

Act One

FOR MATURE AUDIENCES

Contemporary theatre at its finest. A turgid melodrama in one lascivious act, featuring the sweet young thing and Mr. Right. See him overcome by passion and seized by unbridled lust. Watch the hitherto unsullied damsel fight to retain her honor.



ow that we have properly named **it**, and also mastered the parts, it's time we finally got our act together. So let's **get it on** (c. 1970s, counterculture) or, as the British say, let's **have it off** (20thC). A bit of high drama and low comedy. We begin with the chief actors in the piece and the forces that move them, then on to the preliminaries, the act itself, variations thereof, and finally the results.

Thank Heaven for Little Girls

On center stage we have a **knock-out** (c. 1940s), the **sweet young thing—a real eyeful** (c. 1920s), an **armful** (c. 1930s), a **cutie** (c. 1919), a **real stunner** (c. 1862), and a **good looker** (c. 1894). She's got **bedroom eyes, plenty of dissa and datta**, and is just oozing **SA—sex appeal** (c. 1920–40s). The sounds you hear as she enters a room are: “**oomph**” (a sexual moan), “**unh, unh**” (Partridge suggests a bull's mating bellow), “**boing boing**” (ringing his bell), “**zing**” (go the strings of my heart) and “**va-va-va-voom!**” all courtesy of the forties. Or “**I say, what a smasher!**” (c. 1945, Eng.).

Some would simply suggest that she has plenty of **it**. **It** first caught the public's fancy during the twenties, when it was made popular by Clara Bow, the original **it** girl, star of the 1927 film *It*, based on a best-selling book of the same name by Elinor Glyn.

In short, she's a real **doll** (since c. 1904)—that is, if you don't care about her past. A **doll** was a common **harlot** through the seventeenth and early eighteenth centuries, and both **doll** and **dolly**

