

Getting To Know...
RODGERS & HAMMERSTEIN'S

Oklahoma!

Student
Script

RODGERS & HAMMERSTEIN'S
OKLAHOMA!

Music by **RICHARD RODGERS**

Book and Lyrics by **OSCAR HAMMERSTEIN II**

Based on the play "Green Grow the Lilacs" by Lynn Riggs

Original Dances by **AGNES DE MILLE**



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GETTING TO KNOW... Oklahoma!

PART III: PRODUCTION

GETTING TO KNOW...
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RODGERS & HAMMERSTEIN: AN IMAGEM COMPANY

GETTING TO KNOW... PRODUCTION PACK

created for **R&H Theatricals**,
a division of **Rodgers & Hammerstein: An Imagem Company**

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Members of the original cast of OKLAHOMA! (1943)

TABLE OF CONTENTS

PART I: GETTING TO KNOW...	II
The Theater	II
Decode an Ancient Language.....	IV
Put Your Skills to Work	IV
Your Training Begins.....	V
The Musical's Authors	VII
<i>Oklahoma!</i>	IX
The Characters.....	X
The Plot	XI
PART II: STUDENT SCRIPT.....	1
PART III: STUDENT VOCAL BOOK.....	45



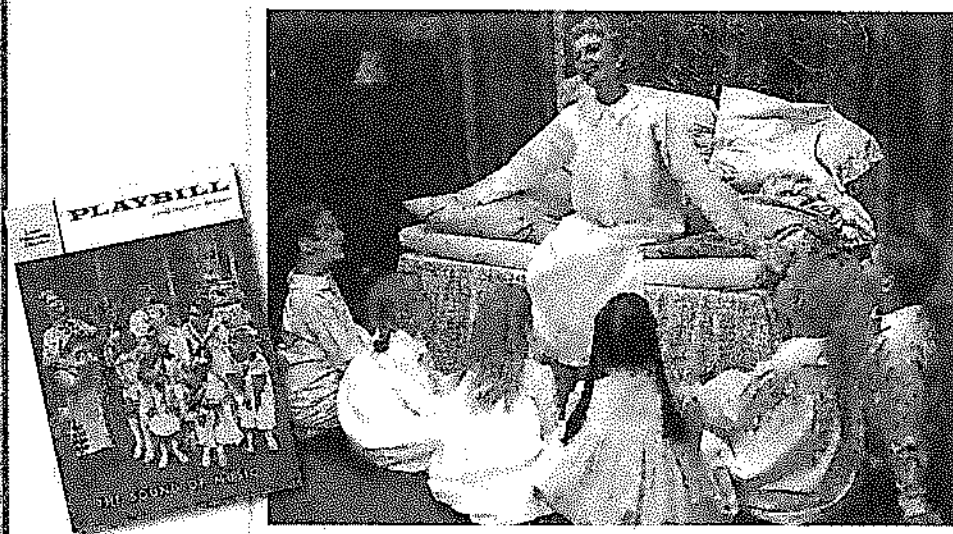
GETTING To Know... Oklahoma!



GETTING To Know... Oklahoma!

PART I: GETTING TO KNOW...

The Theater



(Left) The original Playbill for THE SOUND OF MUSIC (1959). (Right) Maria (Mary Martin) and the von Trapp children.

ARE YOU READY FOR AN ADVENTURE?

You are about to embark on an exciting adventure in which you will transform into another person, travel through time, and venture into a world created entirely from your own imagination. Is this a miracle of science? No way! These are just a few of the magical experiences you will have when you put on a musical.

THIS STUDENT SCRIPT IS YOUR MAP!

Before you start out on any adventure it's helpful to have a map. In the theater world, the map is called a script, and it contains all the information you need to get started. This script is full of important clues that will help you along the way, but only if you know how to spot them. Because this is a musical adventure, it will include singing, acting and dancing. But how will you know what to sing, how to act, or when to dance? It's all right here in your script!

DIALOGUE, LYRICS AND DANCE

In the script, dialogue includes all of the words that are printed underneath each character's name. Words that are sung are called lyrics and are printed in ALL CAPITAL LETTERS. Words that are not spoken are called stage directions and are printed in *italics*. Stage directions not in parentheses describe the action that's happening onstage. Stage directions in parentheses tell you specific details concerning the line, phrase or lyric that immediately follows, including what a character might be thinking, how a character should say his or her lines, or other specific notes.

II

GETTING TO KNOW... *Oklahoma!*



GETTING TO KNOW... *Oklahoma!*

PART I: GETTING TO KNOW...

[SAMPLE PAGE FROM A STUDENT SCRIPT]

(ADO ANNIE)

I ALWAYS SAY, "COME ON, LET'S GO!"
 JUST WHEN I ORTA SAY NIX!
 WHEN A PERSON TRIES TO KISS A GIRL,
 I KNOW SHE ORTA GIVE HIS FACE A SMACK.
 BUT AS SOON AS SOMEONE KISSES ME,
 I SOMEHOW SORTA WANTA KISS HIM BACK!

Lyrics

THOUGH I CAN FEEL THE UNDERTOW,
 I NEVER MAKE A COMPLAINT
 'TILL IT'S TOO LATE FER RESTRAINT
 THEN WHEN I WANT TO I CAIN'T
 I CAIN'T SAY NO!

*Stage Directions**ADO ANNIE sits on her hamper, and looks discouraged.*

WILL

(offstage)

Yoohoo, Ado Annie, I'm back!

ADO ANNIE

Oh, foot! Hello, Will!

*LAUREY begins packing her hamper.**Stage Directions*

WILL

Know what I got for first prize at the fair? Fifty dollars!

ADO ANNIE

Fifty dollars?

WILL

Yer pa promised I could marry you if I could get fifty dollars.

ADO ANNIE

That's right, he did.

Character Name

WILL

Dialogue

Ado Annie, honey, you ain't been off my mind since I left.

ADO ANNIE

Don't start talkin' purty, Will.

WILL

Seen a lot of beautiful gals in Kansas City. Diddn't give one a look.

ADO ANNIE

How could you see 'em if you didn't give 'em a look?

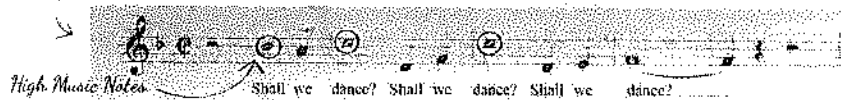


PART I: GETTING TO KNOW...

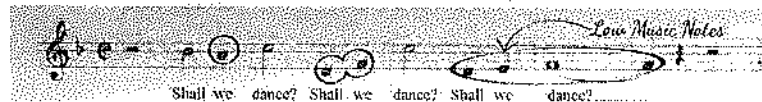
Decode an Ancient Language

THE SECOND HALF OF THIS SCRIPT INCLUDES all of the music you will sing. Did you know music is an ancient language that goes back thousands of years? With a little information and some practice, you too can read this ancient language!

Remember, if the notes (the dots on the page) are placed higher on the staff (the five lines or spaces the notes are written on), that means you will sing the notes higher.



If the notes are lower on the staff, that means you will sing the notes lower. The stems and flags attached to the notes tell you how long to sing each note.



Be sure to ask the person who teaches the music (the music director) to explain what each of these notations mean. Once you learn how to read music, you will understand all the clues your script has to offer.

Put Your Skills to Work

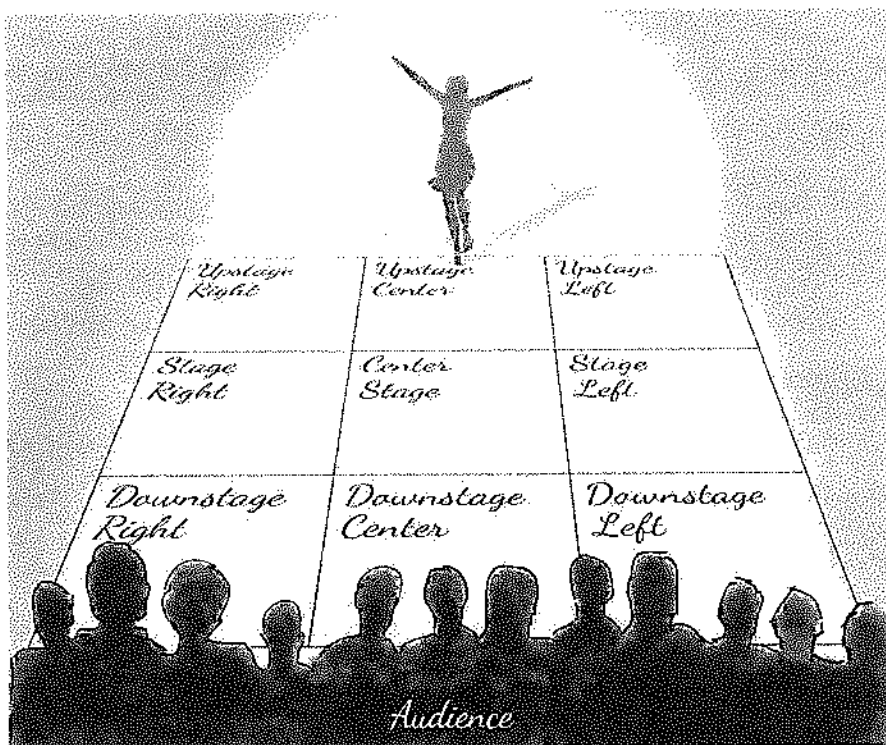
NOW THAT YOU KNOW HOW TO READ YOUR SCRIPT, let's put these skills to work! Read through the entire show, including all dialogue (spoken words), lyrics (sung words) and stage directions (describing onstage action). When you reach a song, listen to the vocal track while you read the lyrics. Be sure to use your imagination as you read, thinking about what the show might look like. Use a pencil to circle or underline all of your own dialogue and lyrics, and write down any words that you may not know so you can look them up later.

IV

GETTING TO KNOW... *Oklahoma!*GETTING TO KNOW... *Oklahoma!*

PART I: GETTING TO KNOW...

Your Training Begins



BEFORE YOU CAN PERFORM THE SHOW, you'll need to learn the show's songs, dances and blocking. Blocking provides instruction on where and how you move onstage. Directors use special terms to help everyone in the theater clearly understand where to go onstage: **upstage**, **downstage**, **stage left** and **stage right**. **Upstage** is the part of the stage farthest away from the audience (or towards the back of the wall of the stage), and **downstage** is the part of the stage closest to the audience (or toward the front edge of the stage). The directions **stage left** and **stage right** are always from the actor's perspective as the actor stands on the stage looking out at the audience. **Stage left** is the part of the stage to the actor's left, and **stage right** is the part of the stage to the actor's right. You'll explore these things and much more during rehearsals. Rehearsals are where you'll train for your musical adventure — just like an Olympian practices for the Olympics or an astronaut prepares to blast into outer space! The whole point of rehearsing is to get you ready to perform the show. The harder you work, the more confident you will feel and the more prepared you'll be for the live performances.



GETTING TO KNOW... Oklahoma!

V



GETTING TO KNOW... Oklahoma!

PART I: GETTING TO KNOW...

WHAT HAPPENS DURING REHEARSALS

It's important that you arrive at rehearsal on time and with a sharpened pencil for taking notes. You'll begin rehearsals by warming up both your voice and your body and by focusing your mind. Once you're warmed up, you're ready to get to work! The music director will teach you the songs of the show, the choreographer will teach you the dances, and the director will teach you the blocking. Once you've learned these things, you'll start putting the show together in small sections, starting at the beginning. These rehearsals are called **run-throughs** and are super fun because this is when you get to see all your hard work start to pay off.

ADDING THE TECHNICAL ASPECTS

Once you've completed run-throughs, it's time for **tech rehearsals**, in which sound, lights, props and sets are added to the show. During tech rehearsals, you'll meet the **technicians**, who are the people who work backstage to help create the show. Technicians are led by the **stage manager**, and their contributions to the show are very important. They make sure the actors can be heard and seen by the audience and that the actors have everything they need, like props and microphones. Technicians also make sure any set changes happen quickly and safely.



The King of Siam (Yul Brynner) leads his court in prayer as Anna Leonowens (Gertrude Lawrence) looks on, in the final scene of Act I from the original 1951 Broadway production THE KING AND I.

ADDING COSTUMES

During **dress rehearsals**, you'll run through the entire show in costume (clothing the actors wear onstage) without stopping. These rehearsals are the most exciting because you get to experience what it's going to feel like to perform the show! After each dress rehearsal, you'll probably get notes on how you can improve. Write these notes down, and be sure to review them before the next rehearsal or performance.

NOW YOU'RE READY TO PERFORM

With the completion of the last dress rehearsal, you are ready to perform the show for an audience. Don't worry if you feel nervous or if it feels like butterflies are playing soccer in your tummy. These feelings are called "stage jitters," and they're totally normal. Just remind yourself that you have trained your voice, body and mind during rehearsals. Now, go out there and "break a leg," which is the way we say "good luck!" in the theater!

VI

GETTING TO KNOW... Oklahoma!



GETTING TO KNOW... Oklahoma!

PART I: GETTING TO KNOW...

The Musical's Authors



Richard Rodgers and Oscar Hammerstein II

RICHARD RODGERS (Music) AND OSCAR HAMMERSTEIN II (Lyrics)

RODGERS AND HAMMERSTEIN were the most successful team ever to write for the musical theater. Together, they created 11 musicals during their 17-year partnership. Many consider the time they worked together the "Golden Age" of musical theater, and they have been honored to date with 35 Tony Awards, 15 Academy Awards, 2 Pulitzer Prizes, 2 Grammy Awards, and 2 Emmy Awards.

Richard Rodgers first became successful with writing partner Lorenz Hart. Together, they wrote over 40 shows and film scores. Meanwhile, Oscar Hammerstein II worked with many successful composers, including Jerome Kern, with whom he wrote *Show Boat*, a unique piece of musical theater that was revolutionary because it was the first to tackle serious issues of the time.

Rodgers and Hammerstein's first professional collaboration was on a 1943 musical adaptation of the play *Green Grow the Lilacs*, which they entitled *Oklahoma!* The show depicted life in the Oklahoma territory just before statehood in the early 1900s. It is recognized as the first musical play – the first time drama, comedy, music and dance worked together seamlessly to further the plot of the story. After *Oklahoma!*, the team went on to write other classic American musicals, including *Carousel* (1945), *Allegro* (1947), *South Pacific* (1949), *The King and I* (1951), *Me and Juliet* (1953), *Pipe Dream* (1955), *Flower Drum Song* (1958), and *The Sound of Music* (1959). Together, they also wrote the musical movie *State Fair* (1943), which was adapted for Broadway in 1996, and the television musical *Cinderella* (1957, remade in 1965 and 1997, Broadway premiere in 2013).

Rodgers and Hammerstein were experts at using dialogue and music together to tell vivid, fully realized stories. These stories were capable of not only entertaining with humor and whimsy, but also challenging notions of racism, classism and sexism. This impressive combination of form and content would inspire generations of musical theater writers to come.

GETTING TO KNOW... *Oklahoma!*

VII

GETTING TO KNOW... *Oklahoma!*

PART I: GETTING TO KNOW



(Left) Julie Andrews in the title role of CINDERELLA, from the 1957 CBS television broadcast. Photo by Emil Romano/CBS. (Right) U.S. Postal Service Commemorative stamp of Rodgers and Hammerstein. © 1998 USPS.

Today, their imprint on American theater and culture is undeniable. Time magazine and CBS News named the duo one of the Top 20 Most Influential Artists of the 20th Century. They also received the Gold Medal Award from The Hundred Year Association of New York, "in recognition of outstanding contributions to the City of New York." The 46th Street Theatre was re-named the Richard Rodgers Theatre in March of 1990. At the end of the 20th Century, Rodgers and Hammerstein were commemorated with a United States Postal Service stamp. Their work continues to be produced all over the world today for its relevance and artistic mastery, and is one of the most beloved canons in American musical theater.

AGNES DE MILLE (Original Choreography)

Born into a family of entertainment professionals, Agnes de Mille's interest in acting and dance began in childhood. In 1933, de Mille moved to London to study with Dame Marie Rambert, joining her company, The Ballet Club (later Ballet Rambert), and Antony Tudor's London Ballet. De Mille began working with the American Ballet Theatre in 1939, but the Ballet Russe de Monte Carlo produced her first important work, *Rodeo* (1942). In 1943, she was hired to choreograph *Oklahoma!* The work was pivotal in its integration of dance; the dream ballet actually moved the plot forward and expressed characters' emotional states. She went on to choreograph many other musicals, including *Bloomer Girl* (1944), *Carousel* (1945), *Brigadoon* (1947), *Gentlemen Prefer Blondes* (1949), *Paint Your Wagon* (1951), *The Girl in Pink Tights* (1954), *Goldilocks* (1957), and *110 in the Shade* (1963).

LYNN RIGGS (Author of *Green Grow the Lilacs*)

Lynn Riggs's early career included various odd jobs, with a focus in theater and the literary world. His first poem was published by the Los Angeles Times, where he worked for a time as a copy editor. His first major production was in 1925: *Knives from Syria*, a one-act play produced by the Santa Fe Players. *Green Grow the Lilacs*, his most famous work, was produced on Broadway in 1931 by the Theatre Guild before it was adapted into the groundbreaking musical *Oklahoma!* in 1943. Other plays include *Big Lake* (1926), *Sump'n Like Wings* (1926-28), *A Lantern to See By* (1926-28), *Rancor* (1926-28), *Roadside* (1929) and *The Cherokee Night* (1932).

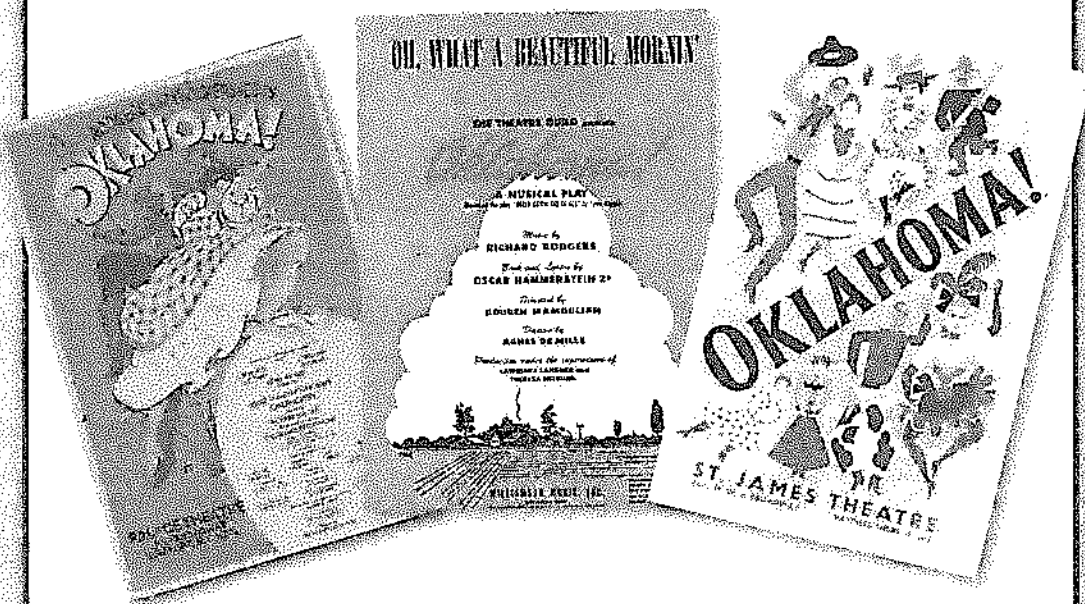
Learn more about the authors at www.rnh.com.

VIII

GETTING TO KNOW... *Oklahoma!*GETTING TO KNOW... *Oklahoma!*

PART I: GETTING TO KNOW...

Oklahoma!



OKLAHOMA! is the first of many musicals written by Richard Rodgers and Oscar Hammerstein II, two of the most recognizable names in the history of musical theater. Based on the 1931 play, *Green Grow the Lilacs*, *Oklahoma!* was the first musical to really blend together the plot, music, and dance elements of the play, making them work together to tell the story. This not only made it a smash hit on Broadway when it opened in 1943, but it also led to countless touring productions, revivals, awards, a Pulitzer Prize, and an Academy Award-winning movie version, which was released in 1955. Rodgers and Hammerstein personally made sure the film remained true to the original musical as much as possible, since this kind of storytelling was brand new. The success of *Oklahoma!* radically changed musical theater, which had previously been seen only as a light and comedic entertainment. Suddenly, people began to realize it could be a more serious art form with real dramatic potential.

Rodgers and Hammerstein spent many years before *Oklahoma!* creating shows and working with other writing partners. After the incredible success of *Oklahoma!*, they went on to write other successful and well-known shows together, like *The Sound of Music*, *The King and I*, *Cinderella* and *South Pacific*. All of these musicals stuck to the idea that plot and character development could be driven dramatically by music and dance. These works also successfully tackled serious themes while still entertaining the audience. The success of the show inspired other musical theater writers to create works in a similar style, tackling dramatic themes in a musical format. This wave of creativity and the numerous shows produced after *Oklahoma!* are collectively known as "The Golden Age" of musical theater. Today, *Oklahoma!* is a highly treasured and beloved classic, with countless productions happening all over the world.

GETTING TO KNOW... *Oklahoma!*

IX

GETTING TO KNOW... *Oklahoma!*

PART I: GETTING TO KNOW...

The Characters

(IN ORDER OF APPEARANCE)

Curly McLain

Aunt Eller

Laurey Williams

Ike

Fred

Will Parker

Jud Fry

Ado Annie

Ali Hakim, the Peddler

Gertie Cummings

June

Ellen

Kate

Virginia

Vivian

Andrew Carnes

Cord Elam

Slim

Mike

Joe

ENSEMBLE:

Birds

Farmers

Cowmen

Cattle

Aunt Eller's Farmhands

Rodeo Folk

Girls

Boys

X

GETTING TO KNOW... *Oklahoma!*



GETTING TO KNOW... *Oklahoma!*



PART I: GETTING TO KNOW...

The Plot



Rosamund Shelley and Hugh Jackman as Laurie and Curly in the 1998 West End revival of OKLAHOMA! The revival transferred to Broadway in 2002.

IN RURAL OKLAHOMA, Farmers and Cowfolk are beginning their day as Curly enters in a chipper mood, singing about the beauty of the day (*Oh What A Beautiful Mornin'*). He calls upon Aunt Eller to see if her niece, Laurey Williams, will go with him to the Box Social that night. Laurey coyly suggests he doesn't have a way to take her, but Curly describes a fancy carriage they will take (*The Surrey With the Fringe on Top*). Unimpressed and convinced Curly is exaggerating in order to win her affections, Laurey flounces offstage, although Aunt Eller claims that her behavior means she actually likes Curly. In the meantime, Curly asks Aunt Eller if he can borrow her wagon to give people a lift from the train station to the Box Social. She complies, and he leaves to hitch up the horses.

Just then, Will Parker and his Rodeo Folk return from a steer-roping competition in Kansas City, where he was awarded fifty dollars for winning (*Kansas City*). He is headed to his sweetheart Ado Annie's house — her father once said that if Will was ever worth fifty dollars he could marry her. Curly reappears and wonders if Laurey has her sights set on someone else. Aunt Eller assures Curly that Laurey likes him, but alludes that one of her farmhands, the brooding Jud Fry, always has his eye on her. Just then, Jud appears and reveals he has been asked by Laurey to give her a ride to the Box Social. Hurt, Curly offers Aunt Eller a ride in the fancy surrey he described earlier and reveals it wasn't made up — he rented it for the night. After Curly exits, a distraught Laurey reveals to Aunt Eller that she only asked Jud to the Box Social to make Curly jealous and doesn't really want to go with Jud at all.



GETTING TO KNOW... Oklahoma!

XI



GETTING TO KNOW... Oklahoma!

PART I: GETTING TO KNOW...

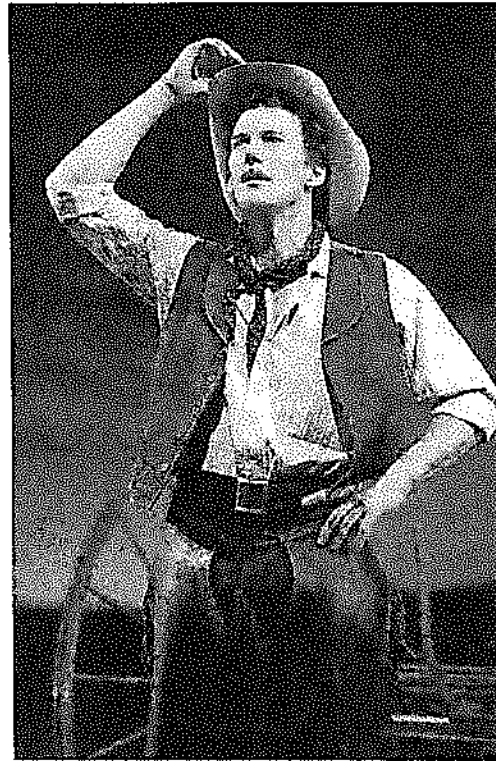
Meanwhile, Ado Annie enters with the Peddler, with whom she has been spending a lot of time while Will has been away. Desperate for a solution to her problem, Laurey purchases an elixir from him, which is said to help one "see everything clear." Ado Annie reveals to Laurey that the Peddler has wooed her, but she still has feelings for Will Parker (*I Cain't Say No!*).

Curly arrives with the crowd from the train station, and, much to Laurey's displeasure, he receives plenty of attention from Gertie Cummings, a girl with an annoying laugh. Laurey vows not to let it bother her (*Many A New Day*), but it's clear that Laurey has found a rival in Gertie. Will and Ado Annie are surprised that Laurey is going to the social with Jud instead of Curly, but figure it's for the best to keep people from talking (*People Will Say We're In Love*). Curly asks Laurey if she's sure she won't attend the Box Social with him, but Laurey feels obligated to Jud. As they all head off, Laurey takes a whiff of the elixir, hoping it will help her make up her mind (*Out Of My Dreams*). She falls asleep and has a nightmare where, during her wedding, Jud replaces Curly as her intended groom.

The Box Social begins with everyone singing and dancing (*The Farmer And The Cowman*). Among the festivities, a clear rivalry breaks out between the Farmers and the Cowmen, but Aunt Eller preaches a message of understanding. As the bidding begins for the ladies' picnic baskets, Will Parker nearly loses Ado Annie by spending his fifty dollars on hers. Begrudgingly, the Peddler outbids Will for Ado Annie's hamper, spending too much money, but avoiding being trapped into marrying her since Will gets to keep his winnings. A bidding war breaks out between Jud and Curly over Laurey's hamper. Ultimately, Jud loses the bid when Curly offers up his horse to outbid him. Jud angrily threatens Laurey, accusing her of thinking she's too good for him because he's a farmhand. Laurey fires Jud, and he stalks off, vowing revenge. Finally free of Jud, Curly proposes to Laurey, and she accepts (*Reprise: People Will Say We're in Love*).

Will catches the Peddler saying "goodbye" to Ado Annie and demands that she stop seeing other people now that they are engaged (*All Er Nuthin'*). Ado Annie agrees as long as Will settles down as well.

Three weeks later, Laurey and Curly are on the way to their wedding party from the church when they run into the Peddler, who has just married Gertie. Jud crashes the celebration, attempting to get to Laurey. Curly stops him, and Jud throws a punch at Curly, but is knocked out cold when Curly fights back. Jud is carted away, and everyone resumes the celebration, happy to be celebrating a wedding with friends in a brand-new state (*Oklahoma!*).



Patrick Wilson as Curly in the 2002 Broadway revival of OKLAHOMA! at the Gershwin Theatre.



Getting To Know...
RODGERS & HAMMERSTEIN'S
Oklahoma!

MUSICAL SYNOPSIS

Time: Just after the turn of the century

Place: Indian Territory (Now Oklahoma)

Scene 1: MORNING IN A SMALL TOWN IN THE TERRITORY OF OKLAHOMA/AUNT ELLER'S FARM	
1. <i>Oh, What a Beautiful Mornin'</i>	3
2. <i>The Surrey With The Fringe On Top</i>	6
3. <i>Kansas City</i>	9
4. <i>I Can't Say No!</i>	15
5. <i>Many A New Day</i>	18
6. <i>People Will Say We're In Love</i>	21
7. <i>Out Of My Dreams</i>	23
8. <i>End Of Scene</i>	25
Scene 2: THE SKIDMORE RANCH	
9. <i>The Farmer And The Cowman (Part 1)</i>	25
10. <i>The Farmer And The Cowman (Part 2)</i>	27
11. <i>Reprise: People Will Say We're In Love</i>	35
12. <i>Change Of Scene</i>	35
13. <i>All Er Nuthin'</i>	37
Scene 3: THE BACK OF LAUREY'S FARMHOUSE/AUNT ELLER'S FARM	
14. <i>Change Into Scene 3</i>	39
15. <i>Oklahoma</i>	42
16. <i>Bows</i>	44
17. <i>Exit Music</i>	44



Getting To Know...
RODGERS & HAMMERSTEIN'S
Oklahoma!

TRACK 1: OH, WHAT A BEAUTIFUL MORNIN'

**SCENE 1: MORNING IN A SMALL TOWN IN THE
TERRITORY OF OKLAHOMA**

CURLY enters, followed by BIRDS.

CURLY

THERE'S A BRIGHT, GOLDEN HAZE ON THE MEADOW,

Some of the ENSEMBLE members enter singing.

GROUP 1

THERE'S A BRIGHT, GOLDEN HAZE ON THE MEADOW.

CURLY

THE CORN IS AS HIGH AS AN ELEPHANT'S EYE,

The rest of the ENSEMBLE enters, singing.

GROUP 2

AN' IT LOOKS LIKE IT'S CLIMBIN' CLEAR UP TO THE SKY.

Groups of FARMERS and COWMEN pass by each other on the street with pleasant greetings as they move about the stage. CURLY crosses downstage on his way to Aunt Eller's farmhouse which is located outside of town.

ALL

OH, WHAT A BEAUTIFUL MORNIN',

OH, WHAT A BEAUTIFUL DAY.

I GOT A BEAUTIFUL FEELIN'

EV'RYTHIN'S GOIN' MY WAY.

All exit except CATTLE and CURLY.

GETTING TO KNOW... *Oklahoma!* | 3

GETTING TO KNOW... *Oklahoma!*



CURLY

ALL THE CATTLE ARE STANDIN' LIKE STATUES,
 ALL THE CATTLE ARE STANDIN' LIKE STATUES.
 THEY DON'T TURN THEIR HEADS AS THEY SEE ME RIDE BY,
 BUT A LITTLE BROWN MAV'RICK IS WINKIN' HER EYE.

*AUNT ELLER enters, singing. Her FARMHANDS
 place a stool and a butter churn onstage.*

**FARMHANDS, AUNT ELLER, CURLY,
 AND CATTLE**

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

*AUNT ELLER sits on the stool and begins to churn
 the butter. Around her are FARMHANDS, men and
 women working in the fields.*

*CURLY comes up behind AUNT ELLER, leans over
 and startles her with a poke in the ribs and shouts in
 her ear.*

CURLY

Hi, Aunt Eller!

Additional FARMHANDS enter.

AUNT ELLER

Ah! Scared me to death! What're you doin' around here?

CURLY

Come a-singin' to you.
(strolling a few steps away)

ALL THE SOUNDS OF THE EARTH ARE LIKE MUSIC—
 ALL THE SOUNDS OF THE EARTH ARE LIKE MUSIC.
 THE BREEZE IS SO BUSY IT DON'T MISS A TREE,
 AND A OL' WEEPIN' WILLER IS LAUGHIN' AT ME!

FARMHANDS, AUNT ELLER, CURLY

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

4 | *GETTING TO KNOW... Oklahoma!*

GETTING TO KNOW... Oklahoma!



AUNT ELLER resumes churning. The FARMHANDS resume their work, not paying attention to CURLY.

AUNT ELLER

If I wasn't a old woman, and if you wasn't so young and smart-alecky – why, I'd marry you and get you to set around at night and sing to me.

CURLY

No, you wouldn't neither. 'Cause I wouldn't marry you nier none of your kinfolks, if I could help it.

AUNT ELLER

(wisely)
Oh, none of my kinfolks, huh?

CURLY

Includin' that niece of yours, Miss Laurey Williams!

AUNT ELLER

Just as well 'cause fer as I can make out, Laurey ain't payin' you no heed.

CURLY

Where'd you git such a uppity niece that wouldn't pay no heed to me? Who's the best bronc buster in this here territory?

AUNT ELLER

You, I bet.

CURLY

Me, that's who! And looky here, I'm handsome, ain't I?

AUNT ELLER

Purty as a pitcher.

CURLY

Well, what else does she want then?

AUNT ELLER

I don't know. But I'm shore certain it ain't you. Who you takin' to the box social tonight?

CURLY

Ain't thought much about it.

AUNT ELLER

Bet you come over to ask Laurey.

CURLY

What if I did?

GETTING TO KNOW... Oklahoma! | 5

GETTING TO KNOW... Oklahoma!



LAUREY enters.

LAUREY

Oh, I thought you was somebody.

CURLY

You knowed it was me before you opened the door.

LAUREY

No such of a thing.

CURLY

I'm a good mind not to ask you to the box social.

AUNT ELLER and the FARMHANDS cannot help but pay attention to LAUREY and CURLY's exchange.

LAUREY

If you did ask me, I wouldn't go with you. Besides, how'd you take me? You ain't bought a new buggy with red wheels onto it, have you?

CURLY

No, I ain't.

LAUREY

'Spect me to ride on behind ol' Dun, I guess. You better ask that ol' Cümmin's girl you've took such a shine to.

CURLY

If I was to ask you, they'd be a way to take you, Miss Laurey Smarty.

LAUREY

Oh, there would?

The FARMHANDS are eager to hear how CURLY is going to respond.

TRACK 2: THE SURREY WITH THE FRINGE ON TOP

CURLY

WHEN I TAKE YOU OUT TONIGHT WITH ME,
HONEY, HERE'S THE WAY IT'S GOIN' TO BE;
YOU WILL SET BEHIND A TEAM OF SNOW-WHITE HORSES
IN THE SLICKEST GIG YOU EVER SEE!—

AUNT ELLER

Lands!

6 | *GETTING TO KNOW... Oklahoma!*

GETTING TO KNOW... Oklahoma!



CURLY

CHICKS AND DUCKS AND GEESE BETTER SCURRY
WHEN I TAKE YOU OUT IN THE SURREY,
WHEN I TAKE YOU OUT IN THE SURREY
WITH THE FRINGE ON TOP!

AUNT ELLER

WATCH THAT FRINGE AND SEE HOW IT FLUTTERS
WHEN I DRIVE THEM HIGH-STEPPIN' STRUTTERS!
NOSEY-POKES'LL PEEK THROUGH THEIR SHUTTERS
AND THEIR EYES WILL POP!

GROUP 1

THE WHEELS ARE YELLER,
THE UPHOLSTERY'S BROWN,

GROUP 2

THE DASHBOARD'S GENUINE LEATHER,

GROUP 1

WITH ISINGLASS CURTAINS YOU CAN ROLL RIGHT DOWN

GROUP 2

IN CASE THERE'S A CHANGE IN THE WEATHER—

AUNT ELLER, CURLY, FARMHANDS

TWO BRIGHT SIDE-LIGHTS, WINKIN' AND BLINKIN',
AIN'T NO FINER RIG, I'M A-THINKIN'!
YOU CAN KEEP YOUR RIG IF YOU'RE THINKIN'
THAT I'D CARE TO SWAP
FER THAT SHINY LITTLE SURREY
WITH THE FRINGE ON THE TOP!

AUNT ELLER

You'd sure feel like a queen settin' up in that carriage!

CURLY

(overconfident)

Only she talked so mean to me a while back, Aunt Eller, I'm a good mind
not to take her.

LAUREY

Ain't said I was goin'!

CURLY

Ain't asked you!

GETTING TO KNOW... Oklahoma! | 7

GETTING TO KNOW... Oklahoma!



LAUREY

Who'd want to ride 'longside of you anyway?

AUNT ELLER

Curly, she's just aching for you to kiss her when she acts like that.

LAUREY

I won't even speak to him, let alone allow him to kiss me, the braggin', bow-legged, wisht-he-had-a-sweetheart bum!

LAUREY flounces offstage.

AUNT ELLER

She likes you, quite a lot.

CURLY

If she liked me any more she'd sick the dogs onto me.

IKE

You get the wagon hitched up?

AUNT ELLER

What wagon?

CURLY

There's a crowd of folks comin' down from Bushyhead for the box social.

FRED

Curly said maybe you'd loan us your big wagon to bring 'em up from the station.

AUNT ELLER

Course I would, if he'd ask me.

CURLY

(embarrassed)

Got to talkin' 'bout a lot of other things. I'll go hitch up the horses now if you say it's all right.

AUNT ELLER nods her approval and CURLY, IKE and FRED exit just as WILL PARKER and his RODEO FOLK enter.

AUNT ELLER

Hi, Will!

WILL

Hi-ya, Aunt Eller!

AUNT ELLER

What happened up at the fair? You do any good in the steer ropin'?

8 | *GETTING TO KNOW... Oklahoma!*

WILL

I did purty good. I won it.

AUNT ELLER

Ain't nobody can sling a rope like our territory boys.

WILL

Can't stay but a minute, Aunt Eller. Got to get over to Ado Annie. Don't you remember, her pa said if I ever was worth fifty dollars I could have her?

AUNT ELLER

Fifty dollars! That what they give you for prize money?

WILL

That's what!

AUNT ELLER

Lands, we'll be dancin' at your weddin'! Bet you carried on plenty in Kansas City.

WILL

I wouldn't call it carryin' on. But I sure did see some things I never seen before.

TRACK 3: KANSAS CITY

(WILL)

I GOT TO KANSAS CITY ON A FRID'Y.
BY SATTIDY I LEARNED A THING OR TWO.
FER UP TO THEN I DIDN'T HAVE AN IDE'
OF WHAT THE MODREN WORLD WAS COMIN' TO!

I COUNTED TWENTY GAS BUGGIES GOIN' BY THEIRSELVES
ALMOST EV'RY TIME I TOOK A WALK.
NEN I PUT MY EAR TO A BELL TELEPHONE
AND A STRANGE WOMERN STARTED IN TO TALK!

AUNT ELLER

WHAT NEXT!

RODEO FOLK

YEAH, WHAT!

WILL

WHAT NEXT?
EV'RYTHIN'S UP TO DATE IN KANSAS CITY.
THEY'VE GONE ABOUT AS FUR AS THEY CAN GO!
THEY WENT AND BUILT A SKYSCRAPER SEVEN STORIES HIGH—

GETTING TO KNOW... Oklahoma! | 9

(WILL)

ABOUT AS HIGH AS A BUILDIN' ORTA GROW.

SOLO 1 (GIRL)EV'RYTHIN'S LIKE A DREAM IN KANSAS CITY.
IT'S BETTER THAN A MAGIC-LANTERN SHOW!**SOLO 2 (BOY)**YA CAN TURN THE RADIATOR ON WHENEVER YOU WANT SOME
HEAT.**SOLO 1**

WITH EV'RY KIND O' COMFORT EV'RY HOUSE IS ALL COMPLETE.

SOLO 2YOU CAN WALK TO PRIVIES IN THE RAIN AN' NEVER WET YER
FEET!**WILL**

THEY'VE GONE ABOUT AS FUR AS THEY CAN GO!

ALL

YES, SIR!

THEY'VE GONE ABOUT AS FUR AS THEY CAN GO!

*WILL starts two-stepping.***IKE**

What you doin'?

WILLThis is the two-step. That's all they're dancin' nowadays. The waltz is
through. Catch on to it? A one-and-a-two, a one-and-a-two. Course they
don't do it alone. C'mon, Aunt Eller!*WILL dances AUNT ELLER around. At the end of
the refrain AUNT ELLER is all tuckered out.***AUNT ELLER**

AND THAT'S ABOUT AS FUR AS I CAN GO!

ALL

YES, SIR!

AND THAT'S ABOUT AS FUR AS SHE CAN GO!

*CURLY enters.***CURLY**

Team's all hitched.

10 | *GETTING TO KNOW... Oklahoma!*

WILL

'Lo, Curly. Can't stop to talk. Goin' over to Ado Annie's. I got fifty dollars.

WILL and his RODEO FOLK exit.

CURLY

Aunt Eller, I got to know somethin': Who's the low, filthy sneak that Laurey's got her cap set for?

AUNT ELLER

You.

CURLY

Never mind that. They must be plenty of men a-tryin' to spark her.

JUD, a burly, scowling man enters, carrying firewood.

Hello, Jud.

JUD

Hello, yourself.

JUD exits in the same direction that LAUREY exited earlier.

AUNT ELLER

(significantly, looking in JUD's direction)

Then of course there's someone nearer home that's got her on his mind most of the time.

CURLY

Him?

AUNT ELLER

Yeah, Jud Fry.

CURLY

Laurey'd take up with a man like that!?

AUNT ELLER

I ain't said she's took up with him.

CURLY

Well, he's around all the time, ain't he?

AUNT ELLER

Lives out in the smokehouse..

JUD enters, LAUREY following him. LAUREY lingers while JUD crosses and speaks to AUNT ELLER.

JUD

Changed my mind about cleanin' the hen house today. Leavin' it till tomorrow. Got to quit early 'cause I'm drivin' Laurey over to the box social tonight.

CURLY

You're drivin' Laurey?

JUD

(pointing to LAUREY, who doesn't deny it)
Ask her.

JUD exits.

CURLY

Well, Aunt Eller, looks like you and me's got a date together.

AUNT ELLER

How we goin', Curly? In that rig you made up?

CURLY

Didn't make it up. I hired it over at Claremore's.

This stuns LAUREY.

AUNT ELLER

Lands, you did?

CURLY

Shore did. So see that you got your beauty spots fastened onto you proper, so you won't lose 'em off, you hear?

CURLY exits.

LAUREY

Aunt Eller, don't go to the box social with Curly tonight. If you do, I'll have to ride with Jud all alone.

AUNT ELLER

That's the way you wanted it, ain't it?

LAUREY

No. I did it because Curly was so fresh.

They hear voices offstage. It's ADO ANNIE and the PEDDLER.

AUNT ELLER

It's that ol' peddler! The one that sold me that eggbeater!

LAUREY

He's got Ado Annie with him! Will Parker's Ado Annie!

ADO ANNIE and the PEDDLER enter.

ADO ANNIE

Hi, Aunt Eller!

AUNT ELLER

Hi, yourself. I want to talk with the peddler-man!

PEDDLER

Greetings, Aunt Eller.

AUNT ELLER

I ain't your aunt, you little wart! You told me that eggbeater'd beat up eggs and wring out dishrags and turn the ice-cream freezer!

PEDDLER

If the eggbeater don't work, I'll give you something just as good.

AUNT ELLER

It better be a thousand, million times better!

PEDDLER

How about you, Miss Laurey? Must be wanting something – a pretty young girl like you.

LAUREY

Me? Course I want somethin'. I want things I've heard of and never had before – things to happen to you. Things so nice, if they ever did happen to you, your heart would quit beatin'. You'd fall down dead!

AUNT ELLER

Give her a cake of soap.

PEDDLER

I've got just the thing!

He fishes into his satchel and pulls out a bottle.

The Elixir of Egypt!

He holds the bottle high.

LAUREY

What's that?

PEDDLER

It's a secret formula, belonged to Pharaoh's daughter!

AUNT ELLER

(leaning over and putting her nose to it)

Smellin' salts!

GETTING TO KNOW... Oklahoma! | 13

GETTING TO KNOW... Oklahoma!



PEDDLER*(snatching it away)*

But a special kind of smelling salts. Read what it says on the label: "Take a deep breath and you see everything clear." That's what Pharaoh's daughter used to do.

LAUREY*(excited)*

I'll take a bottle of that, Mr. Peddler.

AUNT ELLER

Throwin' away yer money!

LAUREY*(holding the bottle close to her, thinking aloud)*

Helps you decide what to do!

PEDDLER*(to AUNT ELLER)*

Now don't you want me to show you some pretty dewdads?

AUNT ELLER

Bring your trappin's inside and maybe I can find you somethin' to eat and drink.

AUNT ELLER and the PEDDLER exit.

LAUREY

Since when did you take up with that peddler-man?

ADO ANNIE

Since he told me he wanted to ride with me to the end of the world. My pa said that was a proposal of marriage!

LAUREY

Does the peddler know that?

ADO ANNIE

Sure does! Pa made it real clear to him.

LAUREY

Will Parker's back from Kansas City and he's lookin' for you.

ADO ANNIE

Will Parker?! I didn't count on him being back so soon!

LAUREY

Don't you still like Will?

ADO ANNIE

'Course I do. There won't never be nobody like Will.

LAUREY

Then what about this peddler-man?

ADO ANNIE

There won't never be nobody like him, neither.

LAUREY

Well, which one do ya like the best?

ADO ANNIE

Whatever one I'm with!

LAUREY

Well, you are a silly!

ADO ANNIE

I like it so much when a feller talks purty to me! I get all shaky, don't you?

LAUREY

Don't know what you're talkin' about.

ADO ANNIE

Don't you feel kind of sorry for a feller when he looks like he wants to kiss ya?

LAUREY

You just can't go around kissin' every man that asks you! Didn't anybody ever tell you that?

ADO ANNIE

Yeah, they told me...

TRACK 4: I CAIN'T SAY NO!

(ADO ANNIE)

IT AIN'T SO MUCH A QUESTION OF NOT KNOWIN' WHAT TO DO,
I KNOWED WHAT'S RIGHT AND WRONG SINCE I BEEN TEN.
I HEARD A LOT OF STORIES - AND I RECKON THEY ARE TRUE—
ABOUT HOW GIRLS'RE PUT UPON BY MEN.
I KNOW I MUSTN'T FALL INTO THE PIT,
BUT WHEN I'M WITH A FELLER—
I FERGIT!

I'M JIST A GIRL WHO CAIN'T SAY NO,
I'M IN A TURRIBLE FIX.

GETTING TO KNOW... Oklahoma! | 15

GETTING TO KNOW... Oklahoma!



(ADO ANNIE)

I ALWAYS SAY, "COME ON, LET'S GO!"
 JIST WHEN I ORTA SAY "NIX!"
 WHEN A PERSON TRIES TO KISS A GIRL
 I KNOW SHE ORTA GIVE HIS FACE A SMACK.
 BUT AS SOON AS SOMEONE KISSES ME
 I SOMEHOW SORTA WANTA KISS HIM BACK!

THOUGH I CAN FEEL THE UNDERTOW,
 I NEVER MAKE A COMPLAINT
 'TILL IT'S TOO LATE FER RESTRAINT
 THEN WHEN I WANT TO I CAIN'T
 I CAIN'T SAY NO!

ADO ANNIE sits on her hamper and looks discouraged.

WILL

(offstage)
 Yoohoo, Ado Annie, I'm back!

ADO ANNIE

Oh, foot! Hello, Will!

LAUREY begins packing her hamper.

WILL

Know what I got for first prize at the fair? Fifty dollars!

ADO ANNIE

Fifty dollars?

WILL

Yer pa promised I could marry you if I could get fifty dollars.

ADO ANNIE

That's right, he did.

WILL

Ado Annie, honey, you ain't been off my mind since I left.

ADO ANNIE

Don't start talkin' purty, Will.

WILL

Seen a lot of beautiful gals in Kansas City. Didn't give one a look.

ADO ANNIE

How could you see 'em if you didn't give 'em a look?



WILL

I mean I didn't look lovin' at 'em – like I look at you.

WILL turns and leans into her, slowly and deliberately, giving her an adoring and pathetic look.

ADO ANNIE

(backing away)

Oh, Will, please don't look like that! I can't bear it.

WILL

(advancing on her)

Won't stop lookin' like this till you give me a little ol' kiss.

ADO ANNIE

Oh, what's a little ol' kiss?

WILL

Nothin' – less'n it comes from you.

Both stop.

ADO ANNIE

(sighing)

You do talk purty!

WILL steps up for his kiss, just as AUNT ELLER and the PEDDLER enter followed by the BOYS and GIRLS. The GIRLS are carrying their lunch hampers.

ADO ANNIE

(spotting the PEDDLER)

Er – Will, this is the peddler-man, Ali Hakim.

WILL

How are ya, Hak? Don't mind me. I'm goin' to marry her.

PEDDLER

(delighted)

Marry her? On purpose?

WILL

Well, sure.

An annoying laugh is heard offstage, as CURLY enters with GERTIE on his arm.

AUNT ELLER

Hey, Curly! Better take the horses down to the trough and give the team some water.

GETTING TO KNOW... Oklahoma! | 17

GETTING TO KNOW... Oklahoma!



CURLY

Right away, Aunt Eller.

CURLY turns to go.

GERTIE

Can I come, too? I just love to watch the way you handle horses.

CURLY

(looking across at LAUREY)

At's about all I can handle, I reckon.

GERTIE

Oh, I cain't believe that, Curly – not from what I heard about you!

GERTIE takes his arm and walks him off, laughing her annoying laugh as she exits. JUNE imitates her laugh. The CROWD laughs. LAUREY takes an involuntary step forward, then stops, frustrated and furious.

JUNE

Looks like Curly's took up with that Cummin's girl.

LAUREY

What do I care about that?

*The GIRLS and LAUREY chatter and argue, ad lib.
Music starts.*

TRACK 5: MANY A NEW DAY**AUNT ELLER**

Come on, boys, better git these hampers out under the trees where it's cool.

AUNT ELLER and the BOYS exit.

LAUREY

WHY SHOULD A WOMERN WHO IS HEALTHY AND STRONG
BLUBBER LIKE A BABY IF HER MAN GOES AWAY?
A-WEEPIN' AND A-WAILIN' HOW HE'S DONE HER WRONG—
THAT'S ONE THING YOU'LL NEVER HEAR ME SAY!

NEVER GONNA THINK THAT THE MAN I LOSE
IS THE ONLY MAN AMONG MEN.
I'LL SNAP MY FINGERS TO SHOW I DON'T CARE.

(LAUREY)

I'LL BUY ME A BRAND NEW DRESS TO WEAR.
I'LL SCRUB MY NECK AND I'LL BRESH MY HAIR,
AND START ALL OVER AGAIN!

LAUREY, GIRLS

MANY A NEW FACE WILL PLEASE MY EYE,
MANY A NEW LOVE WILL FIND ME.
NEVER'VE I ONCE LOOKED BACK TO SIGH
OVER THE ROMANCE BEHIND ME.
MANY A NEW DAY WILL DAWN BEFORE I DO!

NEVER'VE I CHASED THE HONEY-BEE
WHO CARELESSLY CAJOLED ME;
SOMEBODY ELSE JUST AS SWEET AS HE
CHEERED ME AND CONSOLED ME.

NEVER'VE I WEPT INTO MY TEA
OVER THE DEAL SOMEONE DOLED ME.
MANY A NEW DAY WILL DAWN,

LAUREY

MANY A RED SUN WILL SET,
MANY A BLUE MOON WILL SHINE, BEFORE I DO!

*As the music ends, GERTIE enters with CURLY,
laughing her high-pitched and annoying laugh. The
BOYS enter with AUNT ELLER.*

GERTIE

Hello, Laurey. Just packin' your hamper now?

LAUREY

I've been busy.

GERTIE

(GERTIE looks in Laurey's hamper)
You got gooseberry tarts, too. Wonder if they is as light as mine. Mine'd
like to float away if you blew on them.

LAUREY

I did blow on one of mine and it broke up into a million pieces.

GERTIE laughs – that laugh again.

GERTIE

Ain't she funny!

GETTING TO KNOW... Oklahoma! | 19

LAUREY and GERTIE step toward each other menacingly.

AUNT ELLER

Gertie! Better come inside, and cool off.

GERTIE

You comin' inside with me, Curly?

CURLY

Not just yet.

GERTIE

Well, don't be too long. And don't fergit when the auction starts tonight, mine's the biggest hamper.

GERTIE laughs again as she exits. The GIRLS are sitting on one side of the stage putting final touches on their hampers while the BOYS are sitting on the opposite side. LAUREY and CURLY are center.

LAUREY

(going on with her packing)

So that's the Cummin's girl I heard so much talk of.

CURLY

You seen her before, ain't you?

LAUREY

Yeah. But not since she got so old.

WILL

Hey Laurey, you really goin' to drive to the box social with that Jud feller?

LAUREY

Reckon so. Why?

WILL

It's just that everybody seems to expect Curly to take you!

ADO ANNIE

Then, maybe it's just as well he ain't taking her. Don't want people talkin', now do we?

FRED

Why would people talk about them?

JUNE

Oh, you know how they are, like a swarm of mudwasps. Always gotta be buzzin' 'bout somethin'.

CURLY

Well, what're they sayin'? That you're stuck on me?

LAUREY

Most of the talk is that you're stuck on me.

TRACK 6: PEOPLE WILL SAY WE'RE IN LOVE

CURLY

Cain't imagine how these ugly rumors start.

LAUREY

Me neither.

WHY DO THEY THINK UP STORIES THAT LINK
MY NAME WITH YOURS?

WHY DO THE NEIGHBORS GOSSIP ALL DAY
BEHIND THEIR DOORS?

I KNOW A WAY TO PROVE WHAT THEY SAY
IS QUITE UNTRUE;

HERE IS THE GIST, A PRACTICAL LIST
OF "DON'TS" FOR YOU:

DON'T THROW BOUQUETS AT ME—
DON'T PLEASE MY FOLKS TOO MUCH,
DON'T LAUGH AT MY JOKES TOO MUCH—
PEOPLE WILL SAY WE'RE IN LOVE!

CURLY

Who laughs at yer jokes?

LAUREY, GIRLS

DON'T SIGH AND GAZE AT ME
YOUR SIGHS ARE SO LIKE MINE,
YOUR EYES MUSTN'T GLOW LIKE MINE—
PEOPLE WILL SAY WE'RE IN LOVE!

LAUREY

DON'T START COLLECTING THINGS—

CURLY

Like what?

LAUREY

GIVE ME MY ROSE AND MY GLOVE.

CURLY looks away, guiltily.

LAUREY, GIRLS

SWEETHEART, THEY'RE SUSPECTING THINGS—
PEOPLE WILL SAY WE'RE IN LOVE!

CURLY

SOME PEOPLE CLAIM THAT YOU ARE TO BLAME
AS MUCH AS I—

LAUREY is about to deny this.

WHY DO YOU TAKE THE TROUBLE TO BAKE
MY FAV'RIT PIE?

(now she looks guilty)

GRANTIN' YOUR WISH, I CARVED OUR INITIALS ON THAT TREE...

He points off at the tree.

JUST KEEP A SLICE OF ALL THE ADVICE
YOU GIVE SO FREE!

DON'T PRAISE MY CHARM TOO MUCH,
DON'T LOOK SO VAIN WITH ME,
DON'T STAND IN THE RAIN WITH ME—
PEOPLE WILL SAY WE'RE IN LOVE!

CURLY, BOYS

DON'T TAKE MY ARM TOO MUCH,
DON'T KEEP YOUR HAND IN MINE,
YOUR HAND FEELS SO GRAND IN MINE,
PEOPLE WILL SAY WE'RE IN LOVE!

ALL

DON'T DANCE ALL NIGHT WITH ME,
'TILL THE STARS FADE FROM ABOVE.
THEY'LL SEE IT'S ALL RIGHT WITH ME,
PEOPLE WILL SAY WE'RE IN LOVE!

CURLY

Don't ya reckon ya' could tell Jud you'd rather go with me tonight?

LAUREY

I – I couldn't.

*GERTIE laughs from offstage. AUNT ELLER enters
with GERTIE.*

AUNT ELLER

Come on, boys, we better load them hampers onto the wagon and think
about startin' off to the box social.

*The BOYS and AUNT ELLER exit, leaving the
GIRLS alone. LAUREY takes out a small bottle of
elixir purchased from the PEDDLER.*

GERTIE

(pointing to bottle)

Look! She bought that ol' smellin' salts the peddler tried to sell us!

LAUREY

It ain't smellin' salts. It's goin' to make up my mind for me.

LAUREY takes a whiff and coughs.

GERTIE

That's the camphor.

ELLEN

Hey, Laurey, are you really lettin' Jud take you tonight 'stead of Curly?

LAUREY

Tell you better when I think everything out clear.

LAUREY sits.

Beginnin' to see things clear already.

TRACK 7: OUT OF MY DREAMS

KATE

I can tell you what you want...

OUT OF YOUR DREAMS
AND INTO HIS ARMS
YOU LONG TO FLY.

ELLEN

YOU DON'T NEED
EGYPTIAN SMELLIN' SALTS
TO TELL YOU WHY!

KATE

OUT OF YOUR DREAMS
AND INTO THE HUSH
OF FALLING SHADOWS.

VIRGINIA

WHEN THE MIST IS LOW,
AND STARS ARE BREAKING THROUGH,

VIVIAN

THEN OUT OF YOUR DREAMS YOU'LL GO—

GETTING TO KNOW... Oklahoma! | 23

GETTING TO KNOW... Oklahoma!



ALL FOUR GIRLS
INTO A DREAM COME TRUE.

Moving quickly, the GIRLS surround LAUREY. Those closest to her are kneeling.

ALL GIRLS
MAKE UP YOUR MIND,
MAKE UP YOUR MIND, LAUREY,
LAUREY DEAR.
MAKE UP YOUR OWN,
MAKE UP YOUR OWN STORY,
LAUREY DEAR.

OL' PHARAOH'S
DAUGHTER WON'T TELL YOU
WHAT TO DO.
ASK YOUR HEART—
WHATEVER IT TELLS YOU WILL BE TRUE.

The GIRLS drift offstage as LAUREY sings.

LAUREY
OUT OF MY DREAMS
AND INTO YOUR ARMS
I LONG TO FLY.
I WILL COME AS EVENING COMES
TO WOO A WAITING SKY.

OUT OF MY DREAMS
AND INTO THE HUSH
OF FALLING SHADOWS—
WHEN THE MIST IS LOW,
AND STARS ARE BREAKING THROUGH,
THEN OUT OF MY DREAMS I'LL GO,
INTO A DREAM WITH YOU.

LAUREY falls asleep and begins to dream. LAUREY's dream begins to come to vivid life onstage.

A little GIRL runs on, and presents LAUREY with a nosegay as more GIRLS dance in and embrace her. A GIRL presents LAUREY with a bridal veil, which she places on LAUREY's head.

CURLY and the BOYS enter, in the manner of cowboys astride their horses. The music slows to wedding-march tempo. CURLY, a serious expression on his face, awaits his bride. Standing back-to-back with CURLY is JUD. Note: JUD should not be seen by the audience if possible. CURLY awaits his bride who walks down an aisle formed by GIRLS and BOYS.

As LAUREY reaches CURLY, he turns around and is replaced by JUD. JUD removes Laurey's veil. Horrified, LAUREY backs away. Her FRIENDS, with stony faces, look straight ahead of them. CURLY, too, is stern and austere, and when LAUREY appeals to him, CURLY backs away. LAUREY circles, desperate to escape JUD. LAUREY tries desperately to reach CURLY, but is unable to. EVERYONE exits except LAUREY who collapses onto the stage. A beat. JUD enters behind her.

JUD

Wake up, Laurey. It's time to start for the party.

LAUREY rises and JUD holds out his arm for her. LAUREY takes JUD's arm and begins to exit just as CURLY enters. CURLY watches them exit, dejectedly.

TRACK 8: END OF SCENE

TRACK 9: THE FARMER AND THE COWMAN (PART 1)

SCENE 2: THE SKIDMORE RANCH

ALL

THE FARMER AND THE COWMAN SHOULD BE FRIENDS,
OH, THE FARMER AND THE COWMAN SHOULD BE FRIENDS.
ONE MAN LIKES TO PUSH A PLOUGH,
THE OTHER LIKES TO CHASE A COW,
BUT THAT'S NO REASON WHY THEY CAIN'T BE FRIENDS.

TERRITORY FOLKS SHOULD STICK TOGETHER,
TERRITORY FOLKS SHOULD ALL BE PALS.
COWBOYS, DANCE WITH THE FARMERS' DAUGHTERS!
FARMERS, DANCE WITH THE RANCHERS' GALS!
(dancing as they sing)

TERRITORY FOLKS SHOULD STICK TOGETHER,
TERRITORY FOLKS SHOULD ALL BE PALS.
COWBOYS, DANCE WITH THE FARMERS' DAUGHTERS!
FARMERS, DANCE WITH THE RANCHERS' GALS!

GETTING TO KNOW... Oklahoma! | 25

CARNES

I'D LIKE TO SAY A WORD FER THE FARMER.

AUNT ELLER

(spoken)
Well, say it!

CARNES

HE COME OUT WEST AND MADE A LOT OF CHANGES.

WILL

(scornfully; singing)
HE COME OUT WEST AND BUILT A LOT OF FENCES!

CURLY

AND BUILT 'EM RIGHT ACROSS OUR CATTLE RANGES!

CORD ELAM

(a cowman; spoken)
Why didn't those dirt scratchers stay in Missouri where they belong?

CARNES

(spoken)
We got as much right here—

AUNT ELLER

(shouting)
Gentlemen – shut up!
(quiet restored, she resumes singing)
THE FARMER IS A GOOD AND THRIFTY CITIZEN.

VIVIAN

(spoken)
He's thrifty, all right.

CARNES

(glaring at VIVIAN, he continues with song)
NO MATTER WHAT THE COWMAN SAYS OR THINKS,
YOU SELDOM SEE HIM DRINKIN' IN A BARROOM—

VIVIAN

UNLESS SOMEBODY ELSE IS BUYIN' DRINKS!

ALL

(barging in quickly to save the party's respectability)
BUT THE FARMER AND THE COWMAN SHOULD BE FRIENDS,
OH, THE FARMER AND THE COWMAN SHOULD BE FRIENDS.

FARMERS

THE COWMAN ROPES A COW WITH EASE,

COWMEN

THE FARMER STEALS HER BUTTER AND CHEESE,

ALL

BUT THAT'S NO REASON WHY THEY CAIN'T BE FRIENDS!
TERRITORY FOLKS SHOULD STICK TOGETHER,
TERRITORY FOLKS SHOULD ALL BE PALS.
COWBOYS, DANCE WITH THE FARMERS' DAUGHTERS!
FARMERS, DANCE WITH THE RANCHERS' GALS!

AUNT ELLER

THE FARMER SHOULD BE SOCIABLE WITH THE COWBOY,
IF HE RIDES BY AND ASKS FER FOOD AND WATER.
DON'T TREAT HIM LIKE A LOUSE,
MAKE HIM WELCOME IN YOUR HOUSE...

CARNES

BUT BE SHORE THAT YOU LOCK UP YOUR WIFE AN' DAUGHTER!

FRED

(to CARNES)

You can't talk that-a-way!

CARNES

I can say what I want.

The two sides lean towards each other as if they are going to fight. The CROWD ad libs.

AUNT ELLER

They ain't nobody goin' to slug out anythin' – this here's a party!
Sing it! Dum tidly um tum tum—

TRACK 10: THE FARMER AND THE COWMAN (PART 2)**WILL**

THE FARMER AND THE COWMAN SHOULD BE FRIENDS.

ALL

OH, THE FARMER AND THE COWMAN SHOULD BE FRIENDS.
ONE MAN LIKES TO PUSH A PLOUGH,
THE OTHER LIKES TO CHASE A COW,
BUT THAT'S NO REASON WHY THEY CAIN'T BE FRIENDS!

GETTING TO KNOW... Oklahoma! | 27

GETTING TO KNOW... Oklahoma!



CURLY

AND WHEN THIS TERRITORY IS A STATE,
AND JINES THE UNION JIST LIKE ALL THE OTHERS,
THE FARMER AND THE COWMAN AND THE MERCHANT
MUST ALL BEHAVE THEIRSEL'S AND ACT LIKE BROTHERS.

AUNT ELLER

I'D LIKE TO TEACH YOU ALL A LITTLE SAYIN'—
AND LEARN THESE WORDS BY HEART THE WAY YOU SHOULD:
"I DON'T SAY I'M NO BETTER THAN ANYBODY ELSE,
BUT I'LL BE DANGED IF I AIN'T JIST AS GOOD!"

ALL

I DON'T SAY I'M NO BETTER THAN ANYBODY ELSE,
BUT I'LL BE DANGED IF I AIN'T JIST AS GOOD!
TERRITORY FOLKS SHOULD STICK TOGETHER,
TERRITORY FOLKS SHOULD ALL BE PALS.
COWBOYS, DANCE WITH THE FARMERS' DAUGHTERS!
FARMERS, DANCE WITH THE RANCHERS' GALS!

They all square dance joyfully.

ALL

TERRITORY FOLKS SHOULD STICK TOGETHER,
TERRITORY FOLKS SHOULD ALL BE PALS.
COWBOYS, DANCE WITH THE FARMERS' DAUGHTER!
FARMERS, DANCE WITH THE RANCHERS' GALS!

*LAUREY and JUD enter. LAUREY looks distressed
and runs directly to AUNT ELLER, leaving JUD
behind. CURLY pays close attention to LAUREY.*

AUNT ELLER

All right then. Now we'll auction all the hampers! We'll start with these
two. Whose they are, I ain't got no idea!

ADO ANNIE

(in a low voice)

The litte one's mine! And the one next to it is Laurey's!

General laughter.

AUNT ELLER

Well, that's the end of that secret. Now what am I bid for Ado Annie's
hamper?

SLIM

Two bits.



CORD ELAM

Four.

SLIM

Six bits.

AUNT ELLER

Who says a dollar? How about you, Mike? You won her last year.

MIKE

Hey, Ado Annie, y'got that same sweet-potater pie like last year?

ADO ANNIE

You bet.

AUNT ELLER

Same old sweet-potater pie, Mike. What do ya' say?

MIKE

I say it give me a three-day bellyache!

AUNT ELLER

Never mind about that. Who bids a dollar?

WILL

(dramatically)

You hear fifty dollars!

AUNT ELLER

Fifty dollars! Nobody ever bid fifty dollars for a lunch! Nobody ever bid ten.

CARNES

He ain't got fifty dollars.

ADO ANNIE

Yes he does, Daddy!

WILL

And if you're a man of honor ya' gotta say Ado Annie is mine!

CARNES

But Annie's been promised to the peddler.

PEDDLER

Now Mr. Carnes, although it shore is bad news for me, a deal's a deal and I'm prepared to make the sacrifice.

CARNES

(to WILL)

But where's your money?

WILL

Right here.

CARNES

You just gave that money to the schoolhouse. Gotta say the peddler still gets my daughter's hand.

PEDDLER

Now wait a minute!

WILL

That ain't fair!

AUNT ELLER

Goin' for fifty dollars! Goin' ...

PEDDLER

(gulping)
Fifty-one!

WILL

Fif—

Prompted by frantic signs from the PEDDLER, he stops and suddenly realizes the significance of the PEDDLER's bid.

Wait a minute. Wait! If I don't bid any more I can keep my money, cain't I?

AUNT ELLER

(grinning)
Sure can.

WILL

Then I still got fifty dollars!

AUNT ELLER

Goin', goin', gone for fifty-one dollars and that means Ado Annie'll get the prize, I guess.

WILL

And I get Ado Annie!

CARNES

(to the PEDDLER)
And what're you gittin' for your fifty-one dollars?

ADO ANNIE hands him her hamper. He speaks dead front.

PEDDLER

A three-day bellyache!

AUNT ELLER

Now here's my niece's hamper. I took a peek inside a while ago and I must say it looks mighty tasty. What do I hear, gents?

SLIM

Two bits!

FRED

Four bits!

CARNES

I bid one dollar.

AUNT ELLER

Do I hear two?

JUD

A dollar and a quarter.

LAUREY is startled by JUD's voice.

CORD ELAM

Two dollars.

JOE

Two-fifty.

CARNES

Three dollars!

JUD

And two bits.

CORD ELAM

Three dollars and four bits!

JOE

Four dollars.

JUD

(doggedly)
And two bits.

LAUREY looks straight ahead, grimly. AUNT ELLER catches this look and a deep worry comes into her eyes.

AUNT ELLER

Four and a quarter.

(looking at CURLY, an appeal in her voice)

Ain't I goin' to hear any more? I got a bid of four and a quarter – from Jud Fry. You goin' to let him have it?

(worried)

Ain't got nearly enough yet.

(looking at CARNES)

Not for cold duck with stuffin' and that lemon meringue pie.

CARNES

Five dollars.

AUNT ELLER

Five dollars! Goin' ...

JUD

And two bits.

AUNT ELLER

My, you're stubborn, Jud. Mr. Carnes is a richer man'n you.

(looking at CARNES)

And I know he likes custard with raspberry syrup.

Pause. No one bids.

Anybody goin' to bid any more?

JUD

No. They all dropped out. Cain't you see? Here's the money.

AUNT ELLER

Hold on, you! I ain't said "Goin', goin', gone" yet!

JUD

Well, say it!

AUNT ELLER

(speaking slowly)

Goin' to Jud Fry for five dollars and two bits! Goin' ...

CURLY

I don't figger that's quite enough, do you?

JUD

It's more'n you got.

CURLY

Got a saddle that cost me thirty dollars.

JUD

You cain't bid saddles.

CURLY

Thirty-dollar saddle must be worth somethin' to somebody.

JOE

I'll give you ten.

IKE

(to CURLY)

Don't be a fool, boy. Ya cain't earn a livin' without a saddle.

CURLY

(turning to JUD)

Don't let's waste time. How high you goin'?

JUD

Higher'n you – no matter what!

CURLY

(to AUNT ELLER)

Aunt Eller, I'm biddin' all of this ten dollars.

General murmur of excited comments. LAUREY's eyes are shining now and her shoulders are straighter.

AUNT ELLER

(tickled to death)

Curly, you're crazy! But it's all for the schoolhouse, ain't it? All for educatin' and learnin'. Goin' for ten dollars. Goin'—

JUD

Hold on! I ain't finished biddin'! So, Aunt Eller, I'm just as reckless as Curly McLain, I guess. Just as good at gettin' what I want. Goin' to bid all I got in the world – all I saved for two years, doin' farmwork. All for Laurey. Here it is! Forty-two dollars and thirty-one cents.

AUNT ELLER

Curly...

CURLY

Most of you boys know my horse, Dun. She's a—

(he swallows hard)

—a kinda nice horse – gentle and well broke.

LAUREY

Don't sell Dun, Curly, it ain't worth it.

CORD ELAM

I'll give you forty-three for her!

CURLY

That makes my bid fifty-three dollars, Aunt Eller. Anybody going any higher?

AUNT ELLER

(very quickly)

Goin' – goin' – gone! What's the matter with you folks? Ain't nobody gonna cheer er nuthin'?

JUD

(grabbing LAUREY firmly by the arm)

I ain't good enough, am I? I'm a hired hand, got dirt on my hands, pig slop!

AUNT ELLER

You lost the bid, but the biddin' was fair.

JUD

(JUD shakes LAUREY's arm violently)

We'll see who's better, Miss Laurey. Then you'll wish you wasn't so free with your airs!

LAUREY

(breaking free from JUD)

Are you makin' threats to me? Well, I'll just tell you sumpin that'll rest your brain, Mr. Jud. You ain't a hired hand for me no more. You can jist pack up and scoot. You ain't to come on the place again, you hear me? You so much as set foot inside the pasture gate and I'll sick the dogs onto you!

JUD

(threatening LAUREY, face-to-face)

Said your say! Told you the way it was. You wouldn't listen.

JUD exits.

CURLY

Tomorrow, I'll get you a new hired hand. I'll stay on the place myself tonight, if you're nervous about that hound-dog. Hey, while I think of it – how – how 'bout marryin' me?

LAUREY

Gracious, what'd I want to marry you for?

CURLY

Well, couldn't you maybe think of some reason why you might? Oh, I got to learn to be a farmer, I see that! Start in to get my hands blistered a new way! They're gonna make a state outa this territory, they gonna put it in the Union! Country's a-changin', got to change with it! Now I got you to help me – I'll amount to somethin' yet!

TRACK 11: REPRISE: PEOPLE WILL SAY WE'RE IN LOVE**LAUREY***(touched)*

Curly – I'll marry ya, if you want me to.

CURLY

Yeow! Hey I'd like fer you to all know that Laurey Williams is my girl!

LAUREY

Curly!

CURLY

And she's went and got me to ask her to marry me!

LAUREY

They'll hear ya all the way to Catoosie!

CURLY

Aw, let 'em!

LET PEOPLE SAY WE'RE IN LOVE!

WHO CARES WHAT HAPPENS NOW!

LAUREY

JUST KEEP YOUR HAND IN MINE.

YOUR HAND FEELS SO GRAND IN MINE—

BOTH

LET PEOPLE SAY WE'RE IN LOVE!

ALL

STARLIGHT LOOKS WELL ON US

LET THE STARS BEAM FROM ABOVE.

WHO CARES IF THEY TELL ON US?

LET PEOPLE SAY WE'RE IN LOVE!

AUNT ELLER

Pick that banjo to pieces, Sam!

TRACK 12: CHANGE OF SCENE*The ENSEMBLE dances off except for the PEDDLER
and ADO ANNIE.***PEDDLER**

I'll say good-bye here.

GETTING TO KNOW... Oklahoma! | 35

GETTING TO KNOW... Oklahoma!

ADO ANNIE

Can't you even stay to drink to Curly and Laurey?

PEDDLER

I will show you how we say good-bye in my country.

The PEDDLER takes ADO ANNIE's hand, extending her arm palm up, pushes back her sleeve and kisses her upturned wrist. He progresses up her arm, accelerating his kisses. He continues kissing her neck as he crosses behind her. He then twirls her around into a low embrace.

ADO ANNIE

(wistfully as he releases her)

That was good-bye?

PEDDLER

We have an old song in my country. It says,

(he sings)

"One good-bye ..."

(speaks)

"...is never enough."

The PEDDLER repeats the actions above just as

WILL enters. The PEDDLER notices WILL.

I am glad you will marry such a wonderful man as this Will Parker. You deserve a fine man and you got one.

Still in the PEDDLER's embrace, ADO ANNIE looks up and sees WILL above her.

ADO ANNIE

Hello, Will. Ali is sayin' good-bye.

PEDDLER

(immediately setting ADO ANNIE back on her feet)

Ah, Will! I want to say good-bye to you, too.

The PEDDLER moves to embrace WILL.

WILL

No, you don't. I just saw the last one.

PEDDLER

(patting WILL on the cheek)

Ah, you were made for each other! Be good to her, Will. And you be good to him!

(smiling disarmingly at WILL)

You don't mind? I am a friend of the family now?

The PEDDLER gives ADO ANNIE a little kiss on the cheek.

WILL

Did you say you was goin'?

PEDDLER

Back on the open road, the lonely gypsy!

The PEDDLER exits.

WILL

Now look here, we gotta have a serious talk. Now that you're engaged to me, you gotta stop havin' fun! ... I mean with other fellers.

TRACK 13: ALL ER NUTHIN'

WILL

(half sung)

YOU'LL HAVE TO BE A LITTLE MORE STAND-OFFISH

(sings)

WHEN FELLERS OFFER YOU A BUGGY RIDE.

ADO ANNIE

I'LL GIVE A IMITATION OF A CRAWFISH
AND DIG MYSELF A HOLE WHERE I CAN HIDE.

WILL

I HEARD HOW YOU WAS KICKIN' UP SOME CAPERS
WHEN I WAS OFF IN KANSAS CITY, MO.

(more sternly)

I HEARD SOME THINGS YOU COULDN'T PRINT IN PAPERS
FROM FELLERS WHO BEEN 'TALKIN' LIKE THEY KNOW!

ADO ANNIE

FOOT!

WILL breaks in to spurt out pent-up resentment at a great injustice.

WILL

I GO AND SOW MY LAST WILD OAT!
I CUT OUT ALL SHENANIGANS!
I SAVE MY MONEY - DON'T GAMBLE ER DRINK
IN THE BACK ROOM DOWN AT FLANNIGAN'S!
I GIVE UP LOTSA OTHER THINGS
A GENTLEMAN NEVER MENTIONS—
BUT BEFORE I GIVE UP ANY MORE,
I WANTA KNOW YOUR INTENTIONS!

GETTING To KNOW... Oklahoma! | 37

GETTING To KNOW... Oklahoma!



(WILL)*(sung)*

WITH ME IT'S ALL ER NUTHIN'!
 IS IT ALL ER NUTHIN' WITH YOU?
 IT CAIN'T BE "IN BETWEEN"
 IT CAIN'T BE "NOW AND THEN"
 NO HALF-AND-HALF ROMANCE WILL DO!

I'M A ONE-WOMAN MAN,
 HOME-LOVIN' TYPE,
 ALL COMPLETE WITH SLIPPERS AND PIPE.
 TAKE ME LIKE I AM ER LEAVE ME BE!

IF YOU CAIN'T GIVE ME ALL, GIVE ME NUTHIN'—
 AND NUTHIN'S WHUT YOU'LL GIT FROM ME!

WILL struts away from her.

ADO ANNIE

NOT EVEN SUMP'N?

WILL

NUTHIN'S WHUT YOU'LL GET FROM ME!

You ain't gonna think of that ol' peddler any more, are you?

ADO ANNIE

'Course not. Never think of no one less'n he's with me.

WILL

Then I'm never gonna leave your side.

ADO ANNIE

Even if you don't, even if you never go away on a trip or nothin', can't you
 – once in a while – give me one of them Persian good-byes?

WILL

Persian good-bye? Why that ain't nuthin' like a Oklahoma hello!

WILL places her hands so that she is holding onto his neck, grabs her by the waist, and gives her a kiss on the cheek. After the kiss, she looks up at him, supreme contentment in her voice.

ADO ANNIE

Hello, Will!

WITH YOU IT'S ALL ER NUTHIN'—
 ALL FER YOU AND NUTHIN' FOR ME!
 BUT IF A WIFE IS WISE

(ADO ANNIE)

SHE'S GOTTA REALIZE
THAT MEN LIKE YOU ARE WILD AND FREE.

WILL looks pleased.

SO I AIN'T GONNA FUSS,
AIN'T GONNA FROWN,
HAVE YOUR FUN, GO OUT ON THE TOWN,
STAY UP LATE AND DON'T COME HOME TILL THREE,
AND GO RIGHT OFF TO SLEEP IF YOU'RE SLEEPY—
THERE'S NO USE WAITIN' UP FER ME!

WILL

OH, ADO ANNIE!

ADO ANNIE

NO USE WAITIN' UP FER ME!

WILL

COME ON AND KISS ME!

ADO ANNIE happily returns to WILL. They dance off.

TRACK 14: CHANGE INTO SCENE 3

**SCENE 3: THE BACK OF LAUREY'S FARMHOUSE/
AUNT ELLER'S FARM**

Shouts, cheers and laughter are heard.

AUNT ELLER

Well, Andrew, I ain't never seen you so serious at a weddin' party.

CARNES

Been scared all night. Scared that Jud Fry'd come up and start for Curly.

AUNT ELLER

Why, Jud Fry's been out of the territory for three weeks.

CARNES

He's back. Saw him over at Claremore's last night, pickin' fights with anybody who'd take him on.

GERTIE's well-known laugh is heard, offstage.

AUNT ELLER

Gertie!

GETTING TO KNOW... Oklahoma! | 39

GETTING TO KNOW... Oklahoma!



GERTIE enters.

GERTIE

Hi, Aunt Eller.

AUNT ELLER

Too bad you missed Laurey's wedding.

GERTIE

Been havin' one of my own.

ELEEN

Lands! Who'd you marry?

The PEDDLER enters, dejected, sheepish, dispirited, a ghost of the man he was.

CARNES

How long you been married?

PEDDLER

Four days.

GERTIE's laugh is heard from the group. The PEDDLER winces.

Four days with that laugh should count like a golden wedding.

CARNES

But if you married her, you musta wanted to.

PEDDLER

Shore I wanted to.

(a short laugh from GERTIE)

Now, I ain't so sure.

The CROWD enters, CURLY is dressed in his Sunday best, LAUREY wears her mother's wedding gown.

WILL

Say, Curly, was you scared when the preacher said that about do you take this here woman?

CURLY

Scared he wouldn't say it!

EVERYONE laughs and then JUD enters. EVERYONE suddenly becomes quiet, sensing trouble.

JUD

Weddin' party still goin' on? Glad I ain't too late. Got a present for the groom. But first I want to kiss the bride.

He starts for LAUREY. CURLY pulls him back.

(JUD)

An' here's my present for you!

JUD throws a punch at CURLY, but CURLY ducks. JUD comes at CURLY again but as JUD pulls back his fist to take another swing, CURLY grabs JUD's arm and tosses JUD to the ground.

CARNES

He's knocked out cold! Must of hit his head.

CORD ELEM

Help me carry him over to my rig. I'll drive him over to Doctor Tyler's.

CURLY

(to LAUREY and AUNT ELLER)

I got to go see if there's anythin' can be done for him. Take care of her, Aunt Eller.

CURLY exits.

LAUREY

I don't see why this had to happen, when everythin' was so fine?

AUNT ELLER

Don't let your mind run on it. You gotta be hearty. You can't deserve the sweet and tender in life less'n you're tough.

LAUREY

I wish I was the way you are.

AUNT ELLER

Fiddlesticks! Scrawny and old? You couldn't hire me to be the way I am!

LAUREY

Oh, what would I do without you? You're such a crazy!

AUNT ELLER

(hugging LAUREY)

Sure as you're born!

CURLY enters with the others.

WILL

C'mon everybody, let's have three cheers for the happy couple! Hip-hip—

ALL

Hooray!

GETTING TO KNOW... Oklahoma! | 41

GETTING TO KNOW... Oklahoma!



Hip-hip— **WILL**

Hooray! **ALL**

Hip-hip— **WILL**

Hooray! **ALL**

TRACK 15: OKLAHOMA

AUNT ELLER
THEY COULDN'T PICK A BETTER TIME TO START IN LIFE!

CARNES
IT AIN'T TOO EARLY AND IT AIN'T TOO LATE.

CURLY
STARTIN' AS A FARMER WITH A BRAND NEW WIFE—

LAUREY
SOON BE LIVIN' IN A BRAND NEW STATE!

ALL
BRAND NEW STATE.
GONNA TREAT YOU GREAT!

SOLO 1
GONNA GIVE YOU BARLEY,

SOLO 2
CARROTS AND PERTATERS—

SOLO 3
PASTURE FOR THE CATTLE—

SOLO 4
SPINACH AND TERMAYTERS!

AUNT ELLER
FLOWERS ON THE PRAIRIE WHERE THE JUNE BUGS ZOOM—

ALL GIRLS
PLEN'Y OF AIR AND PLEN'Y OF ROOM—

42 | *GETTING TO KNOW... Oklahoma!*

GETTING TO KNOW... Oklahoma!



ALL BOYS

PLEN'Y OF ROOM TO SWING A ROPE!

AUNT ELLER

PLEN'Y OF HEART AND PLEN'Y OF HOPE!

CURLY

OKLAHOMA,
WHERE THE WIND COMES SWEEPIN' DOWN THE PLAIN,
AND THE WAVIN' WHEAT
CAN SURE SMELL SWEET
WHEN THE WIND COMES RIGHT BEHIND THE RAIN.

OKLAHOMA,
EVERY NIGHT MY HONEY LAMB AND I
SIT ALONE AND TALK
AND WATCH A HAWK
MAKIN' LAZY CIRCLES IN THE SKY.

ALL

WE KNOW WE BELONG TO THE LAND,
AND THE LAND WE BELONG TO IS GRAND!
AND WHEN WE SAY:
YEOW! A-YIP-I-O-EE-AY!
WE'RE ONLY SAYIN',
"YOU'RE DOIN' FINE, OKLAHOMA!
OKLAHOMA, O.K.!"

OKLA—
HOMA!
OKLA—
HOMA!
OKLA—
HOMA!
OKLA—
HOMA!
OKLA—

The "Oklahoma's" continue as the rest sing:

WE KNOW WE BELONG TO THE LAND,
AND THE LAND WE BELONG TO IS GRAND!
AND WHEN WE SAY:
YEOW! A-YIP-I-O-EE-AY!
WE'RE ONLY SAYIN'

GETTING TO KNOW... Oklahoma! | 43

GETTING TO KNOW... Oklahoma!



(ALL)

"YOU'RE DOIN' FINE, OKLAHOMA!
 OKLAHOMA, O. K. L. A. H. O. M. A.!"
 OKLAHOMA!
(shouted)
 YEOW!

TRACK 16: BOWS

ALL

OKLA—
 HOMA!
 OKLA—
 HOMA!
 OKLA—
 HOMA!
 OKLA—
 HOMA!
 OKLA—

The "Oklahoma's" continue as the rest sing:

WE KNOW WE BELONG TO THE LAND,
 AND THE LAND WE BELONG TO IS GRAND!
 AND WHEN WE SAY:
 YEOW! A-YIP-I-O-EE-AY!
 WE'RE ONLY SAYIN'
 "YOU'RE DOIN' FINE, OKLAHOMA!
 OKLAHOMA, O. K. L. A. H. O. M. A.!"
 OKLAHOMA!
(shouted)
 YEOW!

TRACK 17: EXIT MUSIC