

# Welcome to *Guys and Dolls JR.*

**G**uys and Dolls made its triumphant debut on November 24th, 1950 at the 46th Street Theater, which is now named the Richard Rodgers. The 1950 Broadway season featured shows with titles like *Happy as Harry*, *Liar*, *Brigadoon* and *Call Me Madam*.

*Guys and Dolls*' creative team was stellar: music and lyrics by Frank Loesser, book by Jo Swerling and Abe Burrows. By the way, Abe Burrows is the father of James Burrows who went on to create and direct some of television's best shows ranging from *Cheers* to *Will and Grace*. The creative team also featured the playwright George S. Kaufman as director, and choreographer Michael Kidd who had recently won the Tony Award for *Finian's Rainbow*.

*Guys and Dolls* is one of those legendary musicals with stories about putting the original production together that have become the stuff of Broadway myth. For example, early in the process Mr. Loesser suggested they reprise some of the songs from Act 1 in Act 2. Mr. Kaufman, who was known for his razor-sharp wit replied, "If you reprise the songs, we'll reprise the jokes."

*Guys and Dolls* is considered by many to be the perfect musical, and the song "Adelaide's Lament" is often hailed as the perfect comic song. But don't take my word for it. Here's what the great lyricist Fred Ebb had to say about it:

"Here's a girl who's got a cold all through the play and she says she has a cold 'cause somebody isn't going to marry her. That's a very rich comic notion. Every line in it is worth something. It means something; has impact. It has vitality. It has humor and charm and appropriateness. And I don't know how you can get much better than that."

*Guys and Dolls* opened to phenomenal reviews and ran for an astonishing 1,200 performances. The show has enjoyed no less than four Broadway revivals, the most successful was in 1992 and featured Faith Prince, Peter Gallagher and Nathan Lane – it took home four Tony awards! *Guys and Dolls* was the fourth show I adapted for the Broadway Junior Collection. We produced the pilot production at the Enrico Fermi Elementary school in Yonkers, New York. Attending the opening was Frank Loesser's widow, Jo Sullivan Loesser, and the delightful Faith Prince. It was a wonderful production and featured jaw-dropping costumes, way beyond the capabilities of most elementary schools. After the show I asked the director about the costumes and learned that many of the students' mothers worked as stitchers in the NYC fabric district, sewing dresses for the likes of Calvin Klein and Donna Karan. They custom-built each suit and gown for the kids out of remnants collected from their stitching jobs. Now that's being resourceful!

Break-a-leg!

A handwritten signature in black ink that reads "Timothy Allen McDonald". The signature is written in a cursive, flowing style with a large initial 'T' and 'M'.

Timothy Allen McDonald  
Founder and CEO, iTheatrics  
March 9, 2011

# Actor's Script



SCRIPT

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# 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 Tinhorns*). 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*).



## 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 Tinorns

Steady Medium Bounce  $\text{♩} = 148$

5 **NICELY:**

I got the

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

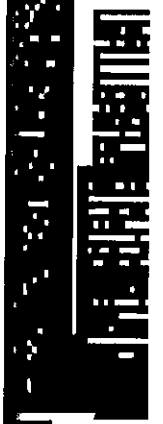
9  $\text{—} 3 \text{—}$  guy that says if the wea-ther's clear— Can do, can


12 do, This guy says the horse can do If

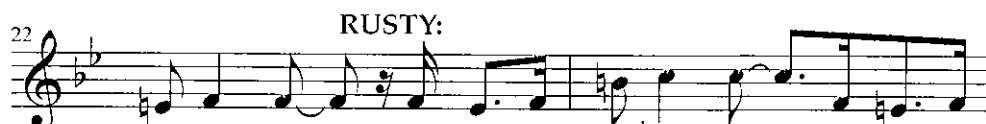
15 he says the horse can do, can do, can

**BENNY:**  
(shows sheet to *RUSTY*)

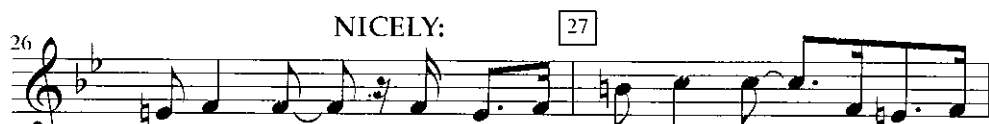
18 do. I'm pick-in' Val-en - tine— 'cause on the




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

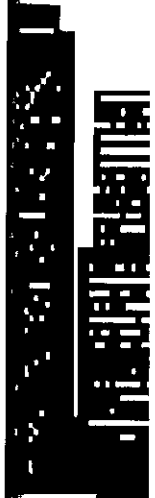
32    
 mud, This "X" means the horse likes   
 works look fine— Be-sides the jock - ey's broth-er's a



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

+ Opt. Chorus I 39  
38  
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

Detailed description: This block contains the first system of music, measures 46 and 47. It features three staves in a grand staff format. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The key signature has two flats (B-flat and E-flat). Measure 46 starts with a vocal line containing the lyrics 'do' and 'If he says the horse can'. The piano accompaniment has a rhythmic pattern of eighth and sixteenth notes. Measure 47 continues the vocal line with 'five to nine.— Has chance, has' and 'class. So make it Ep-i - taph— He wins it'. A box around the number 47 indicates a rehearsal mark. A section labeled '+ Opt. Chorus III' begins in the piano accompaniment of measure 47.

48

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

Detailed description: This block contains the second system of music, measures 48 and 49. It features three staves. The vocal line in measure 48 has the lyrics 'do, can do, can'. The piano accompaniment continues with a similar rhythmic pattern. Measure 49 has the lyrics 'chance. This guy says the horse has' and 'by a half,— Ac-cord-ing to this here in the'. A triplet of eighth notes is marked with a '3' in the piano accompaniment of measure 49.

50

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

Detailed description: This block contains the third system of music, measures 50 and 51. It features three staves. The vocal line in measure 50 has the lyrics 'do.' and 'chance. Val - en - tine!'. The piano accompaniment has a more active rhythmic pattern. Measure 51 has the lyrics 'Tel - e - graph. Ep - i - taph!'. A triplet of eighth notes is marked with a '3' in the piano accompaniment of measure 51.



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.)*

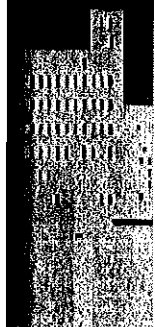
Hear me, you gamblers!

*(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.)*

SCRIPT



**(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**

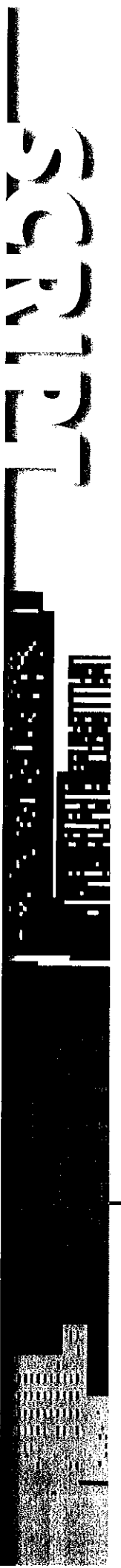
Harry the Horse! How are you? You know Nicely-Nicely Johnson.

**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?

**11**

**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 3 3

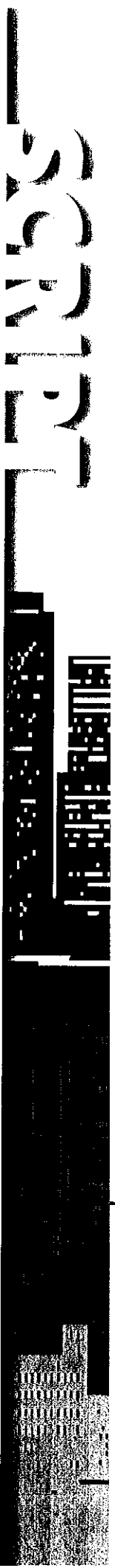
The Bilt-more gar-age wants a

8 **BENNY:** 3 3 3 **NATHAN:** 3

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

11 3 3 3

now have a lock on the door— Of the



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

15 *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.* *NICELY:*  
back of the Po-lice Sta-tion is out. So the

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


25 *rall.* *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,

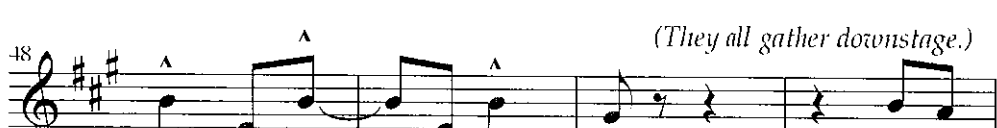


32    
 Na - than, Na - than De - troit. If you're

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

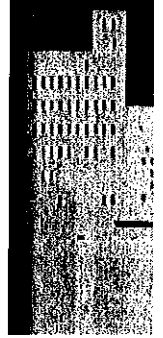
44    
 good old re - li - a - ble Na - than — For it's

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.

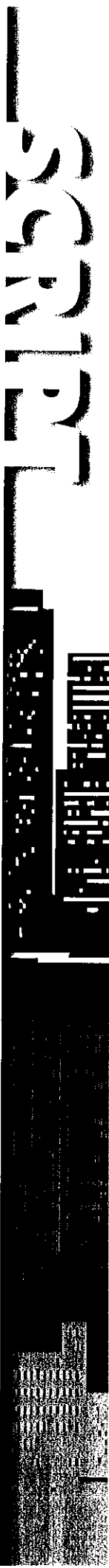
**ANGIE-THE-OX**

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!

SCRIPT

**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.

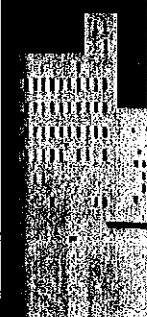
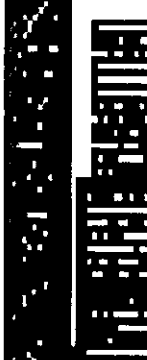
**NATHAN**

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?

SCRIPT



**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**

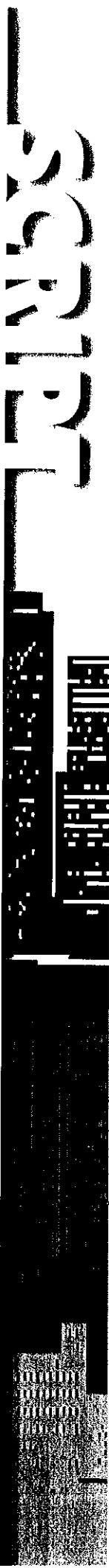
However, if you're really looking for some action—

*(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

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

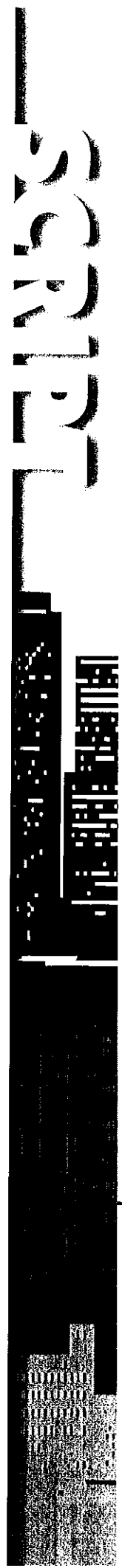
more. Put down the bot-tle and we'll say no more

17

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

Fol - low, fol - low the Fold \_\_\_\_\_

Fol - low, fol - low the Fold \_\_\_\_\_



(MISSION BAND enters singing, headed by SARAH.  
 21 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~~ that mission of yours 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?

**25**

**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

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

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

fly - by - night Broad-way ro - mance

SKY: 3

And you'll

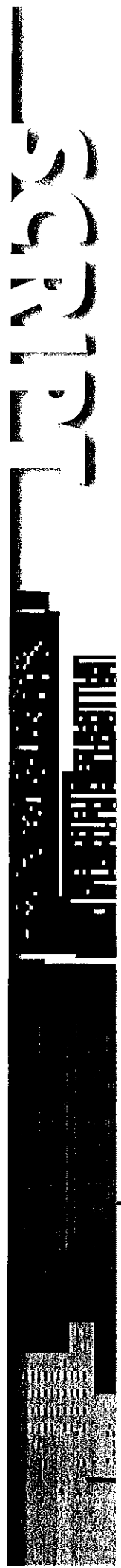
SARAH: A tempo

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

know at a glance by the two pair of pants

(SARAH:) 3

calm steady 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 For I'll know when my

26 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 <sup>39</sup>  
smart?" But I'll stop And I'll

40  
stare At that face in the throng Yes I'll

43 SARAH:  
(SKY:) I'll know when my  
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.

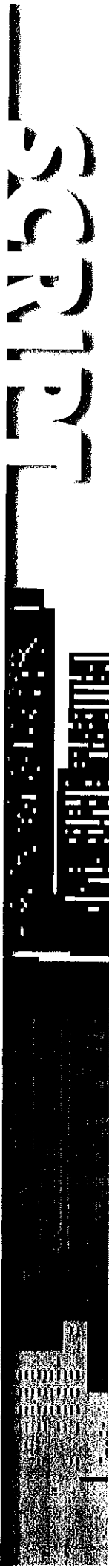
*(SKY turns and exits.)*

### **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

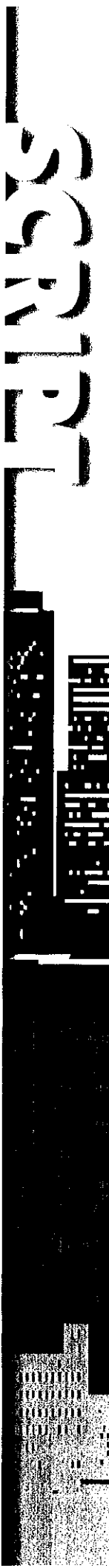
Bar - rel and a heap and I'm talk - in' in my sleep a-bout

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

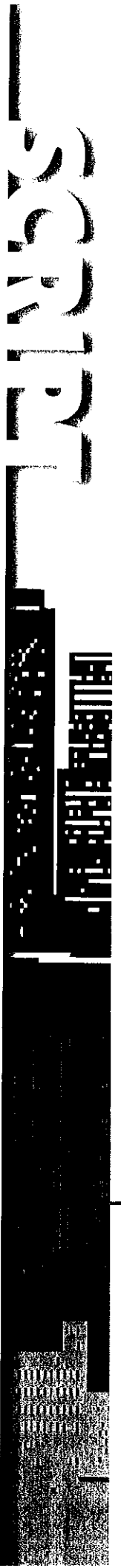
Doo-dle oo-dle oo-dle Doo-dle oo-dle oo-dle oo

55

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

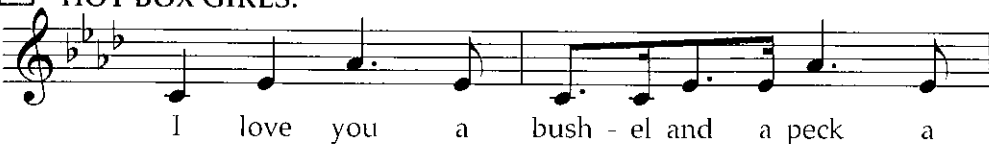
57

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.)

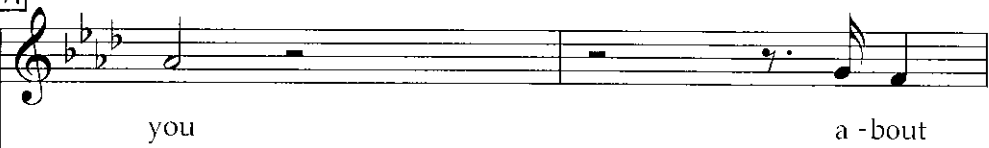

59 

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

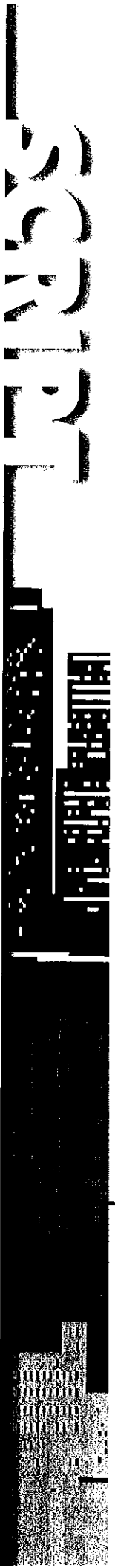
doo-dle oo-dle oo-dle Doo-dle oo-dle oo-dle oo

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 license 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 ♩ = 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  
 With psy - cho - so - mat - ic symp - toms  
 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

SCRIPT



18  $\text{♩} = 88$

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

26

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:** When you

19 meet a gent pay - ing all kinds of rent



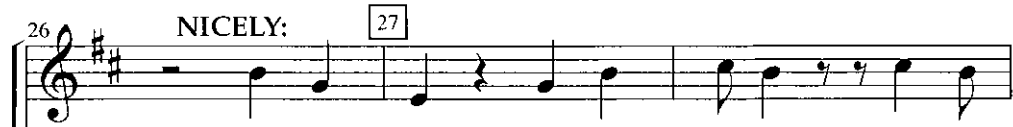
22



Musical notation for measure 22, featuring a treble clef, a key signature of two sharps (F# and C#), and a single note on the staff.

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

26 **NICELY:** 27



Musical notation for measure 26, featuring a treble clef, a key signature of two sharps, and a box containing the number 27.

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

**BENNY:**



Musical notation for measure 26, featuring a treble clef, a key signature of two sharps, and a box containing the number 27.

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

29



Musical notation for measure 29, featuring a treble clef, a key signature of two sharps, and a triplet of notes.

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



Musical notation for measure 29, featuring a treble clef, a key signature of two sharps, and a triplet of notes.

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

32



Musical notation for measure 32, featuring a treble clef, a key signature of two sharps, and a single note on the staff.

do-ing it for some doll.



Musical notation for measure 32, featuring a treble clef, a key signature of two sharps, and a single note on the staff.

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:

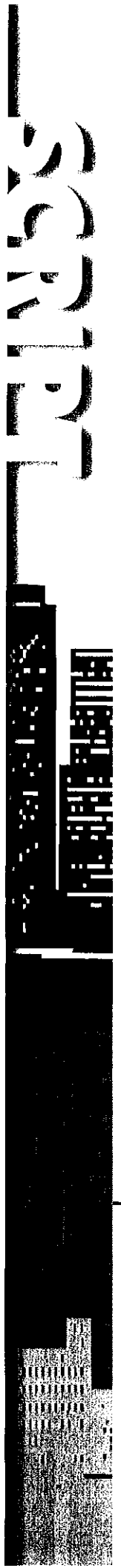
ing it with some doll When a

59

guy wears tails with the front gleam-ing white

62

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

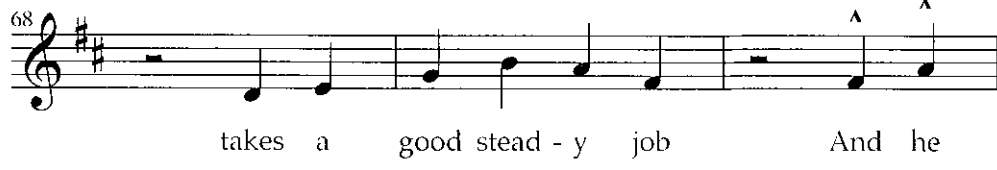


65 **GROUP I:** 67



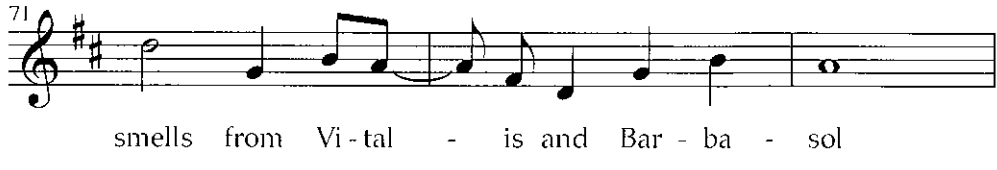
Sat - ur - day night? When a la - zy slob

68



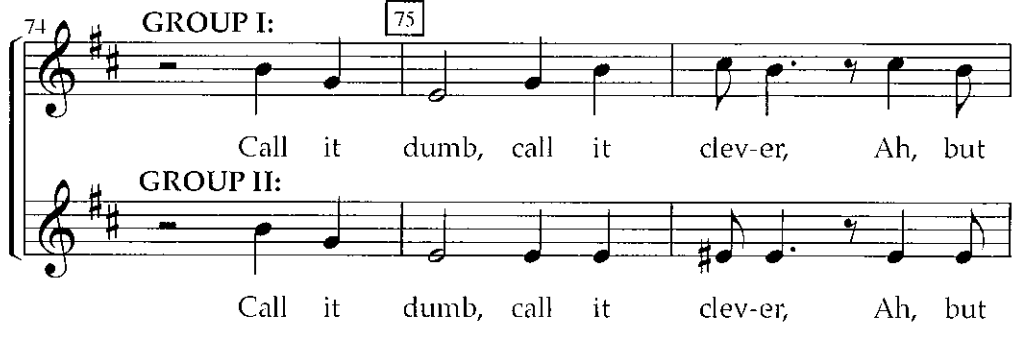
takes a good stead - y job And he

71



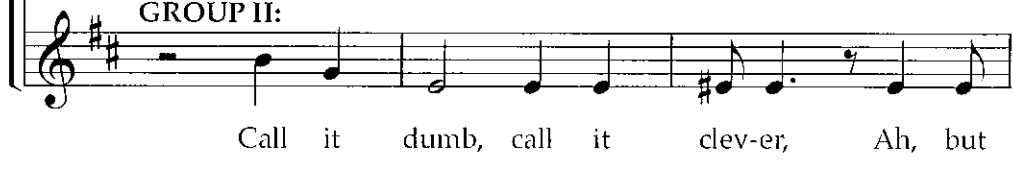
smells from Vi - tal - is and Bar - ba - sol

74 **GROUP I:** 75



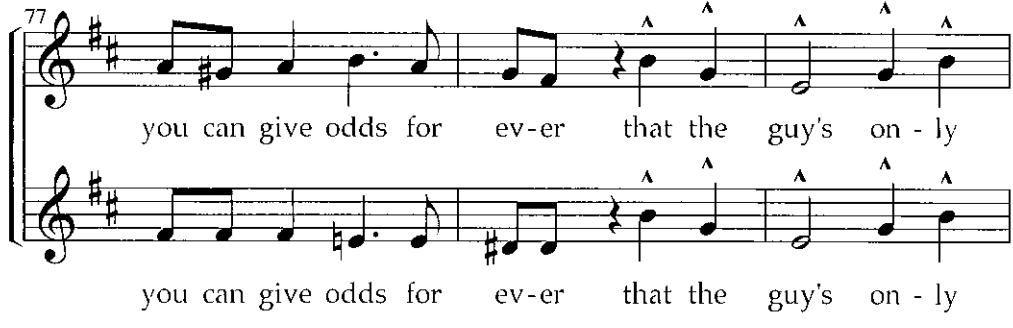
Call it dumb, call it clev-er, Ah, but

**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





**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.

**\*CUE: Hallelujah Playoff**

## **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.

**SCRIPT**



*(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** \***CUE: Havana + CUE: Biplane**

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.)*

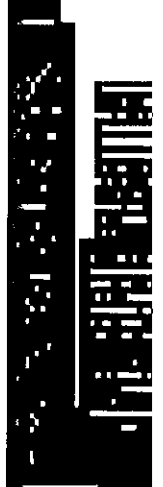
**SKY**

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

Easy Swing Tempo  $\text{♩} = 120$

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

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

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

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

— Boy, if I were a lamp I'd light—

— 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 - crite 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?

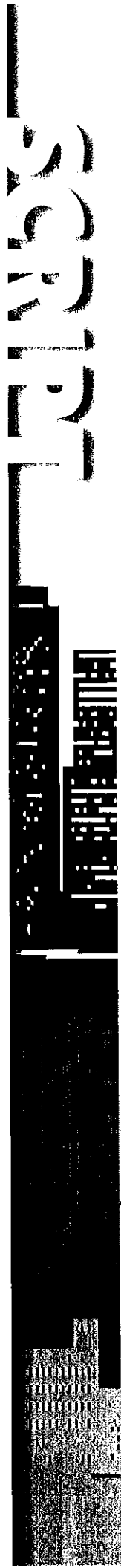
**SKY**

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!

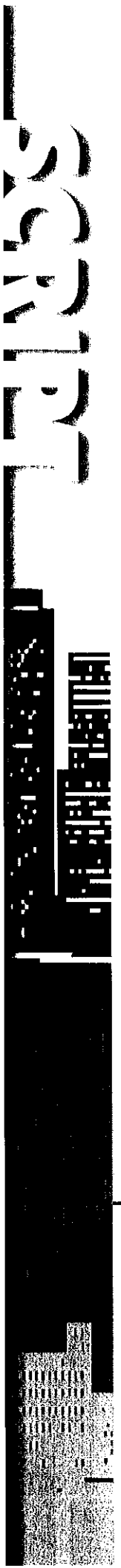
**SARAH**

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

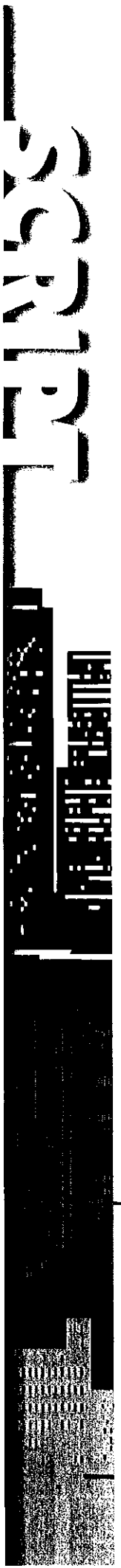
been in love be - fore I thought my heart was

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 *rit.* *ten.*

out my song must pour \_\_\_\_\_ So please for -

, 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 *rit.*

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

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!

**62**

*(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**

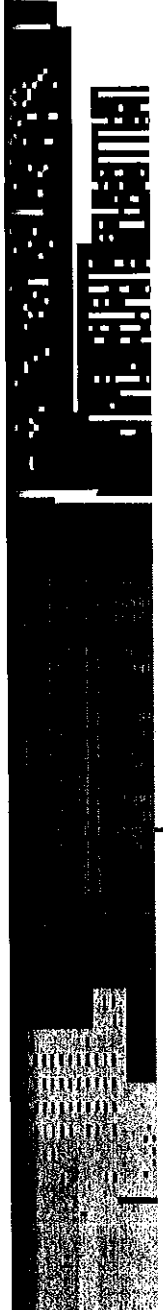
This wouldn't have happened if I hadn't...

*(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?

**66**

SCRIPT



**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

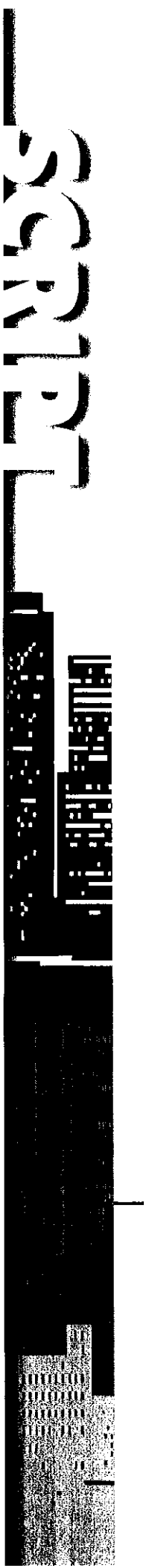
11   
her left hand A per - son can de - vel - op the

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)*

**(follow applause)**

**\*CUE: Change of Scene (10-11)**

## 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.

**ADD:**

**SKY: The sewer?**

**NICELY: It's not as bad as it  
smells.\***

*(NICELY opens a manhole cover.)*

**\*CUE: Luck Be a Lady (Play "On")**

**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...

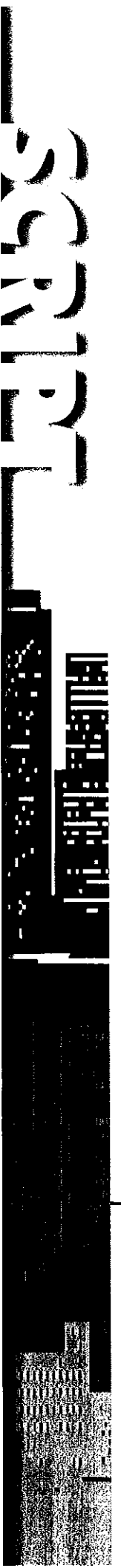
*(pointing to one, then another)*

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**

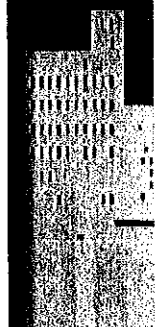
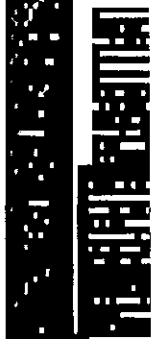
Me? I don't even know if I got one.

**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



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

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.

Detailed description: This system contains measures 48, 49, and 50. The vocal line starts with a whole rest in measure 48, followed by a half note G4 in measure 49, and a quarter note G4 in measure 50. The piano accompaniment consists of chords in the left hand and single notes in the right hand.

51

I know the  
How nice a dame you can be.

Detailed description: This system contains measures 51, 52, and 53. The vocal line has a whole rest in measure 51, followed by a half note G4 in measure 52, and a quarter note G4 in measure 53. The piano accompaniment continues with chords and single notes.

54

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

Detailed description: This system contains measures 54, 55, and 56. The vocal line has a quarter note G4 in measure 54, followed by a quarter note G4 in measure 55, and a quarter note G4 in measure 56. The piano accompaniment features a key signature change to A major at the end of measure 56.

57

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

Detailed description: This system contains measures 57, 58, and 59. The vocal line has a quarter note G4 in measure 57, followed by a quarter note G4 in measure 58, and a quarter note G4 in measure 59. The piano accompaniment continues with chords and single notes.

60

CRAPSHOOTERS:  
A

Detailed description: This system contains measures 60, 61, and 62. The vocal line has a whole rest in measure 60, followed by a quarter note G4 in measure 61, and a quarter note G4 in measure 62. The piano accompaniment features a key signature change to A major at the end of measure 62.

63

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

Detailed description: This system contains measures 63, 64, and 65. The vocal line has a quarter note G4 in measure 63, followed by a quarter note G4 in measure 64, and a quarter note G4 in measure 65. The piano accompaniment continues with chords and single notes.

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.

Detailed description: This system contains measures 82, 83, and 84. The vocal line (treble clef) starts with a whole rest in measure 82, followed by a half note G4 in measure 83, and a half note F4 in measure 84. The piano accompaniment (treble clef) has a half note G4 in measure 82, a half note F4 in measure 83, and a whole rest in measure 84.

85

Stick with me  
Nev - er get out of my sight.

Detailed description: This system contains measures 85, 86, and 87. The vocal line (treble clef) has a whole rest in measure 85, a half note G4 in measure 86, and a half note F4 in measure 87. The piano accompaniment (treble clef) has a half note G4 in measure 85, a half note F4 in measure 86, and a whole rest in measure 87.

88

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

Detailed description: This system contains measures 88, 89, and 90. The vocal line (treble clef) has a half note G4 in measure 88, a half note F4 in measure 89, and a half note E4 in measure 90. The piano accompaniment (treble clef) has a half note G4 in measure 88, a half note F4 in measure 89, and a half note E4 in measure 90.

91

Luck be a la - dy.  
ba - by. Luck be a la - dy

Detailed description: This system contains measures 91, 92, 93, and 94. The vocal line (treble clef) has a half note G4 in measure 91, a half note F4 in measure 92, a half note E4 in measure 93, and a whole rest in measure 94. The piano accompaniment (treble clef) has a half note G4 in measure 91, a half note F4 in measure 92, a half note E4 in measure 93, and a whole rest in measure 94.

95

Luck be a la - dy  
Luck be a

Detailed description: This system contains measures 95, 96, and 97. The vocal line (treble clef) has a half note G4 in measure 95, a half note F4 in measure 96, a half note E4 in measure 97, and a whole rest in measure 98. The piano accompaniment (treble clef) has a half note G4 in measure 95, a half note F4 in measure 96, a half note E4 in measure 97, and a whole rest in measure 98.

98 *cresc.* *cresc.*

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

Detailed description: This system contains musical notation for measures 98, 99, and 100. The vocal line (treble clef) has rests in measure 98, followed by notes in 99 and 100. The piano accompaniment (treble clef) has chords in measure 98 and a melodic line in 99 and 100. Dynamics include *cresc.* and accents (^).

101

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

Detailed description: This system contains musical notation for measures 101, 102, and 103. The vocal line (treble clef) has notes in 101 and 102, followed by a rest in 103. The piano accompaniment (treble clef) has a rhythmic pattern of eighth notes in 101 and 102, and rests in 103. Dynamics include accents (^).

104

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

Detailed description: This system contains musical notation for measures 104, 105, 106, and 107. The vocal line (treble clef) has a long melisma line across all four measures. The piano accompaniment (treble clef) has a steady eighth-note accompaniment.

108

right. Ha!  
Ha!

Detailed description: This system contains musical notation for measures 108, 109, 110, and 111. The vocal line (treble clef) has notes in 108 and 109, followed by rests in 110 and 111. The piano accompaniment (treble clef) has rests in 108 and 109, followed by notes in 110 and 111. Dynamics include accents (^).

**\*CUE: Playoff "Out of the Sewer"**

## 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.)*

**SCRIPT**

**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 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. 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 ha!

*(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.)*

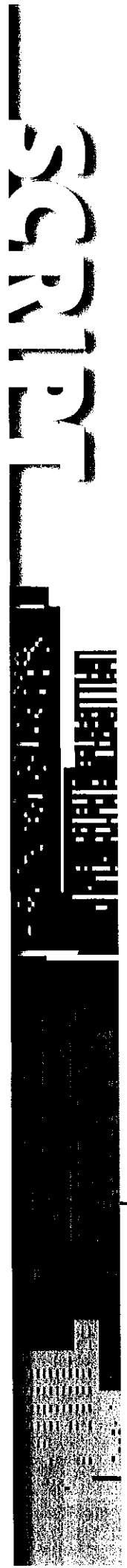
**NICELY**

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  $\text{♩} = 88$

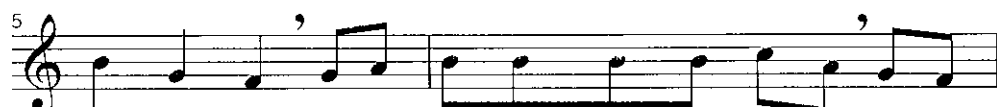
NICELY:



I dreamed last night I got on the boat to Heav-en 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



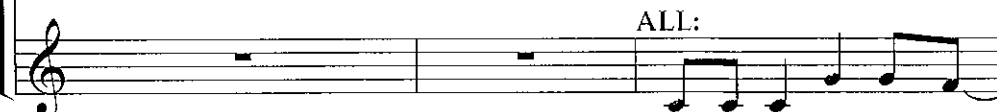
pas-sen-gers they know right from wrong. For the



peo-ple all said sit down— Sit down



— you're rock-in' the boat Peop-le 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. —

Detailed description: This block contains two staves of music. The first staff is a vocal line with lyrics: "— sit down you're rock-in' the boat. — And the". The second staff is a piano accompaniment line with lyrics: "— sit down you're rock-in' the boat. —". The music consists of eighth and quarter notes.

17 (NICELY):

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

Detailed description: This block contains one staff of music. The lyrics are: "de-vil will drag you un - der By the sharp la-pel — of your". The music is marked "(NICELY):" and consists of eighth and quarter notes.

20

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

Detailed description: This block contains one staff of music. The lyrics are: "check-ered coat — Sit down — sit down sit down". The music consists of eighth and quarter notes.

22

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

Detailed description: This block contains two staves of music. The first staff is a vocal line with lyrics: "— sit down sit down you're rock-in' the boat —". The second staff is a piano accompaniment line with lyrics: "Sit down you're rock-in' the boat —". The music consists of eighth and quarter notes.

25

2

Detailed description: This block contains one staff of music. The lyrics are: "2". The music consists of a single note on a whole staff.

27 *rit.* 28 **NICELY:** **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

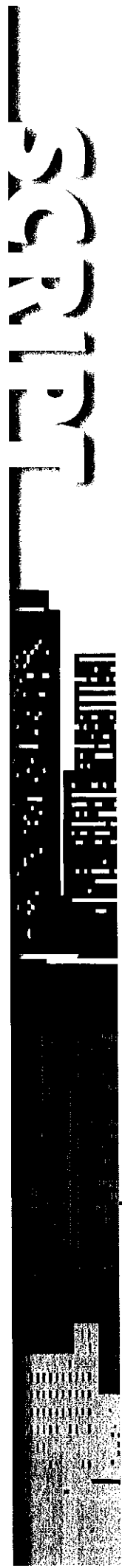
as I sank And I hol-lered "Some-one save me" That's the

34

mo-ment I woke up, thank the Lord. And I

*rit.*

Ooo Thank the Lord. Thank the Lord.



37 **Tempo II**  $\text{♩} = 110$

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

Said to him - self sit down

Detailed description: This system contains two staves of music. The top staff is in treble clef with a common time signature. It begins with a treble clef, a common time signature, and a tempo marking 'Tempo II' with a quarter note equal to 110. The melody consists of eighth and quarter notes. The lyrics 'said to my - self sit down, — sit down,' are written below the staff. The bottom staff is in treble clef and contains a piano accompaniment of eighth and quarter notes. The lyrics 'Said to him - self sit down' are written below this staff.

39

— You're rock - in' the boat

— sit down —

Detailed description: This system contains two staves of music. The top staff is in treble clef with a common time signature. It begins with a treble clef, a common time signature, and a measure rest. The melody consists of quarter and eighth notes. The lyrics '— You're rock - in' the boat' are written below the staff. The bottom staff is in treble clef and contains a piano accompaniment of quarter and eighth notes. The lyrics '— sit down —' are written below this staff.

41

Said to my - self sit down, Sit down,

Said to him - self Sit down

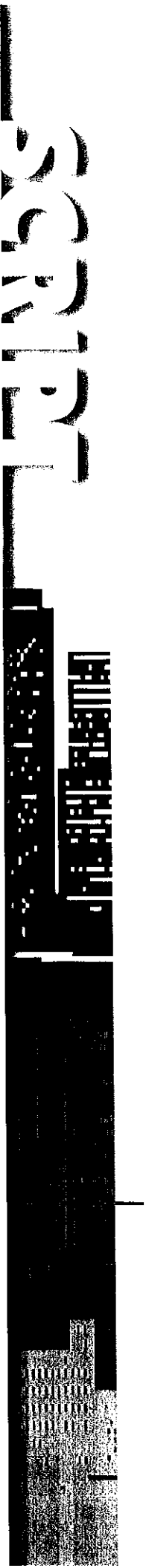
Detailed description: This system contains two staves of music. The top staff is in treble clef with a common time signature. It begins with a treble clef, a common time signature, and a melody of eighth and quarter notes. The lyrics 'Said to my - self sit down, Sit down,' are written below the staff. The bottom staff is in treble clef and contains a piano accompaniment of eighth and quarter notes. The lyrics 'Said to him - self Sit down' are written below this staff.

43

— You're rock - in' the boat And the

—

Detailed description: This system contains two staves of music. The top staff is in treble clef with a common time signature. It begins with a treble clef, a common time signature, and a melody of quarter and eighth notes. The lyrics '— You're rock - in' the boat And the' are written below the staff. The bottom staff is in treble clef and contains a piano accompaniment of quarter and eighth notes. The lyrics '—' are written below this staff.



45

Dev - il will drag you un - der. With a  
And the dev - il will drag you un -

Detailed description: This system contains two staves of music. The top staff is a vocal line starting with a treble clef and a key signature of one flat. It contains measures 45 and 46. The bottom staff is a piano accompaniment line starting with a treble clef and a key signature of one flat. It contains measures 45 and 46. The lyrics are: "Dev - il will drag you un - der. With a" on the top staff and "And the dev - il will drag you un -" on the bottom staff.

47

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

Detailed description: This system contains two staves of music. The top staff is a vocal line starting with a treble clef and a key signature of one flat. It contains measures 47 and 48. The bottom staff is a piano accompaniment line starting with a treble clef and a key signature of one flat. It contains measures 47 and 48. The lyrics are: "soul so hea - vy you'd nev - er float, Sit down," on the top staff and "- der" on the bottom staff.

49

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

Detailed description: This system contains two staves of music. The top staff is a vocal line starting with a treble clef and a key signature of one flat. It contains measures 49 and 50. The bottom staff is a piano accompaniment line starting with a treble clef and a key signature of one flat. It contains measures 49 and 50. The lyrics are: "— sit down, sit down, — sit down, sit down" on the top staff and "Sit down, sit down, — sit down, sit down" on the bottom staff.

51

You're rock - in' the boat —  
You're rock - in' the boat —

Detailed description: This system contains two staves of music. The top staff is a vocal line starting with a treble clef and a key signature of one flat. It contains measures 51 and 52. The bottom staff is a piano accompaniment line starting with a treble clef and a key signature of one flat. It contains measures 51 and 52. The lyrics are: "You're rock - in' the boat —" on the top staff and "You're rock - in' the boat —" on the bottom staff.



53 *p*

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

*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,

*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'——

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!

**ARVIDE**

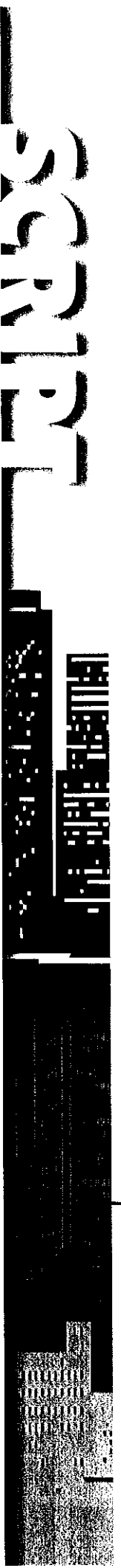
*(rises)*  
Now if you would excuse me, officer, we would like to go on with our meeting.

*(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!")*

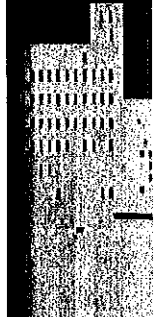
**SARAH**

*(quietly)*

Hallelujah.

**GENERAL**

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



# The Guys Follow the Fold

March Tempo ♩ = 118

4 ENSEMBLE:

Fol - low the Fold and stray no

Fol - low the Fold and stray no

8

more, stray no more, stray no more.

more, stray no more, stray no more.

13

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

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

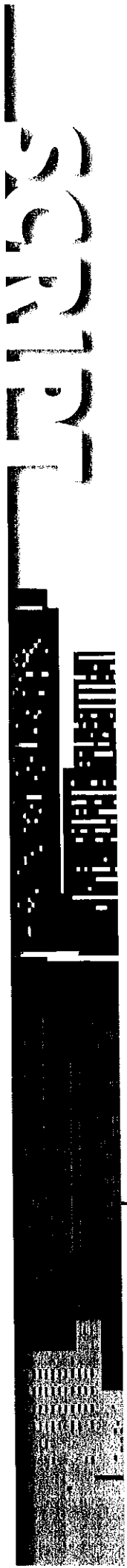
17

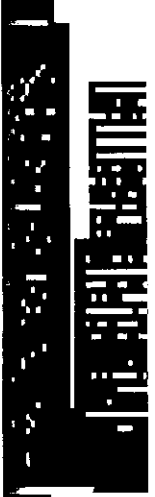
21

32

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:

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

Much as he likes to play

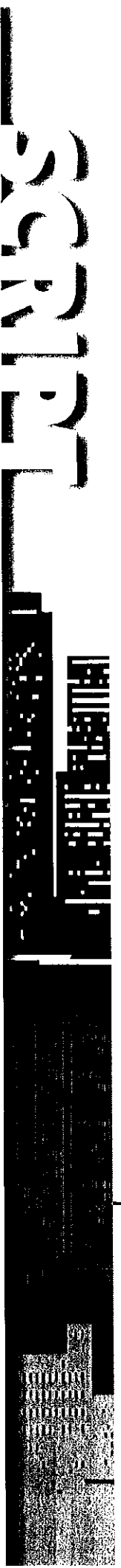
BOTH:

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

Ra - ther than sigh and sor - row,

ADELAIDE:

Mar - ry the man to - day                      And change his



14 ways to-mor-row

SARAH:  
17 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:  
Have a head - ache Have

(SARAH):  
pot - roast Have a ba - by

24 two Nine Mar - ry the man to - day

Six Stop! Mar - ry the man to - day

25 3

26 Ra - ther than sigh and sor - row

Ra - ther than sigh and sor - row

3



27 *(They shake hands.)*

Mar - ry the man to - day and change his  
Mar - ry the man to - day and change his

Detailed description: This system contains two staves of music. The top staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a melodic line with a triplet of eighth notes on the first measure, followed by eighth and quarter notes. The bottom staff mirrors this melody. The lyrics 'Mar - ry the man to - day and change his' are written below both staves.

28

ways and change his ways  
ways and change his

Detailed description: This system contains two staves of music. The top staff continues the melody from the previous system, ending with a long note. The bottom staff provides harmonic support. The lyrics 'ways and change his ways' are written below the top staff, and 'ways and change his' is written below the bottom staff.

29

and change his ways  
ways and change his

Detailed description: This system contains two staves of music. The top staff continues the melody, ending with a long note. The bottom staff provides harmonic support. The lyrics 'and change his ways' are written below the top staff, and 'ways and change his' is written below the bottom staff.

30

To - mor - row  
ways To - mor - row

Detailed description: This system contains two staves of music. The top staff continues the melody, ending with a final note. The bottom staff provides harmonic support. The lyrics 'To - mor - row' are written below the top staff, and 'ways To - mor - row' is written below the bottom staff.

*(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 smoke!

**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

4

reach for stars in the sky You can

7

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

10 11

When you spot a John wait - ing

13

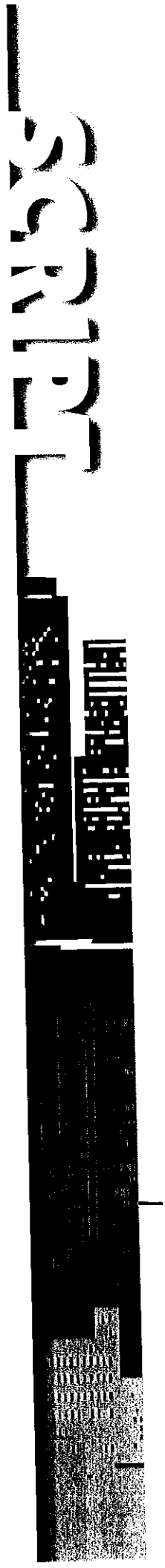
out in the rain Chan - ces are he's in - sane as

16

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

19 19

meet a gent Pay - ing all kinds of rent

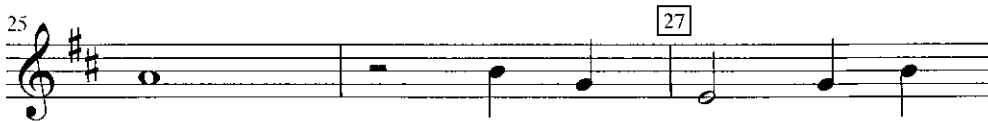


22



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

25



hal

27




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**