

Oklahoma!

by Richard Rodgers & Oscar Hammerstein II



Director/Choreographer: Barbara Hartwig

Assistant Stage Manager: Jessica Moskowitz

Stage Manager:

Ashley Dickey

Music Director:

Rick Gomez

Set Designer:

Larry Cook

Run Crew Chief:

Ali Hooks

Costume Designer:

Fred Lloyd

Sound Designer:

Stuart Beaman

Lighting Designer:

D. Connor McVey

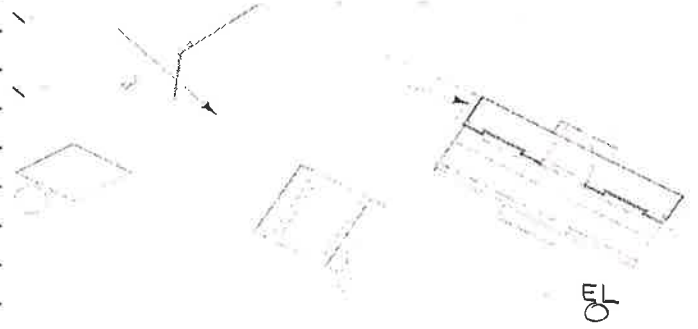
Props Master:

Samantha Eubanks

1. EL In from House

pg. 1-1

2. EL sit on SL H w/ urn



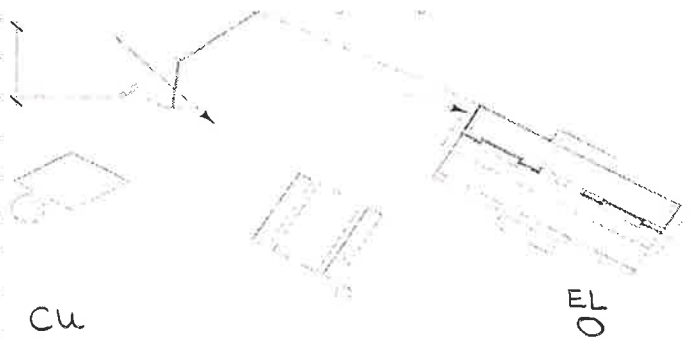
pg. 1-2

3. CU En USL through gate

4. CU X DSL

5. CU gesture HL/DSR

6. CU pick flower DSR



ACT I

MUSIC: OVERTURE**Scene 1: The Front Lawn Of Laurey's Farmhouse**

(SCENE: The front lawn of LAUREY'S farmhouse. "It is a radiant summer morning several years ago, the kind of morning which, enveloping the shapes of earth men, 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, focusing to keep alive a loveliness that may pass away.")

MUSIC 1: OPENING ACT I—"OH, WHAT A BEAUTIFUL MORNIN'"

1A (AUNT ELLER MURPHY, a buxom hearty woman about fifty, is seated behind a wooden, brass-banded churn, looking out over the meadow (which is the audience), a contented look on her face. Like the voice of the morning, a song comes from somewhere, growing louder as the young singer comes nearer.)

CURLY

Curly 001 (Off stage. He sings casually, with a smile in his voice.)
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.

(On this last line CURLY saunters on and stands outside the gate to the front yard. He is joyful and happy.)

4 OH, WHAT A BEAUTIFUL MORNIN',
OH, WHAT A BEAUTIFUL DAY.
I GOT A BEAUTIFUL FEELIN'
EV'RYTHIN'S GOIN' MY WAY.

(CURLY opens the gate and walks over to the porch, obviously singing for the benefit of someone inside the house. AUNT ELLER looks straight ahead, elaborately ignoring CURLY)

5 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.

6 (CURLY crosses to up right of AUNT ELLER.)
OH, WHAT A BEAUTIFUL MORNIN',

sought
a 1907.
to the
merstein
insure
ng. His
script.

EL En
from
House

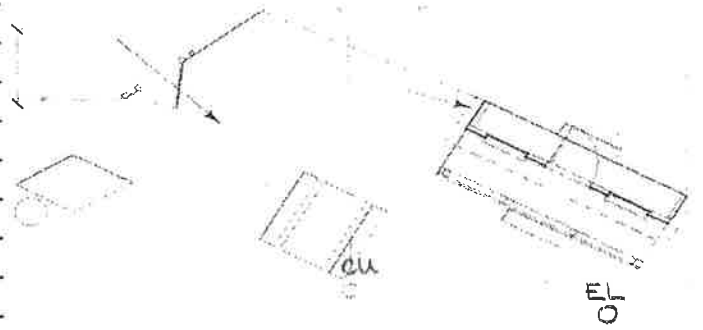
CU
En
USL

1. CU § on SR Bench, DS side

pg. 4-1

2. EL X → CU SR

3. EL § on SR Bench, US side



Blank lined writing area for notes corresponding to the first three steps.

pg. 4-2

4. LA En from House, w/ basket

5. LA X USL → clothing line, hangs clothes

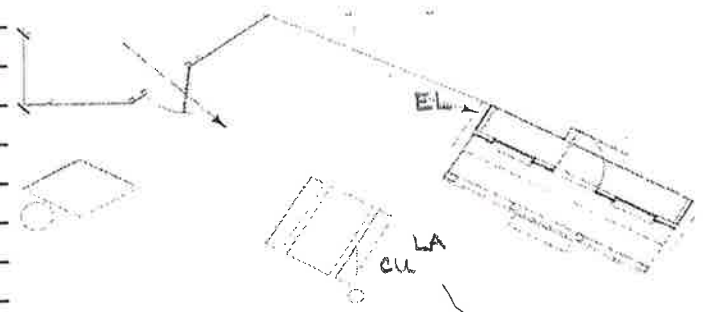
6. LA look at CU

7. CU §

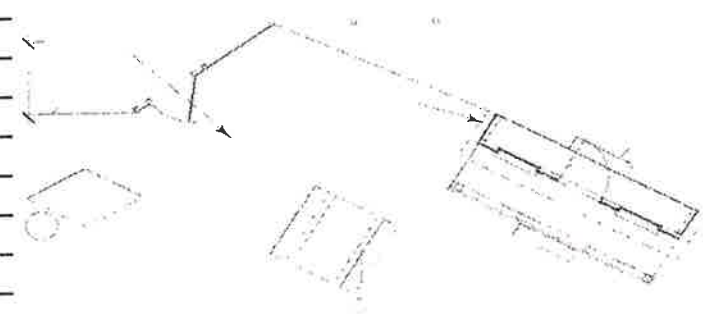
8. LA X SR, USL of EL

9. CU step in → LA

10. EL X between CU + LA to clothing line



Blank lined writing area for notes corresponding to the next seven steps.



1. CURLY
Ain't thought much about it.

2. AUNT ELLER
Bet you come over to ast Laurey.

Whut 'f I did? CURLY

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

Yeow, you too. CURLY

MUSIC 2: LAUREY'S ENTRANCE

4. LAUREY
(Singing off stage)
OH, WHAT A BEAUTIFUL MORNIN'
(CURLY crosses to the edge of the porch steps and leans against the porch post. LAUREY enters, carrying an apron.)
5. OH, WHAT A BEAUTIFUL DAY
(Spoken as she gives CURLY a brief glance)
6. Oh, I thought you was somebody.
(She resumes singing, crosses to clothesline and hangs up the apron.)
I GOT A BEAUTIFUL FEELIN'
EV'RYTHIN'S GOIN' MY WAY.
(Spoken as she comes down to AUNT ELLER)
I this all that's come a-callin' and it a'ready ten o'clock of a Sattidy mornin'?

LA En
From
House

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

8. LAUREY
No sich of a thing.

9. CURLY
You did, too! You heard my voice and knowed it was me.

10. LAUREY
I heard a voice a-talkin' rumbly along with Aunt Eller. And heard someone a-singin' like a bullfrog in a pond.

1. CU takes down the rope off of the wall

2. CU spins rope

3. CU hangs rope on rafter SL, pulls down on both ends

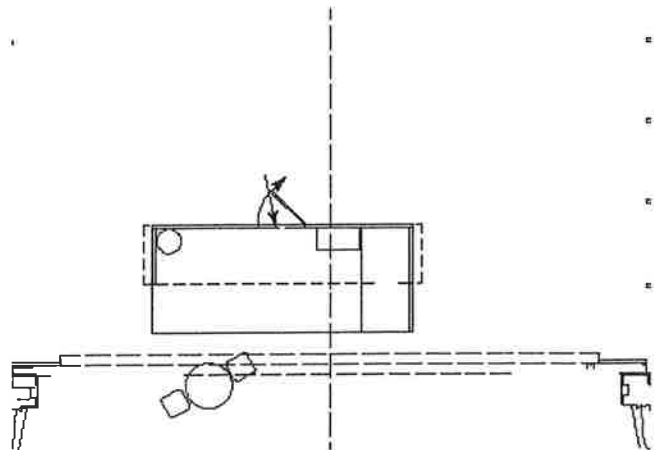
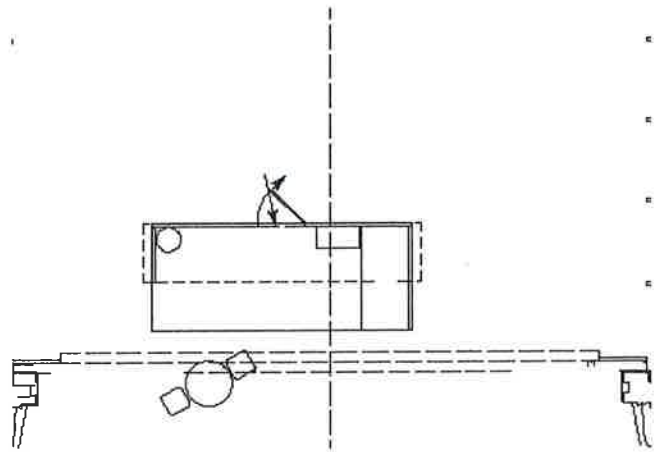
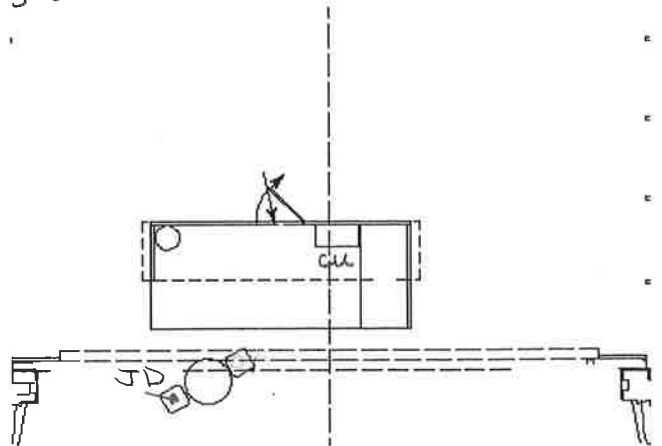
4. CU pull out SL chair

5. CU stand on chair

6. CU wrap rope around neck

7. CU take off rope + jump down from chair

pg. 51-1



(Taking down a rope)

a good-lookin' rope you got there.

(He begins to spin it)

Spins nice. You know Will Parker? He can shore spin a rope.
(He tosses one end of the rope over the rafter and pulls down on both ends, tentatively)

3. S a good strong hook you got there. You could hang yerself on that, Jud.

JUD

I could whut? 5.

CURLY

(Cheerfully)

Hang yerself. It ud be as easy as fallin' off a log! Fact is, you could stand on a log—er a cheer if you'd rather—right about here-see? And put this here around yer neck. Tie that good up there first, of course. Then all you'd have to do would be to fall off the log—er the cheer, whichever you'd ruther fall off of. In five minutes, or less, with good luck, you'd be daid as a doornail. 7.

JUD

Whut'd you mean by that?

CURLY

Nen folks ud come to yer funril and sing sad songs.

JUD

(Disdainfully)

Y amnh!

CURLY

They would. You never know how many people like you till yer daid.

(As CURLY speaks the next line he defines the space where the "coffin" lies.)

Y'd prob'ly be laid out in the parlor.

(Gesturing over "Jud's body" as he speaks.)

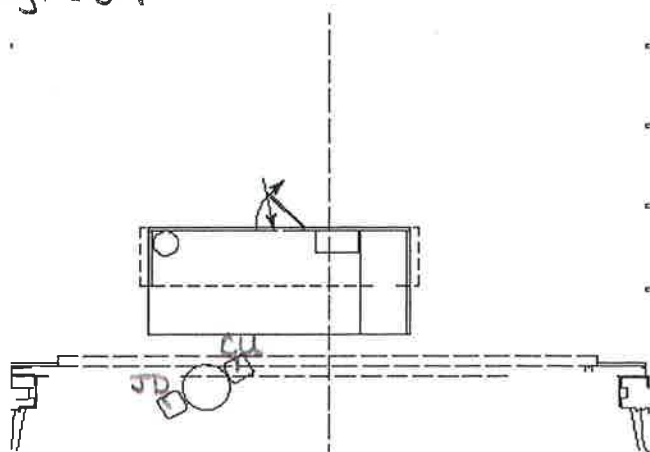
Y'd be all diked out in yer best suit with yer hair combed down slick, and a high starched collar.

JUD

(Beginning to visualize the "scene" CURLY is setting.)

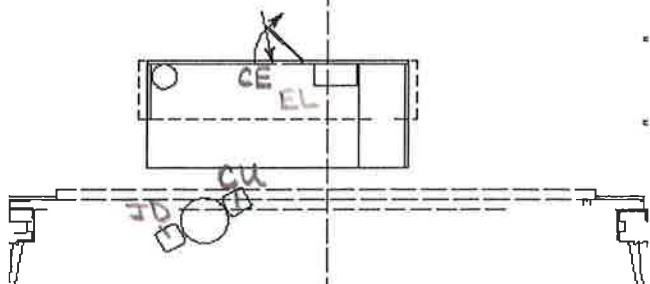
Would they be any flowers, d'you think?

1. CU shoot gun at DSR wall pg. 58-1



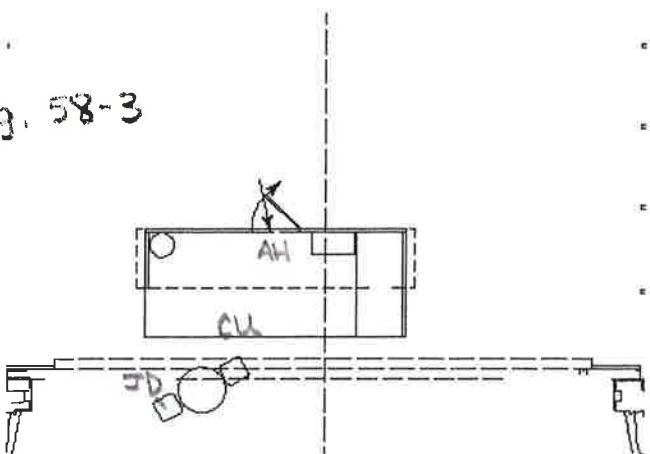
pg. 58-2

- 2. EL and CE En SR, through door
- 3. CU ?
- 4. EL and CE X → CU
- 5. EL X → SL H
- 6. EL X USC → door
- 7. EL X → CU, glare
- 8. EL and CE EX SR, through door



pg. 58-3

9. AH En SR, through door



1. (Unhurriedly, with cat-like tension, he turns and fires high up at the wall.)

Bullet right through the knot-hole, 'thout tetchin', slick as a whistle, didn't I? I knowed I could do it. You saw it, too, didn't you?

(Ad lib off stage)

Somebody's a-comin', I 'spect.

Mir
whi
kni

(CURLY and JUD assume casual positions. AUNT ELLER, ALI HAKIM and several others come running in.)

* add SR wing is now safe for actors
See

2B
2.
EL+CE
EX SR
(door)

AUNT ELLER

(Gasping for breath)

3. Who f'ard off a gun? Was that you, Curly? Don't set there, you lummy. Answer when you're spoke to?

Art

CURLY

Well, I shot onct.

WI

AUNT ELLER

4. What was you shootin' at?

Au

CURLY

(Rises)

See that knot-hole over there?

Sh

AUNT ELLER

I see lots of knot-holes.

Mt

CURLY

Well, it was one of them.

AUNT ELLER

Sh
no

5. (Exasperated)

Well, ain't you a pair of purty nuthin's, a-pickin' away at knot-holes and skeerin' everybody to death! Orta give you a good Dutch rub and arn some of the craziness out of you!

Ne

(Calling off to people in doorway)

7. 'S all right! Nobody hurt. Jist a pair of fools swappin' noises.

Ic

8. (She exits.)

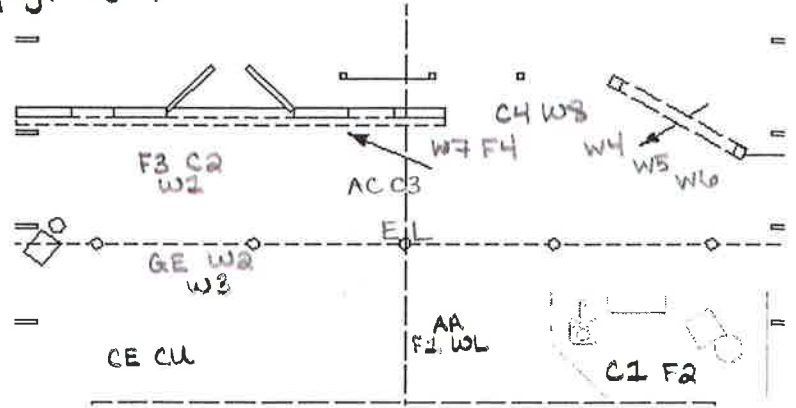
EL+CE
EX SR
(door)

Y
th

9. AH
En
SR (door)

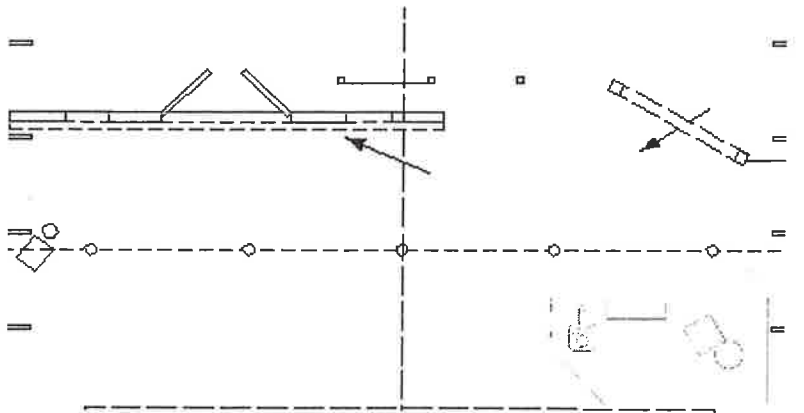
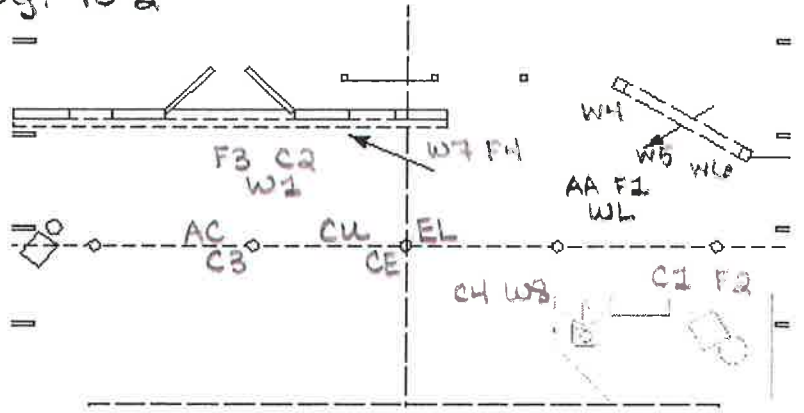
1. F1 x DSC
2. WL x DSC
3. Fight!
 - F1, WL, + AA DSL/DSC
 - CE + CU DSR
 - C1 + F2 DSL
 - F3, C2, + W1 USR
 - AC + C3 CS
 - GE, W2, + W3 CSR
 - W7 + F4 USC/USL
 - C4 + W8 USL

Pg. 70-1



4. EL take CE's gun CS
5. EL step DS slightly, shoot gun in air
6. EL point gun SR at AC
7. AC release C3
8. EL point gun SL to make cast sing
9. CE take gun back from EL, x SL

Pg. 70-2



MAN (Austin)

1. (To CORD ELAM)
You cain't talk that-a-way 'bout our womern folks!

WILL

2. He can say whut he wants.

3. **fight (EL CS)** (WILL hauls off on him and a free-for-all fight ensues, all the men mixing with one another, the women striving vainly to keep peace by singing.)
(Handwritten notes: Chris - Mike - US - from - Jackson - US - Run - in - the - ...)

ALL (WHO ARE NOT FIGHTING)
OH, THE FARMER AND THE COWMAN SHOULD BE FRIENDS,
THE FARMER AND THE COWMAN SHOULD BE... (FRIENDS.) **5.**

4.
(AUNT ELLER, who has grabbed CORD's gun during the fight, fires it. This freezes the picture. A still, startled crowd stops and looks to see who's been shot, AUNT ELLER strides forward, separating the fighters, pulling them away from one another, and none too gently.)

AUNT ELLER

They ain't nobody goin' to slug out anythin'—this here's a party!
6. (Pointing the gun at CARNES)
Sing it, Andrew! Dum tidly um tum tum—

CARNES

7. (Frightened, he obeys.)
THE FARMER AND THE COWMAN SHOULD BE FRIENDS...

(AUNT ELLER points her gun at a group, and conducts them. They join in quickly.)

ALL
~~RIGHT GROUP~~

8. OH, THE FARMER AND THE COWMAN SHOULD BE FRIENDS.

(She turns her gun on the left group and now they all sing.)

ALL

ONE MAN LIKES TO PUSH A PLOUGH,
THE OTHER LIKES TO CHASE A COW,
BUT THAT'S NO REASON WHY THEY CAIN'T BE FRIENDS! **9.**

(CURLY comes down and joins AUNT ELLER and CARNES.)

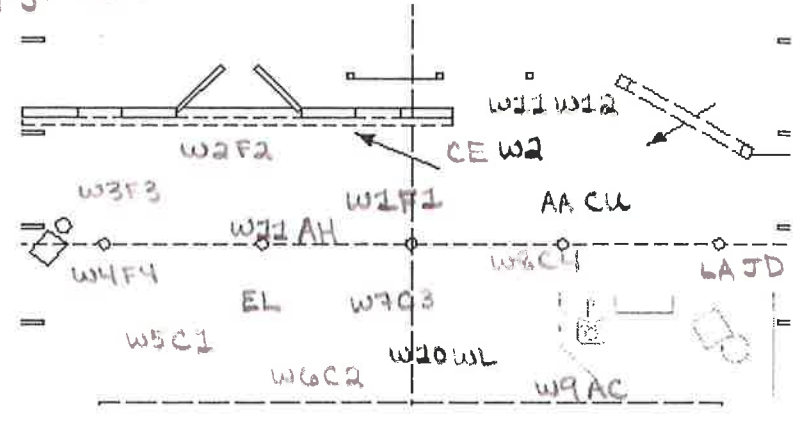
MUS

C'mc

I'm s

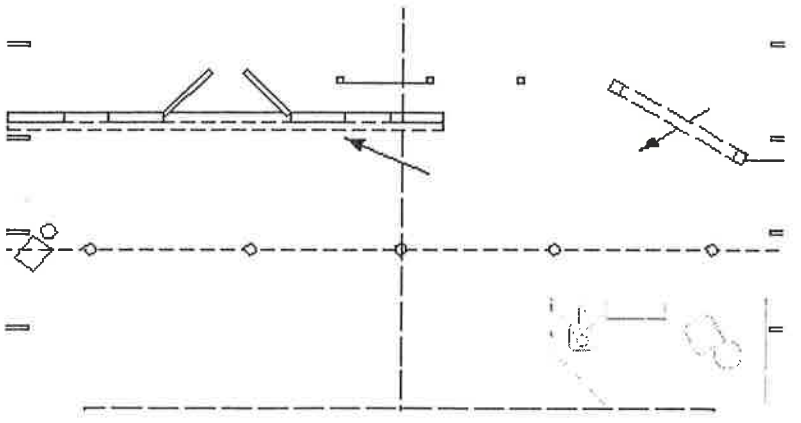
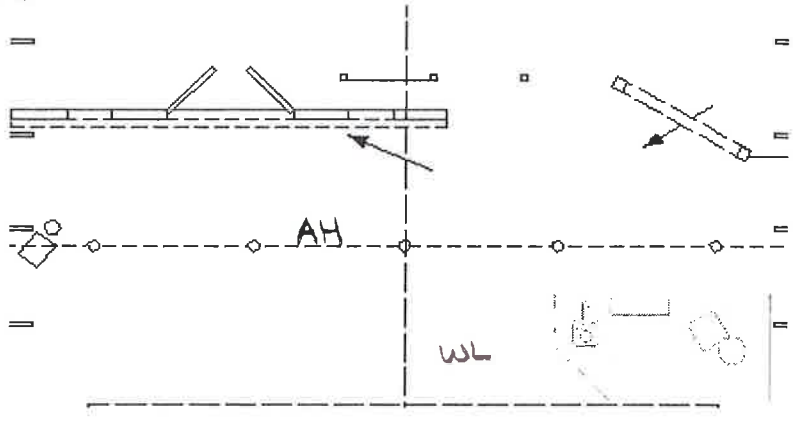
- 1 All but WL, AH, LA, + JD
Ex USB ground Barn
- 2 LA + JD Ex SL

pg. 72-1



- 3 AH X DSL → WL
- 4 AH run into WL

pg. 72-2



GIRL (Anno)

Who's goin' to be the auctioneer?

~~MAN~~ All

Aunt Eller!

(Shouts of approval from the entire crowd.)

AUNT ELLER

(Playing coy)

Let one of the men be the auctioneer.

CROWD

(Ad libs)

"No, Aunt Eller, yore the best." "Ain't any ole men auctioneers as good as you."

AUNT ELLER

All right then. Now you know the rules, gentlemen. Y'got to bid blind. Y'aint s'posed to know whut girl goes with whut hamper. Of course, if yer sweetheart has told you that hers'll be done up in a certain kind of way with a certain color ribbon, that ain't my fault. Now we'll auction all the hampers on t'other side of the ^{barn} house and work around back here. Follow me.

(AUNT ELLER starts off, followed by the crowd. As the crowd exits, ALI HAKIM strolls on, meeting WILL ambling along with his bag.)

ALI HAKIM

Hello, young fellow.

WILL

Oh, it's you!

ALI HAKIM

I was just hoping to meet up with you. It seems like you and me ought to have a little talk.

WILL

We only got one thing to talk about. Well, Mr. Hakim, I hear you got yourself engaged to Ado Annie.

ALI HAKIM

Well...

V
sl
b

T

A

V

I

(Complete list of all who exist:
(all but Larry, 1917
1918-1919):
Abbi Adierum Anna Austen,
Curtis Chelsea Chris Colson
Efram Emily Ericka Ado Annie
Janely Jaymyria Justin
Eller Batchelor Kati Knight
Madison Wanda
Ryan Shanteria Minnie
Zach + Corneal

1, 2,
All but Will
AM, LA + 30
EX + UGR
LA + 30 EX SL

11B

3

4

Oklahoma! Line Notes Act II

10/22/2014

Page #	Actor	Line
70	All	OH, the farmer and the cowman should be friends
70	All	The OTHER LIKES to chase a cow
106	All	AND the wavin' wheat
68	Adream	Whyn't THOSE dirtscratchers STAY in Missouri where they belong?
116	Adream	THEY'RE takin' Jud over to Dave Tyler's till the mornin'
116	Adream	T wouldn't be PROPER. You have to do it in court
67	Allen	The OTHER LIKES to chase a cow
68	Allen	OH, the farmer and the cowman should be friends
69	Allen	BUT that's no reason why they cain't be friends
79	Allen	BID!
79	Allen	BID A DOLLAR
80	Allen	At ain't yours. Y'jist bid it, didn't you? Jist GIVE it to th' schoolhouse. Got to say the Peddler still gits my daughter's HAND.
80	Allen	YOU crazy?
82	Allen	I bid ONE dollar
103	Allen	Been skeered all night. Skeered 'AT Jud Fry ud come up and START FOR Curly
109	Allen	Aw, it's a GOOD old fashioned custom (etc.)
117	Allen	Oh, shet yer TRAP. We can give the boy a fair trial without lockin' him up on his weddin' night! HERE'S THE LONG AND SHORT OF IT. First I got to ask you: Whut's your plea?
117	Allen	JIST A MINNIT! JIST A MINNIT! Don't let yer tongue wobble around in yer mouth like 'at... Listen to my question. Whut HAPPENED TONIGHT 'at made YOU KILL him
117	Allen	And YOU HAD TO DEFEND YERSELF, DIDN'T YOU?
117	Allen	QUIET! Now is there a witness who saw this happen?
118	Allen	HEY, WAIT A MINUTE! I ain't EVEN told the verdick yet!
118	Allen	COURSE, BUT...
79	Austin	I say it GIVE me a three-day bellyache!
85	Ben	I DON'T FIGGER AT'S QUITE enough, DO YOU?
85	Ben	Got a saddle here COSR ME thirty dollars.
85	Ben	Don't LET'S waste time. How high you goin'?
86	Ben	Aunt Eller, I'm biddin' ALL OF THIS ten dollars Joe jist give me
87	Ben	Anybody want to buy a GUN? YOU, Joe? (etc.)
87	Ben	That makes my bid fifty-three DOLLARS, Aunt Eller. ANYBODY going any higher?
96	Ben	Great LORD!
96	Ben	Great GODAMIGHTY!
96	Ben	HERE. I'll show you.
96	Ben	WHEW! 'Bout all a man c'n stand in public! GO 'way from me, you!
97	Ben	Laurey, NOW LOOKY HERE, you stand over there right whur you air, and I'll SET over here - and you tell me whut you WANTED WITH me.
97	Ben	... Tomorrow, I'll GET you a new h'ard hand. I'll stay on the place myself tonight, 'f you're NERVOUS about that hound-dog ... Hey, while I THINK of it - how - HOW 'bout marryin' me?
98	Ben	WELL, couldn't you meybbe think of some reason why you might?
98	Ben	I'll be the happiest man alive SOON AS we're married. ...
99	Ben	Hey! 'F there's anybody out AROUND this yard 'at c'n hear my voice, I'd LIKE FER you to know that Laurey Williams is my girl
116	Ben	Laurey HONEY, Cord Elam HERE, he's A Fed'ral Marshal, y'know. And he thinks I ORTA GIVE MYSELF UP - Tonight, he thinks
117	Ben	Why'd I do it? Cuz he'd been PESTERIN' Laurey and I ALWAYS SAID SOME DAY I'D-
117	Ben	Why he come at me with a KNIFE and- and-
71	Chris	C'MON, everybody! Time to start the Box Social
85	Chris	DON'T BE A FOOL, BOY. Y' cain't earn a livin' 'thout A SADDLE.
88	Chris	THAT'S HE IDY! The COWMAN and the FARMER should be friends

Oklahoma! Line Notes Act II

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Page #	Actor	Line
104	Chris	Say Curly, wuz you skeered when the preacher said THAT ABOUT do you take this 'ere womern?
105	Chris	PLEN'Y OF AIR AND plenty of room-
112	Chris	Come on, fellers, let's git 'EM DOWN!
118	Chris	Oh, shet up about BEING MARSHAL! We ain't goin' to let ya SEND the boy TO JAIL on his weddin' night. (etc.)
87	Devyn	Curly, PLEASE don't sell your gun
93	Devyn	WHY, I don't know whut you're talking about!
94	Devyn	... Air you STANDING THERE tryin' to tell me 'f I don't ... Oh, AND I even got better idys'n that. You ain't to come on the PLACE again, you hear me? I'll send yer stuff any place you SAY, but don'g you's much 's set foot (etc.)
95	Devyn	... Go and find Curly and tell him I'm HERE. I wanta see Curly AWFUL BAD. Got to see HIM.
95	Devyn	Curly - I'm afraid, 'fraid OF my life!
96	Devyn	OH, I don't know whut to do!
97	Devyn	He scared me... HE'S CRAZY. I NEVER SAW NOBODY LIKE HIM. He talked wild (etc.)
98	Devyn	Yeow, I 'member. You WAS ridin broncs that day.
114	Devyn	IT CAIN'T BE THAT-A-WAY
116	Devyn	Well, tell him NOW AND GIT IT OVER WITH
100	Heidi	Wisht I was goin'- nen you WOULDN'T BE so lonely
100	Heidi	ALI!
101	Heidi	Hello, Will. ALI IS sayin' good-bye.
110	Heidi	ALI HAKIM!
110	Jaymyria	LANDS! Who'd you marry? Where is he?
85	Justin	I'll give you TEN.
69	K. Dunn	IF he rides by and asks fer food and water
70	K. Dunn	They ain't nobody GOIN' TO slug out anythin' - this here's a party. SING it, Andrew! Dum tiddy um tum tum-
72	K. Dunn	LET one of the men BE THE AUCTIONEER
78	K. Dunn	Now, here's the last two hampers. Whose they ARE I ain't got no idy!
78	K. Dunn	Ain't nobody hungry NO more? - (etc.)
78	K. Dunn	Six bits ain't enough fer a lunch like Ado Annie c'n make. LE'S hear a dollar (etc.)
79	K. Dunn	Same OLD sweet-pertater pie, Mike. Whut d'you say?
79	K. Dunn	Never mind about THAT. Who bids a dollar?
79	K. Dunn	Ninety cents, we're gittin' rich. 'Nother desk fer th' SCHOOLHOUSE. DO I hear more? I took a peek INSIDE a while ago and I must say it looks mighty TASTY. WHUT do I hear, gents?
81	K. Dunn	
83	K. Dunn	I got a bid of four and a quarter - FROM JUD FRY. YOU GOIN' to let him have it?
83	K. Dunn	FOUR and a half! (etc.)
83	K. Dunn	FOUR-SEVENTY-FIVE. Come on, gentlemen. Schoolhouse ain't built yet. GOT TO GIT a nice chimbley.
83	K. Dunn	FIVE AND A QUARTER! Ain't GOT nearly enough yet. NOT FER cold duck with stuffin' and THAT lemon-meringue pie.
84	K. Dunn	ANYBODY goin' to bid any more?
86	K. Dunn	... All fer educatin' and larnin'. GOIN' FER thirty-five. Goin'-
87	K. Dunn	Goin'- goin'- gone! WHUT'S THE MATTER WITH YOU FOLKS? Ain't nobody gonna cheer er nuthin'?
89	K. Dunn	WELL THEN, STOP lookin' at those ole French pitchers and ast me fer a dance
112	K. Dunn	Whut you doin' DOWN there, makin' all thet racket, you bunch O' PIG-stealers?
115	K. Dunn	Mebber IT'S BETTER FER YOU and Curly not t'go 'way tonight
115	K. Dunn	... That's the way it is - cradle to grave. AND you can stand it. They's one way. You gotta be hearty, YOU GOT to be. YOU cain't deserve the sweet and tender in life less'n you're tough

Oklahoma! Line Notes Act II

10/22/2014

Page #	Actor	Line
115	K. Dunn	Fiddlesticks! Scrawny and OLD? YOU couldn't h'ar me to be the way I am!
116	K. Dunn	OH, FIDDLESTICKS. Le's do it here and say we did it in court
116	K. Dunn	WELL, le's not break the law (etc.)
76	Orlando	EITHER of you two see Laurey?
82	Orlando	A dollar AND A QUARTER
84	Orlando	NO. They all dropped out. Cain't you see?
85	Orlando	Yo' cain't BID SADDLES. Got to be cash
86	Orlando	Hold on! I ain't finished BIDDIN'! You JIST PUT UP everythin' y'got in the world, didn't yer? (etc.)
87	Orlando	SO, AUNT ELLER, I'm jist as reckless as Curly McLain, I guess. Jist as good at gittin' whut I want. GOIN' TO BID all I got in the world - all I SAVED fer two years, doin' farm work (etc.)
94	Orlando	... Nights you SET IN the front room ... Ya brung me that hot soup out to the smoke house and give it to me, AND ME IN BED.
94	Orlando	I remember eve'ything ya ever done... every word ya ever SAID. CAIN'T think of nuthin' else... See?... See how it is?
94	Orlando	... Nen you'll wisht you WASN'T so free with yer airs, yer sich a fine lady....
113	Orlando	Weddin' party still goin' on? Glad I AIN'T TOO LATE. Got a present for the groom. But first I WANT TO kiss the bride. AN' HERE'S MY PRESENT FER YOU!
72	Paul	HELLO, YOUNG FELLOW
74	Paul	MAYBE pay you real money....
74	Paul	AH, what a beautiful hot-water bag. Looks French. MUST HAVE COST PLENTY.
74	Paul	It don't fit you so good. I'LL PAY YOU twenty-two dollars.
74	Paul	All right THEN - twenty-two-fifty!
75	Paul	THAT ALL YOU THINK IT IS? WELL, it's more'n that! It's...
77	Paul	SAY, young feller, you certainly bunkoed me!
79	Paul	MINE'S THE LAST BID. I got her fer six bits.
79	Paul	HEY!
80	Paul	Fifty-ONE!
100	Paul	A man who will stick to you all your life. AND THAT'S the man for you - Will Parker
100	Paul	Of course you do! And you love THOSE dark brown eyes OF HIS, and the way his mouth wrinkles up when he smiles-
101	Paul	We have an old song in Persia. It SAYS: (etc.)
101	Paul	I am GLAD you will marry such a wonderful man as THIS Will Parker
102	Paul	AH, you were made for each other. BE GOOD TO HER, Will. And you BE GOOD TO HIM. You don't MIND? I am a friend of the family now?
111	Paul	SURE I wanted to. I wanted to marry her when I saw the moonlight shining ON the barrel of her father's shotgun (etc.)
72	Will	OH, IT'S YOU!
73	Will	You ain't purty enough FER A skunk. You ain't SKINNY enough FER A snake.
73	Will	Cuz if I thought you didn't I'd tie you up in THIS bag and DROP you in the river.
74	Will	Eight dollars? That wouldn't be honest. I ONLY PAID THREE-FIFTY
76	Will	How much'LL YOU GIVE ME FER THIS THING?
76	Will	SHORE DO. It's jist a girl in pink tights.
77	Will	How much fer ALL the resta the stuff in this bag?
77	Will	DONE! NOW I GOT FIFTY DOLLARS, AIN'T I? KNOW what that means? Means I'm goin' to take Ado Annie back from you!
77	Will	OH, WOULDN'T I? And when I tell her paw (etc.)
80	Will	AND 'F YER A MAN OF HONOR Y'GOTTA SAY ADO ANNIE B'LONGS TO ME, LIKE Y'SAID SHE WOULD!
80	Will	Wait a minute. Wait! 'F I don't bid any more I c'n keep MY MONEY, cain't I?
81	Will	NEN I STILL GOT FIFTY DOLLARS
90	Will	WHEN I was off in Kansas City, MO
91	Will	I go and SOW my last wild oat
91	Will	I GIVE up lotsa other things