME ALL THE THINGS I NEVER KNEW.
WITH YOU HERE MY MIND'S BEEN CLEARER.
TAKE ME WITH YOU, HOLD ME NEARER.

YOU ARE THE STORY I'VE BEEN WAITING FOR.
YOU ARE THE STORY I'VE BEEN NEEDING.
WHO COULD HAVE GUESSED
AFTER ALL OF THIS TIME?
IT WAS YOU AND YOUR STORY
I'VE BEEN WAITING FOR ALL ALONG.

As Drouet tries to take off another piece of clothing, CARRIE stops him.

CARRIE
(overtaking)
LATE IN THE NIGHT,
AS I GUESS WHAT'S AHEAD,
I HAVE DREAMS, I HAVE FEARS
SWIMMING 'ROUND THROUGH MY HEAD.
I AM STANDING ON A CLIFF SIDE
STARING OUT INTO MY FUTURE.
WHEN SUDDENLY THE GROUND GIVES WAY,
AND I AM FALLING FAR AWAY.
AND I HAVE FAILED BEFORE I'VE TRIED AT ALL...

DROUET
DO NOT LET THESE FEARS DECEIVE YOU.
I AM HERE, I'LL NEVER LEAVE YOU.

CARRIE
I'LL NEVER LEAVE YOU...

CARRIE pulls DROUET close.

BOTH
YOU ARE THE STORY
I'VE BEEN WAITING FOR.
(MORE)

BOTH (CONT'D)

YOU ARE THE STORY I'VE BEEN NEEDING.
WHO COULD HAVE GUESSED
AFTER ALL OF THIS TIME?

DROUET

IT WAS YOU AND YOUR STORY...

CARRIE

YOU AND YOUR STORY...

BOTH

YOU AND YOUR STORY
I'VE BEEN WAITING FOR ALL ALONG.

*DROUET takes off the last piece of clothing,
leaving CARRIE in nothing but her bloomers.*

CARRIE

(embarrassed)

I...

DROUET

Shh... It's okay. See, I can take care of you.

(beat)

I told you those would look nice.

CARRIE

TONIGHT I AM HAPPY.
TONIGHT I AM HAPPY.
SO HAPPY.

He pulls the covers up over them.

Lights down.

SCENE 5

NO. 07 FITZGERALD & MOY'S

*We suddenly hear the hustle of FITZGERALD &
MOY's, a busy resort downtown. Euchre tables
fill the room behind.*

ALL

POP THE CORK! BREAK OUT THE GLASSES!
BE A GUEST, AND DRESS YOUR BEST!
TIME TO MINGLE WITH THE MASSES.
HEAD DOWNTOWN AND JOIN THE FEST!