

Guys and Dolls JR.

plot synopsis

As the overture ends, **BENNY SOUTHSTREET, NICELY-NICELY JOHNSON** and **RUSTY CHARLIE** discuss the day's races (*Fugue for Tinorns*). A **MISSION BAND** enters (*Follow the Fold*), led by Miss **SARAH BROWN**. Sarah denounces the vices of gamblers and exits.

LIEUTENANT BRANNIGAN enters, looking to break up **NATHAN DETROIT's** gambling ring. Nathan arrives without noticing him and quickly puts his foot in his mouth. Brannigan leaves and the gamblers brainstorm where to hold the crap game (*The Oldest Established*).

The Biltmore Garage seems ideal, but requires a \$1,000 fee. Nathan decides to swindle **SKY MASTERSON** (a big-time player in town) out of the money needed. As the Mission Band approaches (*Follow the Fold - Reprise*), Nathan gets Sky to bet that Sky can convince any doll to go with him to Havana. Nathan chooses Miss Sarah.

Sky visits the Save-a-Soul Mission and pretends to be a sinner, but Sarah sees through his lies. After switching tactics to get her to agree to attend dinner with him, which she refuses, Sky presses Sarah to tell him what type of guy she would be interested in (*I'll Know*). Sky kisses Sarah; she slaps him.

At the Hot Box, **ADELAIDE** and the girls perform their big number (*A Bushel and a Peck*). Afterwards, Adelaide explains to Nathan that her lingering cold may be psychological, caused by the fact that Nathan won't marry her (*Adelaide's Lament*).

Benny tells Nicely that Nathan should start lining up the game because he's sure to win. Realizing that Nathan is with Adelaide, the two gamblers bemoan the "worldwide weakness" of men (*Guys and Dolls*).

Back at the Mission, **GENERAL CARTWRIGHT**, the head of the Save-a-Soul Mission, arrives and tells them the Mission will close. Sky enters and bargains with the General, inviting her to the upcoming prayer meeting, where Sarah guarantees one dozen sinners in attendance. In doing so, she has accepted Sky's dinner invitation.

On the street again, Nathan still doesn't have a location for the game. Lt. Brannigan arrives and Benny convinces the lieutenant that they are gathered for a bachelor dinner in honor of Nathan's wedding (forcing Nathan to agree to elope with Adelaide). The Mission Band enters

without Sarah. Realizing he's lost the bet and can't get a place for the game, Nathan faints.

In Havana, Sarah is enjoying a few too many of the drinks Sky ordered and explains to him how she's feeling (*If I Were A Bell*). Suddenly having real emotions for Sarah, Sky realizes it's best to head back to New York.

Arriving outside the Mission, Sky reveals something about himself to Sarah (*I've Never Been In Love Before*). They are greeted by **ARVIDE ABERNATHY** and the Mission Band out looking for sinners. They're interrupted by a stream of gamblers, led by Nathan, pouring out of the Mission just before Brannigan and the police arrive. Sky tells Sarah he had nothing to do with the game, but she is disillusioned.

The next night at the Hot Box, Sky is sitting in the audience looking dejected. After learning from Nicely that Nathan will not elope with her, Adelaide complains to him that Nathan won't change his ways and again laments her condition (*Adelaide's Second Lament*). Meanwhile, Arvide presses Sarah to be honest about her feelings for Sky. Sky arrives and reminds Sarah he promised to fill the prayer meeting with sinners.

In the sewers, **BIG JULE** refuses to let the game end until he is back in the black. Sky tries to convince the gamblers to attend the prayer meeting and bets them one thousand dollars each against their souls. If he wins, they go to the meeting (*Luck Be a Lady*). Sky wins.

Above ground, Nathan runs into Adelaide, and agrees to leave immediately to elope but remembers his debt to Sky and abruptly rescinds his offer. She storms off enraged.

The gamblers stream into the Mission for the prayer meeting. General Cartwright asks for the men to share their sins with the group (*Sit Down You're Rockin' the Boat*). Nathan apologizes to Sarah for his bet with Sky, but explains that no harm was done as he won the bet. The meeting concludes (*The Guys Follow the Fold*). Later, Sarah and Adelaide console each other and decide to try a new approach to love (*Marry the Man Today*).

Nathan and Adelaide's wedding day arrives. The Mission Band enters and we discover Sky Masterson playing the drum in full Mission uniform. He and Sarah are married. Arvide agrees to marry Nathan and Adelaide at the Mission and our story ends (*The Happy Ending*).

Guys and Dolls JR.

characters

Nicely-Nicely Johnson

Benny Southstreet

Rusty Charlie

Sarah Brown

Arvide Abernathy

Mission Band Members: Agatha, Calvin, Martha, Bertha

Harry the Horse

Brannigan

Nathan Detroit

Angie the Ox

Miss Adelaide

Sky Masterson

Mimi

Hot Box Girls

General Cartwright

Big Jule

**Ensemble: Guys, Dolls, Gamblers (Crapshooters), Cops, Street Vendor,
Master of Ceremonies, Liver Lips Louie, Society Max, Lookout**

SCENE ONE: A STREET IN NEW YORK

(*BENNY SOUTHSTREET and NICELY-NICELY JOHNSON enter, both very engrossed in reading racing scratch sheets. RUSTY CHARLIE enters, also reading a scratch sheet – they group together.*)

Fugue for Tinhorns

Steady Medium Bounce $\text{♩} = 148$

5 **NICELY:**

I got the

7

horse right here The name is Paul Re - vere... And here's a

9 — 3 —

guy that says if the wea-ther's clear... Can do, can

12

do, This guy says the horse can do If


15


he says the horse can do, can do, can

BENNY:
(shows sheet to RUSTY)

18


do. I'm pick - in' Val-en - tine... 'cause on the

20 
 morn-ing line— The guy has got him fig-ured at



22 **RUSTY:** 
 five to nine— But look at Ep-i - taph he wins it

24 
 by a half,— Ac-cord - ing to this here in the

26 **NICELY:** 27 
 Tel - e - graph For Paul Re - vere I'll bite— I hear his

28 
 foot's all right— Of course it all de - pends if it

(NICELY:)
 30 
 rained last night— Likes mud, likes
 BENNY: 
 I know it's Val-en - tine— The morn-ing

32 
 mud, This "X" means the horse likes
 
 works look fine— Be-sides the jock - ey's broth-er's a

34 (NICELY:)

mud If that means the horse likes

(BENNY:)

friend of mine. Needs race, needs

RUSTY:

And just a min-ute boys,—— I got the

36

mud, likes mud, likes

race, This guy says the horse needs

feed box noise. It says the great - grand - fa - ther was

38

+ Opt. Chorus I

39

mud. I tell you Paul Re - vere—— Now this is

race. If he says the horse needs

E - qui - poise. Shows class, shows

40

no bum steer It's from a hand - i - cap-per that's

race, needs race, needs

class. This guy says the horse shows

42

real sin - cere — Can do, can

+ Opt. Chorus II

race. I go for Val-en - tine — 'cause on the

class. If he says the horse shows

44

do, This guys says the horse can

morn-ing line — The guy has got him fig-ured at

class, shows class, shows

46 47

do If he says the horse can
 five to nine.— Has chance, has
 + Opt. Chorus III
 class. So make it Ep-i - taph.— He wins it

48

do, can do, can
 chance. This guy says the horse has
 by a half,— Ac-cord-ing to this here in the

50

do.
 chance. Val - en - tine!
 Tel - e - graph. Ep - i - taph!

52

Paul Re - vere! I got the horse right

I got the horse right

I got the horse right

55

here.

here.

here.

(At end of "Fugue for Tinhorns," a MISSION BAND is heard from offstage playing "Follow the Fold." The MISSION BAND enters: SARAH with a tambourine, a BAND MEMBER playing the cornet, ARVIDE ABERNATHY beating a bass drum and cymbals, and a BAND MEMBER carrying a small box, which she places center stage. SARAH steps on the box, and as they finish playing they sing "Follow the Fold.")

Follow the Fold

March ♩ = 118

4 SARAH & MISSION BAND:

Fol - low the Fold and

Fol - low the Fold and

7

stray no more, stray no more,
stray no more, stray no more,

11 13

stray no more. Put down the
stray no more. Put down the

14

bot-tle and we'll say no more Fol - low,
bot-tle and we'll say no more Fol - low,

18 SARAH: (aside) 21

fol - low Be - fore you take an - oth-er swal-low Fol - low the
fol - low the Fold. Fol - low the

22

Fold and stray no more, stray no more,
Fold and stray no more, stray no more,

27 29

stray no more. If you're a sin-ner and you
stray no more. If you're a sin-ner and you

31

pray no more Fol-low, fol-low the Fold.
pray no more Fol-low, fol-low 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.

(NICELY, BENNY, RUSTY look on.)

Hear me, you gamblers!

(points to NICELY, BENNY and RUSTY)

...with your dice, your cards, your horses. Just around the
corner is our little Mission where you are always welcome to
seek refuge from this jungle of sin.

(RUSTY CHARLIE, NICELY and BENNY exit sheepishly.)

(SARAH)

Join me, Brothers and Sisters, in resisting the Devil, and we can put... the Devil...

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

Remember, friends, the Save-a-Soul Mission located at 409 West 49th Street, open all day and all night... Oh, never mind.

(SARAH and the MISSION BAND make a disconsolate and disorderly exit. NICELY and BENNY reenter and watch the BAND depart.)

NICELY

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

BENNY

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

NICELY

Maybe she owns a piece of the Mission.

BENNY

Yeah.

(HARRY THE HORSE enters and 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

He's still looking for a place.

NICELY

The heat is on.

HARRY

Well, tell him I'm loaded and looking for action. I just acquired five thousand potatoes.

BENNY

Five thousand bucks!

NICELY

Where did you acquire it?

HARRY

I collected the reward on my father.

(HARRY exits.)

BENNY

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

(BENNY stops as BRANNIGAN enters – he crosses to Benny.)

NICELY

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

BENNY

A pleasure.

BRANNIGAN

Either of you guys seen Nathan Detroit?

BENNY

Which Nathan Detroit is that?

BRANNIGAN

I mean the Nathan Detroit who's been running a floating crap game around here. You can tell him for me: I know that right

(BRANNIGAN)

now he's running around trying to find a spot...

(NATHAN enters, 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 imagine you are having trouble finding a place for your crap game.

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.)

NICELY

Did you find a place for the game?

NATHAN

I was just over to the Biltmore Garage. Joey 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.

BENNY

Nathan, can't you do something?

NATHAN

What can I do? I'm broke. I couldn't even buy Adelaide a present today, and you know what day today is? It is mine and Adelaide's fourteenth anniversary. We been engaged fourteen years.

(The CRAPSHOOTERS enter.)

BENNY

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

NICELY

Brandy Bottle Bates!

BENNY

Scranton Slim!

NATHAN

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

The Oldest Established

Slower $\text{♩} = 78$ 6 **NICELY:** 7

The Bilt-more gar-age wants a

BENNY: **NATHAN:**

8 grand— But we ain't got a grand on hand. And they

11 now have a lock on the door— Of the

Detailed description: The musical score is written on three staves in a key signature of one flat (B-flat) and a common time signature (C). The first staff begins with a tempo marking 'Slower' and a metronome marking of 78 quarter notes per minute. It features a 6-measure rest followed by a double bar line and a 7-measure rest, then continues with a melodic line. The second staff starts at measure 8 and includes lyrics for Benny and Nathan. The third staff starts at measure 11 and continues the melody. Triplet markings (3) are used above several groups of notes in the latter half of the score.

13 *rit.* *3* *3* **NICELY:** *3*
 gym at Pub-lic School Eigh-ty - four. There's the

Slower $\text{♩} = 74$ **BENNY:**
 stock-room be - hind Mc - Clos-key's Bar. But

17 **NATHAN:**
 Mis-sus Mc-Clos - ky ain't a good scout. And

19
 things be - in' how they are, The


21 *rit.* *3* **NICELY:** *3*
 back of the Po-lice Sta-tion is out. So the


Slower $\text{♩} = 70$ **ALL:** *3*
 Bilt - more gar - age is the spot. But the

25 *rall.* *3* *3* **Two Beat** $\text{♩} = 132$ **CRAPSHOOTERS:**
 one thou-sand bucks we ain't got! Why it's


28
 good old re - li - a - ble Na - than, Na - than,

32  Na - than, Na - than De - troit. If you're

36  look-ing for ac - tion he'll furn-ish the spot.——

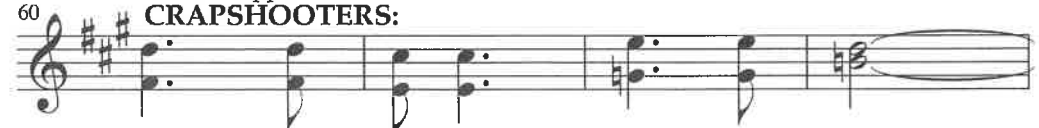
40  Ev-en when the heat is on it's nev-er too hot, Not for

44  good old re - li - a - ble Na - than—— For it's

48  al - ways just—— a short walk To the
(They all gather downstage.)

52  old - est es - tab - lished per - ma - nent

55  float-ing crap game in New York.——

Forcefully $\text{♩} = 100$
(A Cappella)
60 **CRAPSHOOTERS:**  Where's the ac - tion? Where's the game?——

64 **NATHAN, NICELY, BENNY:**

Got - ta have the game or we'll die from

67 **Maestoso** ♩ = 76

shame.——

ALL:

It's the old - est es - tab - lished

69 *rit.*

per - ma - nent float - ing crap game in New

71 *rall.*

York.——

(All the CRAPSHOOTERS start to exit. 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.

ANGIE-THE-OX

Say, Nathan, you know who else is looking for action? Sky Masterson!

(ANGIE exits.)

NATHAN

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

NICELY

Maybe you can borrow the thousand from Sky.

NATHAN

Not Sky. With him that kind of money ain't lending money. 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. He likes crazy bets... 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—

NICELY

What do you want to know for?

NATHAN

Just find out! Now beat it – here comes Adelaide. If she hears I am running the crap game she will never set foot on me again.

(BENNY and NICELY run off as ADELAIDE enters carrying a small box that contains a man's belt and a small card. She is followed by three GIRLS from The Hot Box.)

ADELAIDE

Hello, Nathan dear.

NATHAN

Adelaide! Pigeon!

(They embrace.)

ADELAIDE

(to the 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.

(The GIRLS exit.)

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 outta 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! Happy Anniversary!

(ADELAIDE hands him the box.)

NATHAN

A present? For me?

(NATHAN begins to open it.)

ADELAIDE

I hope you like it.

(He looks inside.)

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 didn’t get one. I’m sorry.

(ADELAIDE gets in front of NATHAN. He puts his arms around her.)

ADELAIDE

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

The crap game! What an absurd thought!

(BENNY and NICELY enter.)

BENNY

Psst!

(NATHAN turns to NICELY.)

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. 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...

(NATHAN crosses ADELAIDE to BENNY, as he sees SKY approaching. ADELAIDE is borne away by BENNY and NICELY – they raise her up and exit. NATHAN is alone. He paces a moment, peers off. SKY MASTERSON enters.)

SKY

Nathan! You old promoter, you!

NATHAN

How are you, Sky? Going to be in town long?

SKY

Flying to Havana tomorrow.

NATHAN

Havana!

SKY

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

NATHAN

No, I got a lot of things to... Tell me – you hungry? 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.

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

I will bet you a thousand bucks that yesterday Mindy sold more strudel than cheesecake.

SKY

Nathan, let me tell you a little story...

NATHAN

Oh...

SKY

When I was a young man about to go out in the world, my father says to me a very valuable thing. "Son," the old guy says, "...one of these days in your travels a guy is going to come to you with a brand new deck of cards and 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 are standing there you are going to wind up with an ear full 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—

(SKY 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.

NICELY

(entering with BENNY)

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.

NATHAN

I don't want to unload her. I love Adelaide. And a guy without a doll – well... A doll is a necessity.

SKY

Nathan, I am not putting the rap on dolls. I just say, figuring weight for age, all dolls are the same.

NATHAN

Oh, yeah?

SKY

Yeah!

NATHAN

Then how come you ain't got a doll? 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.

(The MISSION BAND is heard singing offstage.)

Follow the Fold (Reprise)

March Tempo ♩ = 118

MISSION BAND:
(offstage)

4

Fol - low the Fold and
Fol - low the Fold and

7

NATHAN: Not real high-class dolls! SKY: Any doll! You name her!

stray no more, stray no more, stray no
stray no more, stray no more, stray no

12

NATHAN: Any doll? And I name her? Will you bet on that?
Will you bet a thousand dollars that if I name a doll you will

more. Put down the bot-tle and we'll say no more
more. Put down the bot-tle and we'll say no more

17

take her to Havana tomorrow? SKY: You got a bet!

Fol - low, fol - low the Fold
Fol - low, fol - low the Fold

21 (MISSION BAND enters singing, headed by SARAH.
SARAH stops. NATHAN points to SARAH.) NATHAN: I name her.

Fol-low the Fold and stray no more, stray no
Fol-low the Fold and stray no more, stray no

26 SKY: (puts his hand to his ear, then withdraws it) Her! Cider!

more, stray no more.
more, stray no more.

(Blackout.)

SCENE TWO: SAVE-A-SOUL MISSION

(The MISSION BAND files in dejectedly. ARVIDE,
AGATHA, CALVIN and MARTHA exit. SARAH remains.
SKY MASTERSON enters. He assumes an air of repentance.)

SKY

Do you take sinners here?

SARAH

Indeed we do!

(sees him)

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

(hands SKY pamphlets)

Here are two of our pamphlets. 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.

SKY

I'm sure... Miss Sarah...

SARAH

How do you know my name?

SKY

Allow me to introduce myself: Sky Masterson.

(SARAH refuses to take his outstretched hand.)

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.

SARAH

Here is another pamphlet that I think you should read.

(SARAH gives him a pamphlet.)

SKY

Thank you... Of course I will need a lot of personal help from you.

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. 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.

(SARAH is silent.)

Why don't you let me help you? I'll bet I can fill this place with sinners.

SARAH

I don't bet.

SKY

I'll make you a proposition. When is this big meeting of yours – Thursday? I will guarantee to fill that meeting with one dozen genuine sinners.

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!

(SKY gives her his 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. IOU – one dozen sinners. 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

El Cafe Cubana, in Havana.

SARAH

Havana?

SKY

Where else do you want to eat? Howard Johnson's? The plane gets us there in five hours and back the same night. And the food is great.

SARAH

Please go away.

SKY

Somewhere in the world there must be a guy who might appeal to the Sergeant. I wonder what this guy will be like?

SARAH

He will not be a gambler.

SKY

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

Slowly ♩ = 88

rall.
SARAH: 3 *A tempo*

I'll know when my

4
love comes a-long I won't take a chance. For

7
oh, he'll be just what I need, Not some

9
fly - by - night Broad-way ro - mance

SKY: 3

And you'll

11
SARAH: *A tempo*

accel. 3 3 *rall.* 3 I'll know By the

know at a glance by the two pair of pants

14
(SARAH:) 3

calm stead-y voice, those feet on the ground I'll

17 know as I run to his arms That at last I've come home safe and

20 sound And till then I shall wait And till

23 *rit.* then I'll be strong *ten.* For I'll know when my

26 *rit.* love comes a - long.

SKY

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

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...

30 *rit.* SKY: **Flowing** ♩ = 92

I'll know when my love comes a-long I'll

33

know In my heart I'll know And I

36

won't ev - er ask "Am I right? Am I wise? Am I

38

smart?" But I'll stop And I'll

40

stare At that face in the throng Yes I'll

43 **SARAH:**

I'll know when my

(SKY:)

know when my love comes a - long when my

46 *rall.* (SKY kisses her.)

love comes a - long.

love comes a - long.

(SKY and SARAH stand looking at each other. SARAH is standing with her hands at her sides, she has been moved by SKY's lyrics 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 to the 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.

(SKY turns and exits.)

SCENE THREE: THE HOT BOX

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."

(The HOT BOX GIRLS enter carrying rakes, hoes, and pitchforks. ADELAIDE enters carrying a basket full of ears of corn.)

A Bushel and a Peck

Fanfare $\text{♩} = 76$

3 20 8 Slower 2

35 ADELAIDE:

I love you a bush - el and a peck a

37 bush - el and a peck And a hug a-round the neck

39 Hug a-round the neck and a bar - rel and a heap

41 Bar - rel and a heap and I'm talk - in' in my sleep a-bout

43 you a - bout

HOT BOX GIRLS:

A-bout you

45

you 'Cause

My heart is leap-in' I'm hav-in' trou-ble sleep-in'

47 (ADELAIDE:)

I love you a bush-el and a peck, You

49 ADELAIDE & HOT BOX GIRLS:

bet your pretty neck I do Doo-dle oo-dle oo-dle

52

Doo-dle oo-dle oo-dle Doo-dle oo-dle oo-dle oo

55

Doo - dle oo - dle oo - dle Doo - dle oo - dle oo - dle

57

Doo - dle oo - dle oo - dle ooo

(NATHAN enters and waves to ADELAIDE. She yells "Here chick, chick, chick," and throws an ear of corn to NATHAN, which he catches.)

59

63 **HOT BOX GIRLS:**

I love you a bush - el and a peck a

65

bush - el and a peck tho' it beats me all to heck

67 **ADELAIDE:**

Beats me all to heck how I'll ev - er tend the farm

69

ev - er tend the farm When I wan-na keep my arm a-bout

71

you a - bout

HOT BOX GIRLS:

A-bout you?

73 (ADELAIDE:)

you 'Cause

The cows and chick - ens are go-in' to the dick - ens.

75

I love you a bush - el and a peck you

77 ALL:

bet your pret-ty neck I do Doo-dle oo-dle oo-dle

(HOT BOX GIRLS and ADELAIDE begin to exit.)

80

doo-dle oo-dle oo-dle Doo-dle oo-dle oo-dle oo

83

Goo'-bye now Doo-dle oo-dle oo-dle

86

doo - dle oo - dle oo-dle Doo-dle oo - dle oo-dle ooo

(NATHAN hums "Bushel and a Peck" to himself and throws an ear of corn offstage.)

NATHAN

(singing)

I LOVE YOU A BUSHEL AND A PECK...

(ADELAIDE enters dressed in dressing gown, carrying a cardboard box with "Sally's Wedding Shop" printed on it and also a book. She rushes into NATHAN's arms.)

ADELAIDE

Hello, Nathan.

(They embrace.)

NATHAN

Hello, pie face. 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.

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, 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.

(ADELAIDE shows him the box.)

(ADELAIDE)
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. All we need now is our licenses and our blood tests.

NATHAN
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, one of the HOT BOX GIRLS, enters and crosses. She sees NATHAN.)

MIMI
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...

(MIMI exits. ADELAIDE furiously crosses to NATHAN. NATHAN gets down on his knees pleading 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.

(ADELAIDE sneezes.)

NATHAN

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

You'll feel better tomorrow; come on, cheer up, honey—

(NATHAN crosses to her and chucks her under the chin.)

Let's see that old smile —

(No response.)

That's my girl. See you tomorrow.

(ADELAIDE sneezes. NATHAN rushes off. She opens book and reads.)

Adelaide's Lament

Slowly $\text{♩} = 112$

ADELAIDE:


(spoken)
 It says here: The av' - rage un - mar - ried
 fe - male re - main - ing

3


fe - male bas - ic - ly in - se - cure
 sin - gle just in the le - gal sense

6


Due to some long frus - tra - tion may re - act
 Shows a neu - rot - ic ten - den - cy; See note (looks at note)

9


(spoken) See note...Ah...note... Chron - ic or - gan - ic symp - toms
 With psy - cho - so - mat - ic syn - dromes

12


dif - fi - cult to en - dure Af - fect - ing the up - per
 Tox - ic or hy - per - tense In - volv - ing the eye, the

15


res - pir - a - tor - y tract. (looks up from book) In
 ear, and the nose, and throat. (looks up from note) In

18 $\bullet = 88$

o - ther words, just from wait - ing a - round for that
o - ther words, just from wor - ry - ing whe - ther the

19

plain lit - tle band of gold A per - son — can de - vel - op a
wed - ding is on or off A per - son — can de - vel - op a

21

cold. (*reads again*) It says here: The cough. When they

23

get on the train for Ni - ag - 'ra and she can hear

24

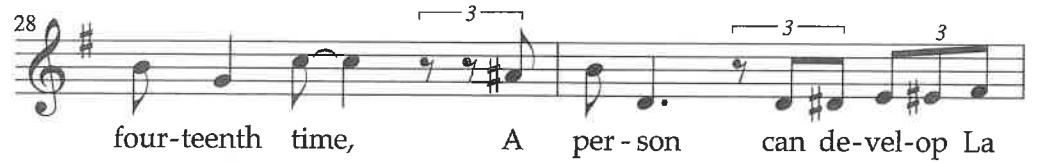
church bells chime — The com -

25

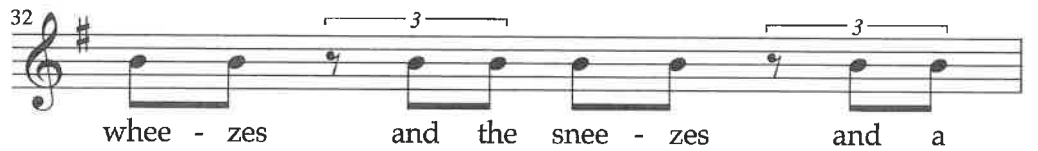
part - ment is air con - di - tioned — and the

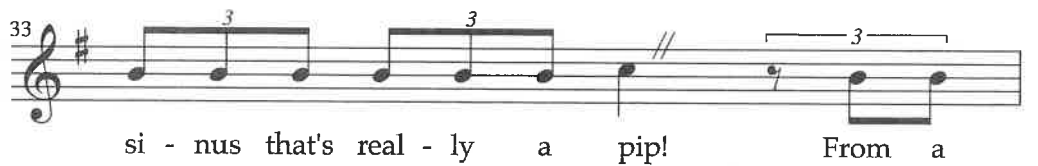
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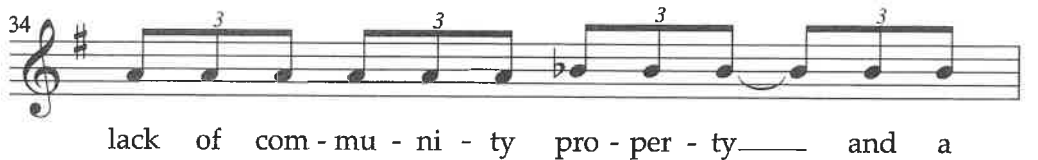
mood sub - lime. Then they get off at Sa - ra - to - ga — for the

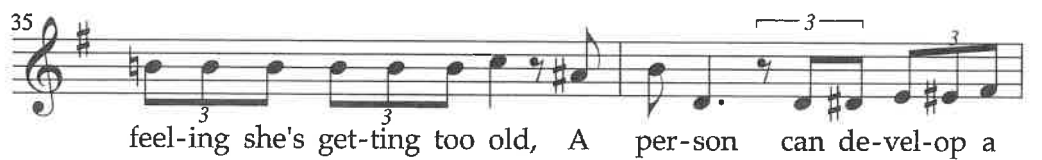
28 
four-teenth time, A per-son can de-vel-op La

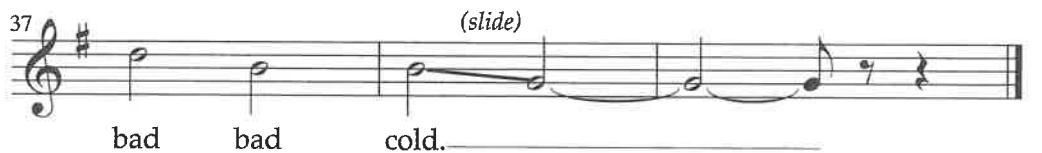
30 
grippe, La grippe, La post-na-sal drip With the

32 
whee-zes and the snee-zes and a

33 
si-nus that's real-ly a pip! From a

34 
lack of com-mu-ni-ty pro-per-ty and a

35 
feel-ing she's get-ting too old, A per-son can de-vel-op a

37 
bad bad cold.

SCENE FOUR: A STREET IN NEW YORK

(The MISSION BAND enters and crosses the stage. They are playing "Follow the Fold." ARVIDE plays the bass drum and cymbals, SARAH has her tambourine. SKY is patiently following along behind. SARAH, who is aware of his presence, gives an annoyed frounce as she gets to center stage. NICELY sneaks on following SKY and notices the looks of annoyance that SARAH gives SKY. He looks after them as BENNY follows on almost immediately. NICELY is still peering off 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.

(NICELY gives an imitation of Sarah's snootiness.)

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

BENNY

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.

NICELY

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

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.

Guys and Dolls

Two-Beat $\text{♩} = 102$

NICELY: 3

When you see a guy,—

— reach for stars in the sky— You can

bet that he's do - ing it for some doll!

BENNY: 11

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 **NICELY:**

19

meet a gent pay - ing all kinds of rent

22

For a flat that could flat - ten the Taj Ma - hal!

26 **NICELY:** 27

Call it sad, call it fun-ny, But it's

BENNY:

Call it sad, call it fun-ny, But it's

29

bet-ter than e-ven mon - ey That the guy's on - ly

bet-ter than e-ven mon - ey That the guy's on - ly

32

do-ing it for some doll.

do-ing it for some doll.

(A GUY and DOLL enter. The DOLL is dressed for shopping as the GUY carries a large load of suit boxes and hat boxes. A STREET VENDOR enters and meets them upstage center. The DOLL offers to buy an apple and motions to her GUY for money. He struggles to dig a coin out of his pocket while holding on to the packages. The DOLL lifts a bill out of his pocket. The VENDOR takes it and hands her the apple and she exits. Exasperated, the GUY follows her offstage as the VENDOR exits in the opposite direction.)

50 **BENNY + GROUP I:** 51

When you see a sport and his

53

cash has run short Make a bet that he's bank-

56 **NICELY + GROUP II:**

ing it with some doll When a

59

guy wears tails with the front gleam-ing white

62

Who the heck do you think he's tick-1-ing pink on

65 **GROUP I:** 67
 Sat - ur - day night? When a la - zy slob

68 takes a good stead - y job And he

71 smells from Vi - tal - is and Bar - ba - sol

74 **GROUP I:** 75
 Call it dumb, call it clev - er, Ah, but
GROUP II:
 Call it dumb, call it clev - er, Ah, but

77 you can give odds for ev - er that the guy's on - ly
 you can give odds for ev - er that the guy's on - ly

ALL:
 80 do - ing it For some doll some doll — some doll The

83

guy's on - ly do - ing it for some doll _____

86

SCENE FIVE: MISSION EXTERIOR

(The MISSION BAND enters very discouraged and tired. SARAH follows behind ARVIDE, and as she enters she is glancing offstage to see 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.

CALVIN

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

SARAH

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 BERTHA exit into the Mission. GENERAL CARTWRIGHT, the head of the Save-a-Soul Mission, enters. SARAH sees the GENERAL.)

General Cartwright!

GENERAL

Good morning, Sarah. Arvide.

ARVIDE

Good morning, General.

SARAH

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

GENERAL

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 decided to close this branch of the Mission.

ARVIDE

Close the Mission!

SARAH

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

ARVIDE

We've announced a big meeting for tomorrow night.

GENERAL

But will anyone be here?

(A second's pause, then SKY enters 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!

(The GENERAL looks at SARAH.)

SKY

General, might I make a suggestion... Why don't you come to the meeting tomorrow night and find out for yourself...

GENERAL

Well, if I thought the Mission had a chance...

SARAH

General, I personally guarantee you one dozen genuine sinners.

GENERAL

Well, hallelujah!

SKY

Hallelujah!

SARAH

(skeptically)
Hallelujah.

SCENE SIX: A STREET OFF BROADWAY

(The CRAPSHOOTERS walk on... HARRY THE HORSE is in the lead followed by BIG JULE – after they are all on, BENNY and NICELY enter.)

BENNY

You all got your carnations?

(The CRAPSHOOTERS ad lib "Yes.")

NICELY

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

HARRY

Okay, but where's the game?

(Exclamations from the CRAPSHOOTERS – NATHAN enters.)

BENNY

I'll tell you in a minute.

(BENNY crosses to him.)

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...

(HARRY THE HORSE crosses to NATHAN.)

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

(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.)

NATHAN

(very ingratiating)

Why, how do you do, Big Jule.

BIG JULE

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

HARRY

Nathan. 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.

NATHAN

(putting his hand on BIG JULE's arm)

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

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

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

(NATHAN peters out as BRANNIGAN enters 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.

(BRANNIGAN walks up, looking them over... goes down the line but nobody says anything.)

What's the occasion, gentlemen?

NATHAN

Well, we... er—

BENNY

It's a party.

BRANNIGAN

Indeed! What kind of a party?

(At this moment ADELAIDE backs onto the stage. She is waving at some HOT BOX GIRLS.)

ADELAIDE

Good-bye, girls, see you tomorrow.

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

BENNY

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

(steps downstage center)

Which nobody cannot deny.

(BIG JULE slaps NATHAN on the back, almost upsetting him. NATHAN takes ADELAIDE aside.)

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 jumping in)
Oh, it's a bachelor dinner. 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

Well, we need time for a license...

BRANNIGAN

You could elope.

NATHAN

What?

BRANNIGAN

You can drive down to Maryland... They'll marry you right away. They don't even ask you for a blood test.

NATHAN

Ain't that unhealthy?

ADELAIDE

(throws her arms around his neck)
Oh, Nathan, let's do it.

NATHAN

(long pause... sighs)
Well... what the heck...

(They embrace. They all congratulate him.)

BRANNIGAN

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

(BRANNIGAN exits.)

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.

(ADELAIDE exits.)

HARRY

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

BIG JULE

Let's shoot crap.

BENNY

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 enters, one at a time with NATHAN anxiously counting them as they enter – MARTHA, carrying a 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.)

SCENE SEVEN: HAVANA, CUBA – A DIVE

(SARAH sips a drink, as does SKY.)

SARAH

These are delicious. What did you call them?

SKY

Dulce de Leche. It's Spanish for "milk shake."

SARAH

Dulce de Leche. What's in it – besides milk?

SKY

Oh, sugar, and – sort of native flavoring.

SARAH

What's the name of the flavoring?

SKY

Bacardi.

SARAH

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.

(shouting)

Two more Dulce de Leches!

(SARAH swoons and falls into SKY's arms. She kisses him. She staggers after the kiss.)

SKY

Are you all right?

SARAH

(happily)

Am I all right!

If I Were A Bell

Slowly

SARAH:

(puts arms
around him)

Ask me how do I feel— Ask me

3

Easy Swing Tempo ♩ = 120

now that we're co-zy and cling-ing— Well, sir,

6

all I can say— is, If I were a bell— I'd be

8

ring-ing— From the mo-ment we kissed to-night

11

— That's the way I've just got to be-have—

13

— Boy, if I were a lamp I'd light—

15

— And if I— were a ban-ner I'd wave.

17 18 **(puts head on his shoulder)*

Ask me how do I feel, lit - tle
how do I feel* From this

19

me with my qui - et up - bring - ing
chem - is - try les - son I'm learn - ing

21

Well, sir all I can say is, If I
Well, sir, all I can say is If I

23 **(SKY catches SARAH as she leans to front.)*

— were a gate— I'd be swing-ing* And if
— were a bridge, I'd be burn - ing Ask me

26

I were a watch I'd start pop-ping my spring
how to des-cribe This whole beau - ti - ful thing

29 1.

Or if I were a bell— I'd go
Well, if

31 *(swings her arms over her head)*

Ding, dong, ding, dong, ding. Ask me

34 2.

I were a bell I'd go ding, dong,

36

ding, dong, ding.

(SARAH falls into his arms at end of number.)

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 her arms around him. SKY 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

I got to think what's best for you.

SARAH

Oh, you talk just like a Missionary.

(SARAH and SKY exit.)

SCENE EIGHT: MISSION EXTERIOR

(SARAH enters 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

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

SKY

No, you were fine.

(ADELAIDE enters. She is draped with assorted kitchen utensils given to her at a shower. ADELAIDE is followed by four HOT BOX GIRLS. They are carrying utensils given to ADELAIDE and humming "The Wedding March.")

ADELAIDE

(stopping with HOT BOX GIRLS)
Oh, golly, I don't know how I'll get home with all this stuff.
(she sees SKY, stops)
Sky, hello!

SKY

How are you, Miss Adelaide?

ADELAIDE

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

(ADELAIDE waves utensils in the air.)

SKY

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

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!

(ADELAIDE exits followed by GIRLS, all chanting "The Wedding March.")

SKY

(looks off)

Miss Adelaide certainly seems happy.

SARAH

She's in love.

SKY

Yeah. I guess so.

SARAH

What time is it?

SKY

I don't know. Four o'clock.

SARAH

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.

(pause)

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.)

I've Never Been In Love Before

Dolce ♩ = 70

12 *rall.* **SKY:** **Flowing** ♩ = 120

I've nev - er been in love be -

15

fore Now all at once it's you It's

18

you for - ev - er - more I've nev - er

22

been in love be - fore I thought my heart was

25

safe I thought I knew the score

28 **SARAH:** **Dreamy**

But this is wine that's all too strange and

31



strong I'm full of fool - ish song And

34



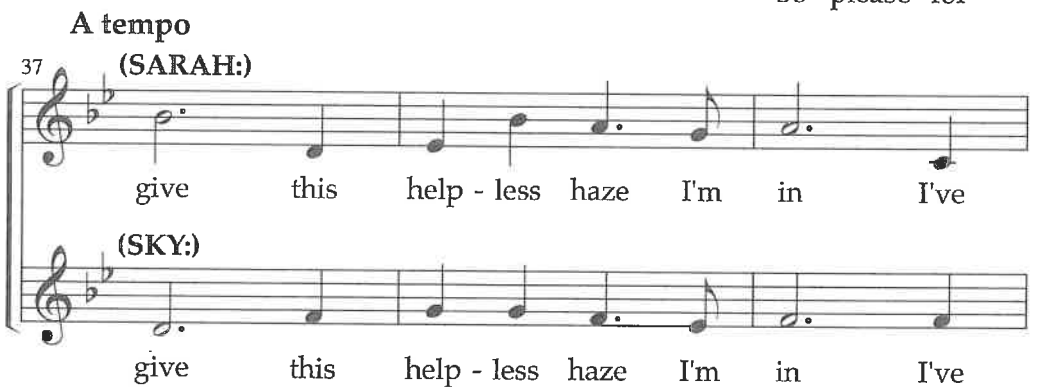
out my song must pour *rit.* So please for - *ten.*

9 SKY:

So please for -

A tempo

37 (SARAH:)



give this help - less haze I'm in I've

(SKY:)

give this help - less haze I'm in I've

40



real - ly nev - er been in love Be - fore. *rit.*

real - ly nev - er been in love Be - fore.

(SARAH and SKY kiss.)

(At the end of the number, ARVIDE enters 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 stayed out all night. And guess what?

SKY

The streets were full of sinners.

ARVIDE

Exactly! It was wonderful!... Where have you been, Sarah?

SARAH

I've been to Cuba.

ARVIDE

You're even more tired than I am.

(A GUY dashes on at top speed. He runs across to the Mission entrance, sticks his head in the door and lets go with a loud piercing whistle, the finger-in-mouth type, as the MISSIONARIES and SKY react with surprise.)

SKY

What the heck is this? What's going on inside the Mission?

(BENNY, NICELY and NATHAN come hurrying out of the Mission door putting on their coats at the same time. They start off. 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 CRAPSHOOTERS emerge, some with coats off, others just putting them on. They start off and collide with the the GUYS coming back, but they all exit. As NATHAN goes by, SKY grabs him, but NATHAN keeps moving.)

SKY

Nathan! What is this?

NATHAN

Canasta!

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

BIG JULE

(yelling to NATHAN as he is running off)
Wait a minute! I'm losing ten G's.

*(BIG JULE runs off. The sound of the patrol bell has reached
close up presence. As the bell stops clanging, BRANNIGAN and
two COPS rush on. 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. BRANNIGAN crosses and stops, he
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.

(BRANNIGAN runs offstage.)

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

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

(SARAH 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 kind of doll are you, anyway?

SARAH

I'm a Mission doll.

(SARAH goes into the Mission as the MISSION BAND follows her.)

SCENE NINE: THE HOT BOX

(SKY enters The Hot Box, no hat, looks around like a man on the loose. SKY is unshaven again, and a bit crumpled. He holds a drink. He drifts over to the empty table and sits. NICELY enters a bit furtively. He sits at the table with SKY.)

NICELY

Sky, did you see Miss Adelaide?

SKY

Huh?

NICELY

I bring a message for her from Nathan.

SKY

What's the message?

NICELY

It's this way.

(NICELY concentrates.)

Nathan's aunt in Pittsburgh was suddenly taken ill with...

SKY

(wryly)

A rare tropical disease.

NICELY

Say, that's not bad.

SKY

Nicely. 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

Since last night?

NICELY

Big Jule, being a large loser, does not wish the game to terminate.

SKY

Where is the game?

NICELY

Are you looking for some action?

SKY

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

(SKY stops as ADELAIDE approaches. 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)

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

(NICELY rushes out.)

ADELAIDE

(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

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

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.

(SKY gets to his feet.)

See you in a couple months.

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.

(ADELAIDE sneezes and sniffles.)

SKY

Why don't you get another guy?

ADELAIDE

Wait till you fall for somebody! You'll find out.

SKY

(looks at her a second)

Yeah.

(SKY exits.)

(ADELAIDE sniffles and then sings: sitting.)

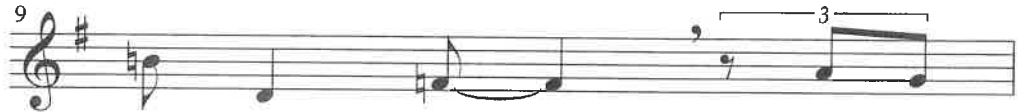
Adelaide's Second Lament

ADELAIDE:

In oth-er words, just from sit-ting a-lone at a
ta-ble re-served for two A per-son— can de-vel-op the
flu You can bun-dle her up in her wool-lies And I mean the
warm - est brand— You can

8 

wrap her in sweat-ers and coats 'til it's more than her

9 

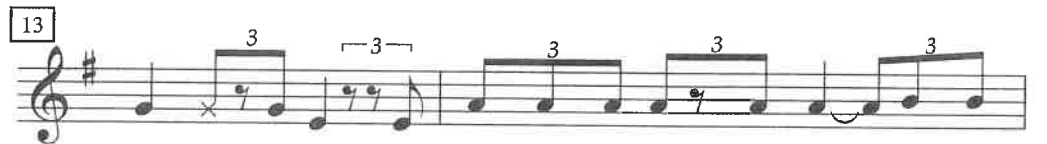
frame can stand_____ If she

10 

still gets the feel - ing she's nak - ed, from look - ing at

11 

her left hand A per - son can de-vel-op the

13 


flu Huh! the flu! A hun-dred and three point two— So much

15 *rit.* 

vir - us in - side That her mi - cro - scope slide

16 

Looks like a day at the zoo! Just from

17 

want - ing her mem - 'ries in writ - ing_____ And a

18 sto-ry her folks can be told A per-son — can de-vel-op a

20 cold. (sneezes)

SCENE TEN: STREET EXTERIOR

(SARAH enters 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 the drum down – SARAH stops.)

SARAH

I just want to get away from this whole place. To go some place 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

I knew that the minute he started picking on you. But I didn't know you were going to get stuck on him.

SARAH

The man I love will not be a gambler.

ARVIDE

But if you love him enough – Sarah dear...

(SKY enters with NICELY.)

SKY

Good evening, Miss Sarah. 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.

SKY

The General's a tough doll, eh?

SARAH

Grandfather. We've got to hurry.

(ARVIDE picks up the drum.)

SKY

Miss Sarah.

(SARAH stops.)

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

SARAH

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

(SARAH exits.)

(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.

(ARVIDE exits.)

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.

(NICELY opens a manhole cover.)

SCENE ELEVEN: CRAP GAME IN THE SEWER

(All the CRAPSHOOTERS 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.

(The CRAPSHOOTERS ad libs their agreement.)

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.

BIG JULE

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

(BIG JULE 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

I will now play on credit. Give me the dice. I'm shooting two thousand. And, Detroit, I am going to roll you, willy or nilly. If I lose, I will give you my marker.

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. Put up your dough.

NATHAN

(looks at his watch)

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

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

BIG JULE

Get up the two thousand.

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.

(The CRAPSHOOTERS ad lib.)

(NICELY and SKY enter.)

NICELY

Here they are.

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.
(to the others)
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

Look, fellow, 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.

(SKY socks BIG JULE with a right. BIG JULE goes down. He staggers to his feet, reaching groggily for his gun. SKY gets it first and tosses it to NATHAN, who catches it gingerly.)

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 ad libs looking very uncomfortable.)

HARRY

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

SKY

I guarantee you the air in the Mission smells cleaner than down here.

(More ad libs from the CRAPSHOOTERS.)

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

(The CRAPSHOOTERS only mumble with heads hung low.)

Well, I tried... See you around, Nathan.

NATHAN

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, SKY starts to exit.)

NATHAN

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

HARRY

Nothing doing, with your dice he cannot make a pass to save his soul.

SKY

(stops dead)

What'd you say?

HARRY

(belligerently)

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

SKY

(slowly as he returns to them)

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

(pointing to one, then another)

And yours!... And yours... And his...

(From the group: "Huh?... What are you talking about?")

I will bet each of you a thousand dollars against your souls.
One thousand cash against a marker for your souls.

(BIG JULE rises. The CRAPSHOOTERS ad lib.)

(SKY)

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

(There is a buzz of interest.)

Okay? One meeting.

HARRY

(thinks a minute)

Okay by me.

BENNY

(taking the lead)

By me too.

SKY

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. Give me the dice.

(NATHAN hands him dice. Some CRAPSHOOTERS squat down.)

And give me room. I've got a little more than dough riding on this one.

Luck Be a Lady

Deliberately $\text{♩} = 152$

SKY: 2

They call you "La - dy Luck" But

4

there is room for doubt. At times you have a

7

ve - ry un - la - dy - like way of run - ning out — You're

10

on this date with me. The pick - ings have been

13

lush And yet be - fore this eve - ning is o - ver you

16

might give me the brush — You might for - get your

19

man - ners, You might re - fuse to stay And

22 *rall.* **Brightly** $\text{♩} = 144$

so the best that I can do is pray

25

Luck be a la - dy to - night.

29

Luck be a la - dy to - night

33

Luck, if you've ev - er been a

37

la - dy to be - gin with Luck be a la - dy to - night.

41

Luck, let a gen - tle - man see.

45 **SKY:**

Luck, let a gen - tle - man see. (CRAPSHOOTERS kneel.)

CRAPSHOOTERS: Luck, let a

48

How nice a dame you can be.—
gen - tle - man see.

51

I know the
How nice a dame you can be.

54

way you've treat-ed oth-er guys you've been with,
Luck be a la - dy, a la -

57

Luck be a la - dy with me.—
dy, Be a la - dy with me.

60

CRAPSHOOTERS:
A

63

la - dy would - n't flirt with strang - ers

66

she'd have a heart, She'd have a soul.

70

SKY:

A la - dy would-'nt make lit - tle

CRAPSHOOTERS:

Roll 'em Roll 'em

73

snake eyes at me When I've bet my

Roll 'em, Snake - eyes Roll 'em,

76

life on this roll. So

Roll 'em, Roll 'em.

79

let's keep the par - ty po - lite.

So let's keep the

82

Nev - er get out of my sight.—

par - ty po - lite.

85

Stick with me

Nev - er get out of my sight.

88

ba - by, I'm the fel - low you came in with

Stick here ba - by, Stick here

91

Luck be a la - dy.

ba - by. Luck be a la - dy

95

Luck be a la - dy

Luck be a

98 *cresc.* *cresc.*

Luck be a
la - dy Roll will ya, Roll will ya,

101

la - dy to - night
What's the mat - ter? Roll the dice!

104

Com-in' out, Com-in' out, Com-in' out, Com-in' out,

108

right. Ha!
right. Ha!

SCENE TWELVE: A STREET OFF BROADWAY

(ADELAIDE enters from one direction, NATHAN from another. NATHAN sees her first.)

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?

(NATHAN tries to embrace her – she pulls away.)

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

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...

(ADELAIDE sneezes and then throws herself into NATHAN's arms, weeping.)

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

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.

(ADELAIDE and NATHAN embrace. BENNY and NICELY enter. 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!

(BENNY and NICELY exit.)

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!

(ADELAIDE turns and begins to exit.)

NATHAN

But I promise you it's true. Adelaide!

(ADELAIDE exits in one direction – NATHAN exits in the same direction as BENNY and NICELY.)

SCENE THIRTEEN: INTERIOR OF MISSION

(The MISSION BAND... SARAH, ARVIDE, AGATHA and CALVIN enter and sit. The GENERAL enters. She paces the room, looking at the group, who are momentarily growing more uneasy.)

GENERAL

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

(They all sit glumly.)

Sergeant Sarah, something is very wrong.

SARAH

(rises)

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...

(GAMBLERS enter – SARAH turns to them as they enter. ARVIDE rises.)

ARVIDE

Welcome, brothers. Welcome.

(A few little grunts from the GAMBLERS then SKY enters.)

SKY

Everybody here? Where's Nathan Detroit?

(NATHAN enters.)

NATHAN

Present.

SKY

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! And this is a Mission, not Roseland, so I suggest that you do not indulge in any unpleasantness. Since I am required to depart for points West tonight – 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.

(SKY gives them a final glance, then exits.)

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.

(NATHAN sits.)

ARVIDE

(rises)

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

(ARVIDE 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 start the ball rolling by giving testimony?

(The GAMBLERS 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. Anyone.

NATHAN
Harry!

HARRY
Oh, no!

NATHAN
(louder this time)
Harry the Horses!

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. Sergeant Sarah, you have done remarkable work.

SARAH
(a small voice)
Thank you.

GENERAL

Anybody else?

(BRANNIGAN plunges in ready for anything: he points to NATHAN.)

BRANNIGAN

Ah hal!

(NATHAN raises a warning finger to his lips. BRANNIGAN subsides. NATHAN removes Brannigan's hat and places it 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—

(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.

(The GENERAL sits. BRANNIGAN sits.)

Sit Down You're Rockin' the Boat

Slowly ♩ = 88

NICEY:

I dreamed last night I got on the boat to Heaven And

by some chance I had brought my dice a - long And

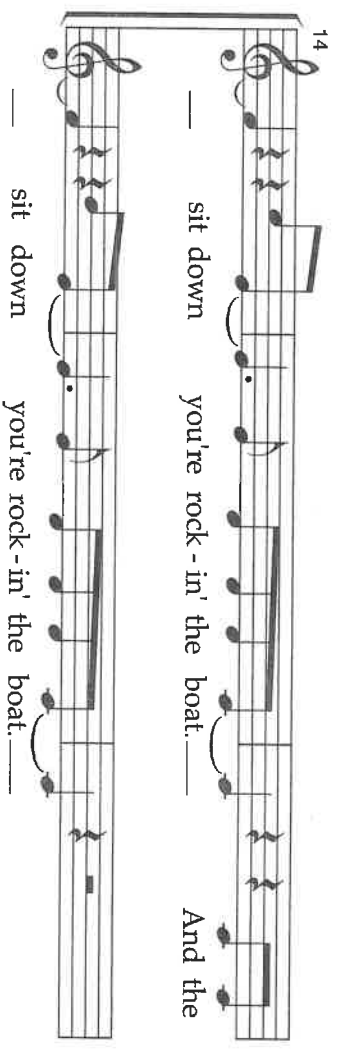
there I stood And I hol - lered "Some - one fade me" But the

pas - sen - gers they know right from wrong. For the

Bright Swing ♩ = 110
peo - ple all said sit down ____ Sit down

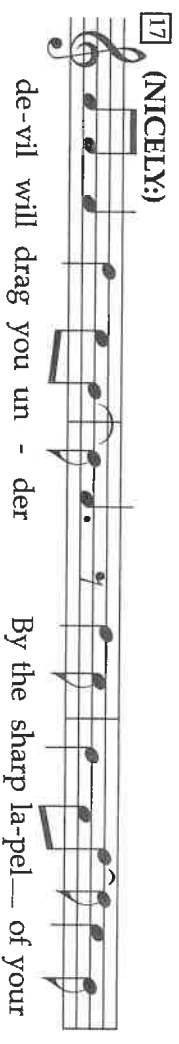
(NICEY:)
____ you're rock-in' the boat People all said sit down
ALL:
Peo - ple all said sit down

14

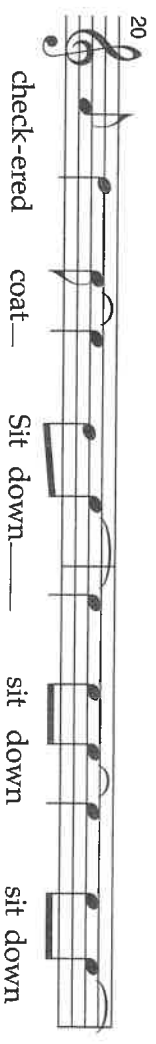


— sit down you're rock-in' the boat. — And the
— sit down you're rock-in' the boat. —

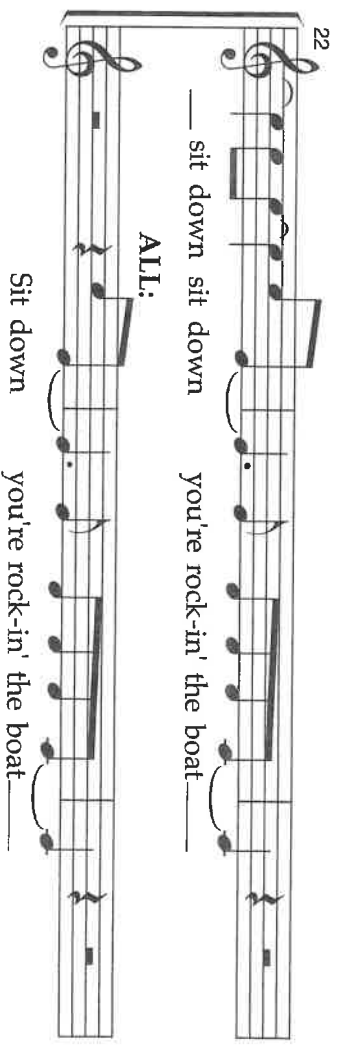
17 (NICELY)
de-vil will drag you un - der By the sharp la-pel — of your



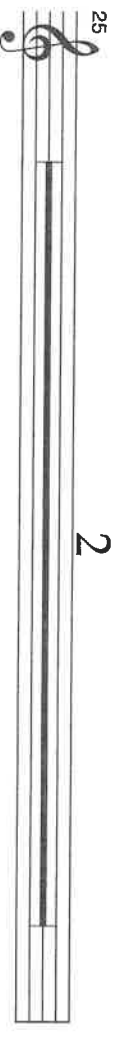
20
check-ered coat — Sit down — sit down sit down



22
— sit down sit down you're rock-in' the boat —
ALL:
Sit down you're rock-in' the boat —



25
2



27 *rit.* **NICE!Y:** 28 **Tempo I** ♩ = 88
(laughs then gasps)
 And as I laughed at those pas-sen-gers to Hea-ven, a
rit. **ALL:**
 Mmm _____

30
 great big wave came and washed me ov - er - board And
 Ooo _____

32
 as I sank And I hol-lered "Some-one save me" That's the

34
 mo-ment I woke up, thank the Lord. _____ *rit.* And I
 Ooo _____ Thank the Lord. Thank the Lord.

37 **Tempo II** $\text{♩} = \text{no}$

said to my - self sit down, _____ sit down,

Said to him - self sit down

39

You're rock - in' the boat

sit down, _____

41

Said to my - self sit down, Sit down,

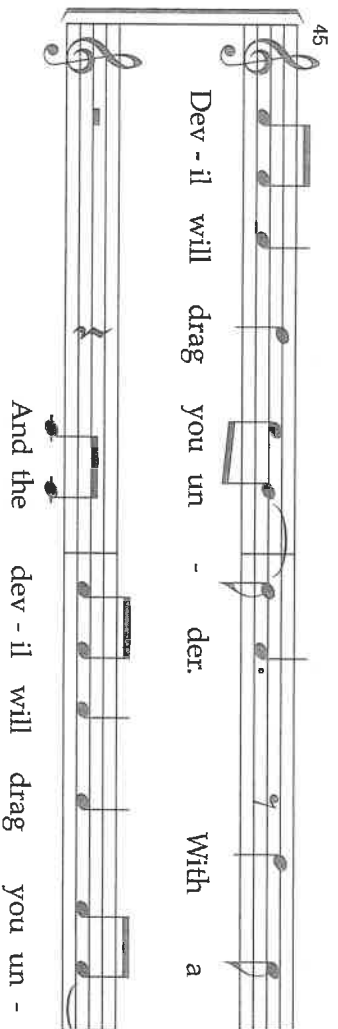
Said to him - self Sit down

43

You're rock - in' the boat And the

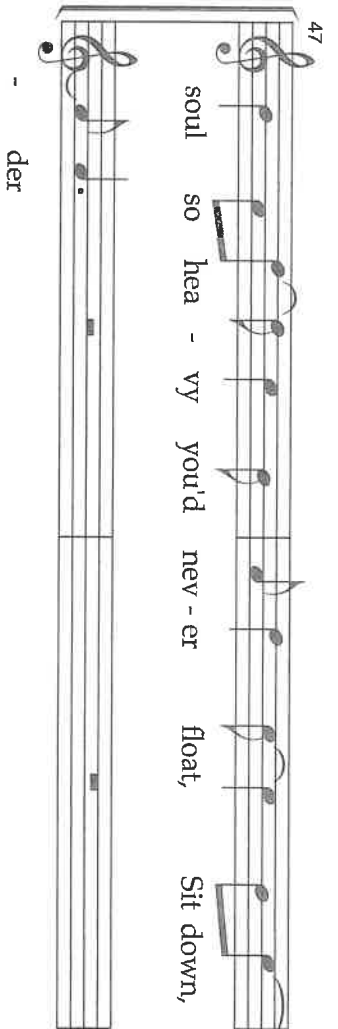
_____ '

45



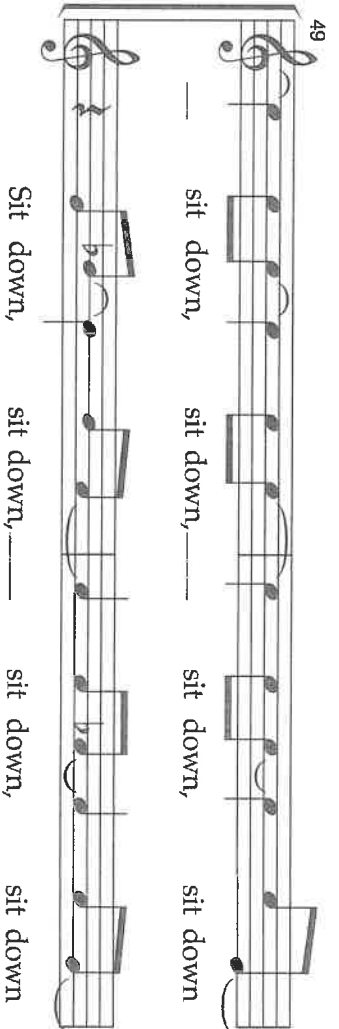
Dev - il will drag you un - der. With a

47



soul so hea - vy you'd nev - er float, Sit down,
- der

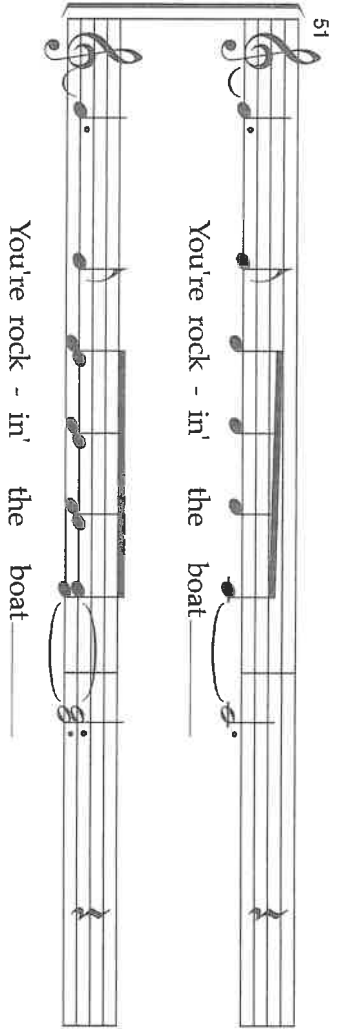
49



— sit down, sit down, — sit down, sit down

Sit down, sit down, — sit down, sit down

51



You're rock - in' the boat —

You're rock - in' the boat —

53 *p*

Sit down you're rock-in' sit down, sit down, sit down you're

55 *ppp*

rock-in' the boat Sit down you're rock-in' sit down,

57

— sit down, sit down you're rock-in' the boat —
— sit down, sit down you're rock-in' the boat —

59 *f*

Sit down You're
Sit down you're rock-in' you're rock-in'

62

rock - in' the boat!
 the boat!

(They all sit except for NATHAN and BRANNIGAN who 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!

ARRVIDE

(rises)

Now if you would excuse me, officer, we would like to go on with our meeting.

(BRANNIGAN exits in a huff.)

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?

(NATHAN turns to the GAMBLERS – they mumble assents: hanging of heads.)

BIG JULE

I'm really sorry.

NATHAN

(turning to SARAH)

But I did another terrible thing. 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!

(NATHAN sits.)

(The GAMBLERS all shout "Hallelujah!")

SARAH

(quietly)

Hallelujah.

GENERAL

Gentlemen, we will now sing No. 244. "Follow the Fold."

The Guys Follow the Fold

March Tempo ♩ = 118

4 ENSEMBLE:

Musical notation for the ensemble part of 'The Guys Follow the Fold'. It consists of two staves in 2/4 time. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is a simple march melody. A '4' is written below the first staff. The lyrics are: 'Fol - low the Fold and stray no'.

Fol - low the Fold and stray no

Musical notation for the vocal part of 'The Guys Follow the Fold'. It consists of two staves in 2/4 time. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is a simple march melody. A '4' is written below the first staff. The lyrics are: 'Fol - low the Fold and stray no'.

more, stray no more, stray no more.
more, stray no more, stray no more.

Musical notation for the vocal part of 'The Guys Follow the Fold'. It consists of two staves in 2/4 time. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is a simple march melody. A '4' is written below the first staff. The lyrics are: '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

Musical notation for the vocal part of 'The Guys Follow the Fold'. It consists of two staves in 2/4 time. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is a simple march melody. A '4' is written below the first staff. The lyrics are: 'Fol - low, fol - low the Fold'.

Fol - low, fol - low the Fold
Fol - low, fol - low the Fold

SCENE FOURTEEN: NIGHT – STREET OFF BROADWAY

(ADELAIDE and SARAH enter and stand, looking agitated. Eventually, ADELAIDE notices SARAH.)

ADELAIDE

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. But try to be forgiving and understanding, and the pain will go away. In the Bible it tells us in Obediah... Obediah...

(The thought is too much for her.)

... Obediah...

(She cannot go ahead.)

ADELAIDE

You've got a boyfriend named Obediah, huh?

SARAH

(through her tears)

Obediah 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.)

(ADELAIDE)
Oh, no! Not Sky! You're not in love with Sky?

(No answer, which is its own confirmation.)
You poor thing!

(SARAH gestures helplessly.)

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. But they just can't change.

SARAH

A little while ago at our prayer meeting there were a lot of gamblers who acted as though maybe they could change.

ADELAIDE

Gamblers at your prayer meeting... Was Nathan Detroit there?

SARAH

I'm sure I heard that name. I think so.

ADELAIDE

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.

(The two GIRLS look at each other for a moment.)

ADELAIDE
What are we – crazy or something!

Marry the Man Today

Craftily, in tempo ♩ = *116*

(ADELAIDE:)

SARAH:

Why not?

Why not what?

ADELAIDE:

4 Mar - ry the man to-day Trou - ble tho' he may be

7 Much as he likes to play

10 Cra - zy and wild and free Mar - ry the man to-day

12 Ra - ther than sigh and sor - row,

13 ADELAIDE: Mar - ry the man to - day And change his

14

ways to-mor-row

2

17

SARAH:

Care - ful - ly ex - pose him to do - mes - tic life And

19

if he ev - er tries to stray from you Have a

21

ADELAIDE:

(SARAH:)

pot - roast Have a ba - by

Have a head - ache Have

24

two Nine

Mar - ry the man to-day

25

Six Stop! Mar - ry the man to-day

26

Ra - ther than sigh and sor - row

Ra - ther than sigh and sor - row

27 *(They shake hands.)*
 Mar - ry the man to - day and change his
 Mar - ry the man to - day and change his

28
 ways and change his ways
 ways and change his

29
 and change his ways
 ways and change his

30
 To - mor - row
 To - mor - row
 ways To - mor - row

(ADELAIDE and SARAH exit in different directions.)

SCENE FIFTEEN: THE STREET - BROADWAY

(All the CRAPSHOOTERS march on. They have been cleaned up, and each one is wearing a big white gardenia. HARRY is in the lead followed by NICELY and BENNY. They stand in line. ADELAIDE enters followed by the HOT BOX GIRLS. She wears a wedding veil and carries a bouquet in her hands. ADELAIDE is very nervous and calls offstage:)

ADELAIDE

Nathan! Darling, come on, we're waiting for you!

(NATHAN emerges, sheepishly, wearing a top hat and carrying a cane.)

HARRY

Let's go. Where's the wedding?

NATHAN

Holy smokes!

ADELAIDE

What's the matter?

NATHAN

I didn't get a place for the wedding!

ADELAIDE

Oh, Nathan!

NICELY

How about the Biltmore Garage?

(The 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 center stage.)

SKY

(starting the pitch)
Brothers and Sisters! Life is one big crap game, and the Devil is using loaded dice!

BIG JULE

(enters)
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 Masterson 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.

(An enormous sneeze comes from NATHAN. Then her expression changes as she realizes its implications.)

The Happy Ending

Bright tempo $\text{♩} = 102$

ALL:

3

When you see a guy

reach for stars in the sky You can

bet that he's do - ing it for some doll

11

When you spot a John wait - ing

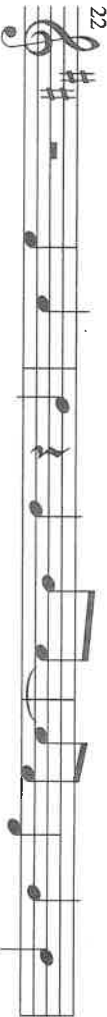
out in the rain Chan - ces are he's in - sane as

on - ly a John can be for a Jane When you

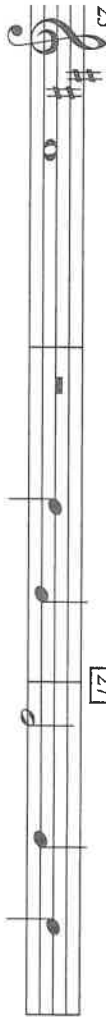
19

meet a gent Pay - ing all kinds of rent


22 For a flat that could flat - ten the Taj Ma -



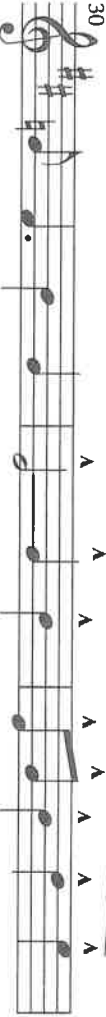
25 hal Call it sad, call it




28 fun - ny, but it's bet - ter than ev - en



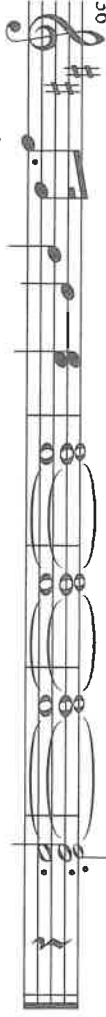
30 mon - ey That the guys on - ly do - ing it for some



33 doll, some - doll, - - - - - some doll, The guys on - ly



36 do - ing it for some doll!
(Curtain)



THE END

Words to Know from *Guys and Dolls JR.*

according to Hoyle: Edmond Hoyle was the sixteenth century expert on the rules of various games including chess and backgammon. The expression “according to Hoyle,” means “according to the rules” and is derived from Edmund Hoyle’s name.

bacardi: A family-owned spirits company, best known as a producer of rums.

bite: A bet.

bum steer: A piece of bad advice.

canasta: A card game similar, but more complex than rummy.

crap game: A gambling game with a pair of dice.

dulce de leche: The most common name for Spanish milk caramel.

floating: Moving the game from one location to another.

fly by night: An event that is casual and may only happen once.

fugue: This is a musical term for a piece in which one voice or instrument imitates another (i.e. “Row, Row, Row your Boat”).

handicapper: A “bookie” who makes the betting odds.

Havana: The capitol of Cuba. A popular tourist spot for Americans until the communists, under Fidel Castro, took over Cuba.

morning line: These are odds set by the handicapper that morning.

marker: A redeemable token, IOU or line of credit used on a bet.

promoter: One who organizes and publicizes events: in this case – crap games!

“the heat”: A termed used to describe pressure from the police.

scratch sheet: A portion of a newspaper listing statistics regarding the daily horse races.

glossary

actor: A person who performs as a character in a play or musical.

author: A writer of a play or musical also known as a playwright. A musical's authors include the book writer, a composer and a lyricist.

blocking: The actors' movement in a play or musical, not including the choreography. The director usually assigns blocking during rehearsals.

book writer: One of the authors of a musical. The book writer writes the lines (dialogue) and the stage directions. Also called the librettist.

cast: The performers in a show.

cheating out: Turning oneself slightly toward the house when performing so the audience may better see one's face and hear one's lines.

choreographer: A person who creates and teaches the dance numbers in a musical.

composer: A person who writes music for a musical.

creative team: The author(s), director, choreographer, music director, and designers for a play or musical.

cross: When an actor onstage moves toward or away from another actor or object.

dialogue: A conversation between two or more characters.

director: A person who provides the artistic vision, coordinates the creative elements and stages the play.

downstage: The portion of the stage closest to the audience. The opposite of upstage.

house: The area of the theater where the audience sits to watch the show.

house left: The left side of the theater from the audience's perspective. If something is located "house left" it is to the left side of the audience as they are seated in the theater.

house right: The right side of the theater from the audience's perspective. If something is located "house right" it is to the right side of the audience as they are seated in the theater.

lines: The dialogue spoken by the actors.

lyricist: A person who writes the lyrics of a musical. The lyricist works with a composer to create songs.

lyrics: The words of a song.

monologue: A dramatic speech by one actor.

music director: A person who is in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score.

musical: A play with songs that are used to tell a story.

off-book: The actor's ability to perform his or her memorized lines without holding the script.

offstage: Any area out of view of the audience. Also called backstage.

onstage: Anything on the stage and within view of the audience is said to be onstage.

opening night: The first official performance of a production, after which the show is frozen, meaning no further changes are made, and reviews may be published.

play: A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

protagonist: The main character in a musical. The action centers around this character.

raked stage: A stage which is raised slightly upstage so that it slants towards the audience.

rehearsal: A meeting during which the cast learns and practices the show.

script: 1) The written words that make up a show, including spoken words, stage directions and lyrics. 2) The book that contains those words.

speed-through: To speak through the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines, and it infuses energy into the pacing of a scene.

stage directions: Words in the script that describe the actions for the characters that are not part of the dialogue.

stage left: The left side of the stage, from the actor's perspective. Also house right.

stage manager: The stage manager is responsible for keeping all rehearsals and performances on schedule, along with acting as a mediator within the company.

stage right: The right side of the stage, from the actor's perspective. Also house left.

upstage: The part of the stage furthest from the audience. The opposite of downstage.

warm-ups: Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.

