A Pilgrim, An Outlaw: Features of Dramatic Adaptation and Theodore Dreiser’s Sister Carrie

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A Pilgrim, An Outlaw: Features of Dramatic Adaptation and Theodore Dreiser’s *Sister Carrie*

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts at Virginia Commonwealth University.

by

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Abstract

A PILGRIM, AN OUTLAW: FEATURES OF DRAMATIC ADAPTATION AND THEODORE DREISER’S SISTER CARRIE

By Matt DiCintio, M.F.A.

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Although there are countless manuals devoted to playwriting, very few take up the craft of dramatic adaptation in a practical context. My rendering of Theodore Dreiser’s <i>Sister Carrie</i> is an exploration of fundamental elements that require consideration when adapting for the stage. My approach to the characters’ inarticulateness reveals an inherent theatricality in the novel, which both respects Dreiser’s themes and makes them accessible through the conventions of the stage. I suggest the craft of dramatic adaptation should strike a delicate balance between being a “pilgrim” toward the intentions of the source and an “outlaw” in its innovative theatrical representation of them.
INTRODUCTION

On the shelves of bookstore drama sections, after manuals on acting and plays themselves, books on playwriting often make up the largest share. Jeffrey Hatcher, Julie Jensen and Jeffrey Sweet are among successful playwrights who have authored successful playwriting manuals. Their handbooks, like many, provide guidelines on character development, exposition, setting, dialogue and conflict, among other stuff of drama. In addition to that ever-growing category are the millions of words that thinkers and practitioners from Aristotle, Horace and Bharata to Eric Bentley and David Ball have devoted to dramatic theories. On no shelf will one find much about dramatic adaptation.

Adaptations seem ubiquitous on stages across the country, from dozens of versions of *A Christmas Carol* to coveted estate-sanctioned world premieres. They are popular with audiences as well as artists: they typically do well at the box office, and first class exclusive rights are highly prized by playwrights (and by producers who secure subsidiary rights). Still, discussions of adaptation often remain restricted to questions of textual fidelity, charges of intellectual theft and dreams of marketability. Whereas Hatcher, Jensen and Sweet, not to mention Aristotle and Bharata, strive to make the theoretical practical, rarely do any writers (as theorists or as adapters) make their tools, nuts and bolts accessible for adaptation.

The act of adaptation may receive more attention in theory than in practice because the act invites semantic questions with elusive answers. How do we define adaptation? Is it a “reinvention” (Babbage 15)? Is it a “revisitation” (Hutcheon xiv)? Is it a “translation” (Cobb 30)? Perhaps it is a
“semiotic transposition” or “transmutation” (Hutcheon 16), “a kind of extended palimpsest and, at the same time, often a transcoding into a different set of conventions” (Hutcheon 33).

What are the rules of such a new code? The Oxford English Dictionary defines theatrical as “pertaining to or connected with the theatre or ‘stage,’” as something “that ‘plays a part’” and “simulates, or is simulated; artificial, affected, assumed,” as “having the style of dramatic performance; extravagantly or irrelevantly histrionic; ‘stagy,’ calculated for display, showy, spectacular.” In short, the OED reminds us, adapting for the stage has something to do with the stage, and apparently it requires quotation marks for many of its terms.

Moreover, how much faithfulness is required in adaptation? What does fidelity entail? What happens between the page and the stage? In A Theory of Adaptation, Linda Hutcheon insists that “a novel, in order to be dramatized, has to be distilled, reduced in size, and thus, inevitably, complexity” (36). Does an adapter owe more loyalty to the source or to an audience? Does it make a difference if the audience knows the source? Is it, as Frances Babbage suggests, a “problem” of “preventing an excess of noise, color and corporeality – an overabundance of presence – from trampling too heavily upon the mental images that haunt spectators who (re-)receive such texts through performance” (19)? Clearly adaptation, however we connote it, provides ample opportunity to take up theoretical inquiries, but contemplating these questions makes the craft a means to end, without foremost considering the means.

In rereading Sister Carrie to “transcode” the novel for the stage, one particular passage struck me as revelatory. In Chapter XXXV (in the Pennsylvania edition, the variants of which are discussed below), Carrie receives advice from her neighbor and new friend Mrs. Vance about purchasing fashionable clothing neither she nor Hurstwood can afford.

Carrie listened with eager ears. These things never came up between her and
Hurstwood. Nevertheless, she began to suggest one thing and another, which Hurstwood agreed to without any expression of opinion. He noticed the new tendency on Carrie’s part, and finally, hearing much of Mrs. Vance and her delightful ways, suspected whence the change came. He was not inclined to offer the slightest objection so soon, but he felt that Carrie’s wants were expanding. This did not appeal to him exactly, but he cared for her in his own way, and so the thing stood. Still, there was something in the details of the transactions which caused Carrie to feel that her requests were not a delight to him. He did not enthuse over the purchases. This led her to believe that neglect was creeping in, and so another small wedge was entered. (Penguin, 328)

Though the passage is devoid of dialogue-proper, it moves sentence-by-sentence between the conflicting thoughts and feelings of the two characters, culminating with the small climax of “another small wedge.” In this sense, it takes the form of traditional stage dialogue, with escalating desires providing escalating clashes. In the novel, however, such dialogue goes unspoken, and Richard Poirer suggests why:

No direct confrontation, with its inherent possibilities of conversational drama, is allowed to take place between his people. Instead, his characters reveal their feelings in a manner – notes of departure, soliloquies, primitive interior monologue, all of these in the simplest grammatical structure – that expresses the impossibility or, perhaps one should say, the lack of necessity for dialogue. (580)

In How Fiction Works, James Wood writes of “a marvelous alchemical transfer” (10) in which a novel’s narrative “belongs both to the author and the character” (11). The passage above is composed of just such a transfer: the “narrative seems to want to merge with that character, to take
on his or her way of thinking and speaking” (Wood 7-8). That Carrie’s ears are “eager” is that kind of union, in which the description seems both by her and about her. The specific use of the verb “enthuse” to describe Hurstwood’s reaction to Carrie’s purchases is both Dreiser’s word and Hurstwood’s, both by him and about him. Wood notes that in this “free indirect style,” the “narrative seems to float away from the novelist and take on the properties of the character, who now seems to ‘own’ the words” (9). As a result, we “inhabit omniscience and partiality at once. A gap opens between author and character, and the bridge – which is free indirect style itself – between them simultaneously closes that gap and draws attention to its distance” (Wood 11).

Poirier and I are hardly alone in noticing that the unspoken is a prominent feature of the novel. In “Dreiser and the Plotting of Inarticulate Experience,” Julian Markels notes of the title character:

Nothing in her life has equipped her to stand apart from each moment and locate it in some larger system of expectations or judgments. Her consciousness of her identity does not precede, but arises out of, the ebb and flow of her experience. And this makes us feel that only by submitting to this ebb and flow, only by being loyal and responsive to each of her facts as it presents itself in turn, may Carrie attain her identity. (438)

Alan Trachtenberg, in “Who Narrates? Dreiser’s Presence in Sister Carrie,” refers to “Dreiser’s typical discursive practice” of giving the reader

an account […] of intersubjective awareness of the other, which neither Carrie nor Drouet nor Hurstwood is capable of supplying in a conversational or meditational voice – yet which constitutes the form and content of each character’s self-awareness. They cannot say so for themselves; it takes the narrator to say it to us for
them. (102)

Writing specifically about the novel’s urban environments, Richard Lehan concludes,

What we get is human experience as an amoral process; characters moved around like driftwood caught in the oceans’ tide, never able to contextualize their place in the process, always being spoken through by a larger self, which is the voice of the city itself, and by the desire its materiality produces. (67)

According to Wood, the free indirect style is “capable of inhabiting different levels of comprehension” (15). Thus, it is possible, if not necessarily theatrical, literally to stage the gaps in those different levels. I have tried to do so by allowing the three principal characters to voice their inarticulate experience – to have them say aloud, to us, what they may not recognize themselves. As Marvin Carlson writes, “Theatricality, like the closely related (and equally complex) term mimesis, has built into it a doubleness, or a play between two types of reality” (243). (Little wonder the OED needs all those quotation marks.) I contend the doubleness inherent in inarticulate characters speaking aloud is this adaptation’s connotation of “theatrical.” That is why I have placed in bold the lines in “close third person” (Wood 8). I have dramatized the “eager ears” passage as:

CARRIE. Carrie listened with eager ears.

HURSTWOOD. Hurstwood did not enthuse over the purchases.

CARRIE. This led her to believe that neglect was creeping in.

To draw further attention to the gaps, I have used “signs” throughout the adaptation, also in bold, to chart the characters’ “doubled” journeys. Indeed, Markels notes, “Carrie is overwhelmed by the sheer weight of accumulated details” (435), so when she enters a department store for the first time, signs above her read:

Remarkable displays of trinkets, dress goods, shoes, stationery, jewelry
Slippers and stockings, skirts and petticoats, laces, ribbons, hair-combs, purses.

I use a similar “overwhelming” (among several instances) when Carrie and Mrs. Vance walk down Broadway in Part Two, with nine individual and Carrie in effect reacting to them:

SIGN: Rouged lips
SIGN: Powdered cheeks
SIGN: Scented hair
SIGN: Languorous eyes
SIGN: Straight smiles

CARRIE. Men in flawless top-coats, high hats, and silver-headed walking sticks elbowed near. Ladies rustled by in dresses of stiff cloth, shedding affected smiles and perfume.

SIGN: Florist shops
SIGN: Furriers
SIGN: Haberdashers
SIGN: Confectioners

CARRIE. The whole street bore the flavor of riches and show. She refused to come here again until she looked better. She longed to feel the delight of parading here as an equal. Ah, then she would be happy!

I have not resisted the theoretical explorations of adaptation generally or the critical considerations by Dreiser scholars in particular. The publication history of *Sister Carrie* is among the best known in American literary history, and I could not fail to take into consideration that, as one scholar has written, “There will never be a truly ‘definitive’ text of *Sister Carrie*” (West, Note xix).
Theodore Dreiser published *Sister Carrie* in 1900 after a “notorious scandal of suppression” (Trachtenberg 87), as he himself later embellished. Dreiser’s friend, Arthur Henry, served as negotiator between the author and representatives of the publisher Doubleday, Page and Company. In a July 14, 1900, letter to Dreiser, Henry writes of a meeting with reader Frank Norris, who was enthusiastic about the work but suggested the use of real names and places was “a straining after realism.” According to a July 19 letter from Henry to Dreiser, Frank Doubleday expressed a “violent dislike” about *Sister Carrie* and did not “think the story ought to be published by anybody first of all because it is immoral.” This was in spite of the fact that the publisher had already signed a contract with Dreiser. In a letter one week later, Henry informed Dreiser that Doubleday also believed his book was “badly written.” The first line of that July 26 letter opens with, “Hold Doubleday and Page to their agreement.” Dreiser did; Doubleday barely marketed the book. It did not sell well; Dreiser’s first royalty report was less than one hundred dollars (West, *Portfolio* 76). On July 31, 1900, Henry wrote to his friend that Doubleday “is mistaken and the public will prove him so and you surely should not suffer for his narrowness.” In that, Henry was correct.

In 1981, the University of Pennsylvania published an “unexpurgated” version of the novel, for which its editor James L.W. West, III, used the holograph preserved at the New York Public Library. In justifying his selection, West notes briefly, “No other choice was possible: the original typescript as corrupted in 1900 by Dreiser’s typists and was revised and cut by his wife, Sara, and his friend, Arthur Henry” (Note xix). Changes made by Sara Dreiser, known as Jug, “bordered on censorship as she toned down mild profanity and removed suggestive references to Carrie’s body or clothing” (Dowell 137). Among the more than two-hundred changes she made to her husband’s manuscript, Jug worked to improve Carrie’s dialogue: “the Carrie that emerged may well have become a bit more refined than the Carrie that Dreiser originally created” (Dowell 137).
West is not the only supporter of the 1981 republication to suggest that censorship by Doubleday, Jug or Arthur Henry played a substantial role in the novel’s reduction of 20,000 words between composition and publication. There is even an apocryphal story of Mrs. Doubleday expressing her own moral outrage. However, according to Richard Dowell, “Dreiser had several opportunities during his lifetime to ‘restore’ Sister Carrie, had he chosen to do so, but did not” (157). The version published in 1907 was identical to the first 1900 printing. Indeed, in a letter back to Henry that July, Dreiser wrote:

Surely there were never better friends than we. If words were anything I think I would tell you how I feel, but it is of no use. You know. You are to me my other self a very excellent Dreiser minus some of my defects, and plus many laughable errors which I would not have. If I could not be what I am, I would be you.

These seem hardly the words of an author cajoled into self-censorship.

Ultimately, regardless of who changed what at what point precisely, and whether anything was truly unexpurgated or authorized, the longer University of Pennsylvania edition provided more material to sculpt, so I worked from that primarily. There were a few notable exceptions: I went back to the 1900 printing to use some chapter titles for signs (the chapter titles were removed in the Pennsylvania edition). Also, I used the 1900 version of the scene in which Hurstwood takes the money from Hannah and Hogg’s safe; Hurstwood’s deliberation is more streamlined, as a stage version requires. Finally, the 1900 and the 1981 versions have different endings, as the former closes with Carrie’s dreams of happiness she may never feel, while the latter closes with Hurstwood’s suicide. In this case, I did not have to choose: theatrical reality can contain both endings simultaneously, and so they play together here.

In A Theory of Adaptation, Linda Hutcheon writes, “Another way to think about this
distillation is in terms of narrative redundancy giving way to narrative pertinence” (36). She elucidates her understanding of such pertinence: “[…] the adapter might impose on a loosely episodic or picaresque narrative a familiarly patterned plot of rising and falling action, with a clear beginning, middle and end” (37). What Hutcheon describes as pertinence, we understand as dramatic action. Richard Lehan is convinced of the novel’s “pure mechanistic process” and “progressive sequence […] Reverse any one scene in Sister Carrie and the action stops” (73). I suggest this is only true of Sister Carrie in its form as a novel. In The Essence of Drama Martin Esslin writes:

> All dramatic performance is basically iconic: every moment of dramatic action is a direct visual and aural sign of a fictional or otherwise reproduced reality. All other types of signs that are present in a dramatic performance operate within that basic iconic mimesis […]. (44)

In dramatizing and distilling Sister Carrie, I believe I have located ways to enact, not reduce, the novel’s complexity with a different sign system. Also, I believe I remain faithful to Dreiser, when he said in a 1902 interview of his novel, “What I sought to do was to show two little beings, or more, playing in and out among the giant legs of circumstance” (qtd. Dowell 139).

In Sister Carrie, after Hurstwood steals the money, he coaxes the title character onto a train, telling her it is the fastest route to the hospital where they will visit her injured and supposed husband. Dreiser titles his chapter, “A Pilgrim, An Outlaw: The Spirit Detained.” I believe my “transcoding” strikes the delicate balance between being a “pilgrim” toward the novel’s intentions and an “outlaw” in its innovative theatrical representation of them.
Sister Carrie

adapted from the novel by Theodore Dreiser

by Matt DiCintio
CHARACTERS

A CROWD
CARRIE (MEEBER)
CHARLES S. DROUET
MINNIE HANSON
SVEN HANSON
THREE BUSINESS GENTLEMEN
GEORGE M. HURSTWOOD
A FACTORY FOREMAN
TWO FACTORY GIRLS
A FACTORY YOUTH
JESSICA HURSTWOOD
GEORGE HURSTWOOD, JR.
MRS. HURSTWOOD
MRS. HALE
A BEGGAR
MR. MILLICE
MR. BAMBERGER
MRS. MORGAN
MRS. HOAGLAND
AN ACTOR PLAYING BYKE
AN ACTOR PLAYING SNORKEY
DR. BEALE
MR. TAYLOR
JAMES H. MCGREGGOR, ESQ.
HOTEL CLERK

DETECTIVE
SHAUGHNESSY
MRS. VANCE
A CROWD ON BROADWAY
AN ACQUAINTANCE
ROBERT AMES
ALSBERY
TWO MEN IN A HOTEL
AN OLD MAN
A TAMMANY YOUTH
THREE MEN OF THE THEATRE
TWO MEN OF THE LIQUOR TRADE
THREE THEATRE MANAGERS
COMPANY GIRLS
LOLA OSBORNE
THE “VIZIER”
A TROLLEY WORKER
TWO SCABS
OFFICER SCHAEFFER
A CROWD OF UNION SUPPORTERS
A FURNITURE BUYER
MR. WITHERS

NOTES

Double, of course, but leave Carrie, Drouet, and Hurstwood alone.

There are three uses of boldface in the script.

1) The first designates signs that are projected on or above the stage.

2) The second designates the inside of Carrie, Drouet, and Hurstwood. These are not soliloquies in the traditional sense of the internal made external; Carrie, Drouet, and Hurstwood are not always aware of what they are saying and feeling in those particular moments. Still, they are speaking always in character, always in the movement, always moving forward.

3) The third designates performances in which Carrie acts, including Under the Gaslight and her career in New York. Consider gas footlights, pearl-powder and rouge.
PROLOGUE

SIGN: Sister Carrie

(The sounds of a large, crowded city in the late 19th century. From black, a large, gilt-framed poster-board blazes incandescent: a life-size lithograph advertises a play, showing a well-dressed woman in a dramatic pose. A CROWD moves by and around the board, before parting to reveal a MAN, a weak-looking object, snuffling and hunching one shoulder, as if something were scratching him. His face, thin and pale, is hardly visible. His hands are white; his body is flabby. HE wears a cheap brown coat and a misfit pair of trousers. HE painfully reaches a hand up to the poster, which disappears. The CROWD overtakes him.)
PART ONE: CHICAGO

SCENE ONE

(The loud sounds of a train. A trunk is on stage.)

SIGN: Any change, however great, might be remedied.

(The trunk is pushed open from within, and from it appears a woman, CARRIE, in a plain blue dress.)

CARRIE
When Caroline Meeber boarded the afternoon train for Chicago, she was eighteen years of age, bright, timid, and full of the illusions of ignorance and youth.

(SHE climbs out; her shoes are worn. SHE reaches back into the trunk and takes a yellow snap purse.)

CARRIE
A gush of tears at her mother's farewell kiss, a touch in the throat when the cars clacked by the flour mill where her father worked, a sigh as the familiar green of the village passed…

SIGN: August, 1889

CARRIE
There is the great city.

(Charles Drouet appears in a suit of striped brown wool, a stiff white shirt with pink stripes, a tie of distinct pattern, linen cuffs fastened with gold-plate buttons with yellow agates; grey felt fedora. HE selects her.)

DROUET
A half-equipped little knight she is, venturing to reconnoiter the mysterious city and dreaming wild dreams of some vague, far-off supremacy. You’re not familiar with this part of the country, are you?

CARRIE
Oh yes I am. I come from Columbia City.
DROUET
I know quite a number of people in your town – a Morgenroth the clothier and Gibson the dry-goods man. This is your first visit to Chicago?

CARRIE
I didn’t say that.

DROUET
You’ll enjoy it immensely. You’ll want to see Lincoln Park, and Michigan Avenue. They’re putting up great buildings there. It’s a second New York, really. So much to see – theatres, crowds, fine houses. Do you like the theatre?

CARRIE
There is something satisfactory in the attention of this individual with his good clothes.

DROUET
You bear such a strong resemblance to so many of the great actresses I’ve seen.

CARRIE
She couldn’t help smiling.

DROUET
I’m going to be here several weeks. I’m getting new stock and samples. I might show you ‘round.

CARRIE
I’ll be living with my sister and—

DROUET
Well, if she minds, we’ll fix that.

(HE produces a card.)

DROUET
That’s me. Drew-eh. Our family was French on my father’s side. Charles H.

CARRIE
She felt they were somehow associated.

DROUET
What’s your address?

CARRIE
Carrie Meeber. 354 West Van Buren St., care of S.C. Hanson.

DROUET
You’ll be at home if I come around Monday night?
CARRIE
She couldn’t realize that she was drifting, until he had her address.

DROUET
Her manner was relaxed.

CARRIE
His words were easy.

DROUET
He gained a victory. Let me carry your grip.

CARRIE
Oh no, I’d rather you wouldn’t be with me when I meet my sister.

DROUET
I’ll be near, though, in case she doesn’t show. Goodbye, till Monday.

(MINNIE appears.)

MINNIE
Why Sister Carrie!

(THEY share a perfunctory embrace.)

DROUET
Down the aisle he stands, looking back.

CARRIE
She feels something lost to her when he moves away.

(DROUET disappears. HANSON appears rocking in a chair, reading a newspaper.)

HANSON
It’s a big city. You can get work somewhere in a few days. Everybody does.

SIGN: The drag of a lean and narrow life

HANSON
Well? You oughtn’t stand out there by yourself.

MINNIE
You’ll want to see the city first, won’t you? We’ll go out Sunday and see Lincoln Park.
HANSON
Four dollars a week, then, that’s what we’ve said?

CARRIE
I think I’ll look around tomorrow. Which way is the business part?

HANSON
It’s that way. East. You’d better look in those big manufacturing houses along Franklin Street. Lots of girls work there.

(HANSON exits.)

MINNIE
He works way down at the stockyards, so he’s got to get up at half-past five.

CARRIE
What time do you get up to get breakfast?

MINNIE
Twenty minutes to five.

(MINNIE exits. CARRIE sits in the rocking chair.)

CARRIE
The walls were discordantly papered. The floors were covered with matting and the hall laid with a thin rag carpet. The furniture was that poor, hurriedly patched-together quality being sold by installment houses.

(DROUET appears.)

DROUET
He recognized the indescribable thing that made for fascination and beauty in her.

(SHE rocks in the chair.)

CARRIE
No, he can’t come here. You’ll have to wait until you hear from me again.

(DROUET goes.)

CARRIE
My sister’s place is too small.

SIGN: A shop girl was the destiny for a newcomer.

(An OLD GENTLEMAN appears.)
OLD GENTLEMAN
Well, young lady. What is it you want?

CARRIE
I am, that is, do you – I mean do you need any help?

OLD GENTLEMAN
Not just at present. Come in next week. Occasionally we need someone.

(A SHORT GENTLEMAN appears.)

SHORT GENTLEMAN
Who is it you wish to see?

CARRIE
I want to know if I can get a position.

SHORT GENTLEMAN
Just what sort of position?

CARRIE
I—

SHORT GENTLEMAN
Any experience in the wholesale dry good business?

CARRIE
No sir.

SHORT GENTLEMAN
Try the department stores. They often need young women who’ve never done anything.

SIGN: Remarkable displays of trinkets, dress goods, shoes, stationery, jewelry

CARRIE
She realized how much the city held – wealth, fashion, ease – every adornment for women.

SIGN: Slippers and stockings, skirts and petticoats, laces, ribbons, hair-combs, purses

(A QUICK-MANNERED GENTLEMAN appears.)

QUICK-MANNERED GENTLEMAN
Now, have you ever worked in any other store?
CARRIE

No sir.

QUICK-MANNERED GENTLEMAN

We prefer young women with some experience.

(SHE stands there. HE leers.)

QUICK-MANNERED GENTLEMAN

What kind of experience do you have?

CARRIE

The struggle was fierce.

(Another GENTLEMAN appears.)

GENTLEMAN

You’re not a typewriter, are you? Ever been employed in a shoe factory before?

Oh, no sir.

CARRIE

What’s your name?

Carrie Meeber.

GENTLEMAN

Well, I don’t know as I have anything for you. Would you work for four and a half a week?

Oh.

CARRIE

We’re not exactly in need of anybody.

Four and a half?

GENTLEMAN

Eight o’clock Monday morning. I think I can find something for you to do.

CARRIE

She was revived by the possibilities.
SIGN: A great, pleasing metropolis

CARRIE
Ah, long the winter – the lights, the crowd, the amusement. She would live in Chicago. She would be happy.

(HANSON and MINNIE appear.)

HANSON
You didn’t lose any time, did you?

CARRIE
It seems to be such a large company. Great big plate glass windows and lots of clerks. The man I saw said they hired ever so many people.

MINNIE
How much?

CARRIE
Four and half.

HANSON
It’s not very hard to get work now, if you look right.

MINNIE
Would you like to see some things tomorrow then? You’d like Michigan Avenue – such fine houses.

CARRIE
Where is H.R. Jacob’s?

HANSON
What’s that?

MINNIE
The melodrama theatre on Halstead Street. It’s not very far from here.

CARRIE
I crossed Halstead Street today, didn’t I? Why don’t we go tonight? I have some money.

HANSON
I don’t care to.

CARRIE
We’ll all enjoy a show.
I don’t go out.

Let’s you and me go.

We’ll go some other time.

They exchanged a mild look. I think I’ll go down and stand at the foot of the stairs.

Where is she going?

I guess she just wants to look out for a while.

She oughtn’t to be thinking about spending her money on theatres, do you think?

She just feels a little curious, I guess. Everything is so new.

She knew the flat was a narrow, humdrum place. She knew that interest and joy lay elsewhere.

SIGN: Two pictures of fastidious comfort

(GEORGE HURSTWOOD appears in a tailored suit, a solitaire ring, a blue diamond in his tie, a vest of some striking pattern, and a watch-chain of solid gold. Jaunty piano music.)

Hurstwood looked the part of the man about town. He was just under forty, but altogether a very acceptable individual of our great new American upper class. A manager of Hannah and Hogg’s, the finest club in town, Hurstwood had his wife and two children well established on the North Side near Lincoln Park. He had a good, stout constitution, an active manner, and a horse.

(DROUET enters.)

Why, hello, Charlie, old man.
DROUET

He was lured by his longing for pleasure as much as by his desire to shine among his betters. He could mistake it for an omen of a better social order.

HURSTWOOD

Here come the moths in endless procession to bask in the light of the flame. I haven’t seen you in six weeks.

DROUET

Got in Friday. Had a fine trip.

HURSTWOOD

What are you going to take?

DROUET

Old Pepper.

HURSTWOOD

A little of the same for me. On the house. How long are you in town this time?

DROUET

Only until Wednesday. I’m going up to St. Paul.

HURSTWOOD

George Evans was in here Saturday. Said he saw you in Milwaukee last week.

DROUET

Great old boy, isn’t he? We had quite a time there together. I struck a little peach coming in on the train Friday.

HURSTWOOD

Is that so?

DROUET

By George, that’s so. I ought to call on her before I go away.

HURSTWOOD

The love of light and show and finery is a strange and shiny thing.

DROUET

She was a little dandy, I tell you.

HURSTWOOD

In his fine clothes he had a strong sense of his own importance.
DROUET
He loved to go out and have a good time.

SIGN: The maiden and the machine

(CARRIE appears.)

CARRIE
She dressed herself in a worn shirtwaist of dotted blue cotton, a skirt of light brown serge rather faded, and a small straw hat she had worn all summer at Columbia City. A very average-looking shop girl.

(The FOREMAN enters. The sounds of a shoe factory.)

FOREMAN
You’ve never worked at anything like this before, have you?

CARRIE
No, sir.

(TWO FACTORY GIRLS enters.)

FOREMAN
You, show this girl how to do what you’re doing.

(HE exits.)

FACTORY GIRL 1
It isn’t hard to do. You just take this so, fasten it with this clamp, and start the machine.

CARRIE
Yes?

FACTORY GIRL 2
We might slow down till she catches on.

CARRIE
She had no time to look about, and bent anxiously to her task, managing to do fairly well.

FACTORY GIRL 1
We shouldn’t slow down that much.

CARRIE
She labored incessantly, finding relief from her own nervous fears and imaginings in the humdrum, mechanical movement of the machine.
FACTORY GIRL 1
Did you see Harry last night?

FACTORY GIRL 2
No.

FACTORY GIRL 1
You ought to have seen the tie he had on. Gee – he was a mark.

(The FOREMAN comes by.)

FACTORY GIRL 2
S-s-s-t.

FOREMAN
Don’t keep the line waiting.

FACTORY GIRL 1
Stand up, why don’t you. They won’t care.

CARRIE
Her neck and shoulders ached in bending over.

FACTORY GIRL 1
Say, what jeh think he told me.

FACTORY GIRL 2
What?

FACTORY GIRL 1
He said he saw us with Edie Harris at Martin’s that night.

FACTORY GIRL 2
No!

(TheY giggle. A YOUTH shuffles by. HE grips one of the GIRLS under the arm.)

FACTORY GIRL 2
Aw, let go! Duffer!

(HE laughs.)
Rubber!

CARRIE
She got so at last that she could scarcely sit still.

FACTORY GIRL 1
You’re concentrating too hard.

CARRIE
Her hands ached at the wrists and then in the fingers. She seemed one mass of dull complaining muscles, fixed in an eternal position until at last it was absolutely nauseating.

(A dull-sounding bell clangs. The whirr of the machines stops. The FOREMAN passes by.)

FOREMAN
Well, did you get along alright?

I think so.

FOREMAN
Huh.

(HE continues along.)

FACTORY YOUTH
Say, Kitty, are you goin’ to the ball with me?

Go on, rubber!

FACTORY YOUTH
You I’ll pull your back hair?

(HE laughs and pokes CARRIE in the ribs with his thumb. SHE cries out.)

FACTORY GIRL 1
Don’t you mind. He’s too fresh.

CARRIE
The place smelled of old oil and new leather. The wash rooms and lavatories were disagreeable, crude, if not foul places.
(DROUET appears.)

DROUET
He recognized the indescribable thing that made for fascination and beauty in her.

CARRIE

The men were true ogres.

(DROUET disappears.)

FACTORY YOUTH
Say, if you'll wait I'll walk with you.

(SHE moves away.)

FACTORY YOUTH
Ain’t goin’ my way, are you?

CARRIE
I don’t know you.

FACTORY YOUTH
Ah, that don’t matter, do it?

CARRIE
She felt as though she should be better served, and her heart revolted.

SIGN: The blood of youth and imagination

(HANSON and MINNIE appear.)

HANSON
What sort of work is it?

CARRIE
Running a machine. It’s pretty hard.

MINNIE
You ought to keep it for a while anyhow.

CARRIE
She studied over the problem of finding clothes and amusement on the fifty cents a week she’d have left over.

HANSON
I wouldn’t go stand in the door down there.
I’m going up the street for a walk.

CARRIE

Not alone, are you?

HANSON

I want to see something.

CARRIE

She ought to know better.

HANSON

I’ll tell her.

MINNIE

She hated to think of going back there every night. She was moving through a thick of strangers.

CARRIE

SIGN: The little soldier of fortune

(DROUET appears.)

DROUET

Well, well. How are you, Carrie? You’re a daisy. Where have you been?

CARRIE

I’ve been at home.

DROUET

You’re not going anywhere in particular, are you?

CARRIE

Not just now.

DROUET

Let’s go up here and have something to eat. George! but I’m glad to see you again.

CARRIE

She felt so relieved in his radiant presence, so much looked after and cared for.

DROUET


—I haven’t had a thing since breakfast. Just got in from Rock Island. I was going to dine when I saw you.
She smiled and smiled.

DROUET
Tell me all about yourself. What have you been doing?

CARRIE
Working.

DROUET
I thought you looked a little pale. At what?

CARRIE
Rhodes, Morgenthau, and Scott.

DROUET
I know that house. Close-fisted bunch of cobblers.

CARRIE
I couldn’t get anything else.

DROUET
You don’t want to work at anything like that, those girls don’t get anything. You can’t live on it, can you?

CARRIE
He was a brotherly sort of creature in his demeanor.

DROUET
That little soldier of fortune took her good turn in an easy way.

CARRIE
The view of the well-dressed throng outside seemed a splendid thing.

DROUET
Why don’t you stay downtown and go to the theatre with me?

CARRIE
Oh, I can’t.

DROUET
You don’t like out there where you are, do you?

CARRIE
Oh, I don’t know—
DROUET
What are you going to do if you don’t get on someplace else?

CARRIE
Go back home. Her voice quivered.

He knew it.

CARRIE
She knew he knew it.

DROUET
Let me help you. Take some of my money.

Oh, no.

DROUET
Come on, I’ll see you through alright. Get yourself some clothes.

Loose bills in his vest pocket.

DROUET
He slipped the greenbacks into her palm. Don’t bother with those people out there.

(MINNIE appears.)

MINNIE
How’d you come out?

CARRIE
I have the promise of something better.

Is it sure?

CARRIE
I’ll find out soon

MINNIE
If you shouldn’t get it—

CARRIE
If I don’t get something good pretty soon I think I’ll go home.
MINNIE
Sven thinks it might be best, for the winter anyhow.

CARRIE
Yes, I thought of that.

(MINNIE goes.)

DROUET
How about a jacket and some nice shoes?

CARRIE
Oh, I couldn’t wear those things out.

DROUET
What do you want to do? Go without them?

CARRIE
She would have a nice new jacket. She would buy a nice pair of pretty button shoes. She would get stockings, too, and a skirt.

DROUET
Surely no sinister soul with ulterior motives could have given her twenty dollars under the guise of friendship.

CARRIE
An elegant coach with a pair of horses pranced by, carrying a young lady in its upholstered depths.

DROUET
She was not the common type of store-girl. I know a place in Wabash Avenue where they let rooms. Say you’re my sister. And move in tonight.

CARRIE
The deeper she sank into the entanglement, the more she imagined all the ways she could take out of it.

DROUET
Go back and get whatever you want and come away. Eight o’clock.

(MINNIE appears.)

MINNIE
So you didn’t get it?
Hm?

MINNIE

A new position.

CARRIE

No.

MINNIE

I don’t think you’d better try anymore this fall.

(HANSON has entered.)

HANSON

Didn’t find anything else, eh?

CARRIE

No.

HANSON

Spring, maybe.

CARRIE

There would be no more coming back in the spring. I’ll go stand down at the door a little while.

MINNIE

Sven doesn’t think it looks good to stand down there.

CARRIE

Doesn’t he? I won’t do it anymore after this.

HANSON

Is Carrie down at the door again?

MINNIE

She said she wasn’t going to do it anymore.

DROUET

Got here safe, did you. We’ll take a car.

CARRIE

Good-bye, Minnie. I’m not going home. I’m going to stay in Chicago a little while and look for work. Don’t worry. I’ll be alright.
MINNIE
Sister Carrie has gone to live somewhere else.

HANSON
Now she’s gone and done it.

MINNIE
Poor Sister Carrie!

(SHE and HANSON disappear. CARRIE has slipped into a new jacket.)

SIGN: More mirrors than engines

DROUET
What’s the matter? You must be thinking.

CARRIE
She was the victim of the city’s hypnotic influence, like the strange power of Niagara, the influence of the hypnotic ball – scientific fact. We are more mirrors than engines, the drag of the unexplainable—

DROUET
We’d better be going.

CARRIE
The lights, the crowd, the amusement. She would be happy in Chicago.

(THEY go.)
SCENE TWO

SIGN: His nature was not to trouble for something better

HURSTWOOD
A lovely home atmosphere is one of the flowers of the world; there is nothing more tender. Hurstwood’s residence was not infused with this spirit.

(MRS. HURSTWOOD appears.)

MRS. HURSTWOOD
George, I let Mary go today. She couldn’t do a thing with the rugs.

HURSTWOOD
She was a cold, self-centered woman, with unexpressed thoughts and long stares.

(JESSICA appears.)

JESSICA
They’re going to give a performance in the school hall upstairs, and I’m going to be in it.

HURSTWOOD
There was a time when he had been considerably enamored of his daughter, who now liked nice clothes.

JESSICA
I'll need a new dress for it. That Martha Griswold’s in it. She thinks she can act.

MRS. HURSTWOOD
Her family doesn’t amount to anything, does it?

JESSICA
They’re as poor as church mice.

(GEORGE JR. appears.)

GEORGE JR.
I’m going up to Fox Lake tomorrow.

HURSTWOOD
Hurstwood Junior was already connected in a promising way with a large real estate firm. His considerable vanity and love of pleasure had not infringed upon his duties – yet.

MRS. HURSTWOOD
What’s going on up there?
GEORGE JR.
Eddie Fahrway’s got a new steam launch, and he wants me to come up and see how it works.

MRS. HURSTWOOD
How much did that cost him?

GEORGE JR.
Oh, over two thousand dollars. He says it’s a dandy.

MRS. HURSTWOOD
Old Fahrway must be making money.

GEORGE JR.
Jack said they’re shipping to Australia now.

MRS. HURSTWOOD
Just think of that. And only four years ago they had that basement in Madison Street.

HURSTWOOD
Mrs. Hurstwood hoped for better things and privilege through her daughter’s rise and her son’s success. There was no love lost between them, no great feeling of dissatisfaction.

JESSICA
What do you think of Herbert Crane trying to make friends with me?

MRS. HURSTWOOD
Who is he, my dear?

JESSICA
Oh, no one. He’s just a student. He doesn’t have anything.

GEORGE JR.
I’m going out.

JESSICA
I’m going out.

(The CHILDREN are gone.)

MRS. HURSTWOOD
George, will you be busy this evening?

HURSTWOOD
They didn’t talk enough to argue about a thing at all.
MRS. HURSTWOOD

You promised me the theatre.

HURSTWOOD

He found her company dull.

(MRS. HURSTWOOD goes. DROUET appears.)

HURSTWOOD

The life of the club he managed was his life.

DROUET

Hello, George.

HURSTWOOD

When do you go out on the road again?

DROUET

Pretty soon.

HURSTWOOD

Haven’t seen you much of you this trip.

DROUET

I want you to come out to my house some evening.

HURSTWOOD

Be glad to.

DROUET

We'll have a nice game of euchre.

HURSTWOOD

May I bring a nice little bottle of something?

DROUET

Certainly. I'll introduce you.

(HURSTWOOD goes.)

SIGN: The true answer to what is right

(CARRIE appears in new clothes.)

CARRIE

She looked into her mirror and saw a prettier Carrie there than she had seen before. She
looked into her mind, and saw a worse.

DROUET

Oh, how delicious is my conquest.

CARRIE

What have I lost?

DROUET

My, but you’re a little beauty! You know it, don’t you?

CARRIE

I was in danger of being hungry. I have nice clothes. I am safe. The world is not so bad now.

DROUET

Say, Cad. I’ve invited a friend to come spend the evening with us.

CARRIE

Have you?

DROUET

He’s a nice man. Manager of Hannah and Hogg’s. It’s a swell place.

CARRIE

She puzzled.

DROUET

He doesn’t know anything. You’re Mrs. Drouet now.

CARRIE

Why don’t we get married?

DROUET

We will, just as soon as I get that little property of mine sold.

(A piano plays in the next apartment.)

CARRIE

There’s a new woman in the apartment next door. Doesn’t she play well? There was something lonely in her voice, but he couldn’t hear it.

DROUET

Say, is that crying? It was probably his absence that made her lonely. Come on now, it’s alright. Let’s waltz a little to that music.
That was his first mistake.

(DROUET takes her up, and THEY dance. CARRIE moves poorly at first but quickly catches on. THEY move well for a moment, enjoying themselves and laughing.)

If she could only be like that!

CARRIE

You look fine that way, Cad.

DROUET

Do I?

CARRIE

SIGN: His shoes were soft black suede

(HURSTWOOD appears.)

HURSTWOOD

You ought to have a piano here, Drouet, so your wife can play.

CARRIE

Mr. Hurstwood.

HURSTWOOD

He looked into her pretty face and felt the subtle waves of young life radiating there.

DROUET

Supposing we have a little game of euchre.

HURSTWOOD

It was the attraction of the stale to the fresh.

CARRIE

She couldn’t help feeling there was a distinction in the soft leather of his shoes.

DROUET

Do you like cards much, Cad?

CARRIE

I don’t know how to play.

HURSTWOOD

Charlie, you’re neglecting a part of your duty. We can show you. And so he was dexterous in
avoiding anything about Carrie’s past.

CARRIE

And she asked nothing about his.

DROUET

He felt closer to his friend that ever before.

HURSTWOOD

Now let me see, what do you have? —You’re lucky. Now I’ll show you how to trounce your husband.

DROUET

If you two are going to scheme together, I won’t stand a chance. Hurstwood’s a regular sharp.

HURSTWOOD

Your wife’s the one with all the luck.

CARRIE

In his eyes not a shade of anything but geniality and kindness.

HURSTWOOD

We shouldn’t let all this go without earning something. Let’s play for dimes.

DROUET

I’ve only got bills.

CARRIE

That’s gambling.

HURSTWOOD

No, only for fun.

DROUET

If you never play for more than what you have you still go to heaven.

HURSTWOOD

If you’re husband loses, then he’ll tell you what a sin it is.

CARRIE

The insinuation in his voice was just perceptible.

HURSTWOOD

When do you leave?
On Wednesday.

DROUET

HURSTWOOD
You must both come to the theatre with me before you go. Something new’s got to be on at McVicker’s.

DROUET
Certainly, eh, Carrie?

CARRIE
I’d like it ever so much.

HURSTWOOD
Now, Charlie, when you leave next week you must let me show your wife around a little. To break up her loneliness.

DROUET
He was pleased with all his friend’s attention.

CARRIE
You’re so kind.

HURSTWOOD
Not at all. I would want your husband to do as much for me.

CARRIE
Such a grace she had never come in contact with.

DROUET
There’s a nice man. Good friend of mine, too.

CARRIE
He seems to be.

HURSTWOOD
I wonder how Drouet came to win her.

SIGN: Their misery in a mansion

CARRIE
In the same house with her lived an official of one of theatres, and his wife, a pleasing-looking brunette of thirty-five. They were people of a sort very common in America today, who live respectably from hand to mouth.

(MRS. HALE has appeared.)
MRS. HALE
Spring is threatening, Carrie. I’ve secured a buggy for an afternoon drive if you’d like to come.

CARRIE
She felt it was a lovely day.

MRS. HALE
Look how beautiful the windows are, Carrie! I hear there’s a man Tiffany who makes them like that in New York. If we could have such a home as that!

CARRIE
They do say that no one is ever happy.

MRS. HALE
I notice they all try mighty hard, though, to take their misery in a mansion.

SIGN: The siren voice of the unrestful

CARRIE
Such childish fancies as she had had of fairy palaces and kingly quarters now came back.

MRS. HALE
Won’t you come with me to the Exposition this Saturday?

CARRIE
Oh, thank you, but Charlie and I have been invited to the theatre.

SIGN: The gleam of the rival

DROUET
Women were made for men, Charles S. Drouet knew, and that’s all there was to it.

HURSTWOOD
But George W. Hurstwood was beginning to learn about the great forces of nature.

DROUET
One day about town he encountered a well-dressed lady acquaintance. Let’s go to dinner.

HURSTWOOD
Hurstwood caught his eye.

DROUET
Hurstwood was pretending not to see the little situation.

HURSTWOOD
The rascal. That’s pretty hard on the little girl.
DROUET

He shouldn’t think I’m knocking around since I’ve just introduced him.

HURSTWOOD

I saw you.

DROUET

An old acquaintance of mine that I ran into just as I was coming up from the station. She used to be quite a beauty.

HURSTWOOD

Used to be, eh?

DROUET

Oh, no, no, I just couldn’t escape her this time. And how is your wife?

HURSTWOOD

She’s swell. What about Saturday, then? I’ve gotten a box for Joe Jefferson’s new show. You and the girl will have dinner with me.

DROUET

Drouet felt nothing.

HURSTWOOD

Hurstwood examined him with the eye of a hawk.

(CARRIE appears, very well-dressed: finishing touches.)

SIGN: A good play

CARRIE

The sight of wealth and the merry life of the city had awakened in her a desire to reach for something higher, to live better.

HURSTWOOD

Have you ever seen Joe Jefferson?

CARRIE

I never have.

HURSTWOOD

Delightful, just delightful.

CARRIE

She was pleased beyond expression. Hypnotized. The trappings of the theatre. The elegance of her companion.
Their eyes met accidentally.

A flood of feeling as she had never before experienced.

Drouet babbled on as if he were the host.

Hurstwood paid him no attention at all.

She watched his every movement with pleasure.

Drouet could never notice he wasn’t listened to.

You mustn’t look at me like that.

You mustn’t look back.

He brushed her hand in the dark.

Serves that lead character fellow right. I haven’t any pity for a man who would be that kind of chump.

You never can tell.

A man ought to keep more attentive than that to his wife if he wants to keep her.

Say, mister, would you mind giving me the price of a bed?

Well, there isn’t anything better than a good play, is there?
Honest to God, mister, I’m without a place to sleep.

My good man.

(DROUET has handed a dime to the BEGGAR, who goes.)

HURSTWOOD

That evening was alright, wasn’t it?

CARLIE

He looked at her like that.

(GEORGE JR. and MRS. HURSTWOOD appear.)

I saw you, Governor. I saw you last night.

Were you at McVicker’s?

Yes.

Who with?

Miss Carmichael.

How was the play?

Very good, just the same old Rip van Winkle.

Who did you go with?

Charles Drouet and his wife. Friend of Hogg’s visiting here.
MRS. HURSTWOOD
And will you be busy this evening?

HURSTWOOD
I’ve got some bills to make out tonight.

MRS. HURSTWOOD
I want you to come over to Kinsley’s downtown and meet Mr. Phillips and his wife.

HURSTWOOD
My dear, I haven’t time, I’m too busy.

MRS. HURSTWOOD
You find time to go with other people.

(MRS. HURSTWOOD turns and goes.)

GEORGE JR.
Uh oh, Governor.

(GEORGE JR. goes.)

(CARRIE is in the rocking chair.)

SIGN: Longed and longed and longed

CARRIE
Carrie was not so dull she couldn’t see these were only three small rooms in a boarding-house. It was different from the glow of palatial doors – the roll of cushioned carriages. What was Drouet? What was she?

(HURSTWOOD enters.)

HURSTWOOD
I forgot Charlie is out of town.

CARRIE
She’d kept him constantly in mind.

HURSTWOOD
He devoted himself to the more general topics he thought would interest Carrie.

CARRIE
He drew up his chair and modulated his voice.
HURSTWOOD
He confined himself almost exclusively to his observation of men and pleasures.

CARRIE
He made Carrie wish to see similar things.

HURSTWOOD
Once he touched her hand for emphasis and she only smiled.

CARRIE
She was no talker.

HURSTWOOD
His glance was as effective as the spoken words of a lover.

CARRIE
It was always a matter of feeling with her, strong and deep.

HURSTWOOD
Have you ever seen the houses along the lake shore on the North Side?

CARRIE
I was over there once – Mrs. Hale and I. Aren’t they beautiful?

They’re very fine.

CARRIE
I wish I could live in such a place.

HURSTWOOD
You’re not satisfied with life, are you?

CARRIE
No.

HURSTWOOD
He reached over and took her hand.

CARRIE
You mustn’t.

HURSTWOOD
I didn’t intend to.
He continued his steady gaze.

He looked and looked.

The little shop girl was getting into deep water.

When do I see you again?

I can’t promise.

You have to be more generous than that. Make it soon, Carrie. Make it soon.

(MRS. HURSTWOOD appears.)

SIGN: A chain which bound his feet

George. We want you to get us a season ticket to the races.

You’ve never wanted a whole season ticket before.

I do now. Your daughter ought to be around the right men.

You’re sure separate tickets wouldn’t do just as well?

No.

You needn’t get mad, I was just asking.

I’m not mad, I’m asking.

And I’m telling it’s no easy thing to get. I’m not sure Hogg will give it to me.
Then we'll buy them!

A season family ticket costs one hundred and fifty dollars.

(JESSICA appears.)

Did you know, Mother, the Spencers are getting ready to go to Europe? I saw Georgine yesterday. She just put on more airs about it. They'll get a notice in the papers again, they always do.

Never mind them. We'll go one of these days.

“We sail for Liverpool from New York! – Expect to spend most of the summah in France” – vain thing. As if it was anything to go to Europe.

It must be if you envy her so much.

Did George get off?

Where’s he gone?

Wheaton. Tennis match.

(SHE turns and goes.)

He didn’t say anything to me.

Must have slipped his mind. George, I want that ticket, and that’s all there is to it.

(SHE goes.)

In the past he’d always commanded a certain amount of respect and awe.

SIGN: The morning worthwhile
CARRIE
She had learned much about laces and those little neckpieces that add so much to a woman’s appearance.

HURSTWOOD
He found a rustic bench beneath the green leaves of a lilac bush.

CARRIE
Her teeth were white, her nails rosy, her hair always done up clear of her forehead. She had some color in her cheeks. Altogether, and at all times, she was pleasing to look upon.

You came.

HURSTWOOD
Have you been waiting long?

CARRIE
They were very happy looking into each other’s eyes.

HURSTWOOD
He’s coming back soon, isn’t he?

CARRIE
He wrote and said he has some things to do in town this week.

HURSTWOOD
Carrie. Have you ever thought of going away?

CARRIE
Where would I go?

HURSTWOOD
Somewhere. Anywhere. With me.

CARRIE
And Charlie?

HURSTWOOD
No, he couldn’t come.
CARRIE
She rolled her glove and looked into a neighboring tree. Where would we go?

HURSTWOOD
Where do you want to go?

CARRIE
We couldn’t stay in Chicago.

HURSTWOOD
I would have to give up my position.

CARRIE
I shouldn’t want to get married as long as he is here.

HURSTWOOD
The getting married suggestion struck him.

CARRIE
She felt a wave of feeling sweep over her.

HURSTWOOD
What good does it do to wait? You’re not any happier.

CARRIE
Happier! You know better than that.

HURSTWOOD
I know I spend the biggest part of the time sitting and thinking about you. I can’t live without you and that’s all there is to it.

CARRIE
Can’t you wait a little while yet?

HURSTWOOD
Supposing I were to come to you next week – or this week – and tell you I had to go away – that I couldn’t stay another minute and wasn’t coming back, would you come with me?

CARRIE
His sweetheart viewed him with the most affectionate glance.

She’s thinking.

CARRIE
But her answer had been ready before the word was out of her mouth. Yes.
HURSTWOOD
He drew near to her as a thirty traveler draws near to a fountain.

CARRIE
She was taken out of the flash of winter to the first warm breath of spring.

(HE kisses her.)

CARRIE
She was happy.

SIGN: The smooth progression of the affair

(DROUET appears.)

DROUET
Georgie, ole boy!

HURSTWOOD
Well, rosy as ever. I remembered the little girl out there. Called on her once. Thought you wouldn’t want her left quite alone.

DROUET
Right you are. How is she?

HURSTWOOD
Rather anxious about you, I suspect. You’d better go out now and cheer her up.

DROUET
Oh I will.

HURSTWOOD
We’re due for another show.

DROUET
I’ll see what the girl says and let you know.

HURSTWOOD
They separated in the most cordial manner.

DROUET
There’s a nice fellow.
SCENE THREE

SIGN: The signs of an artistic nature

(CARRIE is in the rocking chair. DROUET enters to her.)

CARRIE
She was in a fine glow, physically and mentally, rejoicing in her affection, looking forward with fine fancy.

DROUET
I saw Hurstwood today.

CARRIE
Oh yes, he was out here Sunday evening.

DROUET
I thought from what he said it was a week or so ago.

Yes, he was.

DROUET
Then he called twice?

CARRIE
She was suddenly at sea.

He didn’t understand.

DROUET
You hadn’t been into the club in so long he wondered what had become of you.

CARRIE

DROUET
George is a fine fellow. Says he wants another go at the theatre if you’re up to it. Say! I forgot that. My lodge is giving a play and they wanted me to get some young lady to take part.

CARRIE
What is it?

DROUET
Under the Gaslight. How’d you like to take part?

CARRIE
Me?
DROUET
I know how you dance and such. You’re clever enough.

CARRIE
I’m not.

DROUET
The rest of the company isn’t going to be any good. What do they know about theatricals?

CARRIE
What sort of play is it?

DROUET
There’s a girl who was stolen when she was an infant – was picked off the street or something – and she gets hounded by the couple of crooks who kidnapped her. She almost gets drowned. It’s a love story.

CARRIE
I don’t know, I might if you think I’ll do alright.

DROUET
Just act as you do around here. Be natural. I’ve often thought you’d make a corking good actress.

CARRIE
Every illusion she had now came back, a returning tide after the ebb. He’d kindled a secret flame in her bosom. She wrote to Hurstwood.

(HURSTWOOD appears.)

HURSTWOOD
I haven’t the slightest doubt you’ll make a success.

CARRIE
Do you think so?

HURSTWOOD
Now you must do your best to please me. Just remember that I want you to succeed. Your best.

CARRIE
The clear sky poured liquid blue into her soul.

(HURSTWOOD goes.)

DROUET
caddie, they were getting ready to print the programs, and I gave them the name of Carrie Madenda. I didn’t want to introduce you as my wife. They all know me so well.
She looked up at him.

Let’s hear some of it.

I don’t know if I can get up and say it here.

Let me have that book. Let’s see how great you do.

And now it’s time for us to remember everything. I told you to look around that you might understand that in such a place I am no longer Laura Courtland, nor anything I used to be. But I did not ask for your pity. There is no misery here.

(Over the course of the following exchange, the scene shifts to the Avery Hall stage. ACTORS in Under the Gaslight begin to join CARRIE.)

SIGN: Ambition gives force, color, and beauty

Alone, without means, exposed to every rudeness, unprotected, is this not misery for you?

I work from sunrise till night, and I sleep so soundly that I haven’t even dreams to recall the past. Just as you came in I was about to cook our dinner. Only think – lamb chops!

Lamb chops! It makes me shudder to hear you speak. I tell you in this self-banishment you have acted thoughtlessly. You have done wrong.

The past has forgotten me.

Look at me.

Must I remind you of that night, when all arrayed themselves so pitilessly against me? When a gesture from you might have saved me! And you saw me sink without stretching a finger. No, you made your choice then – the world without me. I make my choice now – the wide, wide, world without you.
DROUET
Well, you’re a wonder. I never knew you could do anything like that.

(DROUET is gone. The director MR. MILLICE, MR. BAMBERGER, who plays Ray Trafford, MRS. MORGAN, who plays Pearl, and MRS. HOAGLAND, who plays Peachblossom, are in rehearsal with CARRIE.)

MR. MILLICE
Now Miss Madenda, you don’t want to stand like that. Put expression in your face. Remember you’re troubled over the intrusion of a stranger. Walk like this—

(HE demonstrates. SHE imitates.)

MR. MILLICE
Now Mrs. Morgan, you sit here. Mr. Bamberger – you stand there, so. Now, what is it you say?

MR. BAMBERGER
Explain.

MR. MILLICE
How is that – what does your text say?

MR. BAMBERGER
Explain.

MR. MILLICE
Yes, but it also says that you should look shocked. Now say it again and see if you can’t look shocked.

MR. BAMBERGER
Explain!

MR. MILLICE
No, no, that won’t do. Say it this way – explain!

MR. BAMBERGER
Explain!

MR. MILLICE
Explain!

MR. BAMBERGER
Explain!
MR. MILLICE

Now go on.

MRS. MORGAN

One night, Father and Mother were going to the Opera. When they were crossing Broadway, the usual crowd of children accosted them for alms—

MR. MILLICE

Remember, Mrs. Morgan, you’re telling something that’s a grief to you. It requires feeling, passion—

MRS. MORGAN

As mother felt in her pocket for some change, her fingers touch a cold and trembling hand which had clutched her purse.

MR. MILLICE

Very good.

MR. BAMBERGER

A pickpocket! Well.

MR. MILLICE

No, no, Mr. Bamberger. —A pickpocket! Well! That’s the idea.

CARRIE

Don’t you think it would be better if we just went through our lines once to see if we know them?

Alright.

MRS. HOAGLAND

Who said she ought to take charge?

CARRIE

She began to feel the part, with a grace that was fascinating to look upon.

Have you ever been on the stage?

No.

MR. MILLICE

You’ve got more gumption than anyone I’ve seen here so far.

CARRIE

That little student had mastered her part. She trembled behind the glare of the footlights.
SIGN: The flare of the gas jets
SIGN: The open trunks
SIGN: The rouge
SIGN: The pearl-powder
SIGN: The whiting
SIGN: The burnt cork
SIGN: India ink
SIGN: Pencils for the eyelids
SIGN: Wigs for the heads
SIGN: Scissors
SIGN: Drapery
SIGN: Mirrors

Here was an open door to all that.

CARRIE

Drouet had secured new cigars.

DROUET

They sat.

HURSTWOOD

Drouet fidgeted.

DROUET

Hurstwood moved his toe the least bit.

HURSTWOOD

SIGN: Under the Gaslight

(MR. BAMBERGER is terrible.)

MR. BAMBERGER

Will you drive me mad? I tell you, Laura, your misery, your solitude is as nothing to the anguish I have suffered.
I know the feeling.

MR. BAMBERGER

The maniac who in his mental darkness stabs to the heart the friend he loved, never felt in returning reason the remorse my error has earned me. Every day it says to me: “You shall find that the bitterest drops in the cup of sorrow are the tears of the woman you have forsaken.” And it is true. O, forgive me – have pity on me.

I do, believe me.

HURSTWOOD

Watch her now.

DROUET

CARRIE

No, no; but you must go away from here. Go back to the hotel, to your friend – anywhere, and wait for me; I will come to you.

MRS. HOAGLAND

I know you always keep your word. I came after you because I wanted to see you put right!

CARRIE

I must return to the city, no matter what dangers may lurk there. It is dangerous enough to be concealed here, with a hundred Argus-eyed women about me every day, but with this girl, detection would be certain. I must go – secretly if I can – if I must.

DROUET

He felt sorry for her.

HURSTWOOD

He wanted to hypnotize her into doing better.

DROUET

She’s too nervous. Better go back and say a word to her.

HURSTWOOD

She’s hopeless.

DROUET

Say, Cad. Wake up. What are you afraid of?

CARRIE

I just don’t seem to be able to do it.
DROUET
Sure you can. All you need is a little more ginger. Do it as you showed me. Get that toss of your head you had the other night. Come on, brace up.

MR. BAMBERGER
I lost you, and I was at the mercy of any flirt that chose to give me an inviting look. It was your fault – you know it was! Why did you leave me?

CARRIE
Ray, the greatest happiness I have ever felt has been the thought that all your affections were forever bestowed upon a virtuous lady. What a revelation do you make to me now! What is it makes you continually at war with your happiness?

HURSTWOOD
She’s easier.

DROUET
That’s the way. Put life into it.

CARRIE
Something of me will always be with you – my parting words – my prayers for your happiness.

MR. BAMBERGER
Laura, you leave me to despair.

CARRIE
No; to the happiness which follows duty well performed. Such happiness as I feel in doing mine!

She dawned upon the audience.

HURSTWOOD
Hurstwood caught the infection.

DROUET
You’re doing just great.

CARRIE
Am I doing alright?

DROUET
Didn’t you hear the applause?
HURSTWOOD
I thought I'd come back and tell you how well you're doing, Mrs. Drouet.

CARRIE
She took the cue and thanked him.

DROUET
I was just telling her.

HURSTWOOD
He hated his friend as an intruder.

DROUET
Drouet longed to be at home with her.

HURSTWOOD
Hurstwood felt a keen delight in realizing that she was his.

DROUET
He was fidgeting with satisfaction.

HURSTWOOD
He gazed with slightly parted lips.

MRS. HOAGLAND
Oh, Miss! Oh, such an accident – old Judas!

CARRIE & ACTOR PLAYING BYKE
Well?

MRS. HOAGLAND
She was driving along the road away from here – just now, when her horse dashed close to the cliff and tumbled her down all of a heap. They've picked her up, and they tell me she is stone dead.

ACTOR PLAYING BYKE
My friends, pardon my emotion – this melancholy event has made me a widower. I solicit your sympathies in my bereavement.

ACTOR PLAYING SNORKEY
Well there goes a pretty monument of grief. Ain't he a cool 'un? If I ever sets up an ice-cream saloon, I'll have him for head freezer.

MRS. HOAGLAND
Oh, Miss Laura, mayn't I live with you now, and never leave no more.
CARRIE
Yes, you shall live with me as long as you please.

ACTOR PLAYING SNORKEY
That won’t be long if I can help it. —Beg pardon. I suppose we’d better be going! The ladies must be tired, Cap’n, at this time of night.

MR. BAMBERGER
Yes, it is night! It is night always for me.

CARRIE
But there is a tomorrow. You see it cannot be dark forever.

MRS. MORGAN
Hope for tomorrow, Ray.

CARRIE
We shall have cause to bless it, for it will bring the long sought sunlight of our lives.

DROUET
Her power was a revelation.

HURSTWOOD
He saw only his idol.

DROUET & HURSTWOOD
The two men were in a state of affection.

CARRIE
Carrie came out to bow.

HURSTWOOD
Hurstwood could have leapt out of the box.

DROUET
Drouet pounded his hands until they ached.

CARRIE
Carrie saw an immense basket of flowers being hurried down the aisle toward her.

HURSTWOOD
They were Hurstwood’s.

CARRIE
She caught his eye.
HURSTWOOD
This should be the end of Drouet.

CARRIE
The independence of success now made its first faint showing.

DROUET
Well, you’re the dandiest girl on earth.

HURSTWOOD
The fool. I’ll do him yet.
SCENE FOUR

SIGN: The shadow of something coming

(MRS. HURSTWOOD appears near DR. BEALE and MR. TAYLOR.)

DR. BEALE
You don’t speak to your friends when you meet them out, Mrs. Hurstwood?

MRS. HURSTWOOD
If I see them I do. Where was I?

DR. BEALE
On Washington Street.

MRS. HURSTWOOD
No.

DR. BEALE
Yes, out near Hayne Avenue. You were with your husband.

MRS. HURSTWOOD
I guess you’re mistaken.

DR. BEALE
I know I saw your husband. Perhaps it was your daughter.

MRS. HURSTWOOD
Perhaps it was.

MR. TAYLOR
I’m sorry you didn’t get over to our little entertainment this week.

MRS. HURSTWOOD
Was it pleasant? George didn’t tell me very much about it.

MR. TAYLOR
Really one of the best private theatricals I ever attended. There was one actress who surprised us all. I was sorry to hear you weren’t feeling fell.

MRS. HURSTWOOD
Yes, it is too bad.

(THEY go. DROUET and MRS. HALE.)
MRS. HALE
What's become of your friend, Mr. Hurstwood?

DROUET
What makes you ask about him?

MRS. HALE
Oh, nothing, only he hasn't been here since you got back.

DROUET
He hasn't called more than a half-a-dozen times since we moved here.

He hasn't, eh?

MRS. HALE
He hasn't, ch?

DROUET
What makes you smile that way?

MRS. HALE
Oh, nothing.

DROUET
Have you seen him recently?

MRS. HALE
He's come lots of times. I thought you knew.

DROUET
Did he spend the evening here?

MRS. HALE
Sometimes. Sometimes they went out.

DROUET
How long ago was this?

MRS. HALE
Just before you came back.

DROUET
I'll see her about that. I'll find out, b'George, whether she'll act that way or not.

SIGN: The like might never come again

(CARRIE and HURSTWOOD at the park bench.)
Are you satisfied?

Are you?

You did splendidly.

There was more in the little looks and breathings than words could explain.

His affection acted like wine.

Those were such nice flowers you sent me.

All was ripe. How about me?

I don’t know.

He kicked at the grass. Don’t you think you ought to?

Ought to what?

Know.

She bit her lower lip.

Won’t you come away from him?

She was too much afraid of the world.

Last night, I was thinking—
CARRIE  
What?

HURSTWOOD  
Nothing.

CARRIE  
What were you going to say?

HURSTWOOD  
I was thinking I must have you. Don’t you see where I stand – how much I want you—

CARRIE  
She was called upon to loosen her moorings and drift somewhere else.

HURSTWOOD  
You won’t come then.

CARRIE  
Yes, I will.

HURSTWOOD  
Will you?

CARRIE  
When?

HURSTWOOD  
I want you today.

CARRIE  
He squeezed her hand.

HURSTWOOD  
He squeezed her hand passionately.

CARRIE  
She troubled again to secure her rights as a good woman.

HURSTWOOD  
His passion had gotten to the stage where it was no longer colored with reason.

CARRIE  
If you’ll marry me, I’ll go.
HURSTWOOD

He would make a try for Paradise. Meet me again tomorrow, and we'll talk over plans.

CARRIE

She would go and they would be happy.

SIGN: The approach of a thunderstorm

(DROUET and MRS. HURSTWOOD appear. The scenes play simultaneously at the beginning.)

MRS. HURSTWOOD

I want the money for the races tomorrow, George.

HURSTWOOD

Oh, do you?

MRS. HURSTWOOD

Yes, and in exchange, you can stay here and trifle around with someone else.

DROUET

The majesty of passion is possessed by nearly every man once in his life.

HURSTWOOD

What do you mean by your insinuations?

DROUET

You weren't here when I came back.

CARRIE

I went for a walk.

DROUET

I thought maybe you didn't.

CARRIE

You act so funny tonight.

MRS. HURSTWOOD

Do you think I'm a fool? Do you think I'll sit at home here and take your "too busy's" and "can't come's" while you go on parades? I want you to know your lordly airs have come to an end so far as I'm concerned.

HURSTWOOD

It's a lie.
DROUET

What’s this about you and Hurstwood?

MRS. HURSTWOOD

I’m through with you entirely.

DROUET

Somebody said you went out riding with him – that he came here every night.

HURSTWOOD

It’s a lie, I tell you.

MRS. HURSTWOOD

Call it what you want, but I know.

CARRIE

You know how often he came.

DROUET

I wouldn’t have anything to do with him.

HURSTWOOD

You’ve been searching for some cheap accusation for months. You think you’ll spring something and get the upper hand. As long as I’m in this house I’m master of it – do you hear?

DROUET

He’s a married man, you know.

MRS. HURSTWOOD

I’m telling you what I want.

HURSTWOOD

And I’m telling you what you won’t get.

CARRIE

Who – who is?

DROUET

Hurstwood.

CARRIE

Hurstwood!

(HURSTWOOD looks at CARRIE.)
MRS. HURSTWOOD
Perhaps you'll talk to a lawyer if you won’t talk to me.

(SHE goes.)

HURSTWOOD
Do as you damn please. I’ll have nothing more to do with you.

(HURSTWOOD watches the following.)

DROUET
After all I’ve done for you.

CARRIE
You’ve lied to me, that’s what you’ve done – bringing your friends out here under false pretenses. You’ve made me out to be—

DROUET
I don’t see what that’s got to do with it.

CARRIE
Of course you don’t see. Now you come sneaking around with your information—

DROUET
Who’s sneaking?

CARRIE
If you had any sense of manhood you wouldn’t have done any such thing.

DROUET
What do you mean by going with other men?

CARRIE
Who brought Mr. Hurstwood here? Now you come and tell me I shouldn’t go with him – that he’s a married man.

DROUET
I didn’t think you’d be running around with him.

CARRIE
Of course not. You thought only of what would satisfy you. You thought you’d make a toy of me. I won’t have anything more to do with you.

DROUET
I’ve given you all those clothes you wanted, haven’t I?
CARRIE
You take them tonight and do what you please with them. I won’t stay here another minute.

DROUET
You take the cake don’t you? You needn’t pull out for me. You can have this place for all I care, but by God, you haven’t done me right.

CARRIE
I won’t live with you. I don’t want to live with you.

Where are you going?

DROUET
Let me out.

CARRIE
Why not stay here now and be quiet? I won’t bother you. Stay here until the month’s out, anyhow, there’s no use your packing up now. You don’t have anywhere to go. If you’ll do that, we’ll call it off and I’ll get out. Will you do that? Aw! come on, tell me. Will you?

CARRIE
She had loved him – she had. One had lied, the other has begged. Mercy…

(JAMES H. MCGREGGOR, ESQ., appears.)

JAMES H. MCGREGGOR, ESQ.
Dear Mr. Hurstwood: We beg to inform you that we are instructed to wait until tomorrow one o’clock before filing suit against you, on behalf of Mrs. Julia Hurstwood, for divorce and alimony. If we do not hear from you before that time we shall consider that you do not wish to compromise the matter in any way, and act accordingly. Yours very truly, James H. McGregor, Esquire.

(HE goes.)

DROUET
Do you think you’ll try and get on the stage?

CARRIE
I don’t know what I’ll do.

DROUET
You don’t really care for Hurstwood, do you?

CARRIE
Whatever has happened is your fault.
DROUET
I’m no sucker. You can go to hell as far as I am concerned.

(HE goes. HURSTWOOD has returned. THEY look at each other.)

HURSTWOOD

The days slipped by.

CARRIE

A real flame of love is a subtle thing.

HURSTWOOD

My dear Carrie: I pine for a word from you – I don’t propose to lose you. Surely you can’t go back on me now. It isn’t possible.

(THEY look at each other. SHE goes.)

It isn’t possible.

SIGN: When waters engulf us

(HURSTWOOD might use Carrie’s trunk as the safe.)

HURSTWOOD

It was the manager’s duty to see the cash drawers were tightly closed up for the night. Tonight, wine was in his veins. Tonight, the safe gave way. I’ll speak to Hannah and Hogg about this in the morning. He pulled out one of the money drawers. I’ll just look in here. Layers of bills, fifties and hundreds, in parcels of a thousand. Why don’t I shut the safe? His wife would take him for everything. Did you ever have ten thousand dollars in ready money? That money would do it – he had that and Carrie. What about it? He could live quietly with Carrie for years. Thou shalt, thou shalt not, thou shalt, thou shalt, thou shalt not. Men are led by instincts. He emptied the drawers into his hand satchel and put the empty drawers back. His keen desire for Carrie – No – the scandal. He took out the boxes and put all the money back. But the terror was gone. What’s the use in staying? He emptied the drawers into his hand satchel. Soft green stacks, loose silver and gold. No, no. He reached for the empty cash boxes and – the lock. He pulled at it vigorously. Heavens! Sweat burst upon his brow. I must get out of this.

(HE sets his satchel on top of the trunk and moves away. HE looks at it.)

HURSTWOOD

I must get out of this.

(HE snatches up the satchel.)
HURSTWOOD

By the Lord, I wish I hadn’t done that.

(HE moves off.)

HURSTWOOD

I wonder how the trains run.

(HE’s gone.)

SIGN: A search for the gate

(CARRIE is in the rocking chair.)

CARRIE

This fine arrangement wouldn’t last long. She’d have to quit these rooms. She was frightened by the evidence of Hurstwood’s depravity. Drouet roared like a furnace. She’d have to go out to work again. The stage – oh, yes. Was there any hope for her there? She went to look for her purse.

(SHE finds her old yellow snap purse.)

Seven dollars and forty-three cents. She was bound for the street.

(DROUET appears with a HOTEL CLERK.)

DROUET

Charles Drouet, local.

HOTEL CLERK

Just for tonight, Mr. Drouet?

DROUET

No, I’ll keep the room for a day or two.

(The CLERK disappears.)

DROUET

That damned Hurstwood – all the time I’ve known him. What rotten treatment. Oh, Lord, to think a woman should do a man like that.

CARRIE

She didn’t want Drouet or his money, nor anything to do with Hurstwood – only the ease of mind she’d once had with them.
DROUET
That whole night he dreamed of being fired from his position and injured in every way possible. That Hurstwood should triumph – by God, it's an outrage – a shame.

CARRIE
She had been happy.

(HURSTWOOD has appeared with his satchel.)

DROUET
You didn’t do me right, Cad.

CARRIE
What?

HURSTWOOD
Mr. Drouet is hurt and in the hospital. He wants to see you. The cab’s downstairs.

DROUET
An absolute outrage.

(DROUET is gone.)

CARRIE
Is he hurt badly?

HURSTWOOD
Come quickly. He’s way out on the South Side. We’ll have to take the train.

CARRIE
Is it far?

HURSTWOOD
Not very.

SIGN: All aboard

HURSTWOOD
He could not begin to feel he was a fugitive from justice.

CARRIE
How did he hurt himself?

HURSTWOOD
They said there wasn’t need for any alarm but asked me to go out and bring you.
She saw the silent streets flashing by in rapid succession. Is it in Chicago?

The future was a thing for the train.

Is it in Chicago?

No, not where we’re going.

We are going to see Charlie, aren’t we?

He shook his head.

Where are you taking me?

I’ll tell you, Carrie, if you’ll be quiet. I want you to come with me to another city.

Let me off, I don’t want to go with you.

Sit still, Carrie – it won’t do you any good to get up here.

Let me go – how dare you?

I didn’t mean to hurt your feelings. Won’t you listen?

I won’t!

I couldn’t help it, I assure you I couldn’t.

I want you to let me out of this or I’ll tell the conductor. It’s a shame.
HURSTWOOD
It won’t be long until we reach another station. You can get out there if you want to. I’ll give you the money to go back with. All I want you to do is listen a moment.

CARRIE
The train was speeding across fields and patches of wood.

HURSTWOOD
I didn’t mean to deceive you, Carrie. As I live I didn’t. I couldn’t stay away from you after the first time I saw you.

CARRIE
You said Charlie was hurt. You lied to me. You’ve been lying to me the whole time.

HURSTWOOD
I’m done with my wife. I’ll never see her anymore. That’s why I’m here tonight. That’s why I came and got you. You’re the only person I want.

CARRIE
He sounded sincere. She’d been deceived.

HURSTWOOD
I know you loved me once and I just couldn’t give you up. It was no use trying. I got where I couldn’t live without you. I’ll never deceive you again.

CARRIE
She listened and pretended not to.

HURSTWOOD
When I saw you wouldn’t come unless I could marry you, I put everything else behind me. I’m going off to another city. I want to go to Montreal for a while and then anywhere you say. We’ll go and live in New York, if you say.

CARRIE
Oh!

HURSTWOOD
I’m giving it all up. You’ll never want for anything, love most of all.

CARRIE
The engine whistled on and on.

HURSTWOOD
I can’t live without you. Think how I love you.
CARRIE
Will you let me come back if I want to?

HURSTWOOD
Of course, you know I will. You can be anything you want.

She looked at him.

CARRIE
You can have anything you want.

HURSTWOOD
I want to be out of this all.

CARRIE
You’ll feel better when we reach Montreal.

HURSTWOOD
I haven’t an earthly thing with me, not even a handkerchief.

CARRIE
You can buy all that as soon as you get there, dearest. You can call in a dressmaker.

HURSTWOOD
His clothes were as neat as ever.

CARRIE
If only you’ll believe in me again. I’ll lead a life you can be proud of. I’ll go into business of some kind, and we’ll have a nice home. Won’t you try to forgive me?

HURSTWOOD
I’ll think about it.

CARRIE
Won’t you come to Montreal?

HURSTWOOD
She nodded her head.

CARRIE
Oh, I knew you would. I knew you wouldn’t turn me down altogether.

CARRIE
The train was in rapid motion.
HURSTWOOD
Aren’t you very tired?

CARRIE
No.

HURSTWOOD
Won’t you let me get you a sleeper car?

CARRIE
She shook her head.

HURSTWOOD
Let me fix my coat for you then.

CARRIE
He arranged it in a comfortable position for her head.

HURSTWOOD
There, now see if you can’t rest a little. He could have kissed her.

CARRIE
He took his seat.

HURSTWOOD
I believe we’re in for a heavy rain.

CARRIE
So it seems…

SIGN: Through the shadow
SIGN: To a newer world

(The loud sounds of a train swallow them.)

(End of Part One.)
PART TWO: NEW YORK

SCENE ONE

(The sounds of a train pulling into a station.)

SIGN: Through the shadow
SIGN: To a newer world
SIGN: Montreal

CARRIE

Next to love, travel is the one thing that soothes and delights. Her life had just begun. Perhaps she would be happy.

(HURSTWOOD appears.)

I'll see about a room.

HURSTWOOD

What made you deceive me so?

CARRIE

I wanted you too much.

HURSTWOOD

You didn’t have any right to.

CARRIE

I’ll start over. Won’t you love me?

HURSTWOOD

Will you marry me?

CARRIE

This very day.
CARRIE

Life seemed worth fighting for.

(SHE goes. A MAN approaches HURSTWOOD.)

DETECTIVE

You know what I’m here for, don’t you?

HURSTWOOD

I can guess.

DETECTIVE

Do you intend to keep the money?

HURSTWOOD

You don’t understand anything about this case, and I can’t explain it to you.

DETECTIVE

We can make a lot of trouble for you, if we want to. You haven’t got your wife with you and the newspapers don’t know that yet.

HURSTWOOD

Whatever I intend to do I’ll do without your advice.

DETECTIVE

You can’t get out of Canada with that money.

(The DETECTIVE goes.)

HURSTWOOD

Pursued like a thief.

(CARRIE appears.)

CARRIE

Who was that?

HURSTWOOD

An old friend. You’ll stay with me, won’t you?

CARRIE

She nodded.

HURSTWOOD

I’ll take a new name and we’ll live a new life. From now on I’m Murdoch.
I don’t think I like that name.

What shall it be?

Anything but that.

How about Wheeler?

That’ll do.

You’ll pick out your clothes as soon as breakfast is over and we’ll run down to New York.

George…?

Yes, I know. Would a Baptist minister do alright?

A Baptist was the first they found.

We’ll be happy, Carrie. We’ll be happy. Do you believe me?

I do.

He knew he was being watched.

Carrie’s purchases, including a new trunk, arrived and were arranged.

Someday, he would be caught.

She had a fund of experience to draw upon in the matter of selecting clothing.
HURSTWOOD
Misters Hannah and Hogg: I write to explain the precarious situation I’ve drawn around us.

CARRIE
Her selection was altogether good.

HURSTWOOD
I regret my careless act ever so much, and putting you to so much trouble.

CARRIE
In her new clothes she felt better and more hopeful.

HURSTWOOD
I return to you nine-thousand five-hundred dollars. As for the thirteen-hundred I find myself forced to keep as a loan, I will repay you.

CARRIE
Great cities held something, she knew not what.

He told her to pack her trunk.

HURSTWOOD
How large is New York?

CARRIE
A million people or more.

She packed her trunk.

SIGN: Opium to the untried body

HURSTWOOD
In Chicago the two roads to distinction were politics and trade.

CARRIE
The magnificent residents, the splendid carriages, the gilded shops, restaurants—

HURSTWOOD
But in New York the roads were any of a half-hundred and each was pursued by hundreds.

CARRIE
—The flowers, the silks, the wines, the laughter springing from the soul of luxurious content—
HURSTWOOD

The sea was already full of whales.

CARRIE

She noticed the difference between the size of the rooms here in New York and in Chicago.

HURSTWOOD

You’ll not find anything better, dear, not with any of these conveniences.

CARRIE

The stationary range, bath with hot and cold water, dumb-waiter, speaking tubes, and call bell pleased her very much.

HURSTWOOD

He had a little plate bearing made, which he placed on the letter box in the hall. “G.W. Wheeler.”

CARRIE

The new furniture made an excellent showing. The sideboard—

HURSTWOOD

—which Hurstwood himself arranged—

CARRIE

—he gleamed brightly. It will be real nice, won’t it?

(SHAUGHNESSY appears.)

SHAUGHNESSY

We deal with a very good class of people – merchants, salesmen, and professionals. We don’t allow bums in the place.

HURSTWOOD

It’s profitable enough for two, is it?

SHAUGHNESSY

You can see for yourself, if you’re any judge of the liquor trade.

HURSTWOOD

I’ve had experience enough.

SHAUGHNESSY

Suit yourself. One-third interest in the stock, fixtures and good will, in return for a thousand dollars and managerial responsibility.

(SHAUGHNESSY accepts a bundle of bills from
HURSTWOOD and goes.)

HURSTWOOD
He lied and told Carrie he’d made an excellent arrangement.

CARRIE
She began to manage at the stove, and the steaks and chops came out all right, and canned goods did the rest. She studied up on the art of making biscuits. She could soon show a plate of light, palatable morsels for her labor.

HURSTWOOD
The business did not pay as well as he had thought.

CARRIE
I think I’ll go downtown this week and buy a new dress.

What kind?

HURSTWOOD
Oh, something for street wear.

Would you mind putting it off for a few days?

CARRIE
Why?

HURSTWOOD
This investment of mine is taking a lot of money just now. I expect to get it all back shortly, but just at present I’m running close.

CARRIE
Why – why didn’t you tell me before?

HURSTWOOD
A man’s fortune is the same as his bodily growth. Either he grows stronger, healthier, wiser, like a boy approaching manhood, or he grows weaker, older, less incisive mentally, like a man approaching old age.

CARRIE
She observed that Hurstwood was somewhat different.

Thus the first winter passed.
CARRIE

She felt that her life was becoming stale.

SIGN: A pet of good fortune

(HURSTWOOD goes as MRS. VANCE appears.)

MRS. VANCE

I hope you’ll excuse me. I went out a while ago and forgot my outside key. I thought I’d ring your bell.

CARRIE

I’m glad you did.

MRS. VANCE

Isn’t it just delightful weather?

CARRIE

I was thinking of going for a walk myself.

MRS. VANCE

I often wonder what you do with yourself. I notice your husband leaves rather early. I know time hangs heavy on my hands.

CARRIE

I don’t do much of anything outside of taking care of my flat.

MRS. VANCE

I’d be very glad if you’d run over and see me sometime.

(HURSTWOOD steps in.)

HURSTWOOD

Who’s that?

CARRIE

The name on the bell is Vance. Her husband is out most of the day, too.

HURSTWOOD

You never can tell what sort of people you’re living next to in this town.

CARRIE

Just think. I’ve been in this house with nine other families for months now and I don’t know a soul.

HURSTWOOD

It’s just as well. Some of these people are pretty bad company.
(HE goes.)

MRS. VANCE
Let’s go to a matinée this afternoon.

CARRIE
What shall we see?

MRS. VANCE
I do want to see Nat Goodwin. I think he’s the jolliest actor. The papers say A Gold Mine is such a good play. Let’s go at one and walk down Broadway from Thirty-Fourth.

CARRIE
How much will we have to pay for seats?

MRS. VANCE
Not more than a dollar.

SIGN: The showy parade

(During the following, a CROWD appears, and CARRIE moves through it. Signs appear throughout her speech.)

SIGN: Rouged lips
SIGN: Powdered cheeks
SIGN: Scented hair
SIGN: Languorous eyes
SIGN: Straight smiles

CARRIE
Men in flawless top-coats, high hats, and silver-headed walking sticks elbowed near. Ladies rustled by in dresses of stiff cloth, shedding affected smiles and perfume.

SIGN: Florist shops
SIGN: Furriers
SIGN: Haberdashers
SIGN: Confectioners
CARRIE
The whole street bore the flavor of riches and show. She refused to come here again until she looked better. She longed to feel the delight of parading here as an equal. Ah, then she would be happy!

(HURSTWOOD and an old ACQUAINTANCE appear from the CROWD.)

ACQUAINTANCE
Ole Hurstwood!

HURSTWOOD
Sam…

ACQUAINTANCE
How are you?

HURSTWOOD
Very well. How is it with you?

ACQUAINTANCE
Not bad. I’m down here doing a little buying. Are you located here now?

HURSTWOOD
I’ve got a place down in Warren Street.

ACQUAINTANCE
Is that so? Glad to hear it. I’ll come down and see you.

(HE goes.)

HURSTWOOD
Not a word about Chicago, the money – he didn’t even ask for my address.

MRS. VANCE
Have you seen the new gloves with the oval pearl buttons?

CARRIE
Have I?

MRS. VANCE
The next time you get a pair of shoes, dearie, get buttons, with thick soles and patent-leather tips. They’re all the rage this fall.

CARRIE
I will.
MRS. VANCE
Have you seen the new shirtwaists at Altman’s? They have some of the loveliest patterns. I saw one there that would look stunning on you. I said so when I saw it.

CARRIE
Her new friend made suggestions with more friendliness than is common between pretty women.

MRS. VANCE
Why don’t you get yourself one of those nice serge skirts they’re selling at Lord & Taylor’s? Dark blue would look so nice on you.

CARRIE
Carrie listened with eager ears.

HURSTWOOD
Hurstwood did not enthuse over the purchases.

CARRIE
This led her to believe that neglect was creeping in.

SIGN: The slope of the years

HURSTWOOD
What’s the matter, Carrie?

CARRIE
Nothing. I don’t feel very well tonight.

HURSTWOOD
That’s too bad. I was thinking we might go to a show tonight.

CARRIE
She had never forgotten her achievement in Chicago. It occupied her mind during many long afternoons in which her rocking chair was her only pleasure. She had dreamed a dreamed, and it had not come true. I don’t think I want to go tonight.

SIGN: The graveward process

(SHAUGHNESSY enters with a newspaper.)

SHAUGHNESSY
Did you see that?

HURSTWOOD
No, what is it?
The man who owns this ground has sold it.

‘Mr. August Viele yesterday registered the transfer of the lot, twenty-five by seventy-five feet, at the corner of Warren and Hudson Streets, to J.F. Slawson, for the sum of seventy-five thousand.’

I hear he intends to put up one of those new modern office buildings. And tear this down.

Do you think it would be worthwhile to open up somewhere else in the neighborhood?

I wouldn’t try it. I guess this thing’s got to come to an end.

(HE goes.)

SIGN: A righteous man

He began to worry about the necessity of a new connection and saw impending serious financial straits unless something turned up.

Can’t you start it up somewhere else? She could sense he would be broke.

Shaughnessy doesn’t want to.

Do you lose what you put in?

Of course I do. It’s a trick. They’ll start another place there, I tell you. It was all up with the bluff about money and investment.

Between them was no longer any great love.

His thoughts occasionally reverted to his wife and family. He could see them living as nicely as ever, occupying the comfortable house and using his property.

Not a lover or a husband. Only a man.
SCENE TWO

SIGN: Home for dinner

CARRIE
On this occasion Carrie was dressed to her own satisfaction – a well-groomed woman of twenty-one – and it brought color to her plump cheeks and a brightness into her eyes.

(MRS. VANCE appears.)

MRS. VANCE
Mrs. Wheeler, let me introduce you to Mr. Ames, a cousin of mine. He’s coming with us to Sherry’s, aren’t you, Bob?

(ROBERT AMES appears, well-dressed, stalwart, only overcoming the last traces of the bashfulness of youth. HE bows to CARRIE.)

CARRIE
She noticed he was smooth-shaven, good-looking and young, but nothing more.

MRS. VANCE
Mr. Ames is just down in New York for a few days.

AMES
I’m just here from Indianapolis for a week or so.

CARRIE
I guess you find New York quite a thing to see, don’t you?

AMES
It is rather large to get around in a week.

MRS. VANCE
Come on, people. Bob, you’ll have to look after Mrs. Wheeler.

AMES
I’ll try to. You won’t need much watching, will you?

CARRIE
Not much, I hope.

AMES
What is it we’ll see after?
MRS. VANCE
E.H. Sothern, in Lord Chumley. He’s just the funniest man.

CARRIE
In all her experience she had never seen anything like this.

SIGN: Incandescent light bulbs
SIGN: Polished glasses
SIGN: White shirt fronts of gentleman
SIGN: Bright dresses of ladies
SIGN: Jewels
SIGN: Diamonds
SIGN: Fine feathers

CARRIE
What a wonderful thing it was to be rich.

MRS. VANCE
You simply cannot come to Sherry’s and not order the spring chicken.

CARRIE
Spring chicken?

(DROUET appears.)

DROUET
You don’t want to work at anything like that, those girls don’t get anything. You can’t live on it, can you?

CARRIE
She smiled and smiled.

DROUET
Just got in from Rock Island. I was going to dine when I saw you.

CARRIE
In that flash she saw the other Carrie, poor, hungry, drifting at her wits’ end – the cold and closed world of Chicago.

(HE goes.)
MRS. VANCE
The spring chicken, of course. Green turtle soup. Two-dozen oysters. Asparagus. Olives. And to drink—

AMES
You remember I don’t drink, now.

CARRIE
I don’t care for any wine either.

MRS. VANCE
You poor things, you don’t know what you’re missing.

AMES
Do you know, I sometimes think it’s a shame for people to spend so much money this way.

Do you?

AMES
They pay so much more than these things are worth. They put on such a show.

MRS. VANCE
I don’t know why people shouldn’t spend when they have it.

CARRIE
His mind was better, and the saving grace in Carrie was that she could understand that people could be wiser.

AMES
I shouldn’t care to be rich, not rich enough to spend my money this way.

Oh, wouldn’t you?

AMES
What good does it do? A man doesn’t need this sort of thing to be happy.

MRS. VANCE
But it doesn’t hurt.

CARRIE
He could probably be happy, all alone.

AMES
Won’t you sit next to me at the theatre?
CARRIE

During the acts Carrie found herself listening to him, approving of his observations. Don’t you think it’s rather fine to be an actor?

AMES

Yes, I do. To be a good one.

MRS. VANCE

And not a bad way to get rich, Bob, if you’re a good one.

CARRIE

If only she could be an actress – a good one. Carrie’s heart was bounding.

AMES

I think the theatre’s a great thing.

CARRIE

She said goodbye with feigned indifference. Hurstwood was already in bed.

(HURSTWOOD has appeared.)

CARRIE

She came to the door. She retreated. She sat in her chair and rocked. She folded her hands tightly. She was beginning to see. The legions of hope and pity – of sorrow and pain. She was rocking and beginning to see.

HURSTWOOD

It has been shown experimentally that a constantly subdued frame of mind produces certain poisons in the blood, called katastates, just as virtuous feelings of pleasure and delight produce helpful chemicals called anastates. The poisons generated by remorse inveigh against the system, and eventually produce marked physical deterioration.

CARRIE

What are you going to do with the fixtures and stock?

HURSTWOOD

Shaughnessy’s got a man to buy them.

CARRIE

Are they going to tear down the building right away?

HURSTWOOD

We have a few days to get our things out. Tomorrow I’ll go down for a little while, and then I’ll spend the whole day looking around. I think I can get something, now this thing’s off my hands.

(SHAUGHNESSY appears, inebriated. He saddles
HURSTWOOD with a bag.)

SHAUGHNESSY

Migh’ as well count the change and shplit.

HURSTWOOD

The other people will look to getting their stuff out, I guess.

SHAUGHNESSY

Ye may trusht them fer that.

(SHAUGHNESSY takes his share and moves off.)

CARRIE

Well?

HURSTWOOD

I’m out of that.

SHAUGHNESSY

So long.

CARRIE

Do you think he might recommend some other place to you?

HURSTWOOD

That man? Not on his life.

CARRIE

It would be nice if you could get some place.

HURSTWOOD

For some days he tried to console himself that something might be done with the seven hundred dollars he had. Manage a place? Where should he get such a position?

CARRIE

She could see he was no longer well-to-do. His stay-at-homishness, curbed tendencies to dress well, or, rather, over-dress, and his avoidance of all money questions, sufficed to open her eyes.

SIGN: Approaching spring and going north

(MRS. VANCE appears briefly.)

MRS. VANCE

Oh yes, we think we might as well give up the flat and store our things. We’ll be gone for the
summer and it would be a useless expense. I think we’ll settle a little farther downtown when we come back.

(SHE goes.)

CARRIE

Carrie heard this with genuine sorrow. Now she'll have loneliness and the mood of her husband to enjoy at once. For what was she made, anyway?

HURSTWOOD

That slow, greedy Mick!

CARRIE

What is it?

HURSTWOOD

If only Shaughnessy had agreed to a few things to improve the place, it would’ve paid.

CARRIE

Why not get a place of your own?

HURSTWOOD

If I had a chance to save awhile, I think I could open a place that would give us plenty of money.

CARRIE

Can’t we save?

HURSTWOOD

I’ve been thinking that if we’d take a smaller flat downtown and live economically for a year, I’d have enough to open a good place. Then we could arrange to live as you want to.

CARRIE

This sounded like poverty.

HURSTWOOD

There are lots of nice little flats down around Sixth Avenue, below Fourteenth Street.

CARRIE

I’ll look at them if you say so.

HURSTWOOD

What’s the use worrying. I’m not out yet. Even if worse comes to worst, I’ve got enough to live on for six months.

CARRIE

The glamour of the high life of the city had seized her. She’d been taught how to dress and
where to eat without having ample means to do either.

HURSTWOOD
He took days and hunted and tracked down business advertisements. Some squalid bars in need of management were such wretched places they gave him the blues.

CARRIE
Penury threatened to seize her.

HURSTWOOD
Winter was coming on again, and the papers were announcing hardships. The World came out with a flaring headline about “Eighty-thousand people out of employment in New York this winter.” Eighty-thousand.

(ALSBERY appears.)

HURSTWOOD
You advertised, I believe, for a salesman.

ALSBERY
Oh, yes. Yes, I did.

HURSTWOOD
I thought I’d drop in. I’ve some experience in the whiskey line myself.

ALSBERY
Oh, have you? What experience is that?

HURSTWOOD
I’ve managed several liquor houses. I owned a third-interest in a saloon at Warren and Hudson.

ALSBERY
I see. We’re considering several applications. I don’t know as it’s anything you’d care to take hold of, though. We’re only paying a hundred a month.

HURSTWOOD
I’m in no position to choose at the moment. If it’s open, I should be glad to get it.

ALSBERY
No position to choose, eh? Supposing you send us your references.

HURSTWOOD
I will.

ALSBERY
Some experience in whiskey, I bet…
It was blowing up gray again. He crossed through Madison Square Park to the lobby of a great hotel. It was warm in there and bright. Finding a seat on one of the red plush divans close to the great windows which looked out on Broadway’s busy route, he sat musing. An hour was a long, long time in passing.

(TWO MEN appear.)

MAN 1
When did you get in?

MAN 2
Last Wednesday.

MAN 1
Wife with you?

MAN 2
Oh sure.

MAN 1
Going to Florida this year?

MAN 2
No, she’s picked France. We’re going there for a few months.

MAN 1
Well I’m off tonight.

MAN 2
Are you?

MAN 1
Oh sure. Florida suits me. I feel very good down there.

(THEY go.)

How gay were the youths he saw, how pretty the women. Such fine clothes they all wore. They were so intent upon getting somewhere. Everyone seemed to be merry, everyone content.

(MRS. VANCE appears.)
MRS. VANCE

Why, Mrs. Wheeler!

(CARRIE appears.)

MRS. VANCE

Where have you been? I've been wondering all this time what had become of you—

CARRIE

I'm so glad to see you. I'm living downtown here. Where are you living now?

MRS. VANCE

In 58th Street, just up Seventh Avenue. Why don't you come and see me?

CARRIE

I will. I know I ought to. It's a shame, but you know—

MRS. VANCE

What's your number?

CARRIE

13th Street now. 112 West.

MRS. VANCE

Oh... Th-that's right near here.

CARRIE

You must come down and see me some time.

(MRS. VANCE laughs.)

MRS. VANCE

Well you're a fine one!

(SHE goes.)

CARRIE

The quality of her deprivation was emphasized.

HURSTWOOD

Hurstwood was reading as usual. His beard was four days old.

CARRIE

Did you ever hear any more from that liquor house?
HURSTWOOD
They don’t want an experienced man.

CARRIE
I met Mrs. Vance this afternoon.

HURSTWOOD
Did, eh?

CARRIE
They’re back in New York now. She looked so nice.

HURSTWOOD
Well, she can afford it as long Vance puts up with it. He’s got a soft job.

CARRIE
She said she’d call down here someday.

HURSTWOOD
She’s too happy. No one can keep up to her pace unless they’ve got a lot of money.

CARRIE
Mr. Vance doesn’t find it hard.

HURSTWOOD
His life isn’t done yet. He may get down like anybody else.

CARRIE
*His eye seemed to be cocked with a twinkle, expecting their defeat.*

HURSTWOOD
I can do something. I’m not down yet. There’s lots of things coming to me.

(CARRIE disappears and two poker players, an OLD MAN and a TAMMANY YOUTH, appear.)

OLD MAN
Hello, good sir, how are you?

HURSTWOOD
Oh, very fair.

TAMMANY YOUTH
You want to get dealt in?
HURSTWOOD

He had once been accustomed to hold a pretty fair hand. Now, on such a fair day as this – I might win a couple hundred. I'm not out of practice.

Deal him in.

(THEY do. THEY play.)

HURSTWOOD

Hurstwood shouldn't have begun to doubt the cool demeanor he once used to deceive those psychic students of the gaming table.

I fold.

TAMMAN YOUTH

I raise you three.

HURSTWOOD

Make it five.

TAMMAN YOUTH

Again.

HURSTWOOD

Let me have some more chips.

(HE produces cash. THEY give him chips.)

HURSTWOOD

Raise.

TAMMAN YOUTH

Five again.

HURSTWOOD

His brow was wet.

OLD MAN

Well?

HURSTWOOD

Sixty dollars.
Up or out.

I call.

Hearts straight.

**His hand dropped.**

Come back any time.

(HE looks at his wad of money.)

**HURSTWOOD**

*Three hundred and forty dollars. He returned home and occupied his chair in the corner.*

(MRS. VANCE appears.)

**MRS. VANCE**

How do you do?

**HURSTWOOD**

Why, ho-how do you do?

**MRS. VANCE**

Is your wife home?

**HURSTWOOD**

No, Carrie’s out. Won’t you step in? She’ll be back shortly.

**MRS. VANCE**

No-o. I’m really very much in a hurry. I thought I’d just run up and look in, but I couldn’t stay. Just tell your wife she must come and see me.

**HURSTWOOD**

I will.

(SHE goes.)

**HURSTWOOD**

He was so ashamed he folded his hands weakly, as he sat in his chair and thought.
(CARRIE enters.)

CARRIE

Was anyone here just now?

HURSTWOOD

Mrs. Vance.

CARRIE

Who?

HURSTWOOD

Mrs. Vance.

CARRIE

Did she see you?

HURSTWOOD

If she had eyes she did. I opened the door.

CARRIE

What did she have to say?

HURSTWOOD

Nothing. She couldn’t stay.

CARRIE

And you looking like that.

HURSTWOOD

What of it? I didn’t know she was coming, did I?

CARRIE

I’ve asked you a dozen times to wear your good clothes. Oh, I think this is just terrible.

HURSTWOOD

Aw, let up. What difference does it make? You couldn’t associate with her anyway. They’ve got too much money.

CARRIE

And whose fault is that? You’re free to sit and talk about who I could associate with. Why don’t you get out and look for work?

HURSTWOOD

I pay the rent, don’t I? I furnish the—
CARRIE
You talk as if there was nothing else in the world but a flat to sit around in. I’d like to know what you married me for? What did you force me to run away with you for?

HURSTWOOD
Force! A lot of forcing I did.

CARRIE
This was eating the heart out of Carrie.

HURSTWOOD
He wiped his brow.

SIGN: A wonderful conglomeration of everything great

CARRIE
Frequently she’d considered the stage as a door through which she might enter that gilded state she craved. Now, it came as a last resource in distress.

HURSTWOOD
I’d get that idea out of my head, if I were you.

CARRIE
I was just wondering.

HURSTWOOD
She’d fall into the hands of some cheap manager and become like the rest of them.

CARRIE
It’s better than going hungry.

HURSTWOOD
I’ll lay my hand to whatever I can get. I can get something.

CARRIE
She pictured herself in some fine performance on Broadway, going every evening to her dressing-room and making up, coming out and seeing the carriages waiting for the audience. If she were just in, getting a decent salary, wearing the kind of clothes she liked, going here and there as she pleased. But then—

HURSTWOOD
I’ll get something. I’m not out yet. He rocked to and fro and chewed at his finger.
SCENE THREE

SIGN: To battle again

(CARRIE appears, dressed as well as SHE possibly can. MEN OF THEATRE are near her.)

CARRIE
The office of Mr. Daniel Frohman was in the Lyceum Theatre at 24th and Fourth Avenue.

MAN OF THEATRE 1
You’ll have to write and ask him to see you.

(HURSTWOOD appears, dressed as well as HE possibly can. MEN OF THE LIQUOR TRADE are near him.)

HURSTWOOD
Morning, sir. I wish to inquire about a position.

MAN OF THE LIQUOR TRADE 1
We haven’t anything.

CARRIE
Mr. Augustin Daly was at Daly’s Theatre at Broadway and 29th.

MAN OF THEATRE 2
Mr. Daly isn’t putting on a company for several months.

CARRIE
These proprietors of businesses are lords on their own ground.

HURSTWOOD
Have you considered adding a man of substantial experience to your—

MAN OF THE LIQUOR TRADE 2
No.

HURSTWOOD
The same sort of pilgrimage he had made before.

CARRIE
Do you really look for anything when you go out?

HURSTWOOD
Of course I do.
MAN OF THE LIQUOR TRADE 1

No.

HURSTWOOD
I saw some of the brewery people today. One man told me he’d try and make a place for me in two or three weeks.

MAN OF THE LIQUOR TRADE 2

No.

HURSTWOOD
One man says he can make a place for me in his new hotel in the fall.

No.

MAN OF THE LIQUOR TRADE 1

That would be good, wouldn’t it?

CARRIE

No.

MAN OF THE LIQUOR TRADE 2

If only I can get through the summer, I think I’ll be alright.

CARRIE

His money is nearly gone.

HURSTWOOD
He looked at the floor. He changed his clothes.

CARRIE

The Casino Theatre was at Broadway and 39th.

MAN OF THEATRE 3

Ever had any experience?

CARRIE

No, not much.

MAN OF THEATRE 3

I was lookin’ to make some changes. The chorus is a little weak on looks. Come around to the theatre tomorrow morning.

CARRIE

I will.
MAN OF THEATRE 3
Be sure you're there promptly. You'll be dropped if you're not.

CARRIE
She had a place – she had a place.

HURSTWOOD
You have?

CARRIE
She began to think of the anomaly of her finding work so quickly and his lounging in idleness for months on end.

HURSTWOOD
What sort of place is it?

CARRIE
In the chorus, at the Casino Theatre. I begin rehearsing tomorrow.

HURSTWOOD
Do you know how much you'll get?

CARRIE
No, I didn’t want to ask. I guess they pay twelve or fourteen dollars a week.

HURSTWOOD
About that, I guess.

CARRIE
How hard would she try to be worthy of it. It was above the common mass, above idles, about want, above insignificance.

HURSTWOOD
Like a morphine fiend, he was becoming addicted to his ease. Anything to relieve his mental distress, to satisfy his craving for comfort.

SIGN: The little gaslight soldier
(The company of CASINO GIRLS, including LOLA OSBORNE, form around CARRIE.)

CARRIE
She saw a great, empty, shadowy playhouse, still redolent of the perfumes and blazonry of the night. If only she could remain, how happy her days would be.

(The MANAGER rehearses them.)
THEATRE MANAGER 1

HURSTWOOD
I can get something. I'm not out yet. I don’t have any vices. I'll come up alright.

(The TAMMANY YOUTH and the OLD MAN appear near HURSTWOOD. The scenes play simultaneously.)

THEATRE MANAGER 1
You.

HURSTWOOD
I believe you have something of mine.

LOLA
Me?

TAMMANY YOUTH
Is that a fact?

THEATRE MANAGER 1
No, you.

HURSTWOOD
It sure will be.

CARRIE
Yes, sir?

THEATRE MANAGER 1
What's your name?

CARRIE
Madenda. Carrie Madenda.

THEATRE MANAGER 1
Alright, Madenda.

CARRIE
Carrie Madenda.

THEATRE MANAGER 1
You pair with Miss Clark.
HURSTWOOD

With cocktails and cigars, he was as nearly like the old Hurstwood as he ever would be again.

SIGN: A good living

THEATRE MANAGER 1

Clark! Why don’t you catch the step there?

HURSTWOOD

Pair of fours.

THEATRE MANAGER 1

By fours, right!

TAMMANY YOUTH

Jacks.

THEATRE MANAGER 1

For God’s sake, get onto yourself!

OLD MAN

Pair of queens.

THEATRE MANAGER 1

Yes, you two ladies. Maitland, Elvers. Do you know what column left means?

HURSTWOOD

It was not the old Hurstwood.

THEATRE MANAGER 1

You want to break up the line?

HURSTWOOD

He was only a man arguing with a divided conscience and lured by a phantom.

THEATRE MANAGER 1

Mason! You! Miss Mason.

CARRIE

Me, sir?

THEATRE MANAGER 1

Ain’t you Mason?
CARRIE

Madenda, sir.

THEATRE MANAGER 1

Alright, well you’re good-looking. You come before Maitland and Elvers.

HURSTWOOD

It went easy for a while, winning a few times and cheering up.

TAMMANY YOUTH

I’m out.

OLD MAN

Up to you.

HURSTWOOD

Raise two.

THEATRE MANAGER 1

Osborne, you join Madenda.

OLD MAN

Call. Straight.

THEATRE MANAGER 1

Keep the column straight, the two of you.

HURSTWOOD

Losing a few pots and growing more interested.

TAMMANY YOUTH

One pair.

LOLA

It’s warm tonight.

CARRIE

Yes, it is.

LOLA

I’m almost roasting. There’s more marching in this opera than I ever did before.

OLD MAN

High ace.
HURSTWOOD

He began to think his luck was with him.

CARRIE

Have you been in other plays?

LOLA

Lots of them. Played to lots of full houses, too.

TAMMANY YOUTH

Full house.

CARRIE

Can you always get in another show?

LOLA

Sure. There’s one going up at the Broadway next month.

TAMMANY YOUTH

I like playing with you, Wheeler. But I also like my game innerestin’.

HURSTWOOD

How’s that?

OLD MAN

That means the hooch has him cockeyed.

TAMMANY YOUTH

Double the bets.

(Another THEATRE MANAGER appears to LOLA and CARRIE.)

THEATRE MANAGER 2

Ever had any experience?

CARRIE

We’re with the company at the Casino now.

THEATRE MANAGER 2

I’ll sign you both on, twenty dollars a week.

CARRIE

She began to feel she had a place in the world.
It’s your money.

So’s what’s in your pocket.

These brokers, these racing people, these men-about-town – his own flesh and blood.

Do you live in New York, too?

Yes.

With your family?

She could not. She was ashamed. She simply could not.

You gotta take it out your pocket so’s I know you got it.

(HURSTWOOD puts his wad on the table.)

I live with some relatives.

My deal. This one’s La Viuda. Mexican lady friend in the Bowery taught it to me.

(The YOUTH takes the deck from the OLD MAN.)

Five cards, full deck, jokers wild. Counterclockwise. Double the bets.

(HE deals. THEY play.)

Two.

Three.
I take three.  

(Around CARRIE and LOLA form the COMPANY as scantily clad “oriental beauties” in an Arabian Nights-themed show. A large man, the “VIZIER” appears, and the COMPANY of women dance around him. The POKER PLAYERS bet.)

I raise you ten.

No sir. You raise him twenty.

(HE does.)

Friend?

I’ll meet it.

(In the dance, CARRIE curtsies to the “VIZIER.”)

Well, who are you?

Her experience and belief in herself gave her daring.

Well, who are you?

I am yours truly.

I thought your name was Smith.

Something in the way she did it caught the audience, who laughed loud and long.

You can leave that in from now on. But don’t add anything else.
Thank you, sir.

You’re in luck – no one else has got a line!

She hugged herself.

I’ll double it. Meet my forty or fold.

Forget it.

Here’s another twenty.

Twenty.

He was up one-hundred thirty.

I call.

Straight. And the joker.

Royal flush. And the joker.

Hurstwood was sick at heart.

SIGN: The breach by slow degrees

(The COMPANY dance around the “VIZIER” at another performance.)

I am yours truly.
(EVERYONE but CARRIE and HURSTWOOD disappear. SHE continues to dance and bow.)

HURSTWOOD
It was a quarter after one in the morning. The chill, bare streets seemed a mockery of his state.

CARRIE
I am yours truly.

HURSTWOOD
For his escapades he was poorer in mind and body, to say nothing of his purse. One-hundred and thirty dollars.

CARRIE
I am yours truly.
SCENE FOUR

SIGN: They can’t win

HURSTWOOD
“Special notice: The motormen of the Atlantic Avenue Company have left its service. Opportunities are now given to any new man as soon as his services can be secured. Protection guaranteed.”

CARRIE
Are you going?

HURSTWOOD
I think I can get something over in Brooklyn.

CARRIE
Aren’t you afraid?

HURSTWOOD
What of? The police are there.

CARRIE
The paper said four men were hurt yesterday.

HURSTWOOD
Damn it all, I can get something. I’m not down yet.

(CARRIE goes, and a TROLLEY WORKER appears.)

TROLLEY WORKER
What are you – a motorman?

HURSTWOOD
No, I’m not anything.

TROLLEY WORKER
We prefer experienced men.

Hurstwood smiled indifferently.

TROLLEY WORKER
I guess you can learn.

(Two SCABS enter.)
SCAB 1
Think we’re liable to have much trouble?

SCAB 2
That Scotchman told me that they hit him with a block.

TROLLEY WORKER
This handle throws the current off or on. If you want to reverse the car, turn it over here.

SCAB 1
One of those fellows on the Fifth Avenue line must have had a hell of a time.

TROLLEY WORKER
Now, this handle here, to here, gives you about four miles an hour. This is eight. When it’s full on, you make about fourteen.

SCAB 2
They broke his windows and pulled him off into the street ‘fore the police could stop ‘em.

TROLLEY WORKER
One thing to be careful about – start easy. Don’t throw it wide open. It’s dangerous.

SCAB 1
I don’t blame these fellers for striking, but I had to get something to do.

SCAB 2
It’s hell these days, ain’t it?

Poor devils.

HURSTWOOD

TROLLEY WORKER
Now you try it.

HURSTWOOD
He nearly plowed through the back fence.

TROLLEY WORKER
You’ll want to be careful about that.

SCAB 1
A poor man ain’t nowhere.

SCAB 2
You could starve, by Jesus, right in the street and there ain’t most no one would help you.
TROLLEY WORKER
Don’t stop for anyone who doesn’t look like a passenger. Whatever you do, don’t stop for a crowd.

(OFFICER SCHAEFFER appears.)

SCHAEFFER
The last man must have gone through alright. I don’t see his car anywhere.

HURSTWOOD
The car ran smoothly along. If he wasn’t so cold, he could do real well.

(A YOUNG WOMAN appears. SHE smiles at HURSTWOOD, who smiles back. SHE suddenly starts yelling.)

YOUNG WOMAN
Scab! Scab!

SCHAEFFER
Never mind her. I’d watch that curve ahead.

(Another UNION SUPPORTER appears.)

UNION SUPPORTER
Steal a man’s job, will you?

(Another UNION SUPPORTER appears.)

UNION SUPPORTER
Stop the car, pardner.

SCHAEFFER
Don’t do it.

(Another UNION SUPPORTER appears.)

UNION SUPPORTER
You don’t want to take the bread out of another man’s mouth, do you?

(A CROWD is forming.)

UNION SUPPORTER
We’re all working men like yourself.

UNION SUPPORTER
You wouldn’t want anyone to do you out of your chance at good rights and pay, would you?
Stop the car, pardner.  UNION SUPPORTER
Get out of this now.  SCHAEFFER
Day’s wages is all we want.  UNION SUPPORTER
We’ve all got families.  UNION SUPPORTER
Ain’t you got a family?  UNION SUPPORTER
I told you, Get out of this.  SCHAEFFER
What the hell do you mean get out of this?  UNION SUPPORTER
Stand back now!  SCHAEFFER
Don’t shove me.  UNION SUPPORTER
I’ll give you a bat on the head now.  SCHAEFFER
I’m not doing anything.  UNION SUPPORTER
Rob the poor, will you?  UNION SUPPORTER
You thief!  UNION SUPPORTER
Back!  SCHAEFFER
What the hell!  UNION SUPPORTER
We'll get you yet!

(SCHAEFFER brings his club down on a SUPPORTER’s forehead. HE wobbles and staggers back. In response, ANOTHER punches SCHAEFFER. SCHAEFFER begins striking back, at first to protect HURSTWOOD, who cowers, but his attacks become indiscriminate.)

Work, you blackguards!

Do the dirty work!

Coming up to dance, are ya?

May God starve ye yet!

You bloody murtherin’ thafe!

Here’s one for your mother, too.

You heard-hearted murtherin’ divil!

Go to hell, you old hag.

(A rock is thrown: a window breaks.)

Throw it open wide!

You bloody coward!

You son of a bitch!

(THEY begin to overwhelm SCHAEFFER. One SUPPORTER reaches HURSTWOOD.)
Come off that!

UNION SUPPORTER

Let go!

HURSTWOOD

I'll show you – you scab!

UNION SUPPORTER

(HE swings at HURSTWOOD, who ducks and catches it in the shoulder.)

SCHAEFFER

Away from here!

HURSTWOOD

They’re on the track.

SCHAEFFER

Run over ‘em!

(Another window breaks. SCHAEFFER is pulled off and into the crowd.)

SCHAEFFER

Burn, you devils, burn!

(The CROWD reaches HURSTWOOD and pulls him down.)

HURSTWOOD

Let go of me!

UNION SUPPORTER

Ah, you sucker!

(THEY rain kicks and blows on him.)

UNION SUPPORTER

Try fightin’ the poor now.

UNION SUPPORTER

Take food outta my boy’s mouth, will you?

(HURSTWOOD cries out in pain. THEY beat him. Suddenly, a gunshot rings out. EVERYBODY freezes. The CROWD scatters. A SUPPORTER gives HURSTWOOD a
parting blow. HURSTWOOD sees HE is bleeding. As the CROWD disperses, SCHAEFFER lies immobile on the ground. The YOUNG WOMAN is the last to go.)

YOUNG WOMAN

You better sneak home…!

(SHE dashes off.)

SIGN: A gleam of pleasant energy

(CARRIE appears.)

CARRIE

While he was on his Brooklyn venture, Carrie felt intensely relieved.

HURSTWOOD

By God. This is a pretty tough game out here.

CARRIE

She imagined he had encountered nothing worse than the ordinary roughness.

HURSTWOOD

He sat in his chair. He read his paper.

CARRIE

Now it was weariness and an ache for change.

HURSTWOOD

She couldn’t realize the negative influence of the fact that he had tried and failed.

CARRIE

She could only shake her head in despair.

HURSTWOOD

They’re not trying to run any cars without police – not before next week.

CARRIE

He did not want to work.

HURSTWOOD

He read and read.

CARRIE

She saw no change.
HURSTWOOD

He sat gazing downward, and he thought he heard the old voices and the clink of glasses.

(MR. TAYLOR appears.)

MR. TAYLOR

How’d you like to come in on that with me?

HURSTWOOD

Not me. I’ve got my hands full now.

MR. TAYLOR

You’re sure now? Lots to reap from this venture. Enough to set up your wife and children for life.

HURSTWOOD

The room was so still it was ghostlike.

(Laughing, MR. TAYLOR gives the punch line of a joke.)

MR. TAYLOR

So the Englishman told the showgirl, “Why don’t you jump, you bloody fool?!”

(HURSTWOOD bursts out laughing.)

HURSTWOOD

Bloody fool…!

(MR. TAYLOR is gone.)

HURSTWOOD

It was ghostlike.

SIGN: Experience of the world

CARRIE

She had learned that men could change and fail.

(LOLA appears.)

SIGN: A touch of spring

LOLA

I know where I could get the loveliest room and bath, cheap. The rent is only six dollars a week.

CARRIE

If she had only herself to support, she could do with her twenty dollars as she wished.
LOLA
It’s too big for me, but it would be just right for two.

CARRIE
She began to feel as if she must be free.

LOLA
How much are you going to get?

CARRIE
I didn’t ask him.

LOLA
Find out. You’re acting the sweetheart role in the play. Tell them you must have forty dollars.

CARRIE
Oh, no.

LOLA
Ask them!

CARRIE
She waited until the manager gave her notice of what clothing she must buy for the part.

LOLA
And what’d he say?

CARRIE
Thirty-five dollars!

LOLA
Carrie!

CARRIE
She almost hugged Lola.

LOLA
It isn’t as much as you ought to get, but you’re off, kid!

CARRIE
Rent day was drawing near.

HURSTWOOD
Twenty-eight dollars was too much. It’s hard on her. Don’t you think we pay too much rent here?
Indeed I do.

Come live with me, won’t you? We can have the loveliest room.

I’d like to.

It won’t cost you hardly anything.

I think we could get a smaller place.

We’ll have such a good time.

We don’t need four rooms.

Oh, I don’t know.

There must be places around here where we could get a couple rooms.

To be in just two rooms with him.

That’d do just as well.

Her heart revolted. Can we get it right away?

Certainly!

He seemed not so much shiftless and worthless, but run-down and beaten upon by chance. His hair had a touch of gray.

All unconscious of his doom, he rocked and read his paper while she glanced at him.
CARRIE
She thought about what she would take away with her.

SIGN: Silver perfume bottles
SIGN: Silver toilet articles
SIGN: Fancy manicure set
SIGN: Belt buckles
SIGN: Jewelry
SIGN: Lace table covers

CARRIE
All this and her clothing would fit in her trunk.

LOLA
Why don’t you come over with me today?

CARRIE
I’ll be there Friday.

(SHE turns to HURSTWOOD.)

CARRIE
Will you go down and get some canned peaches?

Certainly.

HURSTWOOD

CARRIE
She gave him a two-dollar bill.

HURSTWOOD
How about some asparagus too? You can cook it for dinner.

CARRIE
The winter was cold, his clothes were poor, he had no money. Would you mind loaning me the twenty dollars you mentioned?

LOLA
Of course not.
I want to get some other things.

LOLA

Of course you do!

(LOLA goes.)

CARRIE

She put the money in an envelope.

HURSTWOOD

When he reached the flat at half-past five, it was dark.

CARRIE

She put the letter in the envelope.

HURSTWOOD

The crackle of the green paper money was loud.

CARRIE

Dear George: I’m going away. I’m not coming back anymore. It’s no use trying to keep up the flat. I can’t do it. I wouldn’t mind helping you, but I can’t support us both. I need what little I make to pay for my clothes. I’m leaving twenty dollars. It’s all I have just now. You can do whatever you like with the furniture. I won’t want it. Carrie.

HURSTWOOD

He went into the front room, his bedroom, the parlor. He opened the wardrobe – no clothes of hers. Her trunk was gone. He forgot he was hungry. He found the money still in his hands. I’ll get out of this. He sank down in his chair. Left me! Left me! Something colder confronted him. She needn’t have gone away. I’d have got something. He sat a long while without rocking. I tried, didn’t I? At midnight he was still rocking.
SCENE FIVE

SIGN: The world turns flatterer

(CARRIE and LOLA have newspapers.)

LOLA
“The part of Katisha, the country maid in The Wives of Abdul at the Broadway, heretofore played by Inez Carew, will be hereafter filled by Carrie Madenda, one of the cleverest members of the chorus.”

CARRIE
She was soon wholly free of the gloom with which her life had been weighted.

LOLA
That’s jolly. You’ll get more parts now. I had my picture in the World once.

Did you?

CARRIE
They had a frame around it.

LOLA
They didn’t publish my picture.

CARRIE
But they will. You do better than most that get theirs in now.

CARRIE
She thought of buying a few copies of the paper, but remembered there was no one she knew well enough to send them to.

(HURSTWOOD appears.)

HURSTWOOD
In his paper he saw advertisements of men who buy out furnishings.

(A BUYER appears.)

BUYER
I give you fifty dollars.

HURSTWOOD
I paid twenty for that sideboard alone.
BUYER
Vell, I'm not puying of a department store. I haf got to make my profit.

HURSTWOOD
Alright. That stuff cost me two hundred when it was new.

BUYER
Yes, but iss not new now.

HURSTWOOD
With Carrie’s twenty his seventy was all there was in the world.

BUYER
We won’t be long about it.

HURSTWOOD
He put on his only hat. He knew where the cheap hotels were.

SIGN: A door to Aladdin’s cave

LOLA
The Casino’s got a new play going up next month. Let’s try and get in that.

CARRIE
The manager had never heard of Carrie, but the notices she received had some little weight.

LOLA
See, thirty dollars a week is pretty swell, isn’t it?

CARRIE
It’s just the small silent part of a Quakeress.

(A THEATRE MANAGER appears.)

THEATRE MANAGER 3
That isn’t bad, Miss Madenda. But frown a little more.

CARRIE
She thought it was a rebuke, and smiled.

THEATRE MANAGER 3
No, frown. Frown as you did before. Look mad. It'll make the part really funny.

CARRIE
There she was, gray-suited, sweet-faced, demure but scowling. The audience began to smile. The audience began to laugh.
LOLA
You’re making a hit, Carrie.

THEATRE MANAGER 3
Miss Madenda, you and your frown seem to have taken the town by storm. There’s a little matter I want to speak with you about.

CARRIE
There is?

THEATRE MANAGER 3
Of course, we want to be fair with you in the matter of salary. What’s your contract here call for?

CARRIE
Thirty dollars.

THEATRE MANAGER 3
How would it do to make it, say, one hundred fifty a week and extend it for twelve months?

CARRIE
Oh… Oh… very well.

THEATRE MANAGER 3
Supposing then you just sign this.

CARRIE
She found as any millionaire found that there was no realizing the meaning of large sums.

(LOLA has another paper.)

LOLA
Carrie. Your picture.

CARRIE
One hundred and fifty dollars.

LOLA
“Miss Madenda presents one of the most delightful bits of character work ever seen at the Casino.”

CARRIE
It was only a shimmering, glittering phrase – a world of possibilities.

LOLA
“If you wish to be merry, see Carrie’s frown.”

(HURSTWOOD appears with a paper.)
SIGN: The walled city

HURSTWOOD

Down in a third-rate Bleecker Street hotel, Hurstwood read the paper. “If you wish to be merry, see Carrie's frown.” He looked upon the dingy, moth-eaten room. I guess she struck it. The grim resolution of a bent but unbroken pride.

SIGN: Mash-notes

LOLA

Look here. See what this one says.

CARRIE

Oh, there are too many to read.

LOLA

“I could give you every luxury, but I don’t want to speak of my money, only of my love for you and my wish to gratify your every desire. Will you give me one half-hour in which to plead my cause?”

CARRIE

That’s what they all say.

LOLA

Why don’t you see him?

CARRIE

I don’t know. I get kinda lonely, don’t you?

LOLA

You won’t go with anybody. That’s the matter with you.

CARRIE

I don’t want to go with these men who write to me. I don’t know what kind they are.

LOLA

They couldn’t hurt you. You might have some fun.

CARRIE

She shook her head.

LOLA

You shouldn’t be lonely. There’s lots of people who’d give their ears to be in your shoes.

CARRIE

She looked out at the passing crowd.
(HURSTWOOD appears.)

HURSTWOOD

In a dank lavatory, he counted his remaining money. After weeks of eating and sleeping, there was but ten dollars and all. By God, I’ve got to get something.

(MR. WITHERS appears.)

MR. WITHERS

I’m with the Wellington, the new hotel on Broadway. We have some very elegant rooms at present which we would like to have you look at. Our apartments are perfect in every detail: hot and cold water, private baths, special hall service for every floor, elevators and all that.

CARRIE

What are your rates?

MR. WITHERS

That’s what I came to talk with you privately about. Our regular rates are anywhere from three to fifty dollars a day.

CARRIE

Mercy! I couldn’t pay anything like that.

MR. WITHERS

I said those are our regular rates. Every hotel depends upon the repute of its patrons. A well-known actress like yourself draws attention to the hotel.

HURSTWOOD

Two more days brought him down to his last twenty cents. I’ll have to get something soon.

MR. WITHERS

I want to arrange, if possible, to have you come and stop at the Wellington. You need not trouble about terms. You can come today or tomorrow, the earlier the better. We’ll give you your choice of nice, light, outside rooms – the very best we have.

CARRIE

You’re very kind, but I wouldn’t want to—

MR. WITHERS

You needn’t trouble about any of that. We can arrange everything to your satisfaction.

CARRIE

I have a roommate.

MR. WITHERS

It’s up to you whom you want with you.
HURSTWOOD

Sitting in his dark room, it came down to his last fifty cents. I’m not out yet, I can get something.

LOLA

Oh, lovely!

CARRIE


MR. WITHERS

Any time you find it convenient to move in, the boys will bring over your things.

CARRIE

It was such a place as she had longed dreamed of occupying.

LOLA

I guess we’d better move right away, don’t you think so?

(HURSTWOOD is in the rocking chair, talking to himself.)

HURSTWOOD

Hurstwood looked the part of the man about town. He was just under forty, but altogether a very acceptable individual of our great new American upper class. A manager of Hannah and Hogg’s, the finest club in town, Hurstwood had his wife and two children well established on the North Side near Lincoln Park. He had a good, stout constitution, an active manner, and a horse.

(HE neighs. HE laughs. MRS. VANCE enters with a playbill.)

MRS. VANCE

Why, you little sinner! I saw your picture in the Sunday paper, and I thought it had to be you.

CARRIE

How have you been?

MRS. VANCE

I’m fine, but aren’t you a success. I was almost afraid to come back here this afternoon.

CARRIE

Nonsense. You know I’d be glad to see you.

MRS. VANCE

Do you know Cousin Bob is making quite a strike out west. You remember Cousin Bob?
CARRIE

Yes.

MRS. VANCE

He’s invented something or other. A new kind of light.

CARRIE

Is that so?

MRS. VANCE

He wants to open up a laboratory in New York. You must come to dinner with us.

CARRIE

After Drouet and Hurstwood, there was the least touch of cynicism in her attitude toward all men. She began to feel always a little older, though she was still young in heart and body.

SIGN: Stirred to unrest

(DROUET has appeared.)

DROUET

You don’t want to work at anything like that, those girls don’t get anything. You can’t live on it, can you?

CARRIE

She looked back at times upon her parting from Drouet and regretted she had served him so badly.

DROUET

Remember when I told you that? Now look at you. I knew that was you, the moment I saw you.

CARRIE

She fell back a pace.

DROUET

Aren’t you going to shake hands with me?

CARRIE

Charlie.

DROUET

I saw your name in the program, but I didn’t remember it until you came on stage. You could’ve knocked me down with a feather. You’ve got a great show. You do your part fine.

CARRIE

How have you been?
DROUET
Me? Oh, fine. I’m here now. I got a change of branch. When did you go on the stage?

CARRIE

About three years ago.

DROUET
He gazed at her dress, her hair, her hat, into her eyes—

CARRIE

Which she avoided.

DROUET
You do look great.

CARRIE

He was not anyone she could admire, or associate with.

DROUET
I’m going to have a business of my own pretty soon. I can get backing for two hundred thousand.

CARRIE

She tried to listen.

DROUET
Say, where is Hurstwood now?

CARRIE

He’s here in New York, I guess. I haven’t seen him for some time.

DROUET

He mused for a moment.

CARRIE

She felt no delight.

DROUET
A man always makes a mistake, I think, when he does anything like that.

CARRIE

Like what?

DROUET
That affair in Chicago, the time he left.
CARRIE
I don’t know what you’re talking about.

DROUET
You knew he took ten thousand dollars with him when he left, didn’t you?

CARRIE
What? You don’t mean he stole the money.

DROUET
You knew that, didn’t you?

CARRIE
No, of course I didn’t.

DROUET
It was in all the papers.

CARRIE
How much?

DROUET
Ten thousand dollars. I hear he sent most of it back, though.

CARRIE
A new light was shining on all those years. Instead of hatred, she felt a kind of sorrow. Poor thing.

DROUET
Do you remember how nervous you were that night at the Avery?

CARRIE
She had to smile.

DROUET
I thought you and I were getting along fine in those days.

CARRIE
She tried to change the subject.

DROUET
Won’t you let me tell you—

CARRIE
No.
DROUET
When do I see you again?

CARRIE
Oh, sometime, possibly. I'll be here all summer.

DROUET
It wouldn't be so difficult to enter her life again, high as she was.

CARRIE
She wondered if he'd appreciate the changes in her.

(DROUET goes, and HURSTWOOD appears.)

HURSTWOOD
She didn't recognize the shabby, baggy figure. He frightened her, edging so close.

CARRIE
A seemingly hungry stranger.

HURSTWOOD
Carrie, can I have a few words with you?

CARRIE
Why, George, what's the matter with you?

HURSTWOOD
I've been sick. For God's sake let me have a little money, will you?

CARRIE
Of course. But what's the matter with you?

HURSTWOOD
I've been sick, I told you.

CARRIE
Here. It's all I've got with me.

HURSTWOOD
I'll give it back to you someday.

CARRIE
Why don't you tell me what's the matter with you? Where are you living?

HURSTWOOD
I've got a room in the Bowery. There's no use trying to tell you here.
CARRIE

He seemed to resent her kind inquiries.

HURSTWOOD

So much better had fate dealt with her. I’m much obliged, but I won’t bother you anymore.

(AMES appears.)

AMES

You didn’t go into drama, after all?

CARRIE

No, I haven’t so far.

AMES

You have the sort of disposition that would do well in drama.

CARRIE

That surprised her.

AMES

You are rather gloomy. All dramas have gloom.

CARRIE

I am?

AMES

Not exactly gloomy. There’s another word – melancholia, sad. You always seem rather lonely.

CARRIE

She smiled.

AMES

I don’t suppose you’re aware of it, but there is something about your mouth and eyes that would fit you for that sort of work.

CARRIE

She was thrilled to be taken seriously – what her heart had craved for years.

AMES

I remember thinking, the first time I saw you, that your mouth looked as if you were about to cry. You probably aren’t aware of it.

CARRIE

I wasn’t.
AMES
The world is full of desirable situations, but, unfortunately, we can occupy but one at a time. Most people occupy one and neglect it too long for the others.

CARRIE
Had she not done that very thing, and often?

AMES
The world is always struggling to express itself. That is what genius is for.

Yes.

AMES
Turn to drama. It will make your powers last.

CARRIE
She could have kissed his hands.

AMES
What are we, you and I? We don’t know where we came from nor where we’re going. Tomorrow you might die and dissolve and I could search high and low in all the winds and waters and not find you.

CARRIE
She gazed on into his eyes.

AMES
Some people are born with something in them the world needs, or they wouldn’t be where they are.

CARRIE
Not money – not clothes – not applause—

AMES
Well, I'll see you more of you possibly.

I hope so.

AMES
Good night.

CARRIE
The old mournful Carrie – the desireful Carrie – unsatisfied— Good night.

(But HE’s gone.)
SIGN: Driftwood upon a stormy shore

(HURSTWOOD is begging in a crowd.)

HURSTWOOD
Give me a little something, will you, mister…? — Mister…? —For God’s sake, I’m starving!

I’ll give you nothin’.

MAN

HURSTWOOD
That’s right. I’m no good now. I was alright.

ANOTHER
Shuffle off!

HURSTWOOD
God damned dog! Damned old cur! I hired people like you once!

(Behind him, the life-size lithograph advertisement blazes: Carrie in a dramatic pose. HE painfully reaches a hand up to the poster.)

HURSTWOOD
She owes me something to eat. She owes it to me.

(HE tries to move to the poster but trips and falls in the snow.)

HURSTWOOD
A fine, picking, whipping snow.

(DROUET and a MAN appear from the crowd.)

DROUET
Why hello, Harry. How are you?

HARRY
Oh, I’ve just been thinking where I’d go tonight.

DROUET
Come with me. I can introduce you to something dead swell.

HARRY
Who is it?
DROUET
I met a girl and her sister last week, over here in 40th Street. We could have a dandy time.

HARRY
They’re all that, eh?

(DROUET looks toward CARRIE.)

DROUET
Ah, what a prize…

(ALL but CARRIE, LOLA, and HURSTWOOD drift away through the following.)

CARRIE
Isn’t it bad?

LOLA
Terrible. I hope it snows enough to go sleigh riding.

CARRIE
Aren’t you sorry for the people who haven’t got anything?

LOLA
Of course I am, but what can I do? People never gave me anything when I was hard up.

CARRIE
Isn’t it just awful.

LOLA
Look at that man over there. How sheepish men look when they fall, don’t they?

CARRIE
I don’t believe I’ll stay in comedy so very much longer.

LOLA
Oh, why not?

CARRIE
I think I can do better in a serious play.

LOLA
What put that idea in your head?

CARRIE
Oh, nothing. I’ve always thought so.
Shall I put on some tea?

She studied the winter's storm.

(LOLA is gone, leaving only HURSTWOOD and CARRIE, who remove their clothes throughout the following. THEY finish in basic layers. CARRIE might return her clothes to the trunk. SHE might stand with one foot in it.)

Oh, blind strivings of the human heart!

Hurstwood dragged himself to the Bowery, laid down his fifteen cents, and crept off to his weary room.

Onward, onward, the heart says, and where beauty leads, there it follows.

A small gas-jet furnished sufficient light for so rueful a corner.

The heart knows and gives an answer.

Hmph! He tucked his coat along the crack under the door.

It's when the feet weary and hope seems vain that the heartaches and the longings arise.

He turned the gas on and pulled off his cracked shoes. When the odor of the gas reached his nostrils, he fumbled for the bed.

Know, then, that for you is neither glut nor gladness.

He stretched himself to rest. What's the use?

In your rocking-chair, by your window dreaming, shall you long, alone.
HURSTWOOD

What’s the use?

(HE’s gone.)

CARRIE

In your rocking-chair, by your window, shall you dream such happiness as you may never feel.

SIGN: Carrie rocks
SIGN: Carrie rocks
SIGN: Carrie rocks
SIGN: Carrie rocks

(SHE rocks in the chair or stands still, in absolute silence, while one final sign is seen.)

SIGN: Carrie

(End of play.)
WORKS CITED


VITA

Matthew Kyle DiCintio was born on July 13, 1978, in Durham, North Carolina, and is an American citizen. He received his Bachelor of Arts in Theatre and French from the University of Richmond in Richmond, Virginia, in 2000, and his Master of Arts in Romance Languages from the University of North Carolina in Chapel Hill, North Carolina, in 2002. He cofounded Emigrant Theater in Minneapolis and served as its producing director from 2004-09. He was an affiliated writer for American Theatre Magazine and a dramaturg for PlayMakers Repertory Company, The Guthrie Theater, The Playwrights’ Center, Richmond Triangle Players, Barksdale Theatre, The History Theatre and Park Square Theatre. His plays have been seen around the country, including a translation of Oscar Wilde’s Salome and adaptations of Moby-Dick and A Confederacy of Dunces. Publications include contributions to City Pages, the Columbia Encyclopedia of Modern Drama, the Tennessee Williams Annual Review, and the educational components for the National Endowment for the Arts program, Shakespeare in American Communities.