



Robert  
**ALDRIDGE**

**Sister Carrie**

Libretto by Herschel Garfein

Zabala • Phares • Morgan

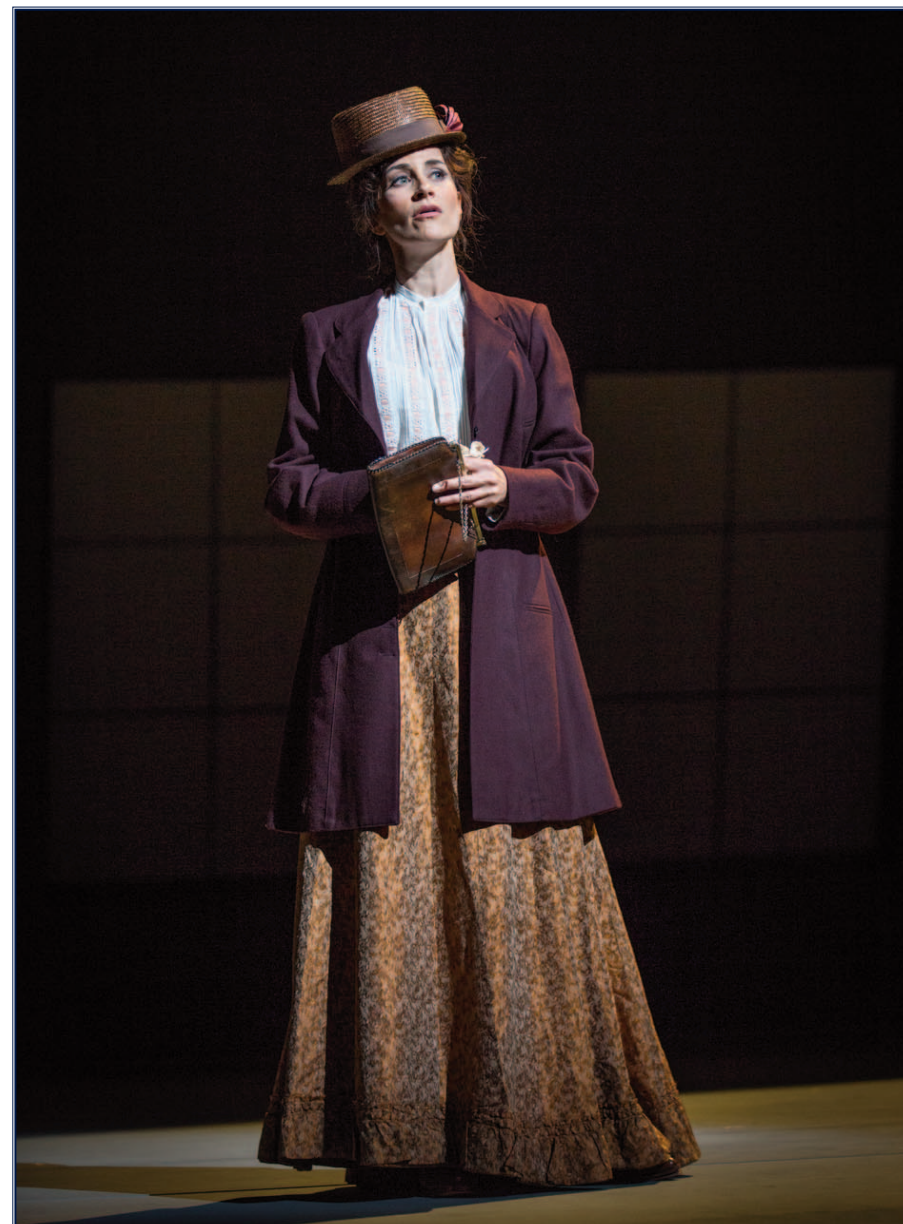
Jordheim • Cunningham

Florentine Opera Chorus

Florentine Opera Company

Milwaukee Symphony Orchestra

William Boggs



Robert Livingston  
**ALDRIDGE**  
(b. 1954)  
**Sister Carrie (2012)**

An Opera in Two Acts  
Libretto by Herschel Garfein

Based on the novel by Theodore Dreiser (1871–1945)

Caroline Meeber, later Carrie Madenda ..... Adriana Zabala, Mezzo-soprano  
George Hurstwood ..... Keith Phares, Baritone  
Charlie Drouet ..... Matt Morgan, Tenor  
Lola Sterling ..... Alisa Suzanne Jordheim, Soprano  
Prince Abdul/The Captain ..... Stephen Cunningham, Bass-baritone  
Mrs. Vance ..... Ariana Douglas, Soprano  
Maitre D'/Farley ..... Leroy Davis, Baritone  
George Jr./Head Replacement Worker ..... Thomas Leighton, Tenor  
Mrs. Hurstwood ..... Ashley Puenner, Mezzo-soprano  
Hanson/Ames ..... Nathan Krueger, Baritone  
Jessica/Maid ..... Nancy Davis, Soprano  
Overfed/Head Striker ..... Jim Gottfried, Tenor  
Waiter/Mr. Vance ..... James Barany, Bass-baritone  
Minnie ..... Jessica Timman Schwefel, Mezzo-soprano  
Detective ..... Scott Pullen, Tenor  
Stage Director ..... John A. Stumpff, Tenor  
Stage Manager ..... Pablo Siqueiros, Baritone  
Dance Captain ..... Nicholas Barootian, Baritone  
Chorus Master ..... Edson Melendez, Tenor  
Quartet Actors ..... Tracy Wildt, Soprano, Brianne Sura, Mezzo-soprano,  
..... Scott Pullen, Tenor, William Johnson, Baritone  
Another Striker ..... William Johnson, Baritone  
Hotel Desk Clerk ..... Tim Rebers, Baritone  
Bill ..... Joel Spiess, Tenor

**Florentine Opera Chorus**  
Chorusmaster: Scott S. Stewart  
**Milwaukee Symphony Orchestra • William Boggs**

Director/Producer/General Director: William Florescu • Musical Preparation: Eric McEnaney

Producer and editor: Blanton Alspaugh (Soundmirror.com)

Engineers: Mark Donahue and Brandon Johnson

Mixing and mastering: Mark Donahue

**Lead Recording Underwriters**

Donald and Donna Baumgartner

Mr. and Mrs. John Burke • Demmer Charitable Trust

Lloyd Gerlach in memory of Mary Ann Gerlach

Wayne and Kristine Lueders • National Endowment for the Arts

Adriana Zabala's performance generously sponsored by Nita G. Soref

Keith Phares's performance generously sponsored by the Marie Z. Uihlein Artist Fund

**Major Recording Sponsors**

Katherine and Blain Aldridge • Wendy Burke

Mr. William E. Eastham • William Florescu and Roberta Ricci

Drs. Caryl and Stratton McAllister • William and Marian Nasgovitz

Dr. David A. Paris • Mr. and Mrs. Richard Pieper • Mr. and Mrs. Donald S. Wilson

**With Additional Support**

United Performing Arts Fund • Wisconsin Arts Board • OPERA America

and more than one hundred crowd-funders to our Kickstarter campaign



NATIONAL  
ENDOWMENT  
FOR THE ARTS

This project is supported in part by an award from the National Endowment for the Arts.

Sister Carrie was premiered by the Florentine Opera Company, October 2016.

Published by C.F. Peters Corporation, © 2016. All rights reserved.

[www.editionpeters.com](http://www.editionpeters.com)

**CD I** **77:49****Act I**

1	Overture: Carrie arrives in Chicago, 1900.	3:28
2	She finds work in a vast shoe factory.	2:33
3	Scene 1: "Four. Four. Four on. Four off." [ <i>Carrie, Women Factory Workers</i> ]	0:51
4	"There is music here, Bill." [ <i>Drouet, Women Factory Workers, Carrie</i> ]	3:29
5	"Here's a very good worker who can't make it go." [ <i>Drouet, Carrie, Women Factory Workers</i> ]	2:48
6	Scene 2: Outside the factory, later that day. [ <i>Drouet, Carrie</i> ]	4:11
7	Duet: "You belong in places like this." [ <i>Drouet, Carrie; Waiter</i> ]	4:13
8	Quartet: "I can help you get along." [ <i>Drouet, Carrie, Minnie, Hanson</i> ]	5:27
9	Scene 3: "Everything is paid for." [ <i>Carrie</i> ]	4:53
10	Scene 4: At Fitzgerald and Moy [ <i>Maître D', Waiters</i> ]	3:29
11	"It's opening night at McVickar's." [ <i>Hurstwood, Maître D', Waiters, Kitchen Staff</i> ]	1:23
12	Scene and Aria: "There they are!" [ <i>Hurstwood, Patrons, Actors, Drouet, Carrie</i> ]	3:37
13	Trio with Ensemble: "Try the bright ingénue." [ <i>Carrie, Hurstwood, Drouet, Quartet of Actors, Patrons, Waiters</i> ]	3:34
14	Scene 5: The Hurstwood family home, several weeks later; a park at dusk. [ <i>Hurstwood, Mrs. Hurstwood, George Jr., Jessica</i> ]	4:33
15	Duet in the Park: "My darling!" [ <i>Hurstwood, Carrie</i> ]	3:21
16	"And one day if I came to you." [ <i>Hurstwood, Carrie</i> ]	3:05
17	"Oh." "Have you made up your mind about our summer plans?" [ <i>Hurstwood, Mrs. Hurstwood</i> ]	2:05
18	Scene 6: The back room of Fitzgerald and Moy, later that night. [ <i>Hurstwood, Maître D'</i> ]	1:24
19	"Mister Hurstwood?" [ <i>Detective, Hurstwood, Mrs. Hurstwood</i> ]	1:47
20	The Embezzlement Aria: "I'll lock up." [ <i>Hurstwood</i> ]	1:58
21	"You are the only wonder." [ <i>Hurstwood</i> ]	2:10
22	"Closing doors." [ <i>Hurstwood</i> ]	2:06
23	Scene 7: Outside Carrie's flat; in a carriage; on a train. [ <i>Carrie, Maid, Hurstwood</i> ]	2:33
24	Duet on the Train: "Remember what you said to me that night in the park." [ <i>Hurstwood, Carrie</i> ]	2:44
25	"When you asked if you could be with me, what did I say?" [ <i>Carrie, Hurstwood</i> ]	2:26
26	"I have only dreams, Carrie." [ <i>Hurstwood, Carrie</i> ]	3:43

**CD 2** **75:44****Act II**

1	Scene 1: An apartment in New York, four months later. [ <i>Hurstwood, Carrie, Mrs. Vance, Guests</i> ]	1:46
2	Arietta: "We adore these two." [ <i>Mrs. Vance</i> ]	2:14
3	"Congratulations!" [ <i>Ames, Hurstwood, Ed, Carrie, Mr. Vance, Guests</i> ]	2:49
4	Scene 2: Same setting, a few hours later. [ <i>Hurstwood, Ed, Carrie</i> ]	3:49
5	"I have my first audition today." [ <i>Carrie, Hurstwood</i> ]	3:24
6	Scene 3: A large rehearsal hall in New York. [ <i>Carrie, Lola, Ensemble</i> ]	1:40
7	"We're consultin' with the Sultan." [ <i>Lola, Carrie, Chorus Master, Chorus, Women's Chorus, Dance Captain, Stage Director</i> ]	1:41
8	"And their father, poor old Goriot." [ <i>Ames, Mr. Vance, Mrs. Vance, Carrie, Chorus of Waiters</i> ]	1:33
9	"Would anyone like to hear my news?" [ <i>Carrie, Mr. Vance, Mrs. Vance, Ames, Chorus of Waiters, Hurstwood</i> ]	2:51
10	"You're a nice one to talk about who we can associate with!" [ <i>Carrie, Hurstwood</i> ]	1:42
11	"I could be rather late." [ <i>Carrie, Hurstwood</i> ]	1:26
12	Scene 4: Their flat, a few minutes later. [ <i>Hurstwood</i> ]	1:18
13	Aria: "I'm at home in the world." [ <i>Hurstwood</i> ]	4:26
14	Scene 5: <i>The Wives of Abdul</i> , an operetta [ <i>Abdul, Overfed, Carrie, Lola, Director, Ensemble</i> ]	5:35
15	"I'm really quite distracted." [ <i>Abdul, Overfed, Chorus</i> ]	2:24
16	Scene 6: The Letter Duet [ <i>Carrie, Hurstwood</i> ]	3:42
17	Scene 7: On the street; backstage at the Royale Theater. [ <i>Hurstwood</i> ]	1:48
18	Mash Notes Duet: "Are you ready?" [ <i>Carrie, Lola</i> ]	4:07
19	Scene 8: Times Square. A winter night, months later. [ <i>Homeless Men, Captain</i> ]	3:35
20	"Shiloh. Antietam." [ <i>Captain, Farley, Hurstwood, Men</i> ]	4:36
21	Scene 9: The Strike. Outside the Broadway Central Trolley Depot, the next day. [ <i>Strikers, Replacement Workers, Women Workers, Hurstwood, Farley, Head Striker</i> ]	2:42
22	"If you have any real feeling, hide it like a treasure." [ <i>Carrie, Ames, Hurstwood, Head Striker, Another Striker, Workers</i> ]	5:16
23	Scene 10: Finale: Outside the depot; in a flophouse; on a Broadway stage. [ <i>Ames, Carrie, Hurstwood, Captain, Men</i> ]	3:28
24	"I'd like a better room, with private heat." [ <i>Hurstwood, Clerk</i> ]	1:16
25	"Have you heard? Have you heard?" [ <i>Women's Chorus, Carrie</i> ]	1:46
26	"That's you all right." [ <i>Hurstwood, Carrie, Lola, Captain, Ensemble</i> ]	4:49

## Sister Carrie

Music by Robert Livingston Aldridge (b. 1954) • Libretto by Herschel Garfein (b. 1958)

Theodore Dreiser's *Sister Carrie* (1900) is the great American novel about social status – how it is bestowed, how it must be maintained, and how it can be withdrawn. In its protagonist, Caroline Meeber, Dreiser captured a powerful American archetype, the young person turning her back on where she has come from (and who she has been), who continually and almost reflexively strives for ever-higher standing in the world. The currently fashionable term for this is “reinventing oneself” – but it is commonly applied to superficial manipulations of public image by pop stars or politicians. In the United States of the 1890s, when *Sister Carrie* is set, “reinventing oneself” was an economic necessity, and a social good. The 1890s were an unparalleled boom time for American industry and for American cities (Edison set up his first power station in Lower Manhattan in 1881). The burgeoning economy required an entirely new workforce. Whole generations of men had to reinvent themselves as factory workers, as city dwellers; to move from place to place seeking economic opportunity; to discover their skills and to claim as high a place on the social ladder as they could.

At the turn of the 20th century, women's social status was almost entirely dependent on men. Their employment possibilities were few. The US Bureau of Labor statistics for 1900 show that only 18.8 percent of women over 16 years of age were gainfully employed – of these, fully 50 percent were employed in farm or domestic work, 25 percent in factory work, and the remaining 25 percent in more skilled professions – basically, teaching and nursing. For the vast majority of women, marriage and motherhood were the only life options. The reality was that women could only achieve status-stability or status-advancement through the agency of men. This is the world that Dreiser unflinchingly depicts in *Sister Carrie*. He created a heroine who instinctively understands the world around her and advances by following her desires and her ambition, reinventing herself exactly as men are doing all around her. Much of the notoriety of the book stemmed from Dreiser's refusal to criticize her or judge

her for this. She begins as a lowly factory worker in Chicago, and eventually she carves out a place for herself as a singing star on Broadway. Meanwhile her lover Hurstwood follows a nearly opposite trajectory. He is a man of high, but provisional, social standing (manager of a successful Chicago restaurant) who at first displays to Carrie and to the world all the signs of unassailable social status: he is impeccably well-dressed, socially easy, self-assured: a man's man. But his self-destructive desire for Carrie leads him to throw away all his former life – to leave his wife, to steal from his firm, to lure Carrie away from Chicago under false pretenses – and thereby, to completely unmoor himself from the world around him, with disastrous consequences. If Carrie has an instinctive understanding of social status and the invisible network of bonds that create our identities and buoy us up in society, Hurstwood has a nearly pathological disregard for those bonds. Carrie sings in her first aria, “everything is paid for” and she lives by that. She compromises and sacrifices for everything she gets; Hurstwood merely grabs for it. Once he has attained the object of his desire – Carrie – he suffers through a helpless despondency (today, it might be diagnosed as agoraphobia) that becomes intolerable to her. She eventually leaves him and he lands among the homeless of New York City. Even as he declines into abject poverty he continues to grab for status, taking a job as a scab worker during a violent trolley strike. Finally, he gasses himself in a flophouse: his grab for death.

Late in our opera, Carrie is introduced to Balzac's novel *Père Goriot*, and finds herself haunted by two unsettling lines, uttered by the aged title character in a spirit of great optimism, just at the moment when all those around him are mercilessly defrauding him: “Money is life. Money can do everything.” Carrie understands the irony of these lines, but still struggles to disbelieve their import as she surveys the world around her and considers her own tortuous route into the Leisure Class. Bob Aldridge and I hope that our opera of *Sister Carrie* has particular relevance for our own times, when the division between

the haves and the have-nots of the country has come to seem particularly stark, and when traditional American mores governing the meanings and the purposes of wealth have largely eroded. In rising up the social ladder, Carrie fights battles that all women still fight. Hurstwood's plummet down that same ladder dramatizes a bleak vision of the economic imperative (and its less reputable cognate, the status imperative) at work throughout every segment of American society. And the love story between them is driven by the harsh, at times harrowing, confrontation between two dark, unknowable forces: the force of desire and the force of survival.

Herschel Garfein

### Synopsis

#### CD 1: Act I

##### 1-2 Overture

Carrie Meeber, a poor girl from a small town in Wisconsin, arrives in the bleak urban landscape of Chicago in 1898, where she eventually finds employment in a shoe factory.

##### 3-5 Scene 1

A salesman of industrial machinery, Charles Drouet, visits the factory to pitch a new product to the factory owner. On the shop floor he chooses Carrie to participate in his presentation and inadvertently humiliates her.

##### 6-8 Scene 2

Drouet waits for Carrie outside the factory. She warms to him, and reveals that her dream is to one day become a professional singer. In a series of scenes that compress time, their courtship is dramatized: he takes her to an upper middle-class restaurant, buys her clothes, arranges to meet her again. Throughout, he earnestly convinces her to take money from him. Finally, she agrees to leave her sister's home where she is boarding, and to live in a small private apartment he will rent for her. Her sister and brother-in-law receive the news in a letter; they react in quiet dismay.

##### 9 Scene 3

Sometime later, Carrie is comfortably installed in her new apartment where Drouet has seen to it that “everything is paid for.” She reflects on her new life as his mistress – its benefits and its obligations.

##### 10-13 Scene 4

The grand Chicago restaurant of Fitzgerald and Moy (in those days called a “resort”) is humming with activity. Platoons of waiters deploy for the evening service, directed by an officious Maitre D', and coolly observed by the manager, George Hurstwood. Hurstwood motivates them by declaring that actors from a prestigious Chicago theater are expected to dine there after their performance. The waiters respond with salvos of masculine enthusiasm as they prepare the resort. Time slips forward to ten o'clock and the actors arrive, followed by Drouet and Carrie who are posing as a married couple. Hurstwood greets his acquaintance Drouet, acknowledges Carrie and then welcomes the actors with an effusive aria. When Drouet promotes Carrie as an aspiring actress herself, Hurstwood suggests a series of stock characters to Carrie and she publicly improvises each suggested character with aplomb, charming the professional actors and entrancing Hurstwood.

##### 14-17 Scene 5

Two months later. A series of interlocked scenes, taking place over several weeks, show new tensions in the life of George Hurstwood. At home, he is distant with his wife, Julia. His son George Jr. pointedly mentions that he has seen his father at the theater without his mother; Hurstwood responds vaguely and buries himself deeper in his evening paper. His daughter Jessica then makes petulant demands for a trip abroad and this prompts a chorus of complaints about the family's lack of proper summer plans.

Hurstwood secretly meets Carrie in a park. They declare their love for each other, but must act discreetly in public. She reports that Drouet has now genuinely asked her to marry him. Without revealing that he himself is married, Hurstwood asks if “one day” he were to come to

her and ask her to change her whole life for him, would she do it? She passionately answers, yes. As evening falls, they kiss under cover of darkness.

Back at home, Julia brushes her hair as she prepares for bed. When George enters, she calmly informs him that a letter has come for him, with no return address. He pretends that the letter is work-related, but she challenges him to open it in front of her. When he refuses, she coolly reminds him that their house is held in her name.

#### **18-22 Scene 6**

After closing time that night at Fitzgerald and Moy, Hurstwood has a chance to read the letter. He is distraught by what it says. Before he can fully react, he notices a man lurking in the darkened restaurant. It is a detective, who serves him with divorce papers from his wife. In a fury, he reads her petition; it accuses him of adultery and non-support of their children. Calming himself, he tries to go on locking up. He clings to a vision of Carrie as the only good thing in his life. When he gets to the restaurant's safe in which the week's cash receipts are kept, he notices the door of the safe has been left slightly ajar. Seeing the ten thousand dollars within as the answer to all his problems, he steals the money.

#### **23-28 Scene 7**

In the middle of that same night, Hurstwood arrives in a carriage at Carrie's apartment with an urgent report that Charlie Drouet has been injured, and that she should accompany him by train to the hospital on the outskirts of Chicago. Panicked, Carrie comes along. Hurstwood comforts her, and is seemingly chastened by the letter she sent him. However, once she sees the train leave the limits of Chicago, Carrie discovers that the "emergency" is a ruse, and is furious. He begs her to understand him, telling her that the day has come for them to leave Chicago and to utterly change their lives, but she rebukes him bitterly for lying to her, threatening to tell the conductor and get off the train. Hurstwood can only repeat that there's no going back for him. Carrie refuses to speak to him, and they sit in silence on the train bound for New York.

## **CD 2: Act II**

#### **1-3 Scene 1**

Several months later, in their well-appointed apartment in New York City, George and Carrie celebrate a belated wedding party with new friends. Carrie's socialite mentor, the effusive Mrs. Vance, offers a toast to explain how she and her husband John became infatuated with the younger couple (whom she knows as James and Carrie Wheeler) as soon as they moved into the building. She is throwing this party to compensate for what she believes was their hasty elopement from Chicago. As all extend their congratulations, Mrs. Vance's cousin, Robert Ames, asks Hurstwood if he has seen the surprise visitor from Chicago. It is Ed, the Maître D' from Fitzgerald and Moy, come on his own initiative to offer a deal to Hurstwood: if he returns the money, his former bosses won't prosecute him. Hurstwood, supplying many excuses for the theft, offers to pay back \$7000 immediately, and the rest very soon. He even asks if there's a possibility he could get his old job back.

#### **4-5 Scene 2**

Later that evening, Hurstwood is doing sums in a notebook while Carrie is heard singing to herself in the bedroom. Ed comes quietly to the door, and George retrieves a satchel full of money and gives it to him. Ed quickly goes. Carrie enters in a seductive peignoir she has bought for this night. George makes an effort to tell her of how a new business partner of his is stealing money from him – how they have to start being careful and may be forced to find a smaller apartment. She will have none of it, and lures him into the bedroom.

The next morning, Carrie is smartly dressed. She will have her first theater audition that day, as well as job interviews in several fine shops. George, still in his dressing gown, claims he will go get his investment back from his partner and start looking for a better opportunity. He and Carrie have a date to meet the Vances and Ames later for dinner. George again voices concern over their expenses, but Carrie heartens him.

#### **6-11 Scene 3**

At a large and chaotic audition for an operetta called *The Wives of Abdul*, Carrie meets Lola Sterling, a more experienced young actress. They practice their lines together and then take part in the audition, run by the director and the dance captain.

The scene segues into the dinner that night. Ames finds fault with the ostentatious wealth on display in the restaurant, quoting from *Père Goriot* by Balzac, and urging Carrie to read that novel. The Vances chide him for being so censorious, given that he is a millionaire's son, but Carrie takes his words to heart. She then tells her friends the story of how she passed the audition earlier that day, was cast as a chorine in the show and spontaneously invented her stage name: Carrie Madenda. Hurstwood (known to them as James Wheeler) arrives late and claims that he has already eaten with a client. He furtively counsels Carrie not to spend excessively, but she ignores him. On their way home after dinner, they quarrel about money; Carrie alludes to him moping in their apartment every day, but he counters that a famous hotelier will soon open a new hotel in New York – that will be his opportunity.

The next morning, Carrie leaves for her rehearsal, reminding George that it's rent day. After assuring her that he will look for work that very day, he settles into his rocking chair.

#### **12-13 Scene 4**

Rocking in his chair, Hurstwood enters a fantasy world centered on his memories of being the manager at Fitzgerald and Moy ("I'm at home in the world").

#### **14-15 Scene 5**

Weeks later, at a dress rehearsal of the extravagant operetta *The Wives of Abdul*, Carrie distinguishes herself by improvising a comedic bit, drawing praise from the show's stars. The director promotes her to a small solo part. When she returns home with this news, the emotional gulf that has opened between her and George is apparent. He is now virtually a shut-in in their apartment; he can offer her little beyond feeble encouragement.

#### **16 Scene 6**

Carrie suddenly moves out one day, leaving a letter that George finds. It says in part, "You sit in that rocker, day after day and look at me just as if I'm a ghost, or you are." Hurstwood reads these words in disbelief, then flees the apartment.

#### **17-18 Scene 7**

On the street in front of their building, Hurstwood happens upon a poster for a show featuring Carrie Madenda, billed as "the girl you can't take your eyes off." Resignedly, he agrees, says goodnight to the image of Carrie on the poster, then wanders off.

Backstage in the dressing room they share for their new show, Carrie and Lola take childish delight in the attention they receive from their many gentleman fans who ardently send "mash notes" to them after each performance.

#### **19-20 Scene 8**

Later that winter, in Times Square, homeless men line up, trying to find a bed and a hot meal for the night. They sing restlessly of "goin' back" to a better time. Taking charge of them is the Captain, a grizzled Civil War veteran who pleads to the well-heeled passers-by on their behalf, invoking the names of the great Civil War battles of Antietam and Shiloh. Hurstwood, now homeless, shuffles in to join the men. On this night, Farley, a noted strike-breaker, stops by to recruit men to be replacement workers for the trolley men who have recently gone out on strike across New York. He promises the homeless men food, shelter and guaranteed jobs. Most resist, grumbling that they "ain't no scabs," but Hurstwood steps forward and is instructed to be at the Broadway Central Depot the next morning.

#### **21-22 Scene 9**

The next morning, the snowy streets of Manhattan ring with the songs of workers. In front of the depot, strikers have set up a picket line and chant defiantly. Farley leads in the replacement workers who quietly admit their



sympathy for the strikers but say "I gotta eat, too." Hurstwood rallies them with the thought that they are on the winning side – the side of industry.

In a midtown apartment, Carrie is reading to Ames from *Père Goriot* when she hears the faraway songs of the strikers. Carrie remembers her days as a factory worker and sympathizes; she draws a lesson from Balzac about guarding your true feelings, lest the world destroy you. Ames objects to what he calls her cynicism, but she persists.

Back at the trolley depot, Hurstwood rouses the replacement workers and marches them forward to the picket line, where he engages in a tense standoff with the head striker, who tries to convince him to go home to his family. Thinking of Carrie, Hurstwood says "I'll show you who sits in a rocker. I'll show you who gets a job." And finally, he leads a violent charge across the picket line. During the ensuing melee he is beaten savagely and remains lying bleeding in the snow as the rest of the men disperse.

## Robert Livingston Aldridge



GRAMMY®-winning composer Robert Livingston Aldridge (b. 1954, Richmond, VA) has written over 60 works for orchestra, opera, music theater, dance, string quartet, solo and chamber ensembles. His music has been performed throughout the United States, Europe and Japan and he has received numerous fellowships and awards for his music. His opera, *Elmer Gantry*, based on the novel by Sinclair Lewis, with a libretto by Herschel Garfein, was given its fully staged world premiere by Nashville Opera in November 2007, and received rave reviews in *The New York Times*, *The Wall Street Journal* and *Opera News*. An orchestral suite from *Elmer Gantry* was commissioned by the New Jersey Symphony Orchestra and premiered on their opening season gala in September 2011, an event which received international coverage. The Naxos recording of *Elmer Gantry* (8.69032-33) was released in July 2011, and received two GRAMMY® Awards in 2012: for Best Contemporary Classical Composition, and for Best Engineered Classical Recording. *Opera News* ranked the Naxos recording of *Elmer Gantry* No. 1 in the Best Opera Recordings of the Year 2011. Aldridge's music has recently been conducted by Keith Lockhart, Jeffrey Kahane, and performed by Gidon Kremer and Martha Argerich. Orchestral and operatic performances of his commissioned work include the Nashville Symphony, New Jersey Symphony, Milwaukee Symphony, Louisiana Philharmonic, Santa Rosa Symphony and the Brevard Music Center Orchestra. He is currently Professor and Director of Music at the Mason Gross School of the Arts at Rutgers University.

Milwaukee Symphony, Louisiana Philharmonic, Santa Rosa Symphony and the Brevard Music Center Orchestra. He is currently Professor and Director of Music at the Mason Gross School of the Arts at Rutgers University.

## Scene 10

Carrie and Ames, walking together to her matinee performance, come upon the site of the skirmish. Carrie runs forward to help the injured men. When she and George recognize each other, he struggles to his feet, and she gently offers him money, which he accepts. He asks what show she's now appearing in, and as he stumbles away he assures her that he'll try to see it.

Walking away from their encounter, he runs across the Captain to whom he gives most of the money. Then he continues on to the Bowery. At his flophouse he asks for a room with private gas. He uses his last coin to light the flame and then blow it out. As he asphyxiates, he starts to hallucinate about charging into the theater to reclaim his wife, "little Caroline Meeber." Simultaneously, Carrie is seen in the midst of her operetta's big production number, singing "Why I'm Single" backed up by a chorus of elegant society women. Hurstwood dies thinking of Carrie, and the homeless men once again flood the stage, singing of their urge toward better times.

## Herschel Garfein



Photo: Jane Kung

Herschel Garfein is a GRAMMY® Award-winning composer, writer and stage director. He is the composer and librettist of *Rosencrantz & Guildenstern Are Dead*, a new opera based on the Tom Stoppard play. He conceived, wrote and directed *My Coma Dreams* for composer/pianist Fred Hersch, which has played in San Francisco, Berlin and New York. Recent credits include *Mortality Mansions*, a song-cycle on poems of Donald Hall, a commission for Five Borough Songbook, Vol. 2, and stage direction of Mozart's *Die Zauberflöte* for Eklund Opera at the University of Colorado. Garfein won the 2012 GRAMMY® Award for Best Contemporary Classical Composition for his libretto for *Elmer Gantry*.

## Adriana Zabala



Photo: Craig VanDerSchueren

Praised by critics for her role in Glass's *Waiting for the Barbarians*, mezzo-soprano Adriana Zabala also portrayed the title character in the American premiere of Dove's *The Adventures of Pinocchio*. She created the roles of Erminella in *Volpone*, Sister James in *Doubt*, Rosy Cheney in *The Manchurian Candidate*, and will premiere Lucy in Bolcom's *Dinner at Eight*, and Masha in *Steal a Pencil for Me*. She made her European debut under Lorin Maazel in Valencia as Mercédès in *Carmen*, and frequently appears in traditional roles such as Cherubino and Rosina with Minnesota, Florentine, Arizona, Madison, Seattle, Saratoga, San Diego, and Utah opera companies, among others. [www.adrianazabala.com](http://www.adrianazabala.com)

## Keith Phares



Photo: Kris Joeberrmann

Hailed by critics for his finely drawn character portraits, baritone Keith Phares created the title role of *Elmer Gantry* and its GRAMMY® Award-winning recording on Naxos. He sang Charlie in the premiere of *Three Decembers* for Houston Grand and San Francisco operas. Other notable appearances include Orin Mannon in *Mourning Becomes Electra* with Florida Grand Opera, Zurga in *Les Pêcheurs des perles* with Seattle Opera, Maximilian in *Candide* directed by Hal Prince, Fritz in *Die tote Stadt* with New York City Opera, Figaro in *Il barbiere di Siviglia* with Washington National Opera and *Carmina Burana* with the San Francisco Symphony. [www.keithphares.squarespace.com](http://www.keithphares.squarespace.com)

## Matt Morgan



Tenor Matt Morgan has distinguished himself in a wide range of repertoire in some of the most important venues in North America. He appeared for five seasons as a principle tenor with the New York City Opera. He has also appeared as tenor soloist multiple times at Lincoln Center's Avery Fisher Hall and made his New York debut with the Bard Festival at Alice Tully Hall as Don Gomez in Weber's *Die drei Pintos*. Matt Morgan's Kennedy Center debut came with the Washington Chorus in Mahler's *Das klagende Lied*. More information can be found at [www.MattMorganTenor.com](http://www.MattMorganTenor.com).

## Alisa Jordheim



Soprano Alisa Jordheim's performances include appearances at the opera houses of Florentine, Atlanta, Central City, Cincinnati, Madison, the Grant Park Music Festival, Caramoor International Music Festival, and Opéra National de Paris, among others. She is an alumna of the Merola Opera Program, Florentine Opera Studio, Central City Opera Young Artist Program, and the University of Cincinnati College-Conservatory of Music. Jordheim is the recipient of a Sullivan Foundation Award, a two-time winner of the Metropolitan Opera National Council district auditions, and a Fulbright Scholar and American Scandinavian Foundation Fellow for study of Scandinavian song and singing diction in Norway. [www.alisasuzannejordheim.com](http://www.alisasuzannejordheim.com)

## Stephen Cunningham



Bass-baritone Stephen Cunningham made his debut with Florentine Opera as Prince Abdul and the Captain in the world premiere of *Sister Carrie*. Most recently, he has performed as Falstaff with La Musica Lirica, The Bonze in *Madama Butterfly* and Jimmy in *Mahagonny Songspiel* with the University of Minnesota. Additional roles include Don Annibale in *Il campanello*, Secretary of Defense in *The Manchurian Candidate*, Escamillo in *Carmen*, Bottom in *A Midsummer Night's Dream*, Don Alfonso in *Così fan tutte* and the Commendatore in *Don Giovanni*, as well as the title roles in *Gianni Schicchi* and *Le nozze di Figaro*.

## Florentine Opera Company



The Florentine Opera Company's productions reflect the highest musical and theatrical standards, while supporting community and educational programs. As a leader in Wisconsin's art community, the Florentine Opera seeks to establish a significant presence in the cultural, educational and civic life of the state of Wisconsin and beyond. Audiences enjoy beautiful main stage productions as well as dozens of free and community based performances. With a foundation of fiscal responsibility, the company continues to grow its artistic and educational programs. Through its outreach and in-school educational programming, the Florentine provides vital arts education experiences for children, nurtures new audiences, and expands cultural horizons for the next generation. The Florentine Opera is a cornerstone member organization of the United Performing Arts Fund and receives funds from Milwaukee County and the State of Wisconsin (with support from the National Endowment for the Arts), as well as corporations, foundations and individuals. The Florentine Opera Company is an organizational member of OPERA America. [www.florentineopera.org](http://www.florentineopera.org)

## Scott Stewart



Scott S. Stewart has held the position of Associate Conductor and Chorus Master with the Florentine Opera since 1977, and also serves as Musical Director and Coach of the Florentine Studio Artists program. He studied choral conducting with Margaret Hawkins, orchestral conducting with Kenneth Schermerhorn, and studied privately with Roberto Benaglio, former Chorus Master of La Scala and the Dallas Opera.

## Milwaukee Symphony Orchestra



The Milwaukee Symphony Orchestra is among the finest in the nation. Founded in 1959, the MSO gives music a regional home, develops music appreciation and talent among area youth, and raises the national reputation of Milwaukee. The orchestra's full-time professional musicians perform more than 135 classics, pops, family, education, and community concerts each season throughout the state of Wisconsin. A pioneer among American orchestras, the MSO has performed world and American premieres and garnered national recognition as the first American orchestra to offer live recordings on iTunes. Its nationally syndicated radio broadcasts are the longest consecutive running series of any US orchestra. [www.mso.org](http://www.mso.org)

## William Boggs



William Boggs received his training at the Ohio State University and The Juilliard School. He conducted the world premiere of Robert Aldridge's opera *Elmer Gantry* with Nashville Opera and at Florentine Opera of Milwaukee. The Florentine production was released on the Naxos label to critical acclaim, receiving two GRAMMY® Awards and was named the 2011 Best Opera Recording by *Opera News*. William Boggs will record Carlisle Floyd's new opera *Prince of Players* with the Florentine Opera Company in 2018. Boggs maintains an active guest conductor schedule. A partial list of guest appearances includes the opera houses of Indianapolis, Cincinnati, Baltimore, Hawaii, Kansas Lyric, Carolina, Mississippi, Fresno Grand as well as the Macau Festival and Hong Zhou Symphony.

## Sister Carrie

An Opera in Two Acts

Music by Robert Livingston Aldridge

Libretto by Herschel Garfein

Published by C.F. Peters Corporation © 2015.

Based on the novel by Theodore Dreiser.

### 1 2 Overture

**Caroline Meeber** arrives by train to the bleak and violent urban landscape of Chicago, 1900. After a fruitless search for work, she eventually finds employment in a shoe factory.

### Act I, Scene 1

**Charlie Drouet**, a youthful traveling salesman, is being given a tour of the shoe factory by **Bill**, the factory owner. As the Scene begins, they are observing a very busy assembly line of **Women Workers**. These women [including **Carrie**] call out the various tasks connected with their work — a grim call and response that echoes across the vast factory floor.

**Women:** [Call and response]

3 Four on. Four off. Two coming. Two. Two. [Repeat]

Splits. Splits done. [Repeat]  
Uppers waiting. Uppers waiting.

Four on. Four off. [Repeat]

**Drouet:** [Moving around the floor with a salesman's enthusiasm]

4 There is music here, Bill.

There is music here, Bill.

Shoes. Shoes. Shoes.

There is music here.

There's music when the line tightens up.

When the lift cutters and splitters kick in

And a fresh batch of uppers feeds into the line

And the channel cutters start to hum

Before long:

Ka chi ka chi, ka chi ka cha, ka-chi-ka-cha-ka.

[The women inhabit another world; they completely ignore him.]

**Women:** Four on. Four off. Two coming.

**Drouet:** Ka chi ka chi, ka chi ka cha, ka-chi-ka-cha-ka.

[Repeat]

**Women:** Four on. Four off. Two coming. Four on. Four off.

**Drouet:** Cha-ka- ta cha-ka, cha-ka- ta cha-ka. That's a song!

**Women:** Four on. Four off. [Repeat]

**Drouet:** There's music where there's larger output, Bill  
Where production keeps up with orders to fill.

But it all tends to break down lickety-split,

Where the human worker can't keep up and the human hand can't fit.

It breaks down with lasting, lasting

Lasting a boot, lasting a shoe,

That's the one thing no machine can do.

**Women:** Four on. Four. Four off. Four.

**Drouet:** [Indicating Carrie at work:]

So... Turn it around, fasten it down, tack at the toe, tack on a bow and — see?

It's slow, blastedly slow

[slow and sluggish, imitating Carrie who is struggling to work quickly.]

Ka ching ka chi, ka ching ka cha, ka-ching-ka-cha-ka.

**Carrie:** Sorry, sir.

5 **Drouet:** Here's a very good worker who can't make it go.  
Even very good workers cannot make it go.

**Carrie:** Done! [She has finished a boot; hands it down the line]

**Drouet:** That's one

**Carrie:** Sorry, sir.

**Drouet:** You're not to blame, miss. No, no.

[Back to Bill:] That's why at Bartlett Caryoe,



We've developed the first magnetic lasting machine, patent pending.  
 Bringing sweet music to the factory floor.  
*[Triumphantly]*  
 Ka chi ka chi, ka-chi-ka-cha-ka.  
 Ka chi ka chi, ka-chi-ka-cha-ka. *[Repeat]*  
**Women:** Splits. Splits done. Splits. Splits done.  
**Drouet:** Ka chi ka chi, ka chi ka cha, ka-chi-ka-cha-ka.  
**Women:** Uppers waiting, waiting. Uppers waiting, waiting.  
**Drouet:** Kachika chal  
**Women:** Splits. Splits done. Uppers waiting.  
 Four. Four off. *[Repeat]*  
**Drouet:** Ratatatata, Ratatata. *[Repeat]*  
 That's a song. That's a song.  
 You'll have music here, Bill.  
 Sweet music once more.  
 You'll have music here!  
**Women:** Four on. Four off. Four. *[Repeat]*  
**Drouet:** *[leading Bill offstage]* C'mon, let me show you.  
*[Carrie, working all the while, has completed her task on another shoe. She passes it down the line.]*  
**Carrie:** *[Routinely]* Done.  
**Women:** Four on. Four off. Four

## Act I, Scene 2

*A few hours later, Drouet is waiting for Carrie outside the factory as she finishes work.*  
*She is dressed humbly. Her gloves — to which Drouet will allude — are a simple cotton.*  
**Drouet:** Lord! But I'm glad I ran into you!  
 Miss! It's me from the factory...  
 Dear! I'm passing through Chicago but I fear that I've brought grief to one of its daughters.  
**Carrie:** No, I'm not from here.  
**Drouet:** Then where?  
**Carrie:** Columbia City  
**Drouet:** Columbia City! Columbia City!  
 My! That's a lovely town, for sure!  
 Yes! I'm often there for my firm  
 Say! Are you stopping in Chicago for some time?  
**Carrie:** I'm living with my sister 'til I find my own way  
 But certainly... I intend to stay.

**Drouet:** Now take off your glove and slap me!  
 Take your pretty glove off and slap me!  
 Just slap me, Miss...  
**Carrie:** Meeber  
**Drouet:** Miss Meeber  
**Carrie:** Caroline Meeber  
**Drouet:** Caroline Meeber! *[Holding out a business card and turning his cheek]*  
 I insist that you slap me! *[She takes the card and looks at it]*  
 And tell me why you're working in a shoe factory.  
 A well-bred young woman like you!  
 Where do you want to be?  
**Carrie:** I hope to be a singer.  
**Drouet:** *[Making a connection]* Of course...!  
**Carrie:** But that is a dream.  
 I can't find anything.  
**Drouet:** *[Enthusiastically]*  
 ...That's who you remind me of! Eva Tanguay, the actress.  
*[A subtle lighting shift into an internal mode for Carrie's thoughts. Drouet is looking at her, still making the connection to Eva Tanguay.]*  
**Drouet:** Yes, yes!  
**Carrie:** A nice young man,  
 Much better off than I  
 Doing everything he can  
 To catch my eye.  
 A pleasant face  
 His hands are manicured...  
*[A shift back in lighting]*  
**Drouet:** *[going down on his knees to receive a slap.]*  
 Miss Meeber!  
**Carrie:** *[Slapping him lightly as she reads his business card]*  
 Take that, Mr. Drou-ette?  
**Drouet:** Drouet. It's French. You say Drouet.  
**Carrie:** Drouet.  
**Both:** Drouet.  
**Carrie:** "Here's a very good worker who can't make it go."  
**Drouet:** Oh, my impertinence, and "Ka-ching ka cha..."  
 Sorry.  
**Both:** Even very good workers cannot make it go  
*[They continue a playful conversation as the Scene changes around them]*

\* \* \*

*[They enter a restaurant, in mid-conversation]*  
**Drouet:** Gad! That's an outrage.  
**Carrie:** ...I couldn't find anything else.  
**Drouet:** Gad! You can't keep working there.  
**Duet**  
 ☑ You belong in places like this.  
 Or better than this.  
 You belong in lively places,  
 Grand spots, full of cheerful faces  
 You belong in places like this.  
**Carrie:** *[to headwaiter, who has pulled out her chair]*  
 Thank you.  
**Drouet:** Now! What will you have?  
*[The light changes to an internal mode for Carrie's thoughts as she looks around the restaurant. Drouet freezes, considering the menu.]*  
**Carrie:** Will these people laugh at me?  
*[Lighting returns to normal.]*  
**Drouet:** I'm famished. Let's order.  
*[A waiter has appeared. Light changes to the internal mode as she reads the menu to herself.]*  
**Carrie:** "Broiled half spring chicken, 75; Lobster Newberg, 2 dollars..."  
*[Lighting restored. There is an awkward moment during which Carrie is tongue-tied. Drouet pulls his chair closer, leans toward her and coaches her flirtatiously.]*  
**Drouet:** The sirloin...  
**Carrie:** *[to waiter]* The sirloin, please  
**Waiter:** The sirloin.  
**Drouet:** *[same]*...with mushrooms.  
**Carrie:** *[same]* Sirloin with mushrooms.  
**Drouet:** Stuffed tomatoes...  
**Carrie:** Stuffed tomatoes, please.  
**Drouet:** Asparagus...  
**Carrie:** Asparagus.  
**Drouet:** Hashed brown potatoes...  
**Carrie:** Hashed brown potatoes.  
**Waiter:** *[Summarizing their order]*  
 Sirloin with mushrooms...Stuffed tomatoes...  
 Asparagus...Hashed brown potatoes.  
**Carrie & Drouet:** Sirloin with mushrooms, stuffed

tomatoes, asparagus, hashed brown potatoes.  
**Drouet:** *[reconsidering, still flirtatious]* ...or Yorkshire pudding?  
**Carrie:** *[very unsure]* Yorkshire pudding?  
**Drouet:** *[deciding]* No! Potatoes...  
**Carrie:** *[firmly to the waiter]* Just the potatoes.  
**Drouet:** You belong in places like this.  
**Carrie:** Do I belong in places like this?  
**Drouet:** Or better than this.  
**Carrie:** Or better than this?  
**Drouet:** You belong in lively places,  
 Grand spots, full of cheerful faces  
**Carrie:** Do I belong in lively places,  
 Always seeing cheerful faces?  
**Drouet:** Now you belong in places like this.  
**Carrie:** Do I belong in places like this?  
**Drouet:** *[In mock horror]* We forgot soup...!  
**Carrie:** *[Getting the joke]* Soup?!  
**Drouet:** We forgot soup.  
**Carrie:** Soup?  
**Waiter:** Soup?  
**Drouet:** *[Reconsiders]* No soup!  
**Carrie:** *[Confident]* No soup.  
**Waiter:** No soup.  
**Carrie:** No soup.  
**Drouet:** No soup.  
**Carrie:** *[To the waiter; showing off for Drouet]* A big pot of coffee to warm us up.  
**Drouet:** That's grand!  
**Waiter:** Yes ma'am.  
**Carrie:** That is all.  
*[The waiter goes. The lighting shifts again. Now Carrie muses on what seems a possibility.]*  
**Carrie:** *[looking around while everyone else freezes.]*  
 People sit and take their time  
 There's nowhere they need to go.  
 Could I become like that?  
*[The setting changes around them to become the suggestion of a shoe store]*  
**Drouet:** You belong in places like this.  
**Carrie:** Like this?  
**Drouet:** Or better than this.

**Carrie:** Or better than this?

**Drouet:** Carrie, I've been thinking: you've made enough shoes.

**Carrie:** I've made enough shoes.

**Drouet:** You've made enough shoes!

Now let's buy you some shoes. And a jacket.

**Carrie:** Oh no. Oh, no.

**Drouet:** Tasteful jewelry.

**Carrie:** I can't wear those things at my sister's.

**Drouet:** And gloves. So you can slap me.

**Carrie:** Oh, no. Oh, no.

**Drouet:** So you can slap me.

**Carrie:** [Firmly] No. No. No.

**Drouet:** Come on, Carrie. [He tries a gentle appeal]

**Quartet**

⑧ I can help you get along.

No one gets anywhere on their own.

The story is simple, simple as they come

I have money – you take some.

No one gets by alone.

No one gets by alone.

**Carrie:** I'll write a note to my sister

**Drouet:** I can help you get along.

No one gets anywhere on their own

**Carrie:** I'll say I've found different work on my own

**Drouet:** The story is simple, simple as they come

**Carrie:** Things happen, chances come.

**Drouet:** I have money – you take some.

**Both:** No one gets by alone. [Repeat]

**Carrie:** Everyone knows chances come.

No one gets by alone.

**Both:** No one gets by alone.

[The setting around them changes to the suggestion of an apartment building.]

**Drouet:** And tomorrow you come here –

**Carrie:** He can help me get along.

**Drouet:** We'll find you a nice flat.

**Carrie:** No one gets anywhere on their own.

**Drouet:** I won't bother you.

**Carrie:** It's never so simple when chances come.

**Drouet:** Thursday: the theater. We'll have fun!

**Carrie:** He has money – I have none.

**Both:** No one gets by alone. No one gets by alone.

[Carrie's sister, Minnie, enters another part of the stage reading a letter. Minnie's husband Hanson follows her.]

**Minnie:** Well, what do you think of that? Sister Carrie is not coming back.

**Carrie & Drouet:** No one gets by on their own.

**Minnie:** Gone to live somewhere else.

**Hanson:** Poor girl.

**Carrie & Drouet:** No one gets anywhere on their own.

The story is simple,

Simple as they come

**Minnie:** Gone to live somewhere else

**Hanson:** Now she's done it.

**Drouet:** I have money, you take some.

[The suggestion of Carrie's new flat coalesces around her and Drouet.]

**Carrie & Drouet:** No one gets by alone.

**Minnie:** Now she's done it.

**Hanson:** Now she's done it.

**Carrie & Drouet:** No one gets by alone.

**Minnie:** Poor girl.

**Hanson:** That's that. Poor girl.

**Carrie & Drouet:** Everyone knows chances come.

**Hanson:** That's that.

**Carrie & Drouet:** No one gets by alone.

**Minnie:** Now she's done it. Poor girl.

**Hanson:** Now she's done it. Poor girl.

**Drouet:** This will be your place. And remember, I won't bother you...

**Carrie:** I'm so grateful. [They kiss.]

**Minnie & Hanson:** Sister Carrie is not coming back.

[They exit.]

**Drouet:** [Flirtatious] ...not unless you want me to. [He looks at her meaningfully, then exits.]

### ⑨ Act I, Scene 3

A week later, Carrie wanders through the apartment Drouet has rented for her. It is dusk.

**Carrie:** Everything is paid for.

Three rooms; a fire in the grate.

Everything is paid for.

Everything warm and safe,

Neat and pleasant,

Must be paid for.

I'm worlds away from the factory;

I'm worlds away from where I feared I'd be.

In a respectable flat with a park across the way.

A respectable maid comes in every day

It's a decent place for a single girl to be,

Where a decent man needs love from me.

A decent man needs something like love from me.

Everything is paid for.

Soft bed; the clothes of my dreams.

Everything is paid for.

Everything warm and safe,

Neat and pleasant,

Must be paid for, must be paid for...

Everything good

Must be paid for.

### ⑩ Act I, Scene 4

A few weeks later. The main dining room of Fitzgerald and Moy, Chicago's most exclusive restaurant ("resort") of the day. The manager, George Hurstwood, stands at the bar in a most relaxed and elegant fashion, sipping a drink and glancing over a folded newspaper while keeping an eye on the proceedings. The Maître D' occasionally approaches Hurstwood to receive a terse instruction. The Maître D' dispenses orders to the staff of the restaurant and they respond with military rigor.

**Men:** [Hushed; they are talking to themselves]

It's five, five. A five o'clock start, a five o'clock start.

[Repeat]

**Maître D':** We prepare for a five o'clock start.

**Men:** [Aloud] A five o'clock start!

**Maître D':** Are we clear? [Repeat]

**Men:** Clear. Clear. Clear. [Repeat]

⑪ **Hurstwood:** [With effortless command.] It's opening night at McVickar's Theater.

**Maître D':** And a ten PM rush.

**Men:** A ten PM rush. A five o'clock start and a ten PM

rush. A ten PM rush. A ten PM rush.

**Maître D':** [to Hurstwood] Yes sir?

**Hurstwood:** [Casually] Tables.

**Maître D':** Tables!

**Men:** Tables! [They roll out and carry out tables] Five fours. Two-one-two.

**Men:** Two-one-two. Two-one-two. [Softly, reminding themselves] A five o'clock start and a ten PM rush.

**Maître D':** And once more.

[The responses to his commands echo back to him from various parts of the restaurant. More tables are put in place.]

**Groups of Waiters:** Two-one-two. A five o'clock start.

Two-one-two. And a ten PM rush.

**Maître D':** Now Eights!

**Groups of Waiters:** Eight tops. Eight tops. And a ten PM rush.

[All the tables are in place. The staff look to the Maître D' for their next cue.]

**Maître D':** Mr. Hurstwood?

**Hurstwood:** Sidework.

**Maître D':** [to All] Sidework!

[This begins a new welter of activity in preparing to set the tables. Simultaneously, women in kitchen uniforms enter. They will begin cleaning, polishing, rolling on carving stations, etc. Theirs are the more menial jobs – they do not set the tables.]

**All:** Sidework. Sidework. [Repeat]

[A group of waiters arrives with white tablecloths. Just after them, another group arrives with large wooden boxes of silverware. The groups work in highly coordinated overlapping fashion.]

Napery! Napery!

**Maître D':** Napery, go.

**First Group of Waiters:** Napery. Napery. Go. [Repeat. They spread tablecloths.]

**Second Group of Waiters:** Chargers. [Repeat. Placing chargers at each setting]

**Third Group of Waiters:** Four, six, six. [Repeat. Refers to the diameters of small plates they are preparing to place at each setting.]

**Maître D':** Cutlery!

**All:** Cutlery. Cutlery.

[Teams of men stand ready with chests of silverware – another highly organized, military endeavor. Those not involved continue their other tasks.]

**Maitre D'**: Go.

**First Group**: [*Referring to the knives and forks they rhythmically place at each setting.*]

Relevé, Entrée, Fish, Salad, Soup. Relevé, Entrée, Fish, Salad, Soup. [*Repeat*]

**Second Group**: Four, six, six. Four, six, six. [*Repeat*]

**A Group of Women**: [*Folding the napkins into peaks and placing them on the tables*]

Fold one, fold two, crown and down. [*Repeat*]

**Maitre D'**: Brigades! Brigades!

**All**: Oyster Carts. Carving Stations. Cocktail Service. Cigar boys.

**All Women**: Flowers, candles, Cordleys. Flowers, candles, Cordleys.

**All**: Cigar boys. Cigar boys.

[*Silence. Everything is resplendent and ready. All stand stock still.*]

**Hurstwood**: [*Addressing them all*] It's opening night at McVickar's. The entire cast will be here. Joseph Jefferson himself may grace us.

**Maitre D'**: [*Quietly*] Yes sir.

**Hurstwood**: We are Chicago's greatest resort.

**All** [*Quietly*] Yes sir.

**Hurstwood**: Show me why tonight.

**All**: [*Loudly*] Yes sir!

**Hurstwood**: [*Grandly*] From chef de cuisine to coatcheck boy...

We're only the men in the grateful employ of the great Chicago...

**All**: ...Chicago house of Fitzgerald and Moy.

[*They return to work and it becomes 10 PM. The restaurant is in full swing. There is a particular excitement as a cast of celebrated actors arrives outside the restaurant.*]

Five o'clock start. A ten PM rush. Ten PM rush. Ten PM rush.

🗨️ **Hurstwood**: There they are!

[*A group of actors boisterously enters the resort.*]

**Chorus of Patrons**: Here they are! It's the cast of "Molding a Maiden"

The whole cast! From McVickar's!

[*During the preceding, Carrie and Drouet have also entered the restaurant. They hang back, slightly intimidated.*]

**Drouet**: [*from afar*] Hello, George!

**Hurstwood**: Hello, Charlie

**Drouet**: [*aside to Carrie*] We'll say that you're my wife.

**Chorus of Patrons**: [*Ogling the celebrities*]

Look at her! Look at him! Look at her! Look at him! [*Repeat*]

**Drouet**: I don't believe you've met Mrs. Drouet?

**Hurstwood**: Mrs. Drouet, perfectly charmed. Forgive me!

[*He quickly but gently moves them aside, turning his attention back to the actors.*] There you are!

**Chorus of Patrons**: Here they are!

**Actors**: [*Spoken*] George! Georgie! We're back! [*etc*]

**Aria**

**Hurstwood**: [*with great, almost theatrical, flourish*]

My dears, why have you forsaken me?

When the night is young

And the gaiety is far from done

Come to us! Enjoy!

When you're finished at the play

And the mad applause has died away

Come to us! Enjoy!

You'll dine like kings,

Amidst the brightest chatter.

Forget dull things

In here, dull things don't matter

Come for the wines,

Come for the menu

Sparkling eyes,

A sparkling venue.

Come to us! Come to us!

Heed this fond request

Allow yourself the very best

Come to us! Come to us! Enjoy!

But if I ever hear

That you've bestowed your favors

On our lowdown, dreary neighbors

Beware! Beware!

I'll do anything for love

God knows what I'm capable of!

I'll track you down

In that dingy dive

Throw myself at your feet

I'll beg, I'll connive!

But I'll get you back to Fitzgerald and Moy!

... Enjoy.

[*Receiving applause and compliments, which he gracefully deflects, Hurstwood passes the care of the actors into the hands of the Maitre D'. Then, fresh from his triumph, he turns his attentions to Carrie.*]

**Drouet**: [*to Hurstwood*] Nicely done, nicely done.

**Hurstwood**: [*complimenting Carrie*] We are exceedingly charming tonight.

**Drouet**: Mrs. Drouet is all for the stage herself.

**Hurstwood**: Is that right?

**Carrie**: I'd like to think so, yes.

**Hurstwood**: And that fire they have? That command?

[*He is referring to the actors*]

**Drouet**: Oh, yes. She has it!

**Trio with Ensemble**

🗨️ **Hurstwood**: [*Suggesting a role to Carrie*]

Fine. Try the bright ingénue.

**Carrie**: [*Very hesitant*] Right here?

**Drouet**: Come on, Carrie

**Hurstwood**: Well?

**Drouet**: [*Whispered to her*] Here's a chance!

**Hurstwood**: [*Announcing to the crowd, which urges her on*]

Ingénue!

**Carrie**: [*Unsure*] Mister Jones...

**Drouet**: Come on, Cad!

**Carrie**: Mister Jones, this is out of the blue!

I'm your file clerk – I'm shocked at you [*laughter from the crowd*]

La la la la la la la [*etc*]

**Hurstwood, then Crowd**: Encore! ENCORE!

**Drouet**: That's right, Cad, put the ginger in it!

**Hurstwood**: Now let's have a street urchin!

**Crowd**: Street Urchin!

**Carrie**: [*Pathetic young voice, Cockney*]

Ooh dis weffer is bad f'me helf

Got a penny, sir? [*Aggressive*] Aah go chase yerself!

[*More laughter and applause from the crowd*]

La la la la la la la [*etc*]

**Hurstwood**: [*Aside*] Could a fool like Drouet win her

heart?

**Drouet**: [*Aside*] Have I won her heart? [*Aloud*] Carrie, put

the ginger in it!

**Carrie**: [*with triumphant ease*] La la la

La la la la [*etc*]

**Hurstwood**: [*Aside*] How could Drouet win her heart?

**Crowd**: We dine like kings,

Amid the brightest chatter.

**Drouet**: Can I win her heart?

**Carrie**: Forget dull things.

**Crowd**: Forget dull things.

In here,

**Carrie and All**: Dull things don't matter.

**Carrie**: La la la la la la la [*etc*]

**Hurstwood**: Now English Lady!

**Carrie and Drouet**: English Lady?

**Crowd**: English Lady! English Lady!

**Four of the Actors** [*First:*] I'll be the maid [*Second:*] I'll

be the butler,

[*Third:*] uncaring friend, [*Fourth:*] her witless brother

**Crowd**: Show us now. Show us now!

**Carrie**: [*high-toned English accent*]

I would spare you all if I could

But I'm forced to sell dear Ravenswood

**Quartet of actors**: [*Lightly, in support*]

La la la la la.

*Oh dear! Oh dear!*

**Carrie**: There comes a time for all

When we put aside desire

We are called by something higher

True love, true love

**Hurstwood**: [*Aside*] Look at her.

Look at her now.

**Quartet & Crowd**: True love, true love

**Drouet**: [*Aside*] I'm a lucky guy.

I'm a lucky guy. [*Repeat*]

**Carrie & Hurstwood**: I'll do anything for love.

God knows what I'm capable of.

**Drouet**: I'm a lucky guy to have her

**Carrie & Crowd**: Love, love, only love.

God knows what I'd do for love.

**Hurstwood**: [*Aside*] I'll track you down in that cozy lair,

throw myself at your feet.

I'll have you, I swear!

**Drouet:** *[Aside]* To have her safely installed in our pied-à-terre.  
She's a true little peach, I swear!  
**All:** I'll do anything  
**Carrie:** La la la la la la la la la la LA!  
**All:** For love!  
*[Carrie moves to the actors' table in a storm of applause. The celebration continues.]*

#### 14 Act I, Scene 5

*The Hurstwood home. Several weeks later. Evening. Hurstwood is in an armchair reading the paper. Mrs. Hurstwood sits in an armchair watching him. Their son, George Jr., is occupying himself nearby. Tension, silence.*  
**Hurstwood:** Is dinner ready yet?  
**Mrs. Hurstwood:** It's still early.  
**Hurstwood:** It's not early. It's dinner time. Therefore, I'm wondering if it's ready.  
**Mrs. Hurstwood:** George, you've hardly been home for dinner in a month.  
**Hurstwood:** I've had a great deal of work. You know that.  
**Mrs. Hurstwood:** And we must discuss our summer plans. *[He looks up from his paper in annoyance. They stare at each other until she relents.]*  
**Mrs. Hurstwood:** I'll ask.  
*[She moves quickly towards the kitchen, then hesitates when she overhears George Jr.]*  
**George Jr.:** I saw you, Governor, last night.  
**Hurstwood:** *[Perturbed, but not showing it.]* Oh. At McVickar's?  
**George Jr.:** Yes. I went with Miss Carson.  
**Mrs. Hurstwood:** Really? How was the play?  
**Hurstwood:** Same old tired Rip van Winkle.  
**Mrs. Hurstwood:** Who were you with?  
**Hurstwood:** *[With exaggerated interest in the newspaper.]* It was work. Ha ha... This chap knows what's what.  
**Mrs. Hurstwood:** George? Who were you with?  
**Hurstwood:** Nobody, nobody. Clients from work. Very dull.  
**Jessica:** *[Entering]* Mother, mother. The Spencers are going away again.  
**Hurstwood:** *[Reacting to the paper; ignoring them all.]* Ha ha ha ha ha.

**Jessica:** To Europe, mother, Europe again.  
**Mrs. Hurstwood:** It's nothing to go to Europe. We'll go one of these days. *[Looking impatiently at her husband.]*  
**Jessica:** When? When?  
**Hurstwood:** Go where?  
**Jessica:** Georgine said: "We sail to Livahpool, we summah in Fraahnce."  
**Hurstwood:** *[Continuing to read the paper]* Ha ha.  
**Jessica:** All shopping and riding and sailing and masquerades. Are you going by chaahnce?" Vain little thing!  
**Mrs. Hurstwood:** Vain little thing! It's nothing to go to France.  
**Jessica:** It's nothing to go to France. To Fraahnce!  
**Hurstwood:** *[Looking up peevishly]* It must be something if you envy her.  
**Mrs. Hurstwood:** Now speaking of which: we want season tickets to the races.  
**Jessica:** Oh, yes, please!  
**George Jr.:** That's the thing! *[Imitates the post call of a horse race.]* Ba da da da da da da da da da  
**Hurstwood:** Single tickets should do.  
**Mrs. Hurstwood:** No. Season tickets.  
**Hurstwood:** Well, you needn't get mad.  
**Mrs. Hurstwood:** *[Shouts]* I'm not mad! *[Controlling herself]* I'm merely saying, we need season tickets.  
**Hurstwood:** And I'm telling you, that's no easy thing. *[The following lines are all sung simultaneously.]*  
**Mrs. Hurstwood:** Season tickets, not single ones. I'm not getting mad. *[Repeat]*  
**George Jr.:** Ba da da da da da da da da da  
That's the thing! *[Repeat]*  
**Jessica:** And a trip to France!  
Yes, please, a trip to France. *[Repeat]*  
**Jessica:** The Spencers are going away again.  
**Mrs. Hurstwood:** Dinner is served.  
*[Hurstwood stands up and crosses the stage. It is some days later. He meets Carrie in the park close to her flat, just before dusk. Their behavior remains discreet in this public setting.]*

\* \* \*

#### 15 Duet

**Hurstwood:** My darling!  
**Carrie:** I'm so glad to see you.  
**Hurstwood:** It's been too long. When is Charlie back?  
**Carrie:** Next week.  
**Hurstwood:** And the maid? Did she see you?  
**Carrie:** George...  
*[She holds out her hand. He takes it, and they look in each other's eyes.]*  
**Hurstwood:** These weeks that I've known you have been the happiest times I've had in years. I wish I could kiss you.  
**Carrie:** I wish you could.  
**Hurstwood:** I wish I could kiss you without worrying who's nearby.  
**Carrie:** I want you to.  
**Hurstwood:** Come away, Carrie. Oh God, come away tonight.  
**Carrie:** You know that I'm not Charlie's wife. You knew that the first evening. But now he says he'll marry me.  
**Hurstwood:** Come away with me. I'll arrange everything.  
**Carrie:** Don't! Don't say "arrange!"  
**Hurstwood:** I want to make everything different for us. I want to know your truer self  
In a place far-away and free,  
And when we find that truer place,  
I want to show you a truer me.  
And when we find that truer place,  
I want to show you a truer me.  
16 And one day if I came to you,  
And begged you to come with me,  
Change everything, and not question me  
Could you do that?  
Could you trust me like that?  
**Carrie:** *[Meaningfully]* Yes. *[He draws very close to her.]* Yes.  
**Hurstwood:** It's dark now.  
**Carrie:** Yes. *[They kiss passionately.]*  
**Hurstwood:** Remember what we've said tonight.  
**Carrie:** It's dark now. *[They kiss again.]*  
**Carrie:** I want to show you a truer me. *[They kiss a last time.]*  
\* \* \*  
*[He crosses the stage, returning to his house. It is night, perhaps a week later. Mrs. Hurstwood is in a nightgown,*

*turned towards a mirror in their bedroom, brushing her hair very slowly as hurstwood enters.]*  
17 **Hurstwood:** Oh.  
*[Silence]*  
**Mrs. Hurstwood:** Have you made up your mind about our summer plans?  
**Hurstwood:** Not yet. I'm very busy just now.  
**Mrs. Hurstwood:** You should make it up soon.  
**Hurstwood:** *[Snapping at her]* Don't order me about! *[She pauses in her hairbrushing, then resumes.]*  
**Mrs. Hurstwood:** A letter came for you today. With no return address.  
*[He is looking around for it. She takes her hairbrush and points to it.]*  
**Hurstwood:** Oh? Thank you.  
**Mrs. Hurstwood:** *[Casually]* Go ahead.  
**Hurstwood:** No, I'm sure it's nothing. Work.  
**Mrs. Hurstwood:** The work you were doing when Georgie saw you at the theatre?  
**Hurstwood:** What do you mean?  
**Mrs. Hurstwood:** Do you recall that this house is held in my name?  
*[They stare at each other. Then he turns and crosses the stage.]*

#### 18 Act I, Scene 6

*When he is alone, he opens the letter hastily, reads. Meanwhile, he has arrived at the back room of Fitzgerald and Moy, after closing time.*  
**Hurstwood:** *[Shouts]* No! Carrie *[Softly]* No, no. No.  
**Maitre D':** *[Entering]* Evening, Mr. H  
**Hurstwood:** Ed. I didn't hear you come in.  
**Maitre D':** We're all set. The receipts are squared away. The night crew is done. The back is still open.  
*[Someone steps out of the shadows, unseen by Hurstwood.]*  
**Hurstwood:** I'll lock up. Good night. Who's this?  
**Maitre D':** He said he has something for you. I made him wait out here.  
Good night, then. *[Leaves]*  
**Hurstwood:** Good night.

19 **Detective:** Mister Hurstwood?  
**Hurstwood:** Yes.  
**Detective:** George Hurstwood?  
**Hurstwood:** Yes.  
**Detective:** [taps him on the shoulder with a sheaf of papers] You are served.  
**Detective:** Good night, sir. [Leaves]  
**Duet**  
**Hurstwood:** [Reading]  
 "Petition for Dissolution... State of Illinois..."  
 [Turns pages rapidly]  
**Mrs. Hurstwood:** [From another part of the stage]  
 "In the Matter of the Marriage of Julia Hurstwood:, nee Thompson, Petitioner..."  
**Hurstwood:** "Petitioner!" [Turns again]  
**Mrs Hurstwood:** "The marriage has become insupportable by reason of Respondent's  
**Hurstwood:** "... insupportable!"  
**Mrs Hurstwood:** "Adultery, Wanton Neglect, and Non-Support of dependent Children..."  
**Hurstwood:** "Adultery, Wanton Neglect, and Non-Support of dependent Children..."  
 Non-support!?  
**Mrs Hurstwood:** "You are requested to appear at the offices of McGregor, James and Hay tomorrow before 1 PM. If the Respondent does not appear, suit will be filed on behalf of petitioner." [Exits]  
**Hurstwood:** Adultery?!  
 You don't know!!  
 You bitch! Provoking me! You won't ruin everything! No!  
 Calm down, calm down.  
 Just find a way to see Carrie. Fix it all tomorrow.  
**Aria**  
 20 I'll lock up... I'll sleep here. It's fine...  
 Closing doors, locking up  
 Putting things away  
 I'm good at that... shutting down...  
 Tomorrow is another day.  
 Closing doors, dousing lights  
 Everything in place  
 Turn a knob; evening's chaos

Gone without a trace  
 Carrie...!  
 21 You are the only wonder  
 You are the only wonder  
 That I know.  
 They say a drowning man  
 Reaches for a star  
 That's how I am with you  
 Your splendor calls me  
 Your splendor calls me from afar.  
 I'm lost no matter what I do.  
 22 Closing doors, locking up  
 Hiding out of sight  
 Pull the chains around it  
 Last call, good night  
 Last call, good...  
 The safe is open.  
 The least little crack...  
 I'll speak to Mayhew in the morning,  
 For now, I'll put it back  
 Closing doors... all that cash  
 Never glimpsed again  
 Don't close it yet.  
 One thousand...two thousand...  
 ... Ten thousand!  
 Seize this chance, don't retreat  
 Open up the door  
 Here's the luck I've needed  
 And more! And more!  
 Carrie, this is the fated answer  
 [He takes the money]  
 This is the fated answer  
 To it all.  
 I'll be a daring man  
 Grabbing for a star  
 I'll drown or triumph, come what may!  
 Every dreamer has his day! [Exits with the money.]  
 23 **Act I, Scene 7**  
*Hurstwood is pacing outside Carrie's flat, wearing an overcoat. Nearby is the suggestion of a horsedrawn cab.*

*Hurstwood's mood is of violent self-reproach. Inside, Carrie is frantically throwing on clothes, while her maid stands by.*  
**Carrie:** [to her maid] What did he say? What did he say?  
**Maid:** He said Mr. Drouet is hurt and in the hospital  
**Hurstwood:** [Coinciding with the maid's words, but entirely to himself]  
 Drouet is hurt and in the hospital  
**Carrie:** Oh God! Oh GOD!  
**Hurstwood:** [Shakes his head in agonizing self-reproach. Quietly:] No no no no  
**Maid:** He said  
 There's a cab waiting  
 a cab waiting  
 and he'll take you there  
**Hurstwood:** [Calming himself] All right, all right.  
 [Calling]  
 Hurry, Mrs. Drouet!  
**Carrie:** Where? What did he say? How?  
**Maid:** He only said  
 He has a cab waiting  
**Hurstwood:** I have a cab...  
 God damn it.  
 [Carrie is dressed and runs out to him. When she appears, he instantly pulls himself together.]  
**Carrie:** What happened?  
**Hurstwood:** Drouet is hurt. He's asking to see you.  
**Carrie:** What happened?  
**Hurstwood:** Come. Get in. Get in.  
 [Seated in the horsedrawn cab, he clasps her hand tightly. They both look out their windows. Finally:]  
**Carrie:** Tell me what happened.  
**Hurstwood:** [Shrugs] They called me.  
**Carrie:** Tell me what happened.  
**Hurstwood:** They called me.  
**Carrie:** Where is he?  
**Hurstwood:** We'll take the train. Way out on the South Side. We'll take the train.  
**Carrie:** Oh God.  
**Hurstwood:** We'll take the train. It's the quickest.  
 [Pause. Feelingly] Carrie, remember what I told you in the park? Remember?

**Carrie:** Yes, but not now. [Pause] Thank you.  
 [Quick segue as they get out of the cab; he leaves her for a moment to buy their tickets; they board the train in a flurry of activity. They sit in silence on the train for a moment as the music continues.]  
**Hurstwood:** How have you been? I received your letter.  
 [An awkward pause.]  
**Carrie:** Is it very far?  
**Hurstwood:** Not very far.  
**Duet**  
 24 Remember what you said to me  
 That night in the park, remember you said  
 That one day if I came to you...  
**Carrie:** [Sympathetically] Not now.  
**Hurstwood:** If I begged you to come with me...  
**Carrie:** Not now.  
**Hurstwood:** To change everything, and not question me...  
**Carrie:** Where are we?  
**Hurstwood:** You would do that.  
**Carrie:** I said I'd trust you  
**Both:** You said you'd trust me / I could trust you like that.  
**Carrie:** [Having looked out the window several times]  
 But where are we?  
 Are we going to help Charlie?  
**Hurstwood:** [Quietly] No. Charlie is fine.  
**Carrie:** Where are you taking me?  
**Hurstwood:** [Hesitantly] New York  
**Carrie:** What?! You lied to me! You lied!  
**Hurstwood:** Carrie, I want you to come with me  
 I want to take you from Chicago.  
**Carrie:** No, I won't! Let me out of this!  
 Let me out of everything!  
**Hurstwood:** I will, but just hear me out.  
 [She has stood up, and he has been trying to take her hands. Now she pushes past him.]  
**Carrie:** Move! I will tell the conductor.  
**Hurstwood:** You can get out at the next station.  
 Just hear me out!  
**Carrie:** [Hitting him]  
 You ruined everything. I hate you.  
 [She pauses, collects herself, then continues.]



25 **Carrie:** When you asked if you could be with me  
 What did I say?  
**Hurstwood:** You said...  
**Carrie:** I said yes!  
**Carrie:** When you asked if I'd go with you some day  
 What did I say?  
**Hurstwood:** You said...  
**Carrie:** I said yes!  
**Carrie:** When you asked if I'd change everything and  
 marry you and start again – what did I say?  
**Hurstwood:** I know, I know  
**Carrie:** What did I say?! What did I say?!  
*[He can't answer]*  
**Carrie:** But you lied to me. You lied all along.  
 You lied without batting an eye.  
 You lied when you said you loved me...  
**Hurstwood:** No!  
**Carrie:** You lied about your wife!  
 Now we're through! I hate you!  
 Get away from me.  
 Get away.  
 Stay away.  
*[She turns and moves several seats away, sits down. He remains silent for some time.]*  
 26 **Hurstwood:** I have only dreams, Carrie.  
 I can't go back any more  
 I've done terrible things  
 But all that I did was for you.  
 I'm just as you see me now.  
 I'm just as you see me now.  
 I'm just as you see me now.  
**Carrie:** I don't want you to talk to me.  
**Hurstwood:** Aren't you very tired?  
**Carrie:** No.  
**Hurstwood:** *[Taking off his coat and arranging it for her.]*  
 Here. *[Long pause]*  
 It looks like we are in for a heavy rain.  
*[They remain in silence, she turned away from him,  
 looking out the window.]*

## END OF ACT I

### 1 Act II, Scene 1

*Four months after the end of Act I. Hurstwood and Carrie in fancy dress, arm in arm, holding champagne glasses. The setting is their apartment in New York. Mrs. Vance, Ames and other guests are gathered around, listening to them.*  
**Duet with Ensemble**  
**Hurstwood:** This is a moment I only knew in my dreams.  
 I asked this extraordinary girl  
 To put aside everything  
 To start anew, to marry me, to wear this ring  
 And here we are.  
**Hurstwood and Carrie:** Here we are.  
**Carrie:** I told this wonderful man  
 That I would do anything  
 To be with him, to marry him, to wear this ring  
 And here we are.  
**Hurstwood:** Here we are.  
**Both:** This is our beginning. This is our beginning. This moment from our dreams.  
*[Mrs. Vance steps forward. There will be scattered applause from the guests.]*  
**Mrs. Vance:** May I say a little something? May I?  
 We adore these two.  
 It was love at first sight  
 With these two  
 Not only for them.  
 I mean, me too.  
 The day they arrived  
 We met in the hall  
 From that day on  
 I was quite enthralled  
 Such charm! spirit! vigor! youth!  
 John said, "Don't stare"  
 And that was the truth  
 2 We adore these two.  
 But these two have a secret. *[Soft chuckles from the crowd. Melodramatically:]*  
 Oh yes. A past.  
 Carrie confided in me  
 One day in the midst of a shopping spree  
*[To Carrie]* We occasionally do those, don't we?  
*[More chuckles. Turning back to the guests, dramatically]*

Dear friends: They eloped!  
 It was quick, romantic  
 Passionate, frantic  
 All sensation  
 But no decent celebration  
 I said: That's outrageous  
 And yet advantageous  
 For now you're friends with Mrs. John Vance  
 And Mrs. John Vance adores romance.  
 We must set a date, invite all our friends  
 This is New York! Secrecy ends!  
*[With a flourish]* I give you: the Wheelers, Carrie and James.  
 And so let's say:  
 Salut! Santé!  
 Many happy returns of the day!  
 We adore these two.  
*[The guests applaud, begin conversations, move to congratulate Carrie, etc. Hurstwood is talking to Mr. Vance. Ames approaches them.]*  
 3 **Ames:** Congratulations!  
**Mr. Vance:** *[to Hurstwood]* Jim, you've met our nephew, Harry Ames.  
**Hurstwood:** Of course.  
**Ames:** Have you seen your surprise guest? *[Looking around]* He said he was an old friend from Chicago.  
*[Hurstwood notices Ed, the Maître D' from Fitzgerald and Moy.]*  
**Hurstwood:** Oh. Yes I see him. Excuse me. *[With bluster]*  
 Ed!  
**Ed:** *[With discretion]* Mr. H  
**Hurstwood:** *[Quietly]* These people know me as Wheeler.  
**Ed:** I know. Mr. Fitz hired Pinkertons to find you. I begged him: let me see him first.  
**Hurstwood:** *[Aloud]* Wonderful, Ed. It's wonderful to see you.  
*[He draws him aside]*  
**Ed:** You can't keep that money.  
**Hurstwood:** I don't want the money.  
 I was drunk that night, terribly drunk.  
 What I did was wrong, but I'm setting things right.  
 I don't want the money!

I've invested it — in a peach of a saloon.  
 A dream location... office crowd... decent nights, booming at noon  
 It's not Fitz and Moy yet. But soon, Ed, soon.  
 I don't want the money!  
 So take back the money.  
 Take it back today.  
 I'll send back seven thousand!  
 Tell them — the rest I swear I will repay.  
**Carrie:** This is our beginning.  
**Hurstwood:** *[Briefly joining her]* This is our beginning.  
*[Urgently to Ed]* Tell them — with interest, repay with interest!  
**All:** To have and to hold, Salut! Santé!  
**Carrie:** This is our beginning.  
**Hurstwood:** *[Acknowledging the others]*  
 This is our beginning.  
**Carrie:** Our beginning, our beginning.  
**All:** For richer for poorer, Salut! Santé!  
**Hurstwood:** *[Aside to Ed]* And perhaps I'd get my position back? Perhaps.  
**All:** In sickness and in health, Salut! Santé!  
**Carrie:** This moment.  
**Hurstwood:** *[Aside to Ed]* Perhaps I'd get my position back? Perhaps.  
**All:** Many happy returns of the day  
**Carrie:** This moment...  
 This moment from our dreams.  
**Hurstwood:** *[Aloud]* This moment from our dreams.  
**All:** *[With Mrs. Vance leading]*  
 We adore these two.  
 Salut! Santé! Salut! Santé!

### 4 Act II, Scene 2

*Same setting, a few hours later. All the guests have departed. Hurstwood, jacket off, tie undone, is sitting on the sofa doing sums in a small notebook. Carrie's voice is heard intermittently from offstage. She is singing a melody from Scene 1 to herself, without words, on neutral syllables.*  
**Hurstwood:** *[Calling to her]* My darling...  
*[In lieu of a response, she sings a bit more loudly. Pause.]*

*He is considering what to say when he hears a soft knock at the door. He pulls a satchel from beneath the sofa, takes it to the door. Ed is there. Hurstwood hands him the satchel. Very quietly:]*

You'll talk to them?

**Ed:** First things first, George. Seven thousand?

**Hurstwood:** Yes.

*[Ed leaves. Hurstwood quickly closes the door. Carrie enters, looking ravishing in a peignoir she has selected for their wedding night. Her singing becomes gentle and seductive.]*

**Hurstwood:** *[Returning to the sofa]*

Carrie, darling... There's...

**Carrie:** Are you very happy? La ah la la

**Hurstwood:** Very. *[They kiss. She sings to him seductively.]*

**Carrie:** Ah ah ah.

**Hurstwood:** Unfortunately, I'm not happy with my investment. These figures...

**Carrie:** *[very light and seductive]* La-ah, la la la la la *[Repeat]*

**Hurstwood:** Not good.

**Carrie:** *[Pause as she kisses him.]* La la la

**Hurstwood:** I must pull my money out.

**Carrie:** La-ah, la la la la la, mmm.

**Hurstwood:** I must pull it out.

**Carrie:** Ah ah, mmm. But we're so very happy.

**Hurstwood:** Of course — but the saloon I'm in is no good.

**Carrie:** Of course, dear.

**Hurstwood:** I think my partner has stolen from me.

I have to pull out and save it up.

**Carrie:** Come with me now.

**Hurstwood:** We're running very close.

**Carrie:** Come with me now. *[She begins to steer him toward the bedroom.]*

**Hurstwood:** We're running very close.

**Carrie:** La la la la. Very close.

**Hurstwood:** We may have to find a smaller apartment.

**Carrie:** Don't say that. We're so happy here. Ooh la la, la la la. Come with me.

**Hurstwood:** We may, Carrie — we may!

**Carrie:** Come with me.

**Hurstwood:** I have to pull it out.

I have to save it up. *[Repeat]*

**Carrie:** La la la. No, no. Come...

La la la. No, no. Come...

**Hurstwood:** *[His resolve is crumbling. He begins to play along with her.]*

Mm mm mm. Save it up.

**Carrie:** La la la. No, no. Mmm

**Hurstwood:** Pull it out.

**Carrie:** La la la. No, no. Mmm

**Both:** No, no, no. Ooh. Ooh.

*[They exit together towards the bedroom. Music continues as the lights fade.]*

\* \* \*

*[The next morning. Carrie enters briskly, dressed smartly for work. Hurstwood is heard from the bedroom.]*

**[5] Carrie:** I have my first audition today.

**Hurstwood:** *[Offstage]* Wonderful.

**Carrie:** Isn't everything perfect?

**Hurstwood:** *[Offstage]* Yes it is.

**Carrie:** My first audition! And two interviews in very nice shops that are looking for salesgirls.

*[Hurstwood has entered. He is also smartly dressed in trousers, shirt and tie, but with an untied dressing gown on instead of a jacket.]*

**Hurstwood:** *[Entering]* That's my girl. And I'm going straight uptown, see that Hoffman crook and pull my money out. Then I start looking for better places. Places with a future. Not quite Fitz and Moy, but soon, Carrie, soon!

**Carrie:** Oh yes: dinner tonight with the Vances. They know a lovely place.

**Hurstwood:** Well... Perhaps we shouldn't. Carrie... I told you...

**Carrie:** "We're running very close."

**Hurstwood:** We are.

**Carrie:** We'll be awfully careful, Mr. Wheeler. *[She kisses him lightly.]* Will you walk with me?

**Hurstwood:** I need another moment.

**Carrie:** I'll see you at dinner, Mr. Wheeler.

*[She leaves. He draws his robe around him, and goes to the rocking chair. He sits and rocks, looking off into space as the shift to the next Scene begins]*

## **[6] Act II, Scene 3**

*At a large rehearsal hall — the call for women's chorus auditions for a musical. Two groups of women in street clothes are being put through their paces by the musical staff. Each group has 4 or 5 women in it. They are simultaneously being auditioned using songs drawn from the operetta The Wives of Abdul. One group is repeating movements being demonstrated by the Dance Captain. The other group is rehearsing a choral excerpt with the Chorus Master. This group holds sheet music, and repeats their excerpt as instructed. As new women arrive to audition they are directed to their places by a Stage Manager positioned near the entrance. The Stage Director is also present, walking among the groups of auditioners, observing them closely and conferring privately with the Dance Captain and Chorus Master.*

**Choral Women:** Oh Abdul, Abdul, Abdul  
My Abdul, Abdul, Abdul  
**Chorus Master:** *[Spoken]* Wrong note!  
Better.

**Dance Captain:** *[Spoken]* So it's 1,2,3, He has power...

**Choral Women:** Aah, Aah, Aah

**Dance Captain:** So it's 1,2,3, fan right, he has riches fan left, he has looks and up and down and twirl. And 1,2,3 And again, two -three!

**Women Dancing:** *[They repeat his motions, half-singing]*

He has power, he has riches, he has looks.

**Choral Women:** Oh Abdul, Abdul, Abdul

*Aah, aah [Etc.]*

**Women Dancing:** He has power, he has riches, he has looks.

**Stage Manager:** *[to new arrivals]* "The Wives of Abdul"?

*[Several young women enter in line. He addresses them.]*

"Wives of Abdul"? Singing wives here, dancing wives there. *[Carrie is in line directly behind Lola, a young actress. Both nod assent to the stage manager, take scripts and go to the side of the hall where the Chorus Women are singing.]*

**Carrie:** Excuse me. Shall we read together?

**Lola:** Of course, sweetie. Is this your first audition?

**Carrie:** I've taken part in amateur performances.

**Lola:** What's your name?

**Carrie:** Caroline Meeber — Wheeler! Sorry...

**Lola:** Lola Sterling.

**Carrie:** Let's try this. *[She holds up the music]*

*[The Stage Director is moving an auditioner between groups.]*

**Director:** *[Spoken]* Over here.

**Lola:** Do you see that one, with the fancy hat? Oh I could tell you things about her.

**[7] Both:** *[Rehearsing under-tempo]*

We're consultin' with the Sultan

And we want to get it right:

[L:] Is it risky to giggle? [C:] Is a curtsy polite?

**Lola:** Caroline, try being a little girl here. *[Demonstrates]* "Is a curtsy polite?"

**Carrie:** *[Imitating]* "Is a curtsy polite?"

**Lola:** Even more! *[Girlish]* "Is it risky to giggle?"

**Carrie:** *[Girlish]* "Is a curtsy polite?"

**Lola:** Go on...

**Both:** *[Slowly and somewhat awkwardly.]*

Should we let him take us on a magic carpet ride one night?

**Lola:** Go!

**Both:** What lurks beneath the caftan?

What's hidden in the heart?

**Chorus Master:** *[Leading the women]* This next part, ladies.

**Chorus:** What lurks beneath the caftan?

What's hidden in the heart?

*[Carrie and Lola have now hit their stride, and sing with confidence]*

**Both:** We're consultin' with the Sultan

And we want to get it right:

Should we let him take us on a magic carpet ride one night?

**All:** Should we let him take us on a magic carpet ride one night?

**Dance Captain:** *[To the dancers]* Go on!

*[The Scene shifts. Lola exits, as Carrie moves to s.r. where an elegant restaurant table has been set up. The Vances and Ames will enter with the Maitre D' to meet Carrie at the table.]*

**Women's Chorus:** What lurks beneath the caftan?

What's hidden in the heart? *[Repeat]*

**Stage Director:** *[Spoken ad lib]*

Line up, ladies. Over here. Over here.

We'll try the harem dance. *[etc]*

8 Ames: *[As they approach the table and sit]*  
And their father, poor old Goriot lives only for his daughters, he bankrupts himself for them. He says, "Money is life. Money can do everything." But of course he's wrong.  
Mr. Vance: Well he wasn't so wrong about THAT. Ha ha. *[They all laugh pleasantly]*  
Not so wrong!  
Mrs. Vance: But dear Harry is from Indiana. *[To Ames]* You haven't been in New York very long. *[They laugh again]*  
Ames: *[To Carrie]* It's a wonderful book. You should read it.  
Carrie: I shall.  
Mr. Vance: *[With gentle irony, to Ames's tune]* "Money is life. Especially when your grandfather is a millionaire."  
Mrs. Vance: Now John!  
Carrie: *[to Ames]* Is he?  
Ames: We pay for things we don't really want. We pay so much more than things are really worth. It's all such a show.  
Mrs. Vance: People may spend when they have it.  
Mr. Vance: Well I WANT the turtle soup. I really WANT the turtle soup!  
Mr. Vance: *[To Carrie]* It is glorious here. *[Meaning the soup. Ames sits, good-naturedly]*  
Chorus Of Waiters: *[in hushed, discreet tones]*  
Soup — green turtle. Yes. Six portions. Yes. *[Repeat]*  
Mrs. Vance: *[To Carrie]*  
You must try it, dear.  
9 Carrie: Would anyone like to hear my news?  
Mr. Vance: Oh yes.  
Carrie: My news! Well, today I got a place in the chorus of an opera!  
Mrs. Vance: So charming!  
Mr. Vance: Well done!  
Ames: How was it?  
Carrie: When they called me up from the rear. And I stepped to the painted 'X' on the floor I felt no fear.  
I sang. I just sang.  
Though I'd never been anywhere like that before.  
I just sang.  
Mrs. Vance: This calls for Champagne and oysters!

Chorus Of Waiters: *[as before]* Champagne — two bottles, chilled. Yes. Six flutes. Yes.  
Mrs. Vance: *[To Carrie]* How perfect, my dear.  
Carrie: And the strangest thing —  
When they asked my name at the end  
With everyone standing nearby  
I said, "Madenda, Carrie Madenda."  
I don't know why.  
Mrs. Vance: Oh, here he is! Does he know? *[Hurstwood is escorted to the table by a waiter.]*  
The Others: *[Spoken]* James! Hello, James, Jim! *[etc]*  
Hurstwood: Hello, everyone. Well-run spot. Very nice. Sorry I'm late. Crucial business.  
Mrs. Vance: Oh, not at all, James  
Mr. Vance: We're toasting your wife  
Ames: *[Shaking hands]* Hello  
Carrie: *[to Hurstwood]* I got it!  
Hurstwood: *[Taking her hand]* Well of course you did! Of course!  
*[To the others]* I'll join for the toast, but I can't eat a bite.  
Mrs. Vance: Oh no!  
Hurstwood: I dined with my client. I had to be polite. I'm so sorry.  
Carrie: Well, I'd like us to have the Lobster à la Newberg. It's served for two.  
Mrs. Vance: Yes! John has been singing it himself.  
Mr. Vance: *[With exaggerated affect]* Lobster! Lobster Newberg! *[They all laugh.]*  
Hurstwood: *[Aside to Carrie]* I told you, we're running very close.  
Carrie: *[Aside to Hurstwood]* And just now, we're dining with our friends.  
Ames: *[As the Champagne arrives]* Here we are! *Spoken, over]*  
Mr. and Mrs. Vance: Champagne!  
All except Hurstwood: Hurray! Champagne! Ah yes! *[Etc.]*  
*[A fluid transition to a few hours later. The party has left the table, Carrie and Hurstwood are downstage. They are having an argument as they walk home after the dinner. Behind them, waiters remove all the elements of the restaurant and the audition hall, restoring the setting of their living room.]*

10 Carrie: You're a nice one to talk about who we can associate with! Are you looking for work now that your saloon has failed?  
Hurstwood: How dare you? I furnish the flat, don't I? I pay the rent!  
Carrie: That flat! Is there nothing else in the world but a flat to sit around in?  
Hurstwood: I happen to know that John Drake opens up his first New York hotel in the Fall. Now THAT would be a place for me.  
Carrie: But meanwhile?  
Hurstwood: Meanwhile, we're fine.  
*[They have arrived home. Carrie exits into the bedroom. Hurstwood remains in the living room, taking off his jacket and tie, then unbuttoning his shirt.]*  
Carrie: *[Offstage]* It's rent day tomorrow.  
Hurstwood: We're fine. We just have to be very careful. *[Pause]* Carrie?  
Carrie: *[Offstage, dejected]* I heard you.  
Hurstwood: John B. Drake is a man who knows what's what. *[To himself]* That will be the place for me.  
Carrie: *[O.S.]* Come to bed now.  
Hurstwood: *[to himself as he exits towards the bedroom.]*  
That will be the place for me.  
\* \* \*  
*[A lighting change and it is the next morning. Carrie enters briskly from the bedroom, dressed for work. She practices her choreography as she speaks to Hurstwood, who is still offstage.]*  
11 Carrie: I could be rather late. "I'm consultin' with the Sultan..." Mr. Millis will be working us hard today.  
Hurstwood: *[Offstage]* All right.  
Carrie: *[She continues her choreography]* And don't forget, it's rent day.  
*[Hurstwood enters. His hair is disheveled; he wears a dressing gown above slacks and stocking feet. He settles himself in a rocking chair with a newspaper.]*  
Hurstwood: We pay an awful lot.  
Carrie: Do you have interviews today?  
Hurstwood: Oh yes. Yes.  
Carrie: You're going to shave?

Hurstwood: Of course. *[Referring to the newspaper]* Just looking for more opportunities.  
*[Carrie looks at him for a moment, then leaves silently. The next Scene follows directly]*  
12 Act II, Scene 4  
Recit. and Aria  
Hurstwood: *[Quietly to himself, as he sits in the rocking chair]*  
"You're a dandy, Hurstwood."  
*[He is remembering something a patron once said to him. Chuckles contentedly. Then he is silent as he comes to his senses, remembering his actual surroundings. After a moment, he lapses again.]*  
"You're a dandy. You're a dandy, Hurstwood."  
*[With momentary bravado:]*  
Well, boys, no more than... *[Catches himself; with polite humility]* no more than my position requires.  
"Isn't he a dandy, always the best-dressed of the bunch."  
"He puts them all to shame!"  
*[Now he begins to give in to the fantasy. With a great show of modesty]*  
Now, now, boys, now, now.  
I'm only a man in the grateful employ of the great Chicago house of Fitzgerald and Moy.  
13 I'm at home in the world,  
I'm at home in the world of men.  
Men who seek, men who strive  
Men who've achieved, men who've arrived  
I'm their host; I'm their friend.  
*[Telling the punch line of a joke, long ago]* ...and then the man says, "Jump, you bloody fool. Jump!" *[He laughs so boisterously with his friends that he has to calm himself to get the next words out]* Well, well gents, will you have another? *[Signaling to an imaginary bartender]*  
I'm at ease with them all,  
I'm at ease in society's sight.  
Silk cravats and spats  
Foulard ties, Homburg hats  
Look around; I look right.  
*[Calling over Maitre D' with a discreet signal]* Ed...

*[Effusively]* Mrs. Rowe, MISS ROWE, how lovely you both look! I have a wonderful table for you.  
*[Another recollection:]* Is that BILL? BILL MACINTOSH? Where have you been, my friend? Welcome. Here is sparkling crystal and polished wood. White-aproned waiters glide along. Glide through the throng. And I'm there in the thick of it all. I'm there. Among actors, merchants, businessmen, Beauties, writers, prizefighters... I'm there! I'm there!  
 I belong in the world,  
 I fit in wherever I roam.  
 The joke here, the smile there  
 The demeanor, the whole air  
 Look around! Look around! Look around!  
 I'm at home.  
*[He spins through the room, ending triumphantly in his rocking chair. He continues to reminisce inwardly, with a satisfied look on his face. Reality is just beginning to impinge on his high spirits.]*  
*[Quietly]* Look around, just look around.

## Act II, Scene 5

*Weeks later. Dress rehearsal for The Wives of Abdul, a sentimental, comic love story set in the Arabian desert. The spectacle relies heavily on an exotic 'Oriental' setting (in the parlance of the time). Against desert scenery, young women in skimpy, bright colored clothes disport themselves suggestively; brawny bare-chested men stand in the background waving palm fronds, etc. The orchestra plays a Prelude as the singers and dancers enter the stage and take up positions. The Director crosses the stage to oversee the runthrough. An assistant stands near him holding his notes.*  
**Director:** *[Spoken]* Ladies and Gentlemen, we open "The Wives of Abdul" in one week. Let us recall. *[Sarcastically]* "Column left" means...? *[He gestures to all.]*  
**All:** *[Spoken]* Column left.  
**Director:** *[Spoken]* "Catch step" means...?  
**All:** *[Spoken]* Catch step.  
**Director:** *[Spoken]* Eyes! Ears! Feet! *[Quickly, to conductor]* Maestro -go! *[Exit]*

## Operetta: The Wives of Abdul

*[There is a brief orchestral introduction.]*  
**Chorus Men:** Desert stars shine bright,  
 Desert moon hangs low,  
 Lonely desert nights,  
 When the hot winds blow. *[Repeat]*  
**Chorus Women:** Aah aah aah  
 Aah aah aah *[Etc.]*  
**All:** Pity now the desert dwellers  
 Pining for a mate,  
 Love is on the minds of fellers,  
 From the simple sahib to the great...  
 Abdul, Abdul, Abdul  
 My Abdul, Abdul, Abdul.  
 Oh, Abdul, Abdul, Abdul  
 My Abdul, Abdul, Abdul.  
*[Enter Abdul, carried on a throne chair. He is played by a vaudeville comedian as a very gauche, unglamorous figure.]*  
**Women:** He has power, he has riches, he has looks  
**Lola:** *[Who has a small featured role]* He has looks!  
**Men:** But philosophy and learning are his only yearning  
**Women:** We haven't got a chance / He's stuck in his books  
*[Enter Overfed, his fussy, solicitous vizier. Another comedic role: a thin man costumed with a ludicrous fat-pillow.]*  
**Overfed:** *[Entering]* Sire, oh sire! A word! A word!  
**Abdul:** Ah, my trusted vizier, Overfed.  
**Women:** *[Softly and slower]* We never get a glance,  
 He's stuck in his books  
**Abdul:** Now, Overfed. It's not about marriage again, is it?  
**Overfed:** Oh sire, oh sire. Please hear me out!  
 Observe the gentle dromedary  
 When he has the urge to marry  
 He does not delay or tarry  
 Nature must prevail!  
 Far from his serail  
 He selects a winsome quadruped  
 And leads her to his windswept bed.  
**All:** Oh Abdul, Abdul, Abdul  
 So too must you

My Abdul, Abdul, Abdul  
 So too must you  
**Overfed:** Oh mighty potentate  
 It's time to propagate  
 Like the camel  
 And every other mammal.  
*[Overfed signals the harem girls to disport themselves in front of Abdul. Carrie is in the middle of the line of women, followed by Lola. To sexy, feminine 'Eastern' music, the women do a little dance as they pass in front of Abdul. Then they line up and fix their veils, etc, readying themselves to pass individually in front of him. The Director is nearby, shadowing their routine, perhaps occasionally adjusting someone's stage position.]*  
**Women:** We are lovely flowers  
 Choose your heart's desire.  
**Abdul:** Must I choose my heart's desire?  
**Overfed:** You must choose your heart's desire.  
**Women:** *[Dancing:]*  
 Aah, Aah, Aah, Oh  
**Men:** They are lovely flowers  
 Choose your heart's desire.  
**Abdul:** Must I choose my heart's desire?  
**Overfed:** You must choose your heart's desire  
*[Overfed has been taking each woman by the hand in turn and leading her in front of Abdul. Each woman has a moment to present herself. Abdul himself acts melancholy and distracted. It is a moment for Overfed to play for suggestive laughs. He leers at each chorine, but the women have been directed to smile at the audience in beauty-pageant style, and to ignore him.]*  
**Overfed:** *[Mugging as he surveys a chorine.]* And WHO are you?  
**Director:** *[A reminder to the chorine, as he shadows her routine. Spoken]*  
 Don't look, don't look. And smile. Good  
**Overfed:** *[Mugging even more as he surveys Carrie, who is next in line. Spoken]*  
 And WHO-woo-woo are you?  
**Director:** *[A quick reminder to Carrie]* Don't look...  
**Carrie:** *[Turning to Overfed and ad-libbing]* I am Your Heart's Desire.

*[Everyone on stage laughs quietly]*  
**Director:** What was that? Hang on...  
**All:** Choose your heart's desire. *[A bit more laughter. Overfed 'breaks']*  
**Director:** Hang on, hang on, HANG ON, I said!  
**Overfed:** Oh that's good *[The actor playing Abdul shrugs his agreement]* *[To the director]* Let's work that in. Ron?  
**Director:** *[Spoken to Carrie]* You – can you lead the next part? You know it?  
**Carrie:** Yes sir.  
*[She replaces the chorine at the head of the next formation. The woman looks daggers at her.]*  
**Director:** Put some snap in – let's go!  
*[New music. Carrie leads the women in choreography that has them flowing towards Abdul in waves and being gracefully repulsed, as he waves them away.]*  
**Abdul:** I'm really quite distracted  
 Nothing seems quite right  
 With romance I'm truly ill at ease  
 And though these desert misses  
 Invite a thousand kisses  
 I know each kiss would fail to please...  
*[Another extreme change in the music, as the chorines form ranks and begin marching in patriotic formation. American flags appear.]*  
 I WANT TO MARRY AN AMERICAN GIRL  
 Go and search across the USA!  
**Men:** He wants to marry an American girl  
**Abdul:** Go out and find me one I pray.  
*[Carrie breaks from the Scene, puts on a coat and crosses the stage to her apartment, where Hurstwood is rocking in his chair in the near-dark. The accompanying music from the show continues.]*  
**Hurstwood:** Is that you, Carrie?  
**Carrie:** They've given me a bigger part.  
**Hurstwood:** Ah, that's my girl.  
*[An awkward silence between them]*  
**Carrie:** It will pay a little more.  
**Hurstwood:** I've been speaking with a wholesale company. A traveling job. *[Pause]*  
 Shall I get a steak? We can celebrate! I've seen some for 22 cents a pound.

**Carrie:** No, no. *[Pause]* Unless you.  
**Hurstwood:** No, no. I've eaten.  
*[Focus shifts back to the show]*  
**Abdul:** I've made a resolution  
I need to look afar  
In local girls I only see the flaws  
I'll start a foreign project  
To find my true love object  
And end for good my bachelorhood BECAUSE...  
I want to marry an American girl  
Go and search across the USA!  
**All:** He wants to marry an American girl  
**Abdul:** Look in Alabama, Indiana, Delaware  
Countryside and cityside and everywhere...  
A true blue beauty with a heart of gold  
Get out and find me one, I pray.  
**All:** Get out and find him one, we pray!

#### 16 Act II, Scene 6

*Hurstwood enters their flat. He walks past Carrie without seeing her, as they occupy two different moments in time. Carrie moves through their flat, composing the letter earlier that day. Hurstwood also moves through the flat, reading the letter he finds.*

#### Duet

**Carrie:** Dear George...  
**Hurstwood:** "Dear George..."  
**Carrie:** ...I'm going away.  
I'm not coming back any more.  
**Hurstwood:** ...not coming back any more.  
**Carrie:** It's no use trying to keep up the flat; I can't.  
**Hurstwood:** ...I can't  
**Carrie:** It's no use trying to keep up our marriage; I can't.  
**Hurstwood:** ...our marriage; I can't  
**Carrie:** What did you ever want from me?  
What did you marry me for?  
**Hurstwood:** What did I ever want? What?  
"What did you marry me for?"  
**Carrie:** You sit in that rocker day after day,  
and look at me just as if I am a ghost, or you are.  
You look at me just as if I am a ghost, or you are.  
**Hurstwood:** *[Very softly at first]*

You are the only wonder...  
You are the only wonder... *[Repeat]*  
**Carrie:** Or you are.  
**Hurstwood:** ...that I know  
**Carrie:** I need all the money I'm making now  
to pay for my clothes.  
**Hurstwood:** *[Dead]* ...to pay for her clothes.  
**Carrie:** The show doesn't pay for our clothes.  
*[She takes money from her purse]*  
I'm leaving ten dollars. The furniture is yours.  
**Hurstwood:** ...ten dollars.  
*[Carrie puts the letter down in the place where he had picked it up. She moves quickly to the door, then pauses briefly.]*  
**Hurstwood:** And it doesn't say "Love"  
It doesn't "Fondly"  
It doesn't say anything  
Just...  
**Carrie:** Carrie. *[Exits]*  
**Hurstwood:** "Carrie."  
*[Hurstwood wanders slowly out of the apartment]*

#### 17 Act II, Scene 7

*On the street in front of their building, Hurstwood sees a poster of Carrie.*

**Hurstwood:** "Carrie Madenda"  
And there you are.  
"She's the girl you can't take your eyes off" —  
Carrie, you always were.  
And now you're free.  
In all the places I used to be.  
In all the places you wanted to be  
The plush world, the easy world  
A celebrity.  
That's you all right.  
Good for you, sister.  
Good night. Good night. Good night.

\* \* \*

*[Backstage at the Royale Theater, some days later. In their shared dressing room, Carrie and Lola are relaxing between shows. Each has a small stack of folded cards and letters in front of her.]*

#### Duet

18 **Carrie:** Are you ready?  
**Lola:** Ready. You start.  
**Carrie:** Here goes.  
*[Reading]*  
"I come to your show every night  
I have three million in my own right.  
**Lola:** *THREE MILLION?* *[tries to grab it]*  
**Carrie:** My life is one of ease.  
**Lola:** Three million...  
**Carrie:** I wish to share these luxuries  
So please...  
**Lola:** Yes please...  
**Carrie:** Please grant me only half an hour  
**Lola:** La la la la la la la half an hour...  
**Carrie:** Enchant me, for I'm in your power  
**Lola:** La la la la la la la in your power...  
**Carrie:** Allow me an interview  
**Lola:** Allowed!  
**Carrie:** Let me declare what I feel for you  
Love prompts me to write  
**Lola:** Oh my!  
**Carrie:** The love I feel for you every night."  
**Lola:** "... every night."  
He sounds nice.  
**Carrie:** He sounds sad.  
**Lola:** I'll console him.  
**Carrie:** Little sinner!  
**Lola:** Where's the harm in a charming dinner?  
**Carrie:** Your turn  
**Lola:** *[Comically aggrieved]* Not fair.  
*[Reading]*  
"I sit in the fourth row night after night  
Your every gesture is my delight  
**Carrie:** His delight!  
**Lola:** *[with comic petulance]* I'm not a wealthy man...  
**Carrie:** I'm sorry.  
**Lola:** ...but never doubt that I'm the man  
Who can...  
**Carrie:** Yes he can, yes he can, yes he can!  
**Lola:** Love you as you deserve...  
**Carrie:** La la la, la la la, la la la as you deserve

**Lola:** My dove, I long to serve you...  
**Carrie:** La la la, la la la, la la long to serve you  
**Lola:** Grant me an interview...  
**Carrie:** Grant it!  
**Lola:** I burn to express what I feel for you...  
**Both:** Love prompts me to write  
The love I feel for you every night."  
Adulation, the romantic invitation  
To a passionate interview  
Mash notes are a pleasant indication  
Of what being in a play can do.  
Adulation, the romantic invitation  
To a passionate interview  
*[They tease each other with elaborate vocal roulades.]*  
La la la la la la la *[etc]*  
Adulation, the romantic invitation  
To a passionate interview  
Ha ha ha! Mash notes  
La la la la la la la *[etc]*  
Mash notes are a pleasant indication  
**Carrie:** Of what being in a play  
And triumph in a play  
**Both:** Can do.  
What being in a play  
(It's what all the papers say)  
Triumph, triumph, triumph.  
What triumph in a play  
Ha ha ha ha ha ha!  
Can do.  
La la la la la la la. Aah.

#### 19 Act II, Scene 8

*Times Square, a few weeks later. A gray, snowy morning in winter. A group of homeless men in ragged clothes mill around, shivering against the cold. Their self-appointed caretaker is The Captain, a wild-eyed Civil War veteran-turned-religionist. He is homeless himself, dressed in a tattered and filthy jacket of the Union Army. He beseeches the well-heeled passersby for donations on behalf of the men.*  
**Men:** *[soft but fierce]* Must be getting on ten it's fucking cold this goddamn wind.



20 **Captain:** *[To passersby]* Shiloh.  
**Men:** I always said out here again like a stinking dog  
**Captain:** Antietam.  
**Men:** Out here again like a stinking dog  
**Captain:** Shiloh.  
**Men:** this country needs a fucking war  
**Captain:** Antietam.  
**Men:** I always said my own damn fault  
**Captain:** Shiloh, Antietam.  
**Men:** my own damn fault.  
**Captain:** Shiloh, Antietam. This country has no place for them to sleep.  
**Men:** This country needs a fucking war  
I always said my own damn fault  
this weather stinks  
I'll get a nice place all fixed up  
Just one more night.  
I'm goin' back. I'm goin' back.  
**Captain:** These men have no place to sleep.  
**Captain:** *[Implying the passersby]* Shiloh, Antietam.  
These men have got no beds. Our great country, the country I fought for... Shiloh, Antietam... all that blood... this country has no place for them to sleep. Twelve cents buys one of them a bed. Three cents buys one of them a meal. The Captain hasn't got a penny himself.  
*[He gestures to Hurstwood, who entered unobtrusively and has been hanging near the periphery of the men, to join them.]*  
C'mon, you. *[Turning back to the rest]* Beds, ay? All of you? Well, line up!  
*[Hurstwood, in a dazed state, joins the rest.]*  
**Men:** Must be getting on ten it's fucking cold this goddamn wind.  
**Captain:** Line up over there.  
**Men:** I always said out here again like a stinkin' dog.  
**Captain:** This country has no place for them to sleep.  
*[The Captain is approached by a well-dressed man. He is Farley, a professional strikebreaker.]*  
**Farley:** Captain! Do you have men for me? I'll get them jobs.  
**Men:** *[Softly]* Out here again like a stinkin' dog.  
**Captain:** *[To men]* Line up over there.  
**Farley:** I'll get them jobs.

**Men:** This country needs a fucking war.  
**Captain:** This country has no food for them to eat.  
**Farley:** Do you have men for me?  
**Men:** I always said my own damn fault, my own damn fault.  
**Farley:** Do you have men?  
**Captain:** Opportunity knocks, men: opportunity knocks! This gent has trolley jobs. Trolley jobs.  
**Farley:** *[To all the men]* Listen here. Ay? You know there's a strike goin' on. I need motormen, I need linemen, I need men to clear the tracks. I only want good, honest men who are willin' to work.  
**Men:** *[Under]* This country needs a fuckin'...  
**Farley:** We'll train you...  
**Captain:** And you'll be fed...  
**Farley:** ...and pay you well.  
**Captain:** ...and bunked.  
**Farley:** That's right.  
**Captain:** You hear? *[He points to where they should go.]*  
**Most of the Men:** I won't be no scab you goddamn shiitheel.  
**Farley:** Protection guaranteed.  
**Captain:** Step lively.  
**Most of the Men:** Not for me. I ain't so low I'm stickin' here  
**Farley:** Protection guaranteed.  
**Captain:** Step lively.  
**Most of the Men:** Just one more night.  
*[Hurstwood and a few others step forward.]*  
**Hurstwood:** I've been a manager, in my day.  
**Farley:** That so?  
**Hurstwood:** Yes, but I'll take anything now.  
**Farley:** *[To the men]* Be at Broadway Central Depot tomorrow morning at 9. We'll teach you, and you'll be on the line in the afternoon. *[Slipping the Captain a few dollars, he exits.]*  
*[Hurstwood and his group settle back into the larger group of men. A few skirmishes flare up among them. They mutter as before.]*  
**Men:** *[Including Hurstwood]*  
I always said my own damn fault this weather stinks I'll get a nice place all fixed up just one more night I'm going back I'm going back.  
**Captain:** All that blood and look. This country has no

place for you to sleep. Shiloh! Antietam!  
**Men:** I'm goin' back. I'm goin' back.

## 21 Act II, Scene 9

*[The Broadway Central Trolley depot, the next morning. A cold winter day. An informal camp has been set up by strikers outside the gates of the depot. The Strikers are walking a picket line in front of the gate, chanting. From offstage, a Women's Chorus is heard singing an anthem of worker's solidarity. They are garment workers who have gone on strike in sympathy, and they are marching through the city to muster support for the trolley strike.]*  
**Women's Chorus:** *[off stage]* Rise up, O workers of the world, rise up!  
Proclaim the glory days to come  
Before the next assault is suffered, friends,  
The struggle will be won. Rise up!  
*[At the depot, the Strikers shout defiantly as they circle in front of the entrance gate, blocking the way.]*  
**Strikers:** I'm A. S. R. E. — Amalgamated employee  
I'm A. S. R. E. — The city boss don't tread on me.  
*[Repeat]*  
**The Replacement Workers arrive on the Scene. They are led by Farley accompanied by several armed guards. Hurstwood is among them. They hang back, away from the striker's encampment.]**  
**Replacements:** Will there be trouble? Do you think they'll be trouble?  
They call the militia they always do.  
Push on through. Push on through.  
**Farley:** Look men, stand tall  
Guards here, guards there  
Look ahead! All square!  
Stand tall! Stand tall!  
**Head Replacement Worker:** I don't blame no one for striking. They got the right, the right to strike  
**Replacements:** ...No one  
...They got the right to strike.  
**Head Replacement Worker:** But I gotta find work to do  
**Replacements:** But I gotta find work to do  
**Head Replacement Worker:** I've gotta eat, too  
**Replacements:** ...gotta eat gotta find work gotta eat too.

**Hurstwood:** Those men can't win. Strikes can't win.  
*[Repeat]*  
**Head Replacement Worker:** But I gotta find work to do.  
**Replacements:** But I gotta find work to do.  
**Hurstwood:** I'm not against them, but they just can't win.  
**All:** Gotta eat, gotta find work, gotta eat, too!  
**Hurstwood:** Strength is with the companies.  
**Replacements:** Gotta eat, gotta find work *[Repeat]*  
**Strikers:** I'm A. S. R. E. — Amalgamated employee  
I'm A. S. R. E. — The city boss don't tread on me.  
*[Repeat]*  
**Hurstwood:** And damn it all! I'm not down yet!  
Yes, damn it all! I'm not down yet!  
*[On another part of the stage, Carrie is reading Père Goriot aloud to Ames. The suggestion is of a quiet, comfortable sunlit apartment. She sits, he stands by a window.]*  
22 **Carrie:** "If you have any real feeling, hide it like a treasure; never let it be suspected or you will be lost. You will cease to be the executioner and become the victim. Learn to distrust this world."  
**Ames:** *[Musing]* "Hide it like a treasure..."  
**Carrie:** You don't believe that, do you?  
**Ames:** No, it's very cynical. Very.  
**Carrie:** But Old Goriot dies in misery because he trusts too much.  
*[The Women's Chorus is heard in the far distance]*  
**Women's Chorus:** March on, O workers of the world, march on.  
**Ames:** Hear that?  
*[Carrie puts down the book and comes to the window]*  
**Women's Chorus:** Restore to every man his worth.  
**Ames:** It must be part of the trolley strike.  
**Women's Chorus:** Before the next assault is suffered, friends,  
We'll have justice on Earth.  
**Carrie:** Those poor people. It's freezing out there. I know what that is like. *[Her thoughts return to Père Goriot.]*  
**Carrie:** "Learn to distrust this world."  
**Women:** Rise up, O workers of the world, rise up!  
Proclaim the glory days to come  
Before the next assault is suffered, friends.

**Carrie:** "Hide it like a treasure."

**Ames:** Don't say that. Don't say that, Carrie.

**Women:** The struggle will be won. Rise up!

**Strikers:** "I'm A. S. R. E. — Amalgamated employee  
I'm A. S. R. E. — The city boss don't tread on me."

**Replacements:** Will there be trouble? We don't want trouble.

**Hurstwood:** [*Leading the Replacements towards the strikers*]

We don't want trouble. Let's do a good day's work. A good day's work.

[*As Hurstwood, Farley and the Replacement Workers approach the work site, the Strikers deploy into defensive lines and begin to chant and clap rhythmically;*]

**Strikers:** A-S-R-E! A-S-R-E! [*Repeat*]

**Replacements:** We'll get on a trolley, we'll get on fine; Break the line!

**Farley:** Break the line! [*Repeat*]

**Hurstwood:** Follow me, men!

No trouble!

**Replacements:** Break the line! Break the line!

We'll get on fine. Break the line!

**Strikers:** Dirty scab! Shame on you!

**Farley:** Break the line. Follow him. No trouble!

**Hurstwood:** Let us through!

**Replacements:** Break the line. [*Repeat*]

**Strikers:** No cars through!

Fuck you!

**Hurstwood:** Let us through!

[*As the two groups of men begin to engage with each other — shoving, bumping, etc — there is a sudden moment of extreme stillness. Hurstwood faces off with the head of the strikers.*]

**Head Striker:** [*to Hurstwood*] Look, partner.

We're fighting for a decent day's wages.

**Hurstwood:** [*to himself*] I'll show you who sits in a rocker. I'll show you who gets a job.

**Head Striker:** I'm sure you have a family that loves you. I have one, too. Won't you go home?

**Hurstwood:** I'll show you who sits in a rocker.

I'll show you who gets a job!

[*At this moment, the women come marching onto stage,*

*holding banners, arms upraised, etc. They form a flank on the side of the Replacement Workers, cutting off any possible retreat.*]

**Women's Chorus:**

Our footfalls send tremors through the land / through the land

Yes, the march of Justice has begun / has begun,

And it will not stop until Freedom reigns

And the voices of the people speak as one:

[*The Strikers have been gradually joining the women's song.*]

**Women and Strikers:** March on, O workers of the world, march on!

Restore to every man his worth...

[*At this moment, Hurstwood leads a charge through the picket lines. A wild melee ensues. All the following lines are sung simultaneously.*]

**Hurstwood, then All Replacements:** Jobs for all!

Break the line! Break the line!

We'll be fine! Jobs for all! [*Repeat*]

**Farley:** You'll be fine!

Push on through! [*Repeat*]

**Striking Workers:** Scabs! Dirty scabs! Scabs!

Shame on you. [*Repeat*]

**Hurstwood and Replacements:** We don't want trouble.

We want good work. Jobs for all!

**Farley:** Break the line!

**Striking Workers:** Scabs. No cars through.

Scabs. Fuck you!

**Women's Chorus:** Before the next assault is suffered, friends,

We'll have justice on Earth.

**Replacements:** Give us justice. [*Repeat*]

**Women and Strikers:**

We'll have justice on Earth. [*Repeat*]

[*The battle continues, with all involved. The Strikers gradually get the upper hand, repulsing the advances of the Replacement Workers, who begin to flee. Some of the strikers pursue them, others return to the picket line, where they huddle defensively.*]

**Strikers:** [*distant*] I'm A. S. R. E., A. S. R. E.

[*As the Scene quiets, a few badly injured men, including Hurstwood, remain on the ground. The Head Striker leans over him.*]

**Head Striker:** [*without sympathy*]

I tried to give you a chance.

You dirty scab.

That'll teach you.

[*Another Striker approaches them*]

**Striker:** [*to the Head Striker*] Go on. The cops will be

here any minute. [*The Head Striker shakes his hand,*

*runs off. To Hurstwood*] You'll be all right. [*He, too,*

*hurries off.*]

## 23 Act II, Scene 10

[*The action continues from the previous Scene. Carrie and Ames enter; they have been quarreling.*]

**Ames:** [*Beginning offstage*] I know you, Carrie. I know your nature.

**Carrie:** You don't know me that well.

**Ames:** I'm only saying, you should do drama.

**Carrie:** Well — I haven't yet.

**Ames:** Not just comedies.

**Carrie:** Oh! Look at these poor men.

**Ames:** Let's steer clear. Carrie?

[*He attempts to lead her away. She breaks free, approaches Hurstwood who is turned away from her.*]

**Carrie:** What happened here?

**Hurstwood:** [*Still turned away*] I am fine, I'm just going to... [*Pause as they recognize each other.*]

**Carrie:** George?

[*He struggles to his feet. She fights an impulse to help him. He takes out a handkerchief, holds it to his face.*

*Another long pause as they regard each other.*]

**Hurstwood:** Someone must take a stand, Carrie.

**Carrie:** [*Reaching for her purse*] May I...?

**Hurstwood:** A little something.

**Carrie:** [*Giving him money*] Here.

**Hurstwood:** I have a room. I'm fine. I'll add this to the

twenty I owe you. [*He shuffles away, then stops.*]

Still at the Royale?

**Carrie:** No I'm in "Quaker Maid" at the Bijou.

[*Nodding to himself, he resumes his exit.*]

**Hurstwood:** I'll try to see that. [*Nodding to himself and shuffling away*]

[*Carrie returns to Ames's side. They both stare at him for*

*a moment, then he takes her by the hand and they exit as the Captain is heard.*]

**Captain:** Follow, men.

**Men:** Out here again like a stinkin' dog

this country needs a fucking war

I always said my own damn fault

my own damn fault.

**Captain:** Follow. [*To Hurstwood*] You all right?

**Hurstwood:** Fine.

**Captain:** Comin' with us?

**Hurstwood:** No. They paid me.

[*Taking the money out that Carrie gave him, he gives most of it to the Captain, who salutes him.*]

**Captain:** Follow, men.

**Men:** [*As they exit, following the Captain.*]

I always said my own damn fault

this weather stinks

I'll get a nice place all fixed up

Just one more night.

[*Hurstwood has moved to his flophouse. The suggestion of a front desk, attended by a clerk.*]

24 **Hurstwood:** I'd like a better room, with private heat

**Clerk:** Private heat? Twenty cents more. Pay in advance.

[*Hurstwood pays*]

**Clerk:** There you are: 3H [*He puts the money in the till and starts to make change.*]

**Hurstwood:** Keep it. [*He goes a few steps, returns.*]

Matches? [*The clerk points to some in a dish on the counter.*]

[*Hurstwood walks to his room at one corner of the stage.*

*He sits on the bed with his head in his hands.*]

**Hurstwood:** "Carrie Madenda" And there you are.

"She's the girl you can't take your eyes off"

[*He takes coins from his pocket and inserts them into the coinbox that operates the ceiling gas fixture. It makes a hollow sound.*]

That's you all right.

[*Climbing on a chair, he strikes a match, and ignites the gas.*

*Then he forcefully blows out the flame with the gas still running. On the rest of the stage, a performance of "The Quaker Maid" is taking place. A women's chorus,*

*dressed as fashionable society wives, enters.*]

25 **Onstage Women:** Have you heard? Have you heard?  
It's the talk of the town!  
Miss Katherine Cabot turned another man down!  
Why is she so hard to please?  
Does she think husbands grow on trees?  
Have you heard? Have you heard? Have you heard?  
*[They withdraw, gossiping, as Carrie appears onstage in extravagant fashion — perhaps reclining on a luxurious settee that is pulled in on an invisible line. A spotlight hits her. Applause is heard from an imagined audience.]*  
**Carrie:** Some people say I'm bold  
While others think I'm cold.  
*[In his room, Hurstwood has taken off his jacket and stuffed it under the door.]*  
When a man goes to pop the question  
I say, "Keep that ring in your possession,  
As you hear my confession."  
*[In his room, with the gas on, Hurstwood sits on the bed, staring straight ahead.]*  
Why I'm single  
And singing its singular praises;  
Avoiding marriage,  
And similar crazes...  
There's no harm in single,  
There's charm in single.  
*[In his room, Hurstwood has a fantasy of going to the stage door of the Bijou Theater. The concurrent action from "The Quaker Maid" is mimed continuously in complete silence, except where noted.]*  
26 **Hurstwood:** That's you all right...  
*[Suddenly violent, he springs up confronting someone he imagines is barring his way.]*  
Hey! Let me in to see her! Let me see Caroline Meeber.  
Wait? What!?  
No, not Madenda. She's Carrie, my Carrie, she's Carrie,  
Sister Carrie.  
My wife. My... my wife.  
*[From this point until the end of the opera, the action takes place in three locations simultaneously: in Hurstwood's room in the flophouse; onstage in the theater where Carrie, Lola and the chorines are performing Quaker Maid; in Times Square.]*

**Homeless Men:** *[O.S. from a distance]*  
Must be getting on ten it's fucking cold this goddamn wind.  
*[Carrie and Lola are walking arm-in-arm upstage, miming an animated conversation.]*  
**Lola:** But why?  
**Carrie:** I'll tell you  
**Lola:** And when?  
**Carrie:** I'll tell you  
**Lola:** Just tell me!  
**Carrie:** I'll tell you!  
**Carrie:** *[to Lola]* Love is a luxury few can afford  
I've tried my best  
**Hurstwood:** Move aside!  
**Carrie:** and I confess,  
**Hurstwood:** Let me see Caroline Meeber!  
**Carrie:** I'm alone  
**Hurstwood:** She's mine!  
**Carrie:** but not bored.  
**Hurstwood:** Let me in. Bastards!  
**Carrie and Onstage Women:**  
That's why I'm single.  
**Hurstwood:** I had a wife, but I didn't love her  
And a son, and a daughter...  
**Homeless Men:** *[Very softly at first; offstage]*  
I always said  
Out here again like a stinkin' dog  
**Hurstwood:** Someone has to take a stand!  
Let me in!  
*[As the gas begins to weaken him, he sits on the bed. All the doors of the set open, and the chorus of well-dressed women reenters, circling around Carrie. There is some elegant choreography.]*  
**Carrie:** In this life some do all the stepping,  
but I won't be a stepping stone  
I simply refuse,  
I'm fine on my own  
**Hurstwood:** What's the use without you?  
Carrie.  
My wife.  
**Carrie:** That's why...  
Why I'm sensibly single.  
Satisfyingly single.

**Hurstwood:** That's why we must be together.  
Carrie!  
**Carrie:** So serenely single.  
**Onstage Women:** That's why, that's why  
**Hurstwood:** We love each other.  
**Hurstwood:** You are the only wonder that I know. *[He dies.]*  
*[The Captain leads the homeless men across the stage, occupying some of the same area as "The Quaker Maid." All the following overlap until the end.]*  
**Captain:** Line up over there.  
This country has no place for them, no!  
This country has no place for them to sleep.  
Why?  
**Men:** Out here again like a stinkin' dog  
This country needs a fuckin' war  
I always said my own damn fault  
this weather stinks  
I'll get a nice place all fixed up  
Just one more night.  
**Onstage Women:** Have you heard? Have you heard?  
It's the talk of the town.  
**Carrie:** Why I'm single.  
Why I'm sensibly single.  
So serenely single.  
**Lola:** Tell us why. Tell us why.  
**Carrie:** That's why.  
**Men:** I'm goin' back. I'm goin' back.  
**Onstage Women:** And that's why.

THE END



Adriana Zabala as Carrie, Keith Phares as Hurstwood  
Photo: Stephanie Berger



Keith Phares as Hurstwood  
Photo: Stephanie Berger







Adriana Zabala as Carrie  
Photo: Stephanie Berger





Robert Livingston  
**ALDRIDGE**

(b. 1954)

**Sister Carrie (2012)**

**An Opera in Two Acts**

**Libretto by Herschel Garfein**

**based on the novel by Theodore Dreiser**

**Carrie . . . . . Adriana Zabala, Mezzo-soprano**

**Hurstwood . . . . . Keith Phares, Baritone**

**Drouet . . . . . Matt Morgan, Tenor**

**Lola . . . . . Alisa Suzanne Jordheim, Soprano**

**Abdul/Captain . Stephen Cunningham, Bass-baritone**

**Florentine Opera Chorus**

**Chorusmaster: Scott S. Stewart**

**Florentine Opera Company**

**Milwaukee Symphony Orchestra**

**William Boggs**

A full track list, cast list and list of sponsors  
can be found on pages 2-5 of the booklet.

The libretto can be found in the booklet, and may also be  
accessed at [www.naxos.com/libretti/669039.htm](http://www.naxos.com/libretti/669039.htm)

Recorded: 7–9 October 2016 at Uihlein Hall, Marcus Center  
for the Performing Arts, Milwaukee, Wisconsin, USA

Producer and editor: Blanton Alspaugh (Soundmirror.com)

Publisher: C.F. Peters Corporation

Cover photograph by Kathy Wittman



**AMERICAN OPERA CLASSICS**

Described by *Opera News* as “an important addition to the American operatic canon,” *Sister Carrie* takes as its themes the lure of money and social standing. Robert Aldridge’s inventive score is richly melodic and unapologetically tonal. Herschel Garfein’s libretto is based on Theodore Dreiser’s groundbreaking 1900 novel, which depicts a small-town girl’s tortuous path to fame and her lover’s abject descent into despair. Aldridge and Garfein’s *Elmer Gantry* (Naxos 8.669032-33) was a two-time GRAMMY® Award-winner.

**[www.naxos.com](http://www.naxos.com)**

Playing  
Time:  
**2:33:33**