

(BOY enters, crosses downstage, then up to scrim where HE dances with DOROTHY'S shadow. A moment of this then DOROTHY gets mixed up and BOY disgustedly exits as shadows of OTHER BOYS leap at her from all directions, DOROTHY ducks, then unfortunately raises her head just as last two BOYS crash together with her in the middle. DOROTHY, holding her head, starts out from behind scrim, smiles valiantly as spot hits her, and sings)

DOROTHY

IN THE WINTER LET ME BRING THE SPRING TO YOU  
LET ME FEEL THAT I MEAN EV'RYTHING TO YOU  
LOVE'S OLD SONG WILL BE NEW  
IN THE SHADOWS WHEN I COME AND SING TO YOU DEAR  
IN THE SHADOWS WHEN I COME AND SING....

(GIRLS, in shadow, have been exiting behind her. Now last GIRL dances off as DOROTHY sings)

TO YOU.

(BLACKOUT. Lights come up as "scrim" flies out and JULIAN and ANDY start briskly past DOROTHY)

JULIAN

Not bad, Miss Brock, not bad.

DOROTHY

Mr. Marsh, what does it take to get a compliment out of you?

JULIAN

(Exiting Left with ANDY)

That was a compliment, Miss Brock.

DOROTHY

(Angrily starting off Right)

Wardrobe, where are you? How do you expect me to dance when these sleeves are halfway to the ground!

MAN

(Stepping out of shadows)

Hello, kid.

DOROTHY

Pat! What are you doing here?

PAT

Had to see some booking agents in the neighborhood and thought I'd drop by to see my best girl.

DOROTHY

And what if Mr. Dillon had been here? No. Pat, it's too dangerous!

(DOROTHY hands PAT a dollar)

Now be a dear, take in a picture or something, and I'll meet you in my dressing room at five.

PAT

Dorothy, I can't take your money.

(As SHE starts to protest)

It was all right in the old days when we had the act in vaudeville, but now you're a star.

(MUSIC begins quietly under dialogue)

DOROTHY

What difference does that make if we still care for each other? Oh, Pat, don't you think I hate meeting in corners like this, but isn't it better than not meeting at all?

3C REPRISE: "SHADOW WALTZ"

(And SHE tenderly sings)

IN THE WINTER LET ME BRING THE SPRING TO YOU

LET ME FEEL THAT I MEAN EV'RYTHING TO YOU

(Putting bill in his pocket)

Now run along, my dearest, and I'll see you in my dressing room at five.

PAT

Dorothy, I....

DOROTHY

Till five, my darling!

(MUSIC out as DOROTHY exits, leaving PAT alone.  
HE hastily exits Left as MAGGIE enters Right,  
followed by ANNIE, LORRAINE and PHYLLIS)

MAGGIE

Come on, girls, get a move on. We only have an hour for lunch!

(Seeing PEGGY who has entered down Right)

Hey, kid, I've been looking for you! You left this on the piano.  
And don't worry, the bankroll's intact.

PEGGY

Oh, thank you, Miss....

MAGGIE

Jones, Maggie Jones. Say, you look like you could use some grub.  
How about putting on the feedbag with me and the girls?

(Over PEGGY'S protests)

Not another word, it's all settled!

"Shadow Waltz"

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BILLY

(Coming on from Left)

Hey, kid, I've been looking for you! How about having lunch?

PEGGY

I'm sorry, I just promised to eat with Miss Jones and the girls.

MAGGIE

Would you like to join us?

BILLY

No, thanks. I'm looking for a mouthful, not an earful. But don't feel bad, I'll let you have a raincheck.

PHYLLIS

(As BILLY exits Right)

What makes tenors such wolves?

LORRAINE

I think it's that tight underwear they wear.

MAGGIE

No, that's what makes them tenors. Come on, girls, I'm taking you to that lovely place with the windows.

GIRLS

The Astor Roof?

MAGGIE

The Automat.

(THEY groan)

Oh, all right, the Gypsy Tea Kettle, but you're gonna dance your way over, I don't want to waste any time.

PEGGY

I don't know your steps.

ANNIE

(With a wink to OTHER GIRLS)

If you think you can pick it up, I'll show it to you.

PEGGY

Okay.

(ANNIE does tap combination. PEGGY does it twice as fast)

ANNIE

(Astonished)

Okay! Now with the pullback.

(SHE does it, PEGGY follows)

Hey, kid, you're good!