LIBRETTO VOCAL BOOK

GUYS AND DOLLS

A Musical Fable of Broadway

Based on a story and characters by
Damon Runyon

Music and Lyrics by
Frank Loesser

Book by
Jo Swerling and Abe Burrows

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CHARACTERS

(In order of appearance)

NICELY-NICELY JOHNSON
BENNY SOUTHWEST
RUSTY CHARLIE
SARAH BROWN
ARVIDE ABERNATHY
AGATHA, CALVIN, MARTHA } *members of the MISSION BAND*
HARRY THE HORSE
LT. BRANNIGAN
NATHAN DETROIT
CRAP SHOOTERS
ANGIE THE OX
MISS ADELAIDE
SKY MASTERSON
JOEY BILTMORE
MIMI
GENERAL MATILDA B. CARTWRIGHT
BIG JULE
MASTER OF CEREMONIES
ALLISON, FERGUSON, VERNON } *GIRL DANCERS*
DRUNK
WAITER

MUSICAL NUMBERS

Overture 1

#1 – Opening/Runyonland 1

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#4 – The Oldest Established 11

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#9 – Opening Scene 5 49

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#21 – Hot Box Fanfare 77

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ACT II, SCENE III: CRAP GAME IN THE SEWER

24a – The Crapshooter's Dance 87

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#26 – Change of Scene 102

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SONGS BY CHARACTER

ADELAIDE

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#27 – Sue Me 106
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NICELY

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#10 – Guys & Dolls 50
#28 – Sit Down, You're Rockin' the Boat 114
#32 – The Happy Ending 129

RUSTY

#2 – Fugue for Tinhorns 3
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SARAH

#3 – Follow the Fold 5
#6 – I'll Know 31
#6b – Vocal Finish 34
#14 – Havana 63
#15 – If I Were a Bell 67
#17a – I've Never Been... 73
#29a – Adelaide Meets Sarah ...118
#30 – Marry the Man Today 122
#32 – The Happy Ending 129

SKY

#6 – I'll Know 31
#14 – Havana 63
#17 – My Time of Day 72
#17a – I've Never Been... 73
#25 – Luck Be a Lady 99
#32 – The Happy Ending 129

At finish of Overture, Curtain lights from balcony rail dim out. Behind translucent show curtain, stage lights dim up.

ACT I, Scene i: *Broadway*

After eight bars of music Show Curtain opens –

Broadway Atmosphere routine

Discovered stage center are two shady Broadway characters. MAN with newspaper crosses from R.2 to L.2 and Exits.

BOBBIE SOXERS enter L.2 – exit R.2.

SIGHTSEEING GUIDE and SIGHTSEERS enter L.1.

ACTOR and ACTRESS enter L.2, cross to L.1.

One of the shady Broadway characters is flipping a coin – the other snapping his fingers. They both glance offstage R. and L. obviously looking for a pickup.

A N.Y. POLICEMAN Swinging a club enters from R.2, strolling. He exits R.1.

TWO CHORUS GIRLS wearing slacks enter from R.1. They exit L.1. TWO VERY ANIMATED BOBBY SOXERS enter from L.2, carrying autograph books and pencils – they rush off R.1.

TWO WELL DRESSED STREET WALKERS enter from R.2, stop at L.C. and flirt with the two shady characters – one of the shady characters flips the coin – they take TWO CRORUS GIRLS by the arms and escort them off L.2.

A MAN rushes on from L.2, and exits hurriedly R.1.

An ELDERLY WOMAN STREET VENDOR dressed shabbily and carrying a shoulder tray containing apples, gardenias, and pretzels on sticks enters from L.2 and slowly exits stage R.2.

A SIGHTSEEING TEXAN and HIS WIFE enter from R.1. He is carrying a sightseeing map and wears a watch and chain across his vest.

A SIDEWALK PHOTOGRAPHER enters from L.1 carrying a camera, and order blank. He snaps the TEXAN and HIS WIFE who pose for the photographer – PHOTOGRAPHER hands order blank to TEXAN who signs it and gives money to him in payment The TEXAN and HIS WIFE exit L.1. The PHOTOGRAPHER looks after them, crumples up the order blank and throws it away.

AN ACTRESS enters from R.1, dressed very elegantly, carrying a long cigarette holder. She is escorted by an ACTOR dressed in a tuxedo – the two BOBBY SOXERS have followed them on from R.1. They have the ACTOR and ACTRESS autograph their books – as the Actor and Actress turn upstage to EXIT L.2, a sign painted "PESSIMO CIGARS" is revealed. THE BOBBY SOXERS exit R.1.

A MAN PAPER DOLL VENDOR and his LADY ASSISTANT enter from R.2, pushing a trick convertible vehicle which converts into a baby buggy. They exit L.1.

A HEAVYWEIGHT PRIZEFIGHTER with cauliflower ears enters from R.1, skipping rope. His MANAGER enters with his instructions as THEY cross the stage and exit L.1.

PAPER DOLL VENDOR and his ASSISTANT enter from L.1 with vehicle – they set it up at stage center. LADY ASSISTANT pulls out black thread – HE sets paper doll on thread – SHE manipulates the paper doll on the black thread – THEY see the POLICE who enter from R.2. They quickly pull the trigger which converts the vehicle into a baby buggy – they nod very graciously to the policeman as they pass him – HE nods, then suddenly he realizes he has been tricked, rushes off R.1, chasing them.

A SIGHTSEEING GUIDE enters from R.1, followed by a group of seven or eight sightseers including the TEXAN and his WIFE who are in the rear of the group. The SIGHTSEEING GUIDE is pointing to objects of interest. A PICKPOCKET enters from R.2, goes to Texan and points to a tall building and as the TEXAN is looking up he steals the Texan's watch and chain. The TEXAN and his WIFE exit L.1.

TWO STREET WALKERS enter from L.2. THEY cross to pickpocket and flirt with him and relieve him of the watch and chain he stole from the Texan. They take the PICKPOCKET by the arm and very nonchalantly stroll off R.2 with him.

TEXAN and his WIFE rush on from R.2. It is very evident that he has suddenly discovered the loss of his watch and is intent upon catching the pickpocket – THEY exit R.1.

A BLIND MAN carrying a cane, tin cup in his hand, glasses, and wearing a sign "BLIND" enters from R.1. He feels his way slowly to center stage.

PAPER DOLL VENDOR and his LADY ASSISTANT enter from L.1 and set up their vehicle at stage center – as they do so the MAN VENDOR flicks his cigarette ashes into Blind Man's tin cup – BLIND MAN looks at this. At this moment the PAPER DOLL VENDOR looks off stage R., sees POLICEMAN, motions to his ASSISTANT, picks up vehicle and rushes off L.1 – BLIND MAN runs off L.1.

PICKPOCKET, SIDEWALK CAMERAMAN rush on from R.1, chased by the POLICEMAN, TEXAN and his WIFE – they exit L.1. All the characters on stage run off L.1 after them very excitedly.

BENNY SOUTHSTREET enters from R.1, very engrossed in reading a racing scratch sheet.

PRIZEFIGHTER, shadow boxing, enters from L.2, followed by his MANAGER. The PRIZEFIGHTER, not seeing Benny, runs into him accidentally. HE is knocked down by the force of BENNY's head against his solar plexus. PRIZEFIGHTER, frightened and not knowing really what happened, runs off R.1, followed by his MANAGER. BENNY straightens his hat which has been dented by the collision.

BENNY unconcernedly joins NICELY-NICELY JOHNSON, who has entered at this moment from stage L.1, finishing a bottle of Coca-Cola and is at the newsstand buying a scratch sheet from the newsman.

RUSTY CHARLIE enters from L.2, reading a scratch sheet – they group together and sing –

NICELY

I GOT THE HORSE RIGHT HERE
THE NAME IS PAUL REVERE

(TWO STREETWALKERS enter R.2 – stand watching BENNY, NICELY and RUSTY)

AND HERE'S A GUY THAT SAYS
IF THE WEATHER'S CLEAR
CAN DO, CAN DO.
THIS GUY SAYS THE HORSE CAN DO
IF HE SAYS THE HORSE CAN DO,
CAN DO, CAN DO.

NICELY

(Crosses to R., passing RUSTY)

CAN DO,
CAN DO.
THIS GUY SAYS THE HORSE
CAN DO

BENNY

(Shows sheet to RUSTY)

I'M PICKIN' VALENTINE,
'CAUSE ON THE MORNING LINE
THE GUY HAS GOT HIM FIGURED
AT FIVE TO NINE

NICELY

IF HE SAYS THE HORSE
CAN DO,
CAN DO,
CAN DO.

BENNY

HAS CHANCE,
HAS CHANCE,
THIS GUY SAYS THE HORSE
HAS CHANCE

RUSTY

(Crosses to R. of Benny)

BUT LOOK AT EPITAPH
HE WINS IT BY A HALF,
ACCORDING TO THIS HERE
IN THE TELEGRAPH

(NICELY)

FOR PAUL REVERE I'LL BITE
I HEAR HIS FOOT'S ALL RIGHT
OF COURSE IT ALL DEPENDS
IF IT RAINED LAST NIGHT
LIKES MUD,
LIKES MUD,

THIS "X" MEANS THE HORSE
LIKES MUD
IF THAT MEANS THE HORSE
LIKES MUD,
LIKES
MUD,
LIKES MUD.
I TELL YOU PAUL REVERE
NOW THIS IS NO BUM STEER
IT'S FROM A HANDICAPPER
THAT'S REAL SINCERE
CAN DO,
CAN DO,

THIS GUY SAYS THE HORSE
CAN DO
IF HE SAYS THE HORSE
CAN DO,
CAN DO,
CAN DO.

PAUL REVERE,
I GOT THE HORSE
RIGHT
HERE.

(BENNY)

IF HE SAYS THE HORSE
HAS CHANCE,
HAS CHANCE,
HAS CHANCE.
I KNOW IT'S VALENTINE
THE MORNING WORKS
LOOK FINE
BESIDES THE JOCKEY'S
BROTHER'S A FRIEND OF MINE
NEEDS RACE,
NEEDS RACE,
THIS
GUY SAYS THE HORSE
NEEDS RACE.
IF HE SAYS THE HORSE
NEEDS RACE,
NEEDS RACE,
NEEDS RACE,
I GO FOR VALENTINE
'CAUSE ON THE
MORNING LINE
THE GUY HAS GOT HIM
FIGURED AT FIVE TO NINE.
HAS CHANCE,
HAS CHANCE.
THIS GUY SAYS THE HORSE
HAS CHANCE.

VALENTINE!

I GOT THE HORSE
RIGHT
HERE.

(RUSTY)

BIG THREAT,
BIG THREAT,
THIS GUY CALLS THE HORSE
BIG THREAT
IF HE CALLS THE HORSE
BIG THREAT,

BIG THREAT,
BIG THREAT.
AND JUST A MINUTE BOYS,
I GOT THE FEED BOX NOISE.
IT SAYS THE
GREAT-GRANDFATHER
WAS EQUIPOISE.
SHOWS CLASS,
SHOWS CLASS.
THIS GUY SAYS THE HORSE
SHOWS CLASS.
IF HE SAYS THE HORSE
SHOWS CLASS,

SHOWS CLASS,
SHOWS CLASS.
SO MAKE IT EPITAPH
HE WINS IT BY A HALF
ACCORDING TO THIS HERE
IN THE TELEGRAPH
EPITAPH.

I GOT THE HORSE
RIGHT
HERE.

(At end of "FUGUE FOR TINHORNS," MISSION BAND enters playing "FOLLOW THE FOLD" – SARAH with tambourine, a female member playing the cornet, ARVIDE ABERNATHY beating a bass drum and cymbals, a female member is carrying a small box which she places stage C. SARAH steps on box and as THEY finish playing they sing "FOLLOW THE FOLD." Two BOBBY SOXERS enter from R.1. They stop and listen.)

SARAH AND MISSION BAND

FOLLOW THE FOLD AND STRAY NO MORE
STRAY NO MORE, STRAY NO MORE
PUT DOWN THE BOTTLE AND WE'LL SAY NO MORE

(DRUNK enters from R.1, steps to L. of Sarah)

FOLLOW, FOLLOW THE FOLD.

(SIGHTSEEING GROUP, including TEXAN and his WIFE enter L.2)

SARAH

(Points at drunk)

BEFORE YOU TAKE ANOTHER SWALLOW

(PRIZEFIGHTER and his MANAGER enter from R.1, stop at center, then move back to R. and they listen to singing)

SARAH AND BAND

FOLLOW THE FOLD AND STRAY NO MORE
STRAY NO MORE, STRAY NO MORE
TEAR UP YOUR POKER DECK OF CARDS AND PLAY NO MORE
FOLLOW, FOLLOW THE FOLD,
TO THE MEADOWS WHERE THE SUN SHINES.

(CHORUS GIRLS (2) enter from L.1, stop suddenly to L. of Sarah, alongside of the drunk – SARAH points at them)

OUT OF THE DARKNESS AND THE COLD.

SARAH

AND THE SIN AND SHAME IN WHICH YOU WALLOW

(She points again to Chorus Girls)

SARAH AND BAND

FOLLOW THE FOLD AND STRAY NO MORE
STRAY NO MORE, STRAY NO MORE
IF YOU'RE A SINNER AND YOU PRAY NO MORE
FOLLOW, FOLLOW THE FOLD.

(At end of song, SARAH immediately goes into her speech)

SARAH

Brothers and sisters, resist the Devil and he will flee from you. That is what the Bible tells us.

(SARAH)

(NICELY, BENNY, RUSTY cross to L.)

And that is why I am standing here, in the Devil's own city,—

(The BOBBY SOXERS exit laughingly L.1)

—on the Devil' s own street, prepared to do battle with the forces of evil. Hear me, you gamblers!

(She points to NICELY, BENNY and RUSTY who are standing stage L.C., they move uneasily to stage L.)

With your dice, your cards, your horses! Pause and think before it is too late!

(She is failing to hold her audience and occasionally falters in her speech as she notices someone walk out)

You are in great danger! I am not speaking of the prison and the gallows,—

(SIGHTSEEING GROUP exits R.2)

—but of the greater punishment that awaits you! Repent before it is too late!

(PRIZEFIGHTER and his MANAGER exit L.1)

Just around the corner is our little Mission—

(DRUNK exits L.1)

—where you are always welcome to seek refuge from this jungle of sin.

(TWO CHORUS GIRLS exit L.1)

Come here and talk to me. Do not think of me as Sergeant Sarah Brown, but as Sarah Brown, your sister.

(The TWO STREET WALKERS slowly exit L.1, showing their wares as they pass RUSTY CHARLIE, who is standing at newsstand with NICELY and BENNY. He follows them off, pointing his finger at them as they exit—NICELY and BENNY are not conscious of this)

Join me, Brothers and Sisters, in resisting the Devil, and we can put him to flight forever.

(SARAH looks at ARVIDE hopelessly—he motions to her encouragingly)

Remember, friends, it is the Save-A-Soul Mission—

(Slowly stepping down from the box)

—located at 409 West 49th Street, open all day and all night, with a special prayer meeting this Thursday at—

(Looks despairingly at Arvide. Her crowd has disappeared by this time, except NICELY and BENNY, who are standing by the newsstand reading their scratch sheets. SARAH and MISSION BAND make a disconsolate and disorderly exit L.2. MUSIC UNDERSCORING AS THEY EXIT)

NICELY

(Looking after them as he crosses to Stage C., followed by BENNY)

Poor Miss Sarah! I wonder why a refined doll like her is mixed up in the Mission dodge.

BENNY

She is a beautiful doll, all right, with one hundred percent eyes.

NICELY

It is too bad that such a doll wastes all her time being good. How can she make any money from that?

BENNY

Maybe she owns a piece of the Mission.

NICELY

Yeah.

(HARRY THE HORSE enters from L.1, crosses to Benny)

HARRY

Hey! Benny Southstreet!

(THEY shake hands)

BENNY

Harry the Horse! How are you! You know Nicely-Nicely Johnson.

HARRY

Yeah. How goes it?

NICELY

Nicely, nicely, thank you.

HARRY

Tell me, what about Nathan Detroit? Is he got a place for his crap game?

BENNY

(Whispers back)

We don't know yet.

NICELY

The heat is on.

BENNY

He's still looking for a place.

HARRY

Well, tell him I'm loaded and looking for action.

(Crosses to R., past Nicely)

I just acquired five thousand potatoes.

BENNY

Five thousand bucks!

NICELY

Where did you acquire it?

HARRY

I collected the reward on my father.

(Exits R.1)

BENNY

Everybody is looking for action. I wish Nathan finds a—

(He stops as BRANNIGAN enters—gets paper at newsstand—crosses to Benny)

NICELY

Why, Lieutenant Brannigan! Mr. Southstreet, it is Lieutenant Brannigan of the New York Police Department.

BENNY

(Crosses to R.)

A pleasure.

(Moves away)

BRANNIGAN

Any of you guys seen Nathan Detroit?

BENNY

Which Nathan Detroit is that?

(BRANNIGAN folds his paper with an abrupt movement and faces the two men)

BRANNIGAN

I mean the Nathan Detroit who's been running a floating crap game around here, and getting away with it by moving it to a different spot every night.

NICELY

Why are you telling us this—Your Honor?

BRANNIGAN

I am telling you this because I know you two bums work for Detroit, rustling up customers for his crap game.

NICELY

We do?

BRANNIGAN

Yeah!

NICELY

Oh!

BRANNIGAN

You can tell him for me: I know that right now he's running around trying to find a spot. Well, nobody's gonna give him a spot, because they all know that Brannigan is breathing down their neck!

(Starts to exit. NATHAN enters from above newsstand, not seeing Brannigan)

NICELY

Hi, Nathan!

NATHAN

Fellas, I'm having terrible trouble. Everybody's scared on account of that lousy Brannigan, and I can't—

BRANNIGAN

Something wrong, Mr. Detroit?

NATHAN

(A sickly grimace)

Oh, hello, Lieutenant. I hope you don't think I was talking about you. There are other lousy Brannigans.

BRANNIGAN

Detroit, I have just been talking to your colleagues about your crap game. I imagine you are having trouble finding a place.

NATHAN

Well, the heat is on, as you must know from the fact that you now have to live on your salary.

(BRANNIGAN glares and exits L.1)

BENNY

(Crosses to Nathan)

Did you find a place?

NATHAN

What does that cop want from me? What am I—a sex maniac? I merely run a crap game for the convenience of those who want a little action, in return for which I take a small cut. Is that a crime! Yeah!

BENNY

Nathan! Did you find a place?

NICELY

Did you find a place for the game?

NATHAN

(Crosses to R. pass Nicely)

Did I find a place! Did I find—yes, I found a place! We are holding the crap game tomorrow night in the Radio City Music Hall.

BENNY

How you gonna fix the ushers?

NATHAN

I tried all the regular places. The back of the cigar store, the funeral parlour—

NICELY

Nathan, you said once there might be a chance of the Biltmore Garage.

NATHAN

I was over to the Biltmore Garage.

(BENNY crosses to Nathan)

—spoke to Joey Biltmore himself. He says he might take a chance and let me use the place, if I give him a thousand bucks.

BENNY

A thousand bucks!

NATHAN

In cash.

(Pushes BENNY)

He won't take my marker.

BENNY

Your marker's no good, huh?

NATHAN

What do you mean?

(Pushes BENNY against NICELY)

A marker ain't just a piece of paper that says I.O.U. One thousand dollars signed NATHAN DETROIT. A marker is like a pledge which a guy can't welch on it. It's like not saluting the flag.

(BENNY and NICELY remove hats – NATHAN crosses to stage L.)

(NATHAN)

My marker is as good as gold, only Joey Biltmore don't think so—It don't seem possible. Me without a livelihood. Why, I have been running the crap game ever since I was a juvenile delinquent.

BENNY

(Crosses to Nathan)

Nathan, can't you do something?

NATHAN

What can I do? I'm broke.

(Crosses between Benny and Nicely)

I couldn't even buy Adelaide a present today, and you know what day today is? It is mine and Adelaide's fourteenth anniversary.

BENNY

Yeah?

NICELY

Yeah?

NATHAN

Yeah. We been engaged fourteen years.

MUSIC CUE

(3 CRAP SHOOTERS enter from L.1 – go to newsstand and converse)

BENNY

Nathan, concentrate on the game. The town's up to here with high players. The Greek's in town!

LIGHT CUE

NICELY

Brandy Bottle Bates!

(TWO CRAP SHOOTERS enter from R.2)

BENNY

Scranton Slim!

NATHAN

I know. I could make a fortune. But where can I have the game?

MUSIC CUE

NICELY

THE BILTMORE GARAGE WANTS A GRAND

BENNY

BUT WE AIN'T GOT A GRAND ON HAND

(Crosses between Nicely and Nathan)

NATHAN

AND THEY'VE NOW GOT A LOCK ON THE DOOR
OF THE GYM AT PUBLIC SCHOOL EIGHTY-FOUR.

NICELY

THERE'S THE STOCKROOM BEHIND MCCLOSKEY'S BAR

(Crosses to Nathan)

BENNY

BUT MISSUS MCCLOSKEY AIN'T A GOOD SCOUT

NATHAN

AND THINGS BEIN'

(Crosses to R. past Benny)

HOW THEY ARE
THE BACK OF THE POLICE STATION IS OUT

NICELY

SO THE BILTMORE GARAGE IS THE SPOT

ALL

BUT THE ONE-THOUSAND BUCKS WE AIN'T GOT

(CRAP SHOOTER enters from R.1 followed by more gradually)

A CRAP SHOOTER

WHY IT' S GOOD OLD RELIABLE NATHAN,

MORE CRAP SHOOTERS

NATHAN, NATHAN, NATHAN DETROIT

STILL MORE CRAP SHOOTERS

IF YOU'RE LOOKIN' FOR ACTION
HE'LL FURNISH THE SPOT

(2 MEN enter L.2)

STILL MORE CRAP SHOOTERS

EVEN WHEN THE HEAT IS ON
IT'S NEVER TOO HOT

(3 MEN enter R.1)

ALL CRAP SHOOTERS

NOT FOR GOOD OLD RELIABLE NATHAN
FOR IT'S ALWAYS JUST A SHORT WALK

(THEY all gather downstage)

TO THE OLDEST ESTABLISHED PERMANENT
FLOATING CRAP GAME IN NEW YORK.

(THEY take off their hats. INTERLUDE. Move to C.)

THERE ARE WELL-HEELED SHOOTERS
EV'RYWHERE, EV'RYWHERE
THERE ARE WELL HEELED SHOOTERS
EV'RYWHERE – AND AN AWFUL LOT OF LETTUCE

(Shows money)

FOR THE FELLA WHO CAN GET US THERE.

(Back upstage)

NICELY, BENNY, NATHAN

IF WE ONLY HAD A LOUSY LITTLE GRAND,
WE COULD BE A MILLIONAIRE

CRAP SHOOTERS

THAT'S GOOD OLD RELIABLE NATHAN
NATHAN, NATHAN, NATHAN DETROIT

(ALL come downstage)

IF THE SIZE OF YOUR BUNDLE
YOU WANT TO INCREASE
HE'LL ARRANGE THAT YOU GO BROKE
IN QUIET AND PEACE
INA HIDEOUT PROVIDED BY NATHAN
WHERE THERE ARE NO NEIGHBOURS TO SQUAWK
IT' S THE OLDEST ESTABLISHED

(THEY all stand straight)

PERMANENT FLOATING CRAP GAME IN NEW YORK.

CODA

CRAP SHOOTERS

WHERE'S THE ACTION? WHERE'S THE GAME?

NICELY, BENNY, NATHAN

GOTTA HAVE THE GAME OR WE'LL DIE FROM SHAME

ALL *(except NATHAN)*

(ALL stand up straight)

IT'S THE OLDEST ESTABLISHED

(Take hats off)

PERMANENT FLOATING CRAP GAME IN NEW YORK.

(ALL the CRAP SHOOTERS start to exit R. and L. NATHAN shouts after them as they exit)

NATHAN

Gentlemen, do not worry. Nathan Detroit's crap game will float again. My boys will let you know where it is.

(THEY all exit R. and L.)

ANGIE-THE-OX

Okay, Nathan— Say, you know who else is looking for action? Sky Masterson! Sky Masterson's in town.

(ANGIE exits R.1)

NATHAN

Sky Masterson! There is the highest player of them all!

BENNY

Higher than the Greek?

NATHAN

Higher than anybody. Why do you think they call him Sky? That's how high he bets. I once saw him bet five thousand dollars on a cockroach. And another time he was sick, and he wouldn't take penicillin on account he had bet ten C's that his temperature would go to 104.

NICELY

Did it?

NATHAN

Did it? He's so lucky it went to 106. Good old Sky.

NICELY

Maybe you can borrow the thousand from Sky.

NATHAN

Not Sky. With him that kind of money ain't lending money—

(Crosses to R.)

—It's betting money. So why don't I bet him? Why don't I bet him a thousand on something?

NICELY

You would bet with Sky Masterson?

NATHAN

I ain't scared. I am perfectly willing to take the risk, providing I can figure out a bet on which there is no chance of losing.

(Crosses between Benny and Nicely and places his hands on their shoulders)

He likes crazy bets, like which lump of sugar will a fly sit on, or how far can you kick a piece of cheesecake—Cheesecake! Ooh! Look—run into Mindy's Restaurant and ask Mindy how many pieces of cheesecake he sold yesterday and also how many pieces of strudel.

BENNY

How much cheesecake, how much strudel—What do you want to know for?

NATHAN

Just find out! Now beat it—here comes Adelaide.

(Crosses to L. of BENNY as he looks off L.)

If she hears I am running the crap game she will never set foot on me again.

(BENNY and NICELY run off R.1 as ADELAIDE enters L.1 carrying a small box which contains a man's belt and a small card. She is followed by THREE GIRLS from the Hot Box)

ADELAIDE

Hello, Nathan dear.

(Embrace)

NATHAN

Adelaide! Pigeon!

(The THREE GIRLS have stopped at stage R. on the greetings)

ADELAIDE

(To Three Girls)

You go ahead, girls. Order me a tuna fish on rye and a chocolate sundae with tomato ketchup and mayonnaise.

GIRLS

Okay, Adelaide—

(THEY exit R.1)

ADELAIDE

We gotta get back to the Hot Box.

NATHAN

You still rehearsing?

ADELAIDE

Yeah. That slave driver Charlie—he's been working us all day. Finally I says, "Look, Charlie, I'm starving! I gotta get outa here and get something to eat." And he says, "You don't want to eat. You just want to sneak out and meet that cheap bum, Nathan Detroit!"—

NATHAN

(Outraged)

So what did you say to him?

ADELAIDE

(Proudly)

I told him. I says, "I'll meet whoever I want!"

NATHAN

Well, don't upset yourself. How's your cold?

ADELAIDE

Oh, it's much better, thank you—Nathan! Happy Anniversary!

NATHAN

A present! For me?

ADELAIDE

I hope you like it.

NATHAN

A belt!

ADELAIDE

Read the card!

NATHAN

"Sugar is sweet, and So is jelly, so put this belt around your belly." That's so sweet. Look, honey—about your present. I was going to get you a diamond wrist watch, with a gold band, and two rubies on the side.

ADELAIDE

Nathan, you shouldn't have.

NATHAN

It's all right—I didn't—I'm sorry.

ADELAIDE

(Gets in front of him—he puts his arms around her)

No, I kinda like it when you forget to give me presents. It makes me feel like we're married.

NATHAN

Don't worry, honey—one of these days I'll be in the money, and you'll have more mink than a mink.

ADELAIDE

Nathan darling, I can do without anything just so long as you don't start running the crap game again.

NATHAN

(Fondly—back away to R.)

The crap game! What an absurd thought!

(BENNY and NICELY enter from R.1)

BENNY

Psst!

(NATHAN turns to him)

Twelve hundred cheesecake and fifteen hundred strudel.

NATHAN

Huh?

NICELY

Yesterday Mindy sold twelve hundred cheesecake and fifteen hundred strudel.

NATHAN

More strudel than cheesecake. That's great!

ADELAIDE

Nathan! What is this?

NATHAN

Nothing, honey.

(HARRY THE HORSE enters frozen L.1)

HARRY

Hey! Any news yet?

NATHAN

Not yet, Harry, I'll let you know.

HARRY

O.K., Detroit.

(Exit L.1)

ADELAIDE

What was that about?

NATHAN

His wife's having a baby.

ADELAIDE

Why's he asking you?

NATHAN

He's nervous—it's his first wife. Look, Adelaide, I'm expecting a fellow and I know you're hungry—

ADELAIDE

Nathan, are you trying to get rid of me?

NATHAN

No, I just don't want your sandwich to get soggy. Fellows—

(He crosses ADELAIDE to BENNY, sees SKY approaching)

—Why don't you take Adelaide to the drugstore?

(To her)

You see, honey, you've got a cold, and it's across the street, and there're a lot of open manholes around—

LIGHT CUE

ADELAIDE

(As she is being borne away by BENNY and NICELY—they raise her up and exit R.1)

Nathan darling, you're so thoughtful. You're just the sweetest person. Goodbye.

(NATHAN is alone. He paces a moment, peers off. SKY Masterson enters L.1. #2 Street Traveller closes)

NATHAN

Hey, Masterson! Glad to see you, Sky!

SKY

Nathan! You old promoter, you!

LIGHT CUE

NATHAN

How are you, Sky? You look great!

SKY

Feel great, Nathan. Two wonderful weeks out West in Nevada. Great place! Beautiful scenery, healthful climate, and I beat 'em for fifty G's at blackjack.

NATHAN

Fifty G's!—Going to be in town long?

SKY

No. Flying to Havana tomorrow.

NATHAN

Havana?

SKY

Yes, there's a lot of action down there. Want to come with me?

NATHAN

No, I got a lot of things to do— Meantime, how about dropping over to Mindy's for a piece of cheesecake? They sell a lot of cheesecake.

SKY

No, I'm not hungry—Tell me, how's Adelaide?

NATHAN

Oh, fine, fine. Still dancing at the Hot Box.

SKY

I suppose one of these days you'll be getting married?

NATHAN

We all got to go some time.

SKY

But, Nathan, we can fight it. Guys like us, Nathan—we got to remember that pleasant as a doll's company may be, she must always take second place to aces back to back.

NATHAN

(His mind on other matters)

Yeah—yeah.

(Back to business)

Tell me—you hungry yet? Maybe we could go into Mindy's and have a piece of cheesecake or strudel or something?

SKY

No. I think I'll go get the late results.

(Crosses to L.—takes scratch sheet from pocket)

NATHAN

Oh!

(Crosses to Sky)

(NATHAN)

But you will admit that Mindy has the greatest cheesecake in the country?

SKY

Yes, I'm quite partial to Mindy's cheesecake.

NATHAN

Who ain't? And yet there are some people who like Mindy's strudel.

(SKY seems disinterested)

Offhand, which do you think he sells more of, the cheesecake or the strudel?

SKY

Well, I never give it much thought. But if everybody is like I am, I'd say Mindy sells much more cheesecake than strudel.

NATHAN

For how much?

SKY

Huh?

NATHAN

For how much?

SKY

Why, Nathan, I never knew you to be a betting man. You always take your percentage off the top.

NATHAN

(Crosses to R.)

Well, for old times' sake I thought I'd give you a little action. I will bet you a thousand bucks that yesterday Mindy sold more strudel than cheesecake.

SKY

(Crosses to Nathan to R.C.)

Nathan, let me tell you a story—

NATHAN

Oh—

SKY

When I was a young man about to go out into the world, my father says to me a very valuable thing. He says to me like this: "Son," the old guy says, "I am sorry that I am not able to bankroll you to a very large start, but not having any potatoes to give you I am now going to stake you to some very valuable advice. One of these days in your travels a guy is going to come to you and show you a nice brand-new deck of cards on which the seal is not yet broken, and this guy is going to offer to bet you that he can make the Jack of Spades jump out of the deck and squirt cider in

your ear. But son, do not bet this man, for as sure as you stand there you are going to wind up with an earful of cider." Now, Nathan, I do not claim that you have been clocking Mindy's cheesecake—

NATHAN

You don't think that—

SKY

However, if you're really looking for some action—

(Crosses to Nathan, puts his hand across his chest hiding Nathan's necktie)

I will bet you the same thousand that you do not know the color of the necktie you have on.

(We can tell from NATHAN's expression that his entire life is passing before him as he fails to remember the color)

Well?

NATHAN

(Dismally)

No bet.

(SKY removes his hand. NATHAN looks disgustedly at the color of his tie)

Blue. What a crazy color.

(BENNY and NICELY enter)

BENNY

Nathan, we took Adelaide to the drugstore—

NATHAN

Don't bother me.

(He pushes BENNY who falls)

NICELY

Hi ya, Sky!

SKY

Good. How's it with you fellows?

BENNY

Not bad.

(Rises)

NICELY

Nicely, nicely. We took Adelaide to the drugstore, and she says for you to be sure to pick her up after the show at the Hot Box and *Don't be late.*

NATHAN

Yes, dear. I mean yes–

SKY

Yes, dear. That is husband talk if I ever heard it. Nathan, you are trapped. In Adelaide you have the kind of a girl that is most difficult to unload.

(Crosses to L.)

NATHAN

I don't want to unload her. I love Adelaide. And a guy without a doll–well, if a guy does not have a doll–who would holler at him? A doll is a necessity.

SKY

Nathan, I am not putting the rap on dolls. I just say a guy should have them around when he wants them, and they are easy to find.

NATHAN

Not dolls like Adelaide!

SKY

Nathan, figuring weight for age, all dolls are the same.

NATHAN

Oh, yeah?

SKY

Yeah!

NATHAN

Then how come you ain't got a doll?

(Crosses to Nicely)

How come you're going to Havana alone without one?

SKY

I like to travel light, but if I wish to take a doll to Havana there is a large assortment available.

(MISSION GROUP is heard singing off stage L.1)

NATHAN

Not real high class dolls!

SKY

Any doll! You name her!

NATHAN

Any doll? And I name her! Will you bet on that?

MISSION GROUP

(offstage)

FOLLOW THE FOLD
AND STRAY NO MORE,
STRAY NO MORE, STRAY NO MORE.

NATHAN

Will you bet a thousand dollars that if I name a doll you will take her to Havana tomorrow?

SKY

You got a bet!

MISSION GROUP

PUT DOWN THE BOTTLE
AND WE'LL SAY NO MORE
FOLLOW, FOLLOW THE FOLD.

(THE MISSION GROUP enters, singing, headed by SARAH. TWO SPECTATORS follow them on. SARAH stops stage L.C. NATHAN crosses to C., points to Sarah)

NATHAN

I name *her.*

SKY

(Puts his hand to his ear, then withdraws it)

Her! Cider!

MISSION GROUP

FOLLOW THE FOLD
AND STRAY NO MORE,
STRAY NO MORE,
STRAY NO MORE.

BLACKOUT.

Wipe with # Traveller. #2 Street traveller opens. Lights dim in behind #1 traveller. #1 traveller opens to Mission Interior

ACT I, Scene ii: *Interior Save-a-Soul Mission*

LIGHT CUE

The Mission Band files in. AGATHA, CALVIN and MARTHA exit into Room R. SARAH goes down R. ARVIDE places bass drum up R. against window – hat on chair. Standing stage C. is a painted sign in block letters. It reads: "There is no peace unto the wicked – Proverbs 23, 9."

SARAH puts tambourine on barber chair. Takes hat and coat off – places on barber chair.

SARAH

Some day I'm going to take a pick-axe and rip up Broadway from end to end.

(Sits at school desk, busies herself with papers)

ARVIDE

They do that every day.

(He crosses to armchair, picks up Mission newspaper which is in chair and sits and reads. SKY MASTERSON is seen on street through window. He enters from stage R. then stops and looks in through window when he gets to stage L. After a moment he enters through door to stage C. He assumes an air of repentance)

SKY

Do you take sinners here?

ARVIDE

(Rising, coming to Sky)

Indeed we do!—Sarah!

SARAH

(Rises)

How do you do?

ARVIDE

My name is Abernathy. Arvide Abernathy.

SKY

Sky Masterson.

(And suddenly his head drops into his hands)

SARAH

(Crosses to SKY – ARVIDE moves towards SKY)

What's wrong?

ARVIDE

What is the trouble?

SKY

My heart is heavy with sin.

ARVIDE

You poor man.

SKY

(Crosses, sits in armchair C. SARAH crosses D.L.)

I have wasted my life in gambling and evil betting. But I have suddenly realized the terrible things that betting can lead to.

(A side glance at Sarah)

ARVIDE

(Calling)

Agatha!

(AGATHA sticks her head out of door R.)

Coffee!

(AGATHA exits – ARVIDE crosses D.L. of SKY)

SARAH

Didn't I see you a little while ago on Broadway?

SKY

Possibly. I have been wandering around, trying to get up the courage to come here.

SARAH

And you're willing to give up gambling?

SKY

Gladly. I would never have become a gambler at all had I not fallen in with evil companions who were always offering me sucker bets.

(AGATHA enters with two cups of coffee on tray)

ARVIDE

(Crosses down to Sarah's L.)

Here, young man.

SKY

(Takes a sip of the coffee. Rises, crosses to Sarah)

Thank you. It makes me feel good just to talk to you people.

ARVIDE

You just go right on talking to Sister Sarah, and you'll be all right. I'm glad you found us.

SKY

The Bible says, "Seek and ye shall find."

ARVIDE

Very good!

(Still hanging on to Sky's hand)

I wish we could reach more sinners like you. We are out every day, trying.

SKY

Maybe you should try the night time.

ARVIDE

How's that?

SKY

As a former sinner, I happen to know that the best time to find sinners is between midnight and dawn. You might even try having an all-night session against the Devil.

ARVIDE

A very good suggestion indeed! Thank you, Brother Masterson!

SKY

You're welcome.

(Pointedly, with an eye on Sarah)

ARVIDE

(Drinks coffee)

Coffee is so good I can't understand why it isn't a sin.

(Exits R. SARAH sits at desk. SKY places hat on single chair)

SKY

(Looking after Arvide)

Fine old gentleman. I suppose he sort of—looks after you—?

SARAH

We look after each other.

SKY

Uh-huh. I suppose if either of you goes someplace, the other goes along?

SARAH

Yes, of course.

SKY

Of course.

SARAH

(Hands SKY pamphlet)

Here are two of our pamphlets I'd like you to read. They will give you a good deal of comfort.

SKY

Thank you.

SARAH

And we're holding a midnight prayer meeting on Thursday, which I'm sure you will wish to attend.

(Rises, crosses to drawer at shoe stand. Gets paper)

SKY

I'm sure—Miss Sarah, I hope you will not think I am getting out of line, but I think it is wonderful to see a pretty doll—uh—a nice-looking lady like you—sacrificing herself for the sake of others.

(Crosses two steps to R.)

Staying here in this place—do you ever go any place else? Travel or something?

SARAH

(Sits at desk)

I would like to go to Africa.

SKY

That's a little far. But there are a lot of wonderful places just a few hours from New York, by plane. Ever been in a plane?

SARAH

No.

SKY

Oh, it's wonderful—

SARAH

Here is another pamphlet that I think you should read.

(Gives him pamphlet)

SKY

Thank you—Of course I will need a lot of personal help from you. My heart is as black as two feet down a wolf's gullet.

SARAH

I'll be speaking at the Thursday prayer meeting.

SKY

I need private lessons. Why don't we have dinner or something?

SARAH

I think not, Mr. Masterson.

SKY

Sorry, just blossoming under the warmth of your kindness—

(Strolling around, looking the place over)

Hey—

(Crosses up C. to sign)

That's wrong.

SARAH

What's wrong?

SKY

That's not Proverbs—it's Isaiah.

SARAH

It's proverbs.

SKY

Sorry. "No peace unto the wicked." – Isaiah, Chapter 57, Verse 22.

(SARAH crosses to Bible stand, opens it. Behind his back SARAH looks up quotation in Bible. Slams the book shut)

SKY

(Without turning)

Isaiah?

SARAH

Isaiah.

(Sits at desk)

SKY

There are two things been in every hotel room in the country. Sky Masterson, and the Gideon Bible. I must have read the Good Book ten or twelve times

SARAH

You've read the Bible twelve times?

SKY

What's wrong with the Bible? Besides, in my business the strangest information frequently comes in handy. I once won five G's on a parlay, Shadrach, Mischach, and Abednego.

SARAH

Tell me, Mr. Masterson, why are you here?

SKY

I told you. I'm a sinner.

SARAH

You're lying.

SKY

Well, lying's a sin – Look, I'm a *big* sinner. If you get me, it's eight to five the others'll follow. You need sinners, don't you?

SARAH

We're managing.

SKY

Let's be honest. This Mission is laying an egg.

(SHE is silent)

Why don't you let me help you? I'll bet I can –

(Crosses R. a few steps)

– fill this place with sinners.

SARAH

I don't bet.

SKY

I'll make you a proposition.

(Picks up cardboard from chair, writes marker)

When is this big meeting of yours – Thursday? I will guarantee to fill that meeting with one dozen genuine sinners. I will also guarantee that they will sit still and listen to you.

SARAH

And what's my end of the bargain?

SKY

Have dinner with me.

SARAH

Why do you want to have dinner with *me?*

SKY

I'm hungry – Here!

(Gives her marker – SHE takes it)

SARAH

What's this?

SKY

Sky Masterson's marker for twelve sinners. If you don't think it's good, ask anybody in town. I-0-U. – one dozen sinners.

(He hands her red cardboard marker)

I'll pick you up at noon tomorrow, for dinner.

SARAH

At noon?

SKY

It'll take us some time to get there.

SARAH

To get where?

SKY

(Picks up hat from single chair)

To my favorite restaurant.

SARAH

Where is that?

SKY

El Café Cubana, in Havana.

SARAH

(Rises)

El Café Cubana, Havana?

SKY

Where do you want to eat? Howard Johnson's!

SARAH

Havana!

SKY

(Crosses to her)

Why not? The plane gets us there in five hours and back the same night. And the food is great.

SARAH

(Crosses to cabinet R. with sheet of paper)

I now realize, Mr. Gambler, when you were describing the blackness of your heart, you didn't do yourself justice.

(She opens drawer of cabinet, takes out typewritten sheet of paper. SKY goes to her and as he does he drops his hat on armchair)

SKY

And I now realize, Sister Sarah, that no matter how beautiful a Sergeant is, she's still a Sergeant.

SARAH

Please go away.

SKY

Why don't you change your pitch, Sarge—Come to the Mission one and all, except Guys. I hate Guys!

SARAH

I don't hate anybody.

SKY

Except me.

(SHE looks at him)

(SKY)

I am relieved to know that it's just me personally and not all guys in general. It is nice to know that somewhere in the world there's a guy who might appeal to the Sergeant. I wonder what this guy will be like?

SARAH

(Slams drawer. Crosses to D.C.)

He will *not* be a gambler.

SKY

(Crosses to her)

I am not interested in what he will not be—I am interested in what he will be.

SARAH

Don't worry, I'll know—

LIGHT CUE

SARAH

FOR I'VE IMAGINED EV'RY BIT OF HIM,
FROM HIS STRONG MORAL FIBRE
TO THE WISDOM IN HIS HEAD,
TO THE HOMEY AROMA OF HIS PIPE

SKY

YOU HAVE WISHED YOURSELF A SCARSDALE GALAHAD
THE BREAKFAST-EATING BROOKS BROTHERS TYPE

SARAH

Yes.

AND I SHALL MEET HIM WHEN THE TIME IS RIPE.

SKY

You've got the guy all figured out.

SARAH

I have.

SKY

Including what he smokes. All figured out, huh?

SARAH

All figured out.

(SARAH)

I'LL KNOW WHEN MY LOVE COMES ALONG
I WON'T TAKE A CHANCE
FOR OH, HE'LL BE JUST WHAT I NEED
NOT SOME FLY BY NIGHT BROADWAY ROMANCE

SKY

(Crosses to her)

AND YOU'LL KNOW AT A GLANCE
BY THE TWO PAIR OF PANTS

SARAH

(Crosses to R., passes him)

I'LL KNOW BY THE CALM STEADY VOICE
THOSE FEET ON THE GROUND

(HE sits in single chair)

I'LL KNOW, AS I RUN TO HIS ARMS
THAT AT LAST I'VE COME HOME SAFE AND SOUND
AND TILL THEN I SHALL WAIT
AND TILL THEN I'LL BE STRONG
FOR, I'LL KNOW WHEN MY LOVE COMES ALONG.

SKY

(Rises, crosses to her R.C. Shaking his head, spoken)

No, no—no—you're talking about love. You can't dope it like that. What are you picking, a guy or a horse?

SARAH

(Spoken)

I wouldn't expect a gambler to understand.

SKY

Would you like to hear how a gambler feels about the big heart throb?

SARAH

No!

SKY

Well, I'll tell you—

(SKY)

(Sings)

MINE WILL COME AS A SURPRISE TO ME
MINE, I LEAVE TO CHANCE—AND CHEMISTRY.

(Crosses two steps L.)

SARAH

(Turns to him)

Chemistry?

SKY

(crosses to her)

Yeah, chemistry.

(Singing)

SUDDENLY I'LL KNOW, WHEN MY LOVE COMES ALONG
I'LL KNOW, THEN AND THERE
I'LL KNOW, AT THE SIGHT OF HER FACE
HOW I CARE, HOW I CARE, HOW I CARE
AND I'LL STOP AND I'LL STARE
AND I'LL KNOW LONG BEFORE WE CAN SPEAK
I'LL KNOW IN MY HEART
I'LL KNOW. AND I WON'T EVER ASK:
"AM I RIGHT? AM I WISE? AM I SMART?"
BUT I'LL STOP AND I'LL STARE AT THAT FACE IN THE THRONG
YES, I'LL KNOW WHEN MY LOVE COMES ALONG.

SARAH

I'IL KNOW.

SARAH & SKY

(Duet)

WHEN MY LOVE COMES ALONG.

(SKY kisses her.)

LIGHT CUE

(THEY stand looking at each other as the music continues in the orchestra. SARAH is standing with her hands at her sides, she has been moved by Sky's lyric and is really fascinated by this cobra. SKY senses that he has made a dent in her defenses. He puts his arms around her and kisses her tenderly. SHE submits to this but doesn't respond. HE releases her and picks up his hat and crosses up L. by door. SHE stands, seemingly entranced. HE stands watching her. SHE has been staring off into space. SHE turns to him. HE looks at her in anticipation. SHE walks towards him, floating on air. HE stands confidently anticipating another clinch. SHE reaches him and hauls off and belts him one across the chops – but really! SKY drops his hat. He reaches down and recovers it while rubbing his cheek)

SKY

I'll drop in again in case you want to take a crack at the other cheek.

(He turns and exits L.3. SARAH moves down to desk)

MUSIC CUE

(SARAH looks at the marker, picks it up from desk and throws it into waste basket in front of desk and sings –)

LIGHT CUE

SARAH

I WON'T TAKE A CHANCE
MY LOVE WILL BE JUST WHAT I NEED
NOT SOME FLY-BY-NIGHT BROADWAY ROMANCE
AND TILL THEN I SHALL WAIT
AND TILL THEN I'LL BE STRONG
FOR I'LL KNOW WHEN MY LOVE COMES ALONG.

Lights Fade out to Black. #2 Traveller closes. Phone set piece pulled on from R.1 and set on marks at stage R. Front arc spots hit phone booth and NATHAN –

ACT I, Scene iii: *Wall telephone – coin box*

LIGHT CUE

The Arc spots come on and we find NATHAN DETROIT at the phone. During the following conversation JOEY's VOICE will be heard over the speaker system from the theatre boxes R. and L.

NATHAN

Hello – hello, is this the Biltmore Garage? – Let me talk to Joey Biltmore.

JOEY'S VOICE

Who's this?

NATHAN

Nathan Detroit.

JOEY'S VOICE

This is Joey. What do you want?

NATHAN

Joey, I'm calling about the – er – *you* know.

JOEY'S VOICE

The what?

NATHAN

(Whispering)

The crap game.

JOEY'S VOICE

The *what?*

NATHAN

(A shade louder)

The crap game.

JOEY'S VOICE

Wait a minute – I got a customer.

NATHAN

Hurry it up, will you?

(Three explosions over the phone, ending in one great big one; NOTE: This is done with gun shots and the dropping of a heavy chain on a metal plate)

JOEY'S VOICE

That'll be eight dollars – What did you say, Nathan?

NATHAN

(Loud)

The crap game.

JOEY'S VOICE

Don't say that on the phone—suppose the cops are listening.

NATHAN

(Whispering)

I'm sorry, the dice game—Look, Joey, is it okay if I use your place tomorrow night?

JOEY'S VOICE

If I get a thousand bucks.

NATHAN

I'll have it tomorrow.

JOEY'S VOICE

Then call me tomorrow.

NATHAN

Listen, Joey, if you're going to take that attitude I'll have the game someplace else.

JOEY'S VOICE

Then have it someplace else.

NATHAN

(Shouting)

Where else can I have it?—

(Softening)

Joey, the dough is guaranteed. Would I lie to you?

JOEY'S VOICE

Yes!

NATHAN

I'm getting it from Sky Masterson.

JOEY'S VOICE

How do you know?

NATHAN

It's a bet—I can't lose. I bet him he could not take a doll to Havana.

JOEY'S VOICE

Why couldn't he?

NATHAN

Because she ain't the kind of doll that *goes* to Havana.

JOEY'S VOICE

Where does she go?

NATHAN

She don't go *no* place. That's why I know I'm gonna win.

JOEY'S VOICE

Don't be so sure—It ain't a horse, it's a doll—

NATHAN

But Joey—

JOEY'S VOICE

Nathan, there will be no crap game here tomorrow unless I get my dough in advance.

NATHAN

Joey, you've known me for a long time.

JOEY'S VOICE

That's why I want it in advance.

NATHAN

Well, I can't talk no more—I got to meet Adelaide at the Hot Box. Look, just one thing. Can I at least tell the guys that the game is gonna be at your place?

JOEY'S VOICE

Not till I get the dough.

NATHAN

Okay, you'll get it. Goodbye!

JOEY'S VOICE

Goodbye!

NATHAN

I hope you get stabbed by a Studebaker!

BLACKOUT.

Phone booth is pulled off stage R. #2 traveller opens. Lights dim up on – Hot Box –

ACT I, Scene iv: *The Hot Box – nightclub*

LIGHT CUE

Discovered – MASTER OF CEEREMONIES standing in front of microphone Stage C. The place is well crowded.

MASTER OF CEREMONIES

And now for the Grand Finale of our round the world revue—we take you down on the farm with our star Miss Adelaide and the Hot Box Farmerettes.

(DANCING GIRLS enter from R.2 and L.2 in abbreviated Farmerette costumes with large hats and carrying rakes, hoes, pitchforks. There are two large pumpkins, two scarecrows on stage – after dance by GIRLS, ADELAIDE enters from R.2; carrying basketful of ears of corn she crosses to stage L., throws ear of corn to two spectators. GIRL DANCER (ALLISON) brings pumpkin down to stage L.C. GIRL DANCER (FERGUSON) brings scarecrow down to R. of pumpkin. GIRL DANCER (VERNON) gets two implements from two men stage L.)

DOLLS

(With doll voices)

HE LOVES ME
HE LOVES ME NOT
HE LOVES ME
HE LOVES ME NOT

(The frustrated bump)

UH-UH

(ADELAIDE enters)

ADELAIDE

(Sits on pumpkin)

I LOVE YOU A BUSHEL AND A PECK
A BUSHEL AND A PECK
AND A HUG AROUND THE NECK
HUG AROUND THE NECK
AND A BARREL AND A HEAP
BARREL AND A HEAP
AND I'M TALKIN' IN MY SLEEP
ABOUT YOU–

GIRLS

ABOUT YOU–

ADELAIDE

ABOUT YOU–

GIRLS

MY HEART IS LEAPIN',
HAVIN' TROUBLE SLEEPIN'

ADELAIDE

'CAUSE I LOVE YOU A BUSHEL AND A PECK
YOU BET YOUR PRETTY NECK I DO–

(GIRLS move heads from R. to L. 8 times)

ADELAIDE & GIRLS

DOODLE, OODLE, OODLE,
DOODLE, OODLE, OODLE,
DOODLE, OODLE, OODLE, OOO.

(GIRLS change positions)

DOODLE, OODLE, OODLE,
DOODLE, OODLE, OODLE,
DOODLE, OODLE, OODLE, OOO.

(NATHAN enters from stage R.2, sits on L. of table stage R. He calls to ADELAIDE. She crosses to him. GIRL DANCER – FERGUSON – looks for Adelaide, runs to her, taps her on the shoulder and ADELAIDE leaves Nathan to continue song – she yells "Here chick, chick, chick," – throws her ear of corn to NATHAN, which he catches)

ADELAIDE & GIRLS

I LOVE YOU A BUSHEL AND A PECK
A BUSHEL AND A PECK, THO' IT BEATS ME ALL TO HECK

(ADELAIDE slaps R. leg)

ADELAIDE

BEATS ME ALL TO HECK
HOW I'LL EVER TEND THE FARM,
EVER TEND THE FARM,
WHEN I WANT TO KEEP MY ARMS
ABOUT YOU–

GIRLS

ABOUT YOU–

ADELAIDE

ABOUT YOU–

GIRLS

THE COWS AND CHICKENS ARE GOING TO THE DICKENS

ADELAIDE

'CAUSE I LOVE YOU A BUSHEL AND A PECK
YOU BET YOUR PRETTY NECK I DO

(GIRLS and ADELAIDE exit R.2)

LIGHT CUE

ADELAIDE & DOLLS

DOODLE, OODLE, OODLE,
DOODLE, OODLE, ODDLE,
DOODLE, ODDLE, OODLE, OO.

GOOD-BYE NOW!
DOODLE, OODLE, OODLE,
DOODLE, OODLE, ODDLE,
DOODLE, ODDLE, OODLE, OO.

(Repeat "doodles" until they ALL exit)

(WAITER enters from R.2 with cup of coffee which he places on table front of NATHAN – WAITER crosses to stage L., picks up pumpkin and takes off stage L.2. WAITER enters from stage L.2 with push broom and starts sweeping up petals that were used in number by dancing girls. ORCHESTRA plays "HOME, SWEET HOME" signifying the place is closing.

PATRONS exit R.2, some a little tight – NATHAN hums "BUSHEL AND A PECK" to himself as the WAITER is sweeping up)

NATHAN

(Singing)

I LOVE YOU A BUSHEL AND A PECK –
THAT LOUSY JOEY BILTMORE –

(ADELAIDE enters from stage R.2 dressed in dressing gown, carrying a cardboard box with "Sally's Wedding Shop." printed on it, also a book. She places cardboard box on table R.

NATHAN rises as ADELAIDE enters and throws ear of corn upstage. HE turns to ADELAIDE who rushes into his arms)

LIGHT CUE

ADELAIDE

Hello, Nathan.

(Placing cardboard box back of table, THEY embrace)

NATHAN

Hello, pie face.

ADELAIDE

How are you, handsome.

NATHAN

Fine. What have you got there?

ADELAIDE

A book.

NATHAN

A book! You're always reading books. You're becoming a regular bookie.

ADELAIDE

Nathan darling, this is very interesting. The doctor gave it to me. I went to him about my cold.

(Sits in chair with book in hand)

NATHAN

How *is* your cold?

ADELAIDE

It's the same. So the doctor asked me how long I had had it, and I told him a long time, and I said I thought it was on account of my dancing with hardly any clothes on, which is what I usually wear, so he said to read this book, because he said it might be due to psychology.

NATHAN

You haven't got that, have you?

ADELAIDE

Nathan, this is the psychology that tells you why girls do certain kinds of things.

NATHAN

Oh! – Would it tell you what kind of a doll would go for a certain kind of a guy which you wouldn't think she would do so?

ADELAIDE

What do you mean?

NATHAN

I'm just for instance. There are certain dolls you can almost bet they wouldn't go for certain guys.

ADELAIDE

Nathan, no matter how terrible a fellow seems, you can never be sure that some girl won't go for him. Take us.

NATHAN

Yeah.

ADELAIDE

(Rises, places book on table, crosses to Nathan)

Nathan darling. Starting with next week, I'm going to get a raise. So with what I'll be making, I wondered what you would think—maybe we could finally get married.

NATHAN

(Loosening his collar as he feels the strain)

Well, of course we're going to, sooner or later.

ADELAIDE

I know, Nathan—

(Sneeze)

—but I'm starting to worry about Mother.

NATHAN

Your mother? What about your mother?

ADELAIDE

Well, Nathan, this is something I never told you before, but my mother, back in Rhode Island—

(Sits in chair L. of table)

—she thinks we're married already.

NATHAN

Why would she think a thing like that?

ADELAIDE

I couldn't be engaged for fourteen years, could I? People don't do that in Rhode Island. They all get married.

NATHAN

Then why is it such a small State?

ADELAIDE

Anyway—I wrote her I was married.

NATHAN

(Standing)

You did, huh?

ADELAIDE

(Each word coming through pain)

Uh, huh. Then, after about two years—

(She comes to a halt)

NATHAN

What after about two years?

ADELAIDE

(In a very small voice)

We had a baby.

NATHAN

(Crosses to L.)

You told your mother we had a baby?

ADELAIDE

(Rises, crosses to him)

I had to, Nathan. Mother wouldn't have understood if we hadn't.

NATHAN

What type baby was it?

ADELAIDE

It was a boy. I named it after *you*, Nathan.

NATHAN

Thank you.

ADELAIDE

You're welcome.

(Crosses way to C.)

NATHAN

And—uh—where is Nathan, Jr., supposed to be *now*?

ADELAIDE

He's in boarding school.

(HE nods)

I wrote Mother he won the football game last Saturday.

NATHAN

I wish I had a bet on it.

ADELAIDE

But Nathan—

(ADELAIDE)

(Turns away)

—that's not all, Nathan.

NATHAN

(Crosses to her – a pause)

Don't tell me he has a little sister.

ADELAIDE

All those years, Nathan. Mother believes in big families.

NATHAN

(Puts hands to ears)

Just give me the grand total.

ADELAIDE

(Hardly able to get the word out)

Five.

NATHAN

(Crosses to L.)

Your mother must be a glutton for punishment.

ADELAIDE

(Crosses to him)

Anyway, Nathan, now we're finally getting married, and it won't be a lie any more.

NATHAN

(A high moral tone)

Adelaide, how could you do such a thing! To a nice old broad like your mother?

ADELAIDE

But Nathan, you don't even know my mother!

NATHAN

But I'll be meeting her soon, and what'll' I tell her?

(Crosses to R., pass Adelaide)

What'll I tell her I did with the five kids? Traded them to the Phillies or something. What are we going to do?

ADELAIDE

(Crosses to Nathan)

We could get married.

NATHAN

But marriage ain't something you jump into like it was a kettle of fish.

(Feeling his collar again)

We ain't ready.

ADELAIDE

I'm ready, Nathan.

(Crosses to table R., picks up box)

What do you think I got in this box?

(Showing him box)

Nathan! What do you think I got in this box?

NATHAN

(Reading cover of box)

"Sally's Wedding Shop." I can't guess.

ADELAIDE

It's a wedding veil. I've had it for three years. I won't show it to you, because it's bad luck—Would you like to see it?

NATHAN

It's bad luck.

ADELAIDE

So you see, Nathan darling, I got the veil.

(Puts box down on table)

All we need now is our license and our blood test.

NATHAN

(Crosses to Adelaide)

Our what?

ADELAIDE

Blood test. It's a law.

NATHAN

What a city! First they close my crap game, then they open my veins.

ADELAIDE

Nathan, you' re not planning to run your crap game again?

NATHAN

Adelaide, how can you think such a thing! Why do you think I give up the crap game. It's because I love you, and I want us two to be the happiest married couple that there is in the world—

(MIMI enters half undressed, wearing a short robe)

MIMI

Anybody see an earring out here?

(She is searching the floor)

ADELAIDE

(Giving a perfunctory look)

I don't think so.

MIMI

(Seeing Nathan)

You! I'm all dated up tomorrow with Society Max and he breaks it on account of your dopey crap game. Honest, Adelaide, I pity you—

(Sees earring on floor and picks it up)

Oh, here it is.

(She exits R.2. ADELAIDE furiously crosses to Nathan – NATHAN gets down on his knees pleadingly with outstretched arms)

NATHAN

Adelaide, look at me. I'm down on my knees.

ADELAIDE

(Turning away from him)

Oh, get up. It reminds me of your crap game.

(Crosses to R. She sneezes)

NATHAN

(Crosses behind Adelaide to her R.)

Look, you're getting yourself upset—you and I are going to be all right—after all, we love each other, and we're going to get married—

ADELAIDE

I don't believe you any more.

NATHAN

But it's true. You'll feel better tomorrow; come on, cheer up, honey—

(He crosses to her and chucks her under the chin)

Let's see that old smile—

(No response)

That's my girl. See you tomorrow.

(SHE sneezes. HE rushes off R.1. ADELAIDE crosses to table R., picks up book)

ADELAIDE

(Reading)

It says here—

(Singing)

THE AVERAGE UNMARRIED FEMALE, BASICALLY INSECURE
DUE TO SOME LONG FRUSTRATION, MAY REACT

(Sits chair R.)

WITH PSYCHOSOMATIC SYMPTOMS,
DIFFICULT TO ENDURE
AFFECTING THE UPPER RESPIRATORY TRACT.

(Looks up from book)

IN OTHER WORDS, JUST FROM WAITING AROUND
FOR THAT PLAIN LITTLE BAND OF GOLD.
A PERSON—CAN DEVELOP A COLD

YOU CAN SPRAY HER WHEREVER
YOU FIGURE THE STREPTOCOCCI LURK
YOU CAN GIVE HER A SHOT FOR WHATEVER SHE'S GOT
BUT IT JUST WON'T WORK
IF SHE'S TIRED OF GETTING THE FISH-EYE
FROM THE HOTEL CLERK
A PERSON—CAN DEVELOP A COLD.

(Reads again)

It says here:

THE FEMALE REMAINING SINGLE, JUST IN THE LEGAL SENSE
SHOWS A NEUROTIC TENDENCY;—SEE NOTE—

—Note:

(Looks at note)

CHRONIC, ORGANIC SYNDROMS, TOXIC OR HYPERTENSE
INVOLVING THE EYE, THE EAR, AND THE NOSE, AND THROAT

(Looks up, puts book down and rises, crosses down C.)

IN OTHER WORDS, JUST FROM WORRYING
WHETHER THE WEDDING IS ON OR OFF
A PERSON—CAN DEVELOP A COUGH.

(ADELAIDE)

YOU CAN FEED HER ALL DAY
WITH THE VITAMIN A AND THE BROMO FIZZ
BUT THE MEDICINE NEVER GETS ANYWHERE NEAR
WHERE THE TROUBLE IS
IF SHE'S GETTING A KIND OF NAME FOR HERSELF
AND THE NAME AIN'T HIS
A PERSON—CAN DEVELOP A COUGH.

AND FURTHERMORE, JUST FROM STALLING AND STALLING
AND STALLING THE WEDDING TRIP
A PERSON—CAN DEVELOP LA GRIPPE.

(Back up to table with sweet meditation)

WHEN THEY GET ON THE TRAIN FOR NIAGARA,
AND SHE CAN HEAR CHURCH BELLS CHIME

(Sits in chair R. of table)

THE COMPARTMENT IS AIR CONDITIONED,
AND THE MOOD SUBLIME

(Suddenly angry, SHE pounds box. Rises, crosses D.R.C.)

THEN THEY GET OFF AT SARATOGA,
FOR THE FOURTEENTH TIME
A PERSON—CAN DEVELOP LA GRIPPE
HM! LA GRIPPE
LA POST NASAL DRIP—
WITH THE WHEEZES, AND THE SNEEZES,
AND A SINUS THAT'S REALLY A PIP

FROM A LACK OF COMMUNITY PROPERTY
AND A FEELING SHE'S GETTING TOO OLD
A PERSON—CAN DEVELOP A BAD, BAD *COLD.*

LIGHT CUE

BLACKOUT

#2 Street Traveller closes. Stage lights dim in to mark

ACT I, Scene v: *A street off Broadway*

THE MISSION BAND enters from L.1 and crosses from L. to R. They are playing "Follow the Fold." MARTHA leads, carrying a sign, duplicate of the one we saw in "Mission Interior" – Scene 2, with the exception that it shows that "Proverbs" has been rubbed off and "Isaiah" substituted. AGATHA is behind MARTHA playing the trombone, CALVIN playing the cornet, ARVIDE the bass drum and cymbals, SARAH with her tanbourine. SKY is patiently following along behind. SARAH who is aware of his presence, gives an annoyed flounce as she gets to C. stage. NICELY sneaks on following SKY and notices the looks of annoyance that SARAH gives SKY. He looks after them from stage L.C. as BENNY follows on almost immediately. NICELY is still peering off stage R. as they all exit –

BENNY

Hey! Nicely!

(Observing the direction of Nicely's gaze)

What are you looking at?

NICELY

(Delighted, turning to Benny)

Sky was just following Miss Sarah, and you should have seen her.

(He gives an imitation of Sarah's snootiness)

She give him a look that would have cooled off a moose at mating time.

BENNY

(Crosses to R.)

Great! Just so he don't take her to Havana.

NICELY

Havana! He couldn't take this doll to New Rochelle—Where's Nathan? He ought to start lining up the game.

BENNY

I don't know—I suppose trying to see Adelaide. She's mad at him again.

(Peers off – looks at wristwatch)

NICELY

That Miss Adelaide. She is always taking his mind off honest work.

BENNY

(Crosses to L. pass Nicely)

(BENNY)

Yes, it's too bad that a smart businessman like Nathan has to go and fall in love with his own fiancée.

NICELY

Benny, that is his weakness, and we should be tolerant, because I am told that it is a worldwide weakness. Look!

(Points out front)

LIGHT CUE

NICELY

WHAT'S PLAYING AT THE ROXY

(Takes BENNY to Stage C.)

I'LL TELL YOU WHAT'S PLAYING AT THE ROXY
A PICTURE ABOUT A MINNESOTA MAN,
SO IN LOVE WITH A MISSISSIPPI GIRL
THAT HE SACRIFICES EV'RYTHING
AND MOVES ALL THE WAY TO BILOXI
THAT'S WHAT'S PLAYING AT THE ROXY.

BENNY

(Hits NICELY in Chest)

WHAT'S IN THE DAILY NEWS
I'LL TELL YOU WHAT'S IN THE DAILY NEWS

(Shows paper to Nicely)

STORY ABOUT A GUY
WHO BOUGHT HIS WIFE A SMALL RUBY,
WITH WHAT OTHERWISE WOULD HAVE BEEN HIS UNION DUES
THAT'S WHAT'S IN THE DAILY NEWS.

(Puts paper in pocket)

NICELY

(Takes BENNY to R. stage)

WHAT'S HAPPENING ALL OVER?
I'LL TELL YOU WHAT'S HAPPENING ALL OVER.
GUYS SITTING HOME BY A TELEVISION SET,
WHO ONCE USED TO BE SOMETHING OF A ROVER.

BOTH

THAT'S WHAT'S HAPPENING ALL OVER
LOVE IS THE THING THAT HAS LICKED 'EM
AND IT LOOKS LIKE NATHAN'S JUST ANOTHER VICTIM.

NICELY

(Gesture with hand to sky)

YES SIR,
WHEN YOU SEE A GUY,
REACH FOR STARS IN THE SKY,
YOU CAN BET THAT HE'S DOING IT FOR SOME DOLL.

BENNY

WHEN YOU SPOT A JOHN WAITING OUT IN THE RAIN

(Puts collar up)

CHANCES ARE HE'S INSANE
AS ONLY A JOHN CAN BE FOR A JANE.

NICELY

WHEN YOU MEET A GENT
PAYING ALL KINDS OF RENT
FOR A FLAT THAT COULD FLATTEN THE TAJ MAHAL!

BOTH

CALL IT SAD, CALL IT FUNNY,
BUT IT' S BETTER THAN EVEN MONEY

(Pound fists)

THAT THE GUY'S ONLY DOING IT FOR SOME DOLL.

BENNY

(Leans on Nicely)

WHEN YOU SEE A JOE
SAVING HALF OF HIS DOUGH
YOU CAN BET THERE'LL BE MINK IN IT FOR SOME DOLL

NICELY

WHEN A BUM BUYS WINE
LIKE A BUM CAN'T AFFORD
IT'S A CINCH THAT THE BUM
IS UNDER THE THUMB OF SOME LITTLE BROAD.

BENNY

WHEN YOU MEET A MUG,
LATELY OUT OF THE JUG,
AND HE' S STILL LIFTING PLATINUM FOLDEROL

(Gesture with hand plucking)

BOTH

CALL IT HELL, CALL IT HEAVEN,
IT'S A PROBABLE TWELVE TO SEVEN
THAT THE GUY'S

(Pound fists)

ONLY DOING IT FOR SOME DOLL.

(A GUY and DOLL enter R.1. – She has a long cigarette holder. He carries a load of suit boxes and hat boxes. Stops L.C. He takes lighter from pocket and lights cigarette. She blows smoke in his face. She exits L.1, followed by GUY)

BENNY

WHEN YOU SEE A SPORT
AND HIS CASH HAS RUN SHORT
MAKE A BET THAT HE'S BANKING IT WITH SOME DOLL.

NICELY

(Crosses to L. of Benny)

WHEN A GUY WEARS TAILS
WITH THE FRONT GLEAMING WHITE
WHO THE HELL DO YOU THINK
HE' S TICKLING PINK
ON SATURDAY NIGHT?

BENNY

(Crosses to Nicely)

WHEN A LAZY SLOB TAKES A GOOD STEADY JOB
AND HE SMELLS FROM VITALIS AND BARBASOL

BOTH

CALL IT DUMB, CALL IT CLEVER,
AH, BUT YOU CAN GIVE ODDS FOREVER
THAT THE GUY'S ONLY DOING IT
FOR SOME DOLL, SOME DOLL, SOME DOLL,
THE GUY'S ONLY DOING IT FOR SOME DOLL!

(Crosses to L. then stop – they BOTH exit L.1 at finish of song)

#2 Broadway Street Traveller opens revealing Exterior of Mission.

LIGHT CUE

ACT I, Scene vi: *Mission exterior.*

It is around lunch time. THE MISSION BAND enters from L.1 headed by CALVIN who is carrying his cornet by his side. It is very obvious that he is tired and discouraged. MARTHA follows carrying the sign that we saw in the previous scene. She is not carrying it erect but at her side. AGATHA is carrying her trombone listlessly – ARVIDE is carrying his drum by his side – also very discouraged and tired. SARAH follows on immediately behind ARVIDE and as she enters she is glancing offstage L. seeing if SKY MASTERSON is following her.

SARAH

Well, we finally lost him.

ARVIDE

I do think you should have paid some attention to him.

AGATHA

Yes, he attended every street meeting we had this morning. He must be interested in our work.

SARAH

Very.

AGATHA

By the way, you spoke beautifully this morning, Sarah.

SARAH

(Disconsolately – crosses R. to Agatha)

No, I can't reach these people. I should never have volunteered for this post – Well, let's go in to lunch.

(AGATHA, CALVIN and MARTHA exit into Mission)

And I was going to convert Broadway all by myself.

(Crosses towards Mission door)

I was going to take these gamblers and have them just begging to come to the Mission.

(She sees Sky's Marker in trash basket, picks it up. She and Arvide are the only ones of the Mission Band who remain outdoors. GENERAL CARTWRIGHT, the head of the Save-A-Soul Mission enters from stage L.1 just as Sarah angrily throws Marker back into wire trash basket. She sees the GENERAL)

(SARAH)

General Cartwright!

GENERAL

Good morning, Sarah. Arvide.

ARVIDE

Good morning, General.

SARAH

We didn't know you were coming to town, General.

GENERAL

I got in early this morning. I've spent the last hour trying to find you.

(AGATHA appears in the Mission doorway)

SARAH

Oh, I'm sorry. We've been holding some extra street meetings, trying to stimulate more interest—

AGATHA

Good morning, General.

GENERAL

Good morning—Sarah, there's something I want to talk to you about.

SARAH

Won't you come inside—have some lunch with us?

GENERAL

No, I don't have time, dear. I have several other calls to make—Sarah, we at headquarters have come to a definite conclusion. We have decided to close this branch of the Mission.

SARAH

Oh, no.

ARVIDE

Close the Mission!

SARAH

But, General, please! Someone can do good here, even if I can't.

GENERAL

Sarah, there are so many calls on us,—

(SARAH crosses to L., pass GENERAL)

—so many other places where our work is really needed.

ARVIDE

But we are doing much better now.

AGATHA

We've announced a big meeting for tomorrow night.

GENERAL

You've announced a meeting! But will anyone be here? Will anybody come?

(A second's pause, then SKY enters from R.1 with quiet dignity)

SKY

Pardon me—I couldn't help overhearing—General, my name is Sky Masterson, former sinner.

GENERAL

How do you do?

SKY

How do you do?—I wish to protest the closing of this Mission. I believe Miss Sarah can be a big success here.

GENERAL

I am glad to hear you say that, but I'm not so certain.

SKY

A dollar will get you ten.

GENERAL

What!

(Looks at Sarah)

SKY

General, might I make a suggestion—

(Goes to trash basket and picks up marker which he conceals in his hat)

GENERAL

Yes.

SKY

Why don't you come to the meeting tomorrow night and find out for yourself—

(Crosses to Sarah and drops marker in her tambourine – then crosses to R.)

Don't you think that would be a good idea?

GENERAL

Well, if I thought the Mission had a chance—

SARAH

(Looking at Marker in tambourine)

General, I personally guarantee you one dozen genuine sinners.

GENERAL

Hallelujah!

SKY

Hallelujah!

BLACKOUT

#2 Street traveller closes. Stage lights dim up to full.

ACT I, Scene vii: *Street off Broadway*

LIGHT CUE

The crap shooters walk on – HARRY THE HORSE is in the lead followed by BIG JULE – after they are all on BENNY enters from L.

BENNY

(Crosses to R., then back to L.)

You all got your carnations?

(Ad lib "Yes")

Remember, no one will be let in to the game without they got red carnations. It's like a pass word.

HARRY

Okay, but where's the game?

(Exclamations from the mob – NATHAN enters from R.1. BENNY crosses to him)

BENNY

I'll tell you in a minute. Nathan, is it all set? Can I tell the guys that it's at the Biltmore Garage?

NATHAN

Not yet. I got to stall 'em for a while. Joey wants his dough first.

BENNY

But it's eleven o'clock – they won't stick around much longer.

NATHAN

So sue me. I left Nicely at my hotel to wait for the money from Sky. It'll be there.

(Enter NICELY, eating sandwich, from R.1. NATHAN crosses to him)

Where's the dough?

NICELY

It hasn't come yet.

NATHAN

I told you to wait for it.

NICELY

(Indicating sandwich)

I had to get some groceries. I felt a little faint.

NATHAN

Get back to the hotel and wait for the money from Sky and don't come back here without it even if you starve to death.

NICELY

Okay, Nathan.

(NATHAN pushes NICELY off R.1. HARRY THE HORSE crosses over to Nathan R. BENNY crosses to L. of Harry)

HARRY

Where's the game, Detroit?

NATHAN

Hey, Harry the Horse, how are you, Harry. How's everything in Brooklyn?

HARRY

Detroit, if you do not have no place for your game, tell us, and we will seek elsewhere for entertainment.

NATHAN

Now take it easy, Harry.

HARRY

I hope, Detroit, you will not spoil our evening, inasmuch as I happen to be entertaining a very prominent guest tonight. I think you might have heard of him.

(He points to a big tough looking guy)

I would like you to meet Big Jule from Chicago.

(NATHAN crosses to Big Jule, HARRY follows. BENNY holds –)

NATHAN

(Very ingratiating)

Why, how do you do, Big Jule.

(Shakes hands perfunctorily)

(NATHAN)

Welcome to our fair city, in which as you know the heat is on. But just be patient and you'll get some action.

(BIG JULE just stands there looking at Nathan)

HARRY

What do you say, Big Jule, shall we stick around or shall we blow?

BIG JULE

(Positively)

I came here to shoot crap. Let's shoot crap.

NATHAN

Sure, sure.

HARRY

Nathan—

(NATHAN crosses to Harry)

—if there is no crap game tonight I am sure Big Jule will be considerably displeased; and Big Jule does not like to be displeased, as you can find out from those citizens who at one time or another displeased him. Although I will admit it is very hard to find such citizens in view of the fact that they are no longer around and about.

NATHAN

Why, Harry, you don't think I would be so rude as to displease a gentleman like Big Jule here, do you?

(He puts his hand on Big Jule's arm)

Big Jule, believe me when I tell you that when Nathan Detroit—Nathan Detroit—

(He moves his hand and pats Big Jule on the chest. His words slow down as he feels Jule's gun. He removes his hand as though he touched a hot stove)

—When Nathan Detroit arranges something—you can count on it that—

(He peters out as BRANNIGAN enters from L.1 and crosses to the group. They are practically lined up for him and he looks them over very carefully)

BRANNIGAN

Well!—Well!—an interesting gathering indeed. The cream of society—Angie the Ox—Society Max—Rusty Charlie—Liver Lips Louie.

(He walks up looking them over—goes down the line but nobody says anything)

Hey, Harry the Horse, all the way from Brooklyn, and—

(Steps up—stops in front of Big Jule)

Pardon me, I'm very bad on names, but your face looks familiar. Mind telling me where you're from?

(BIG JULE chews his cigar a moment)

BIG JULIE

East Cicero, Illinois.

BRANNIGAN

Oh, what do you do there?

BIG JULIE

I'm a Scout Master.

BRANNIGAN

Well, don't ever help my mother across the street.

(Smells flower in one of the mug's lapel)

Mmm—lovely.

(Looks over the line-up of flowered lapels)

This looks like the male chorus—

(Crosses D.L.)

—from "Blossom Time". What's the occasion?

(His eyes travel over the entire group. They finally settle on Benny)

NATHAN

Well, we—er—

BENNY

It's a party.

BRANNIGAN

Indeed! What kind of a party?

(At this moment ADELAIDE backs onto the stage from R.1. She is waving at some girls)

ADELAIDE

Goodbye, girls, see you tomorrow.

(BENNY sees her and immediately gets his idea, he grabs ADELAIDE by the waist and leads her over to Brannigan)

It's a bachelor dinner. Nathan's getting married.

ADELAIDE

What!

HARRY

(Grabbing Nathan and leading him forcibly to Adelaide and placing him with his arms around Adelaide. NATHAN is obviously taken by surprise and shows it)

That is correct, Lieutenant! It's a bachelor dinner. Nathan's getting married.

BENNY

Yes, sir!

(Sings)

FOR–

GROUP

–HE'S A JOLLY GOOD FELLOW,
FOR HE'S A JOLLY GOOD FELLOW
FOR HE'S A JOLLY GOOD FELLOW–

BIG JULE

(Step down C.)

Which nobody cannot deny.

(Slaps Nathan on back, almost upsetting HIM. NATHAN lifts ADELAIDE to stage R.)

ADELAIDE

Nathan darling, I'm so thrilled! Why didn't you tell me?

NATHAN

It was a surprise.

ADELAIDE

But when I saw you standing here with all these–fine gentlemen, I never dreamed it was a bachelor dinner. I thought it was a–

NATHAN

(Suddenly dropping in)

Oh, it's a bachelor dinner.

BENNY

(Also to the rescue)

It's a bachelor dinner.

NATHAN

Yes, sir! A bachelor dinner.

ADELAIDE

Just think after fourteen years I'm finally going to become Mrs. Nathan Detroit. Time Certainly does fly.

BRANNIGAN

Tell me, Nathan. When is the happy day?

ADELAIDE

When will it be, Nathan?

NATHAN

Well–

BRANNIGAN

Nathan, these good fellows are nice enough to give you a bachelor dinner. You should at least tell them the wedding date.

NATHAN

(Shouts)

Well, we need time for a license and our blood test.

ADELAIDE

(Sighs)

Gee, wouldn't it be wonderful if we could be married tomorrow night. Right after the show at the Hot Box.

NATHAN

Adelaide, we need tine for a license–

BRANNIGAN

You could elope.

NATHAN

What?

BRANNIGAN

You can drive dawn to Maryland–what's the name of that town?

BENNY

(Standing to R. of Brannigan)

Pimlico.

BRANNIGAN

Not Pimlico, no, Nathan, Elkton. They'll marry you right away. They don't ask you for a blood test.

NATHAN

Ain't that unhealthy?

HARRY

Nathan, that's a great idea–elope. I'll lend you my getaway car.

(He takes a quick look at Brannigan)

My Buick–

ADELAIDE

(Throws her arms around his neck)

Oh, Nathan, let's do it.

NATHAN

(Long pause – sighs)

Well – what the hell –

(THEY embrace. ALL congratulate him – ad lib)

BRANNIGAN

My congratulations too, Nathan. And I only hope there is nothing in heredity.

(He exits L.1)

ADELAIDE

Nathan, I got so many things to do before we elope. You'll be at the Hot Box tomorrow night?

NATHAN

I'll have a table reserved and I'll be all dressed up in whatever you elope in.

ADELAIDE

Oh, Nathan, I'm so happy. I ought to wire my mother. Only what'll I wire her?

NATHAN

Send the telegram and date it back.

ADELAIDE

I'd better wait until we have five children. It won't take us long.

(She exits R.1)

HARRY

(Crosses R. to Nathan)

Nathan, you are indeed a lucky fellow. A most beautiful doll indeed. Do you agree, Big Jule?

BIG JULE

Tell me –

(To Nathan)

– HOW LONG YOU KNOW THE DOLL?

NATHAN

Fourteen years.

BIG JULE

Let's shoot crap.

BENNY

(Darts over to Nathan)

Nathan, you'd better find a place!

NATHAN

How can I? The money from Sky ain't come yet.

BENNY

Maybe it won't come! Maybe he took the doll to Havana.

NATHAN

He couldn't have! How could he! She couldn't have gone!

(The music of the approaching MISSION BAND is heard. NATHAN galvanizes to attention, realizes he will now find out. The band enter from R.1, one at a time with NATHAN anxiously counting them as they enter – MARTHA, carrying sign "All Night Crusade Against The Devil" – then AGATHA, CALVIN and ARVIDE. A pause, then NATHAN places hand to head and collapses on Benny's shoulder)

BLACKOUT

#1 show traveller closes. #2 street traveller opens. Havana projection appears on #1 traveller. Lights up behind Trans. #1 traveller. #1 Trav. opens.

ACT I, Scene viii: *Havana, Cuba – A dive*

LIGHT CUE

Music is blaring and dancing flaring. SKY ushers SARAH into the place R.2, but it is too much for her prim soul. She takes one look and flees. SKY must of course follow her.

#3 Tree Trans. traveller closes to stage L. Stage lights fade to a blackout.

A fashionable couple dancing enter from R.1. – they are picked up by the front arc spot – Immediately following them a unit on casters, with a table and two chairs is pushed on to marks at extreme stage R.

This unit represents the Hotel Nacionale. SARAH and SKY are bowed into the place by the HEAD WAITER. As they enter they are picked up by the front arc spot. SARAH is seated R. of table and SKY L. of table. SARAH is handed an enormous menu by the HEAD WAITER. SHE looks the menu over.

SARAH

A ham sandwich.

(WAITER, SKY and DANCING COUPLE give her a quick incredulous look. Arc spot blacks out on SARAH and SKY. The platform unit is pulled off stage R. with SARAH and SKY on it to be reset with the Street Cafe.

DANCING COUPLE dance off L.1. arc spot blacks out on them as they exit.

SARAH enters with guide book in her hand followed by SKY. They are picked up by front arc spot as they enter and stop R.C. SARAH looks in guide book, then points toward audience supposedly to a monument tablet. First Tablet –)

SARAH

(Dialogue in tempo)

EL SANTO CRISTO,
THE SECOND OLDEST MISSION
IN CUBA –
COME ON!

SKY

WHERE TO?

SARAH

TO SEE THE OLDEST –

(SARAH walks to up center stage, followed by SKY. She points toward audience as she looks in guide book. Second Tablet –)

"DON'T MISS THE DUNGEONS WHERE
PRIS'NERS WERE THROWN TO THE SHARKS."

SKY

SOUNDS LIKE A MILLION LAUGHS.

(SARAH walks upstage then walks down stage L. as she looks her guide book over – SKY follows her obviously very tired. She points toward audience. Third Tablet –)

SARAH

HERE IS BURIED
CHRISTOPHER COLUMBUS.

SKY

AT LEAST HE'S LYING DOWN.

(SARAH starts to walk to stage R. when at this moment a very SEXY CUBAN DANCING GIRL enters from R.1 followed by two CUBAN DANCING MEN. SARAH and SKY give them a quick glance as they pass by and exit L.1. – A WAITER pushes on the unit which has been reset with a mantle and two chairs and a table. This represents a cheap street Cafe. SARAH and SKY walk to stage R. She sits in chair R. of table – SKY in chair L. of table. A SHODDY LOOKING WAITER stands at extreme R. waiting to take their order)

SKY

HOW ABOUT A DRINK?

SARAH

A MILK SHAKE, PLEASE.

SKY

(Holding up two fingers to waiter)

DULCE DE LECHE.

(WAITER signals back with fingers knowingly. SARAH goes back to her guide book, to SKY's annoyance. WAITER returns with two drinks in cocoanut shells – as he serves Sarah he spills some on her dress which he quickly wipes off with a soiled serving napkin which he carries. SARAH sips drink as does Sky)

SARAH

(Sipping drink)

THESE ARE DELICIOUS.
WHAT DID YOU CALL THEM?

SKY

DULCE DE LECHE.

SARAH

DULCE DE LECHE.
WHAT'S IN IT
BESIDES MILK?

SKY

OH, SUGAR,
AND A KIND OF NATIVE FLAVOURING.

SARAH

WHAT'S THE NAME OF THE FLAVOURING?

SKY

BACARDI.

SARAH

(Sips drink)

IT'S VERY GOOD.
I'LL HAVE ANOTHER ONE.

LIGHT CUE

(ARC LIGHT black out. Music change.)

LIGHT CUE

(NOTE: SARAH and SKY pick up four empty cocoanut shells which were placed on platform – they place them on the table during blackout to denote they have had several drinks.

SKY is dancing his fingers on the table as the front arc spot picks them up. He tucks her under the chin. SHE brushes his hand away)

SARAH

(Sipping her drink)

DOESN'T BACARDI HAVE ALCOHOL IN IT?

SKY.

ONLY ENOUGH TO ACT AS A PRESERVATIVE.

SARAH

(A little tipsy)

You know – this would be a wonderful way to get children to drink milk.

(Same CUBAN DANCING GIRL followed by the two CUBAN DANCING MEN that we saw before enter from stage L.1. They cross to stage R. doing their same sexy routine as they pass and exit R.1. SARAH rises and imitates their routine as she exits R.1. doing bumps. SKY rises and places hand to his head in amazement, quite shocked at her. Then he does the same movement as he exits R.1. – Unit is pulled offstage R.1.

The stage lights behind #3 Tree traveller dim in revealing dancing flaring in the Havana Dive – #3 traveller opens to Stage L.)

LIGHT CUE

(CUBAN GIRL and TWO CUBAN MEN enter from R.1 followed by SARAH pulling SKY on by the hand. She is in a very gay mood)

SARAH

(Shouting as she enters)

LIGHT CUE

Two Dulce de Leche.

(A WAITER places a table extreme L. SARAH hands her cape to WAITER who places it behind chair L. of table where Sarah sits. SKY sits at R. of table. WAITER brings two drinks in cocoanut shells which he places in front of them – also a wine bottle in a wine basket. This bottle is a breakaway bottle used by SARAH in fight at end of scene.)

(THE SOLO FEMALE DANCER begins to make up to Sky much to SARAH's annoyance. SARAH in retaliation dances with one of the Cuban men. SKY forces SARAH to sit down. Finally the solo dancer seizes SKY and makes him dance with her. SARAH takes Cuban by the hand and forces him to dance with her. SARAH becomes jealous, leaves Cuban and grabs Sky, –

LIGHT CUE

– pulling him away from Dancer. DANCER strikes back – a free for all develops. A Cuban gets up on chair R. of Table L. and is about to throw a stool at Sky. SARAH sees this, steps up on table, picks up wine bottle and breaks it over the head of the Cuban, breaking it to bits. SKY grabs SARAH over his shoulder rescuing her, and dashes out R.2 as the fight continues to become a brawl – Hanging blind breaks away – Stage lights fade out)

#3 tree traveller closes as a drop to stage R. #4 traveller closes. Stars on #4 traveller light up and Blue 1st Border dims in to mark.

ACT I, Scene ix: *Havana exterior*

LIGHT CUE

SKY enters from R.1. He is carrying SARAH in his arms and she is still struggling. HE sets her down and it is apparent that she is a little tipsy.

SKY

Take it easy, slugger. It's over and you're still champ.

(SHE kisses him. She staggers after kiss)

Are you all right?

SARAH

(Happily)

Am I all right!

SARAH

(Spoken in rhythm)

ASK ME HOW DO I FEEL

(Arms around him, sings)

ASK ME NOW

(Crosses to R.)

(SARAH)

THAT WE'RE COSY AND CLINGING
WELL, SIR, ALL I CAN SAY IS,
IF I WERE A BELL I'D BE RINGING

(Pace front R. of Sky)

FROM THE MOMENT WE KISSED TONIGHT
THAT'S THE WAY I'VE JUST GOT TO BEHAVE
BOY, IF I WERE A LAMP I'D LIGHT
AND IF I WERE A BANNER I'D WAVE.

(Places her head on his shoulder, crosses to L.)

ASK ME HOW DO I FEEL
LITTLE ME WITH MY QUIET UPBRINGING
WELL, SIR, ALL I CAN SAY IS
IF I WERE A GATE I'D BE SWINGING

(HE catches her as SHE leans to front)

AND IF I WERE A WATCH
I'D START POPPING MY SPRING
OR IF I WERE A BELL I'D GO

(Swings his arms over his head)

DING, DONG, DING DONG DING.

ASK ME HOW DO I FEEL

(Crosses to his R. puts head on his shoulder)

FROM THIS CHEMISTRY LESSON I'M LEARNING

SKY

Chemistry?

SARAH

Yes, chemistry.

WELL, SIR, ALL I CAN SAY IS,
IF I WERE A BRIDGE,
I'D BE BURNING
YES,

(She backs him up to L.)

I KNEW MY MORALE WOULD CRACK

(Crosses, backs him up to L. 4 steps)

FROM THE WONDERFUL WAY THAT YOU LOOKED,
BOY IF I WERE A DUCK I'D QUACK

OR IF I WERE A GOOSE I'D BE COOKED

(She falls on his chest)

ASK ME HOW DO I FEEL

(HE straightens her up)

ASK ME NOW THAT WE'RE FONDLY CARESSING
Pal,–
–IF I WERE A SALAD
I KNOW I'D BE SPLASHING MY DRESSING

(Puts hand down his face)

ASK ME HOW TO DESCRIBE
THIS WHOLE BEAUTIFUL THING
WELL, IF I WERE A BELL

(Crosses to his L.)

I'D GO DING, DONG, DING DONG DING.

(She falls into his arms at end of number)

SARAH

Havana is so wonderful. Why don't we stay here for a few days so we can see how wonderful it's really like.

SKY

(Takes a moment)

I think we'd better hurry if we want to catch the plane back to New York.

SARAH

I don't *want* to go back to New York.

SKY

I'm *taking* you back!

SARAH

You're no gentleman.

SKY

Look, a doll like you shouldn't be mixed up with a guy like me. It's no good. I'm no good.

(SARAH puts arms around him: HE pushes her away)

You know why I took you to Havana? I made a bet! That's how you met me in the first place. I made a bet.

SARAH

How else would a girl get to meet a gambler?

SKY

(He picks up SARAH in his arms and carries her to stage L. SHE struggles)

Come on!

SARAH

No, no!

SKY

I got to think what's best for *you*.

SARAH

Oh, you talk just like a Missionary.

BLACKOUT

They exit L. as the lights BLACK OUT.

Sound of airplane is heard through the loud speakers and simultaneously a sign "FASTEN SEAT BELTS" lights up on #4 traveller. After a short interval the airplane fades out as does the sign. #4 traveller opens revealing Mission Exterior.

ACT I, Scene x: *Mission exterior*

It is four a.m. the following morning. SARAH enters L.1, she is minus her uniform coat and hat. She is in a very pensive mood. SKY follows on almost behind her also in a very thoughtful mood. He is hatless.

SARAH

(Stopping stage C.)

Thank you for bringing me back. I must have behaved very badly.

SKY

(At her side)

No, you were fine.

(ADELAIDE enters from stage R. She is draped with assorted kitchen utensils given her at a shower. She is followed by FOUR GIRLS. They are carrying utensils given to Adelaide and humming "The Wedding March")

ADELAIDE

(Stopping with GIRLS stage R.)

Oh, golly, I don't know how I'll get home with all this stuff. It was wonderful of you to give it to me.

(She starts L., sees SKY, stops. GIRLS cross to stage L. then stop when ADELAIDE greets Sky)

Sky, hello!

SKY

How are you, Miss Adelaide?

ADELAIDE

Oh, fine, Sky. Look! The girls just gave me a kitchen shower.

(A DRUNK enters from stage L.1)

They went to an all night drug store and surprised me with a kitchen shower! Look!

(She waves utensils in the air – THE DRUNK notices the brightness of the utensils)

DRUNK

What vulgar jewelry.

(He exits R.1)

SKY

That's wonderful, Adelaide – You know Miss Sarah.

(There are ad lib greetings)

SARAH

How do you do.

ADELAIDE

Glad to meet you – You know, Sky, we're eloping tomorrow night right after the Hot Box – Nathan and I.

SKY

Good luck.

ADELAIDE

Thank you, Sky –

(Crosses to girls)

Gee, I feel just like a housewife, already. I'm going to love being in the kitchen – I've tried all the other rooms.

(ADELAIDE exits stage L.1 followed by GIRLS)

SKY

(Looks off L.)

Miss Adelaide certainly seems happy.

SARAH

She's in love.

SKY

(Turns to Sarah)

Yeah. I guess so.

SARAH

What time is it?

SKY

I don't know. Four o'clock.

SARAH

This is your time of day, isn't it? I've never been up this late before.

SKY

How do you like it?

SARAH

It's so peaceful, and wonderful.

SKY

You're finding out something I've known for quite a while.

SKY

MY TIME OF DAY IS THE DARK TIME

(At her L. side)

A COUPLE OF DEALS BEFORE DAWN
WHEN THE STREET BELONGS TO THE COP
AND THE JANITOR WITH THE MOP
AND THE GROCERY CLERKS ARE ALL GONE

(Moves D.C. stage with SARAH. Tenderly)

WHEN THE SMELL OF THE RAIN-WASHED PAVEMENT
COMES UP CLEAN AND FRESH AND COLD

(Proudly)

AND THE STREET LAMP LIGHT
FILLS THE GUTTER WITH GOLD
THAT'S MY TIME OF DAY.

(SKY front – SARAH turns to Sky)

MY TIME OF DAY
AND YOU'RE THE ONLY DOLL
I'VE EVER WANTED TO SHARE IT WITH ME.

(He crosses to R. pass her)

MUSIC UNDERSCORING

SKY

Obediah!

SARAH

Obediah? What's that?

SKY

Obediah Masterson. That's my real name. You're the first person I've ever told it to.

(SARAH goes into SKY'S arms and they embrace)

SKY

(Hands on her waist)

I'VE NEVER BEEN IN LOVE BEFORE
NOW ALL AT ONCE IT'S YOU

(Lets go of her)

IT'S YOU FOREVER MORE
I'VE NEVER BEEN IN LOVE BEFORE
I THOUGHT MY HEART WAS SAFE
I THOUGHT I KNEW THE SCORE
BUT THIS IS WINE THAT'S ALL TOO STRANGE AND STRONG
I'M FULL OF FOOLISH SONG

(Takes her hands)

AND OUT MY SONG MUST POUR
SO PLEASE FORGIVE THIS HELPLESS HAZE I'M IN
I'VE REALLY NEVER BEEN IN LOVE BEFORE.

SARAH

I'VE NEVER BEEN IN LOVE BEFORE
NOW ALL AT ONCE IT'S YOU
IT'S YOU FOREVER MORE

(She crosses to L. face front)

I'VE NEVER BEEN IN LOVE BEFORE
I THOUGHT MY HEART WAS SAFE
I THOUGHT I KNEW THE SCORE
BUT THIS IS WINE THAT'S ALL TOO STRANGE AND STRONG

(SARAH)

I'M FULL OF FOOLISH SONG
AND OUT MY SONG MUST POUR.

BOTH

(HE takes her hand and SHE turns to him)

SO PLEASE FORGIVE THIS HELPLESS HAZE I'M IN
I'VE REALLY NEVER BEEN IN LOVE BEFORE.

(THEY kiss. At end of number, ARVIDE enters R.1 carrying his drum – he is followed by the MISSION BAND. They are obviously very tired from being out all night trying to convert sinners. SARAH sees Arvide as he enters, she goes to him as he is setting his drum down beside the Mission door)

SARAH

Grandfather! I thought you'd be asleep.

ARVIDE

Hello, Sarah dear.

(To Sky)

Good morning, Brother Masterson.

SKY

Good morning.

ARVIDE

We followed your suggestion and stayed out all night.

(To Sarah)

We spoke to a lot of sinners – Where have you been, Sarah?

SARAH

I've been to Cuba.

ARVIDE

You're even more tired than I am.

[redacted]

(Offstage R.1 can be heard the clang of a police patrol wagon bell. A GUY dashes on from R.1 at top speed. He runs across to the Mission entrance, sticks his head in the door and lets go with a loud piercing whistle, finger-in-mouth type, as the MISSIONARIES and SKY react with surprise)

SKY

What the hell is this?

(Crosses to door. BENNY, NICELY and NATHAN come hurrying out of the door putting on their coats at the same time. They start off R. The lookout whistles at them and motions for them to go the other way. As they stop and turn, followed by HARRY-THE-HORSE, the other CRAP SHOOTERS emerge, some with coats off, others just putting them on.

They start off and collide with GUYS coming back, but they ALL exit L.1. As NATHAN goes by, SKY grabs him, but NATHAN doesn't stop – he exits L.1)

SKY

Hey! What is this?

NATHAN

Canasta!

(He dashes off followed by some of the GUYS. BIG JULE enters)

BIG JULIE

(Yelling to NATHAN as he is running off L.1)

Wait a minute! I'm losing ten G's.

(HE runs off L.1. The sound of the patrol bell has reached close up presence. As the bell stops clanging, BRANNIGAN and TWO COPS rush on from R.1. BRANNIGAN stops short and realizes they have escaped him)

BRANNIGAN

(To the two cops)

Someone must have tipped them off.

(THE TWO COPS rush off L.1. BRANNIGAN crosses to L.C. and stops – turns to Sarah)

I seen a lot of strange things in my time but this is the first time I ever see a floating crap game going full blast in a MISSION.

(He runs off stage L.1)

SARAH

(Stunned)

Crap game!

SKY

Sarah, you know I had nothing to do with this, don't you?

(SARAH walks slowly toward the Mission entrance)

Sarah!

(SHE stops)

SARAH

(Turns away)

This wouldn't have happened if I hadn't—

(She turns to him)

—I never should have gone with you. It was wrong.

SKY

No, it wasn't. You went to help the Mission.

SARAH

(Dully)

Did I?

SKY

(Looks at her a moment)

Will I see you tomorrow?

SARAH

Everyone is welcome at the Mission.

SKY

That's not what I mean.

SARAH

It's no good, Sky. You said it yourself—it's no good.

SKY

Why not? What the hell kind of doll are you, anyway?

SARAH

I'm a Mission doll.

(SARAH goes into the Mission as the GROUP follows her)

HOUSE CURTAIN

ACT II, Scene i: *The Hot Box nightclub*

Stage lights dim up – the place is well crowded with patrons sipping cocktails – the M.C. is at stage C. standing in front of a microphone.

NOTE: This is all seen behind the #1 translucent snow curtain.

M.C.

And now for the feature number of the evening. The Hot Box proudly presents Miss Adelaide and her Debutantes.

Music strikes up – #1 show traveller opens as the balcony spots and front arc spots dim up. M.C. exits L.2 taking microphone with him. FOUR DANCING GIRLS enter from R.2 followed by ADELAIDE. FOUR DANCING GIRLS enter from L.2. They all carry long gold cigarette holders with cigarettes and are wearing golden gowns, shoes, hats, pearl necklaces and mink stoles.

ADELAIDE

(Stage C.)

HE BOUGHT ME THE FUR THING,
FIVE WINTERS AGO
AND THE GOWN THE FOLLOWING FALL
THEN THE NECKLACE,
THE BAG,
THE GLOVES
AND THE HAT,
THAT WAS LATE FORTY-EIGHT
I RECALL

(Suddenly indignant)

THEN LAST NIGHT IN HIS APARTMENT
HE TRIED TO REMOVE THEM ALL!

(Crosses to R. and continues resentfully)

AND I SAID AS I RAN DOWN THE HALL:

(ADELAIDE)

(Crosses back to C., now with hurt feelings)

TAKE BACK YOUR MINK
TAKE BACK YOUR PEARLS
WHAT MADE YOU THINK
THAT I WAS ONE OF THOSE GIRLS?
TAKE BACK THE GOWN,

(Crosses to L.)

THE SHOES AND THE HAT
I MAY BE DOWN
BUT I'M NOT FLAT

(Crosses to C.)

AS ALL THAT.

I THOUGHT THAT EACH EXPENSIVE GIFT YOU'D ARRANGE
WAS A TOKEN OF YOUR ESTEEM
NOW WHEN I THINK OF WHAT YOU WANT IN EXCHANGE
IT ALL SEEMS A HORRIBLE DREAM
SO—TAKE BACK YOUR MINK

(Crosses 2 steps L)

TO FROM WHENCE IT CAME

(Crosses back to C.)

AND TELL THEM TO

(angrily)

HOLLANDERIZE IT
FOR SOME OTHER DAME.

ADELAIDE & GIRLS

TAKE BACK YOUR MINK

(Throw cigarette holders in music pit. Take off mink)

TAKE BACK YOUR PEARLS

(Take off pearls)

WHAT MADE YOU THINK
THAT I WAS ONE OF THOSE GIRLS

(raucously)

I'M SCREAMING
TAKE BACK THE GOWN

(Take off gowns)

TAKE BACK THE HAT

(Take off hats and throw them upstage)

I MAY BE DOWN
BUT I'M NOT FLAT AS ALL THAT.
I THOUGHT THAT EACH EXPENSIVE GIFT YOU'D ARRANGE
WAS A TOKEN OF YOUR ESTEEM
BUT WHEN I THINK OF WHAT YOU WANT IN EXCHANGE
IT ALL SEEMS A HORRIBLE DREAM—(EEK!)
TAKE BACK YOUR MINK
THOSE OLD WORN OUT PELTS
AND GO SHORTEN THE SLEEVES
FOR SOMEBODY ELSE.

(ADELAIDE and DANCING GIRLS go into their dance. At end of dance ADELAIDE and FOUR GIRLS exit L.1. FOUR GIRLS exit L.2 then they immediately re-enter, running downstage and gather up in their arms all the clothes that had been discarded during the dance)

ADELAIDE & ALL GIRLS

(shouted to the audience)

WELL?
WOULDN'T YOU?

(ADELAIDE and FOUR GIRLS exit L.1. FOUR GIRLS exit L.2. After the number the lights come down and a single table is spotted. SKY enters from R.1, no hat, looks around like a man on the loose. He is unshaven again, and a bit crumpled. He drifts over to the empty table D.R. and sits down. A WAITER comes over from R.2 to Sky)

WAITER

Will you be with Mr. Detroit's party, sir?

SKY

Is he here?

WAITER

No, sir. Mr. Detroit has not been here all evening.

SKY

Bring me a rye and soda.

(Sits L. of table. WAITER exit up R.2. NICELY enters from D.R. a bit furtively. Sits at table in R. chair)

NICELY

(Picks up a stalk of celery and starts eating it)

Sky, did you see Miss Adelaide?

SKY

Huh?

NICELY

I bring a message for her from Nathan. I wish Nathan would bring his own messages.

SKY

What's the message? Where is Nathan?

NICELY

It's this way.

(He concentrates but still nibbles celery)

Nathan's aunt in Pittsburgh was suddenly taken ill with—er—

SKY

(Wryly)

A rare tropical disease.

NICELY

Yeah, that's not bad.

(WAITER enters from R.2 with highball on a tray, places it in front of Sky then exits L.2)

NICELY (CONT'D)

Anyway, Nathan has to—

SKY

Nicely, what is the message? Where *is* Nathan?

NICELY

(Looks around to see if he's overheard then leans over toward Sky)

The crap game is still going on.

SKY

(Casually)

Since last night.

NICELY

Big Jule being a large loser, does not wish the game to terminate. In fact, he is most insistent. So we find another place and the game goes on.

SKY

Where is the game?

NICELY

Are you looking for some action?

LIGHT CUE

SKY

No, I'm leaving town tonight, but I do want to talk to some of the guys. You see, Nicely, I gave a marker to—well, somebody—and I 'd kinda like to clean it up before—

(He stops as ADELAIDE approaches from L.2. NICELY is on his feet quickly)

NICELY

—I'll meet you outside.

SKY

What about Nathan's message?

NICELY

Oh!

(Getting it over with quickly—SKY rises)

Miss Adelaide, Nathan is in Pittsburgh with a rare tropical aunt. Goodbye.

(Rushes out R.1)

ADELAIDE

(Crosses to R. looking after Nicely)

What? I don't understand. Sky, Nathan *has* to come here tonight. We're eloping to get married. Is it the crap game again?

SKY

You know Nathan. Why does it surprise you?

ADELAIDE

(Sits R. of table)

But he promised to change.

SKY

Change, change. Why is it the minute you dolls get a guy that you like, you take him right in for alterations?

ADELAIDE

What about you men? Why can't you marry people like other people do and live normal like people? Have a home, with—wallpaper, and book ends.

SKY

(Sadly)

No, Miss Adelaide.

ADELAIDE

What do you mean—no?

SKY

Guys like Nathan Detroit, and—yeah, Sky Masterson—we don't belong in a life like that. So when dolls get mixed up with guys like us, it's no good.

(He gets to his feet, places one dollar on table to pay for his drink)

No good—See you in a couple months.

(Crosses to R.)

ADELAIDE

Where you going?

SKY

I don't know—Las Vegas, maybe. I got a ticket on the late plane.

ADELAIDE

Will you see Nathan before you go?

SKY

Maybe.

ADELAIDE

Tell *him* I never want to talk to him again and have him call me here.

(Sneezes and sniffles)

SKY

Look! Why don't you get another guy?

ADELAIDE

I can't. I love Nathan. Wait till you fall for somebody! You'll find out.

SKY

(Looks at her a second)

Yeah.

(Exits R.1)

LIGHT CUE

ADELAIDE

(Sniffles and then sings: sitting)

IN OTHER WORDS—JUST FROM SITTING ALONE
AT A TABLE RESERVED FOR TWO
A PERSON CAN DEVELOP THE FLU

YOU CAN BUNDLE HER UP IN HER WOOLIES
AND I MEAN THE WARMEST BRAND
YOU CAN WRAP HER IN SWEATERS AND COATS
'TIL IT'S MORE THAN HER FRAME CAN STAND
IF SHE STILL GETS THE FEELING SHE'S NAKED
FROM LOOKING AT HER LEFT HAND
A PERSON CAN DEVELOP THE FLU. HUH! THE FLU!
A HUNDRED AND THREE POINT TWO
SO MUCH VIRUS INSIDE
THAT HER MICROSCOPE SLIDE
LOOKS LIKE A DAY AT THE ZOO
JUST FROM WANTING HER MEM'RIES IN WRITING
AND A STORY HER FOLKS CAN BE TOLD
A PERSON CAN DEVELOP A COLD.

(She sneezes)

BLACKOUT

#1 show traveller wipes in. Street Gauze drop is let in. #4 traveller closes backing up the gauze drop. # Stage lights dim in. #1 show traveller opens to -

ACT II, Scene ii: *Street exterior*

Manhole Rail is at stage R.C. Edison blinker wagon with light blinking at stage L.C. A box is at L. of wagon – SARAH sits on this box when ARVIDE sings to her.

SARAH enters from R.1 at a brisk pace – ARVIDE is following her, carrying his bass drum and having quite a time keeping up with Sarah.

ARVIDE

Not so fast, Sarah, not so fast.

(ARVIDE)

(Puts drum down – SARAH stops Stage C.)

Look, suppose we don't have a big meeting tonight—suppose nobody is there at all. We'll explain to the General.

SARAH

We won't have to explain—it'll be very clear.

(Crosses to L.)

I just want to get away from this whole place. To go someplace where—where—

ARVIDE

Where the sinners are all respectable and well behaved?

SARAH

You saw what happened last night. They gambled—in our Mission.

ARVIDE

And some day they'll be praying there. Even a man like Sky Masterson. He came seeking refuge.

SARAH

He came seeking *me*. Did you know that?

ARVIDE

Are you kidding? I knew that the minute he started picking on you.

(He picks up his bass drum and goes toward Sarah)

But I didn't know you were going to get stuck on him.

SARAH

(Crosses to front of blinker wagon)

I'll get over it.

ARVIDE

(Crosses to L., passes Sarah)

What do you want to get over it for? It isn't pneumonia.

SARAH

The man I love will not be a gambler.

ARVIDE

(Putting drum down up L.)

But if you love him enough—

SARAH

He will not be a gambler.

ARVIDE

MUSIC CUE

Sarah, dear.

(SARAH sits on box L. of Blinker wagon)

I've always taken care of you. All I want is for you to be happy.

ARVIDE

VELVET I CAN WISH YOU

(Left hand out)

FOR THE COLLAR OF YOUR COAT
AND FORTUNE SMILING ALL ALONG YOUR WAY

(Leans toward her, puts arm around her)

BUT MORE I CANNOT WISH YOU
THAN TO WISH YOU FIND YOUR LOVE
YOUR OWN TRUE LOVE, THIS DAY
MANSIONS I CAN WISH YOU SEVEN

(Stands like a footman)

FOOTMEN ALL IN RED
AND CALLING CARDS UPON A SILVER TRAY

(Holds hands as tray)

BUT MORE I CANNOT WISH YOU

(Bends down, places arm around her)

THAN TO WISH YOU FIND YOUR LOVE
YOUR OWN TRUE LOVE, THIS DAY
STANDING THERE
GAZING AT YOU
FULL OF THE BLOOM OF YOUTH
STANDING THERE

(Squats down, hands on knee)

GAZING AT YOU
WITH THE SHEEP'S EYE
AND THE LICKERISH TOOTH

(ARVIDE)

MUSIC I CAN WISH YOU
MERRY MUSIC WHILE YOU'RE YOUNG
AND WISDOM WHEN YOUR HAIR HAS TURNED TO GRAY
BUT MORE I CANNOT WISH YOU

(Puts hand on her shoulders)

THAN TO WISH YOU FIND YOUR LOVE
YOUR OWN TRUE LOVE, THIS DAY
WITH THE SHEEP'S EYE
AND THE LICKERISH TOOTH

(He squats and pokes her rib with elbow)

AND THE STRONG ARMS TO CARRY YOU AWAY

(Kisses SARAH on cheek. SKY enters with NICELY L.1. NICELY crosses to manhole rail, leans on it. SKY stops L. SARAH rises)

SKY

Good evening, Miss Sarah. Well, Brother Abernathy, how goes it with the soul-saving? Tonight's the big meeting, isn't it?

ARVIDE

It's supposed to be. The General is coming, and she's expecting—uh—

SKY

The General's a tough doll, eh?

ARVIDE

Well, very few people will be there—in fact, nobody. And, uh—

SARAH

(Crosses to L., passes Sky)

I don't think Mr. Masterson is interested in our troubles, Grandfather. We've got to hurry.

(ARVIDE picks up drum)

SKY

Miss Sarah.

(SHE stops)

You've forgotten something, but being a gambler, I never forget things like this. You hold my marker for twelve sinners tonight.

SARAH

Thank you, Mr. Masterson, but I'd rather you forgot about it.

SKY

I cannot welch a marker.

SARAH

Mr. Masterson, last night the Mission was filled with your friends. Let us say we're even.

(She exits L.1. ARVIDE, passing SKY on the way out, whispers out of the corner of his mouth:)

ARVIDE

If you don't pay off on that marker I'll tell the whole town you're a dirty welcher.

(He exits L.1)

SKY

(Crosses to Nicely)

Nicely! Where's the crap game?

NICELY

Well, Sky, it's about ten minutes' walk from here.

SKY

Which way?

NICELY

This way.

(He starts down the manhole)

BLACKOUT

[redacted]

Show traveller wipes in. #4 traveller opens. Gauze drop goes out. Stage lights dim up. #1 show traveller opens to –

ACT II, Scene iii: *Crap game in the sewer*

LIGHT CUE

The stage lights dim up behind #1 trans. show traveller revealing the Crap Game Dance. #1 Trav. opens – Balcony spots dim on.

[redacted]

There is a crap shooter sitting on pipe up R. HARRY THE HORSE and a crap shooter are standing on the platform R.C. upstage.

Two crap shooters are hanging on ladder upstage C. watching the dance.

BENNY, ANGIE THE OX, BIG JULE, SOCIETY MAX and one other crap shooter are standing on platform up L.C.

NATHAN DETROIT is standing in front of platform L.C.

When the dance is finished all the CRAP SHOOTERS move downstage, putting their coats on and some are putting ties on. They all wear red carnations. Most of them are getting ready to leave the game.

BIG JULE

Wait a minute. Where you all going. I came here to shoot crap.

PLAYER

We had enough.

(Ad libs from the crowd)

ANOTHER PLAYER

Let's go home.

NATHAN

You see, Big Jule, the boys are slightly fatigued from weariness, having been shooting crap for quite a while now, namely twenty four hours.

(Ad libs from crowd)

BIG JULE

I do not care who is tired. I am out twenty-five G's so nobody leaves.

(He moves to Nathan and pats his shoulder revolver threateningly)

NATHAN

Gentlemen, I begin to see the logic of Big Jule. It is not that Big Jule is a bad loser; it is merely that he prefers to win. Right, Big Jule?

BIG JULE

Give me the dice. I'm shooting five hundred.

BENNY

Take two hundred.

(The PLAYERS are a little slow in getting their money up and they all groan)

PLAYER

I'm half dead.

HARRY

If you do not shut up, Big Jule will arrange the other half.

(PLAYERS put their money up quickly)

BIG JULE

(As he rolls)

Hah!

NATHAN

And it's a one and a one. Snake eyes. You lose.

(Ad lib. Reaches for his take)

And fifty dollars for the house.

(Crosses to table)

But the dice are still yours, and your luck is bound to—

BIG JULE

Shut up! Another five.

BENNY

Two hundred more.

(The GUYS cover him again, but very reluctantly)

NATHAN

And here comes that big lucky roll.

BIG JULE

(As he throws)

Haaah!

NATHAN

And it's—snake eyes again.

(THEY all grab their money)

BENNY

Tough luck, Big Jule.

BIG JULE

Well, that cleans me.

(Ad lib and general relaxing, even expressions of pleasure)

But I ain't through yet.

(General apprehension. Ad lib)

I will now play on credit.

(Many groans – ad lib)

NATHAN

You see, Big Jule, the fellows are pretty tired. Of course me, personally, I am fresh as a daisy.

BIG JULE

Then I will play with you.

NATHAN

Me?

BIG JULE

Yeah, you. You been rakin' down out of every pot—you must have by now quite a bundle.

NATHAN

Well, being I assume the risk it is only fair I should assume some dough.

BIG JULE

Detroit, I am going to roll you, willy or nilly. If I lose, I will give you my marker.

(Starts writing)

NATHAN

And if I lose?

HARRY

You will give him cash.

NATHAN

Let me hear from Big Jule.

BIG JULE

You will give me cash.

NATHAN

Now I heard it.

(BENNY crosses down L., back of Nathan)

BIG JULE

Here is my marker.

(NATHAN looks at it – then at Big Jule)

Put up your dough. Is anything wrong?

NATHAN

No—no. "I.O.U. one thousand dollars." Signed X!

(Reaching into his pocket)

How is it you can write one thousand, but you cannot write your signature?

BIG JULE

I was good in arithmetic, but I stunk in English.

NATHAN

(His money now out—puts it down)

Here! This will put you through Harvard.

BIG JULE

I'm rolling a thousand. And to change my luck I will use my own dice.

NATHAN

(Horrified)

Your own dice!

BIG JULE

I had them made for me especially in Chicago.

NATHAN

Big Jule, you cannot interpolate Chicago dice in a New York crap game.

BENNY

That is a breach of etiquette.

HARRY

Show me where it says that in Emily Post.

NATHAN

Not that I wish to seem petty, but could I look at these dice?

(AIL MEN crowd around looking at dice. BIG JULE takes them out, gives them to Nathan)

NATHAN

But these—these dice ain't got no spots on 'em. They're blank.

BIG JULE

I had the spots taken off for luck. But I remember where the spots formerly were.

NATHAN

You are going to roll blank dice and call 'em from remembering where the spots formerly was?

BIG JULE

(Threateningly)

Why not?

(Pulls NATHAN up by coat)

NATHAN

(Wipes perspiration from his forehead)

I see no reason.

BIG JULE

(He rolls)

A five—and a five. My point is ten.

NATHAN

Well, I still got a chance.

BIG JULE

(Shaking the dice)

Tensy! Come againsy!

NATHAN

I wish he'd fall down on his endsy.

BIG JULE

Heah!

(He rolls)

A ten! I win!

NATHAN

A ten?

BIG JULE

(Pointing)

A six and a four.

NATHAN

(Looking)

Which is the six and which *is* the four?

BIG JULE

Either way—

(Picks up dice)

Now I'm shooting two thousand. Get it up!

NATHAN

(Looks at his watch)

I just remembered. I'm eloping tonight. Adelaide is waiting for me.

(Starts to exit. BIG JULE grabs him and pulls him back)

BIG JULE

Get up the two thousand.

NATHAN

How about letting some of the other chaps in on the fun?

(Ad lib – "Ah no.")

BIG JULE

After I'm through with you! – Two thousand.

(NATHAN puts it up, reluctantly. BIG JULE shakes dice, rolls)

Haah! Seven! I win.

NATHAN

(Swallowing hard)

What a surprise.

BIG JULE

(Picks up dice)

Detroit, I think I will take it easy this time.

NATHAN

What do you mean?

BIG JULE

I am shooting one dollar.

NATHAN

I'll take all of it.

(BIG JULE puts it down)

BIG JULE

(Rolls)

How do you like that? Snake eyes! I lose.

NATHAN

For this I got to bend down.

BIG JULE

Now I will give you a chance. I will roll for you three thousand.

NATHAN

Three G's?

BIG JULIE

(Picks up dice – firm)

I am rolling you for three G's. Put it down there.

(NATHAN counts out the money. Puts his hands over his eyes as BIG JULE starts to roll)

NATHAN

Wouldn't it be more convenient if I put it right into your pocket?

BIG JULE

Get it up!

(Rolling)

Haaah! – Eleven. I win.

NATHAN

That cleans me.

BIG JULE

(To the others, picks up dice and money)

Now I will play with *you* guys.

(Ad lib)

NATHAN

Wait a minute! You gotta give me a chance to get even. I will roll *you*, with my dice.

BIG JULE

All right, Detroit, that's fair. What are you gonna use for money?

NATHAN

I will give you my marker.

HARRY

And you want Big Jule to put up cash?

BENNY

Nathan done it.

NATHAN

Sure I done it. What kind of a deal is this, anyway?

BENNY

Take it easy, Nathan.

NATHAN

Him with his no-spot dice! Somebody ought to knock the spots off *him*.

(Stands right up to Big Jule)

HARRY

Nathan, don't make Big Jule have to do something to you.

BIG JULE

Yeah, I am on my vacation.

NATHAN

Go ahead – Shoot me. Put me in cement. At least I would know where I am. Here I risk my neck to set up a crap game. I even promise to get married on account of it. So look how I wind up. Broke in a sewer. Believe me, my tough friend from Chicago,

there is nothing you could do to me that would not cheer me up.

(NICELY comes down the stairs)

NICELY

(Motioning to someone)

Here they are.

(SKY comes down)

SKY

Good evening, gentlemen.

BIG JULE

(Crosses to Sky)

Well, fresh blood. You looking for some action?

SKY

Not at the moment. I would like to talk to some of you guys.

BIG JULE

We ain't talking. We're shooting crap.

SKY

(Quietly)

I am asking for only one minute.

BIG JULE

We are shooting crap.

SKY

It has to do with Miss Sarah Brown's Mission.

BIG JULE

Say, who is this guy?

HARRY

It's the fellow I was telling you—took the Mission doll to Havana.

BIG JULE

Oh, I get it. Look, fellow, why don't you go back to your praying tomato? You're slowing up the action around here.

SKY

(Smoothly)

If you want action, would you care to make a small wager on a proposition?

BIG JULE

What's the proposition?

SKY

Am I right-handed or left-handed?

BIG JULE

How would I know a thing like that?

SKY

I'll give you a clue.

(Socks BIG JULE with a right (ad libs). BIG JULE goes down. Staggers to his feet, reaching groggily for his gun. SKY gets it first—tosses it to NATHAN who catches it gingerly)

HARRY

Heh!

(Rises—crosses upstage)

NATHAN

(Handing gun to Benny)

Kindly return this to Sears-Roebuck.

SKY

(Addressing the group)

Look, you guys.

(Crosses to Nathan)

Tonight in Miss Sarah Brown's Mission at 409 West 49th Street they are holding a midnight prayer meeting. I promised I would deliver to them some sinners, and when it comes to sinning most of you guys are high up among the paint cards.

(EVERYONE looks very uncomfortable—ad lib)

HARRY

I don't want to waste no evening in a Hallelujah joint.

SKY

If you won't do it as a favor to me, do it as a favor to yourselves . I guarantee you the air in the Mission smells cleaner than down here—

(Ad libs)

—and maybe it would not hurt you guys to learn something else besides the odds on making a four the hard way.

HARRY

You been reading the Bible too much.

SKY

So what? Maybe the Bible don't read as lively as the Scratch Sheet, but it is at least

twice as accurate.

(THEY only mumble with heads hung low – ad lib)

Well, I tried—See you around, Nathan.

(Puts hat down)

NATHAN

(Turns to Sky)

Okay, Sky—About that Havana business, I regret I temporarily do not have the one thousand to pay you.

SKY

You don't have to pay me.

(Pulls out a bill)

You won.

NATHAN

But I thought you took Miss Sarah to Havana.

SKY

You thought wrong.

(Giving money to NATHAN he starts up the ladder)

NATHAN

Come on, Big Jule, get up. I have now got dough to roll you again. But with my dice!

HARRY

(On his feet again)

Nothing doing. With those dice he cannot make a pass to save his soul.

SKY

(Stops dead on ladder)

What'd you say?

HARRY

(Belligerently)

I says with them dice he cannot make a pass to save his soul.

SKY

(Crosses to Nathan's R. – slowly as he returns to them)

Well, maybe I can make a pass to save his—

(Pointing to one, then another)

(SKY)

And yours!—And yours—and his—

(From the group: "Huh? – What are you talking about?" – Ad lib)

I am going to roll the dice. I will bet each of you a thousand dollars against your souls. One thousand cash against a marker for your souls.

(BIG JULE rises – ad lib)

If I win, you guys all show up at the Mission tonight.

(There is a buzz of interest – ad lib)

Is it okay?

(Ad lib)

HARRY

Let me get this . If you lose, we each get a thousand bucks, and if you win we gotta show up at the Mission doll's cabaret?

SKY

(Tight-lipped)

If I win you show up at the Save-A-Soul Mission. One meeting.

HARRY

(Thinks a minute)

Okay by me.

BENNY

(Taking the lead)

By me too.

(THE OTHERS agree, as they all start writing markers. BENNY also writes)

SKY

(As the OTHERS hand him their markers)

You too, Nathan. A thousand dollars against your soul.

NATHAN

Me? I don't even know if I got one.

SKY

You got one some place.

NATHAN

How do you spell "soul"?

BENNY

(Spelling)

S—O—

(NATHAN pushes BENNY. SKY backs upstage)

SKY

All right, put down your markers.

(THEY do so. SKY covers them all with a one thousand dollar bill)

Give me the dice.

(Some MEN squat down. He gets them)

And give me room.

(He hesitates, nervously. Tosses the dice in his hand once or twice)

A PLAYER

Come on—quit stallin'—roll.

(MEN squatting, rise)

HARRY

What's the matter, Sky, turning chicken?

SKY

You've seen me roll for a hundred G's. But I've got a little more than dough riding on this one.

(Walks D.C.)

LIGHT CUE

[redacted]

SKY

(D.C.)

THEY CALL YOU LADY LUCK
BUT THERE IS ROOM FOR DOUBT
AT TIMES YOU HAVE A VERY UNLADY-LIKE
WAY OF RUNNING OUT

(Takes 2 steps D.C.)

(SKY)

YOU'RE ON THIS DATE WITH ME
THE PICKINGS HAVE BEEN LUSH
AND YET BEFORE THIS EVENING IS OVER
YOU MIGHT GIVE ME THE BRUSH

(Crosses 3 steps R.)

YOU MIGHT FORGET YOUR MANNERS
YOU MIGHT REFUSE TO STAY
AND SO THE BEST THAT I CAN DO IS PRAY.

(At R.C.)

LUCK BE A LADY TONIGHT
LUCK BE A LADY TONIGHT.
LUCK, IF YOU'VE EVER BEEN A LADY TO BEGIN WITH
LUCK, BE A LADY TONIGHT.

(Crosses 2 steps L.)

LUCK, LET A GENTLEMAN SEE
HOW NICE A DAME YOU CAN BE
I KNOW THE WAY YOU'VE TREATED OTHER GUYS YOU'VE BEEN WITH,
LUCK BE A LADY WITH ME!

(Crosses 2 steps L.)

A LADY DOESN'T LEAVE HER ESCORT
IT ISN'T FAIR, IT ISN'T NICE
A LADY DOESN'T WANDER ALL OVER THE ROOM
AND BLOW ON SOME OTHER GUY'S DICE.

SO LET'S KEEP THE PARTY POLITE

(Takes roll of money out of pocket)

NEVER GET OUT OF MY SIGHT
STICK WITH ME, BABY, I'M THE FELLOW YOU CAME IN WITH
LUCK BE A LADY

(Throws money on floor)

LUCK BE A LADY

(Throws more money on floor)

LUCK BE A LADY TONIGHT.

(Crosses to R.)

(SKY goes to stage R., motions to BIG JULE to put up his marker then motions to crap shooter upstage R. BIG JULE and CRAP SHOOTER move to C. SKY crosses to C., motions to CRAP SHOOTER who moves down C. Then SKY motions to crap shooter L.C. CRAP SHOOTER moves down C. SKY comes to stage C.)

ENSEMBLE

LUCK BE A LADY TONIGHT
LUCK BE A LADY TONIGHT
LUCK, IF YOU'VE EVER BEEN A LADY TO BEGIN WITH
LUCK BE A LADY TONIGHT.

SKY

LUCK, LET A GENTLEMAN SEE

(MEN kneel)

CRAP SHOOTERS

LUCK, LET A GENTLEMAN SEE

SKY

HOW NICE A DAME YOU CAN BE

CRAP SHOOTERS

HOW NICE A DAME YOU CAN BE

(CRAP SHOOTER crosses down L.C.)

SKY

I KNOW THE WAY YOU'VE TREATED
OTHER GUYS YOU'VE BEEN WITH.
LUCK, BE A LADY WITH ME.

CRAP SHOOTERS

LUCK BE A LADY,
A LADY,
BE A LADY WITH ME

SKY

A LADY WOULDN'T FLIRT WITH STRANGERS
SHE'D HAVE A HEART, SHE'D HAVE A SOUL

SKY

A LADY WOULDN'T MAKE LITTLE
SNAKE EYES AT ME WHEN

I'VE BET MY LIFE ON THIS
ROLL.

CRAP SHOOTERS

ROLL 'EM, ROLL 'EM,
ROLL 'EM, SNAKE EYES

(ALL MEN quiet)

ROLL 'EM ROLL 'EM
ROLL 'EM

SKY

SO LET'S KEEP THE PARTY POLITE

CRAP SHOOTERS

SO LET'S KEEP THE PARTY POLITE

SKY

NEVER GET OUT OF MY SIGHT

CRAP SHOOTERS

NEVER GET OUT OF MY SIGHT

SKY

STICK WITH ME
BABY, I'M THE
FELLOW YOU CAME
IN WITH
LUCK
BE A LADY

LUCK BE A LADY

LUCK
BE A
LADY
TONIGHT_
—
—
—
—
—
HA!

CRAP SHOOTERS

STICK HERE
BABY,
STICK HERE
BABY

LUCK BE A LADY

LUCK BE A LADY
ROLL WILL YA,
ROLL WILL YA,
WHAT'S THE MATTER?
ROLL THE DICE!
COMIN' OUT,
COMIN' OUT,
COMIN' OUT,
COMIN' OUT,
RIGHT.
HA!

BLACKOUT

#2 Street traveller closes. Stage lights dim up –

ACT II, Scene iv: *A street off Broadway*

LIGHT CUE

TWO CRAP SHOOTERS enter from R.1. One is putting on his tie. They exit L.1. BIG JULE and HARRY THE HORSE enter from R.1. They stop at stage R.

BIG JULE

I tell you I don't want to go to no prayer meeting.

HARRY

Big Jule, you give your marker, and if you welch—it will cause me no little embarrassment. I am sure you do not wish to cause me embarrassment?

(THEY both walk to stage L. and stop)

BIG JULE

But if it ever gets back to. Chicago that I went to a prayer meeting, no decent person will talk to me.

(THEY exit L.1—THREE CRAP SHOOTERS enter from R.1 and cross to stage L. ADELAIDE enters from L.1 reading a newspaper—she looks around obviously looking for Nathan. She stops stage L. NATHAN enters R.1. ADELAIDE sees him and drops the newspaper and purposely bumps into NATHAN—CRAP SHOOTER picks up newspaper as THEY exit L.1)

NATHAN

Adelaide!

ADELAIDE

(Lady Windermere)

Oh! What a coincidence!

NATHAN

Adelaide, did Nicely explain to you about tonight? I hope you ain't sore about it?

(Tries to embrace her—SHE pulls away to C.)

ADELAIDE

Please! Let us not have a vulgar scene. After all, we are civilized people—we do not have to conduct ourselves like a slob.

NATHAN

Adelaide! What is this? You are my doll.

ADELAIDE

Your doll! Please, if that weren't so amusing one could laugh at it.

NATHAN

Sweetheart! Baby! How can you carry on like this over one lousy elopement? Adelaide, please!

ADELAIDE

It's no use, Nathan. I have succeeded in your not being able to upset me no more. I have got you completely out of my—

(Sneezes. Then throws herself into Nathan's arms, weeping)

(ADELAIDE)

Oh, Nathan!

NATHAN

Adelaide, baby! Don't ever do that to me again! I can't stand it. We'll get married. We'll have a home, a little white house with a green fence—just like the Whitney colors.

ADELAIDE

(Through her tears)

Nathan, we got to do it soon. I had another letter from my mother today asking a lot of questions. And she put in a letter for you, too.

(Hands it to him)

NATHAN

A letter for me? From your mother? Well—

(Opens it and reads)

—"Dear Son Nathan: This is my first letter to you, although you have now been married to my daughter for twelve years. But I feel like I know you from Adelaide's letters, and in my mind's eye I can see you as you go down to work every morning at seven. What a responsibility it must be, to be the assistant manager of an A. & P."

(He breaks off)

I'm not even the manager?

(Looks at Adelaide)

ADELAIDE

I was going to promote you for Christmas.

NATHAN

(Back to the letter)

—"I know how hard you have to work to take care of your family—Adelaide and the five children and the one that's on the way."

(Looks at Adelaide)

ADELAIDE

Mother wanted me to visit her, so I had to tell her that.

NATHAN

(Righteous indignation)

Don't she know I can't have six kids on what they pay me at the A. & P.?

(Reads quickly to himself, then slows up as he reads it aloud)

(NATHAN)

—"I am very proud to have you as a son-in-law. You are a good man and I know you will always take care of Adelaide." I feel like a heel.

ADELAIDE

Look, Nathan darling, we can still make everything all right. Look—it's not even midnight yet. Five minutes to twelve—let's elope right now.

NATHAN

Okay, Adelaide.

(Embrace. BENNY and NICELY enter from R.1. NATHAN sees them)

No, I can't.

ADELAIDE

Why not?

(BENNY and NICELY are crossing at this moment)

BENNY

Come on, Nathan—we'll be late.

NICELY

Come on!

(THEY exit L.1)

ADELAIDE

(In measured tones)

Nathan, *why* can't we elope now?

NATHAN

Because—well, I got to go to a prayer meeting.

ADELAIDE

(This one really hits her)

Nathan. This is the biggest lie you ever told me.

NATHAN

But I promise you it's true.

LIGHT CUE

(ADELAIDE takes letter from Nathan, tears letter up—throws it on floor, crosses D.R. NATHAN kneels, picks up pieces of torn letter)

ADELAIDE

YOU PROMISE ME THIS
YOU PROMISE ME THAT
YOU PROMISE ME ANYTHING UNDER THE SUN
THEN YOU GIVE ME A KISS
AND YOU'RE GRABBIN' YOUR HAT
AND YOU'RE OFF TO THE RACES AGAIN.
WHEN I THINK OF THE TIME GONE BY

NATHAN

ADELAIDE, ADELAIDE

(Crosses to L. to her)

ADELAIDE

AND I THINK OF THE WAY I TRY

NATHAN

ADELAIDE.

(ADELAIDE crosses to L., pass Nathan)

ADELAIDE

I COULD HONESTLY DIE.

NATHAN

CALL A LAWYER AND
SUE ME, SUE ME
WHAT CAN YOU DO ME
I LOVE YOU
GIVE A HOLLER AND HATE ME, HATE ME
GO AHEAD AND HATE ME
I LOVE YOU.

ADELAIDE

THE BEST YEARS OF MY LIFE,
I WAS A FOOL TO GIVE TO YOU

NATHAN

ALRIGHT ALREADY I'M JUST A NO GOODNICK
ALRIGHT ALREADY, IT'S TRUE, SO NEW

SO SUE ME, SUE ME
WHAT CAN YOU DO ME
I LOVE YOU

(Tries to take her in his arms – SHE backs away to R.)

ADELAIDE

YOU GAMBLE IT HERE,
YOU GAMBLE IT THERE
YOU GAMBLE ON EV'RYTHING ALL EXCEPT ME
AND I'M SICK OF YOU KEEPING ME UP IN THE AIR
TILL YOU'RE BACK IN THE MONEY AGAIN
WHEN I THINK OF THE TIME GONE BY

NATHAN

ADELAIDE, ADELAIDE

ADELAIDE

AND I THINK OF THE WAY I TRY

NATHAN

ADELAIDE

(Crosses to Adelaide)

ADELAIDE

I COULD HONESTLY DIE

(Backs away)

NATHAN

SERVE A PAPER AND SUE ME, SUE ME
WHAT CAN YOU DO ME
I LOVE YOU

(SHE sneezes)

GIVE A HOLLER AND HATE ME, HATE ME
GO AHEAD AND HATE ME
I LOVE YOU

ADELAIDE

(Crosses to L. pass him)

WHEN YOU WIND UP IN JAIL
DON'T COME TO ME TO BAIL YOU OUT.

NATHAN

ALRIGHT, ALREADY SO CALL A POLICEMAN
ALRIGHT ALREADY IT'S TRUE, SO NEW

(SHE goes to him)

SO SUE ME SUE ME

(THEY embrace)

WHAT CAN YOU DO ME
I LOVE YOU.

(BENNY and NICELY enter from L.1. THEY beckon to Nathan – NATHAN waves them away. ADELAIDE turns and sees them. THEY see the anger in her eyes and hurriedly exit L.1)

ADELAIDE

(Crosses to R.)

YOU'RE AT IT AGAIN,
YOU'RE RUNNING THE GAME
I'M NOT GONNA PLAY SECOND FIDDLE TO THAT
AND I'M SICK AND I'M TIRED OF STALLING AROUND.
AND I'M TELLING YOU NOW THAT WE'RE THROUGH
WHEN I THINK OF THE TIME GONE BY.

NATHAN

(Crosses to her)

ADELAIDE, ADELAIDE

(SHE waves him away)

ADELAIDE

AND I THINK OF THE WAY I TRY

NATHAN

ADELAIDE!

ADELAIDE

I COULD HONESTLY DIE.

NATHAN

SUE ME, SUE ME,
SHOOT BULLETS THROUGH ME
I LOVE YOU.

(SHE exits R.1. – HE exits L.1.)

LIGHTS DIM OUT TO BLACK

#2 street traveller opens. Stage lights dim up to –

ACT II, Scene v: *Interior of Mission*

The MISSION GROUP – SARAH, ARVIDE, AGATHA and CALVIN – sits expectantly at a long table. A new figure is present – THE GENERAL. She is pacing the room, looking at the group who are momentarily growing more uneasy. Three chairs and three benches are at stage R.

GENERAL

It is now several minutes past midnight. Isn't anyone coming?

(THEY all sit glumly)

Sergeant Sarah, something is very wrong.

ARVIDE

Maybe your watch is fast.

SARAH

(Rises, crosses to C. 2 steps)

General, *I* know what's wrong. *I'm* wrong. I've failed. I've spoken to these people day after day, but my words haven't reached them – I think you had better –

(MUGS enter – SARAH turns to them as THEY enter. ARVIDE rises)

ARVIDE

(Sits)

Welcome, brothers. Welcome.

(A few little grunts from the Boys then – SKY enters)

SKY

Everybody here? Where's Nathan Detroit?

(NATHAN enters)

NATHAN

Present.

SKY

(Crosses down C.)

Miss Sarah, here you are. One dozen or more assorted sinners. Sorry we didn't have time to clean 'em up.

ARVIDE

(Rises)

Won't you gentlemen sit down?

(THEY shuffle their feet a little)

SKY

Sit down! All of you!

(THEY do. SARAH sits in chair – BIG JULE looks at GENERAL disgustedly. GENERAL crosses to L. Sits at table)

ARVIDE

I would like to welcome you gentlemen to the Save-A-Soul Mission.

(A loud Bronx cheer from one of the gang. ARVIDE sits)

SKY

Just a minute, you guys. This is a Mission, not Roseland, and I suggest that you do not indulge in any unpleasantness. Since I am required to depart for points West tonight –

(SARAH moves)

– I am appointing Nathan Detroit major domo in my place. Nathan, anybody who does not conduct himself according to Hoyle will answer to Sky Masterson personally, and that means in person.

(He gives them a final glance, then goes – exits L.3)

GENERAL

(From the silence)

What a remarkable young man!

(SARAH looks at her, but says nothing)

NATHAN

(Rises – confronts them, clears his throat and shouts)

So remember that, you guys.

(Turns to Arvide)

Brother Abernathy, your dice.

(HE sits)

ARVIDE

(Rises)

Gentlemen, we are honored tonight. The meeting will be conducted by the head of our organization, General Cartwright.

(Sits. NATHAN starts the applause)

GENERAL

(Rises)

It is wonderful to see our Mission graced by the presence of so many evil-looking sinners.

(NATHAN starts to applaud, but realizes he may be wrong)

Now, who would like to testify? Who would like to start the ball rolling by giving testimony?

(THEY are silent and hang their heads)

NATHAN

Benny! Give testimony.

BENNY

I ain't no stool pigeon.

GENERAL

Come, brothers—I know it is difficult. But let one of you give testimony to the sin that is in his heart.

NATHAN

Benny! Tell 'em what a bum you are!

(BENNY rises)

Benny!

BENNY

(Forced to it)

I always was a bad guy, and a gambler, but I ain't going to do it no more. I thank you.

(Sits, quickly)

GENERAL

There! Don' t you feel better now?

BENNY

I'm alright.

GENERAL

Anyone else?

NATHAN

Big Jule.

BIG JULE

(Rises)

Well, I used to be bad when I was a kid, but ever since then I have gone straight as I can prove by my record thirty-three arrests and no convictions.

(Sits)

NATHAN

(Pointing)

Harry!

HARRY

Oh, no!

NATHAN

(Louder this time)

Harry the Horse!

HARRY

(Getting reluctantly to his feet)

Ah, well, like when sky was rolling us for our souls—

GENERAL

I beg your pardon?

HARRY

Sky Masterson. He rolled us a thousand dollars against our souls. That's why we're here.

GENERAL

I don't think I understand.

SARAH

I do, General. He means that they are only here because Mr. Masterson won them in a dice game.

GENERAL

How wonderful! This whole meeting the result of gambling! It shows how good can come out of evil.

(Pounds table)

Sergeant Sarah, you have done remarkable work.

ARVIDE

Hasn't she, though?

SARAH

(A small voice)

Thank you.

HARRY

Hey! I ain't finished my testimony. My sins is that when Sky rolled us I wished I would win the thousand dollars instead of having to come here, but now that I'm here I still wish it.

(Sits)

GENERAL

Anybody else?

(BRANNIGAN plunges in from L.3 ready for anything: he points to NATHAN. NATHAN raises a warning finger to his lips. BRANNIGAN subsides. NATHAN removes Brannigan's hat and places over his extended finger)

NATHAN

(In a new voice of piety)

We will now hear testimony from—

(He looks them over)

Brother Nicely-Nicely Johnson—

(NICELY forces a smile – then NATHAN sweetly says:)

Brother Nicely-Nicely Johnson—

BIG JULE

Get up, you fat water buffalo.

(NICELY slowly rises)

NICELY

Well. It happened to me kind of funny. Like a dream. That's it, a dream.

GENERAL

Tell us, in your own words.

(She sits. NICELY places his hat on chair. NATHAN points to chair up C. which BRANNIGAN sits in. NATHAN sits in his chair.)

LIGHT CUE

NICELY

I DREAMED LAST NIGHT
I GOT ON THE BOAT TO HEAVEN
AND BY SOME CHANCE I HAD BROUGHT MY DICE ALONG
AND THERE I STOOD
AND I HOLLERED, "SOMEONE FADE ME"
BUT THE PASSENGERS, THEY KNEW RIGHT FROM WRONG

FOR THE PEOPLE ALL SAID SIT DOWN,
SIT DOWN, YOU'RE ROCKIN' THE BOAT

NICELY & ENSEMBLE

PEOPLE SAID SIT DOWN,
SIT DOWN, YOU'RE ROCKIN' THE BOAT.

NICELY

AND THE DEVIL WILL DRAG YOU UNDER
BY THE SHARP LAPEL OF YOUR CHECKERED COAT
SIT DOWN, SIT DOWN, SIT DOWN, SIT DOWN,

NICELY & ENSEMBLE

SIT DOWN, YOU'RE ROCKIN' THE BOAT

NICELY	**ENSEMBLE**
I SAILED AWAY ON THAT	OOO
LITTLE BOAT TO HEAVEN	OOO
AND BY SOME CHANCE FOUND	OOO
A BOTTLE IN MY FIST.	OOO
AND THERE I STOOD	OOO
NICELY PASSIN' OUT THE WHISKEY,	
BUT THE PASSENGERS WERE BOUND	OOO
TO RESIST	OOO

NICELY

FOR THE PEOPLE ALL SAID BEWARE,

ENSEMBLE

PEOPLE ALL SAID BEWARE

NICELY

YOU' RE ON A HEAVENLY TRIP

ENSEMBLE

BEWARE

NICELY

PEOPLE ALL SAID BEWARE,

ENSEMBLE

PEOPLE ALL SAID BEWARE

NICELY

BEWARE, YOU'LL SCUTTLE THE SHIP

NICELY

AND THE DEIIL
WILL DRAG YOU
UNDER
BY THE FANCY TIE
'ROUND YOUR WICKED THROAT

ENSEMBLE

(B1) SIT *(hold)*
(B2) DOWN *(hold)*
(T) SIT *(hold)*
(S/A) DOWN *(hold)*

NICELY

SIT DOWN,

ALL

SIT DOWN, SIT DOWN, SIT DOWN,
SIT DOWN, YOU'RE ROCKIN' THE BOAT

ENSEMBLE

DOWN

(THEY all sit down)

NICELY

AND AS I LAUGHED
AT THOSE PASSENGERS TO HEAVEN.

ENSEMBLE

MM
OO

(Laughs)

A GREAT BIG WAVE CAME
AND WASHED ME OVERBOARD

OO
OO

(Gasp)

AND AS I SANK
AND I HOLLERED, "SOMEONE SAVE ME"

OO

(Solemnly)

THAT'S THE MOMENT I WOKE UP

OO

(NICELY)

THANK
THE LORD

AND I SAID TO MYSELF, SIT DOWN,

SIT DOWN,
YOU'RE ROCKIN' THE
BOAT
SAID TO MYSELF, SIT DOWN,

SIT DOWN,
YOU'RE ROCKIN' THE BOAT
AND THE DEVIL WILL DRAG
YOU UNDER
WITH A SOUL SO HEAVY
YOU'D NEVER FLOAT,
SIT DOWN,—

(ENSEMBLE)

(Mission Band rises)

THANK THE LORD
THANK THE LORD.

SAID TO HIMSELF
SIT DOWN

SIT DOWN

(Mission Band sits)

SAID TO HIMSELF
SIT DOWN

AND THE DEVIL WILL DRAG
YOU UNDER

ALL

—SIT DOWN, SIT DOWN, SIT DOWN,
SIT DOWN, YOU'RE ROCKIN' THE BOAT

(THEY all rise)

SIT DOWN YOU'RE ROCKIN'
SIT DOWN, SIT DOWN,
SIT DOWN, YOU'RE ROCKIN' THE BOAT

—SIT DOWN, SIT DOWN, SIT DOWN,
SIT DOWN, YOU'RE ROCKIN' THE BOAT
SIT DOWN YOU'RE ROCKIN'
SIT DOWN, SIT DOWN,
SIT DOWN, YOU'RE ROCKIN' THE BOAT

NICELY

SIT DOWN

ENSEMBLE

SIT DOWN, YOU'RE ROCKIN' THE BOAT

(THEY all sit. LIGHT CUE. At end of number NATHAN and BRANNIGAN rise)

NATHAN

Anything we can do for you, Brother Brannigan? Maybe you would care to testify?

BRANNIGAN

I'll do my testifying in court, where I will testify that you ran a crap game here in this Mission last night. Miss Sarah, you were standing there when they came out. You saw them. Aren't these the fellows?

SARAH

(Slowly looks at them; takes her time)

I never saw them before in my life.

BIG JULE

There's a right broad!

ARVIDE

(Rises)

Now if you would excuse me, officer, we would like to go on with our meeting.

BRANNIGAN

I never saw crap shooters spend so much time in a Mission. Maybe that's what they mean by Holy Rollers.

(He puts his hat on and exits L.3. HARRY THE HORSE rises indignantly. NATHAN waves him down as BIG JULE pulls Harry down by the sleeve)

NATHAN

Thank you, Miss Sarah—People, I also have a confession to make, and I got to get it off my chest. We *did* shoot crap here last night and we're all sorry. Ain't we, boys?

(He turns to the mob—THEY mumble assents: hanging of heads)

BIG JULE

I'm really sorry.

NATHAN

(Turning to Sarah)

But I did another terrible thing.

(Crosses down C.)

I made a bet with a certain guy that he could not take a certain doll away with him on a trip, and this I should not have done, although it did not do any harm, as I won the bet.

SARAH

You won the bet?

NATHAN

Sure. The guy told me that he didn't take the doll. Well, that makes me feel a lot better.

GENERAL

(Rises)

Hallelujah!

NATHAN

Hallelujah!

(Sits. The mob all say "Halleiujah". The GENERAL picks up a handful of song books and passes them out)

GENERAL

Gentlemen, we will now sing No. 244—"Follow the Fold".

[redacted]

(She stands in front of them and raises her hand to conduct. Music begins. SARAH quietly picks up cape which has been hanging on back of her chair and quickly makes an exit up L.3. Stage lights dim to black as SARAH exits)

#1 Show traveller wipes in. Street gauze drop is let in. #4 traveller closes, backing up the gauze drop #1. Show traveller opens up as stage lights dim up to—

ACT II, Scene vi: *Night—Street off Broadway*

LIGHT CUE

Two ropes together bundles of newspaper tabloids on which two people can sit on stage C. ADELAIDE enters, disconsolately from R.1. Drops onto newspaper bundle R.C.—sneezes. A passing MALE enters from stage L.1, stops to look at her to flirt, if encouraged—

ADELAIDE

(Angrily)

Oh, go away!

[redacted]

(HE hurries off R.1. ADELAIDE starts to sing softly as SARAH enters singing softly from stage L.1. She is wearing a cape—she sits on newspaper bundle L.C. not noticing Adelaide)

SARAH

SO PLEASE
FORGIVE

THIS HELPLESS HASE
I'M IN

I'VE NEVER
REALLY BEEN

IN LOVE
BEFORE

ADELAIDE

"KEEP THE VICKS ON YOUR CHEST
AND GET PLENTY OF REST"
YOU CAN WISELY WARN HER

BUT IN SPITE OF THE QUIET,
MASSAGES AND DIET,
SHE'S STILL A GONER

ONCE SHE GETS THE IDEA
THAT THE LITTLE CHURCH
WILL ALWAYS BE 'ROUND THE CORNER
A PERSON
CAN DEVELOP A COLD.

(Looks at Sarah)

ADELAIDE

(Noticing Sarah and not caring much)

Oh, hello.

SARAH

(Uncertainly)

Good evening.

ADELAIDE

I'm Adelaide, the well known fiancée.

SARAH

Oh, yes. When are you getting married?

ADELAIDE

The twelfth of never.

SARAH

Oh, I'm sorry.

ADELAIDE

I didn't even get close enough to a church to be left at it—

(Half to herself)

Gee, what'll I ever tell my mother?

SARAH

Oh, your mother will understand. Just tell her your engagement is broken.

LIGHT CUE

ADELAIDE

(Gives her a look)

I'm afraid that might confuse her—Maybe I'll tell her Nathan is dead, and then see *to* it.

SARAH

You mustn't carry hate in your heart, Miss Adelaide. Try to be forgiving and understanding, and the pain will go away. In the Bible it tells us in Isaiah—Isaiah—

(The thought is too much for her)

—Isaiah—

(But she cannot go ahead)

ADELAIDE

You've got a boy friend named Isaiah, huh?

SARAH

(Through her tears)

Isaiah was an ancient prophet.

ADELAIDE

Don't tell me. Nobody cries like that over an old guy—Whoever it is, you got it bad. You know, when I saw you with Sky Masterson the other night—

(SARAH goes into a fresh outburst of tears! ADELAIDE looks at her)

—Oh, no! Not Sky! You're not in love with Sky?

(No answer, which is its own confirmation)

You poor thing!

(SARAH gestures helplessly)

#4 Traveller opens

SARAH

(Low-voiced)

I thought I hated him.

ADELAIDE

I thought I hated Nathan. I still think I hate him. That's love.

SARAH

Adelaide—can't men like Sky ever change?

ADELAIDE

(Shakes her head)

For fourteen years I've tried to change Nathan. I've always thought how wonderful he would be, if he was different.

SARAH

I've thought about Sky that way, too.

ADELAIDE

I've sat and pictured him by the hour. Nathan—my Nathan—in a little home in the country—happy—

LIGHT CUE

(Lights go on behind her R. revealing a NATHAN in overalls and farmer's hat, standing beside a trellis of beautiful roses. With a spray gun he is tenderly treating each bud with loving care. He picks off a bug; removes his hat to wipe his brow. The lights go down again)

LIGHT CUE

ADELAIDE

(Sighs as picture fades)

Gee, wouldn't it be wonderfull!

SARAH

Wouldn't it—If only Sky—

LIGHT CUE

(On the other side SKY now appears L. He appears as in Sarah's imagination. He is wearing a dainty bib-type kitchen apron, holding wicker laundry basket filled with diapers. With clothes-pins in his mouth he is hanging diapers on line. The vision fades)

ADELAIDE

But they just can't change.

(#4 Traveller closes)

SARAH

A little while ago at our prayer meeting there were a lot of gamblers who acted as though maybe they could change.

ADELAIDE

LIGHT CUE

Yes, but that doesn't mean—gamblers at your prayer meeting—Was Nathan Detroit there?

SARAH

I'm sure I heard that name.

ADELAIDE

A darling little fellow with a cute moustache?

SARAH

I think so.

ADELAIDE

(Rises, crosses down C.)

How do you like that rat! Just when he should have been lying he's telling the truth! I'm glad I'm through with *him*.

(Turns to Sarah)

And you ought to be glad you're through with Sky, too.

SARAH

(Thoughtfully)

I am.

(TWO GIRLS look at each other for a moment)

ADELAIDE

(Crosses to Sarah—sits on bundle of newspapers)

What are we—*crazy* or something?!

ADELAIDE

AT WANAMAKER'S AND SAKS AND KLEIN'S
A LESSON I'VE BEEN TAUGHT
YOU CAN'T GET ALTERATIONS ON A DRESS YOU HAVEN'T BOUGHT

SARAH

AT ANY VEG'TABLE MARKET FROM BORNEO TO NOME
YOU MUSTN'T SQUEEZE A MELON
TILL YOU GET THE MELON HOME

ADELAIDE

YOU'VE SIMPLY GOT TO GAMBLE

(Looks at Sarah)

SARAH

YOU GET NO GUARANTEE

ADELAIDE

NOW DOESN'T THAT KIND OF APPLY TO YOU AND I?

SARAH

YOU AND ME.

ADELAIDE

(Rises)

WHY NOT?

SARAH

(Rises)

WHY NOT WHAT?

ADELAIDE

(Two steps D. front)

MARRY THE MAN TODAY

(SARAH moves down alongside of her. Two steps D.S.)

TROUBLE THOUGH HE MAY BE
MUCH AS HE LOVES TO PLAY
CRAZY AND WILD AND FREE

SARAH & ADELAIDE

MARRY THE MAN TODAY

(Walks D.S. 1 step. Turn to one another)

RATHER THAN SIGH AND SORROW
MARRY THE MAN TODAY
AND CHANNGE HIS WAYS TOMORROW

(Crosses 3 steps R.)

SARAH

MARRY THE MAN TODAY

ADELAIDE

MARRY THE MAN TODAY

(Moving S.R.)

SARAH

MAYBE HE'S LEAVING TOWN

(Pulls ADELAIDE back)

ADELAIDE

MAYBE HE'S LEAVING TOWN

SARAH

DON'T LET HIM GET AWAY

(Motions with fist)

ADELAIDE

DON'T LET HIM GET AWAY

SARAH

HURRY AND TRACK HIM DOWN

ADELAIDE

COUNTER ATTACK HIM AND

SARAH & ADELAIDE

MARRY THE MAN TODAY

(BOTH put hands out)

GIVE HIM THE GIRLISH LAUGHTER

SARAH

GIVE HIM YOUR HAND TODAY
AND SAVE THE FIST FOR AFTER

ADELAIDE

(Crosses to R.)

SLOWLY INTRODUCE HIM TO THE BETTER THINGS
RESPECTABLE, CONSERVATIVE AND CLEAN.

SARAH

(Crosses to Adelaide)

READERS DIGEST!

ADELAIDE

GUY LOMBARDO!

SARAH

ROGERS PEET!

ADELAIDE

GOLF!

SARAH

GALOSHES!

ADELAIDE

OVALTINE!

BOTH

BUT MARRY THE MAN TODAY

(Fist gesture)

HANDLE IT MEEK AND GENTLY

ADELAIDE

(Crosses to Sarah)

MARRY THE MAN TODAY
AND TRAIN HIM SUBSEQUENTLY

SARAH

CAREFULLY EXPOSE HIM TO DOMESTIC LIFE
AND IF HE EVER TRIES TO STRAY FROM YOU
HAVE A POT ROAST

ADELAIDE

HAVE A HEADACHE

(Hand to head)

SARAH

HAVE A BABY

ADELAIDE

HAVE TWO

SARAH

SIX

ADELAIDE

NINE

SARAH

STOP !

BOTH

MARRY THE MAN TODAY
RATHER THAN SIGH AND SORROW
MARRY THE MAN TODAY

(THEY shake hands)

AND CHANGE HIS WAYS

ADELAIDE

AND CHANGE HIS WAYS

SARAH

AND CHANGE HIS WAYS

ADELAIDE

AND CHANGE HIS WAYS

SARAH

AND CHANGE THE WAYS

BOTH

TOMORROW.

(ADELAIDE exits R.1. SARAH exits L.1. THEY pound their fists as they exit)

DIM TO BLACK

#1 Show traveller wipes in. #4 traveller opens. # Stage lights dim up to –

ACT II, Scene vii: *The Sreet, same as opening scene of show – Broadway*

LIGHT CUE

The two BROADWAY CHARACTERS we saw in opening scene are discovered at Stage C. doing the same routine as the lights dim up and #1 Show Trans. Traveller opens – The TWO STREET WALKERS are at the newsstand and cross over to the TWO BROADWAY CHARACTERS. who turn them down and exit R.1 followed by the TWO STREET WALKERS.

ALL THE MUGS march on from L.2. They have been cleaned up, and each one is wearing a big white gardenia. HARRY is in the lead followed by NICELY, BENNY. They stand in line.

The PAPER DOLL VENDOR and his ASSISTANT enter from R.1 and set up their pitch stage C. The PRIZE FIGHTER and his MANAGER watch the bouncing doll and the PRIZEFIGHTER motions to his manager to buy one which he does. The DOLL SALESMAN and his ASSISTANT quickly exit L.1. The PRIZEFIGHTER places the doll stage C. to watch it bounce but it collapses. He picks it up in disgust. All the mugs cross to stage R.

SIGHTSEEING CROWD enter from R.2 and stand up C. BRANNIGAN enters from L.1 and goes to newsstand which is strung with Christmas tree lights and stands in front of it looking at the lights.

ADELAIDE enters from R.2 followed by GIRLS. She is dressed in a wedding outfit and carries a bouquet in her hands. She is very nervous and calls off L.–

LIGHT CUE

ADELAIDE

Natnan! Nathan! Where are you? Nathan!

BRANNIGAN

(At newsstand)

Gimme a late paper.

ADELAIDE

Nathan darling, come on, we're waiting for you.

(NATHAN sticks his head out of the newsstand. He is wearing a red turtle neck sweater)

NATHAN

Just a minute! I'm waiting on the Lieutenant—Thank you, Lieutenant.

ADELAIDE

Nathan, close up the newsstand. We're getting married.

(NATHAN pulls down shade on newsstand—on it is painted "NATHANN DETROIT'S NEWSSTAND")

HARRY

(Crosses to C.)

Look, is this wedding going to take place or ain't it? I paid half a buck for this Mesentheorum.

ADELAIDE

(Shouting to newsstand)

Nathan! Come on.

(NATHAN emerges through a small door at R. end of newsstand. He is carrying a top hat, and cane in his hand and is wearing a very elegant cut-away outfit)

NATHAN

(Crosses to Adelaide)

Gee, Adelaide, you picked the busiest time of the day.

HARRY

(Crosses in two steps)

Let's go. where's the wedding?

NATHAN

Holy smoke!

ADELAIDE

What's the matter?

NATHAN

(Crosses to R. pass Adelaide)

I didn't get a place for the wedding.

ADELAIDE

Oh, Nathan!

NICELY

How about the Biltmore Garage?

(MISSION BAND enters playing. All five of the Mission Band—for who is now a member but MR. SKY MASTERSON! And in uniform, too. He is ripping out "FOLLOW THE FOLD" with the rest of them, swinging his big drum stick lustily. ARVIDE, meanwhile, has shifted to the cymbals. THEY stop playing as they get to stage C.)

SKY

(Starting the pitch, crosses downstage one step)

Brothers and Sisters! Life is one big crap game, and the Devil is using loaded dice!

BIG JULE

(Enters from R.1)

Where's the crap game?

NATHAN

(Hits drum with cane)

Brother Masterson?

SKY

Yes, Brother Detroit?

NATHAN

Can we get married in your Mission—Adelaide and I?

(SKY looks at SARAH, who looks at Arvide)

ARVIDE

Certainly, I married Brother Mastersan and Sister Sarah. Glad to do the same for you.

SKY

Congratulations, Nathan! I'll lay you eight to five you'll be very happy.

SARAH

What Obediah means is—

NATHAN

Obediah?

SARAH

—he wishes you every happiness and so do I.

ADELAIDE

Thank you very much—I *know* we're going to be happy. We're going to have a little place in the country, and Nathan will be sitting there, beside me, every single night.

(Comes an enormous sneeze from NATHAN. Then HER expression changes as she realizes its implications)

ALL

WHEN YOU SEE A GUY
REACH FOR THE STARS IN THE SKY
YOU CAN BET THAT HE'S DOING IT FOR SOME DOLL

WHEN YOU SPOT A JOHN
WAITING OUT IN THE RAIN
CHANCES ARE HE'S INSANE
AS ONLY A JOHN CAN BE FOR A JANE

WHEN YOU MEET A GENT
PAYING ALL KINDS OF RENT
FOR A FLAT THAT COULD FALTTEN THE TAJ MAHAL
CALL IT SAD, CALL IT FUNNY,
BUT IT'S BETTER THAN EVEN MONEY
THAT THE GUY'S ONLY DOING IT FOR SOME DOLL.

LIGHT CUE

CURTAIN

The End

MUSICAL NUMBERS (VOCAL BOOK)

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#3 – Follow the Fold 139
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#6 – I'll Know 151
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#10 – Guys & Dolls 164
#11 – Opening Scene 6 168
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#22 – Adelaide's Second Lament 183
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#23 – More I Cannot Wish You 185
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#26 – Change of Scene (Scene 3 to 4) 195
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(VOCAL BOOK)

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BENNY

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NATHAN

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NICELY

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RUSTY

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SARAH

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#29a – Adelaide Meets Sarah ...212
#30 – Marry the Man Today 213
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SKY

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#14 – Havana 170
#17 – My Time of Day 175
#17a – I've Never Been... 176
#25 – Luck Be a Lady 188
#32 – The Happy Ending 219
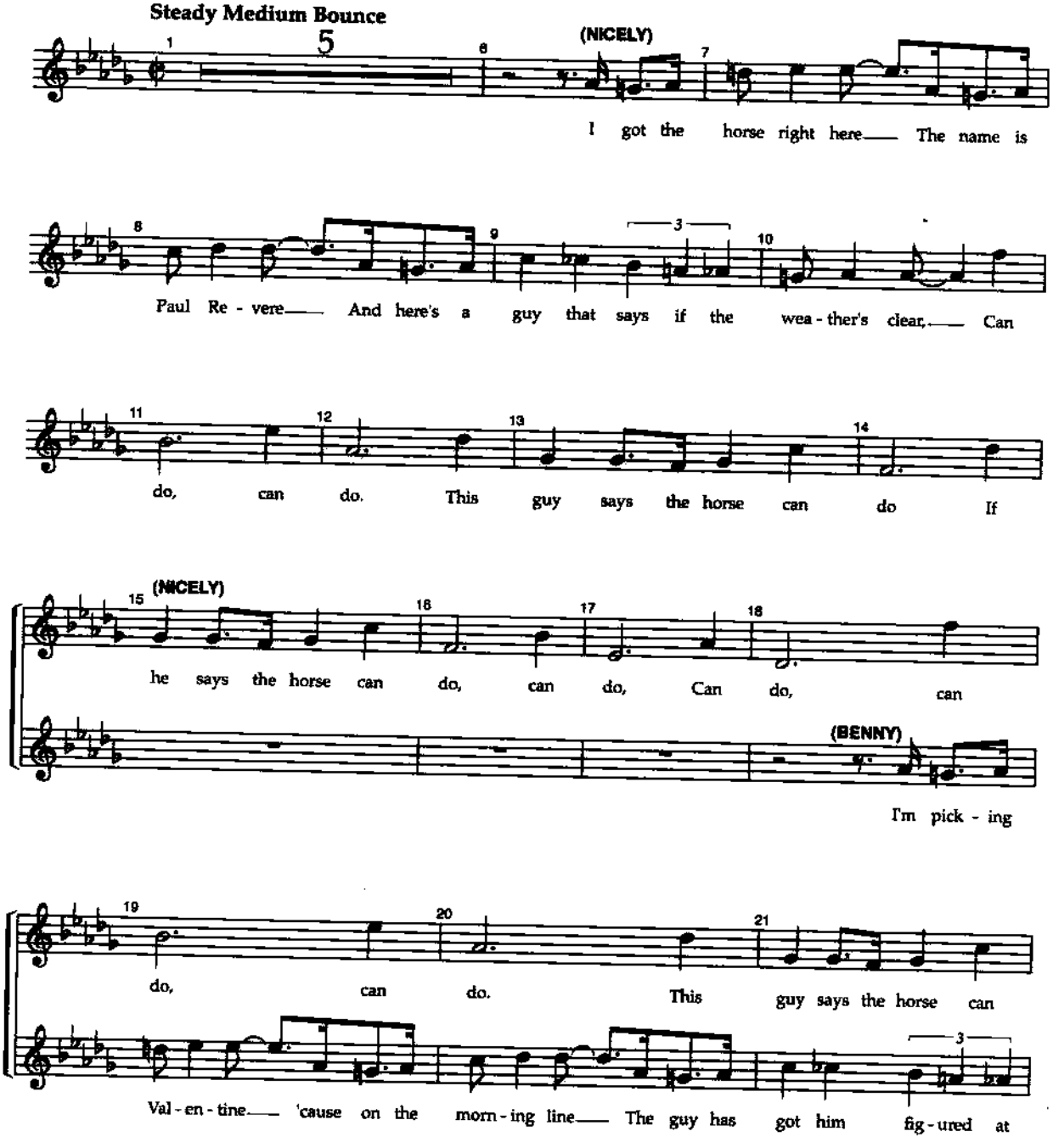
OVERTURE
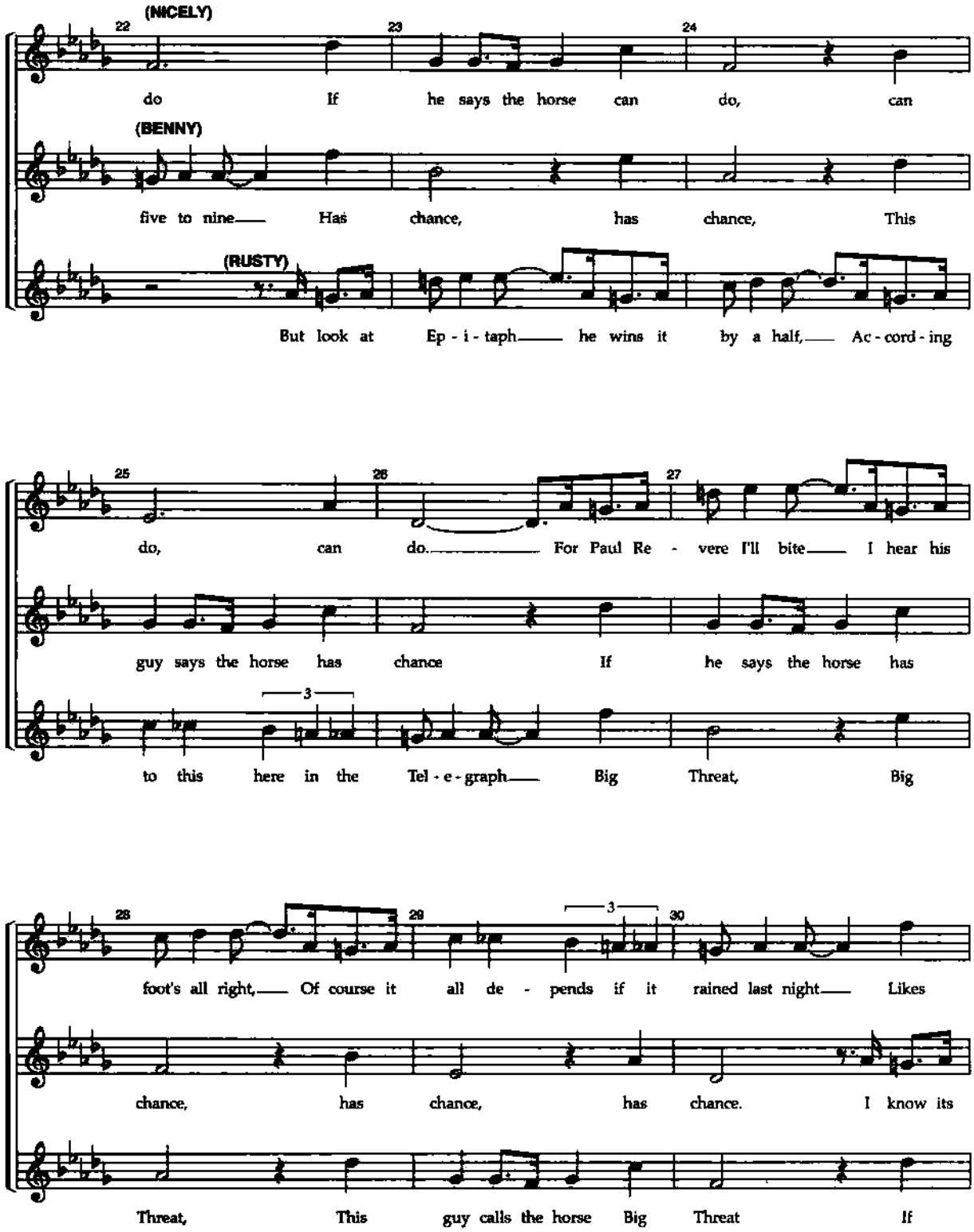
TACET

1 OPENING — RUNYONLAND

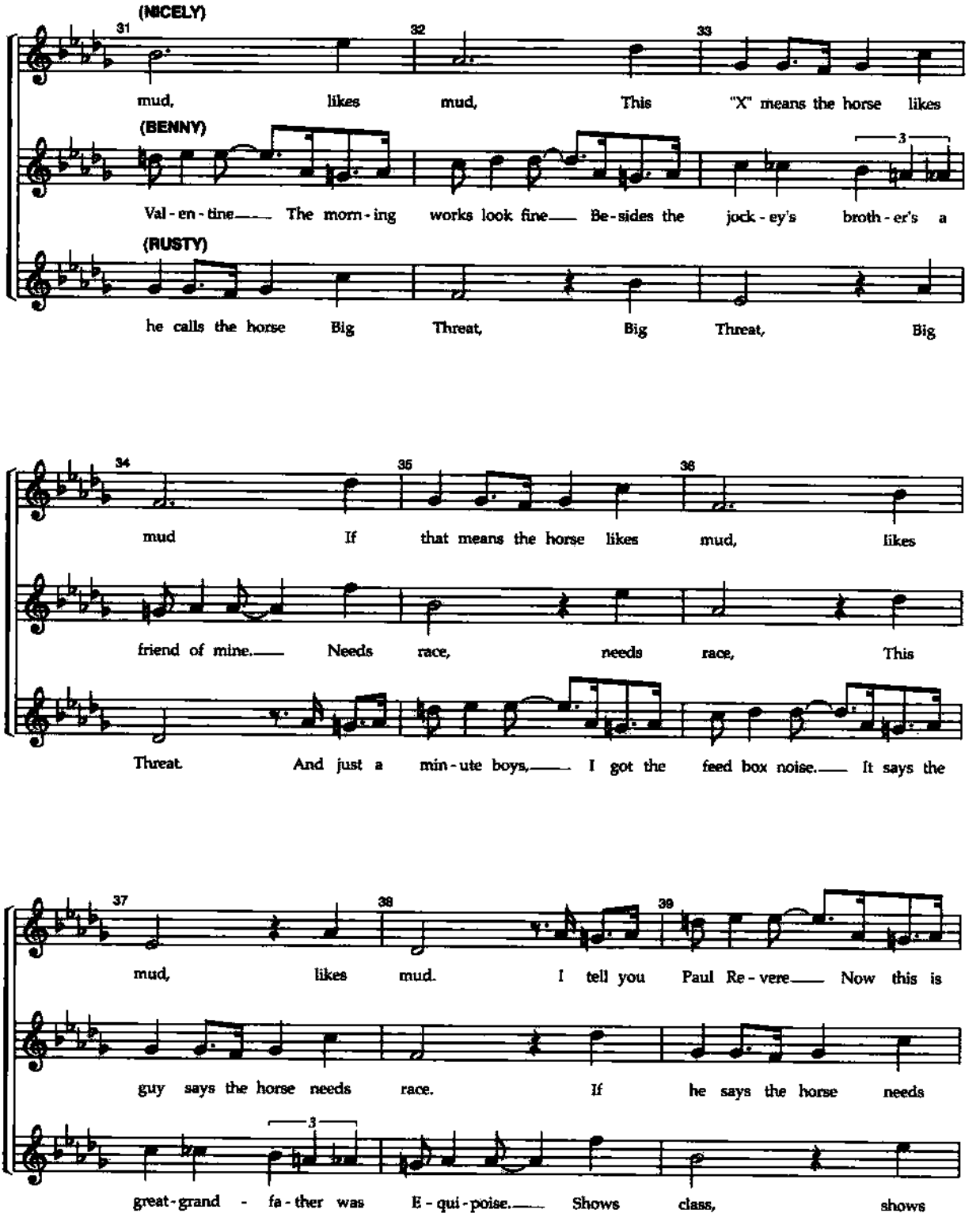
TACET

2 FUGUE FOR TINHORNS
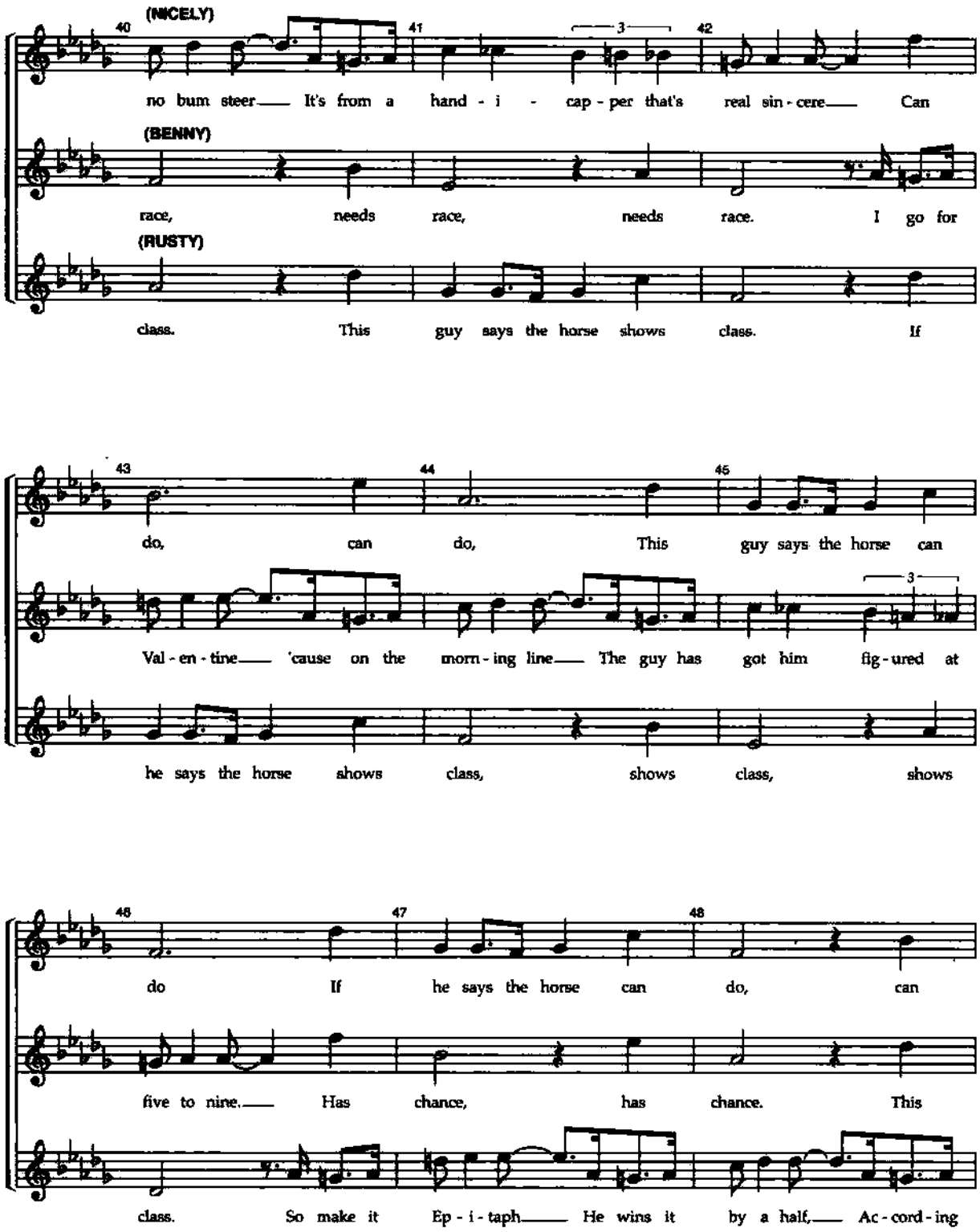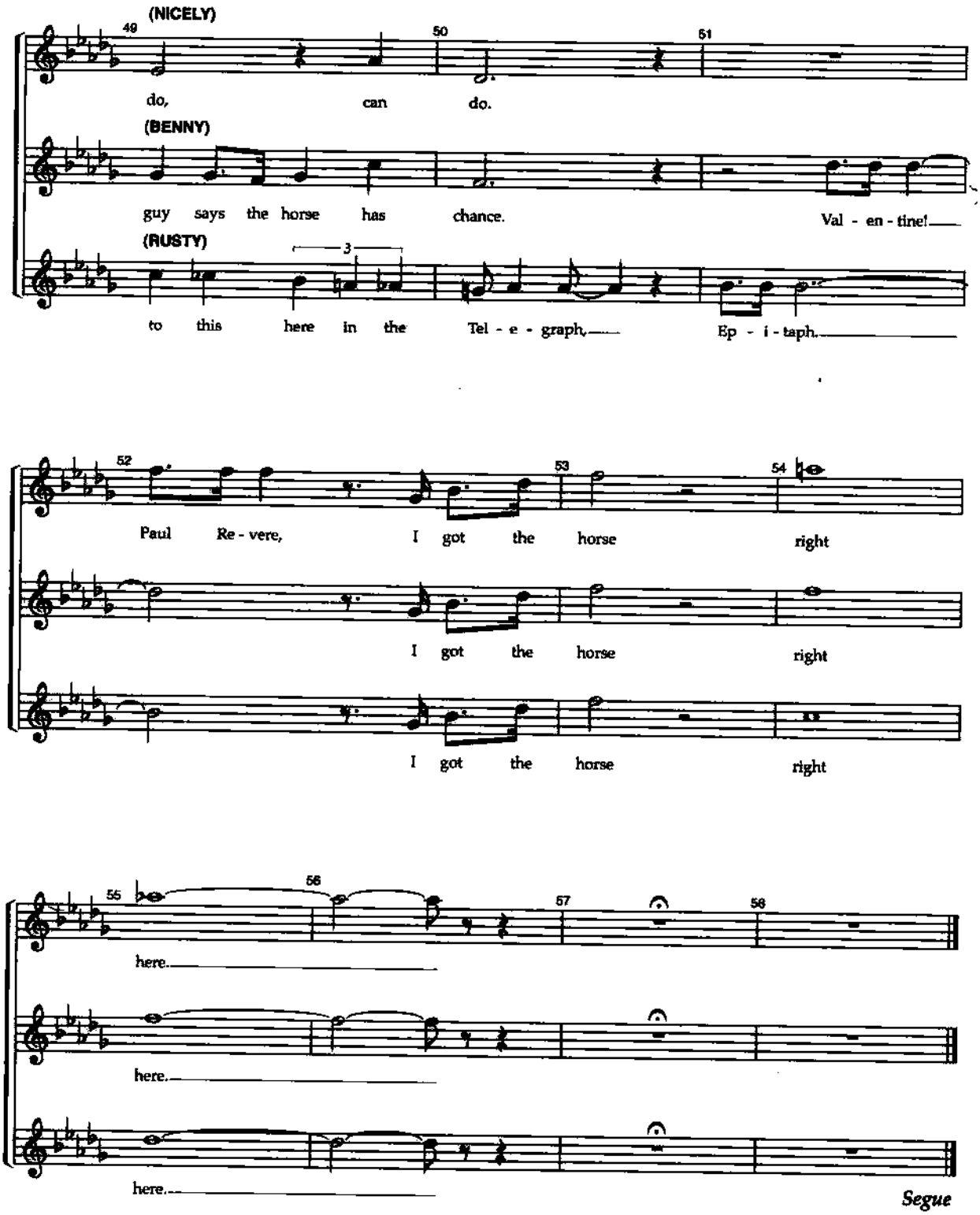




#2—Fugue for Tinhorns



#2—Fugue for Tinhorns
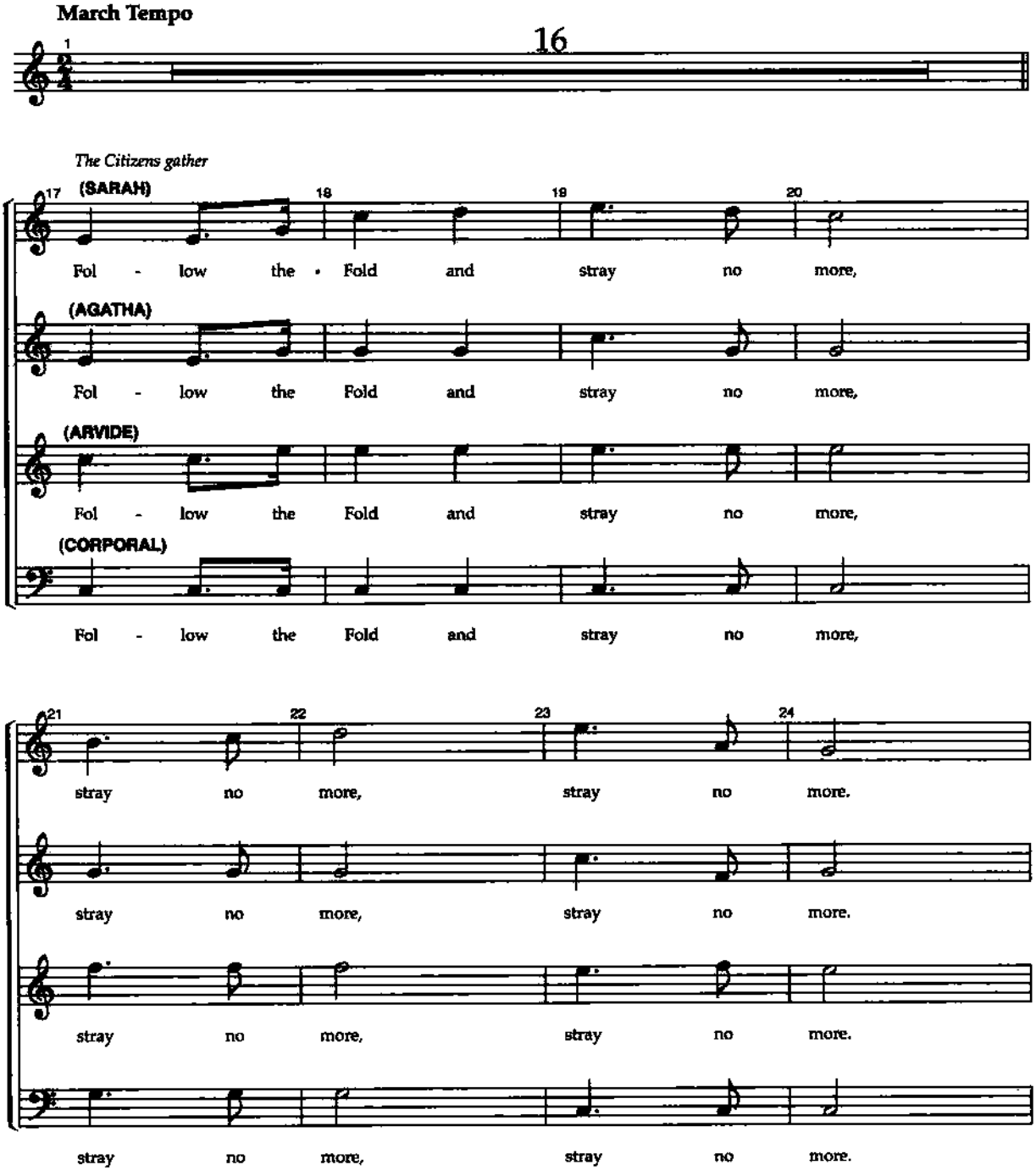


#2—Fugue for Tinhorns
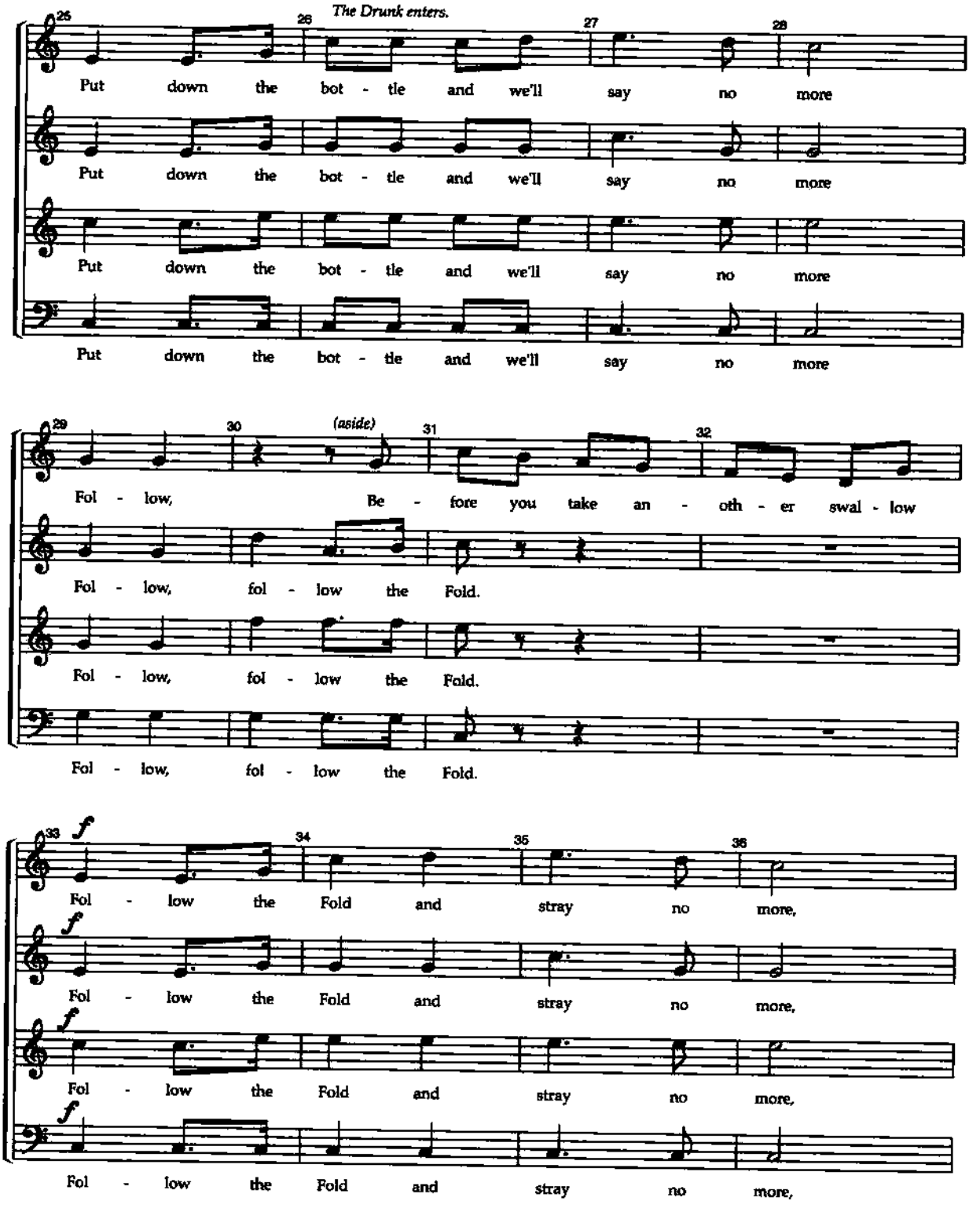


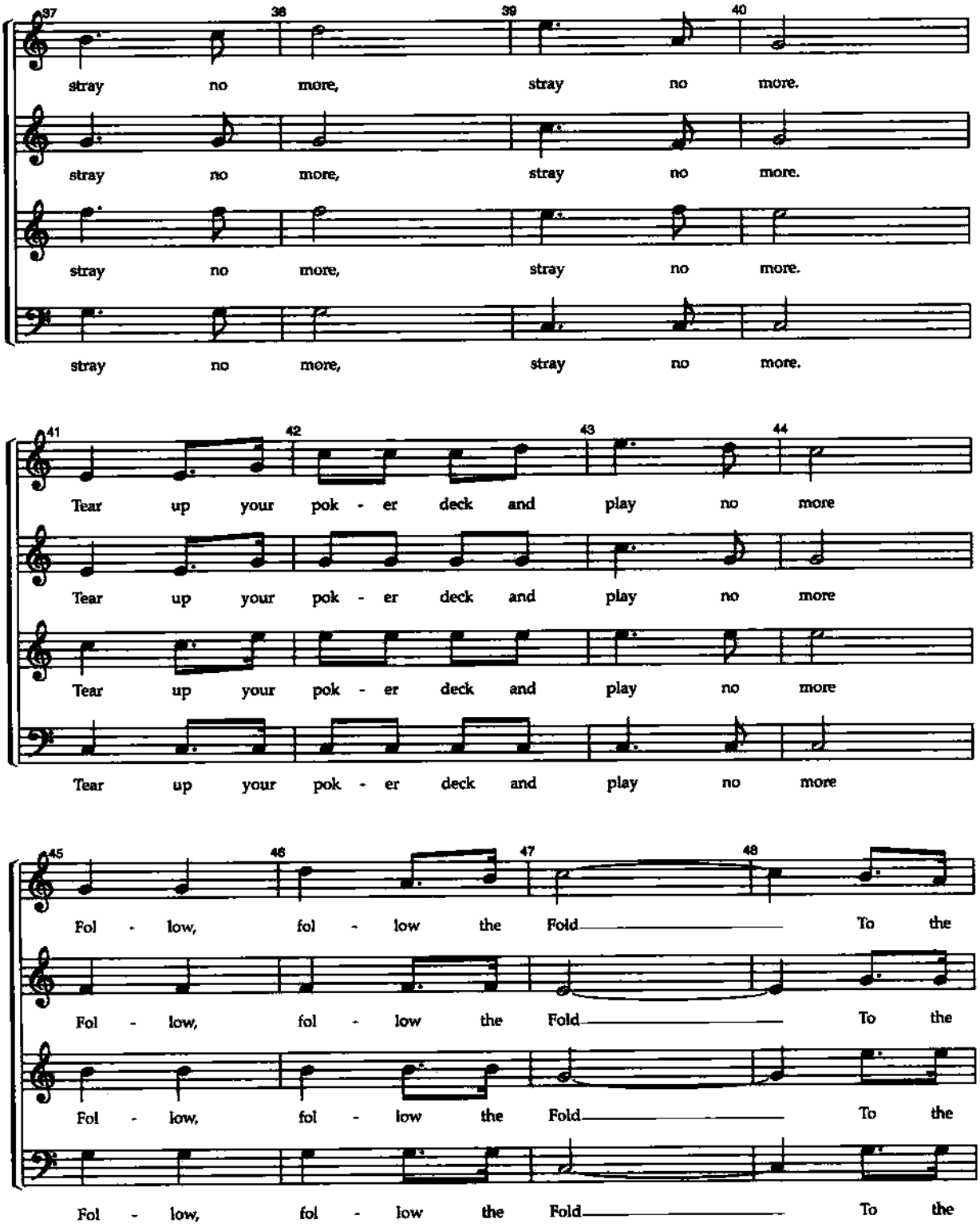
#2 – Fugue for Tinhorns

3 FOLLOW THE FOLD
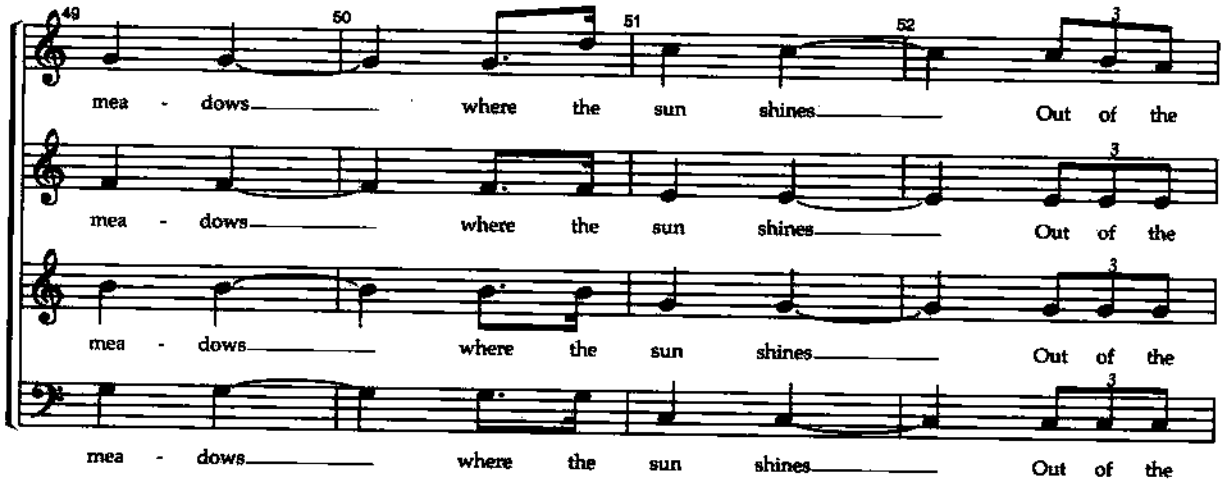
March Tempo

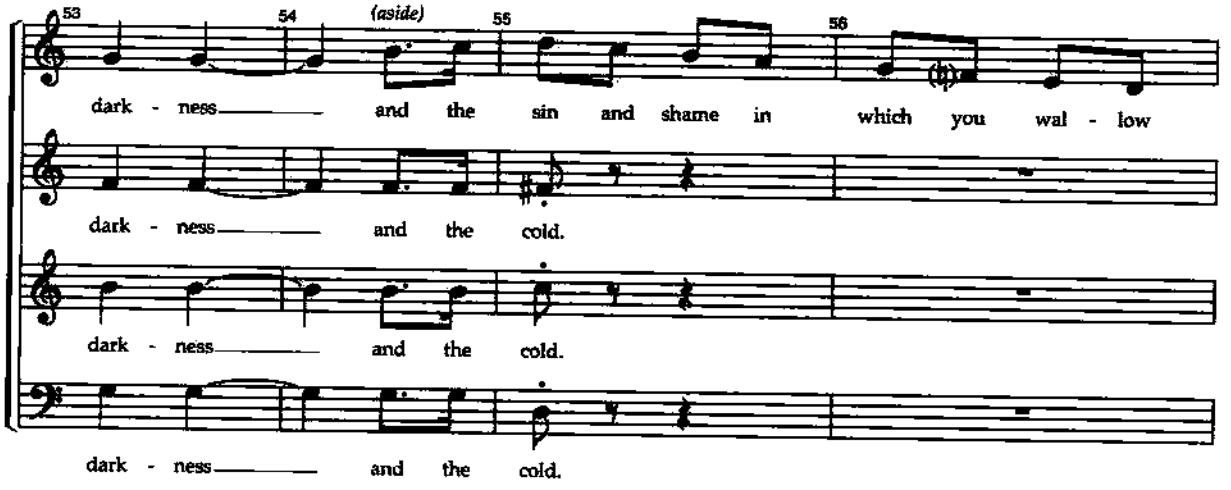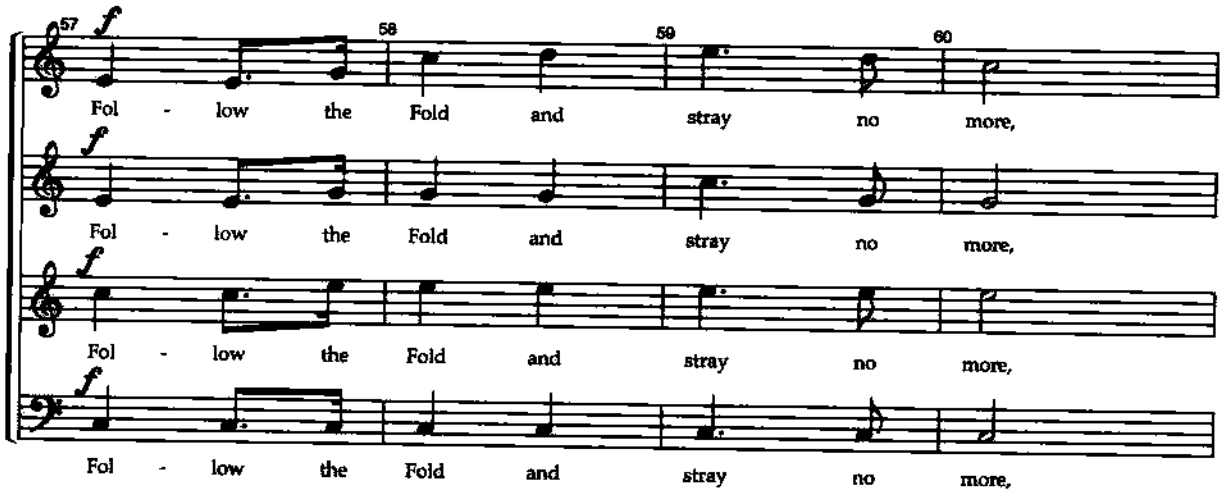



25
26
The Drunk enters.
27
28
Put down the bot - tle and we'll say no more
Put down the bot - tle and we'll say no more
Put down the bot - tle and we'll say no more
Put down the bot - tle and we'll say no more
29
30
(aside)
31
32
Fol - low, Be - fore you take an - oth - er swal - low
Fol - low, fol - low the Fold.
Fol - low, fol - low the Fold.
Fol - low, fol - low the Fold.
33
f
34
35
36
Fol - low the Fold and stray no more,
Fol - low the Fold and stray no more,
Fol - low the Fold and stray no more,
Fol - low the Fold and stray no more,
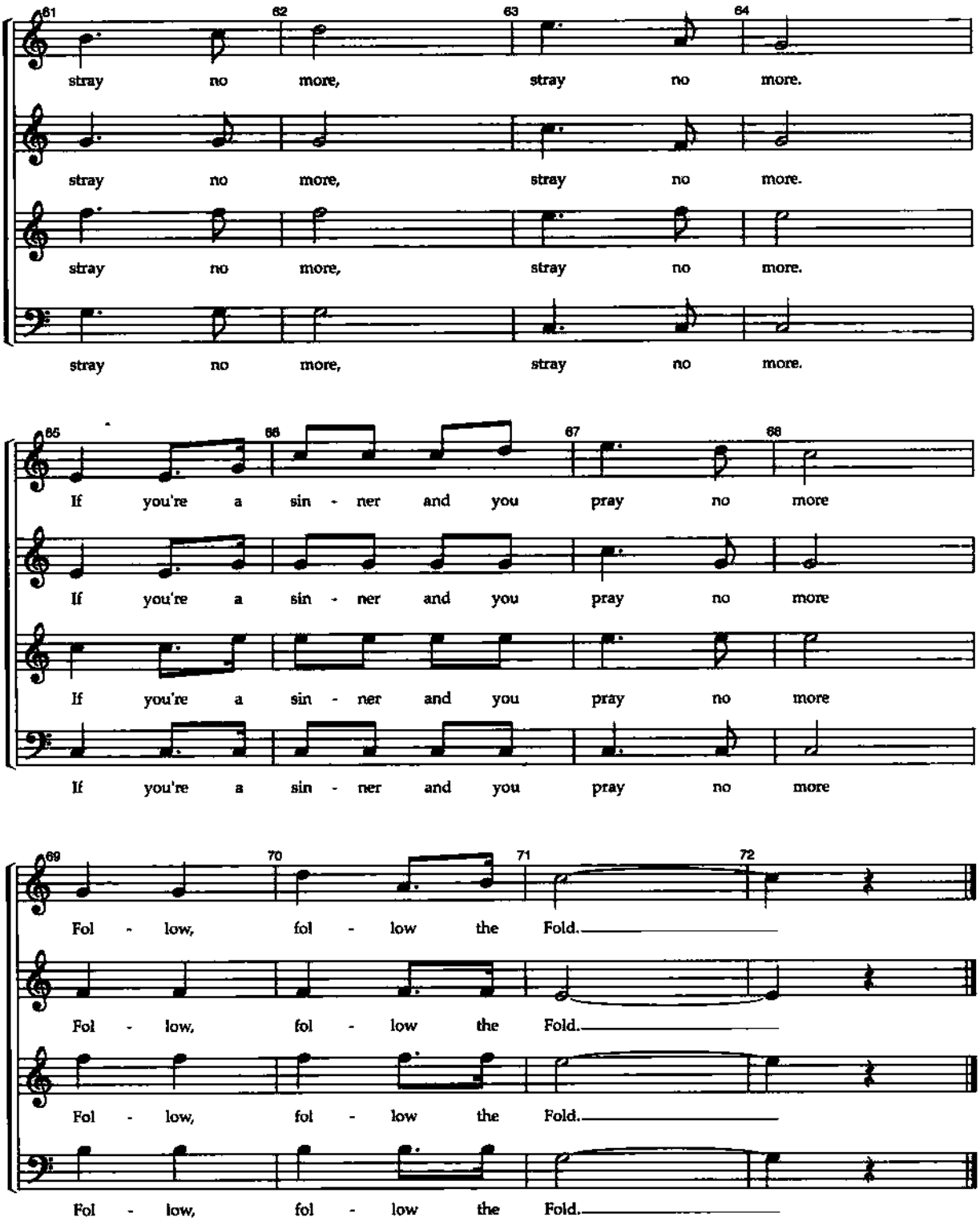


#3—Follow the Fold


49
50
51
52
mea - dows where the sun shines Out of the
mea - dows where the sun shines Out of the
mea - dows where the sun shines Out of the
mea - dows where the sun shines Out of the


53
54
(aside)
55
56
dark - ness and the sin and shame in which you wal - low
dark - ness and the cold.
dark - ness and the cold.
dark - ness and the cold.


57
f
58
59
60
Fol - low the Fold and stray no more,
Fol - low the Fold and stray no more,
Fol - low the Fold and stray no more,
Fol - low the Fold and stray no more,



#3—Follow the Fold

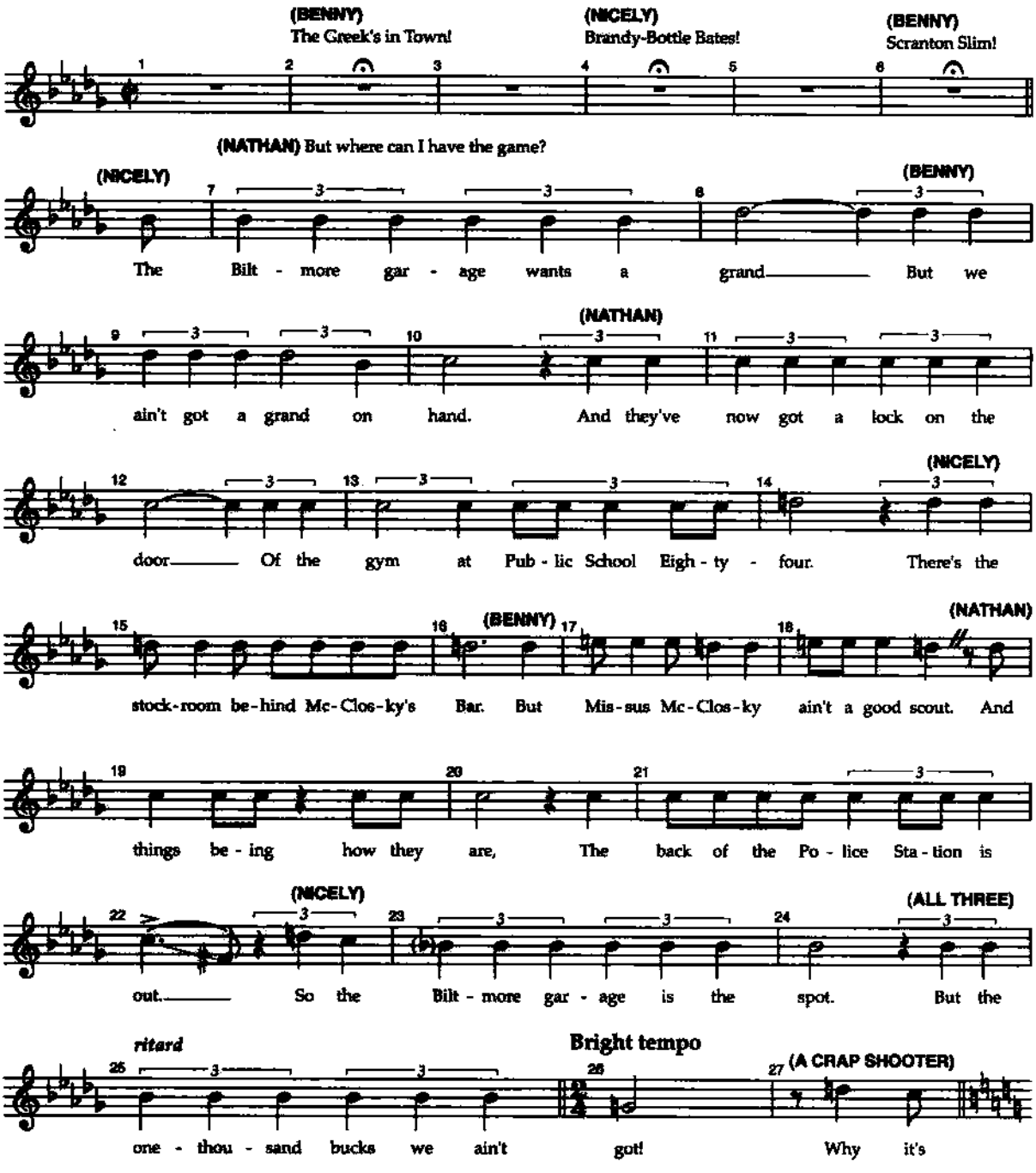
3a
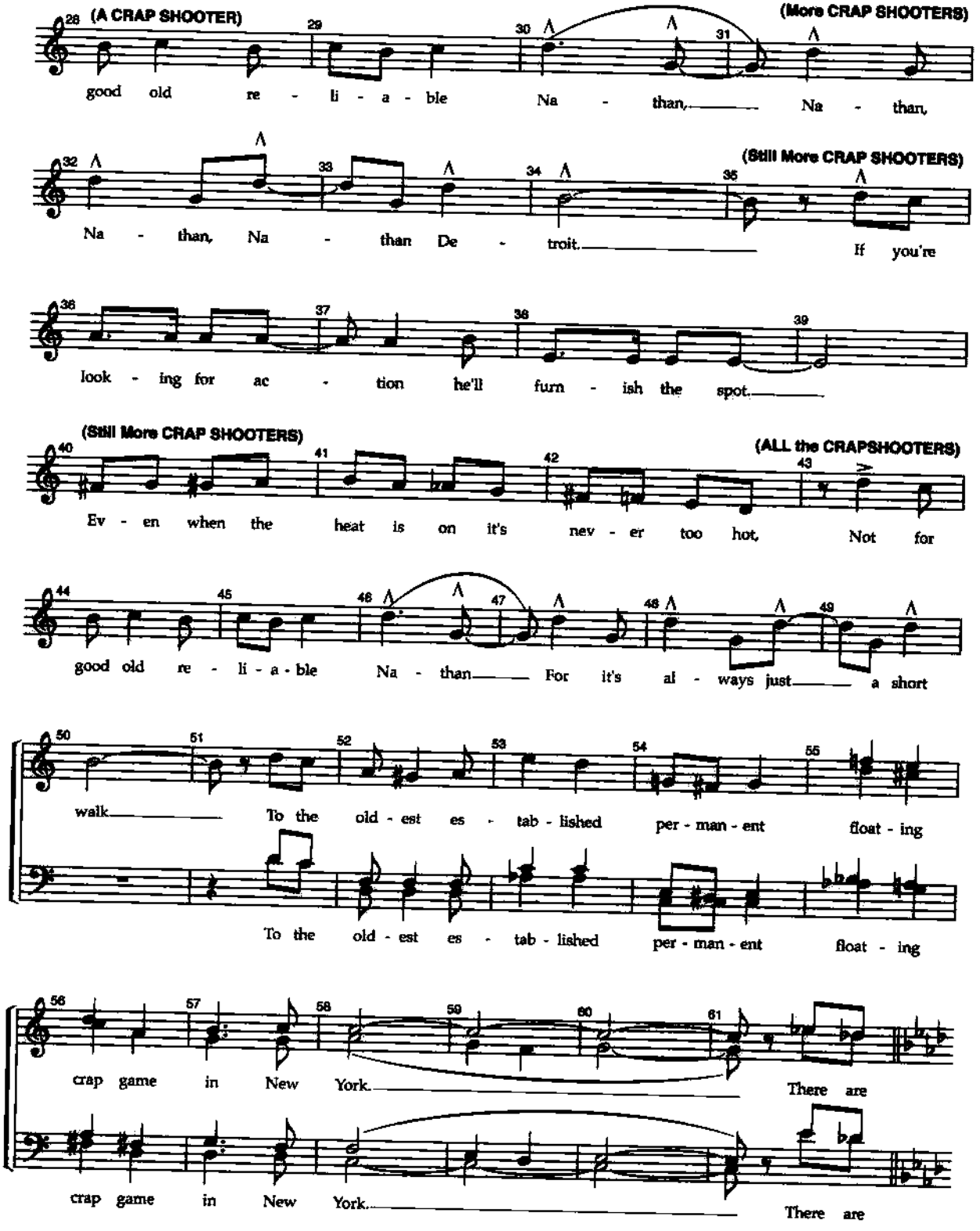
EXIT SARAH & THE MISSION BAND

TACET
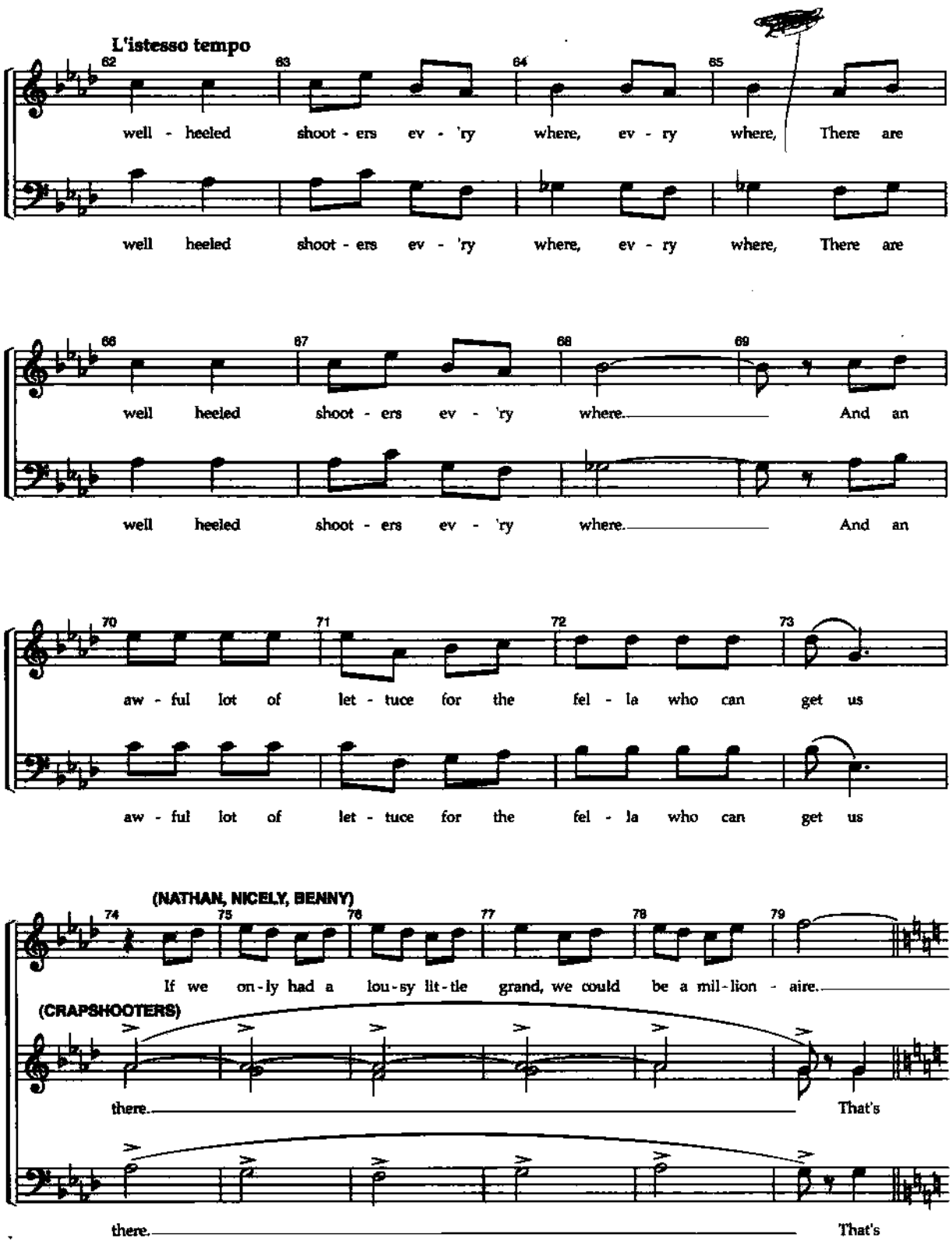
4 THE OLDEST ESTABLISHED
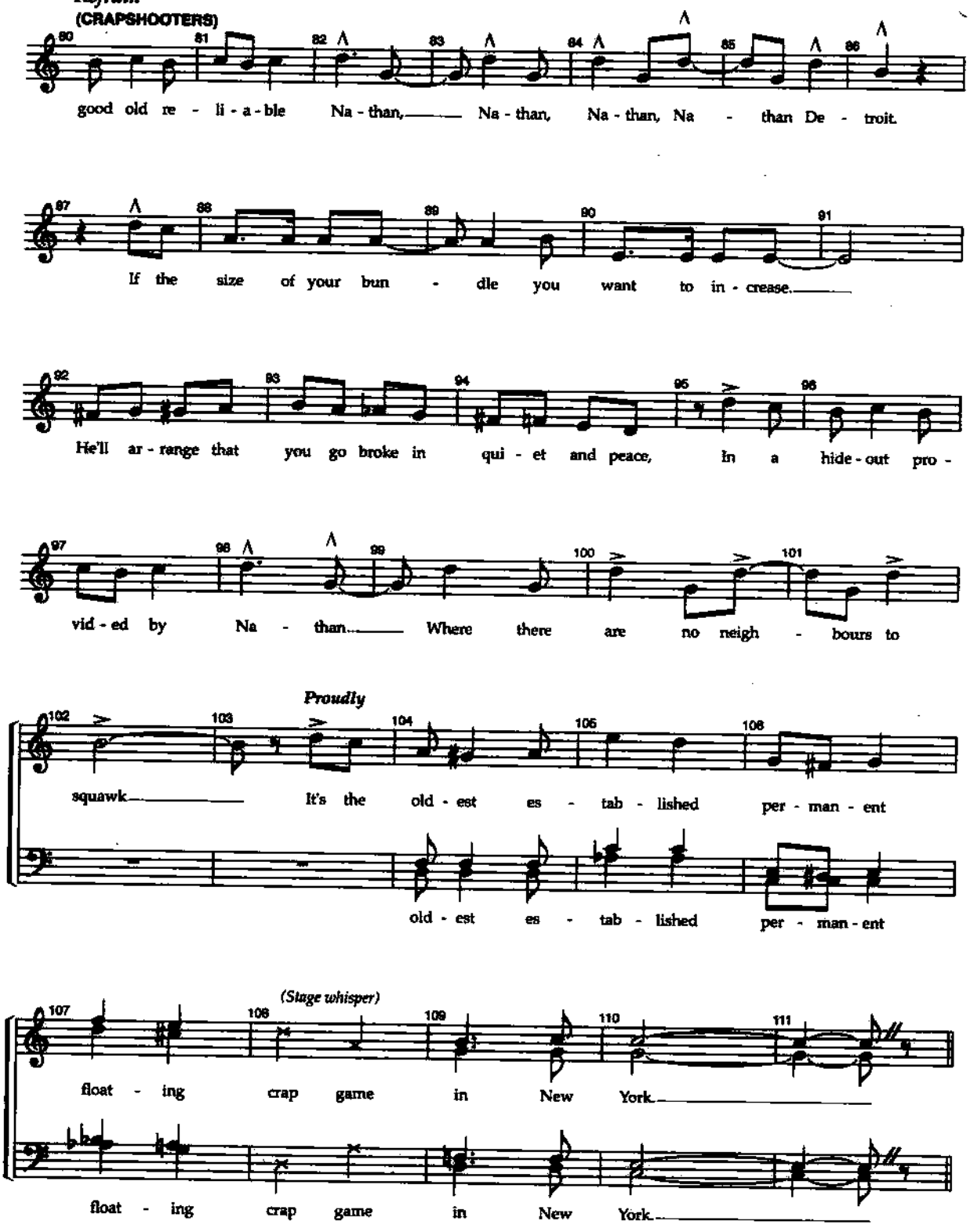
Cue: **(NATHAN)** We've been engaged for fourteen years

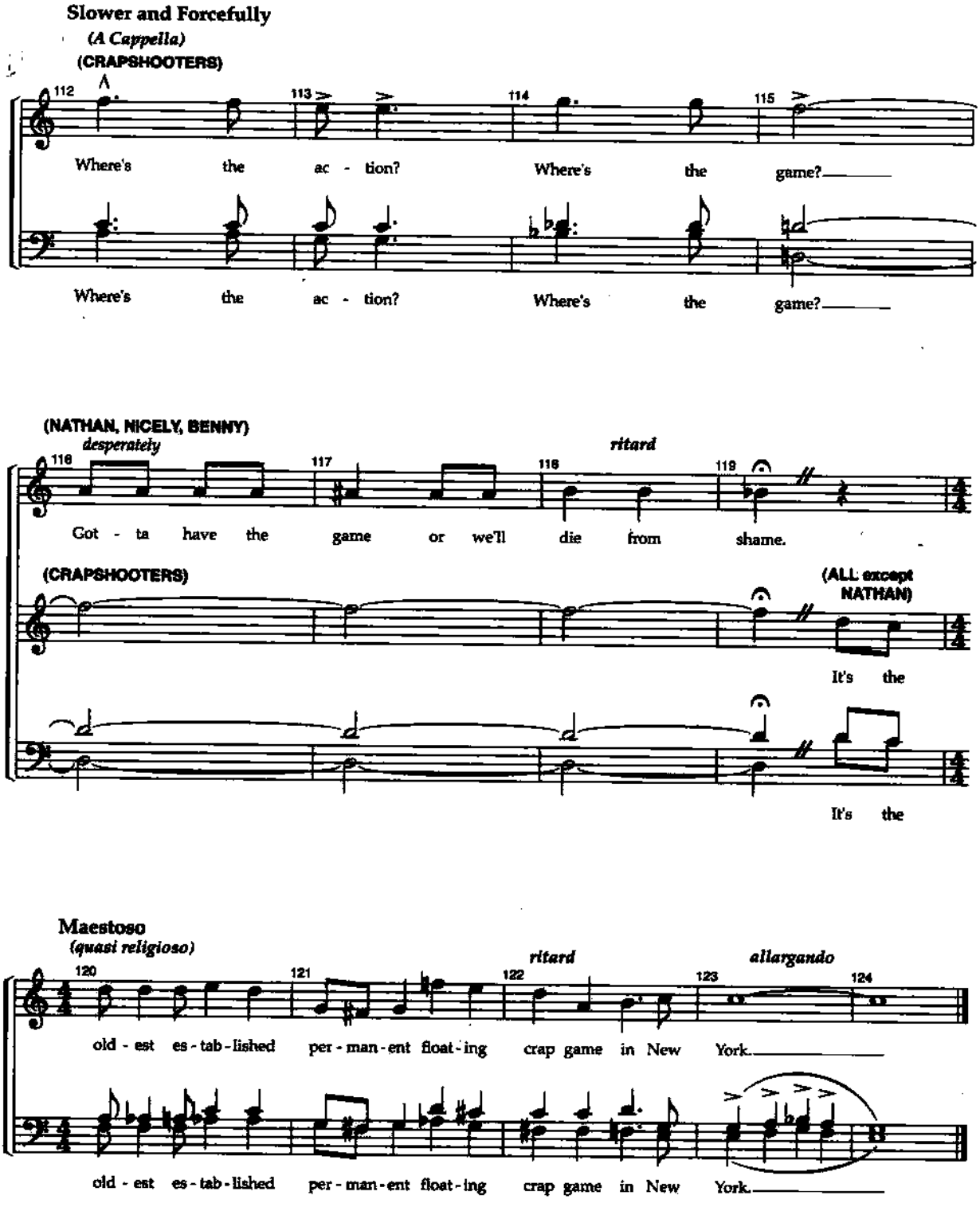




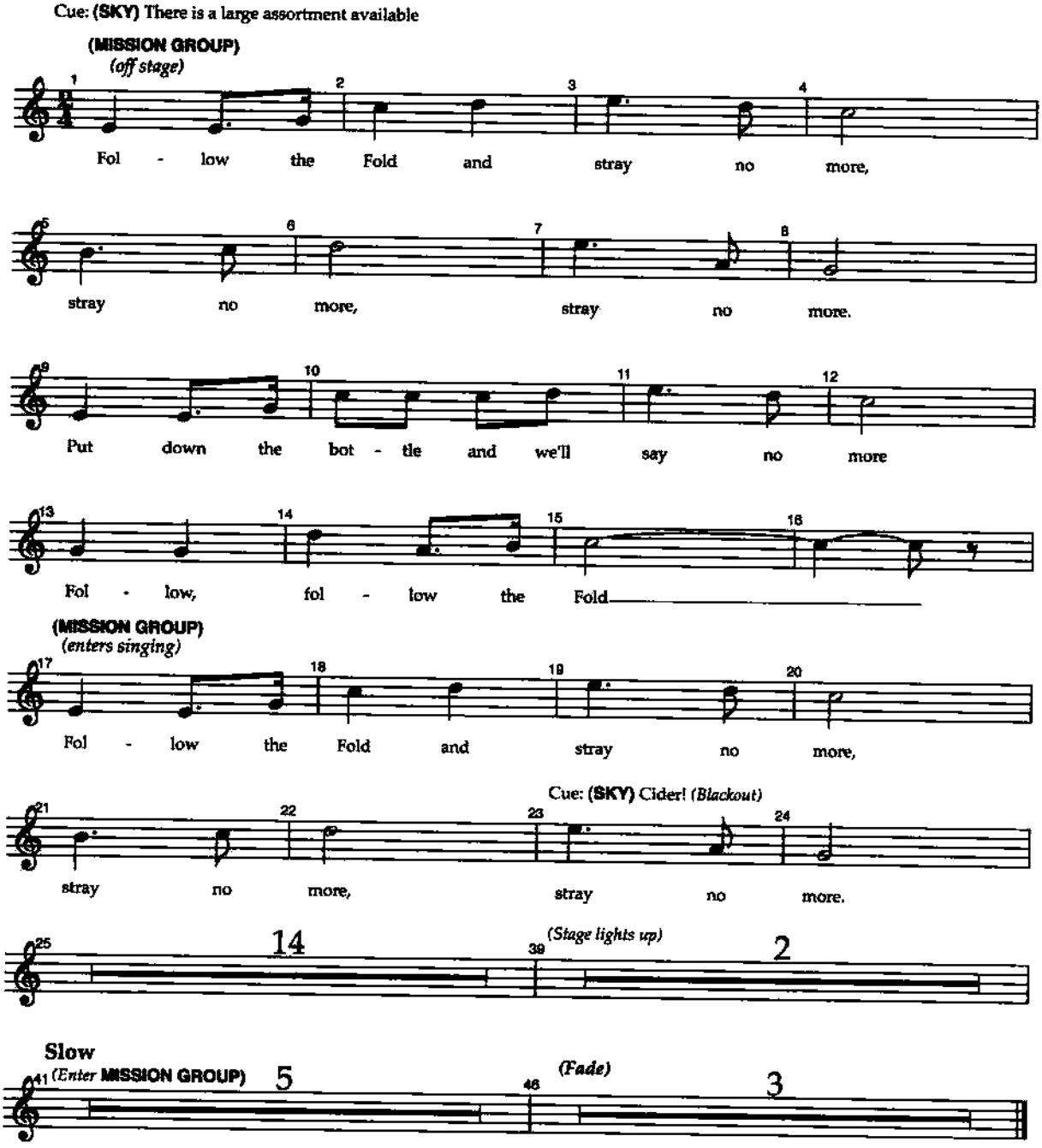
#4—The Oldest Established


L'istesso tempo
62 63 64 65
well - heeled shoot - ers ev - 'ry where, ev - ry where, There are
well heeled shoot - ers ev - 'ry where, ev - ry where, There are
66 67 68 69
well heeled shoot - ers ev - 'ry where. And an
well heeled shoot - ers ev - 'ry where. And an
70 71 72 73
aw - ful lot of let - tuce for the fel - la who can get us
aw - ful lot of let - tuce for the fel - la who can get us
(NATHAN, NICELY, BENNY)
74 75 76 77 78 79
If we on - ly had a lou - sy lit - tle grand, we could be a mil - lion - aire.
(CRAPSHOOTERS)
there. That's
there. That's


Refrain
(CRAPSHOOTERS)
good old re - li - a - ble Na - than, Na - than, Na - than, Na - than De - troit.
If the size of your bun - dle you want to in - crease.
He'll ar - range that you go broke in qui - et and peace, In a hide - out pro -
vid - ed by Na - than. Where there are no neigh - bours to
Proudly
squawk It's the old - est es - tab - lished per - man - ent
old - est es - tab - lished per - man - ent
(Stage whisper)
float - ing crap game in New York.
float - ing crap game in New York.
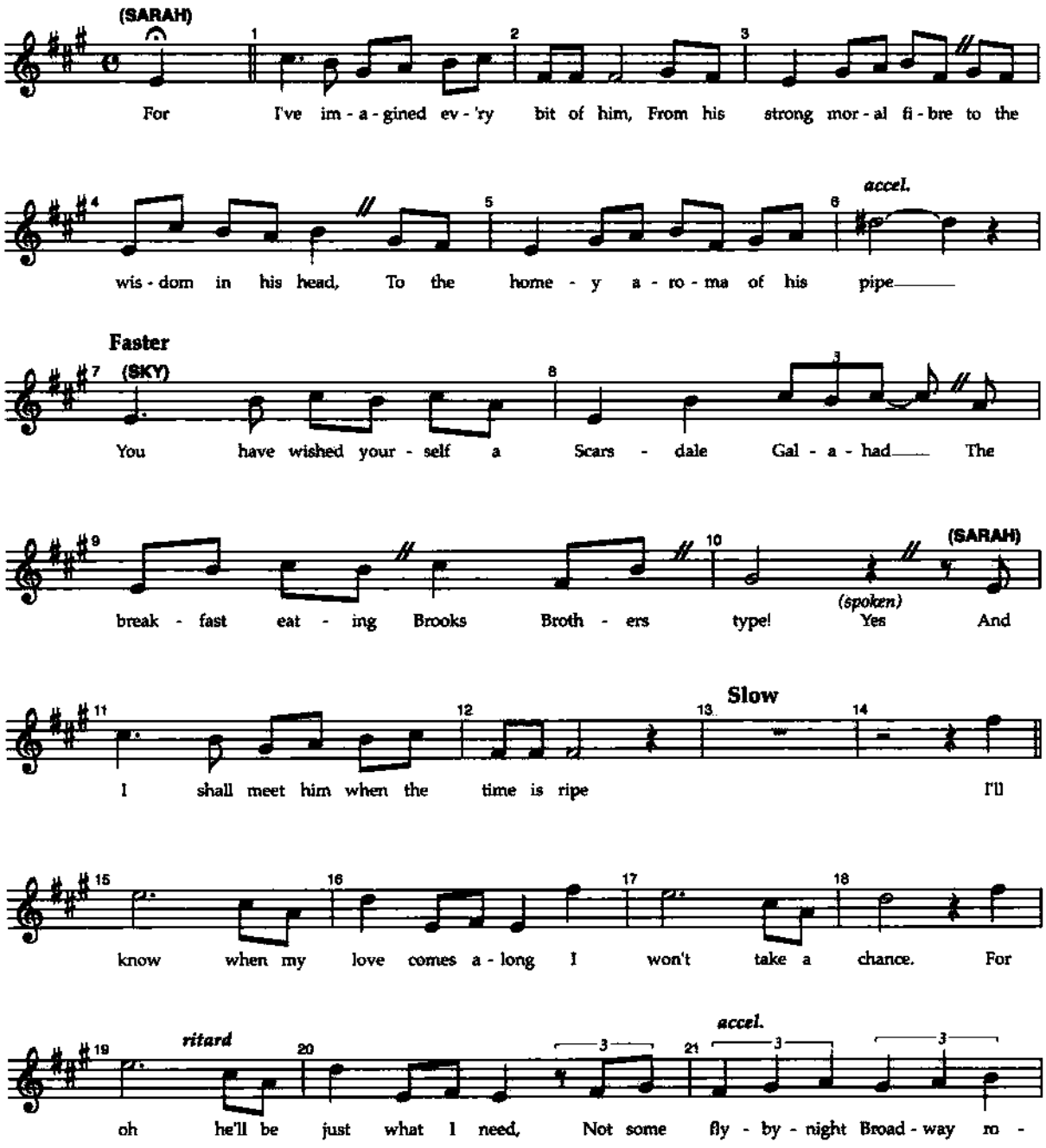

Slower and Forcefully
(A Cappella)
(CRAPSHOOTERS)
112
113
114
115
Where's the ac - tion? Where's the game?
Where's the ac - tion? Where's the game?
(NATHAN, NICELY, BENNY)
desperately
ritard
116
117
118
119
Got - ta have the game or we'll die from shame.
(CRAPSHOOTERS)
(ALL except NATHAN)
It's the
It's the
Maestoso
(quasi religioso)
ritard
allargando
120
121
122
123
124
old - est es - tab - lished per - man - ent float - ing crap game in New York.
old - est es - tab - lished per - man - ent float - ing crap game in New York.
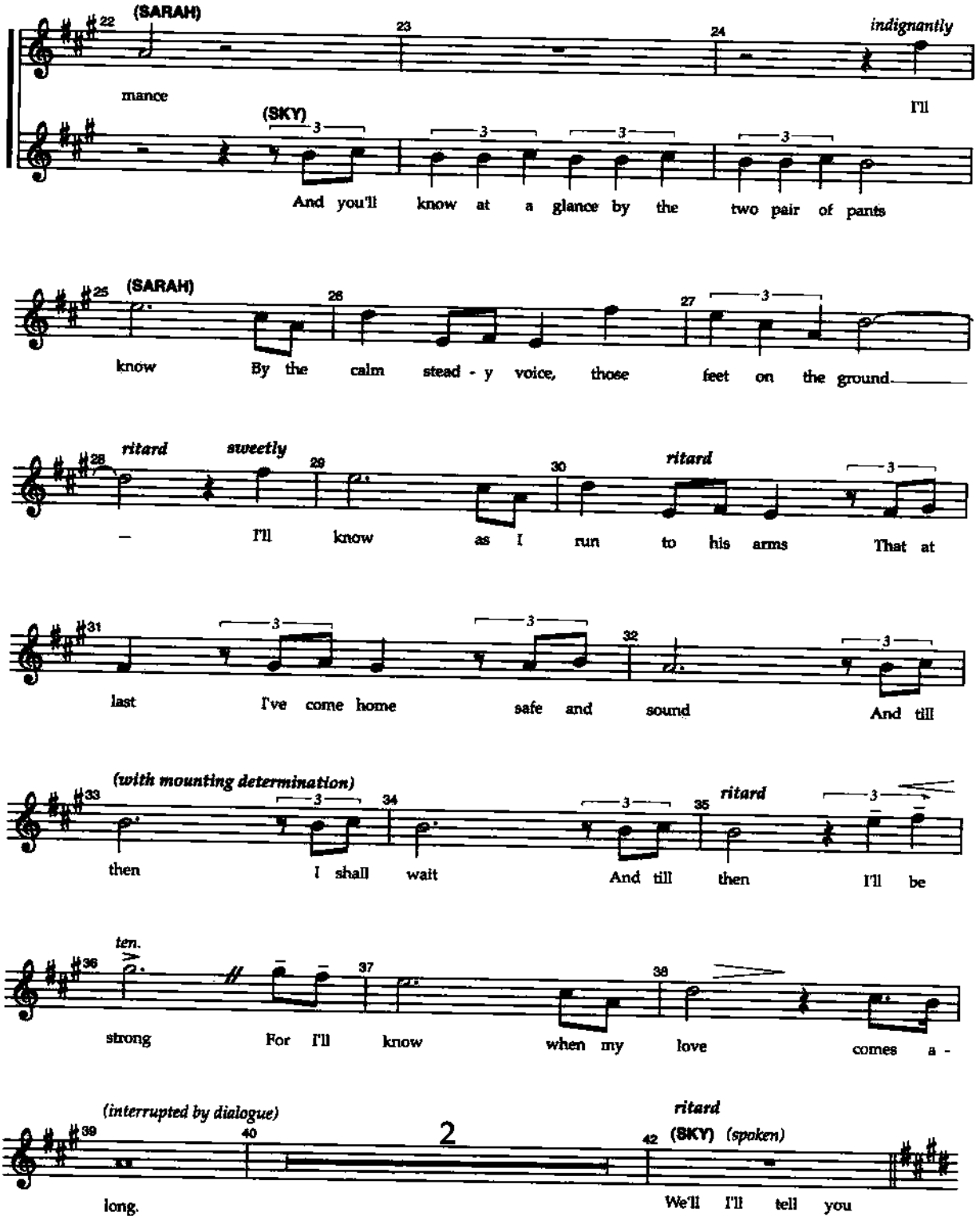
5 FOLLOW THE FOLD — REPRISE

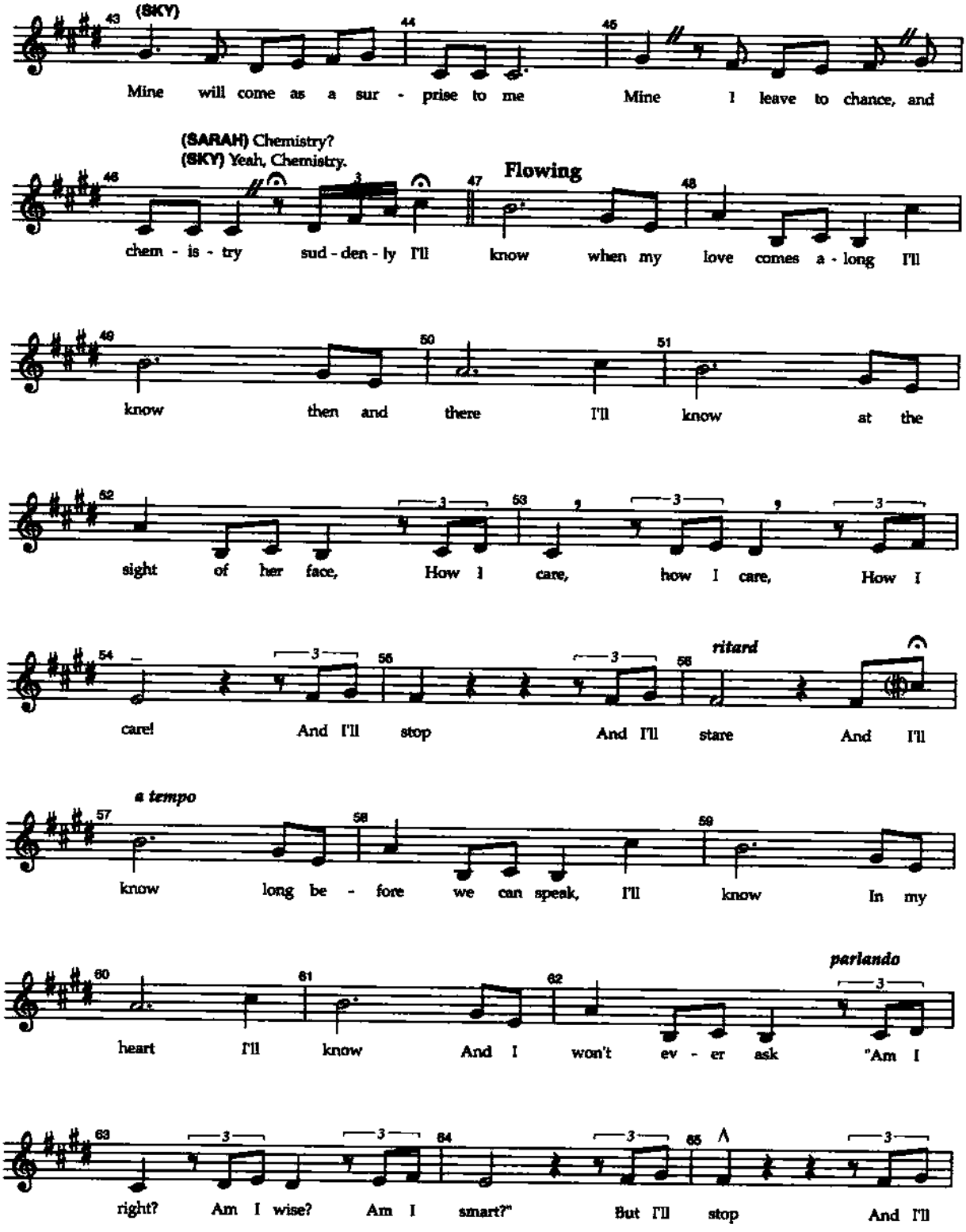


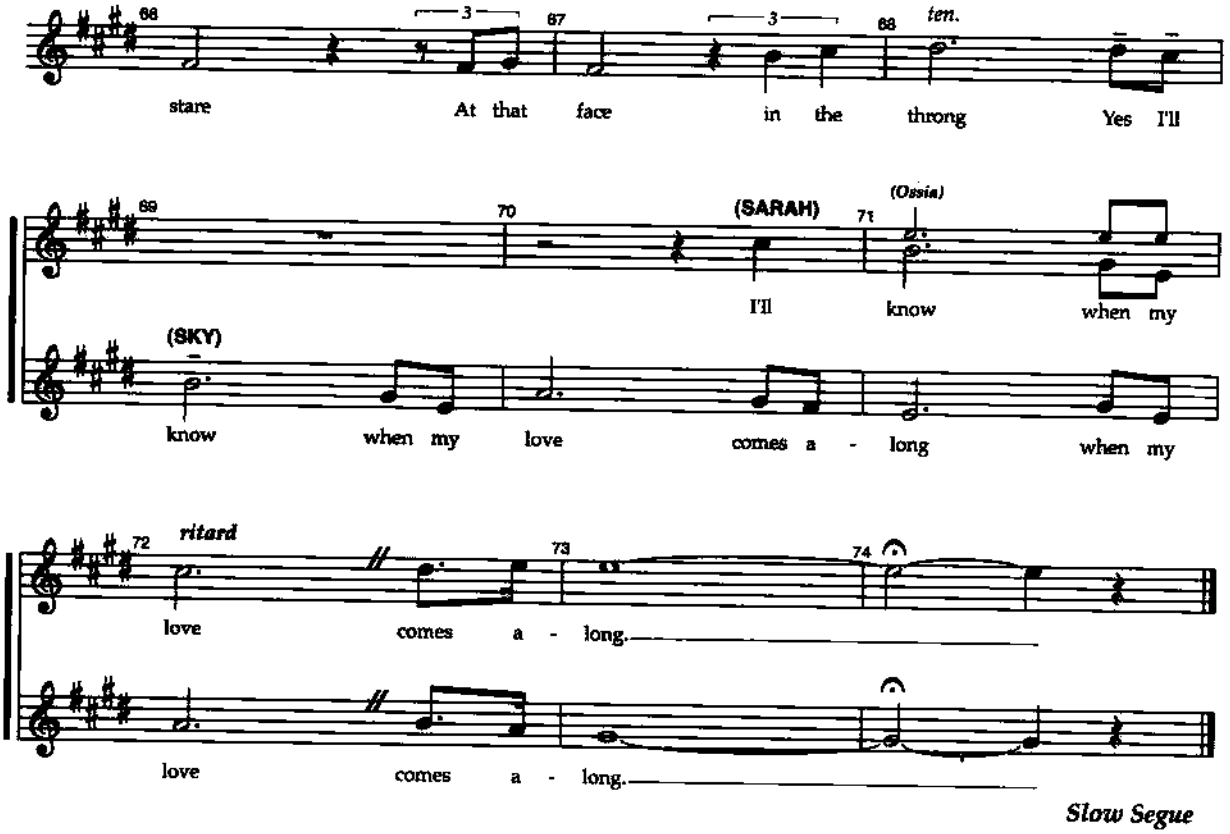
6 I'LL KNOW

Cue: **(SARAH)** Don't worry, I'll know



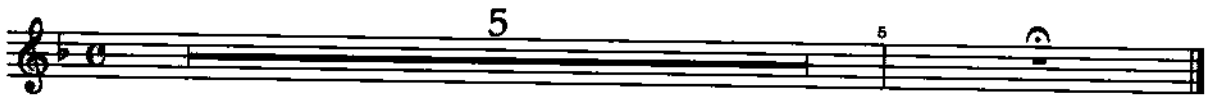

22
(SARAH)
23
24
indignantly
mance
I'll
(SKY)
3
And you'll know at a glance by the two pair of pants
25
(SARAH)
26
27
know By the calm stead - y voice, those feet on the ground.
28
ritard
sweetly
29
30
ritard
I'll know as I run to his arms That at
31
32
last I've come home safe and sound And till
(with mounting determination)
33
34
35
ritard
then I shall wait And till then I'll be
ten.
36
37
38
strong For I'll know when my love comes a -
(interrupted by dialogue)
39
40
2
42
ritard
(SKY) (spoken)
long.
We'll I'll tell you


(SKY)
Mine will come as a sur - prise to me Mine I leave to chance, and
(SARAH) Chemistry?
(SKY) Yeah, Chemistry.
Flowing
chem - is - try sud - den - ly I'll know when my love comes a - long I'll
know then and there I'll know at the
sight of her face, How I care, how I care, How I
ritard
care! And I'll stop And I'll stare And I'll
a tempo
know long be - fore we can speak, I'll know In my
parlando
heart I'll know And I won't ev - er ask "Am I
right? Am I wise? Am I smart?" But I'll stop And I'll
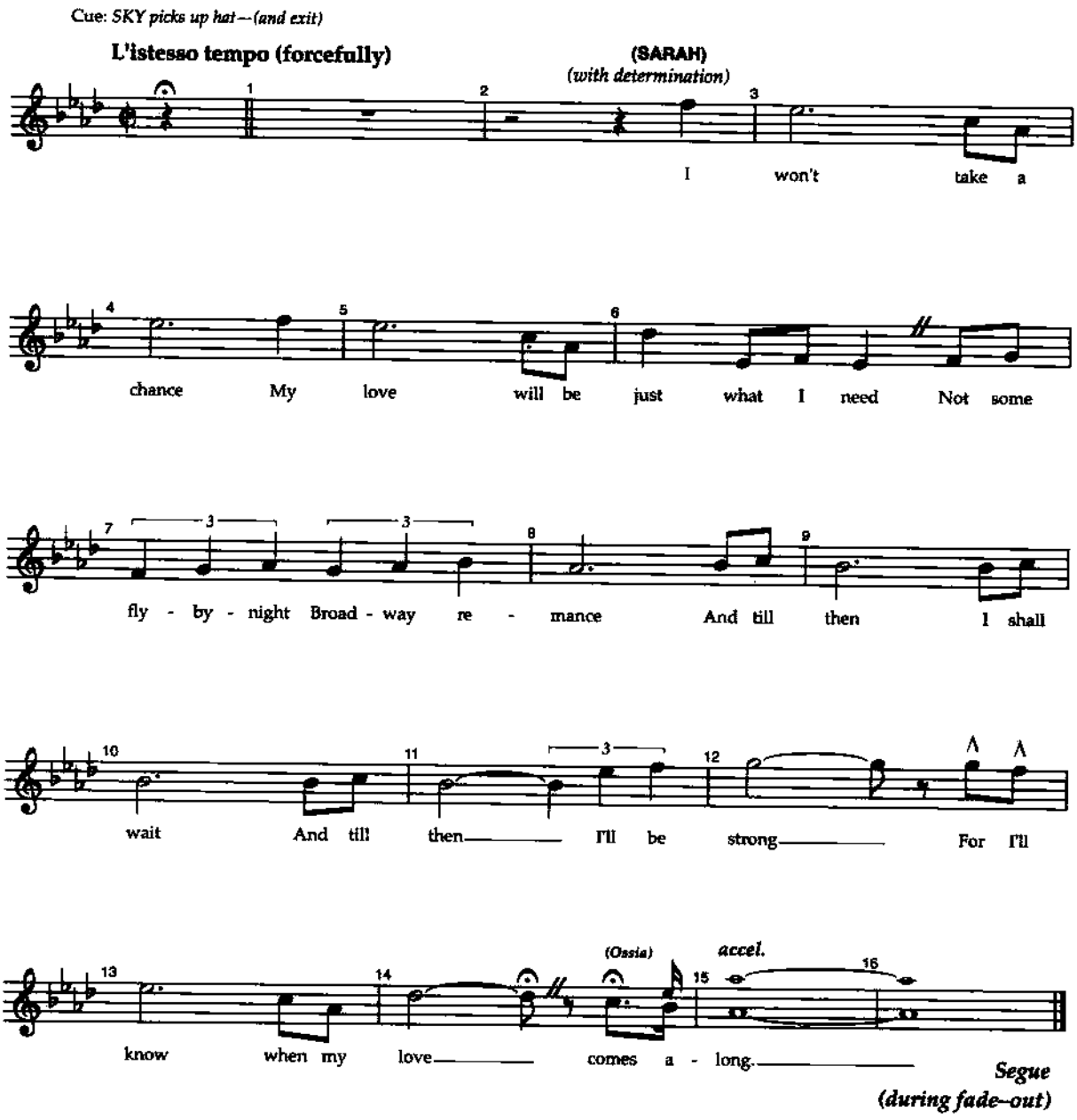


6a INTERLUDE

Slowly and Romantically



6b VOCAL FINISH

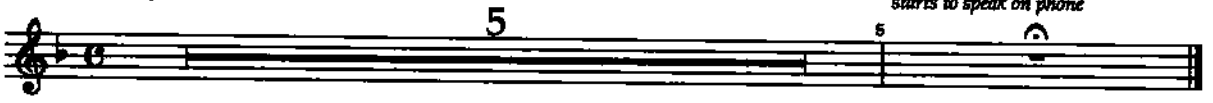


6c CHANGE OF SCENE

(SCENE 2 TO 3)

Very slow

Fade as NATHAN starts to speak on phone



7 FANFARE

Cue: **(NATHAN)** I hope you get stabbed by a Studebaker! *(Blackout)*

In 2
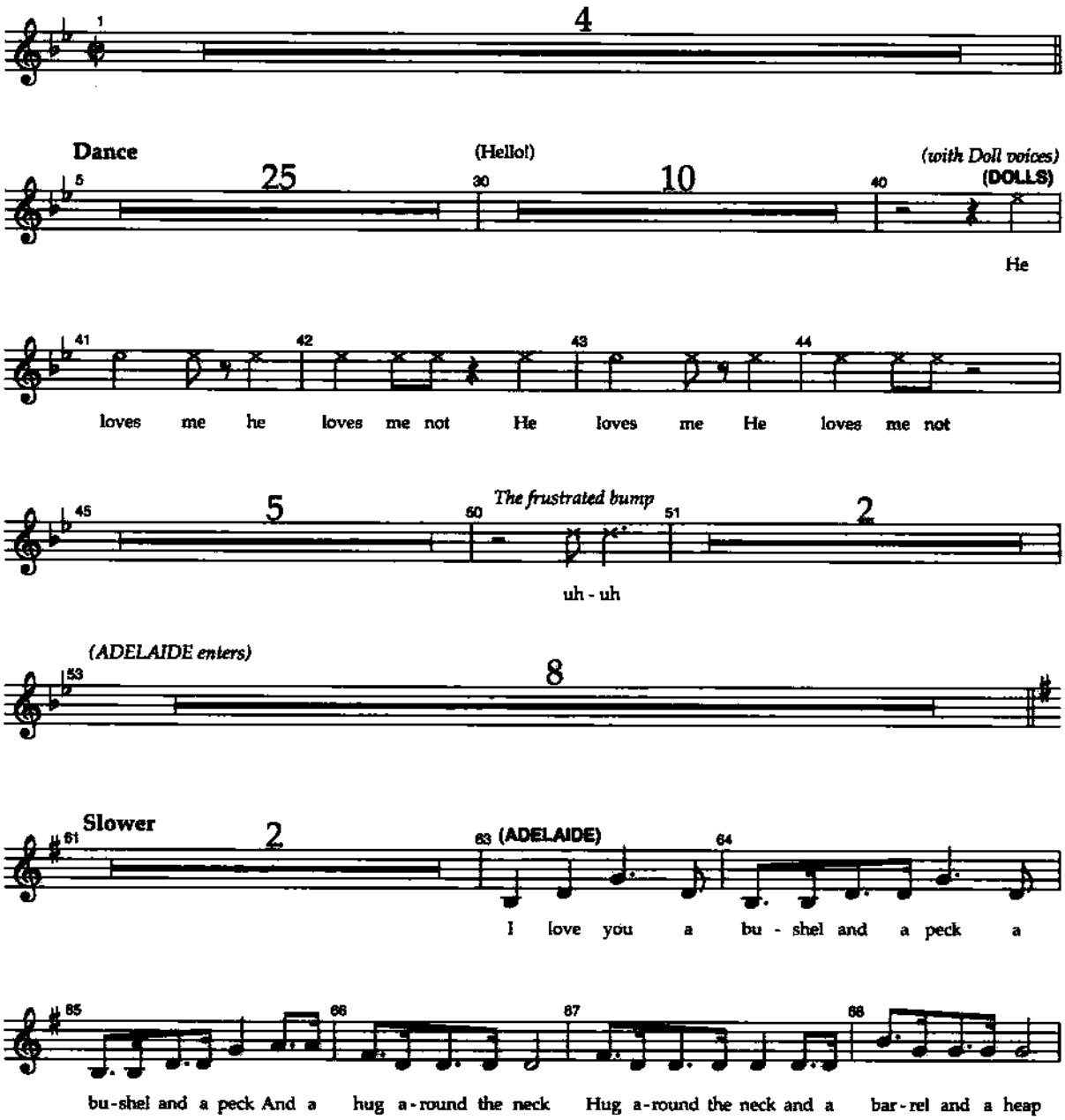


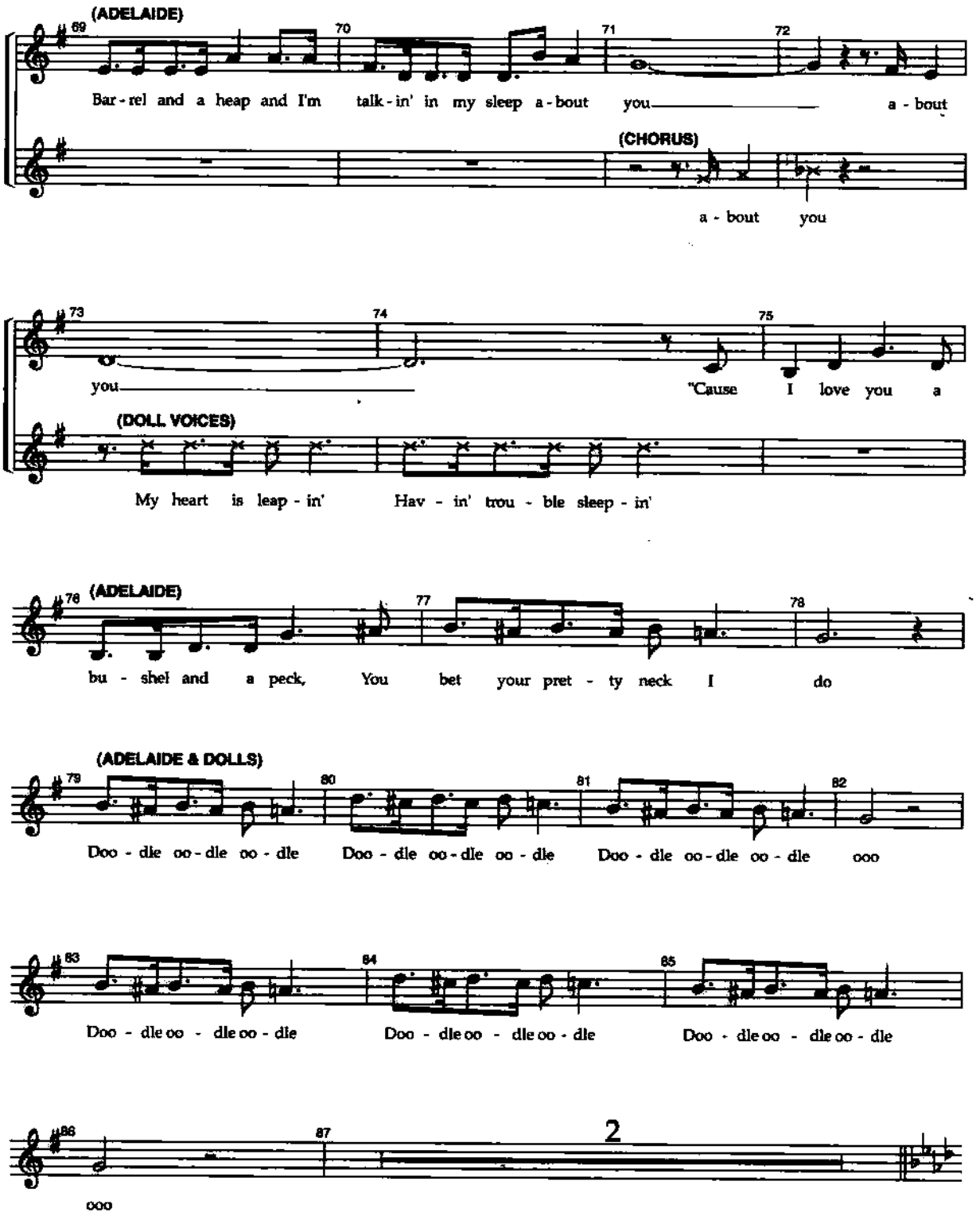
Slight stop
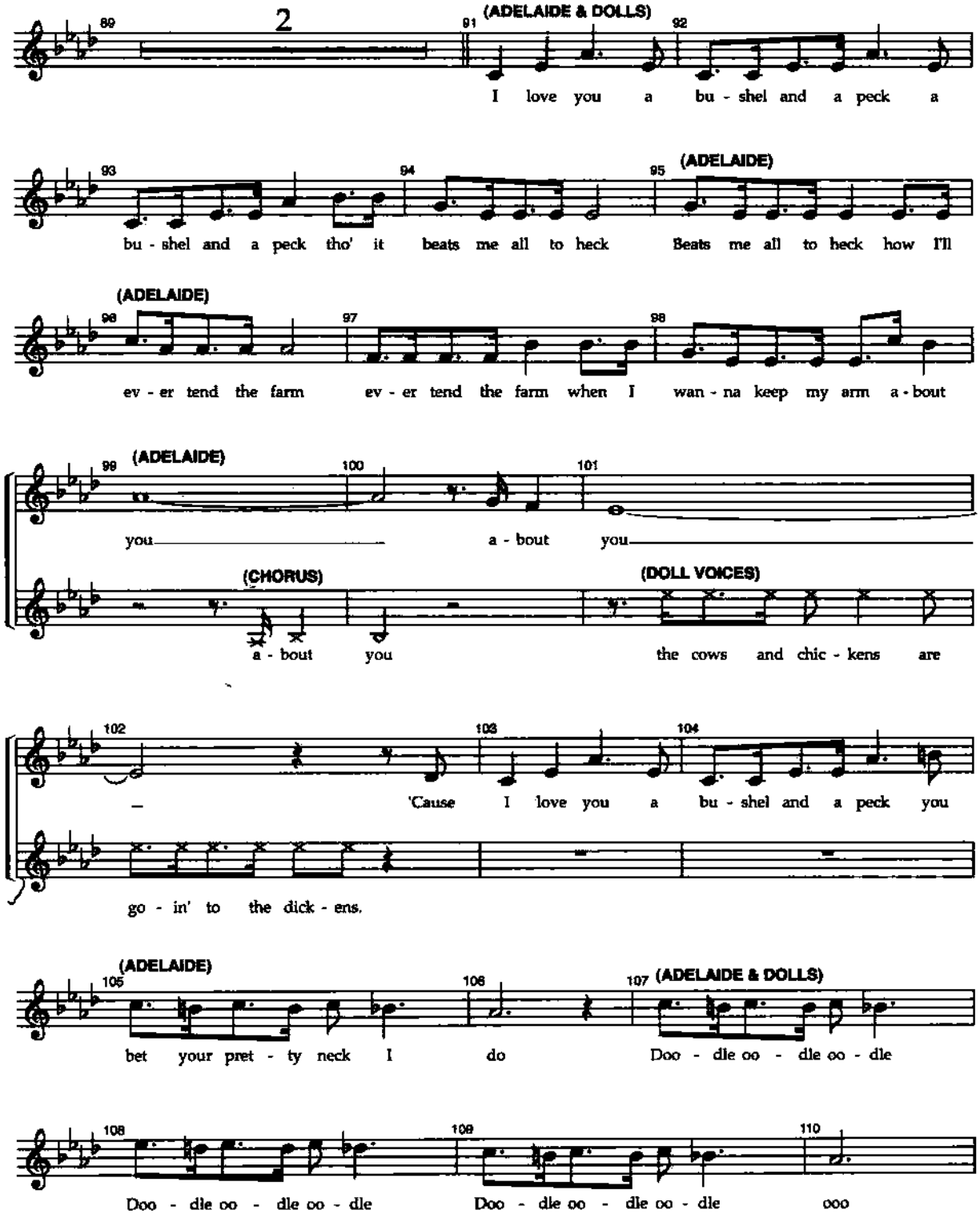
7a A BUSHEL AND A PECK

Cue: **(MASTER OF CEREMONIES)** Miss Adelaide and the Hot-Box Farmerettes!
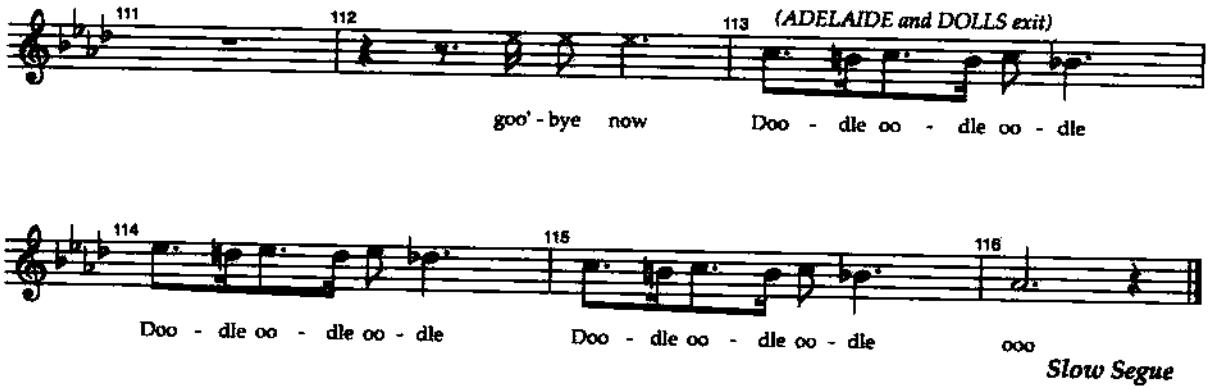
Bright bounce tempo




(ADELAIDE)
69
70
71
72
Bar - rel and a heap and I'm talk - in' in my sleep a - bout you a - bout
(CHORUS)
a - bout you
73
74
75
you
'Cause I love you a
(DOLL VOICES)
My heart is leap - in' Hav - in' trou - ble sleep - in'
76
(ADELAIDE)
77
78
bu - shel and a peck, You bet your pret - ty neck I do
(ADELAIDE & DOLLS)
79
80
81
82
Doo - dle oo - dle oo - dle Doo - dle oo - dle oo - dle Doo - dle oo - dle oo - dle ooo
83
84
85
Doo - dle oo - dle oo - dle Doo - dle oo - dle oo - dle Doo - dle oo - dle oo - dle
86
87
2
ooo



#7a—A Bushel and a Peck
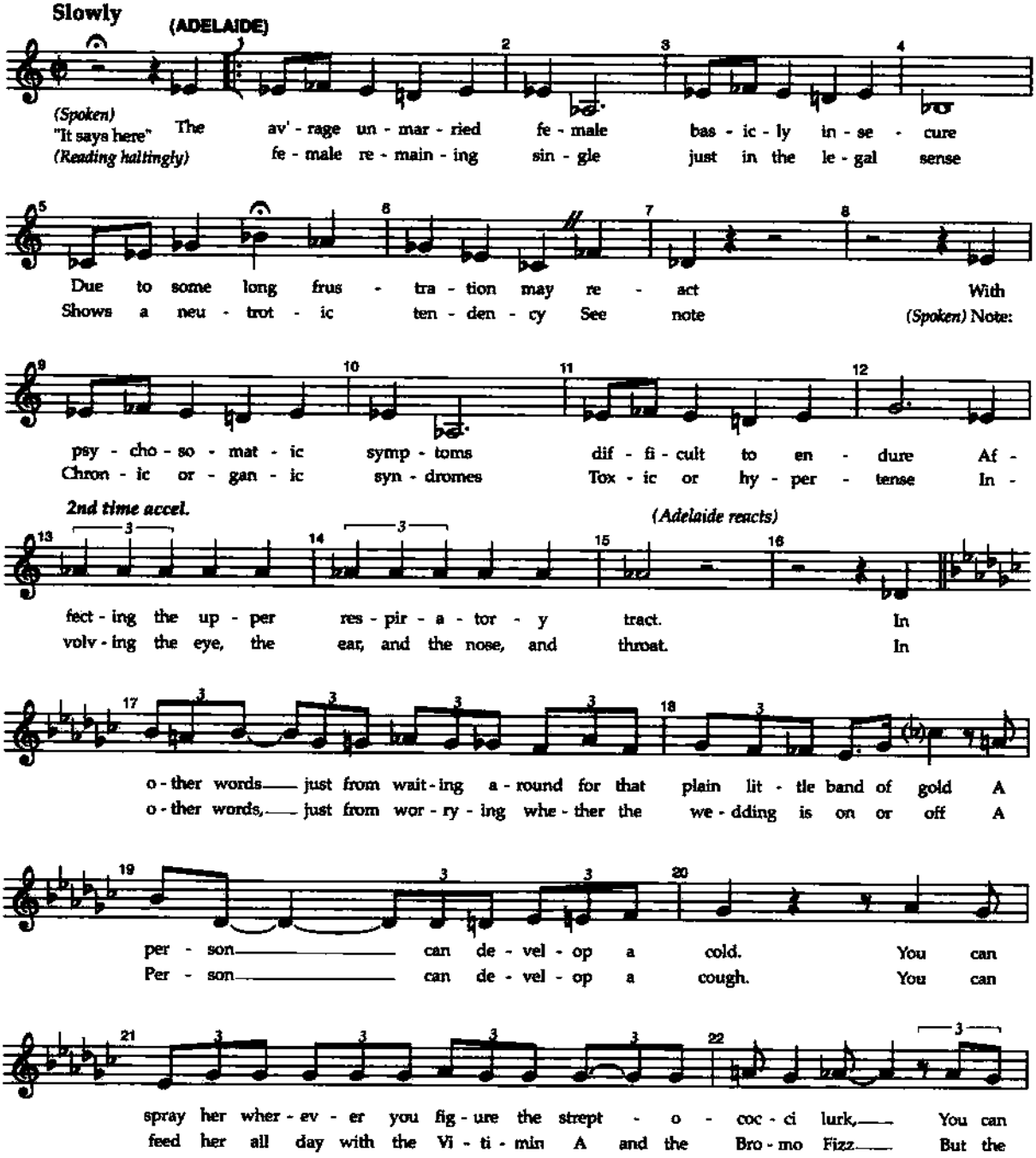


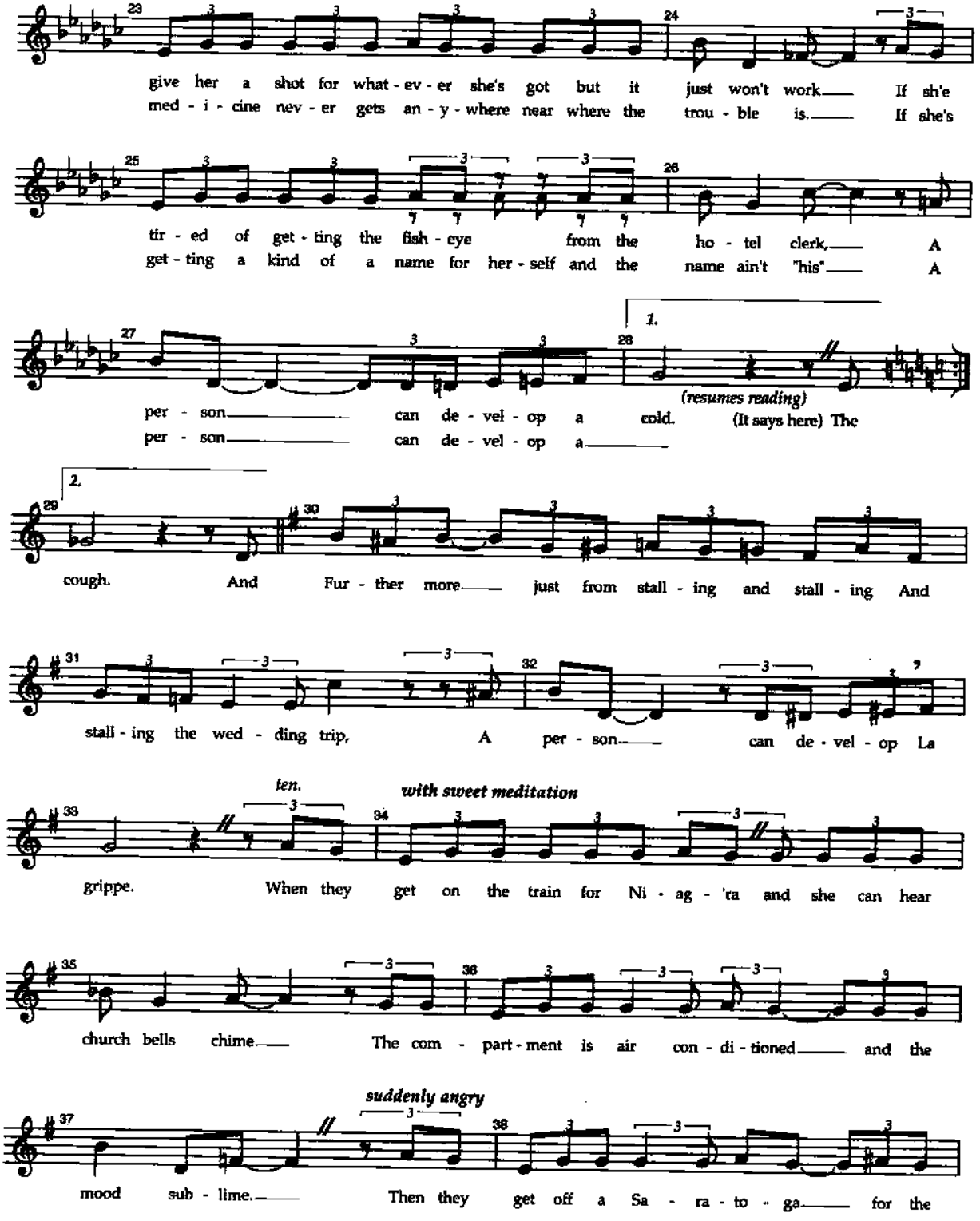
7b HOME, SWEET HOME

TACET
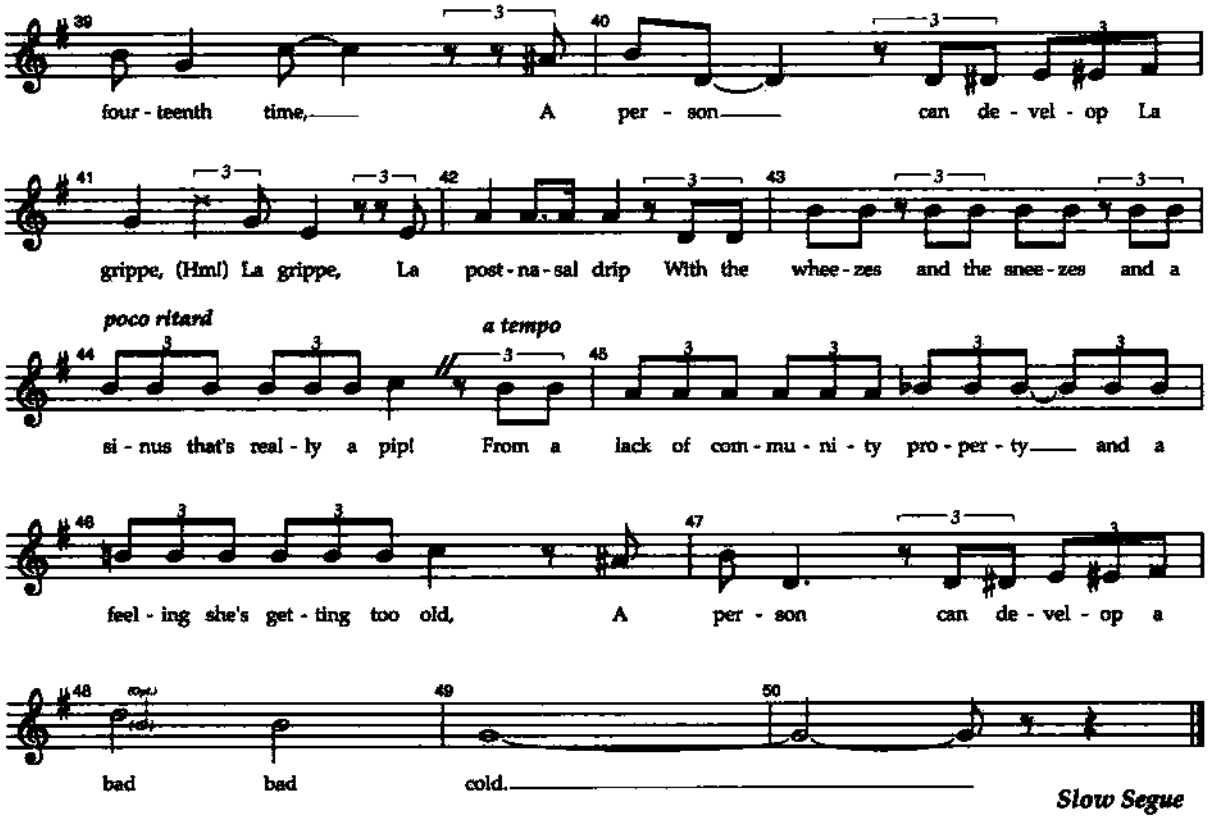
8 ADELAIDE'S LAMENT

Cue: *ADELAIDE opens book.*





#8 — Adelaide's Lament



8a CHANGE OF SCENE

(SCENE 4 TO 5)

TACET
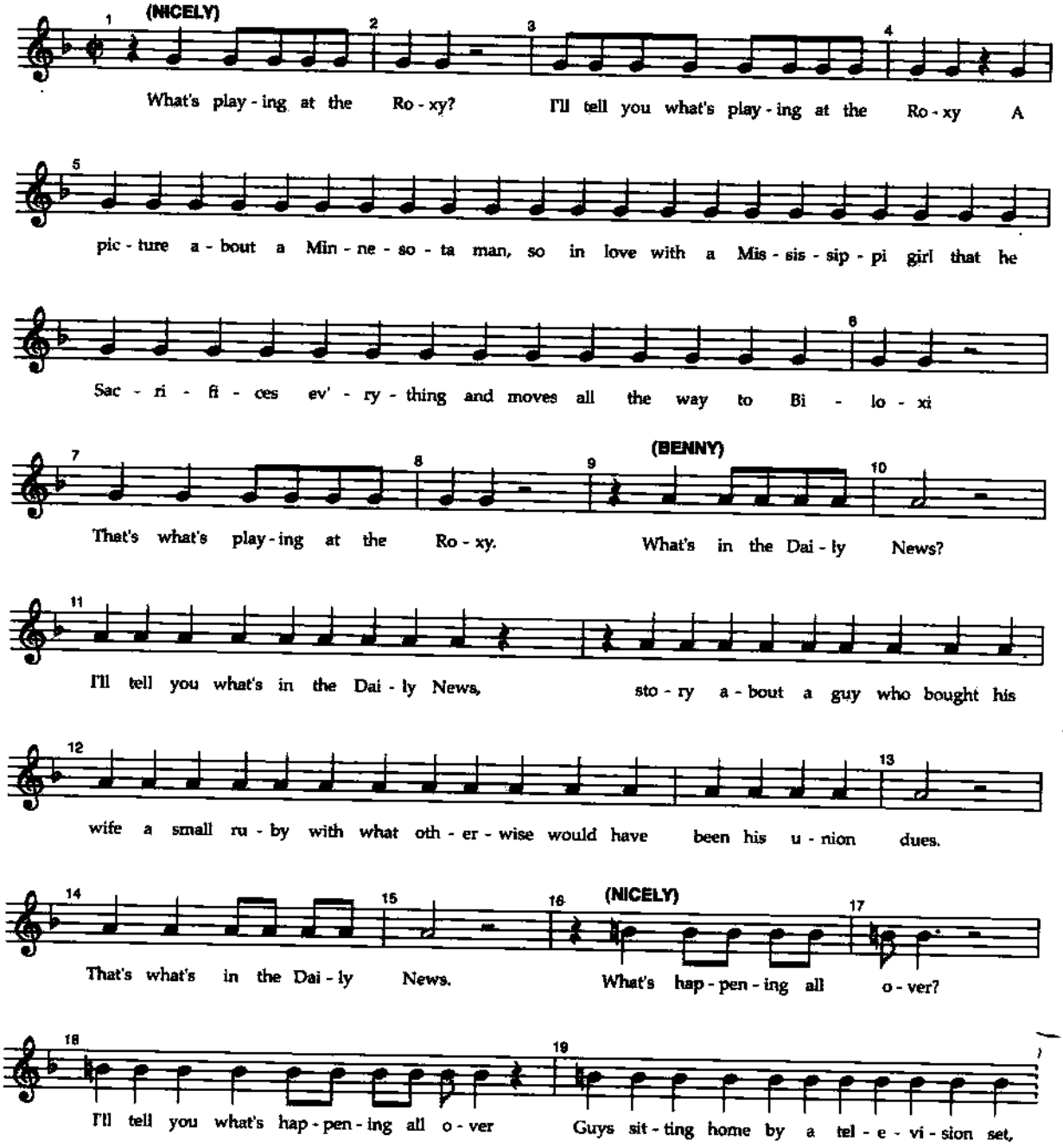
9 OPENING SCENE 5

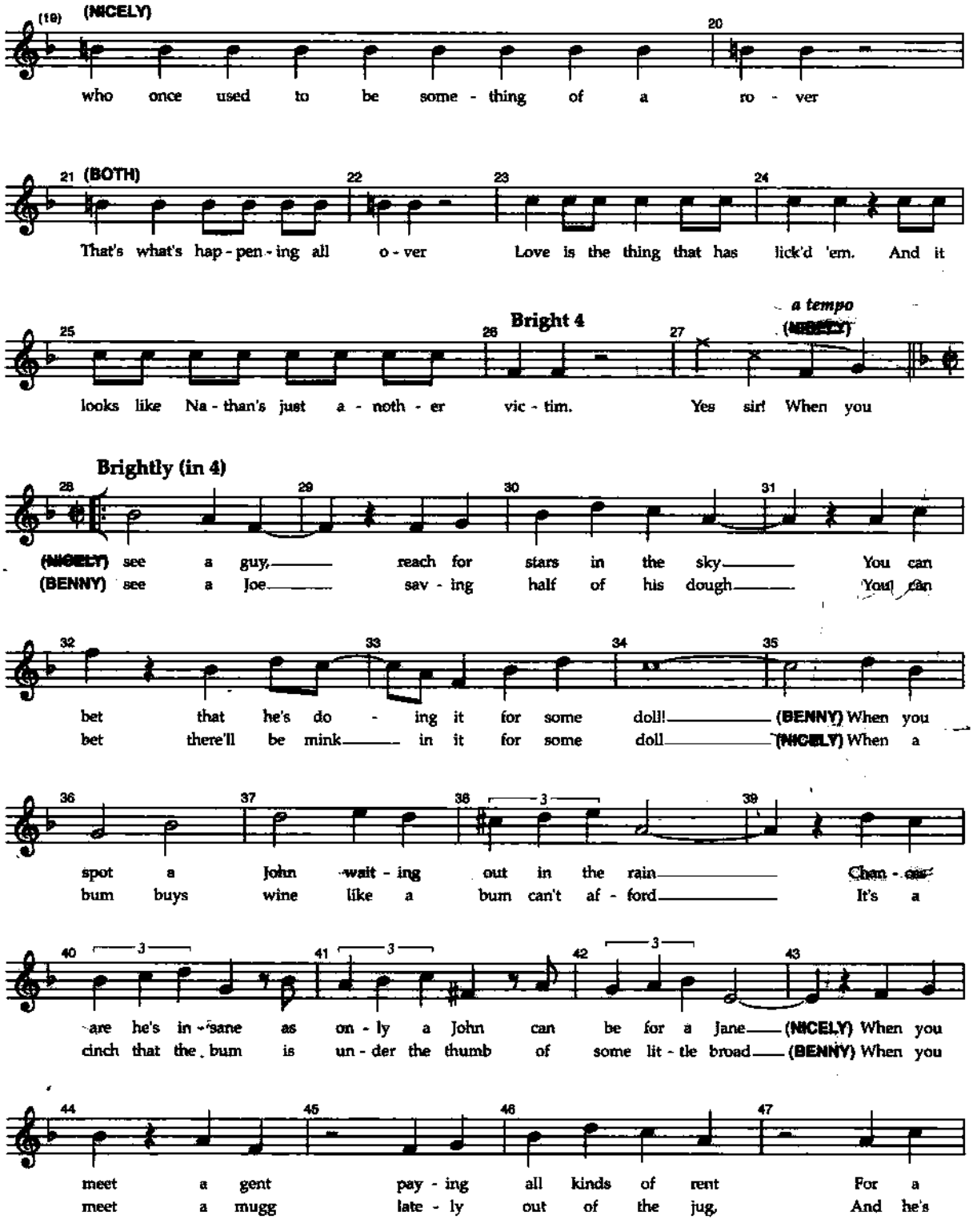
TACET
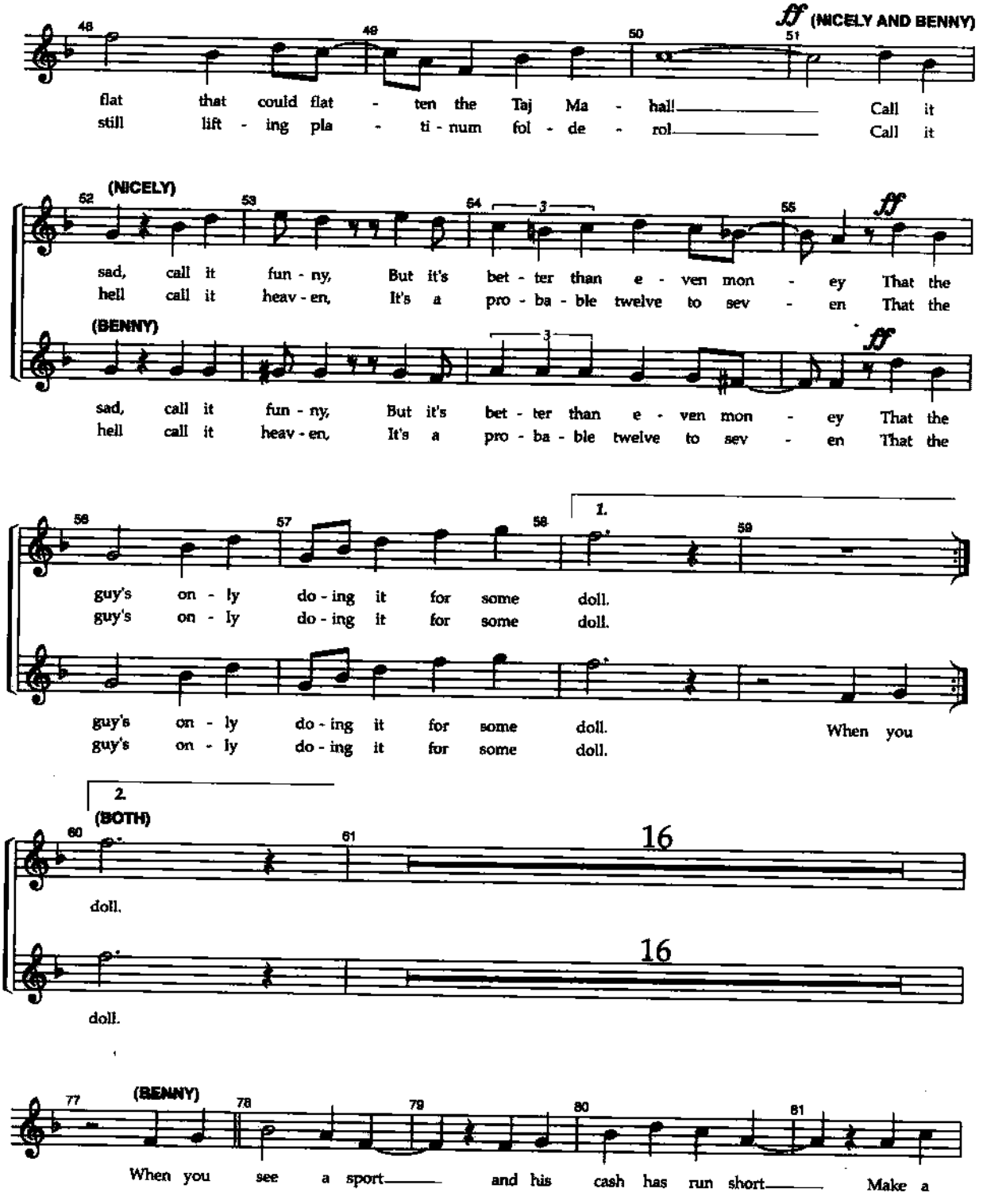
10 GUYS & DOLLS
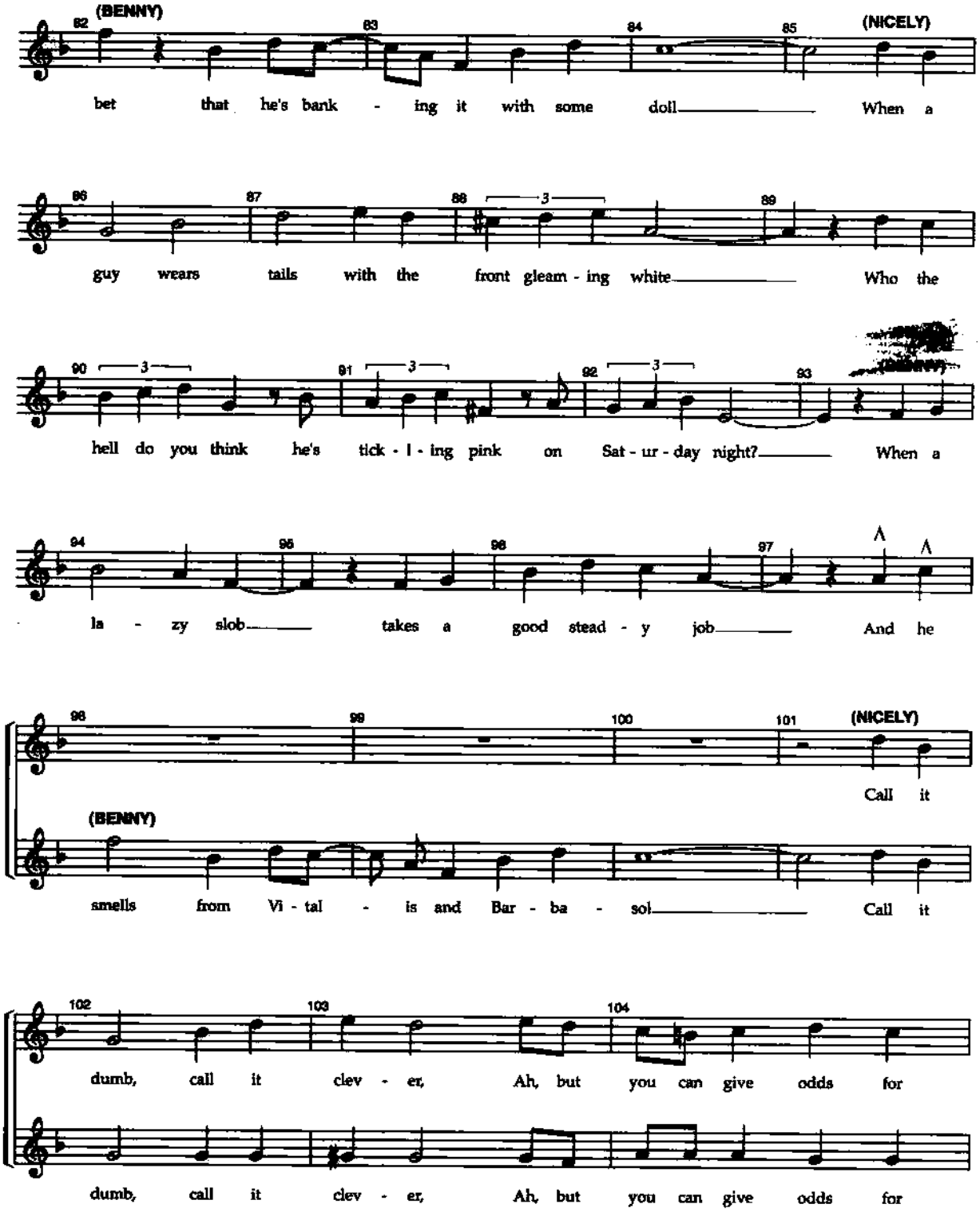
Cue: **(NICELY)** A world-wide weakness, Look!

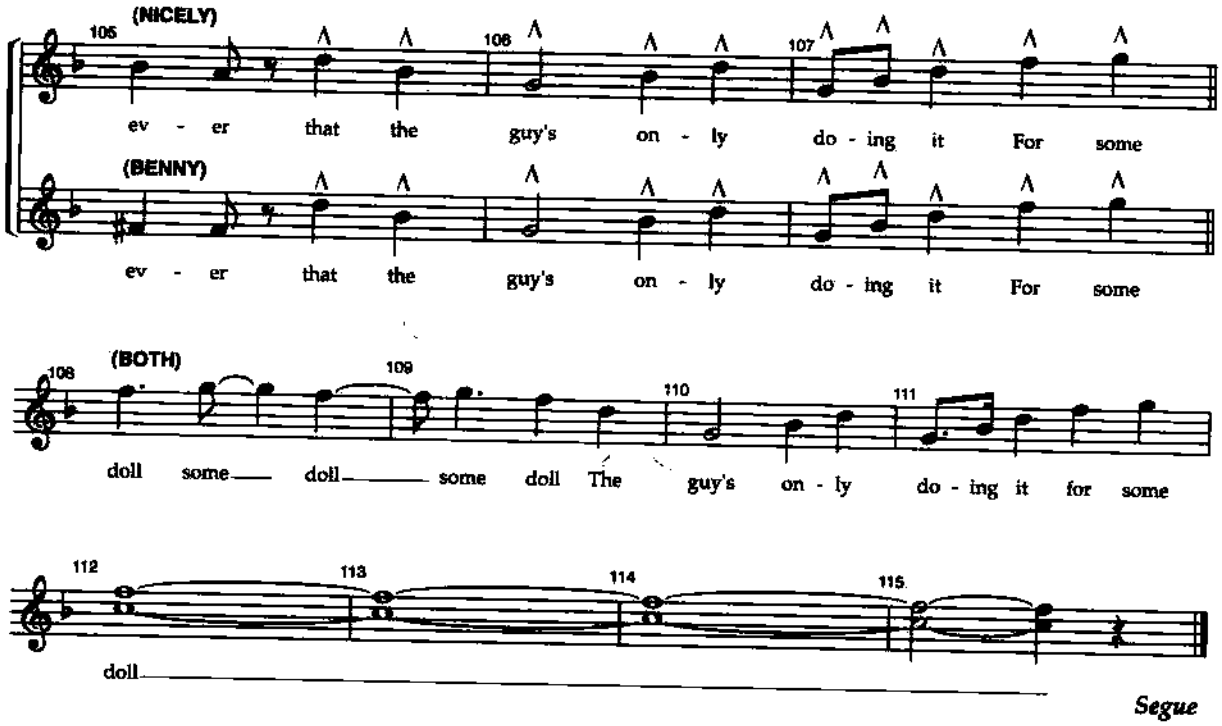
Ad lib. conversationally




(19) (NICELY)
who once used to be some - thing of a ro - ver
21 (BOTH)
That's what's hap - pen - ing all o - ver Love is the thing that has lick'd 'em. And it
Bright 4
a tempo
(NICELY)
looks like Na - than's just a - noth - er vic - tim. Yes sir! When you
Brightly (in 4)
(NICELY) see a guy, reach for stars in the sky You can
(BENNY) see a Joe sav - ing half of his dough You can
bet that he's do - ing it for some doll! (BENNY) When you
bet there'll be mink in it for some doll (NICELY) When a
spot a John wait - ing out in the rain Chan - ce
bum buys wine like a bum can't af - ford It's a
are he's in - sane as on - ly a John can be for a Jane (NICELY) When you
cinch that the bum is un - der the thumb of some lit - tle broad (BENNY) When you
meet a gent pay - ing all kinds of rent For a
meet a mugg late - ly out of the jug, And he's


ff (NICELY AND BENNY)
flat that could flat - ten the Taj Ma - hall Call it
still lift - ing pla - ti - num fol - de - rol Call it
(NICELY)
ff
sad, call it fun - ny, But it's bet - ter than e - ven mon - ey That the
hell call it heav - en, It's a pro - ba - ble twelve to sev - en That the
(BENNY)
ff
sad, call it fun - ny, But it's bet - ter than e - ven mon - ey That the
hell call it heav - en, It's a pro - ba - ble twelve to sev - en That the
1.
guy's on - ly do - ing it for some doll.
guy's on - ly do - ing it for some doll.
guy's on - ly do - ing it for some doll. When you
guy's on - ly do - ing it for some doll.
2.
(BOTH)
doll.
doll.
(BENNY)
When you see a sport and his cash has run short Make a


(BENNY)
bet that he's bank - ing it with some doll
(NICELY)
When a
guy wears tails with the front gleam - ing white
Who the
hell do you think he's tick - l - ing pink on Sat - ur - day night?
When a
la - zy slob
takes a good stead - y job
And he
(NICELY)
Call it
(BENNY)
smells from Vi - tal - is and Bar - ba - sol
Call it
dumb, call it clev - er, Ah, but you can give odds for
dumb, call it clev - er, Ah, but you can give odds for



11 OPENING SCENE 6

TACET

12

CHANGE OF SCENE

(SCENE 6 TO 7)

TACET

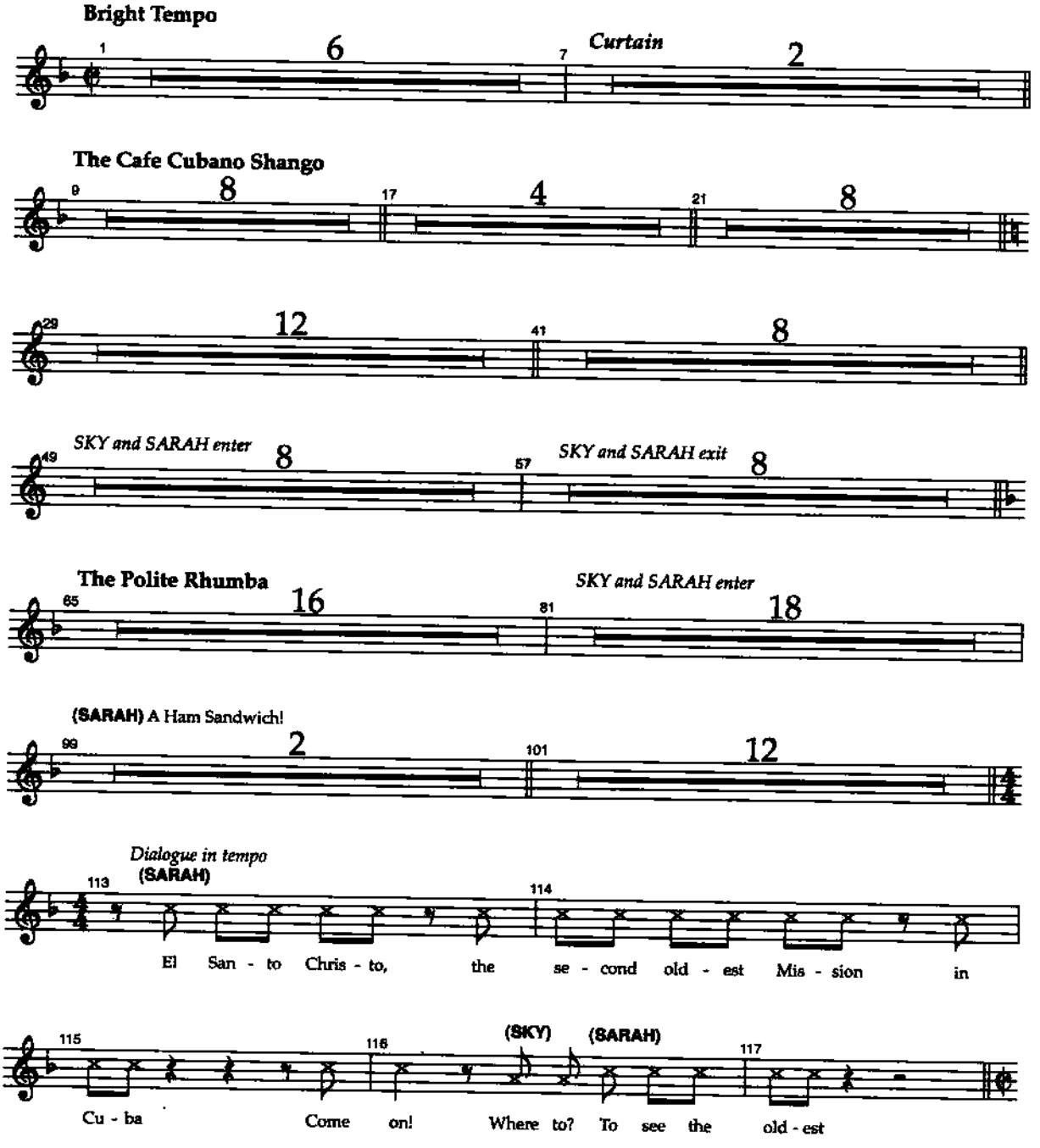
13
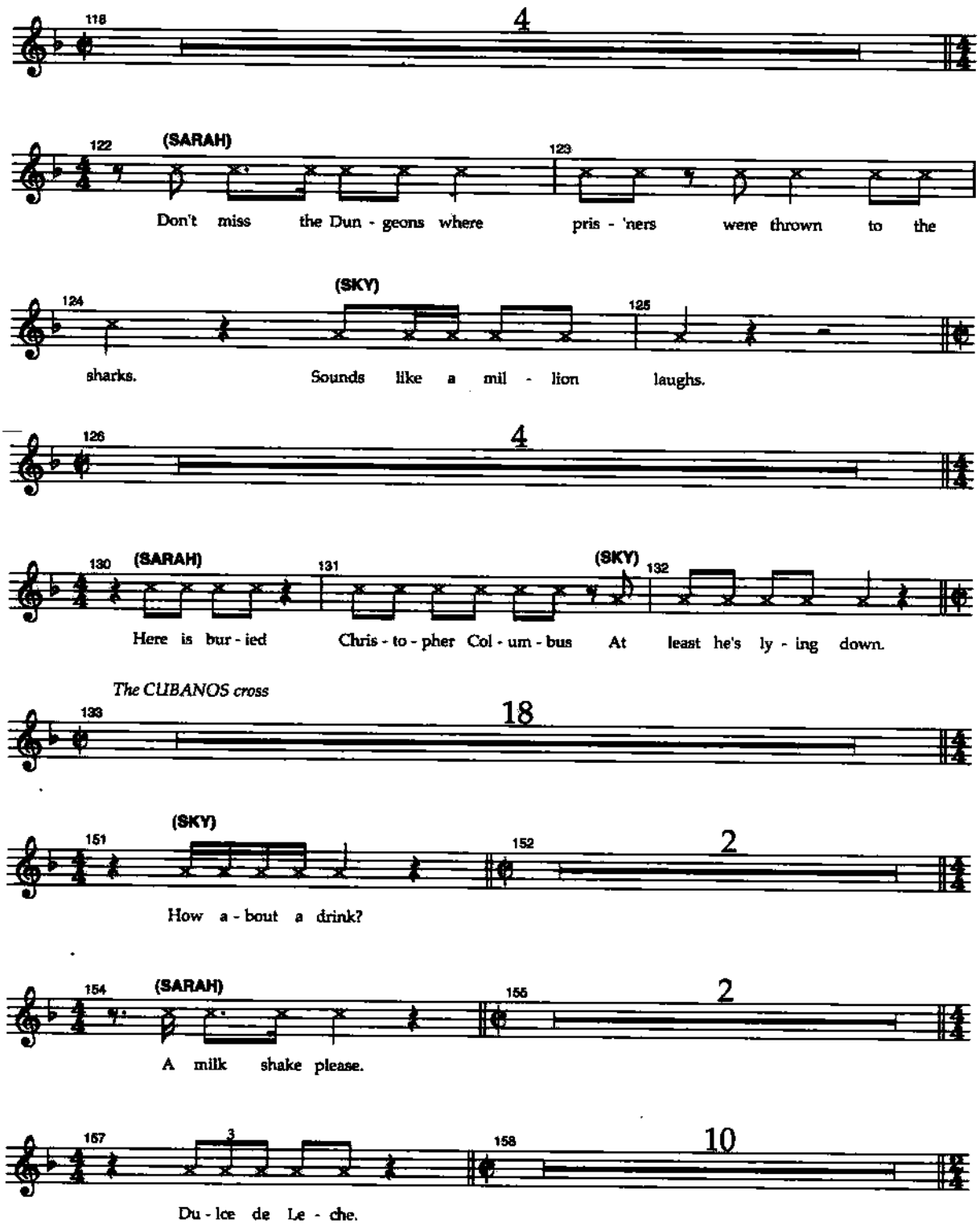
END OF SCENE 7
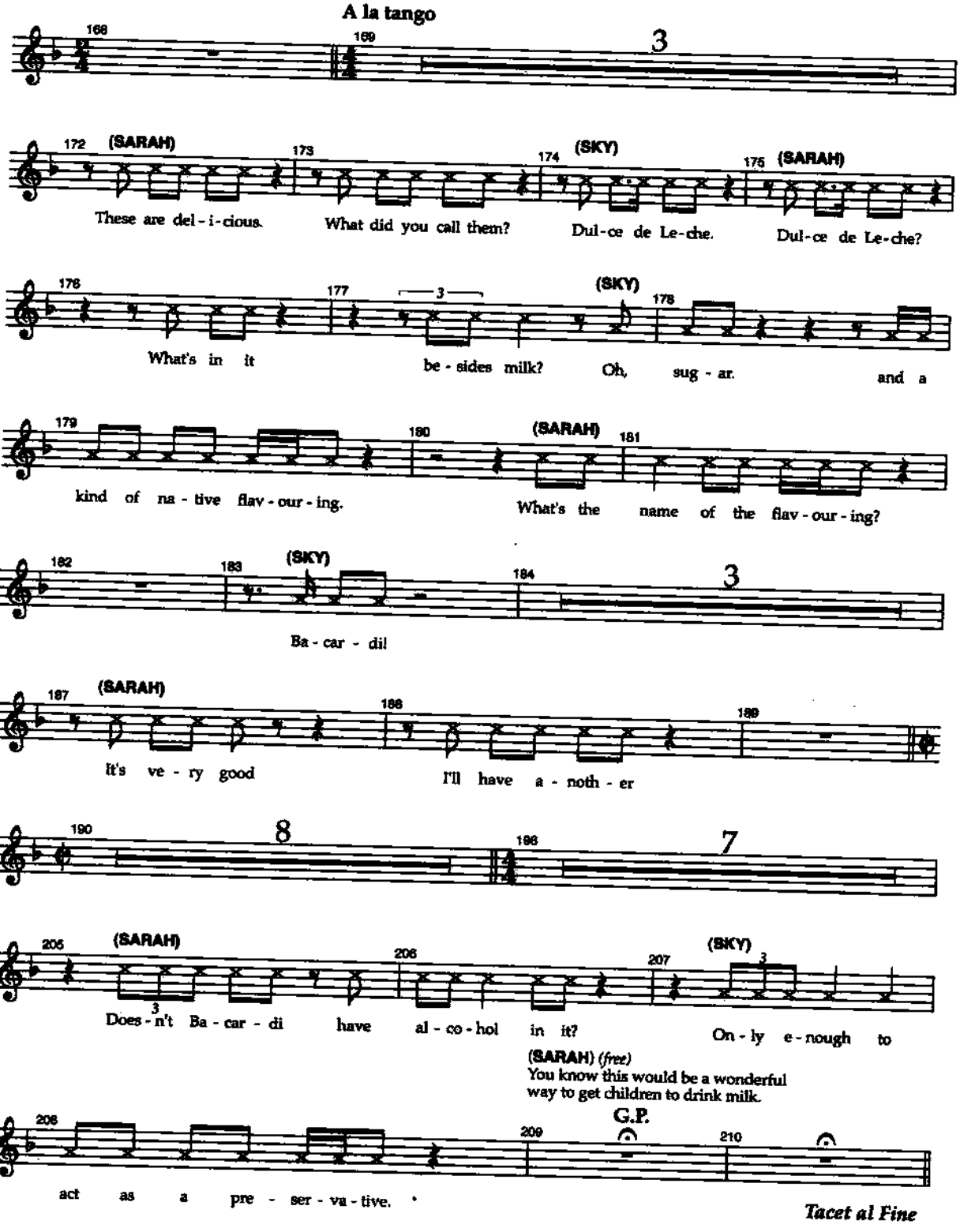
TACET

14

HAVANA


Bright Tempo
1
6
7
Curtain
2
The Cafe Cubano Shango
9
8
17
4
21
8
29
12
41
8
49
SKY and SARAH enter
8
57
SKY and SARAH exit
8
The Polite Rhumba
65
16
81
SKY and SARAH enter
18
(SARAH) A Ham Sandwich!
99
2
101
12
Dialogue in tempo
(SARAH)
113
114
El San - to Chris - to, the se - cond old - est Mis - sion in
115
116
(SKY)
(SARAH)
117
Cu - ba Come on! Where to? To see the old - est
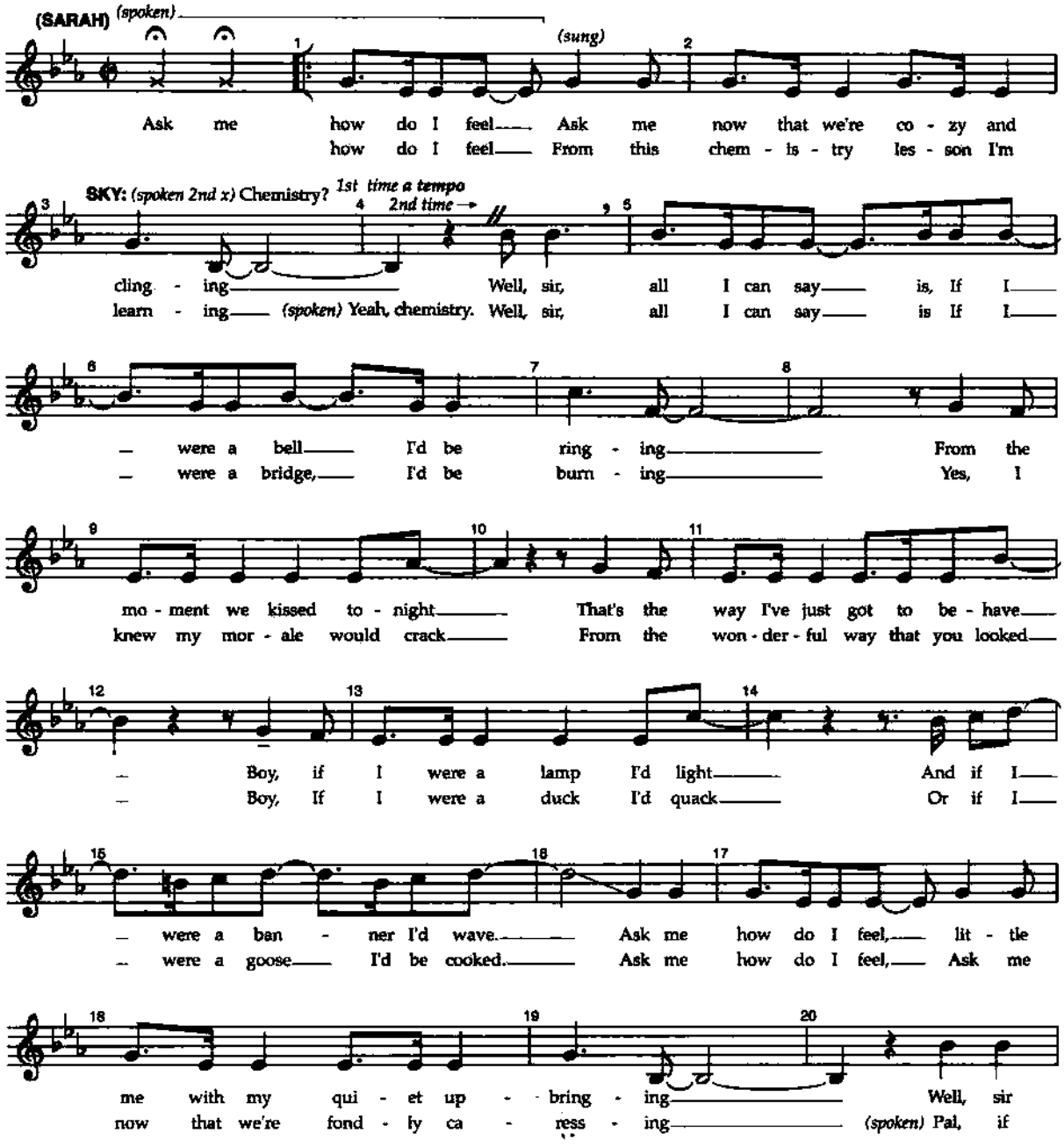

118
4
122
(SARAH)
123
Don't miss the Dun - geons where pris - 'ners were thrown to the
(SKY)
124
125
sharks. Sounds like a mil - lion laughs.
126
4
130
(SARAH)
131
(SKY)
132
Here is bur - ied Chris - to - pher Col - um - bus At least he's ly - ing down.
The CUBANOS cross
133
18
(SKY)
151
152
2
How a - bout a drink?
154
(SARAH)
155
2
A milk shake please.
157
3
158
10
Du - lce de Le - che.
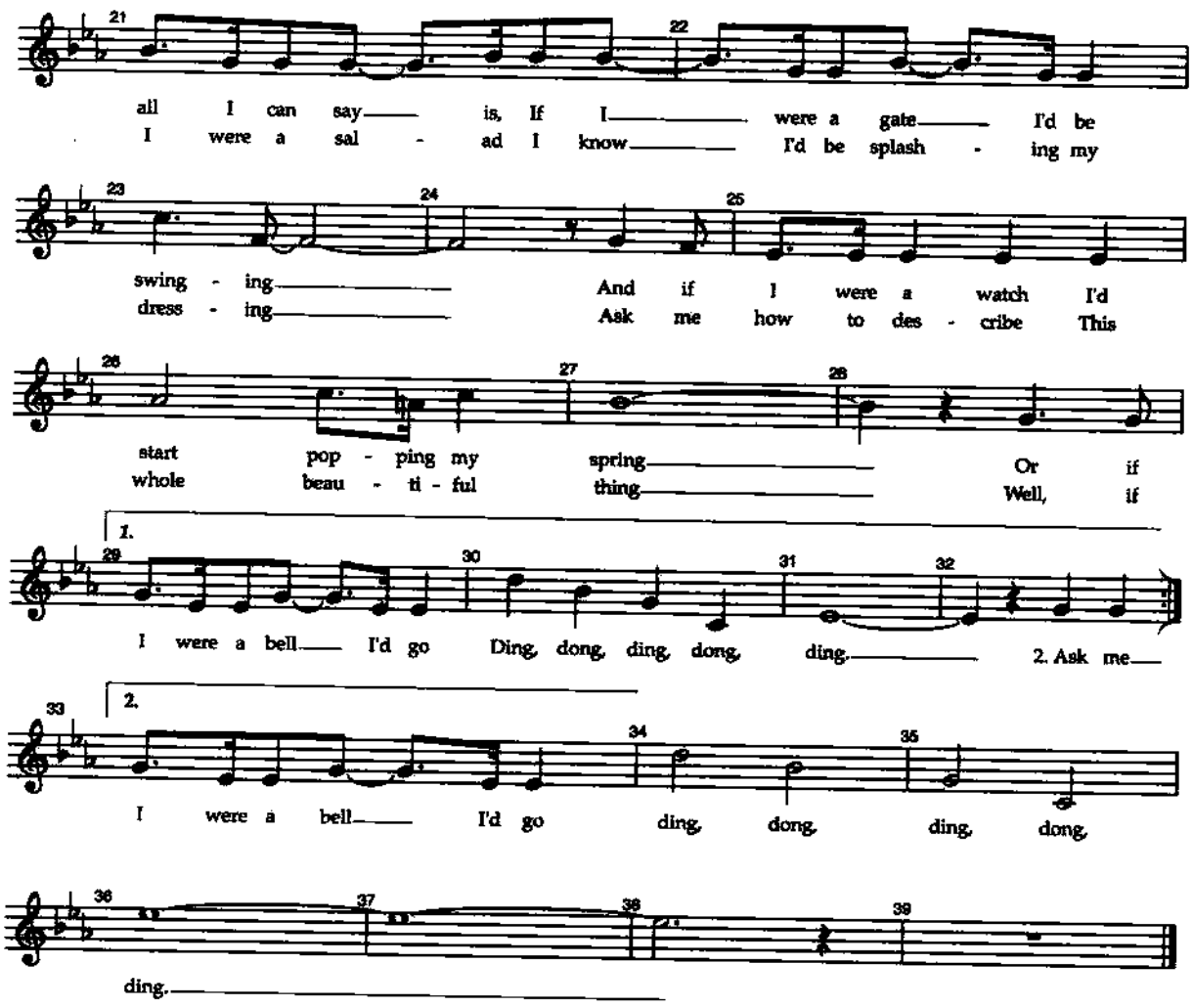

A la tango
168
169
3
172 (SARAH)
173
174 (SKY)
175 (SARAH)
These are del - i - cious.
What did you call them?
Dul - ce de Le - che.
Dul - ce de Le - che?
176
177
3
(SKY)
178
What's in it
be - sides milk?
Oh, sug - ar.
and a
179
180
(SARAH)
181
kind of na - tive flav - our - ing.
What's the name of the flav - our - ing?
182
183
(SKY)
184
3
Ba - car - dil
187
(SARAH)
188
189
it's ve - ry good
I'll have a - noth - er
190
8
196
7
205
(SARAH)
206
207
(SKY)
3
3
Does - n't Ba - car - di have al - co - hol in it?
On - ly e - nough to
(SARAH) (free)
You know this would be a wonderful way to get children to drink milk.
208
209
G.P.
210
act as a pre - ser - va - tive.
Tacet al Fine

15 IF I WERE A BELL

(SARAH) Am I all right??

Slowly *Very freely and slightly tipsy*



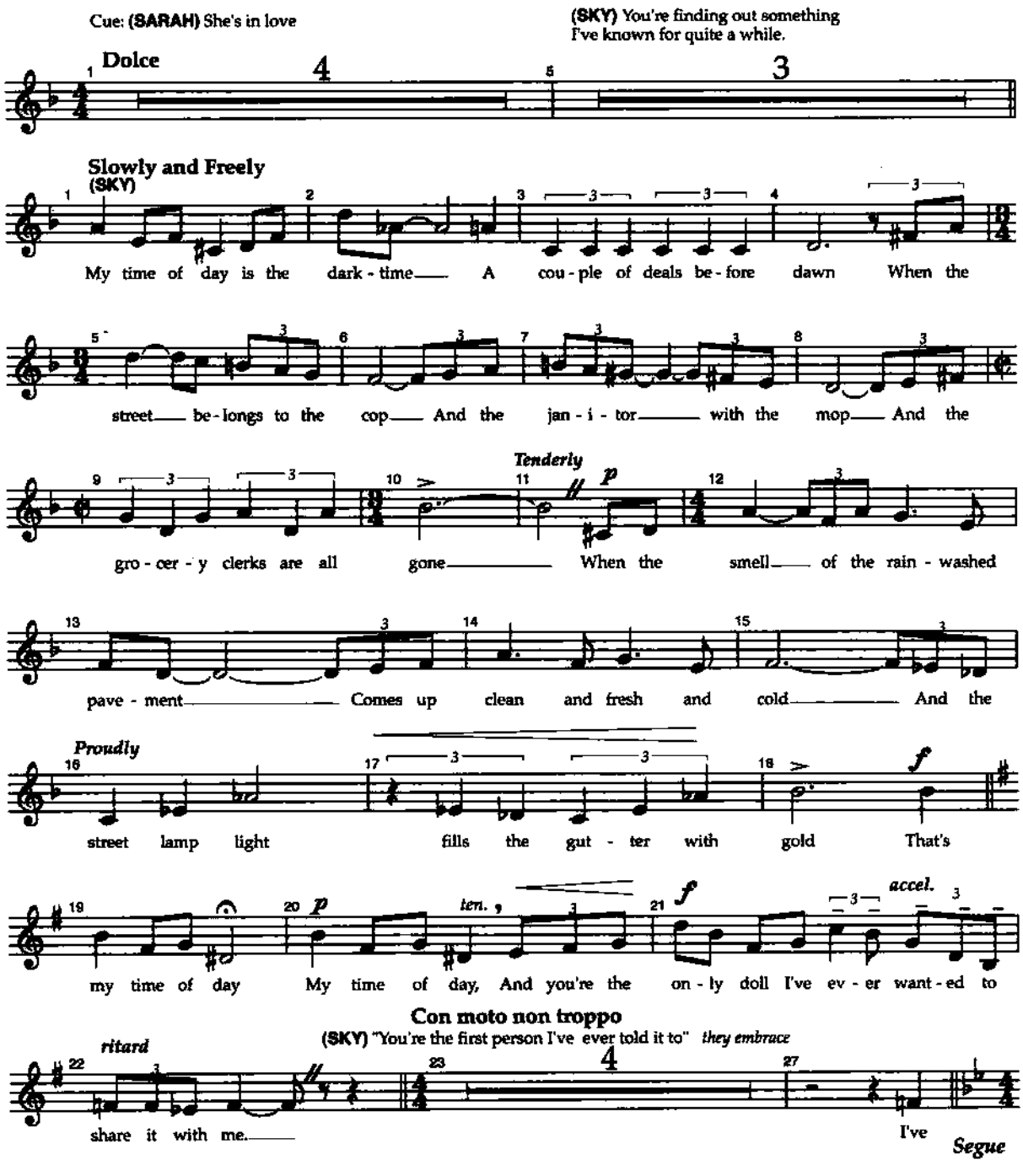


16 CHANGE OF SCENE

(SCENE 9 TO 10)

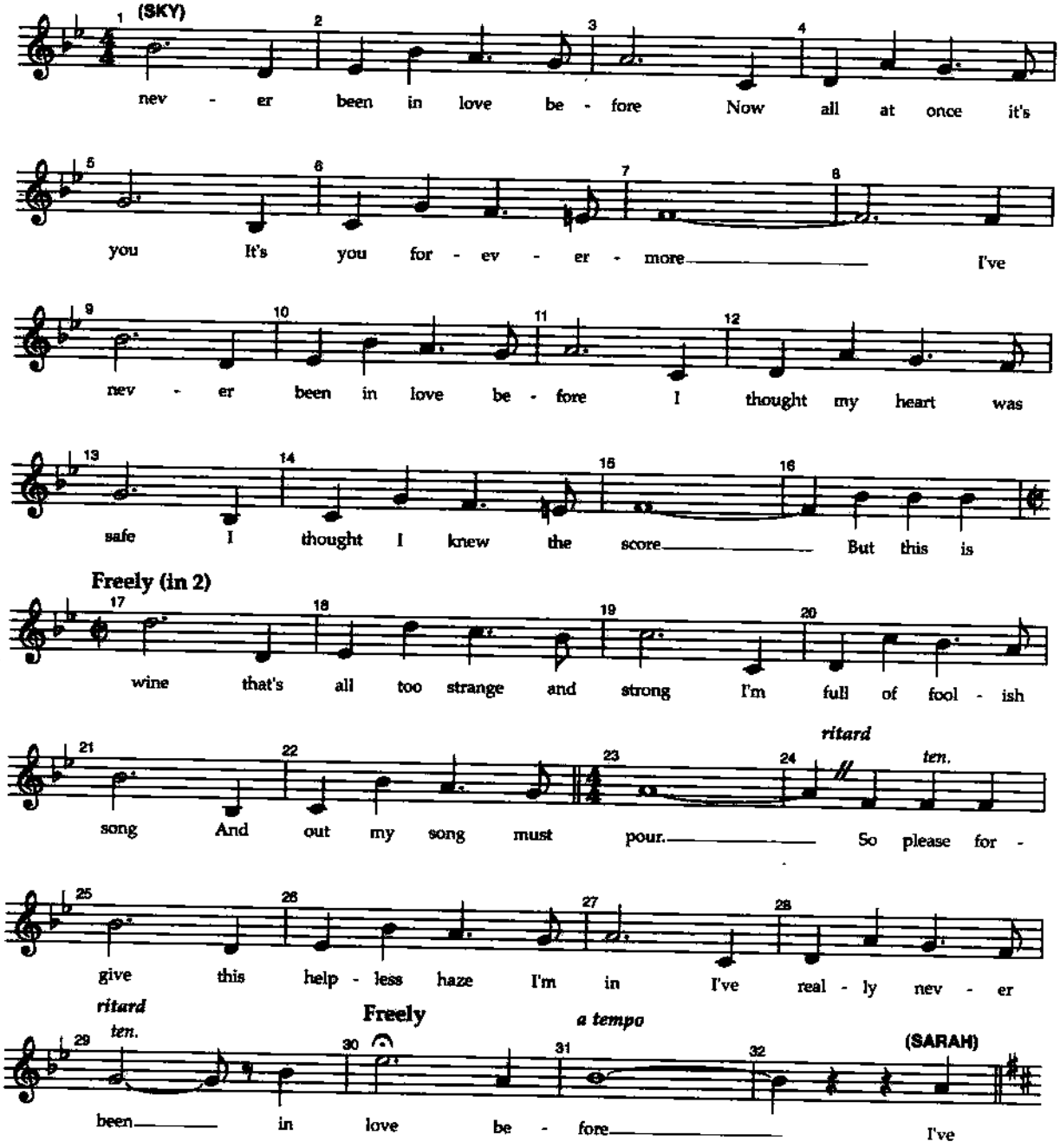
TACET
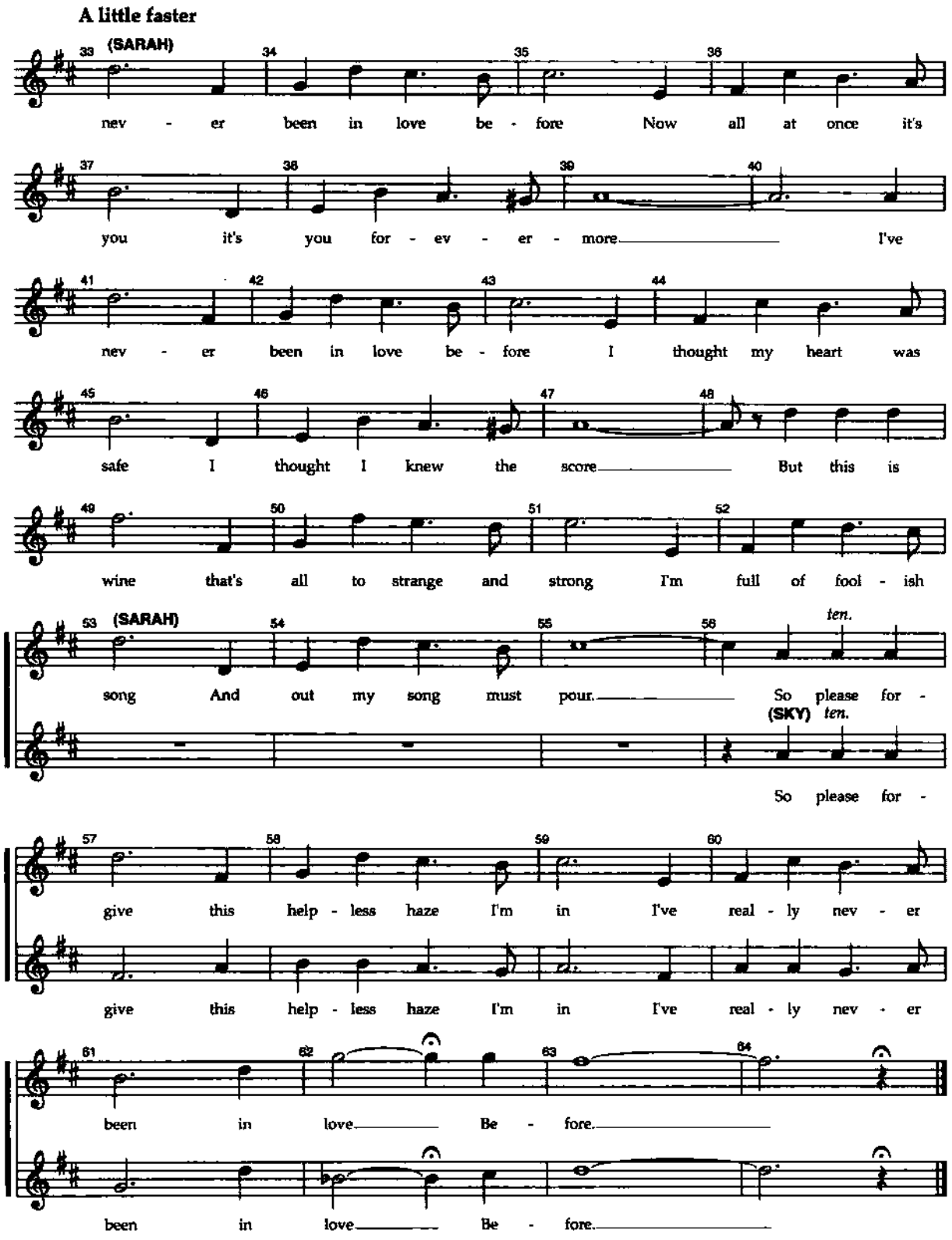
17 MY TIME OF DAY



17a

I'VE NEVER BEEN IN LOVE BEFORE





#17a—I've Never Been In Love Before

18

THE RAID

TACET

19

CURTAIN MUSIC

TACET

20

ENTR'ACTE

TACET

21
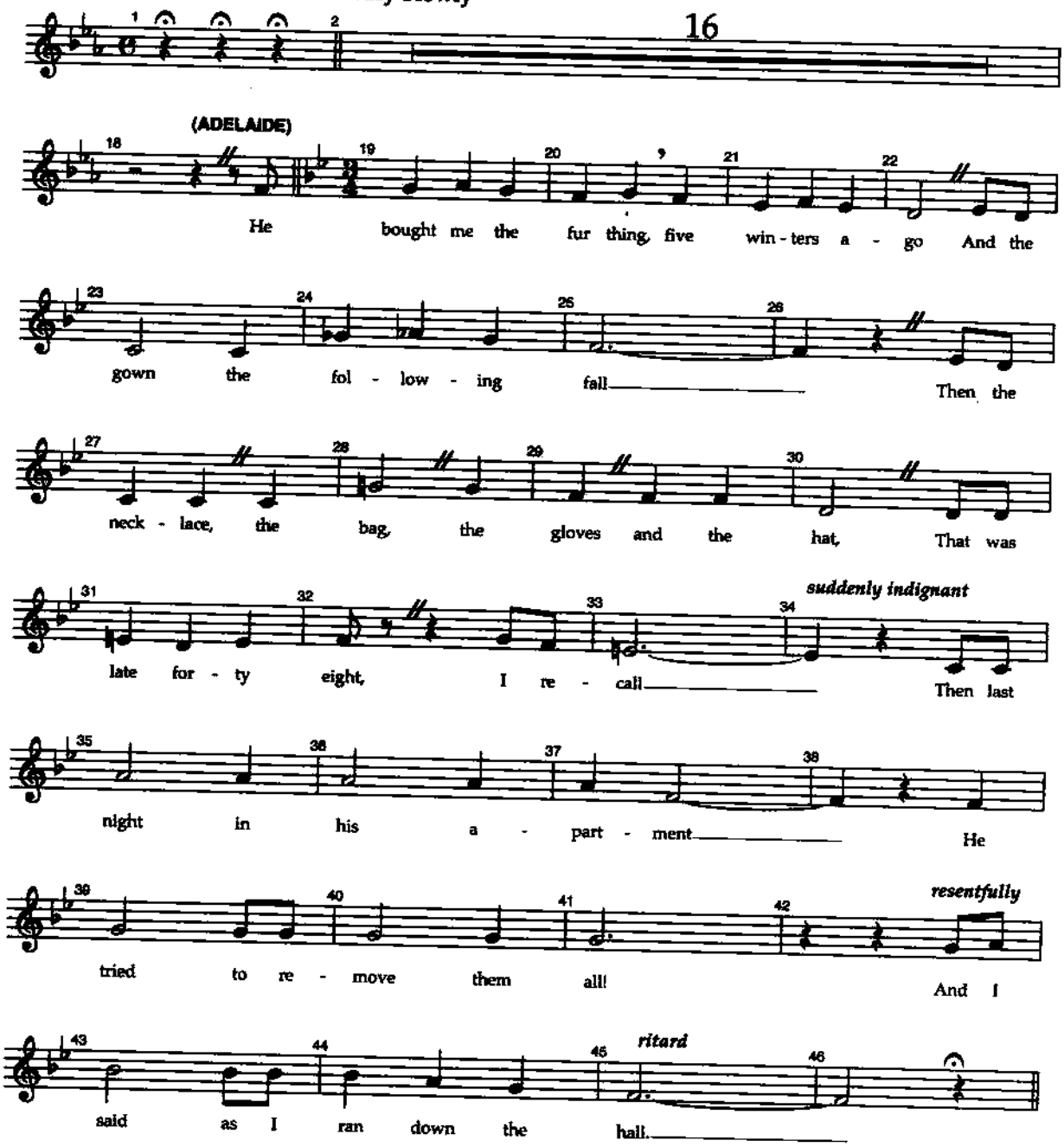
HOT BOX FANFARE
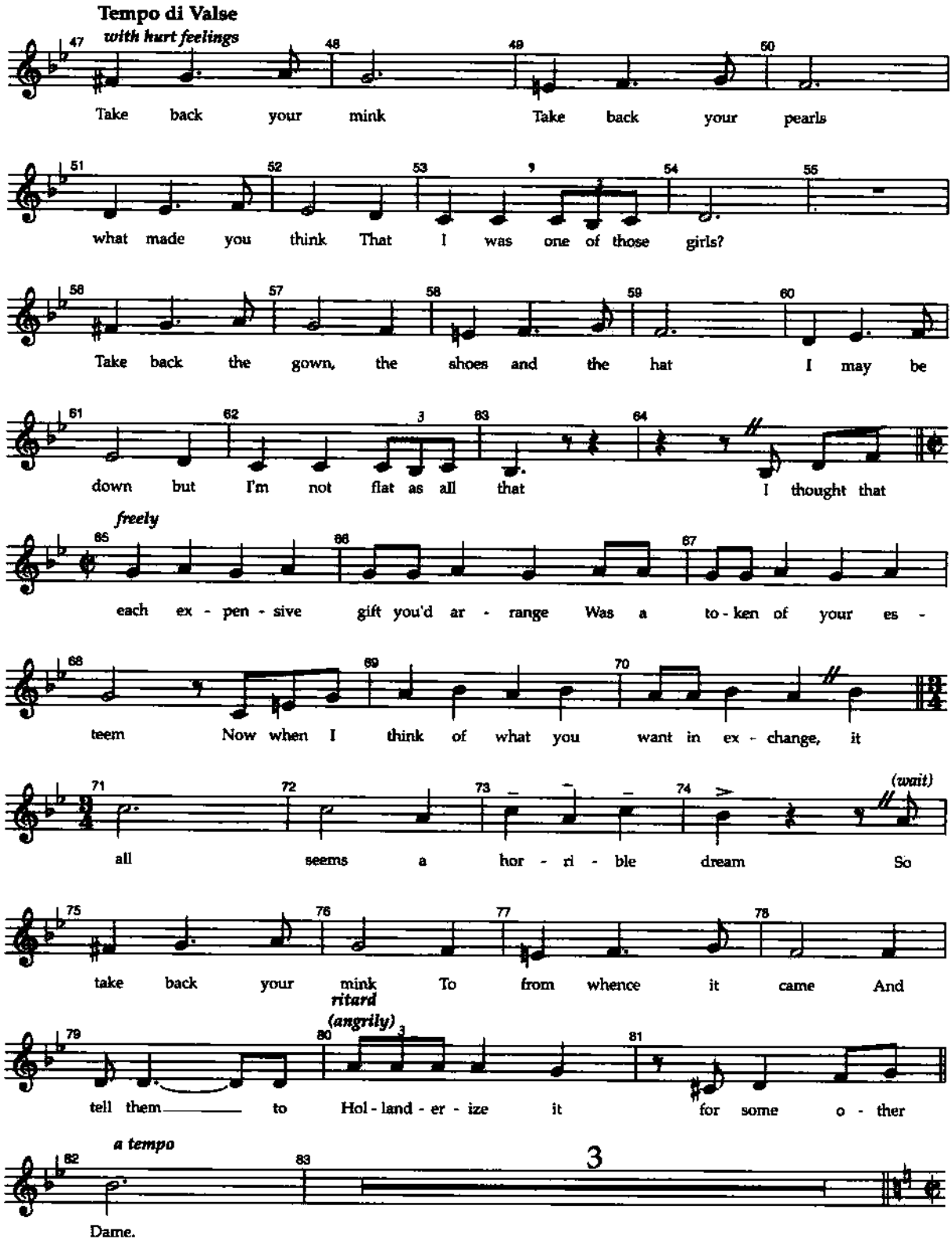
TACET

21a TAKE BACK YOUR MINK
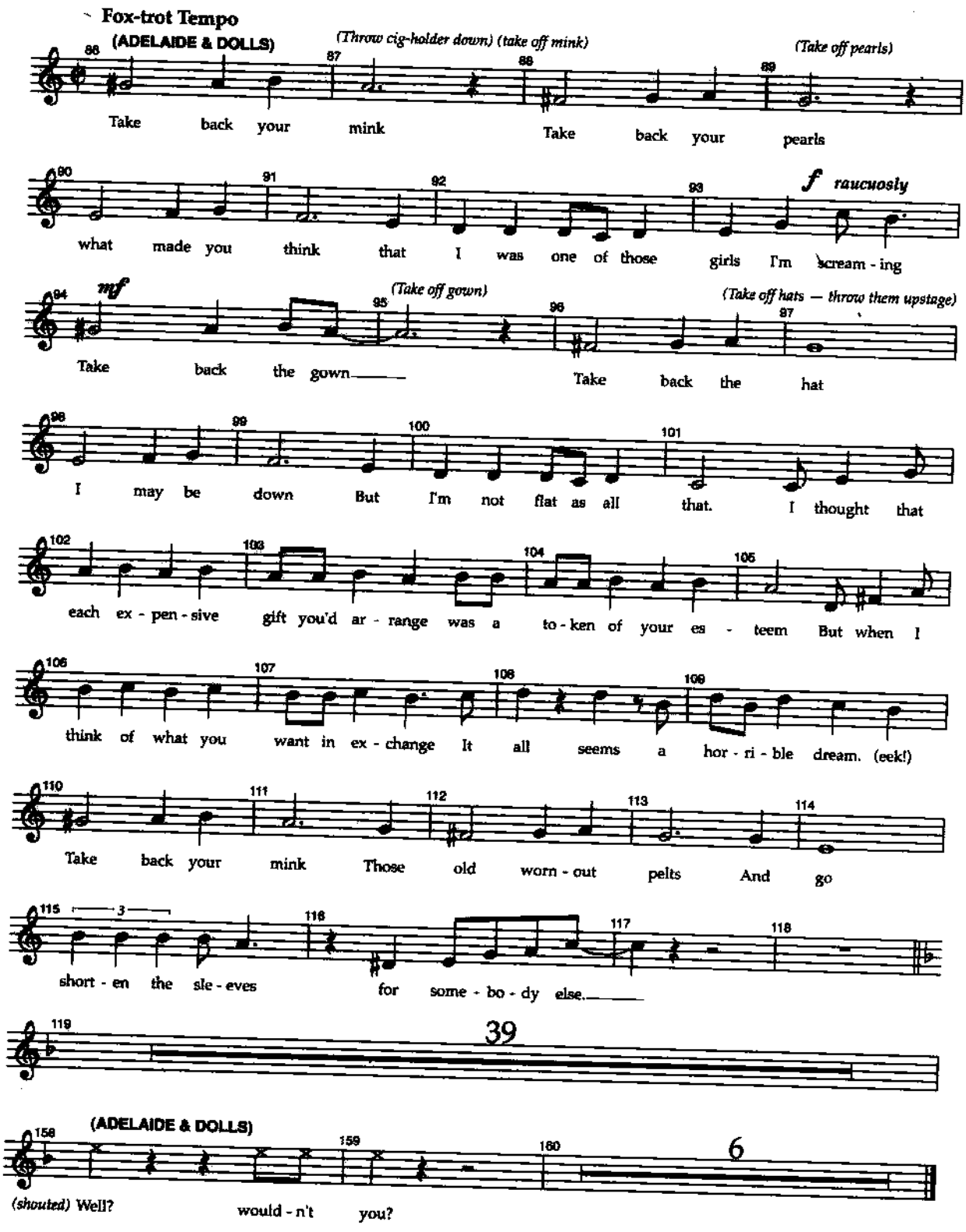
Cue: **(MASTER OF CEREMONIES)** Miss Adelaide and her Debutantes!

Very Slowly





#21a — Take Back Your Mink



#21a – Take Back Your Mink
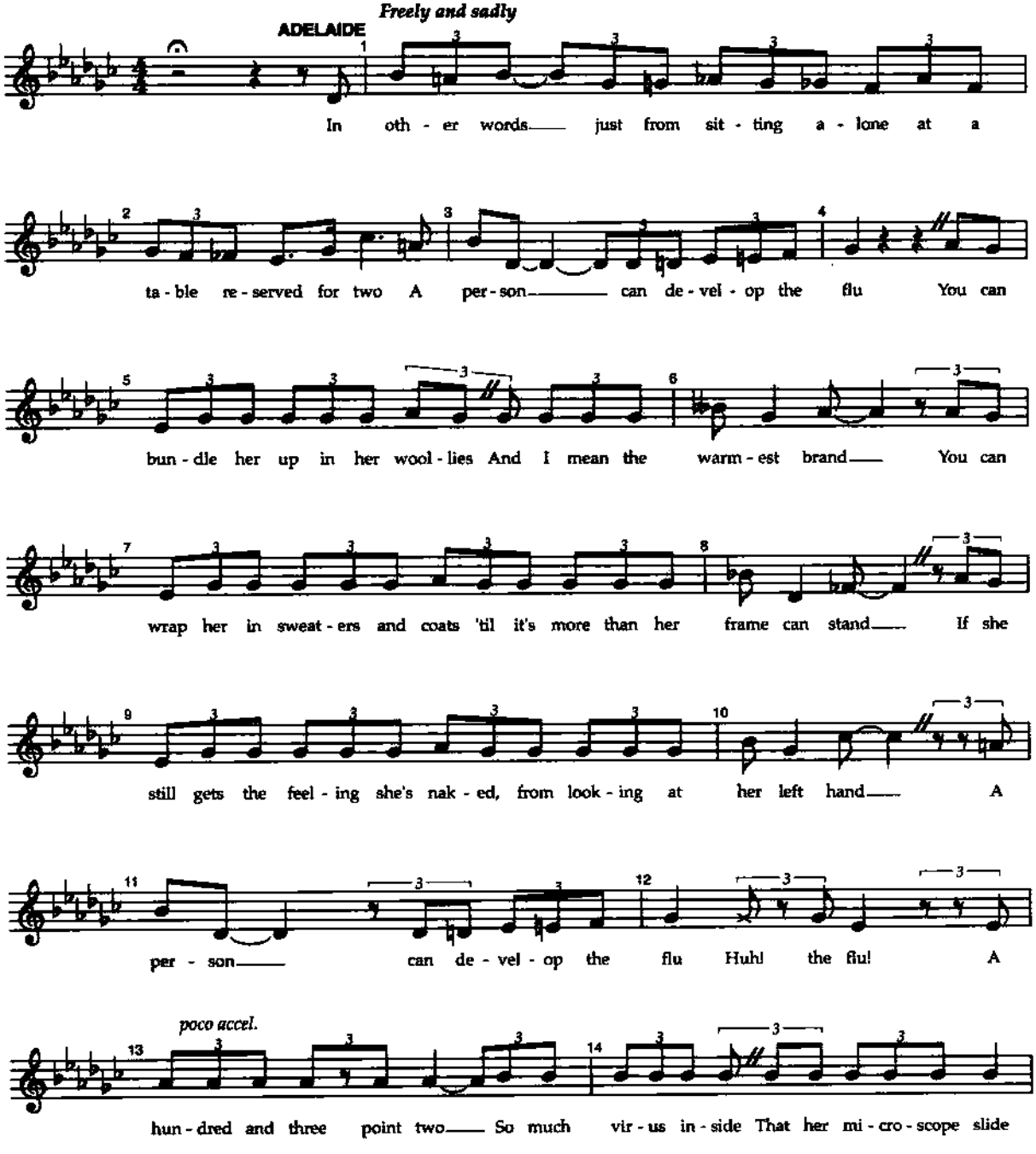
22

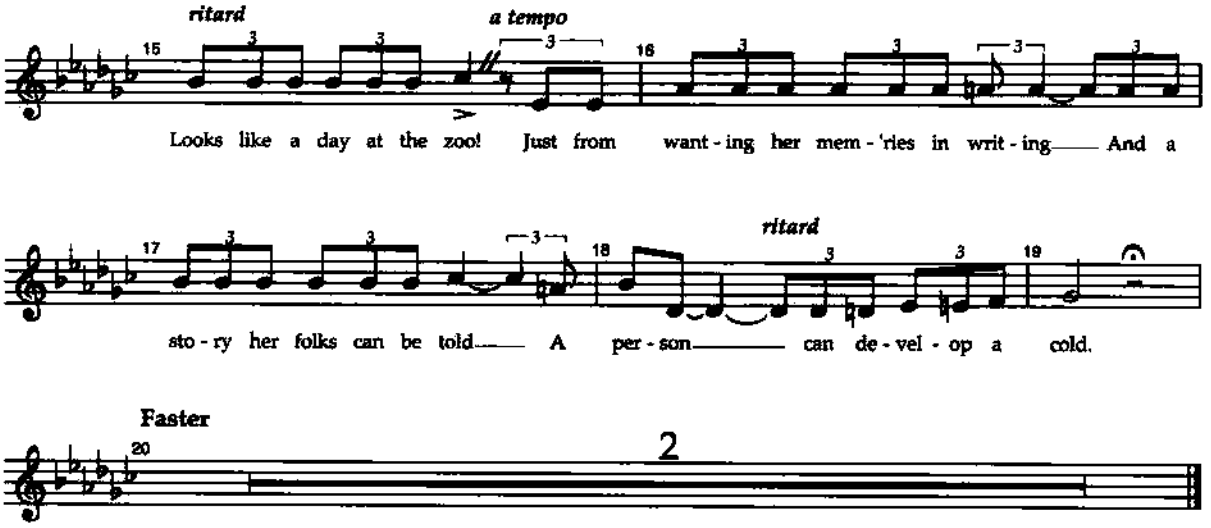
ADELAIDE'S SECOND LAMENT

Cue: **(SKY)** Yeah! (*Exits*) **(ADELAIDE)** sneezes)

Freely and sadly

ADELAIDE





22a

CHANGE OF SCENE

(SCENE 1 TO 2)
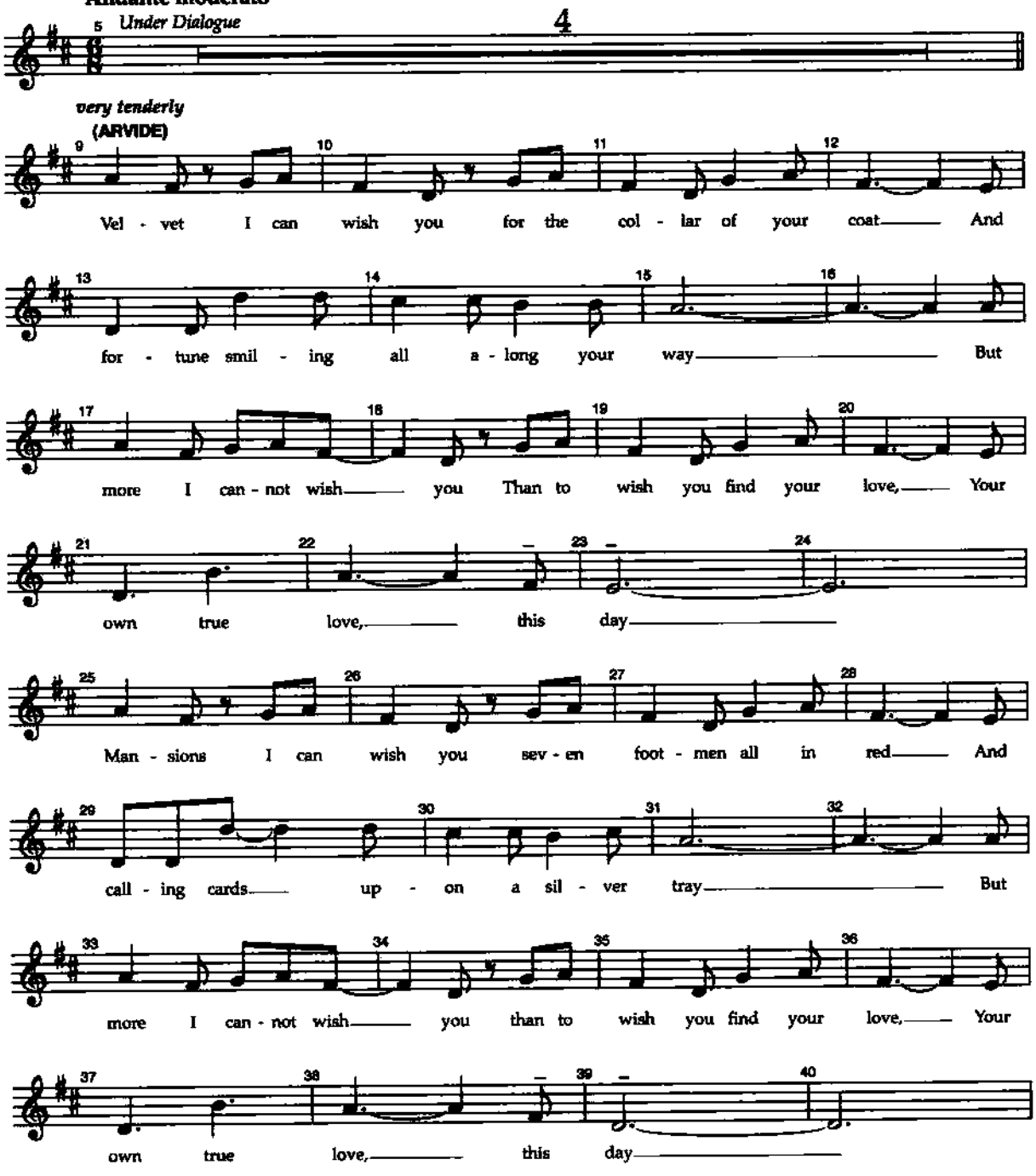
TACET
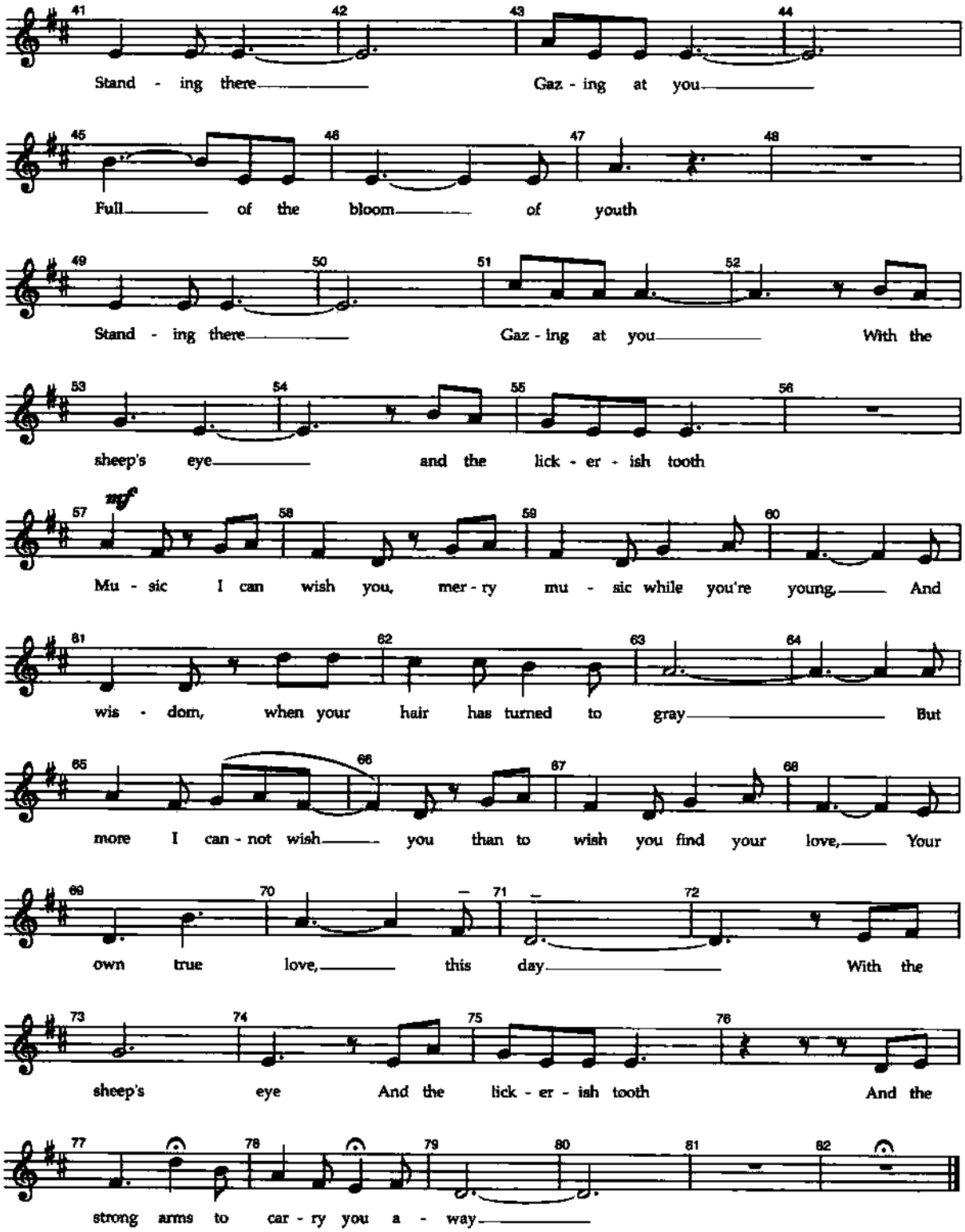
23 MORE I CANNOT WISH YOU

Cue: **(ARVIDE)** Sarah dear...

Andante moderato

Under Dialogue





#23—More I Cannot Wish You

24

CHANGE OF SCENE

(SCENE 2 TO 3)

TACET
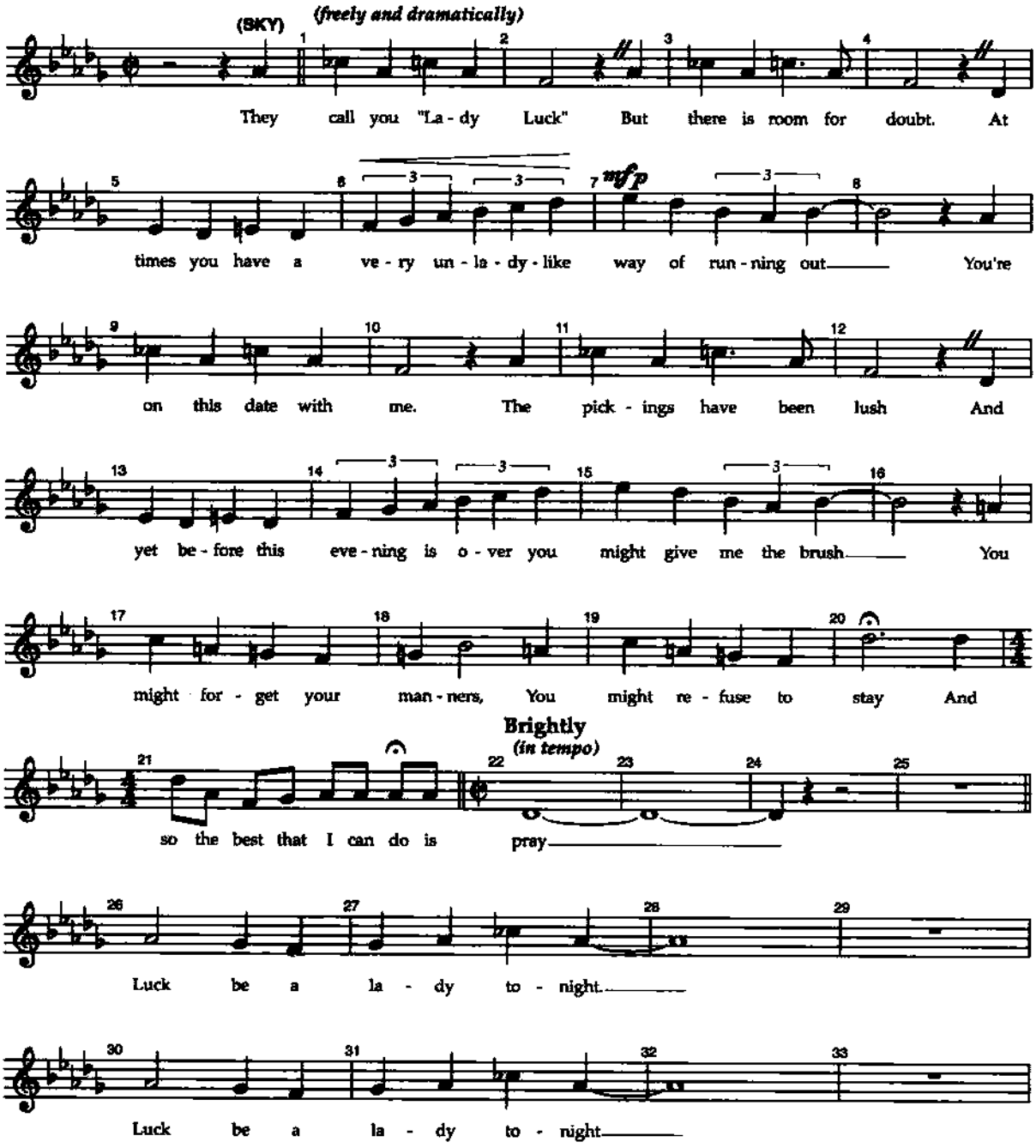
24a
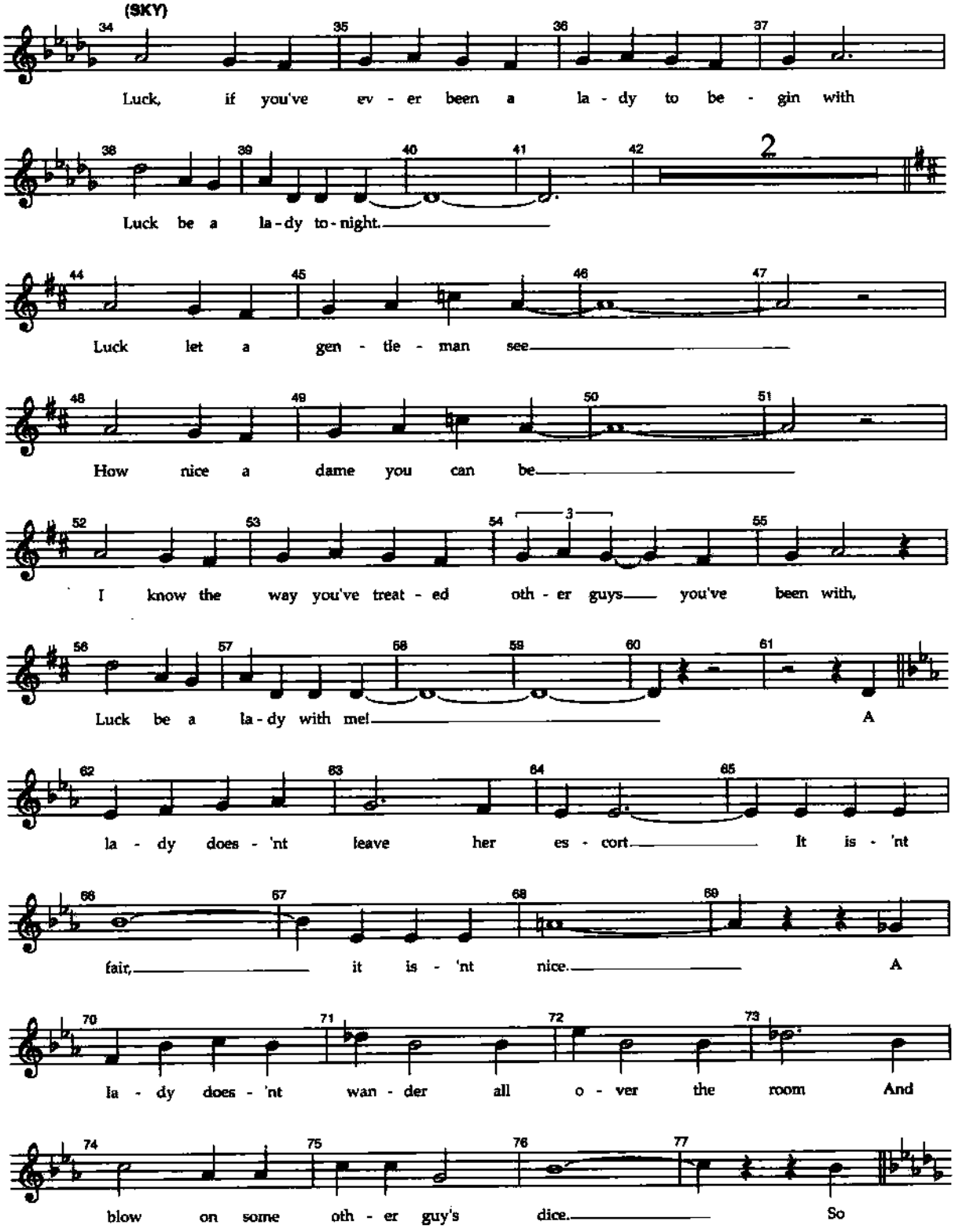
THE CRAPSHOOTER'S DANCE

TACET
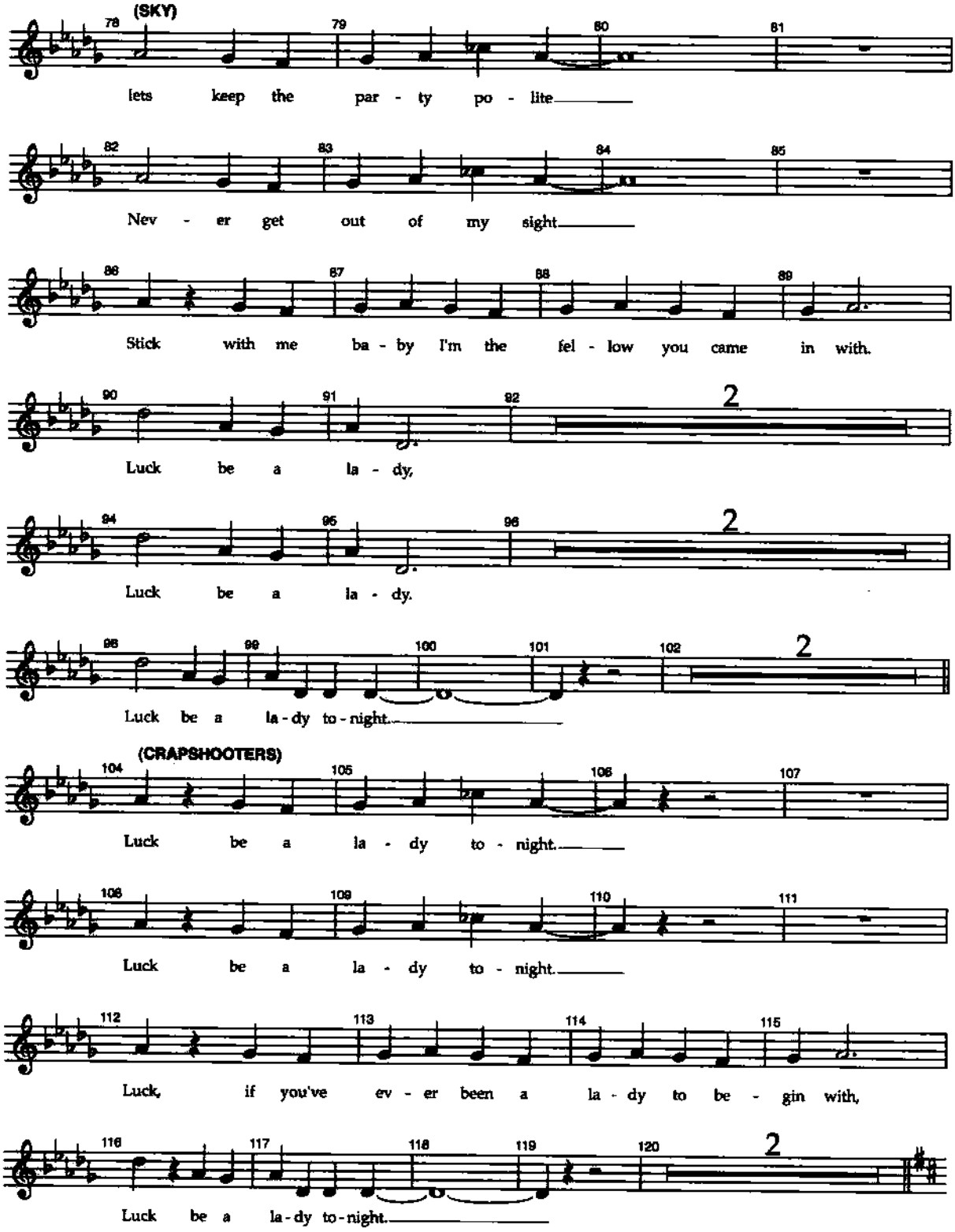
25 LUCK BE A LADY
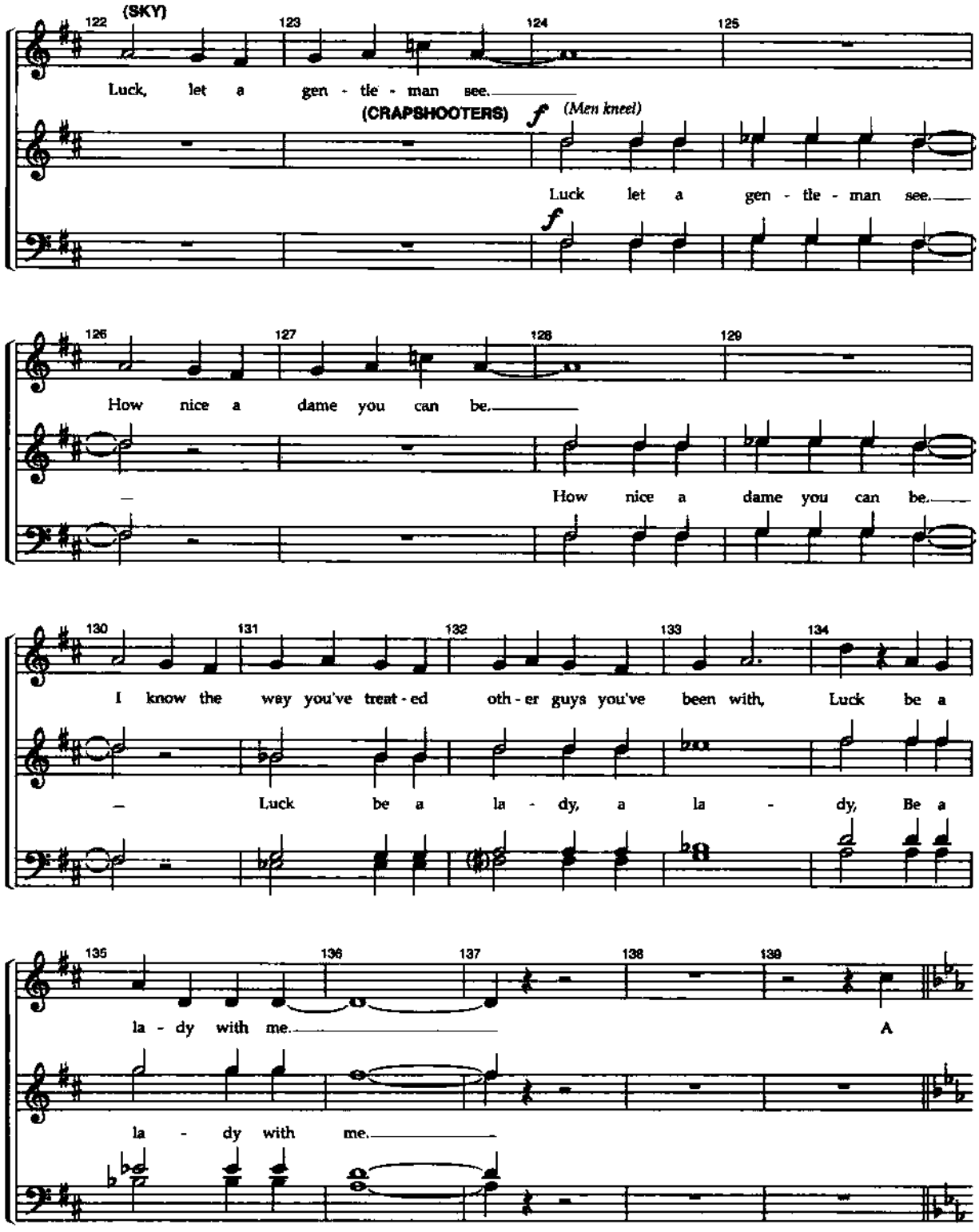
Cue: **(SKY)** I've got a little more than dough riding on this one
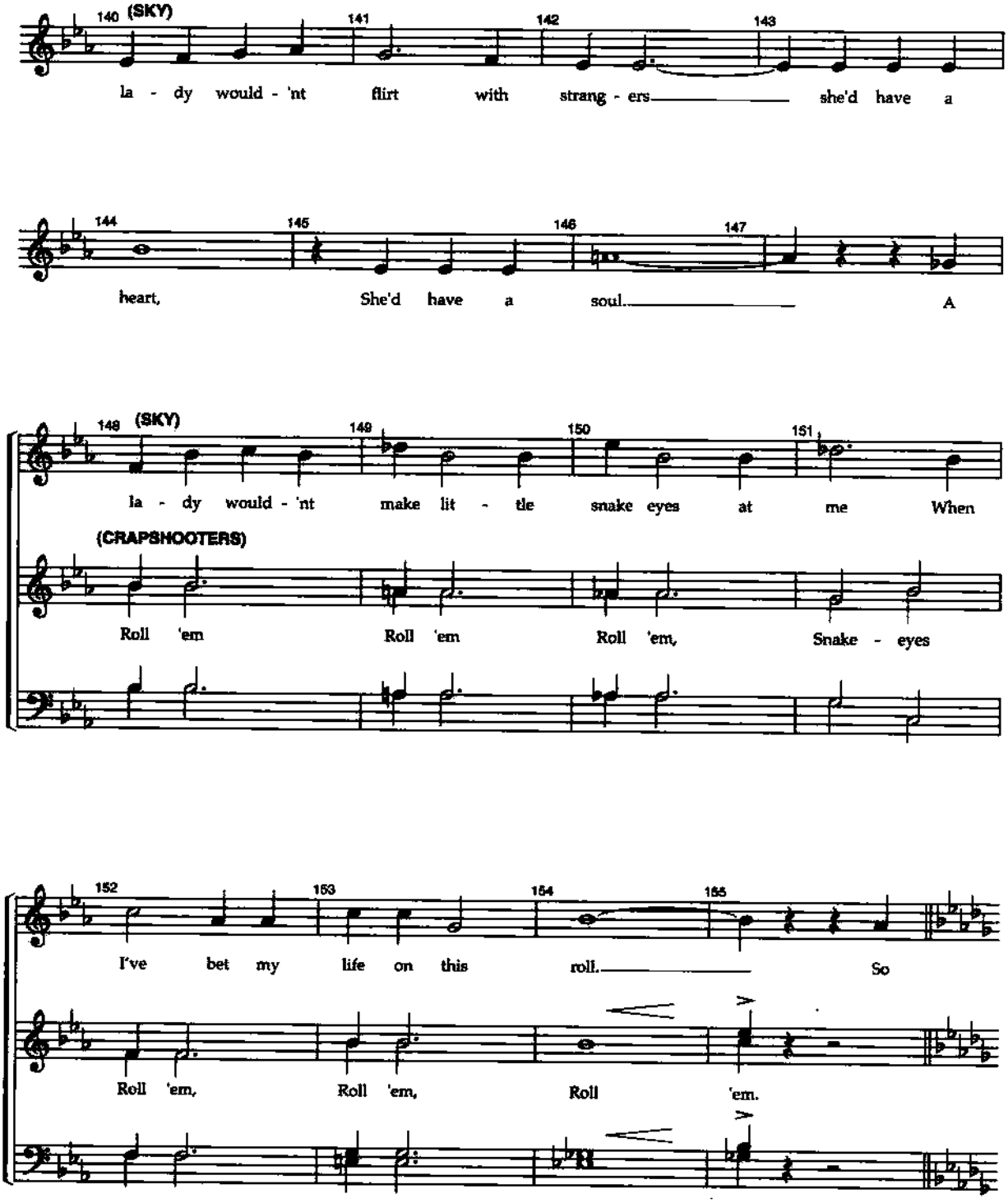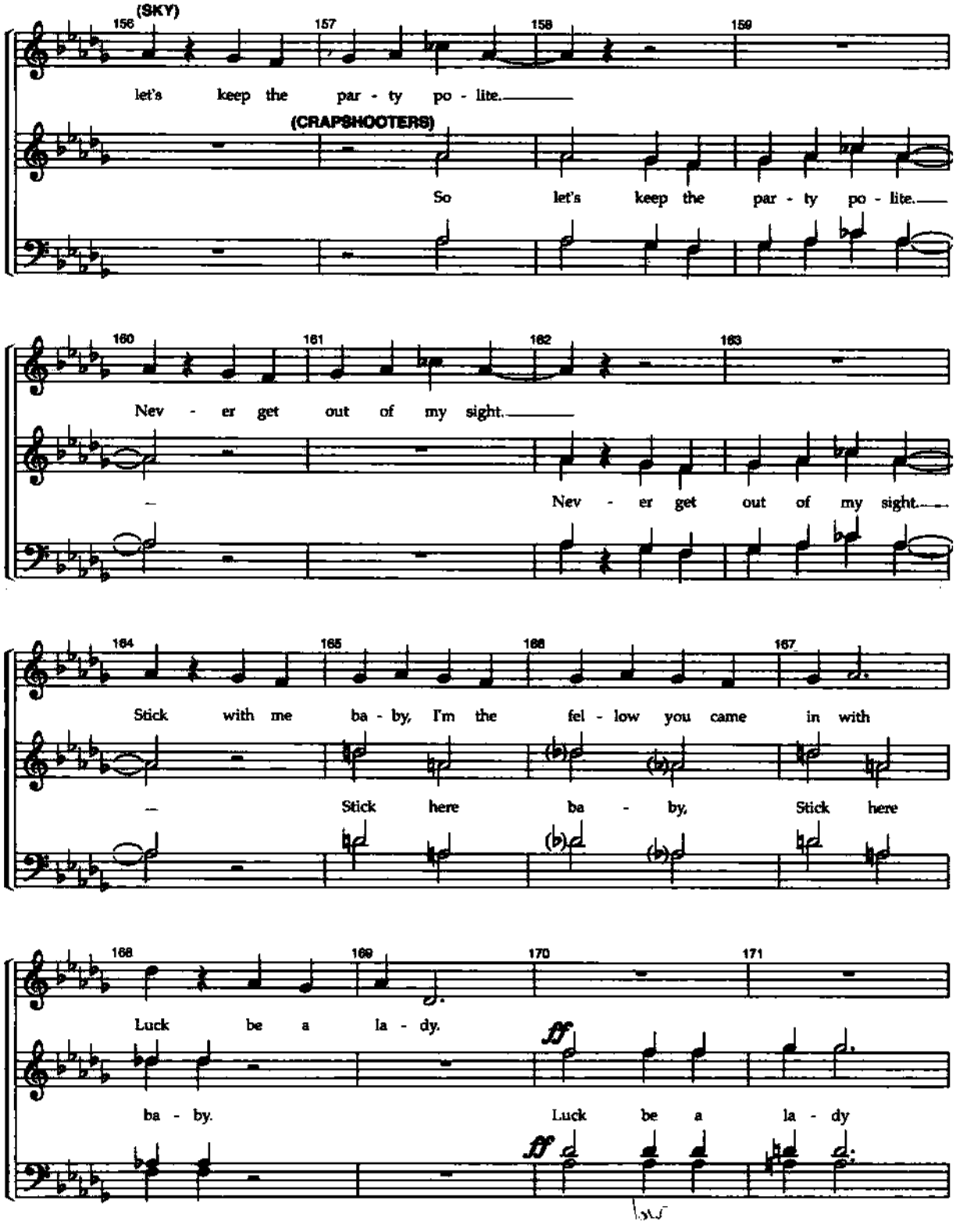




#25—*Luck Be a Lady*


(SKY)
lets keep the par - ty po - lite
Nev - er get out of my sight
Stick with me ba - by I'm the fel - low you came in with.
Luck be a la - dy,
Luck be a la - dy.
Luck be a la - dy to - night.
(CRAPSHOOTERS)
Luck be a la - dy to - night.
Luck be a la - dy to - night.
Luck, if you've ev - er been a la - dy to be - gin with,
Luck be a la - dy to - night.
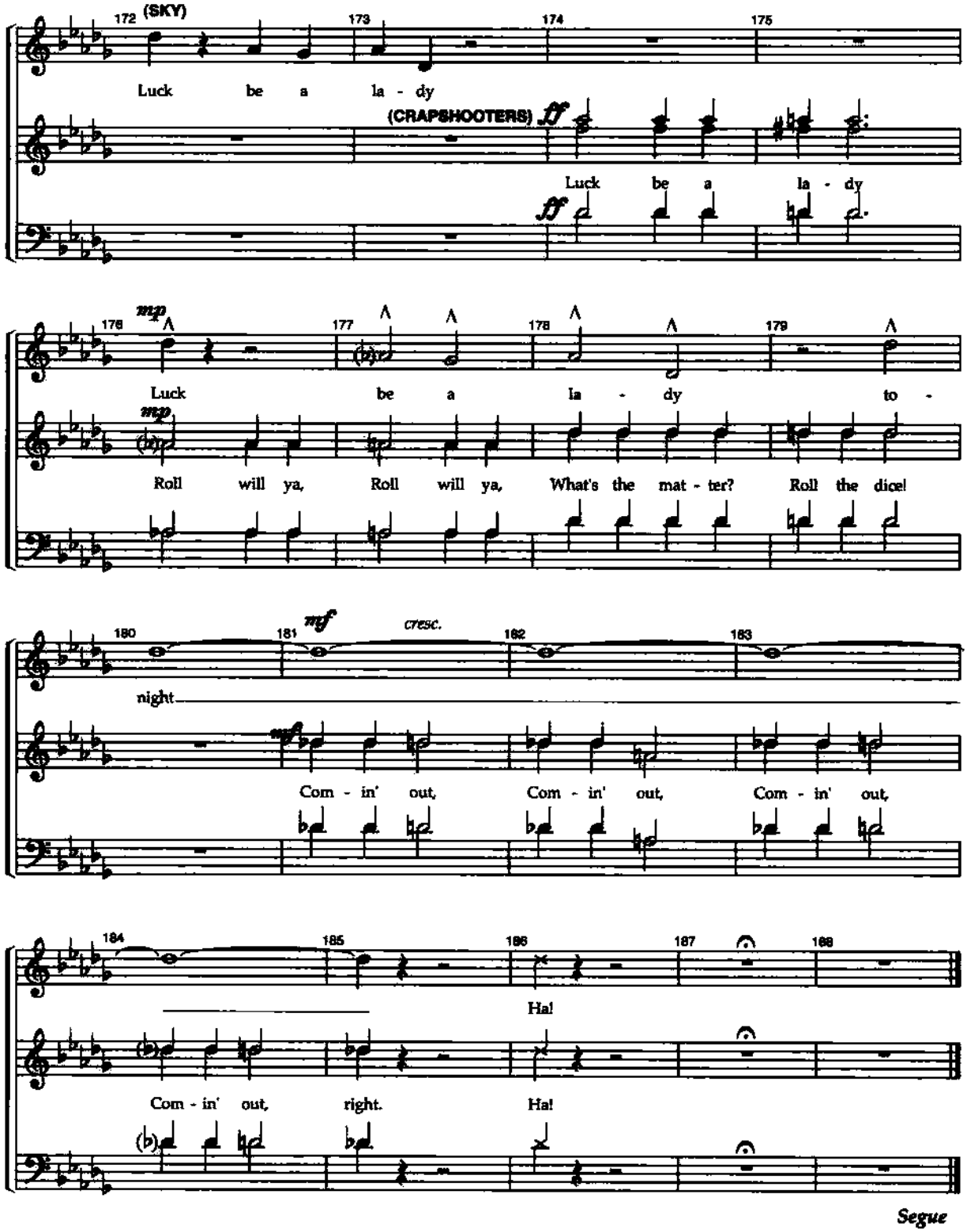


#25—*Luck Be a Lady*


140 (SKY)
la - dy would - 'nt flirt with strang - ers she'd have a
144 145 146 147
heart, She'd have a soul. A
148 (SKY) 149 150 151
la - dy would - 'nt make lit - tle snake eyes at me When
(CRAPSHOOTERS)
Roll 'em Roll 'em Roll 'em, Snake - eyes
152 153 154 155
I've bet my life on this roll. So
Roll 'em, Roll 'em, Roll 'em.



#25—*Luck Be a Lady*



Segue

#25—Luck Be a Lady

26

CHANGE OF SCENE
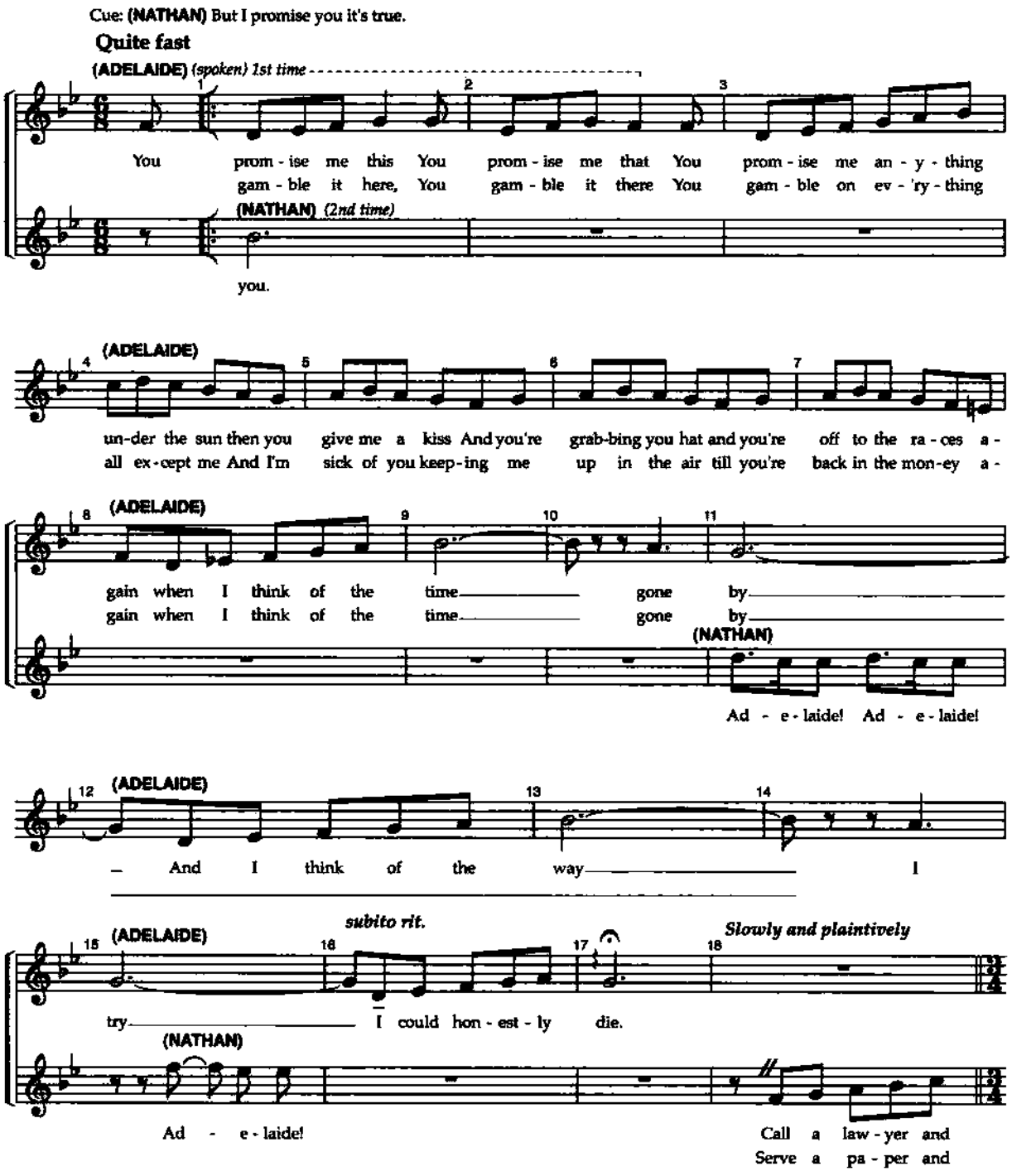
(SCENE 3 TO 4)

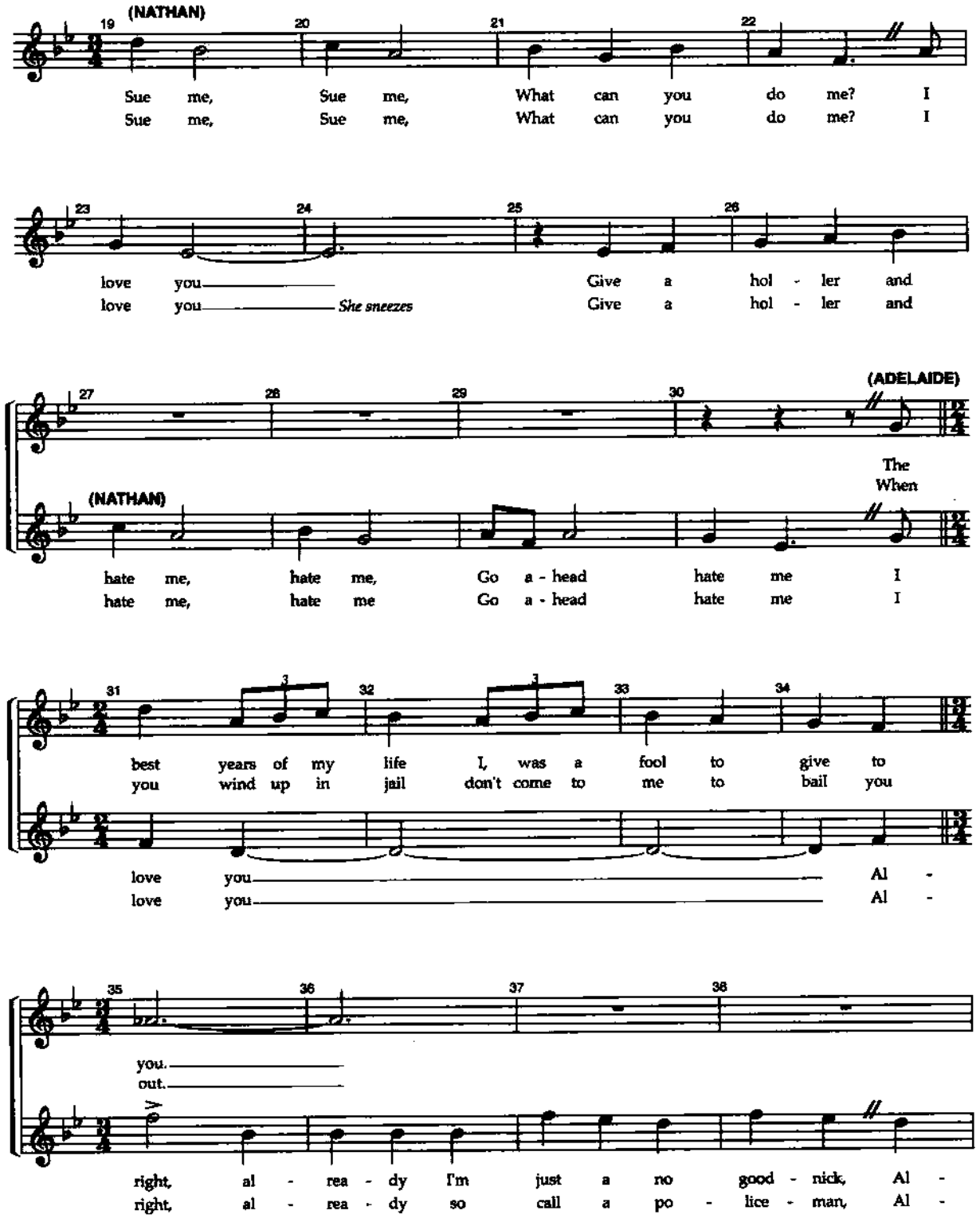
TACET

27 SUE ME
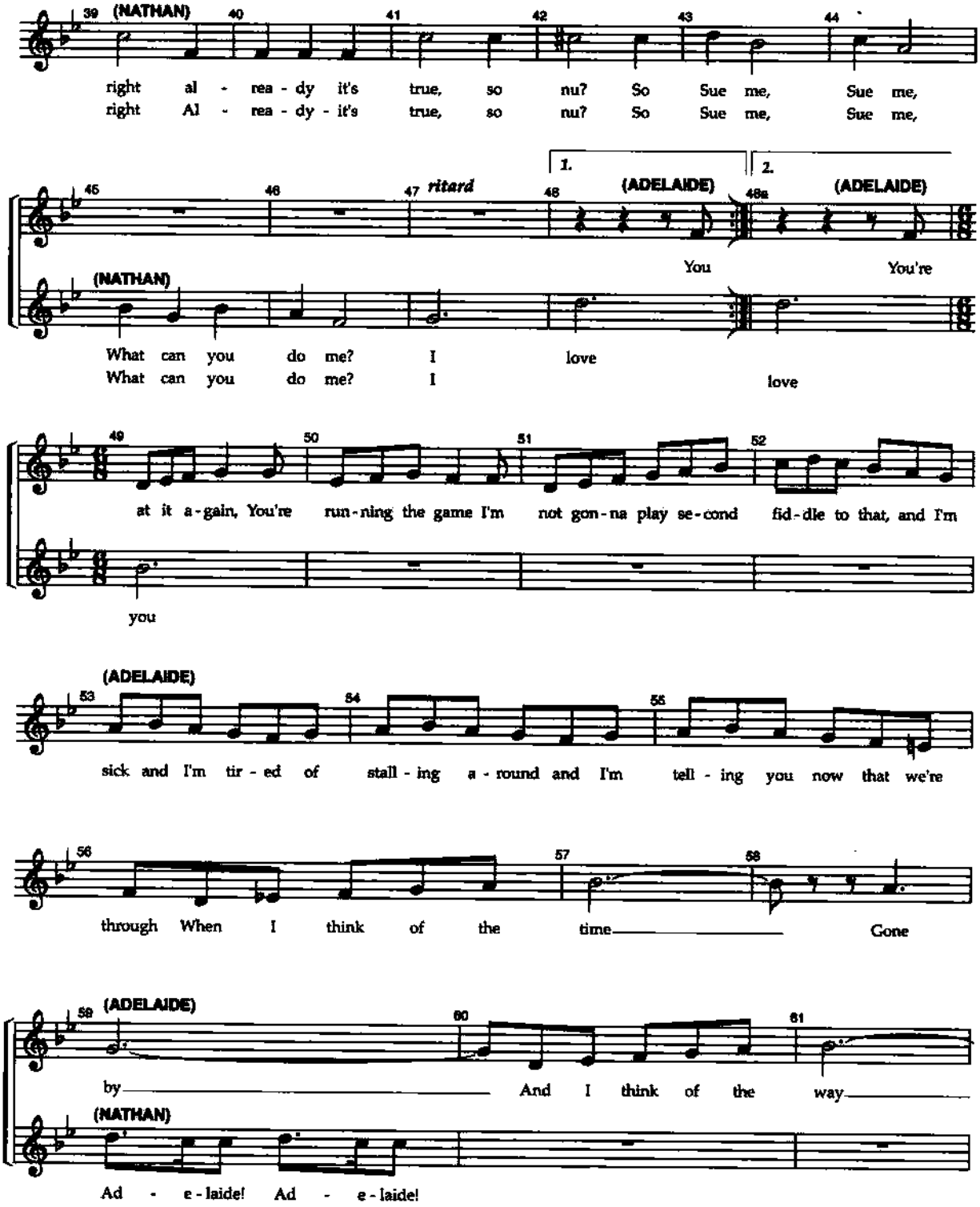
Cue: **(NATHAN)** But I promise you it's true.

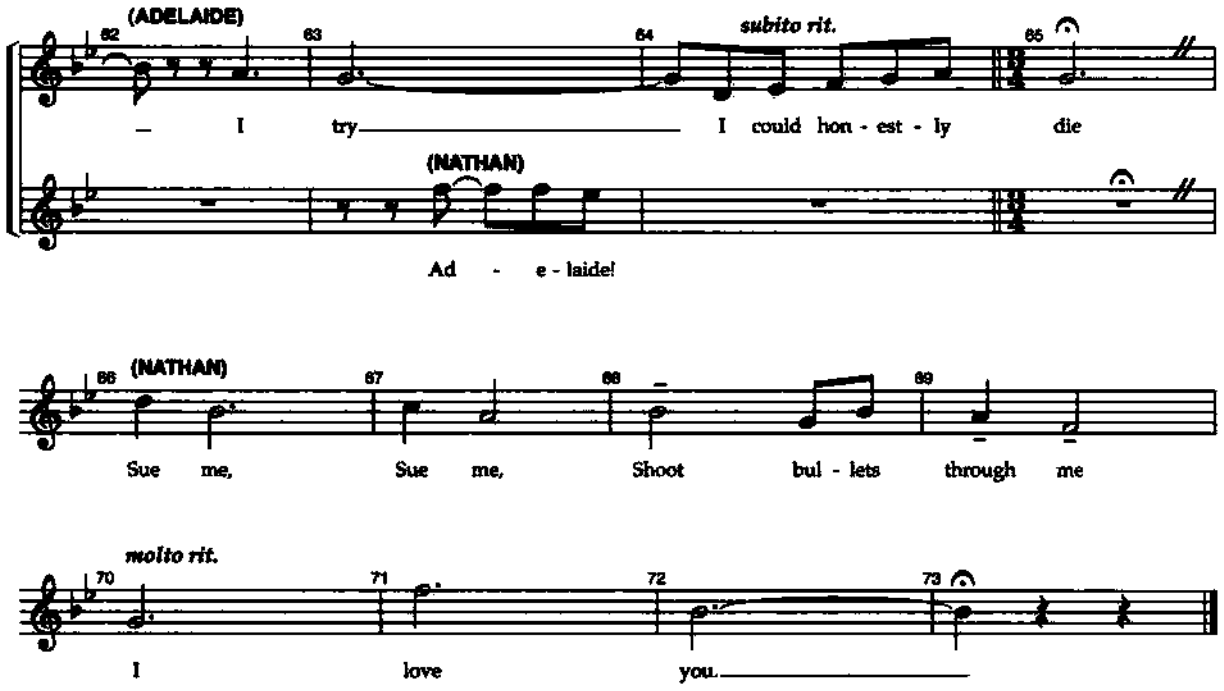
Quite fast




(NATHAN)
Sue me, Sue me, What can you do me? I
Sue me, Sue me, What can you do me? I
love you Give a hol - ler and
love you She sneezes Give a hol - ler and
(ADELAIDE)
The
When
(NATHAN)
hate me, hate me, Go a - head hate me I
hate me, hate me Go a - head hate me I
best years of my life I, was a fool to give to
you wind up in jail don't come to me to bail you
love you Al -
love you Al -
you.
out.
right, al - rea - dy I'm just a no good - nick, Al -
right, al - rea - dy so call a po - lice - man, Al -

#27—*Sue Me*


39 (NATHAN) 40 41 42 43 44
right al - rea - dy it's true, so nu? So Sue me, Sue me,
right Al - rea - dy - it's true, so nu? So Sue me, Sue me,
45 46 47 ritard 1. 48 (ADELAIDE) 2. 48a (ADELAIDE)
You You're
(NATHAN)
What can you do me? I love
What can you do me? I love
49 50 51 52
at it a-gain, You're run-ning the game I'm not gon-na play se-cond fid-dle to that, and I'm
you
(ADELAIDE)
53 54 55
sick and I'm tir - ed of stall - ing a - round and I'm tell - ing you now that we're
56 57 58
through When I think of the time Gone
(ADELAIDE)
59 60 61
by And I think of the way
(NATHAN)
Ad - e - laide! Ad - e - laide!



27a *CHANGE OF SCENE*
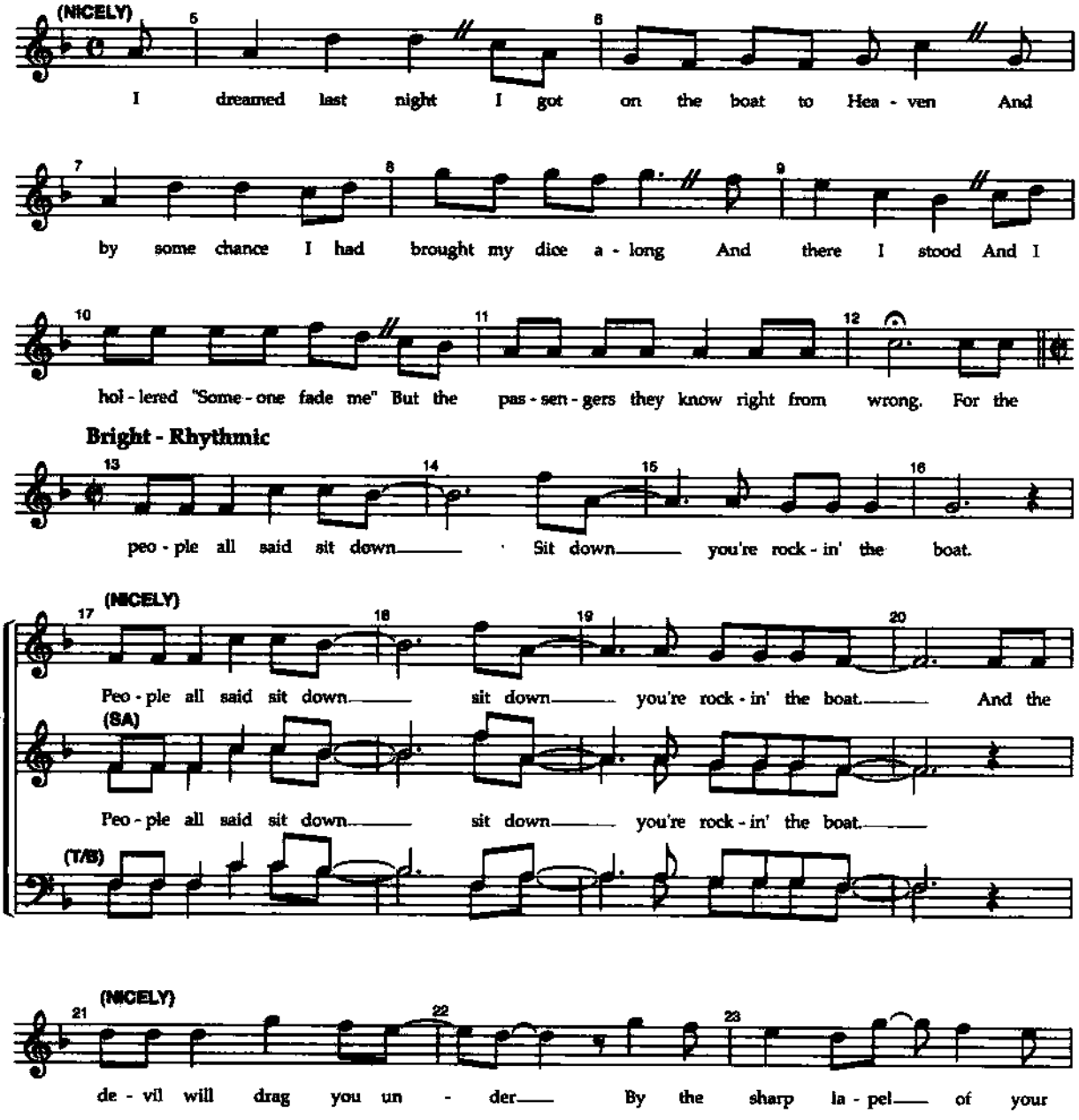
(SCENE 4 TO 5)

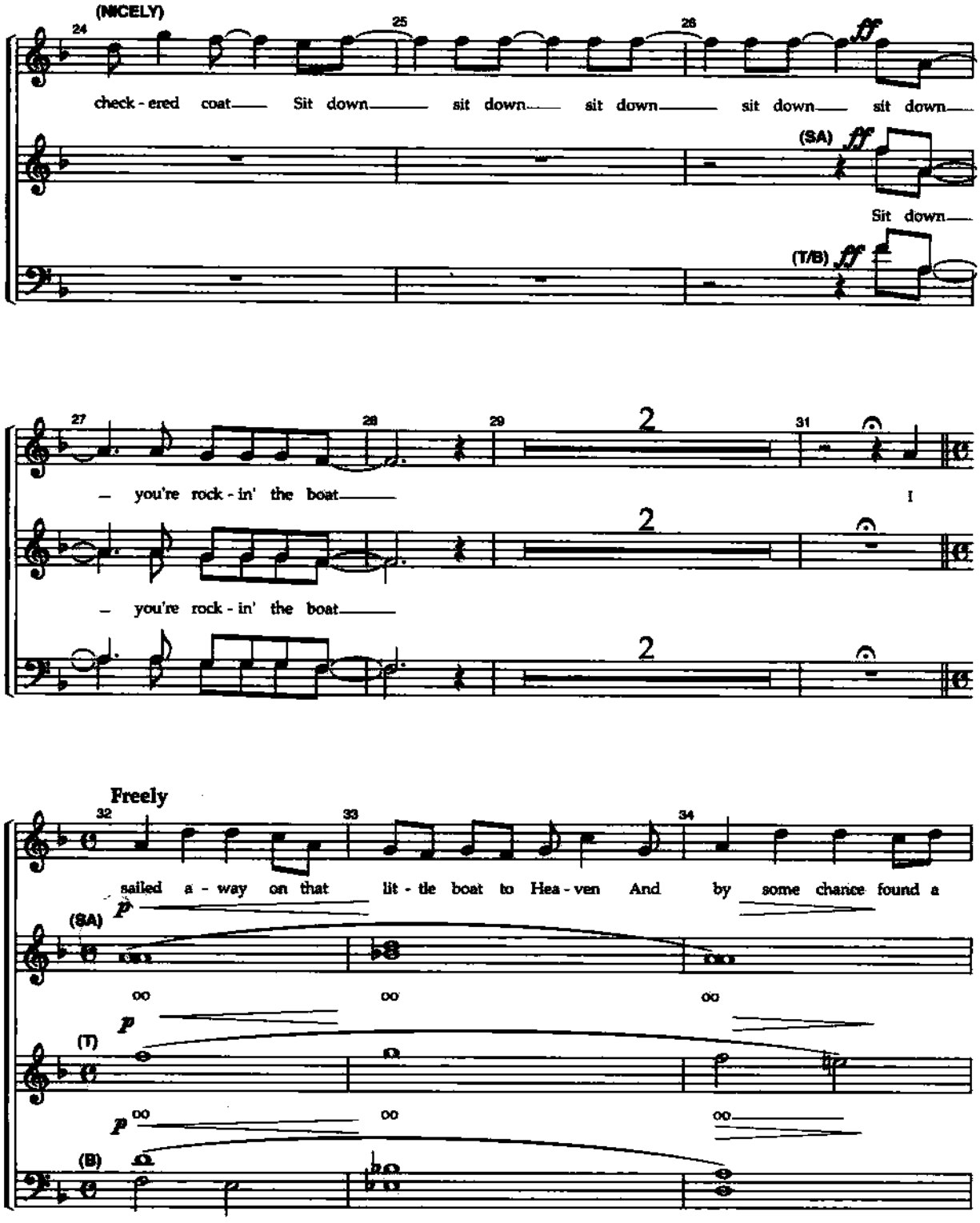
TACET

28 SIT DOWN, YOU'RE ROCKIN' THE BOAT
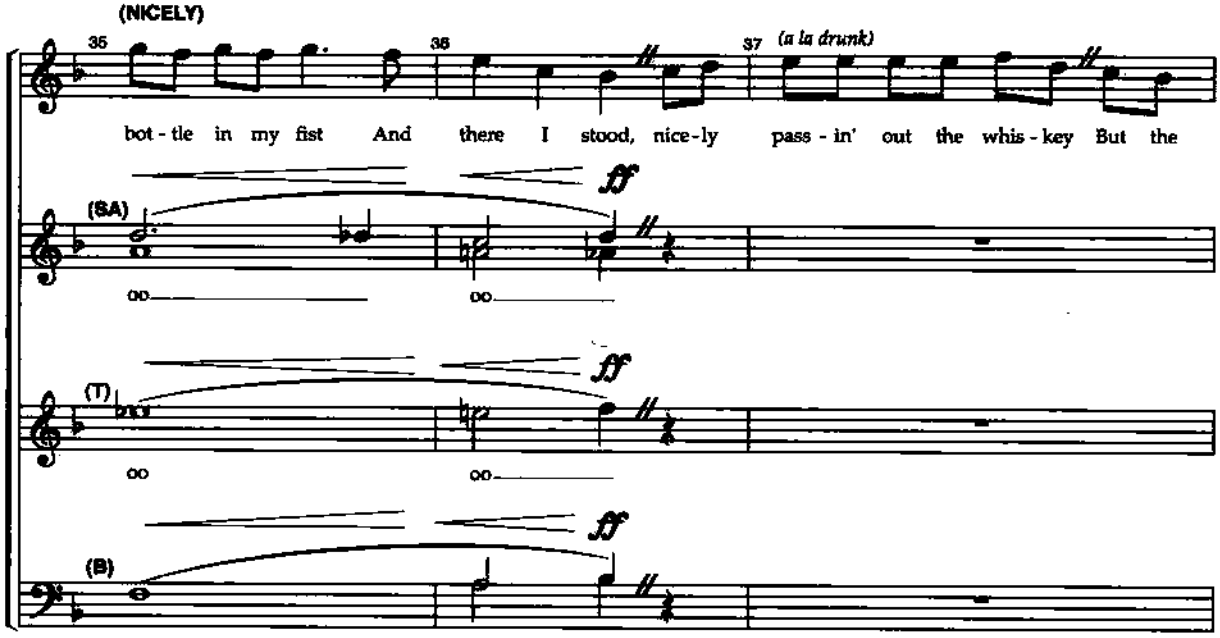
Cue: **(GENERAL)** Tell us in your own words

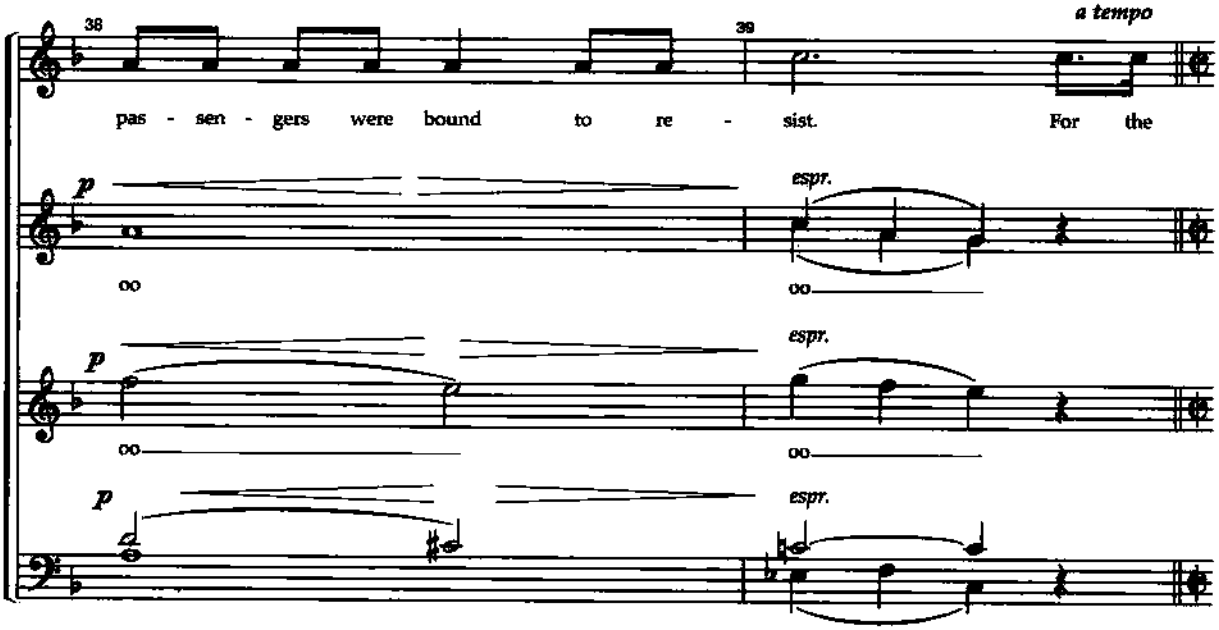
Freely
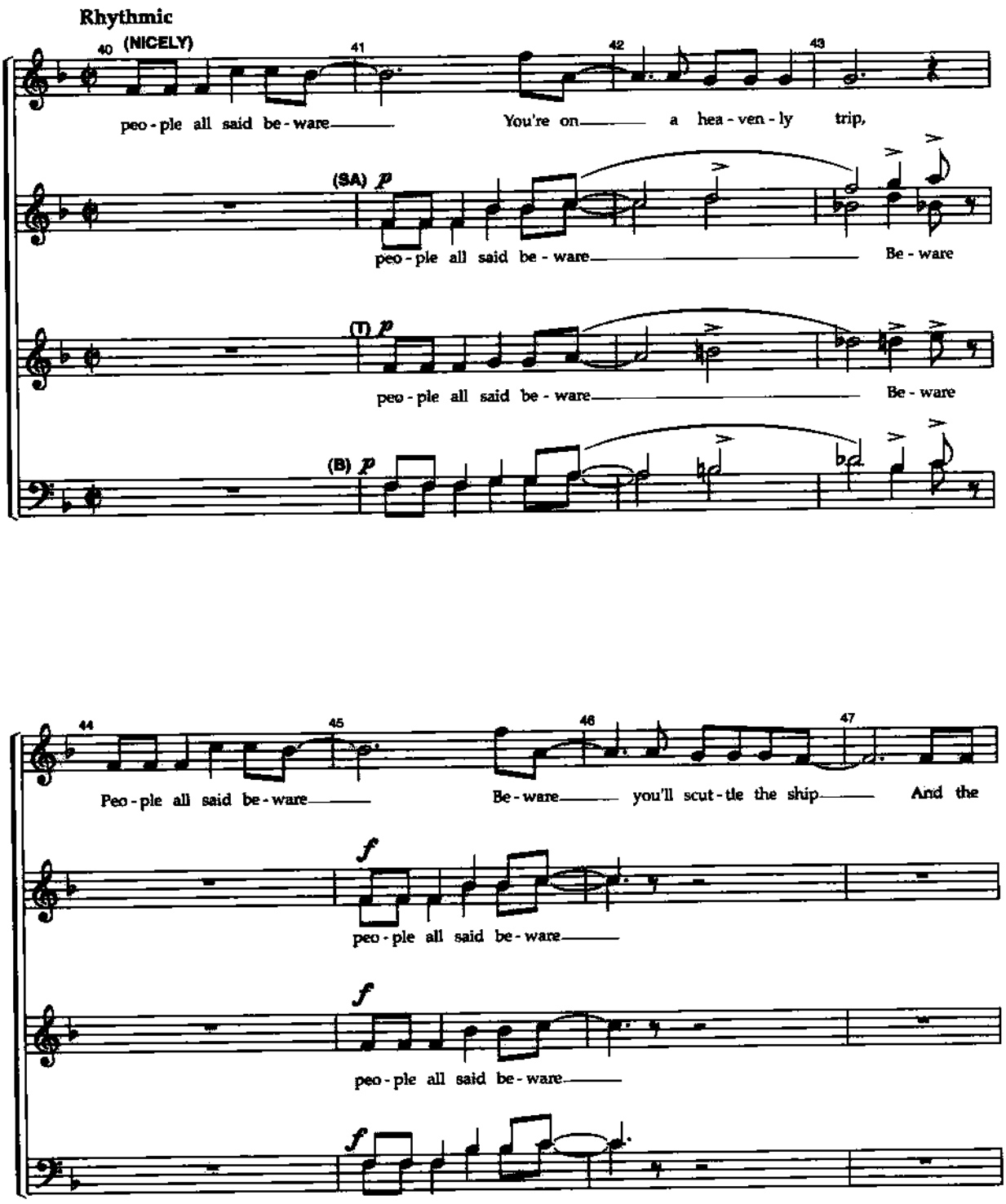


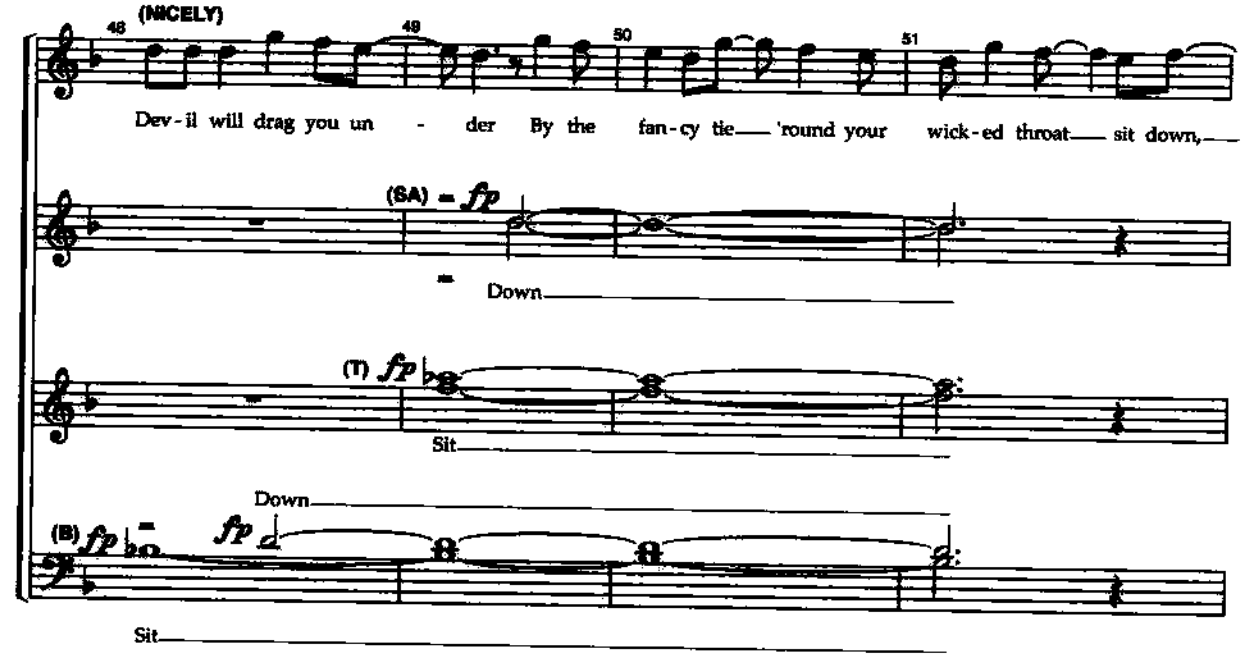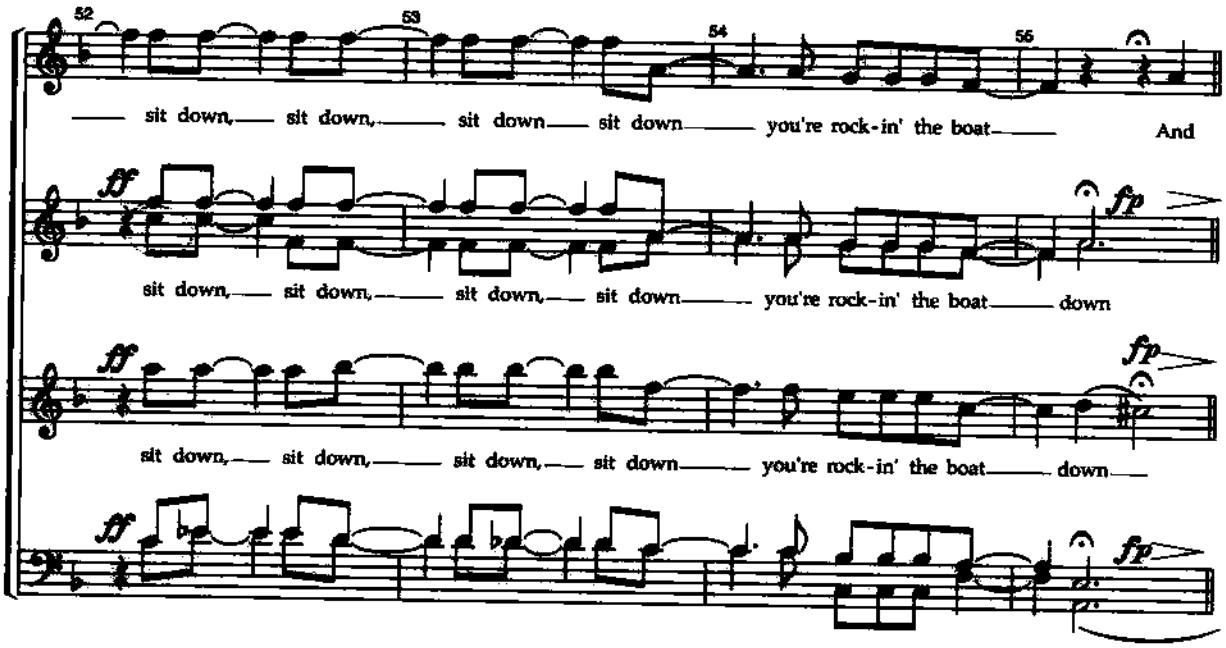


#28—Sit Down, You're Rockin' the Boat


(NICELY)
35
36
37
(a la drunk)
bot - tle in my fist And there I stood, nice-ly pass - in' out the whis - key But the
ff
(SA)
oo
oo
ff
(T)
oo
oo
ff
(B)
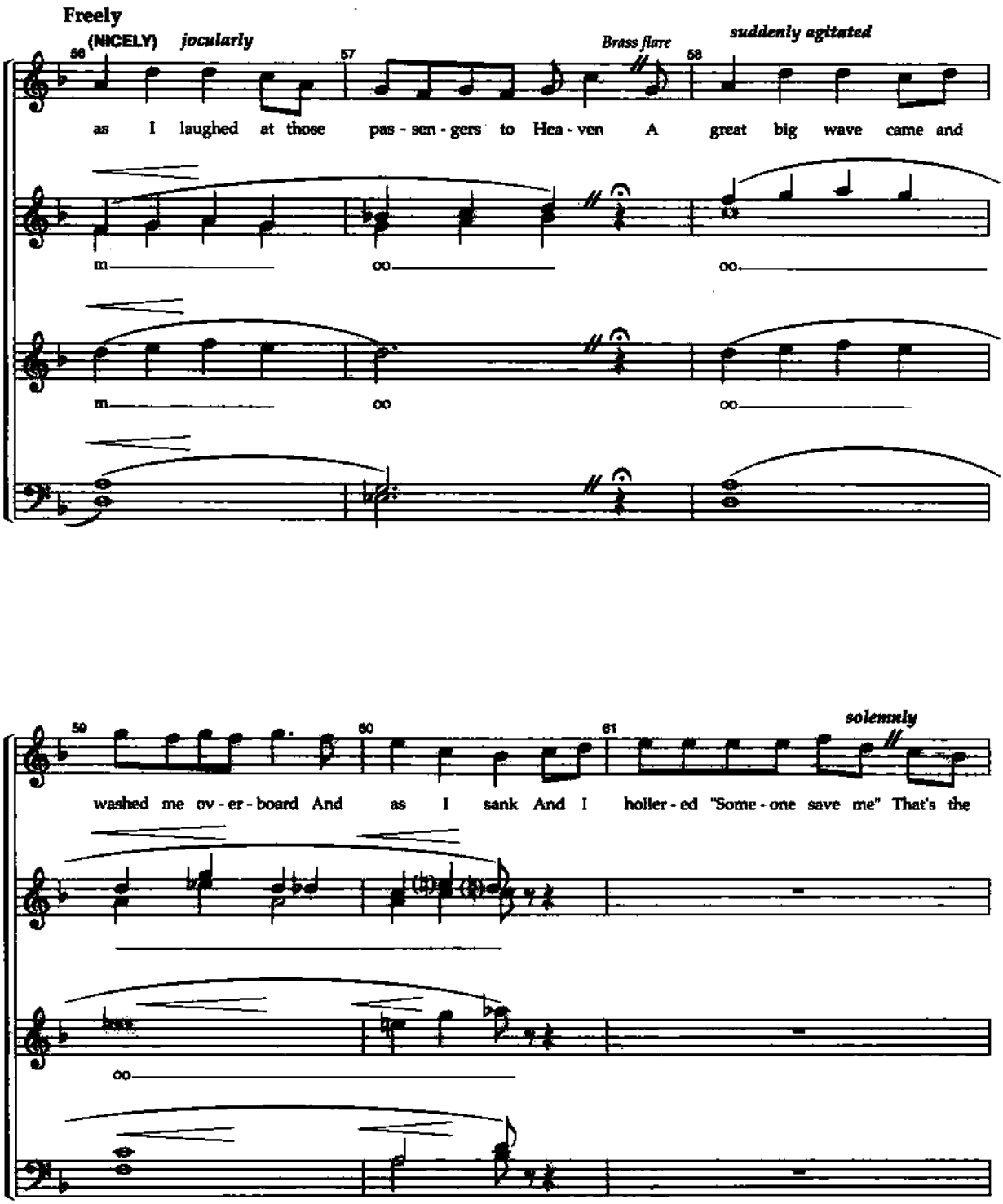

38
39
a tempo
pas - sen - gers were bound to re - sist. For the
p
espr.
oo
oo
p
espr.
oo
oo
p
espr.


Rhythmic
40 (NICELY)
41
42
43
peo - ple all said be - ware
You're on
a hea - ven - ly trip,
(SA) p
peo - ple all said be - ware
Be - ware
(T) p
peo - ple all said be - ware
Be - ware
(B) p
44
45
46
47
Peo - ple all said be - ware
Be - ware
you'll scut - tle the ship
And the
f
peo - ple all said be - ware
f
peo - ple all said be - ware
f

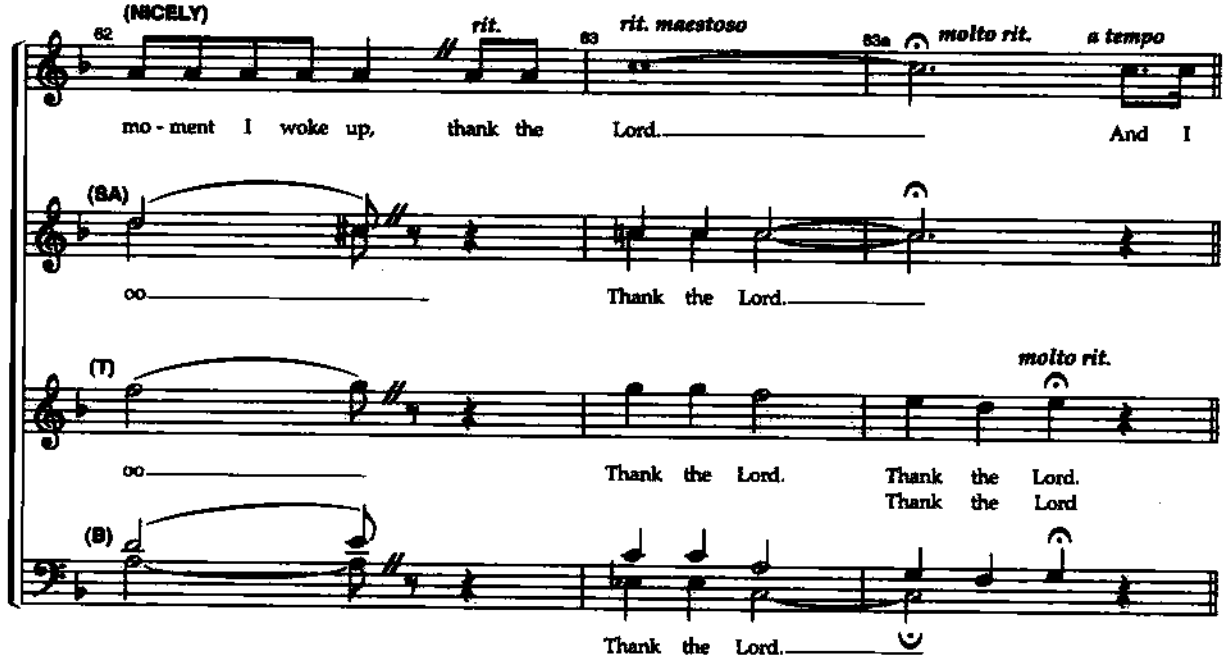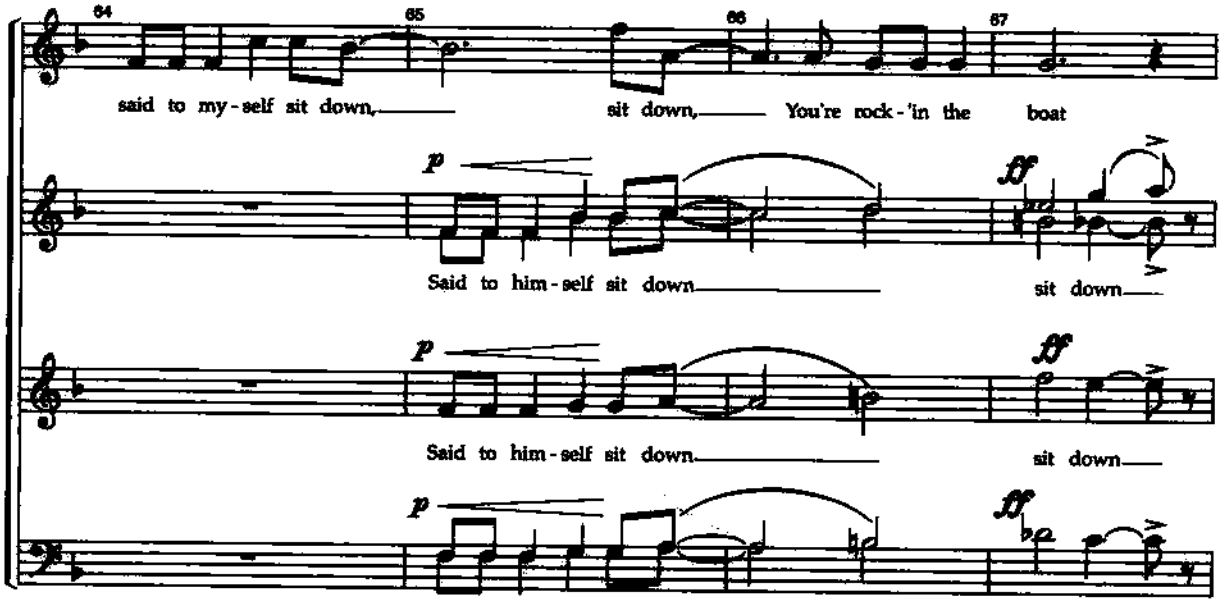




#28 – Sit Down, You're Rockin' the Boat
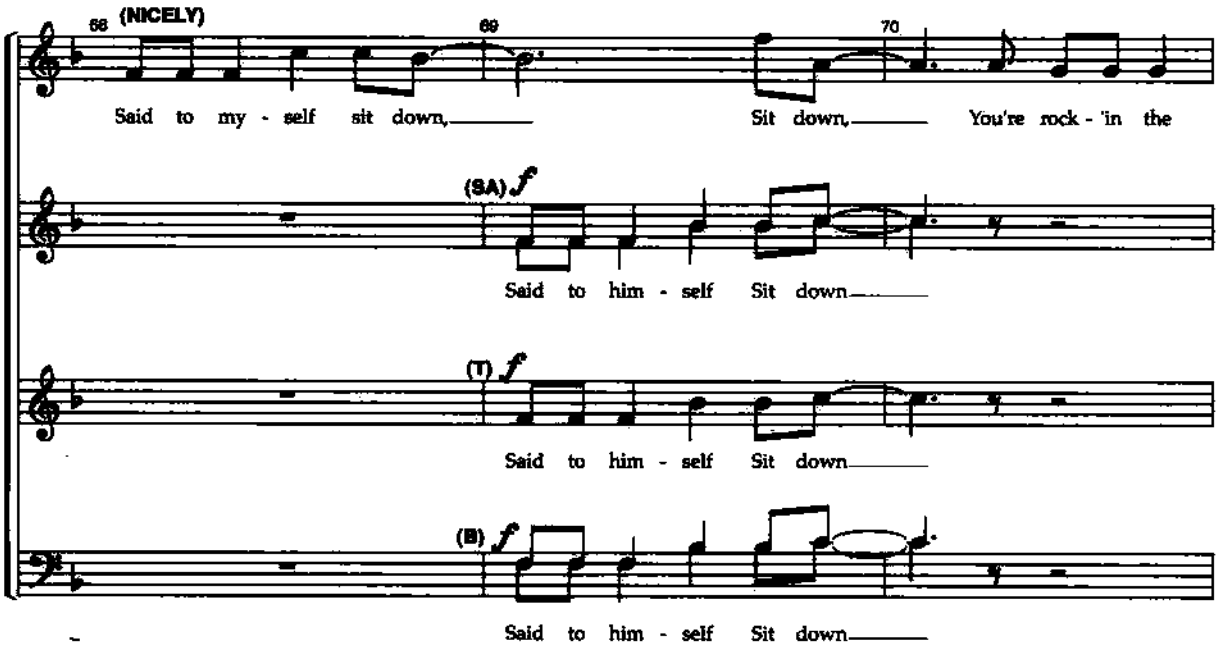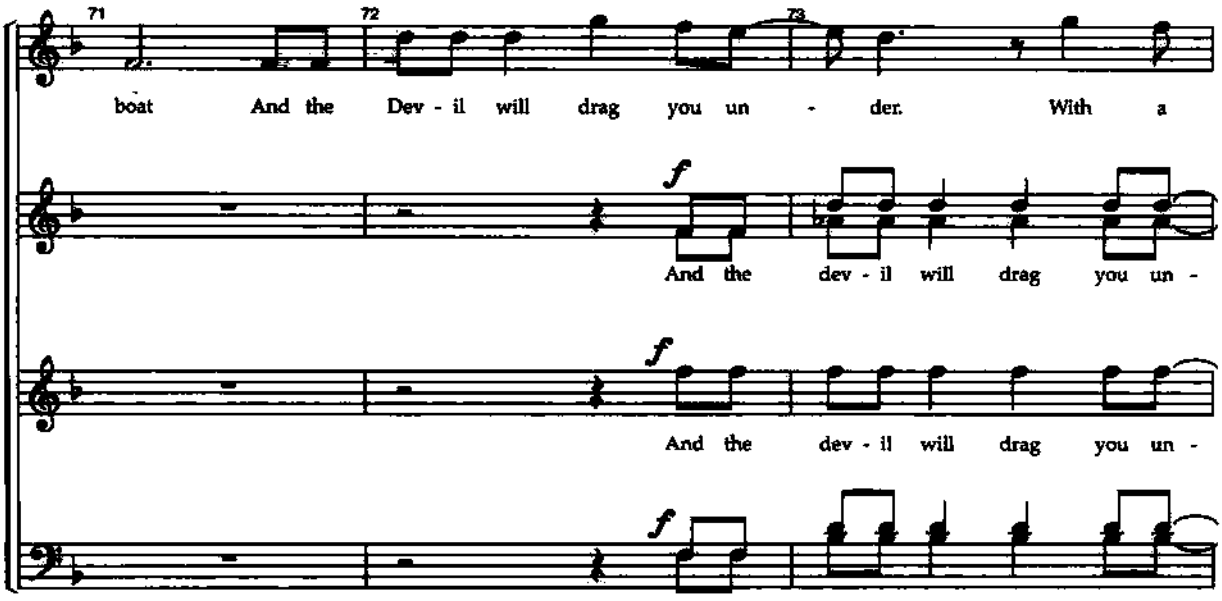


#28—Sit Down, You're Rockin' the Boat
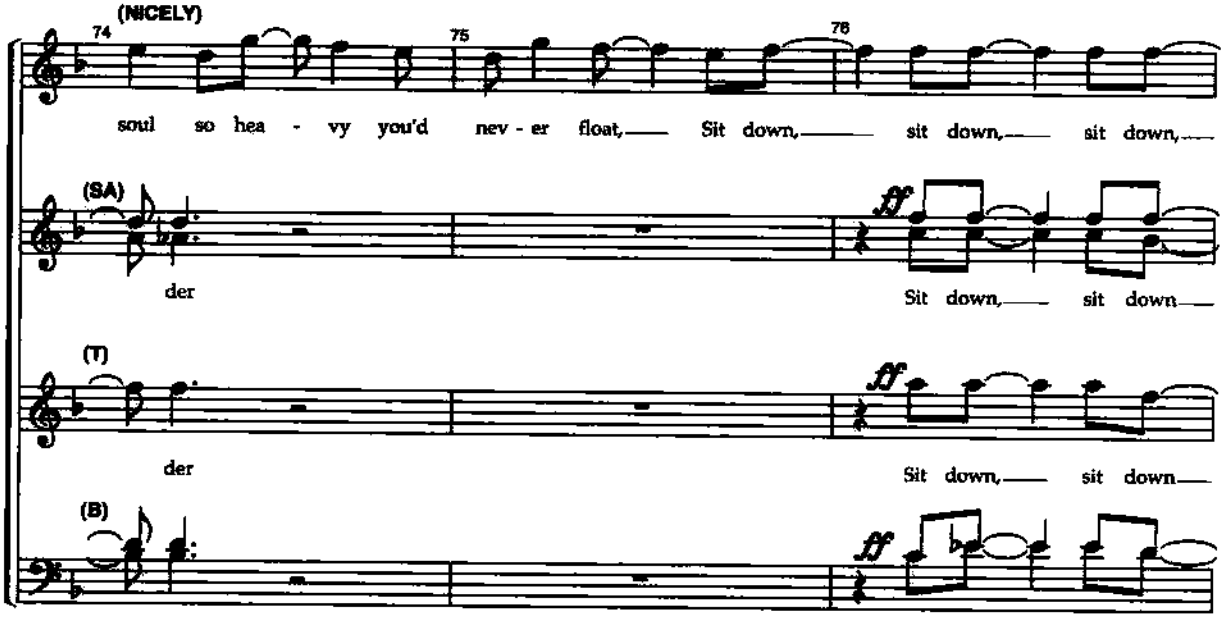




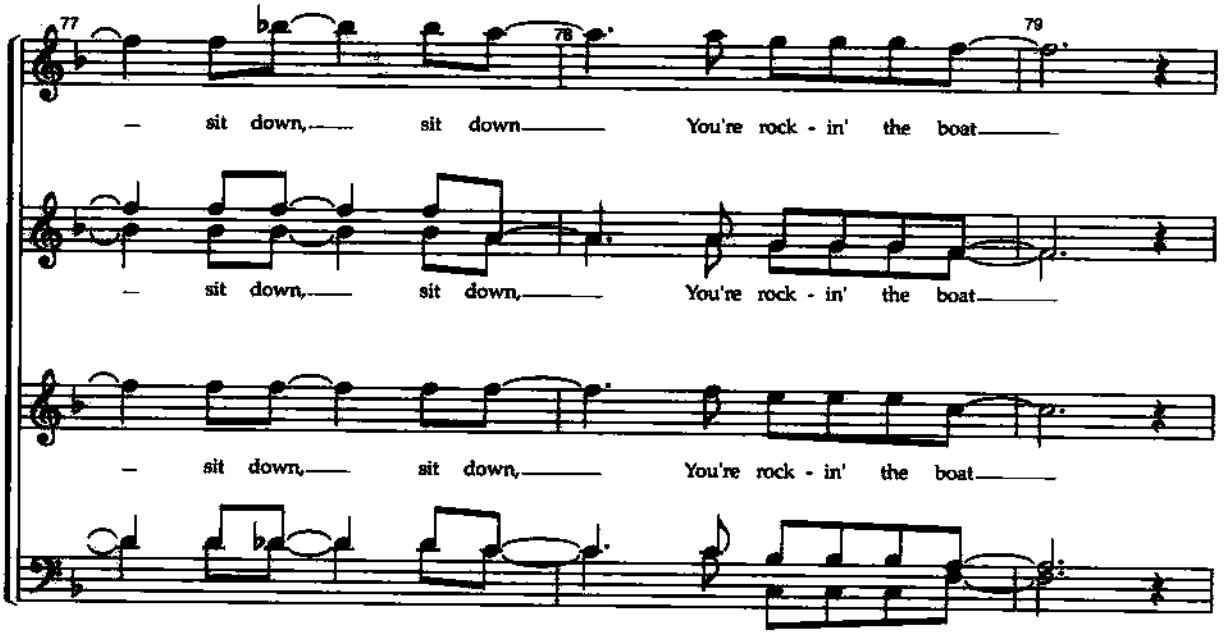
#28—Sit Down, You're Rockin' the Boat



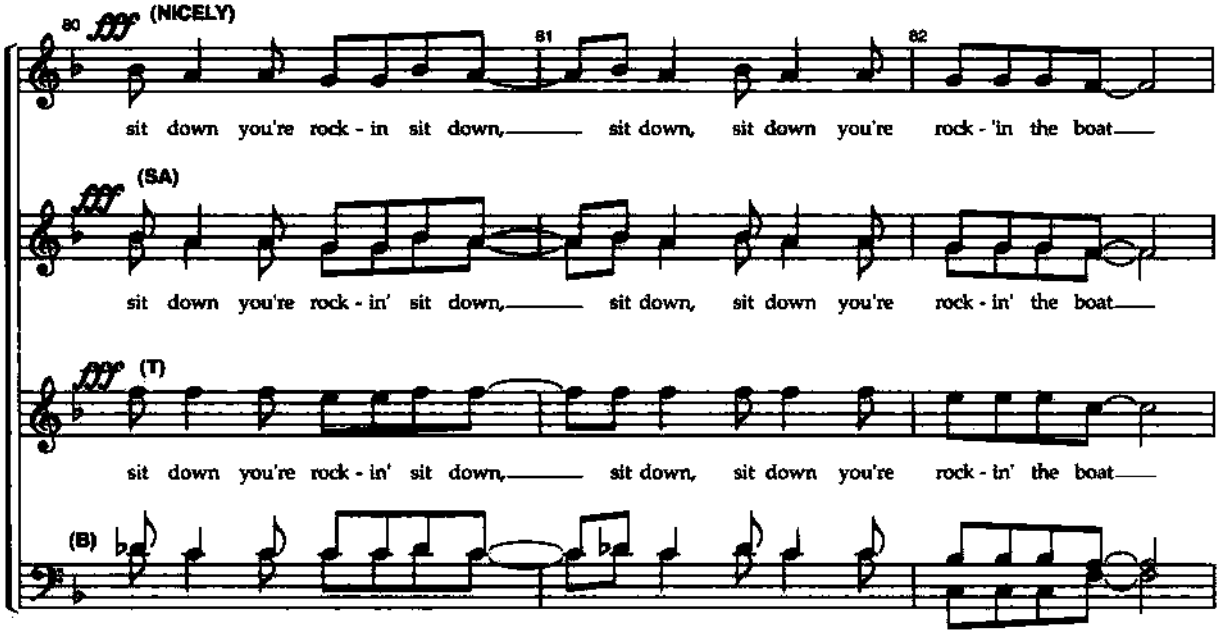


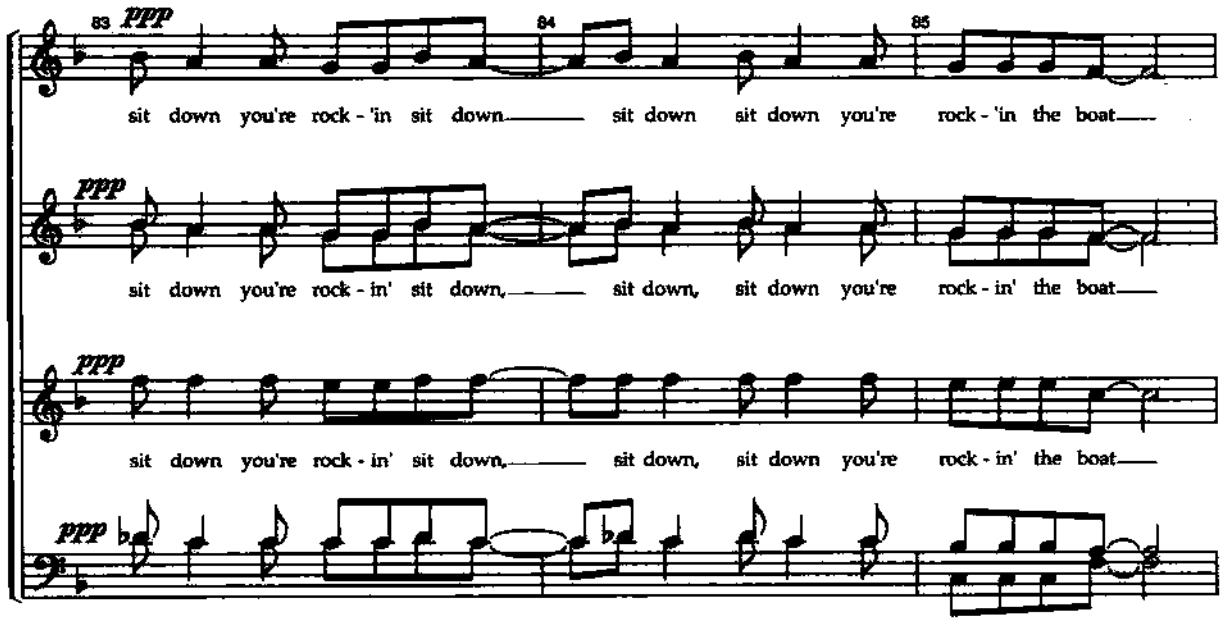
#28—Sit Down, You're Rockin' the Boat



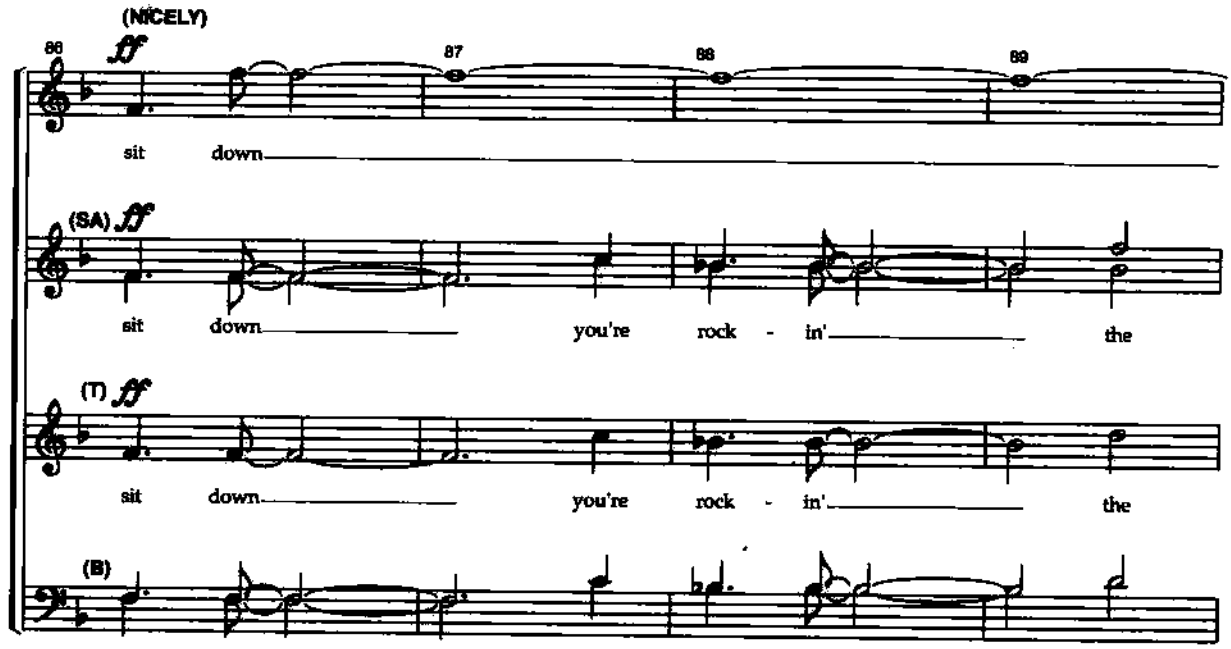


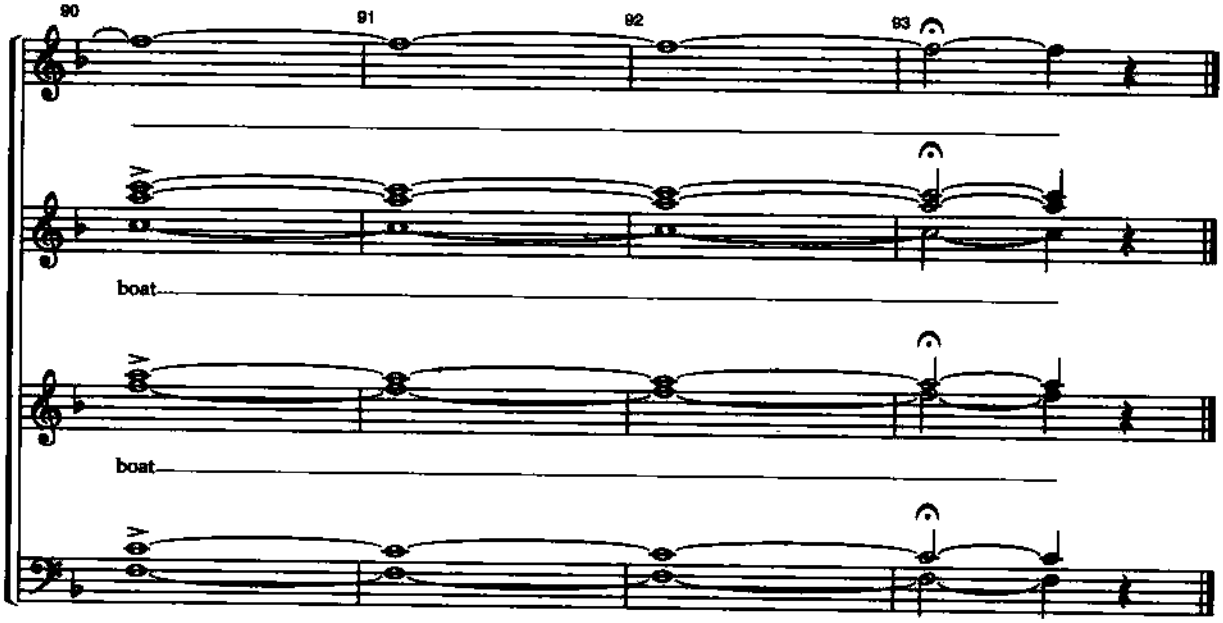
#28 – Sit Down, You're Rockin' the Boat





#28—Sit Down, You're Rockin' the Boat



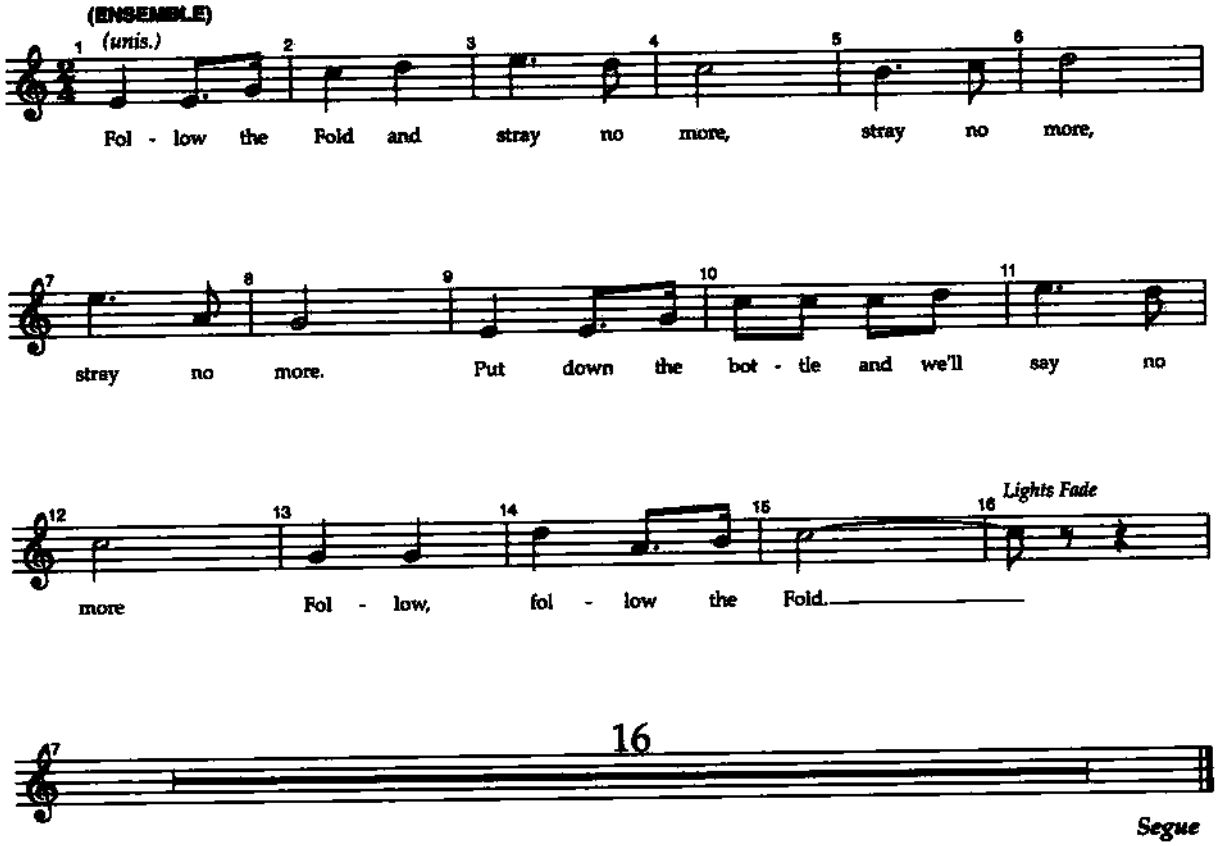


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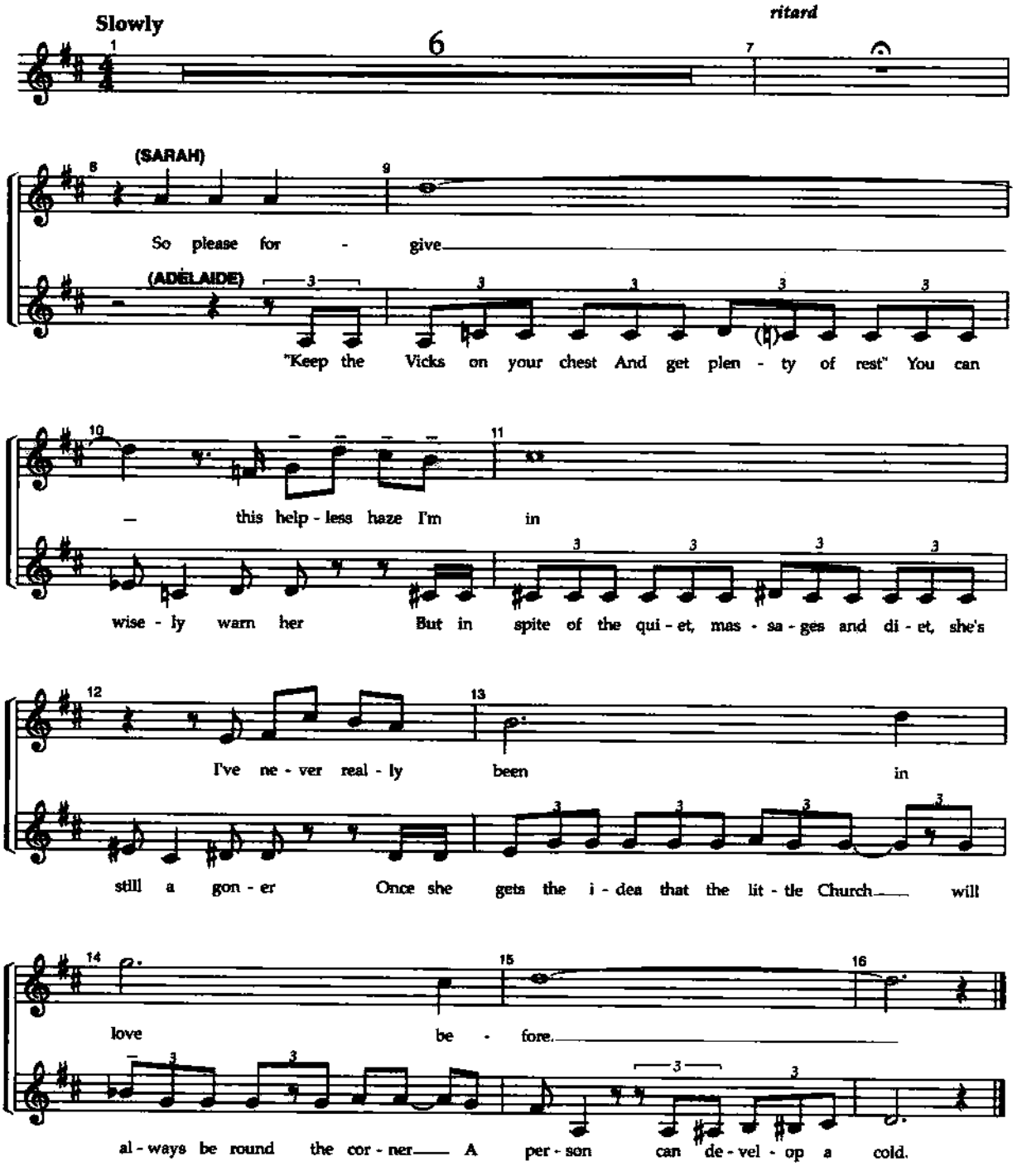
29

THE GUYS FOLLOW THE FOLD

Cue: **(GENERAL)** We will now sing No. 244 - Follow the Fold
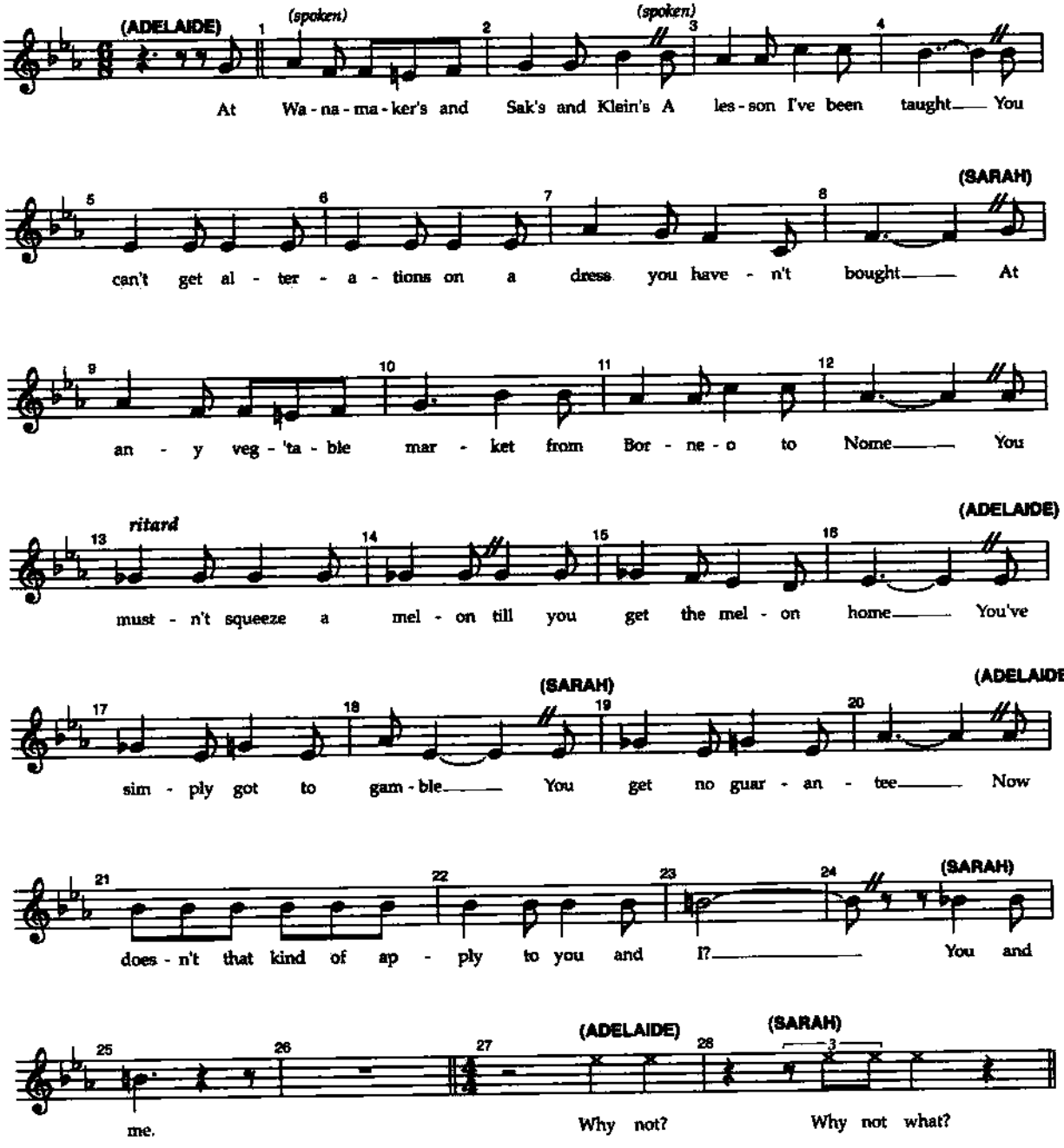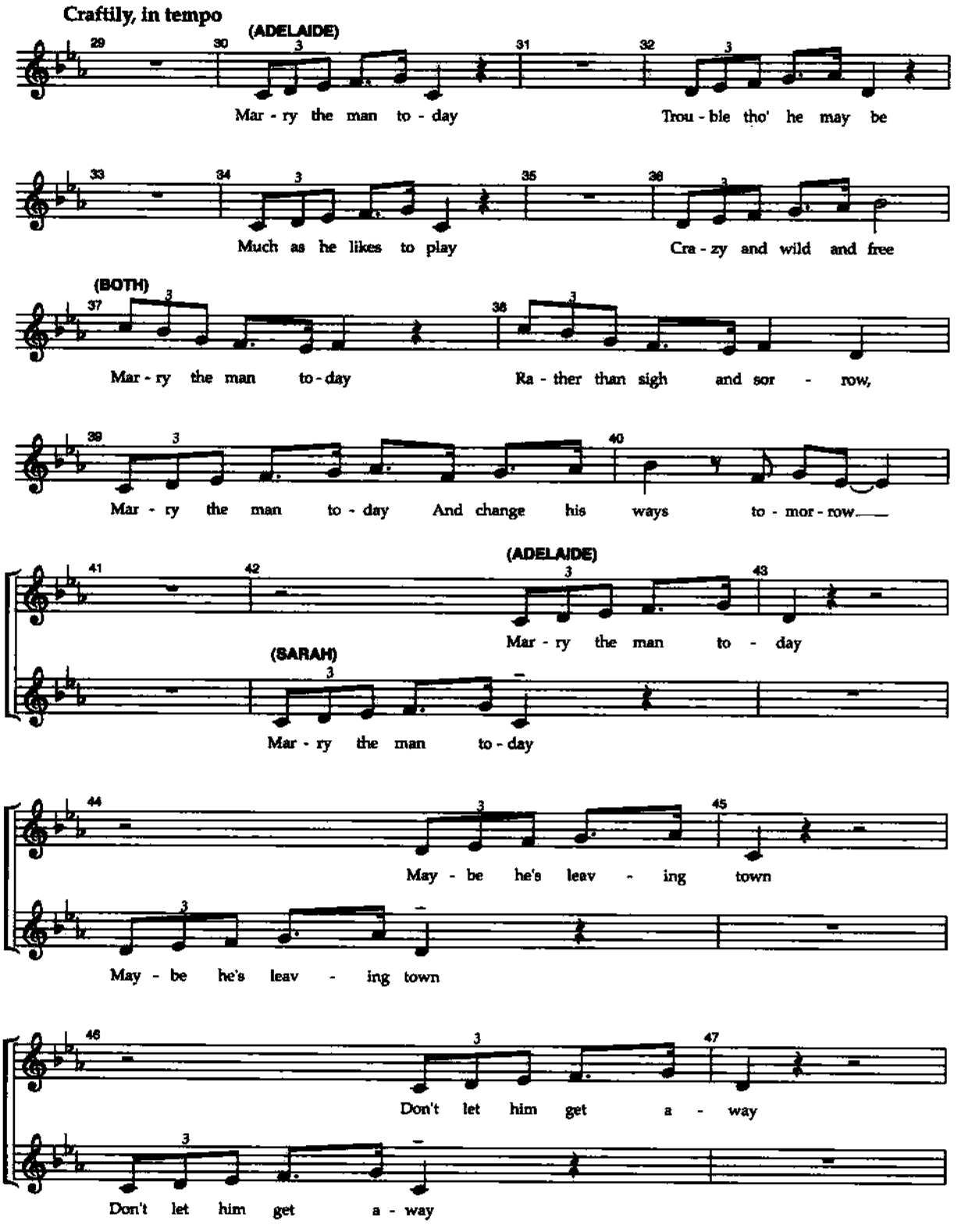


29a ADELAIDE MEETS SARAH



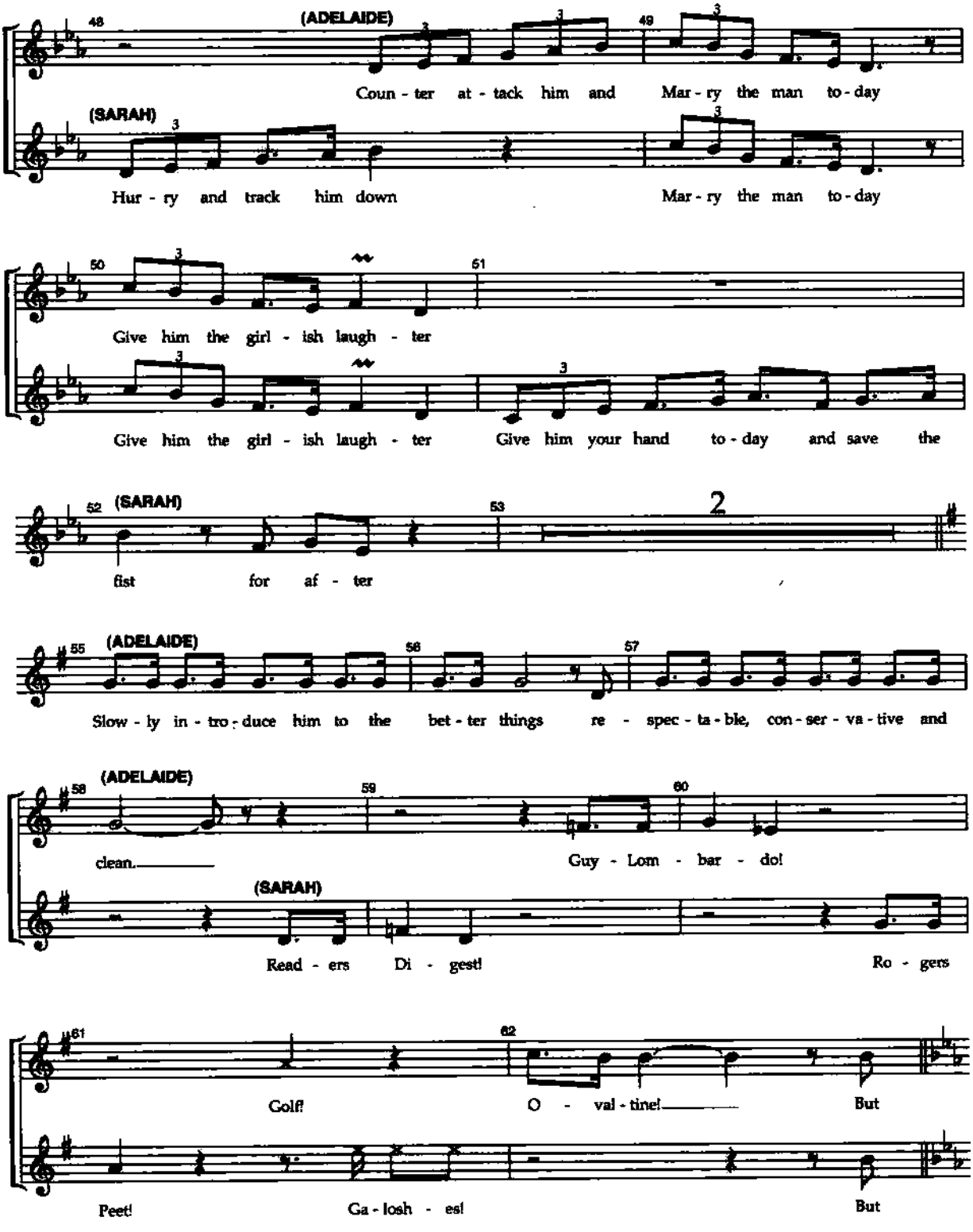
30 MARRY THE MAN TODAY

Cue **(ADELAIDE)** What are we, *Crazy* or something?
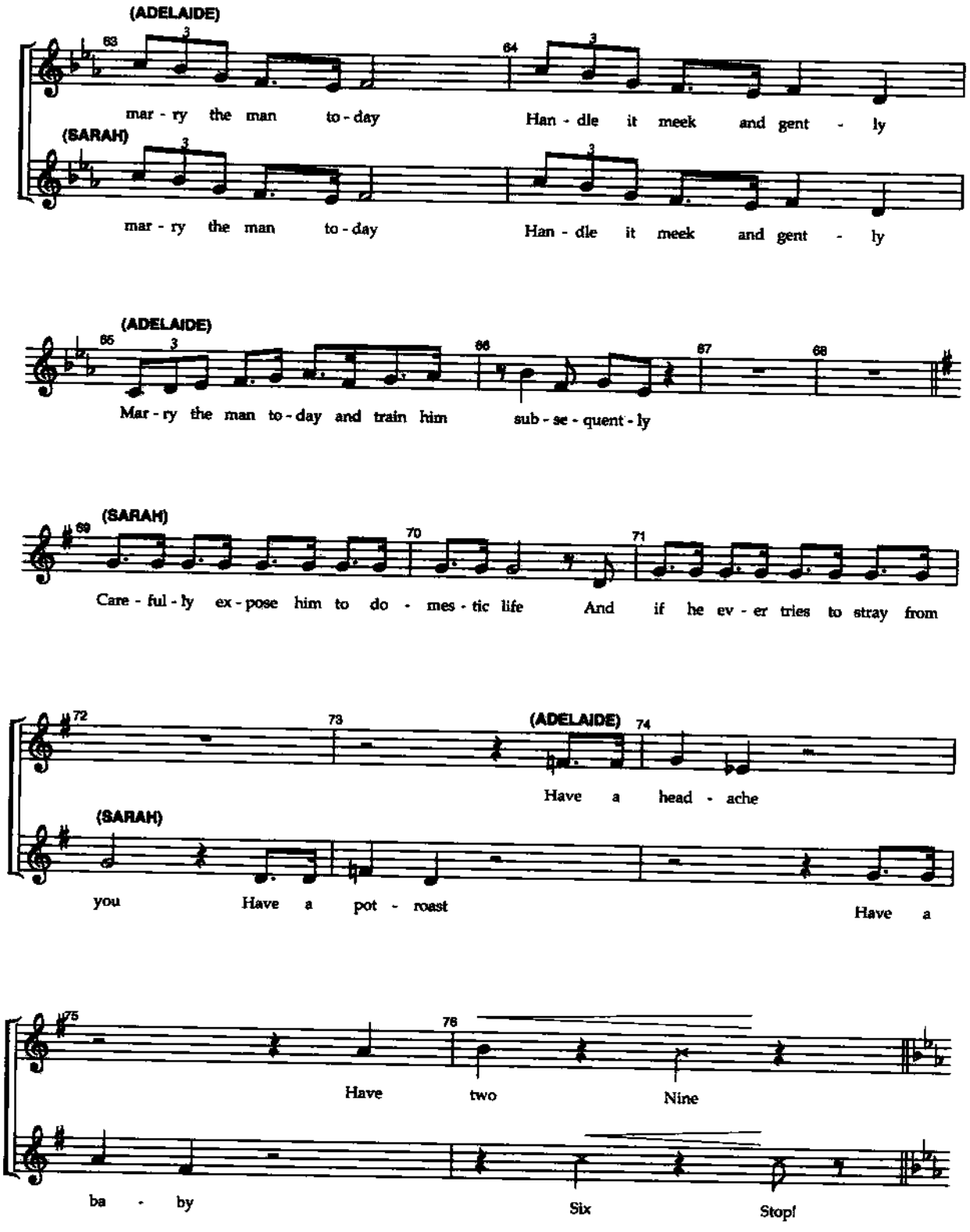




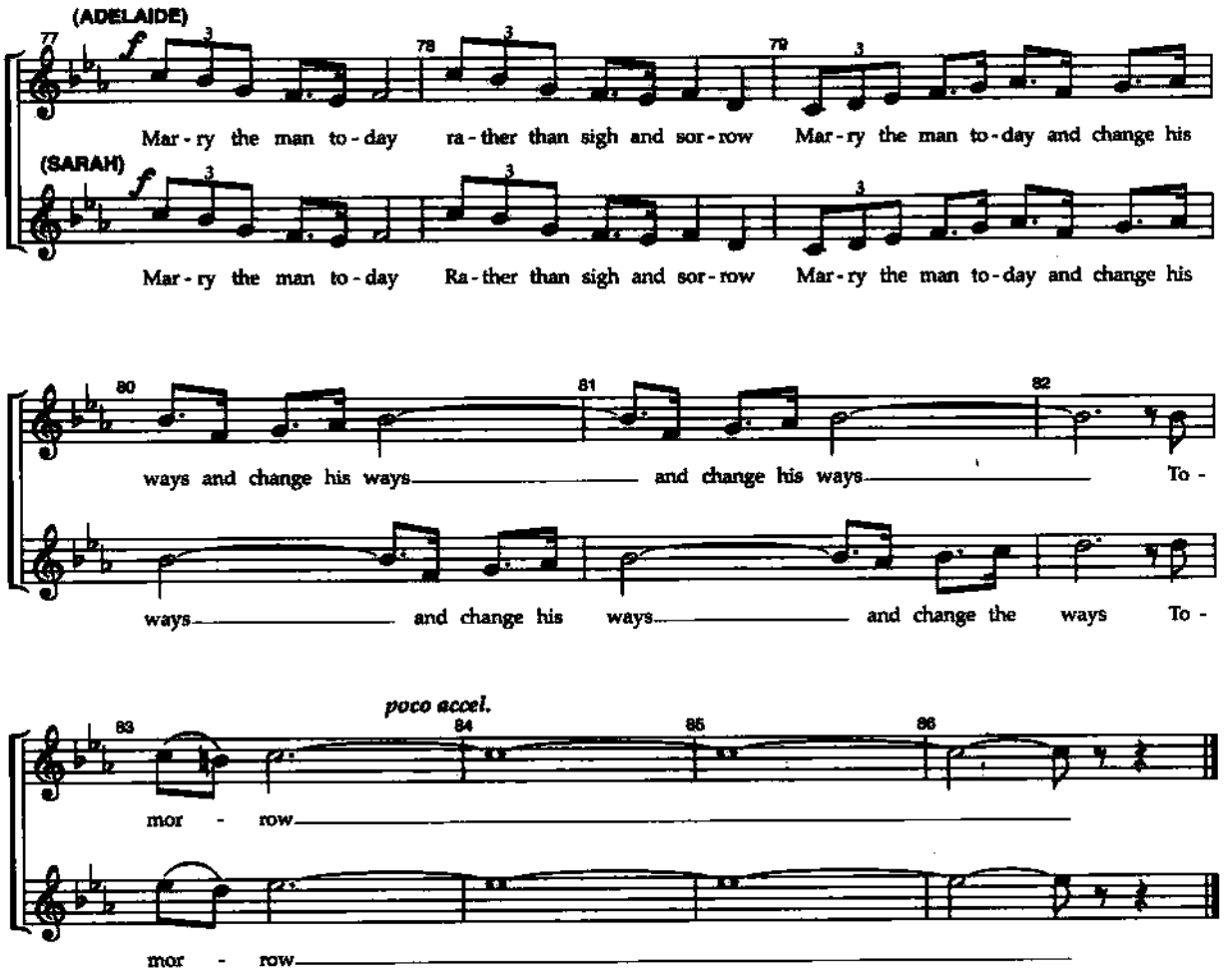
#30—Marry the Man Today



#30—Marry the Man Today



#30—Marry the Man Today


(ADELAIDE)
77
78
79
Mar - ry the man to - day ra - ther than sigh and sor - row Mar - ry the man to - day and change his
(SARAH)
Mar - ry the man to - day Ra - ther than sigh and sor - row Mar - ry the man to - day and change his
80
81
82
ways and change his ways and change his ways To -
ways and change his ways and change the ways To -
poco accel.
83
84
85
86
mor - row
mor - row

31

FINALE ACT 2

TACET

31a

ENTRANCE OF MISSION BAND

TACET

32 THE HAPPY ENDING

Cue: **(ADELAIDE)** Every single night!

Bright tempo

(Nathan's sneeze) **(ALL)**

When you see a guy reach for stars in the sky You can

bet that he's do - ing it for some doll When you

spot a John wait - ing out in the rain Chan - ces

are he's in - sane as on - ly a John can be for a Jane When you

meet a gent Pay - ing all kinds of rent For a

flat that could flat - ten the Taj Ma - hal Call it

sad, call it fun - ny, but it's bet - ter than ev - en mon - ey That the

molto rall. *ff*

guy's on - ly do - ing it for some doll.

Repeat Orchestra only for Curtain calls

THAT'S ALL.