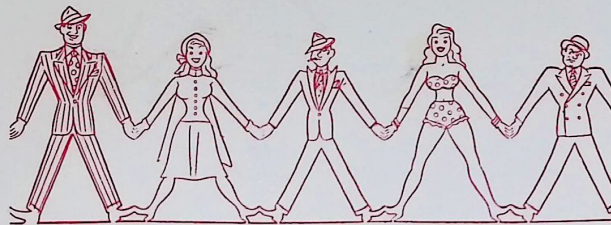


WILKES COLLEGE MUSICAL



GUYS & DOLLS

A MUSICAL FABLE of BROADWAY

PRESENTED BY KIWANIS CLUB
OF WILKES-BARRE

NOVEMBER 11, 12, 13, 14, 15, 1970

WILKES COLLEGE CENTER FOR THE PERFORMING ARTS

The Kiwanis Club of Wilkes-Barre is pleased to be able to welcome you to this delightful performance of *Guys & Dolls*. We sincerely hope that you have enjoyed the performance.

Guys & Dolls is the tenth theatrical production which our Club, together with Wilkes College, has been able to present. These productions have a three-fold purpose:

(1) The students of Wilkes College participate in a valuable educational experience which involves the complete production of a show — design and construction of the sets, procuring and fitting of the costumes, participating in the orchestra, and performing on the stage.

(2) The proceeds are used exclusively for service to our community — current examples: improvement of facilities at the Boy Scout Camp, providing camperships, sponsoring educational programs such as "You & The Law," purchasing and distributing literature to help our educational institutions deal with the problem of drugs, and maintenance of a Wheel Chair Club.

(3) The shows provide enjoyable entertainment for our community in one of the most beautiful theaters in the country on a college campus.

To the members of the faculty, the staff, and the students of Wilkes College who have contributed their time and effort, we are indeed grateful. We ex-

press our thanks to each of you who, through your patronage, have made the Kiwanis Club — Wilkes College venture a success.

Herbert L. Winkler, *President,*
Kiwanis Club of Wilkes-Barre



Guys & Dolls is the eighth musical in a 16-year relationship between the Wilkes-Barre Kiwanis Club and Wilkes College. Proceeds, assured by ticket sales only, totaling approximately \$50,000.00, have benefited the community through the generosity of Kiwanis Charities. The shows have provided more than 1,000 students the opportunity to share an experience in learning and giving, a result made possible by this cooperative enterprise.

We wish publicly to thank Kiwanis and the Community for encouraging us to do more for our students and for supporting organizations dedicated to doing more for others.

Alfred S. Groh, *Director*
Wilkes College Theater



Music and Lyrics
Frank Loesser

Produced by S

Scenery and Lighting
KLAUS HOLM

Costume Design
MURRAY POI

Dances

CURTAIN AT 8

KIWANIS CLUB OF WILKES-BARRE

PRESENTS THE

WILKES COLLEGE PRODUCTION



"GUYS AND DOLLS"



(A Musical Fable of Broadway)

Based On A Story and Characters by Damon Runyon

Music and Lyrics

Frank Loesser

Book

Jo Swerling and Abe Burrows

Produced by Special Arrangement with Music Theatre International, New York

Costumes by Eaves Costume Company, New York

Directed by

ALFRED S. GROH

Scenery and Lighting

KLAUS HOLM

Musical Preparation

RICHARD CHAPLINE

Orchestra Conductor

HERBERT GARBER

Costume Design

MURRAY POPKY

Dramatic Coach

MYVANWY WILLIAMS

Dances and Musical Numbers staged by ROBERT NIZNIK

NOVEMBER 11, 12, 13, 14, 15, 1970

CURTAIN AT 8:30 P.M.

MATINEE, NOVEMBER 15 at 2:30 P.M.



THE CAST

(in order of appearance)



Nicely-Nicely Johnson	Stanley Yunkunis '72	Joey Biltmore	Michael Bishton '74
Benny Southstreet	Charles Robbins, Jr. '73	Hot Box Girls	Barbara Woronko '73
Rusty Charlie	Glen Flack '73	Paula Cardias '73	Molly Jackiewicz '73
Sarah Brown	Virginia Jenkins '74	Ruth Kret '73	Nancy Haldeman '71
Arvide Abernathy	Michael Gallagher '72	Peggy Occhipinti '71	
Agatha	Leda Pickett '74	General Matilda B. Cartwright .	Debbie Dunleavy '73
Martha	Cathy Baumann '74	Big Jule	James Ferrario '71
Calvin	Richard Finkelstein '74	Society Max	Felix Wawer '71
Harry the Horse	Fred Pacolitch '74	Brandy Bottle Bates	Allen Rosenbaum Special Student
Lt. Brannigan	John Sauerhoff '74	Liver Lips Louie	Joseph Ales '73
Nathan Detroit	Elliot J. Stahler '71	Scranton Slim	Robert Leach '74
Angie The Ox	Roy Getzoff '72	Drunk	David Fontaine Special Student
Miss Adelaide	Rita Singer '71	Waiter	Robert Bernhardt Summer Theater Workshop
Sky Masterson	Dennis English '71	Tourist	Noel Filipini '74

DANCERS — Robert Leach '74, Allen Rosenbaum '74

DOLLS — Celeste Ametrano '73, Carcy Brannigan '73, Kathy Hafich '71, Joyce Jackiewicz '71, Delia Jones '73, Judy Sanger '73, Judith Thompson '72, Sherry Thompson '73

ORCHESTRA

Violin	Cello
Louis Savitt, <i>Principal</i>	Enzo Liva, <i>Principal</i>
Marie Barbella '73	Marie Marze
Joan Jennings	Mary G. Ma
Lucy Joseph	
Mary Ann Kachmar	Bass
Jack Stubelbein	Clark Hamr
Edward Venzel	
Paulyna Voveris	French Horn
	Douglas Hil

The Wilkes College Center for the Performing Arts was dedicated in October, 1965. Mrs. Franck G. Darte, the building is named in her honor to provide a variety of cultural and educational activities and to encourage the creative arts.

DANCERS — Robert Leach '74, Allen Rosenbaum, Special Student; Glen Flack '73.

DOLLS — Celeste Ametrano '73, Carcy Brown '74, Corinne E. Crispell '73, Paula R. DeAngelo '74, Lisa Gelb, Kathy Hafich '71, Joyce Jackiewicz '71, Debra McConnell '74, Sherrie Miller, Eileen Rex '72, Mary Salavantis '74, Judy Sanger '73, Judith Thompson '72, Shirley Tokach '71, Fern Walter '74, Sandy Yucas '72.

ORCHESTRA PERSONNEL

Violin

Louis Savitt, *Principal*
Marie Barbella '73
Joan Jennings
Lucy Joseph
Mary Ann Kachmar
Jack Stubelbein
Edward Venzel
Paulyna Voveris

Cello

Enzo Liva, *Principal*
Marie Marzen
Mary G. Marzen

Bass

Clark Hamman '72

French Horn

Douglas Hill, *Faculty*

Reeds

Richard Ciufferi '71
George Matz '71
Robert Okrasinski '71
John Reap '74
Richard Rusnak '71
William Weber, *Faculty*

Trombone

Donald Ball '72

Trumpet

Ann Marie Cusick '74
Lawrence Hughes '73
Larry Lindner '72

Percussion

Dean Houck '72
Robert Zampetti '73

*The Wilkes College Center for the Performing Arts
was dedicated in October, 1965. The gift of
Mrs. Franck G. Darte, the building is equipped to
provide a variety of cultural and educational programs
and to encourage the creative arts on campus.*

NOTICE

Restrooms and drinking fountains are below the lounge in the main lobby. Smoking is permitted in the lounge and lobby only. Taking of flash pictures prohibited during performance.

MUSICAL SYNOPSIS OF SCENES

ACT I

Overture — Orchestra

SCENE 1. BROADWAY

Nathan Makes A Wager

*Fugue For Tinhorns . . . Nicely-Nicely Johnson,
Benny Southstreet, Rusty Charlie*

*Follow The Fold Sarah, Arvide, Calvin,
Agatha, Martha*

*The Oldest Established . . Nathan, Nicely-Nicely,
Benny and The Guys*

SCENE 2. INTERIOR OF THE SAVE-A-SOUL MISSION

Sky Makes A Proposition

I'll Know Sarah and Sky

SCENE 3. A PHONE BOOTH

Nathan Makes A Move

SCENE 4. THE HOT-BOX NIGHTCLUB

Adelaide Makes An Admission

*A Bushel and A Peck Miss Adelaide and
The Hot-Box Girls*

Adelaide's Lament Adelaide

SCENE 5. SHUBERT ALLEY

Nicely and Benny Make An Observation

Guys and Dolls Nicely and Benny

SCENE 6. EXTERIOR OF THE MISSION

Sarah Makes A Commitment

SCENE 7. A STREET OFF BROADWAY

Nathan Makes A Promise

SCENE 8. HOTEL NATIONALE, HAVANA

Sarah Makes Whoopee

SCENE 8a. EL CAFE CUBANA

Sky Makes A Decision

Havana Dance Guys and Dolls

SCENE 9. RETURN TO BROADWAY

Sky and Sarah Make A Discovery

If I Were A Bell Sarah

My Time Of Day Sky

I've Never Been In Love Before . . Sky and Sarah

SCENE 10. MISSION EXT

The Guys Make An Exit

ACT II

Entr'acte — Orchestra

SCENE 1. THE HOT-BOX

Sky Plans Action

Adelaide's Lament (Repr)

SCENE 2. SHUBERT ALLEY

Arvide Gambles On A Sin

More I Cannot Wish Yo

SCENE 3. THE CRAP GAME

Big Jule Gets An Education

The Crap Game Dance .



SCENE 10. MISSION EXTERIOR

The Guys Make An Exit

Luck Be A Lady Tonight *Sky and
The Crapshooters*

ACT II

Entr'acte — Orchestra

SCENE 1. THE HOT-BOX

Sky Plans Action

Adelaide's Lament (Reprise) Adelaide

SCENE 4. SHUBERT ALLEY

Nathan Tells A Tall Tale

Sue Me Adelaide and Nathan

SCENE 5. INTERIOR OF THE MISSION

The General Redeems A Marker

Sit Down, You're Rockin'

The Boat Nicely, Guys and Dolls

*Follow The Fold (Reprise) Mission Group
Meeting*

SCENE 2. SHUBERT ALLEY

Arvide Gambles On A Sinner

More I Cannot Wish You Arvide

SCENE 6. SHUBERT ALLEY

Two Dolls Use Psychology

Marry The Man Today Adelaide and Sarah

SCENE 3. THE CRAP GAME IN THE SEWER

Big Jule Gets An Education

*The Crap Game Dance .. Rusty, Scranton Slim,
Brandy Bottle Bates*

SCENE 7. BROADWAY

The Dolls Win A Bet

Guys and Dolls (Reprise) Entire Company

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FOR KIWANIS

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<i>Stage Manager</i>	Joel Fischman	<i>Box Office</i>	Allen Adolfsen Andrew D. Pavlick
<i>Technical Director</i>	Joseph Urban	<i>Ushers</i>	Judy Fried
<i>Lighting and Sound</i>	Stewart Thomas Allen Adolfsen	<i>Student Coordinator</i>	Michael Gallagher
<i>Properties</i>	Julie Morse	<i>Technical Assistance</i>	Edwin Manda Heidi Holm
<i>Costumes</i>	Denise Hollick	<i>Wardrobe Mistress</i>	Mary Ellen Nieman

PREVIOUS KIWANIS/WILKES COLLEGE PRODUCTIONS

1956 — Bloomer Girl	1962 — The Music Man
1957 — Paint Your Wagon	1964 — The Sound of Music
1958 — Witness for the Prosecution	1966 — Camelot
1958 — Holiday	1968 — How To Succeed In Business Without Really Trying
1960 — Annie Get Your Gun	

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* Summer Theater Workshop

** Class of 1973

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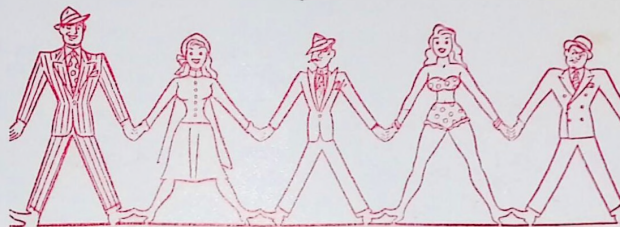
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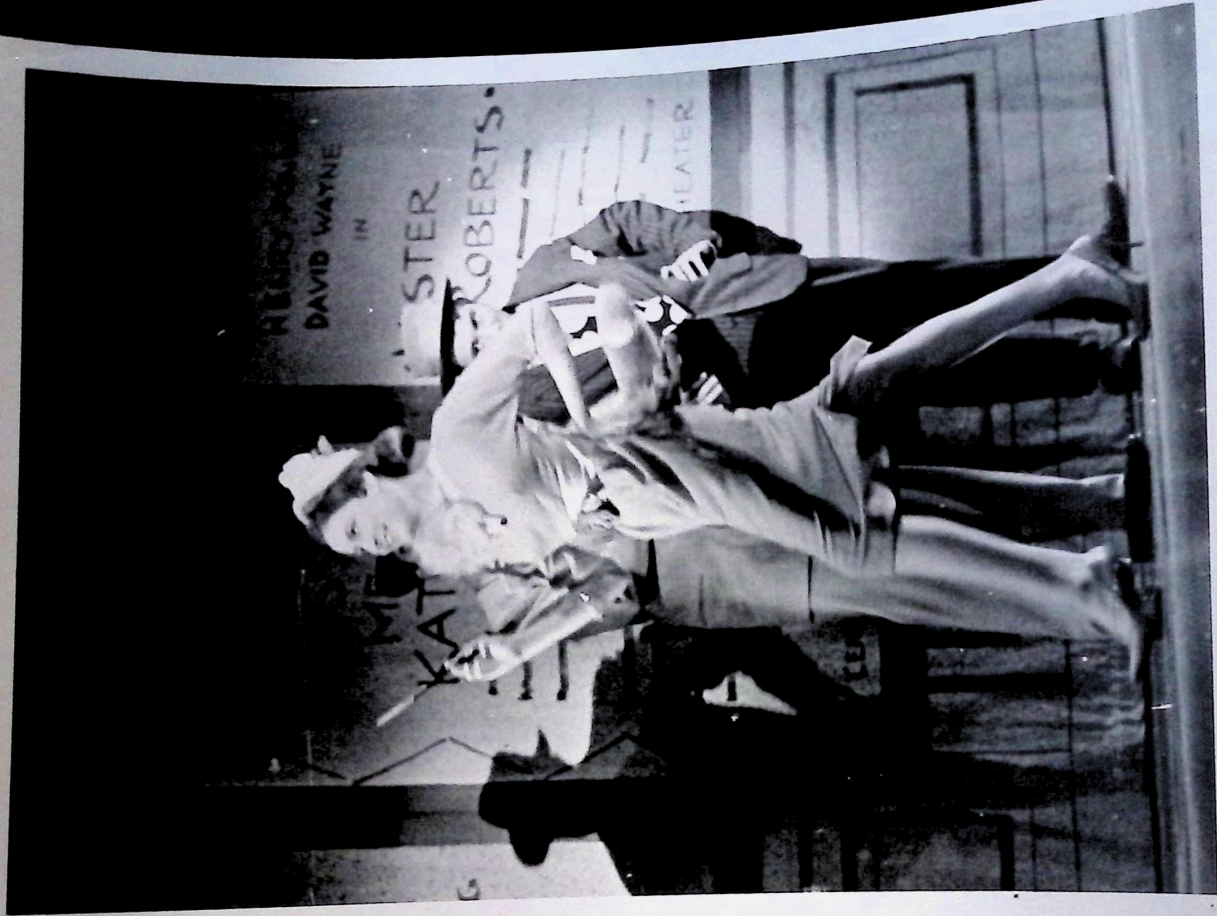
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GUYS & DOLLS

A MUSICAL FABLE of BROADWAY





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Kiwanis Musical

Bob Nizmark

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SMITH, PA.

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GUYS AND DOLLS

G U Y S A N D D O L L S

(A Musical Fable of Broadway)

Based on a Story and Characters
by DAMON RUNYON

Music and Lyrics
by FRANK LOESSER

Book by
JO SWERLING and ABE BURROWS

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SARAH BROWN

ARVIDE ABERNATHY

MISSION BAND

HARRY THE HORSE

LT. BRANNIGAN

NATHAN DETROIT

ANGIE THE OX

MISS ADELAIDE

SKY MASTERSON

JOEY BILTMORE

MIMI

GENERAL MATILDA B. CARTWRIGHT

BIG JULE

DRUNK

WAITER

- - -

MUSICAL NUMBERS

ACT I

OPENING	Ensemble
FUGUE FOR TINHORNS	Nicely-Nicely, Benny, Rusty, Charlie
FOLLOW THE FOLD	Sarah, Arvide, Calvin, Agatha, Priscilla
THE OLDEST ESTABLISHED	Nathan, Nicely-Nicely, Benny, Ensemble
I'LL KNOW	Sarah and Sky
A BUSHEL AND A PECK	Adelaide & Hot Box Girls
ADELAIDE'S LAMENT	Adelaide
GUYS AND DOLLS	Nicely-Nicely & Benny
HAVANA	Oona White & Ensemble
IF I WERE A BELL	Sarah
MY TIME OF DAY	Sky
I'VE NEVER BEEN IN LOVE BEFORE	Sky & Sarah

ACT II

TAKE BACK YOUR MINK	Adelaide & Hot Box Girls
REPRISE: ADELAIDE'S LAMENT	Adelaide
MORE I CANNOT WISH YOU	Arvide
THE CRAP GAME DANCE	Ensemble
LUCK BE A LADY	Sky & Crap Shooters
SUE ME	Nathan & Adelaide
SIT DOWN, YOU'RE ROCKIN' THE BOAT	Nicely-Nicely & Ensemble
REPRISE: FOLLOW THE FOLD	Mission Meeting Group
MARRY THE MAN TODAY	Adelaide & Sarah
REPRISE: GUYS AND DOLLS	Entire Company

SYNOPSIS OF SCENES

ACT I

- Scene 1. Broadway
- Scene 2. Interior of the Save-A-Soul Mission
- Scene 3. A Phone Booth
- Scene 4. The Hot Box
- Scene 5. Off Broadway
- Scene 6. Exterior of the Mission, Noon, the next day.
- Scene 7. Off Broadway
- Scene 8. Havana, Cuba
- Scene 9. Outside El Cafe Cubano.
Immediately following.
- Scene 10. Exterior of Mission

ACT II

- ✓ Scene 1. The Hot Box
- Scene 2. The West Forties
- Scene 3. The Crap Game
- ✓ ✓ Scene 4. Off Broadway
- ✓ Scene 5. Interior of the Save-A-Soul Mission
- Scene 6. Near Times Square
- ✓ Scene 7. Broadway

BACK CURTAIN
SETS OPEN

RIGHT
NEWS TALK

set up before

ACT I

Scene 1

BROADWAY

OPEN CURTAIN END OF
IS I WERE A BELL

BROWN CURTAIN OPEN

At finish of Overture Curtain
lights from balcony rail dim out.
Behind translucent show curtain
stage lights dim up. After eight
bars of music Show Curtain opens....

I. OPENING NUMBER

(Broadway Atmosphere routine)

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

BOBBIE SOXERS enter L.2 - exit R.2.

SIGHTSEEING GUIDE and SIGHTSEERS
enter L.1. 3 Boys

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

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

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

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

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

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

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

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

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

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

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

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

PAPER DOLL VENDOR and his ASSISTANT
enter from L.1 with vehicle - they
set it up at stage centre. LADY
ASSISTANT pulls out black thread -
HE sets paper doll on thread - SHE
manipulates the paper doll on the
black thread - THEY see the POLICE
who enter from R.2. They quickly

pull the trigger which converts the vehicle into a baby buggy - they nod very graciously to the policeman as they pass him - HE nods, then suddenly he realizes he has been tricked, rushes off R.1, chasing them.

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

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

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

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

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

PICKPOCKET, SIDEWALK CAMERAMAN rush on from R.1, chased by the POLICEMAN, TEXAN and his WIFE - they exit L.1. All the characters on

1-1-4

stage run off L.1 after them very excitedly.

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

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

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

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

CUE FOLLOW SPOT
("A FUGUE FOR TINHORNS")

NICELY
I GOT THE HORSE RIGHT HERE
THE NAME IS PAUL REVERE

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

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

(Crosses to R., passing RUSTY)

CAN DO - CAN DO - THIS GUY SAYS THE HORSE CAN DO
IF HE SAYS THE HORSE CAN DO - CAN DO, CAN DO.
FOR PAUL REVERE I'LL BITE
I HEAR HIS FOOT'S ALL RIGHT
OF COURSE IT ALL DEPENDS IF IT RAINED LAST NIGHT

LIKES MUD, LIKES MUD, THIS X MEANS THE HORSE
LIKES MUD.

Joyce &
Sandy at R.

NICELY (cont'd)

IF THAT MEANS THE HORSE LIKES MUD, LIKES MUD,
LIKES MUD.

I TELL YOU PAUL REVERE
NOW THIS IS NO BUM STEER
IT'S FROM A HANDICAPPER THAT'S REAL SINCERE
CAN DO, CAN DO, THIS GUY SAYS THE HORSE CAN DO
IF HE SAYS THE HORSE CAN DO - CAN DO - CAN DO
PAUL REVERE. I GOT THE HORSE RIGHT HERE.

BENNY

(Shows sheet to RUSTY)

I'M PICKIN' VALENTINE, 'CAUSE ON THE MORNING LINE
THE GUY HAS GOT HIM FIGURED AT FIVE TO NINE
HAS CHANCE, HAS CHANCE, THIS GUY SAYS THE HORSE HAS CHANCE
IF HE SAYS THE HORSE HAS CHANCE, HAS CHANCE, HAS CHANCE.

I KNOW IT'S VALENTINE, THE MORNING WORKS LOOK FINE
BESIDES THE JOCKEY'S BROTHER'S A FRIEND OF MINE
NEEDS RACE, NEEDS RACE, THIS GUY SAYS THE HORSE NEEDS RACE
IF HE SAYS THE HORSE NEEDS RACE - NEEDS RACE, NEEDS RACE.

I GO FOR VALENTINE, 'CAUSE ON THE MORNING LINE
THE GUY HAS GOT HIM FIGURED AT FIVE TO NINE
HAS CHANCE, HAS CHANCE, THIS GUY SAYS THE HORSE HAS CHANCE,
VALENTINE! I GOT THE HORSE RIGHT HERE.

RUSTY CHARLIE

(Crosses to R. of Benny)

BUT LOOK AT EPITAPH. HE WINS IT BY A HALF.
ACCORDING TO THIS HERE IN THE TELEGRAPH
'BIG THREAT' - 'BIG THREAT'
THIS GUY CALLS THE HORSE 'BIG THREAT'
IF HE CALLS THE HORSE 'BIG THREAT'
BIG THREAT, BIG THREAT.

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

SO MAKE IT EPITAPH, HE WINS IT BY A HALF
ACCORDING TO THIS HERE IN THE TELEGRAPH
EPITAPH, I GOT THE HORSE RIGHT HERE!

(At end of "FUGUE FOR TINHORN,"
MISSION BAND enters playing
"FOLLOW THE FOLD" - SARAH with
tambourine, a female member
playing the cornet, ARVIDE
ABERNATHY beating a bass drum

1-1-6

and cymbals, a female member is carrying a small box which she places stage C. SARAH steps on box and as THEY finish playing they sing "FOLLOW THE FOLD." Two BOBBY SOXERS enter from R.1. They stop and listen)

*from Right
XL
Sarah
e*

("FOLLOW THE FOLD")

SARAH and MISSION BAND
FOLLOW THE FOLD AND STRAY NO MORE
STRAY NO MORE, STRAY NO MORE
PUT DOWN THE BOTTLE AND WE'LL SAY NO MORE

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

FOLLOW, FOLLOW THE FOLD.

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

SARAH
(Points at drunk)
BEFORE YOU TAKE ANOTHER SWALLOW

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

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

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

*Judy & Mary
from L*

Out of the darkness and the cold.

SARAH
THE SIN AND SHAME IN WHICH YOU WALLOW
(She points again to Chorus Girls)

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

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

1-1-7

SARAH

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

(NICELY, BENNY, RUSTY cross to L)

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

(The BOBBY SOXERS exit laughingly L.1)

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

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

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

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

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

(SIGHTSEEING GROUP exits R.2)

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

(PRIZEFIGHTER and his MANAGER exit L.1)

Just around the corner is our little Mission

(DRUNK exits L.1)

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

(TWO CHORUS GIRLS exit L.1)

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

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

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

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

Judy Mary
OFF L

Joyce B
Sandy B L

1-1-8

SARAH (cont'd)

Remember, friends, it is the Save-A-Soul Mission
(Slowly stepping down from the box)
located at 409 West 49th Street, open all day and all night,
with a special prayer meeting this Thursday at --

(Looks despairingly at Arvide - Her
crowd has disappeared by this time,
except NICELY and BENNY who are stand-
ing by the newsstand reading their
scratch sheets. SARAH and MISSION
BAND make a disconsolate and disorderly
exit L.2.

Mission
Band BL

Nicely Benny at
front of newsstand

(Rusty enters)

N XCR

B X to him

Rusty at L

MUSIC UNDERSCORING AS THEY EXIT)

NICELY

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

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

BENNY

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

NICELY

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

BENNY

Maybe she owns a piece of the Mission.

RUSTY

NICELY

Yeah.

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

H from L
X to BCS

HARRY

Hey! Benny Southstreet!

(THEY shake hands)

BENNY

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

Harry: OK OK

HARRY

Yeah. How goes it?

NICELY

Nicely, nicely, thank you.

1-1-9

HARRY

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

BENNY

(Whispers back)

We don't know yet.

NICELY *Rusty*

The heat is on.

BENNY

He's still looking for a place.

HARRY

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

(Crosses to R., past Nicely)

I just acquired five thousand potatoes.

BENNY

Five thousand bucks!

NICELY

Where did you acquire it?

HARRY

I collected the reward on my father.

(Exits R.1)

BENNY

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

(He stops as BRANNIGAN enters - gets

paper at newsstand - crosses to Benny)

NICELY

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

BENNY

(Crosses to R.)

A pleasure.

(Moves away)

BRANNIGAN

Any of you guys seen Nathan Detroit?

BENNY

Which Nathan Detroit is that?

(BRANNIGAN folds his paper with an

abrupt movement and faces the two men)

BRANNIGAN

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

H x 066 R

N. follows
few steps R.
then turns
B.

Brannigan L. 1st
paper then

Mr. Charlie

X R

X R

1-1-10

NICELY

Why are you telling us this -- Your Honor?

BRANNIGAN

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

NICELY

We do?

BRANNIGAN

Yeah!

NICELY

Oh!

BRANNIGAN

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

(Starts to exit)

(NATHAN enters from above newsstand, not seeing Brannigan)

B stat off FL
N from UL

NICELY

Hi, Nathan!

NATHAN

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

X to C5

BRANNIGAN

Something wrong, Mr. Detroit?

NATHAN

(A sickly grimace)

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

BRANNIGAN

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

NATHAN

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

(BRANNIGAN glares and exits L.1)

B stat off L

BENNY

(Crosses to Nathan)

Did you find a place?

X to N

1-1-11

NATHAN

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

BENNY

Nathan! Did you find a place? *Bx to N*

NICELY

Did you find a place for the game?

NATHAN

(Crosses to R. pass Nicely)

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

BENNY

How you gonna fix the ushers?

NATHAN

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

NICELY

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

NATHAN

I was over to the Biltmore Garage. *NXR*

(BENNY crosses to Nathan) *Bx to him*

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

BENNY

A thousand bucks!

NATHAN

In cash.

(Pushes BENNY)

He won't take my marker.

BENNY

Your marker's no good, huh? *Rusty*

NATHAN

What do you mean?

(Pushes BENNY against NICELY)

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

1-1-12

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

NXSL

NATHAN (cont'd)

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

BENNY

BX L

(Crosses to Nathan)

Nathan, can't you do something?

NATHAN

XCS

What can I do? I'm broke.

(Crosses between Benny and Nicely)

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

BENNY

Yeah?

NICELY

Yeah?

NATHAN

Yeah. We been engaged fourteen years.

(MUSIC CUE -- 3 CRAP SHOOTERS enter
from L.1 - go to newsstand and
converse)

BENNY

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

LIGHT CUE

NICELY

Brandy Bottle Bates!

(TWO CRAP SHOOTERS enter from R.2)

BENNY

Scranton Slim!

NATHAN

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

MUSIC CUE

1-1-13

"THE OLDEST ESTABLISHED"

(NATHAN, NICELY, BENNY, ENSEMBLE)

NICELY
THE BILTMORE GARAGE WANTS A GRAND

BENNY
BUT WE AIN'T GOT A GRAND ON HAND
(Crosses between Nicely and Nathan)

NATHAN
AND THEY NOW HAVE A LOCK ON THE DOOR
OF THE GYM AT PUBLIC SCHOOL EIGHTY-FOUR.

NICELY
THERE'S THE STOCK ROOM BEHIND McCLOSKEY'S BAR
(Crosses to Nathan)

BENNY
BUT MISSUS McCLOSKEY AIN'T A GOOD SCOUT

NATHAN
AND THINGS BEIN'
(Crosses to R. past Benny)
HOW THEY ARE
THE BACK OF THE POLICE STATION'S OUT

NICELY
SO THE BILTMORE GARAGE IS THE SPOT

ALL
BUT THE ONE-THOUSAND BUCKS WE AIN'T GOT

(3 SINGERS enter from R.1)

MALE SINGERS
WHY IT'S GOOD OLD RELIABLE NATHAN NATHAN NATHAN
NATHAN DETROIT
IF YOU'RE LOOKIN' FOR ACTION HE'LL FURNISH THE SPOT

(2 MEN enter L.2)

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

(3 MEN enter R.1)

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

(THEY all gather downstage)

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

(THEY take off their hats) (INTERLUDE)

1-1-14

(Move to C.)

MALE SINGERS

THERE ARE WELL HEELED SHOOTERS EV'RYWHERE EV'RYWHERE
THERE ARE WELL HEELED SHOOTERS EV'RY WHERE --
AND AN AWFUL LOT OF LETTUCE

(Shows money)

FOR THE FELLA WHO CAN GET US THERE.

(Back upstage)

NICELY, BENNY, NATHAN

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

MALE SINGERS

THERE - THAT'S

GOOD OLD RELIABLE NATHAN NATHAN NATHAN NATHAN DETROIT

(ALL come downstage)

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

(THEY all stand straight)

PERMANENT FLOATING CRAP GAME IN NEW YORK.

(CODA)

MALE SINGERS

WHERE'S THE ACTION WHERE'S THE GAME --

NICELY, BENNY, NATHAN

GOTTA HAVE THE GAME OR WE'LL DIE FROM SHAME

ALL

(ALL stand up straight)

IT'S THE OLDEST ESTABLISHED

(Take hats off)

PERMANENT FLOATING CRAP GAME IN NEW YORK.

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

NATHAN

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

(THEY all exit R. and L.)

1-1-15

Rusty
ANGIE-THE-OX

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

(ANGIE exits R.1)

NATHAN

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

BENNY

Higher than the Greek?

NATHAN

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

NICELY

Did it?

NATHAN

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

NICELY

Maybe you can borrow the thousand from Sky.

NATHAN

Not Sky. With him that kind of money ain't lending money -- (Crosses to R.)

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

NICELY *Rusty*

You would bet with Sky Masterson?

NATHAN

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

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

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

Rusty
BENNY *Benny*

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

NATHAN

Just fine out! Now beat it -- here comes Adelaide.

1-1-16

NATHAN (cont'd)

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

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

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

*Back off R
Na looks for SKy L*

ADELAIDE

Hello, Nathan dear.
(Embrace)

*A from L X CS to Na
Nancy - Molly - Bobbi*

NATHAN

Adelaide! Pigeon!

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

ADELAIDE

(To Three Girls)

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

*x R to girls
I'll order
ya later.*

GIRLS

Okay, Adelaide --

(THEY exit R.1)

ADELAIDE

We gotta get back to the Hot Box *in ten minutes!*

NATHAN

You still rehearsing?

(Looking for SKy)

ADELAIDE

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

NATHAN

(Outraged)

So what did you say to him?

ADELAIDE

(Proudly)

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

NATHAN

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

*C
L
T*

1-1-17

XN
ADELAIDE
Oh, it's much better, thank you ... Nathan! Happy Anniversary!

NATHAN
A present! For me?

ADELAIDE
I hope you like it.

NATHAN
A belt!

ADELAIDE
Read the card!

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

XL to step
ADELAIDE *(joyful)* — *AX to N*
Nathan, you shouldn't have.

XC to her
NATHAN
It's all right -- I didn't... I'm sorry.

ADELAIDE
(Gets in front of him - he puts his arms around her)
No, I kinda like it when you forget to give me presents. It makes me feel like we're married.

XC to him, then arms around her
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.

XRC
NATHAN
(Fondly - back away to R.)
The crap game! What an absurd thought!

Brn R at R
(BENNY and NICELY enter from R.1)

BENNY
Psst!

(NATHAN turns to him)

Twelve hundred cheesecake and fifteen hundred strudel.

disturbed, forgetful moment - draws a blank
NATHAN
Huh?

1-1-18

NICELY
Yesterday Mind, sold twelve hundred cheesecake and fifteen hundred strudel.

NATHAN
More strudel than cheesecake. That's great! *That's my bet.*

ADELAIDE
Nathan! What is this?

NATHAN
Nothing, honey. *XL*

home (HARRY THE HORSE enters from L.1)

HARRY *at L*
Hey! Any news yet?

NATHAN
Not yet, Harry, I'll let you know. *Later,*

HARRY
O.K., Detroit.
(Exit L.1) *46L*

ADELAIDE
What was that about?

NATHAN *XC to A*
His wife's having a baby.

ADELAIDE
Why's he asking you?

NATHAN
He's nervous -- it's his first wife. Look, Adelaide, I'm expecting a fellow and I know you're hungry... *push A B 9 look for SKY L*

ADELAIDE
Nathan, are you trying to get rid of me?

NATHAN
No, I just don't want your sandwich to get soggy. Fellows... *x to her*

(He crosses ADELAIDE to BENNY, sees SKY approaching)

...Why don't you take Adelaide to the drugstore?
(To her)

Cut You see, honey, you've got a cold, and it's across the street and there're a lot of open manholes around -- *points to SKY 46L*

LIGHT CUE

CLOSE
TRAVELER

1-1-19

ADELAIDE

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

Nathan darling, you're so thoughtful. You're just the sweet-
est person. Goodbye.

(NATHAN is alone. He paces a moment,
peers off. SKY MASTERSON enters L.1)

#2 Street Traveller
closes

NATHAN

Hey, Masterson! Glad to see you, Sky!

SKY

Nathan! You old promoter, you!

NATHAN

How are you, Sky? You look great!

LIGHT CUE

SKY

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

NATHAN

Fifty G's! ... Going to be in town long?

SKY

No. Flying to Havana tomorrow.

NATHAN

Havana?

SKY

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

NATHAN

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

SKY

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

NATHAN

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

SKY

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

1-1-20

NATHAN

We all got to go some time.

SKY

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

NATHAN

(His mind on other matters)

Yeah... Yeah.

(Back to business)

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

SKY

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

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

NATHAN

Oh!

(Crosses to Sky)

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

SKY

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

NATHAN

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

(SKY seems disinterested)

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

SKY

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

NATHAN

For how much?

SKY

Huh?

NATHAN

For how much?

SKY

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

1-1-21

NATHAN

(Crosses to R.)

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

SKY

(Crosses to Nathan to R.C.)

Nathan, let me tell you a story...

NATHAN

Oh...

SKY

When I was a young man about to go out into the world, my father says to me a very valuable thing. He says to me like this: "Son," the old guy says, "I am sorry that I am not able to bankroll you to a very large start, but not having any potatoes to give you I am now going to stake you to some very valuable advice. One of these days in your travels a guy is going to come to you and show you a nice brand-new deck of cards on which the seal is not yet broken, and this guy is going to offer to bet you that he can make the Jack of Spades jump out of the deck and squirt cider in your ear. But son, do not bet this man, for as sure as you stand there you are going to wind up with an earful of cider." Now, Nathan, I do not claim that you have been clocking Mindy's cheesecake --

NATHAN

You don't think that...

SKY

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

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

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

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

Well?

NATHAN

(Dismally)

No bet.

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

Blue. What a crazy color.

(BENNY and NICELY enter)

CLOSE GREEN

CURTAIN

SET UP FOR
MISSION

BACK CURTAIN CLOSED

SKY X R

1-1-22

BENNY

Nathan, we took Adelaide to the drugstore...

NATHAN

Don't bother me.

(He pushes BENNY who falls)

RUSTY

NICELY

Hi ya, Sky!

SKY

Good. How's it with you fellows?

MISDN

BENNY

Not bad.

(Rises)

NICELY

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

NATHAN

Yes, dear. I mean yes...

SKY X L

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

(Crosses to L.)

NATHAN

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

SKY

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

NATHAN

Not dolls like Adelaide!

SKY

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

NATHAN

Oh, yeah?

SKY

Yeah!

WARN BLACKOUT CUE

1-1-23

NATHAN

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

(Crosses to Nicely)

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

SKY

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

Bx to N? N

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

NIB N

NATHAN

Not real high class dolls!

Mission Band OK

SKY

Any doll! You name her!

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 take her to Havana tomorrow?

SKY X to N

You got a bet!

Group from L

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

X R

NATHAN

I name her.

SKY

(Points to Sarah for her! then to ear it)

Her! Cider!

76 R

BLACKOUT

Wipe with # Traveller.

#2 Street traveller opens.

Lights dim in behind

#1 traveller

#1 traveller opens to

Mission Band OFF R

Mission Interior.

OPEN GREEN

NEXT SCENE

1-2-24

ACT I

Scene 2

INTERIOR SAVE-A-SOUL MISSION

LIGHT CUE

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

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

SARAH

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

(Sits at school desk, busies herself with papers)

ARVIDE

They do that every day.

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

SKY

Do you take sinners here?

ARVIDE

(Rising, coming to Sky)

Indeed we do! ... Sarah!

SARAH

(Rises)

How do you do?

ARVIDE

My name is Abernathy. Arvide Abernathy.

SKY

Sky Masterson.

DESK CHALK BOARD
BENCHES
PEOPLE CHAIRS
PEOPLE IN CHARGE
THEIR CHAIRS

JACK
CURTAIN CLOSED

SKY x DC

Ans rise

S Rise

1-2-25

(And suddenly his head drops into his hands)

SARAH

(Crosses to Sky - ARVIDE moves towards Sky)

What's wrong?

ARVIDE

What is the trouble?

SKY

My heart is heavy with sin.

ARVIDE

You poor man.

SKY

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

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

(A side glance at Sarah)

ARVIDE

(Calling)

Agatha!

(AGATHA sticks her head out of door R)

Coffee!

(AGATHA exits - ARVIDE crosses D.L. of Sky)

SARAH

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

SKY

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

SARAH

And you're willing to give up gambling?

SKY

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

(AGATHA enters with two cups of coffee on tray)

Sx to SKY
A x to SKY
SKY

Sx to Sarah
CC
Sx to D.L.

AKR

Agatha
with tray

1-2-26

ARVIDE

(Crosses down to Sarah's L)
Here, young man.

SKY

(Takes a sip of the coffee. Rises,
crosses to Sarah)
Thank you. It makes me feel good just to talk to you people.

ARVIDE

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

SKY

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

ARVIDE

Very good!

(Still hanging on to Sky's hand)
I wish we could reach more sinners like you. We are out
every day, trying.

SKY

Maybe you should try the night time.

ARVIDE

How's that?

SKY

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

ARVIDE

A very good suggestion indeed! Thank you, Brother Master-
son!

SKY

You're welcome.
(Pointedly, with an eye on Sarah)

ARVIDE

(Drinks coffee)
Coffee is so good I can't understand why it isn't a sin.
(Exits R.)

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

SKY

(Looking after Arvide)
Fine old gentleman. I suppose he sort of - looks after
you...?

SARAH

We look after each other.

Ag x to R of SKY

Ag holds Tony

for SKY & drinks

see him. He stands

Arvide trusts

for Ag's benefit

She reluctantly starts

to R. Stops when

SKY says "I'm glad"

Don Ag x back to SKY

on "seek - find" and

Arvide x to Ag on

"very good" and picks

up R on "more

sinners like you."

Arvide

Sarah

SKY puts hat

on chair R of desk

1-2-27

SKY *x to desk*
Uh-huh. I suppose if either of you goes some place, the other goes along?

SARAH
Yes, of course.

SKY
Of course.

SARAH
(Hands SKY pamphlet)
Here are two of our pamphlets I'd like you to read. They will give you a good deal of comfort.

SKY
Thank you.

SARAH
And we're holding a midnight prayer meeting on Thursday, which I'm sure you will wish to attend.
(Rises, crosses to drawer at shoe stand. Gets paper) *SKL to drawer*

SKY
I'm sure ... Miss Sarah, I hope you will not think I am getting out of line, but I think it is wonderful to see a pretty doll -- uh -- a nice-looking lady like you -- sacrificing herself for the sake of others. *SKYKR*
(Crosses two steps to R.)
Staying here in this place - do you ever go any place else? Travel or something?

SARAH *x sit desk*
(Sits at desk)
I would like to go to Africa.

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

SARAH
No.

SKY
Oh, it's wonderful ...

SARAH
Here is another pamphlet that I think you should read.
(Gives him pamphlet)

SKY *sits on edge of desk w in feet stretched back to her*
Thank you.... Of course I will need a lot of personal help from you. My heart is as black as two feet down a wolf's gullet.

1-2-28

SARAH
I'll be speaking at the Thursday prayer meeting.

SKY
I need private lessons. Why don't we have dinner or something? *turn face her*

SARAH
I think not, Mr. Masterson.

SKY
Sorry, just blossoming under the warmth of your kindness... *XUC*
(Strolling around, looking the place over) *to sign at L of window*
Hey ...
(Crosses up C. to sign)
... That's wrong.

SARAH
What's wrong?

SKY
That's not Proverbs - it's Isaiah.

SARAH
It's Proverbs.

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

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

SKY
(Without turning)
Isaiah?

SARAH
Isaiah.
(Sits at desk)

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

SARAH
You've read the Bible twelve times?

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

1-2-29

SARAH

Tell me, Mr. Masterson, why are you here

SKY

I told you. I'm a sinner.

SARAH

You're lying.

SKY

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

SARAH

We're managing.

SKY

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

(SHE is silent)

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

(Crosses R. a few steps)

fill this place with sinners.

SKY XR above desk

SARAH

I don't bet.

SKY

I'll make you a proposition.

(Picks up cardboard from chair, writes marker)

X to chair at window

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

SARAH

And what's my end of the bargain?

SKY

Have dinner with me.

SARAH

Why do you want to have dinner with me?

SKY

I'm hungry ... Here!

(Gives her marker - SHE takes it)

*XL to front of desk
Sa puts marker on desk*

SARAH

What's this?

SKY

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

1-2-30

SKY (cont'd)

(He hands her red cardboard marker)
I'll pick you up at noon tomorrow, for dinner.

SARAH

At noon?

SKY

It'll take us some time to get there.

SARAH

To get where?

SKY

(Picks up hat from single chair)
To my favorite restaurant.

SARAH

Where is that?

SKY

El Cafe Cubana, in Havana.

SARAH

(Rises)
El Cafe Cubana, Havana?

SKY

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

SARAH

Havana!

SKY

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

SARAH

(Crosses to cabinet R. with sheet of paper)
I now realize, Mr. Gambler, when you were describing the blackness of your heart, you didn't do yourself justice.

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

SKY

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

SARAH

Please go away.

1-2-31

SKY

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

SARAH

I don't hate anybody.

SKY

Except me.

(SHE looks at him)

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

SARAH

(Slams drawer. Crosses to D.C.)

He will not be a gambler.

SKY

(Crosses to her)

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

SARAH

Don't worry, I'll know...

LIGHT CUE

"I'LL KNOW" - SARAH, SKY

SARAH

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

SKY

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

SARAH

YES AND I SHALL MEET HIM WHEN THE TIME IS RIPE.

SKY

(Spoken)

You've got the guy all figured out.

SARAH

(Spoken)

I have.

SKY

(Spoken)

Including what he smokes. All figured out, huh?

1-2-32

SARAH

(Spoken)

All figured out.

(Sings)

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

SKY

(Crosses to her)

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

SARAH

(Crosses to R., passes him)

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

(HE sits in single chair)

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

SKY

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

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

SARAH

(Spoken)

I wouldn't expect a gambler to understand.

SKY

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

SARAH

No!

SKY

Well, I'll tell you ...

(Sings)

MINE WILL COME AS A SURPRISE TO ME
MINE, I LEAVE TO CHANCE - AND CHEMISTRY.
(Crosses two steps L.)

SARAH

(Speaks. Turns to him)

Chemistry?

1-2-33

SKY

(Spoken - crosses to her)

Yeah, chemistry.

(Singing)

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

SARAH

I'LL KNOW.

SARAH & SKY

(Duet)

WHEN MY LOVE COMES ALONG.

(SKY kisses her)

LIGHT CUE

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

SKY

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

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

MUSIC CUE

1-2-34

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

CURTAIN

LIGHT CUE

SARAH

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

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

Light crew

FADE OUT

Black

FRONT STAGE
gr. cur.
CLOSED

While on
SET UP NIGHT CLUB

1-3-35

ACT I

Scene 3

WALL TELEPHONE - COIN BOX

LIGHT CUE

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

NATHAN

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

JOEY'S VOICE

Who's this?

NATHAN

Nathan Detroit.

JOEY'S VOICE

This is Joey. What do you want?

NATHAN

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

JOEY'S VOICE

The what?

NATHAN

(Whispering)

The crap game.

JOEY'S VOICE

The WHAT?

NATHAN

(A shade louder)

The crap game.

JOEY'S VOICE

Wait a minute -- I got a customer.

NATHAN

Hurry it up, will you?

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

Get Hot Box ready

get girls in

People -- 2 Biltmore
Savers -- X by

CUT
FROM
HERE

JOEY'S VOICE
That'll be eight dollars ... What did you say, Nathan?

NATHAN
(Loud)
The crap game.

JOEY'S VOICE
Don't say that on the phone -- suppose the cops are listening.

NATHAN
(Whispering)
I'm sorry, the dice game ... Look, Joey, is it okay if I use your place tomorrow night?

JOEY'S VOICE
If I get a thousand bucks.

NATHAN
I'll have it tomorrow.

JOEY'S VOICE
Then call me tomorrow.

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

JOEY'S VOICE
Then have it some place else.

NATHAN
(Shouting)
Where else can I have it? ...
(Softening)
Joey, the dough is guaranteed. Would I lie to you?

JOEY'S VOICE
Yes!

NATHAN
I'm getting it from Sky Masterson.

JOEY'S VOICE
How do you know?

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

JOEY'S VOICE
Why couldn't he?

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

1-3-37

JOEY'S VOICE

Where does she go?

NATHAN

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

JOEY'S VOICE

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

NATHAN

But Joey ----

JOEY'S VOICE

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

NATHAN

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

JOEY'S VOICE

That's why I want it in advance.

NATHAN

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

JOEY'S VOICE

Not till I get the dough.

NATHAN

Okay, you'll get it. Goodbye!

JOEY'S VOICE

Goodbye!

NATHAN

I hope you get stabbed by a Studebaker!

you Too!

JOEY
BLACKOUT

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

SET UP
ALREADY

CUE LIGHTS

1-4-38

ACT I

Scene 4

OPEN CURTAIN AFTER
Tom ANNOUNCES

THE HOT BOX - NIGHTCLUB.

LIGHT CUE

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

MASTER OF CEREMONIES

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

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

"BUSHEL AND A PECK" - ADELAIDE

Hello out there

ADELAIDE

Hello

(Sits on pumpkin)

LIGHTS

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

GIRLS

ABOUT YOU -

ADELAIDE

ABOUT YOU --

GIRLS

MY HEART IS LEAPIN', HAVIN' TROUBLE SLEEPIN'

ADELAIDE

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

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

1-4-39

ADELAIDE & GIRLS

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

(Repeat "doodles")

(GIRLS CHANGE POSITIONS.)

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

ADELAIDE & GIRLS

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

(ADELAIDE slaps R. leg)

ADELAIDE

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

ADELAIDE & GIRLS

ABOUT YOU -
THE COWS AND CHICKENS ARE GOING TO THE DICKENS -

(ALL THE SPECTATORS join in)

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

(GIRLS & ADELAIDE exit R.2)

LIGHT CUE

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

(Repeat "doodles")

(Until they ALL exit)

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

1-4-40

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

NATHAN

(Singing)
I LOVE YOU A BUSHEL AND A PECK - THAT LOUSY
JOEY BILTMORE ...

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

omit
box

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

LIGHT CUE

ADELAIDE

Hello, Nathan.
(Placing cardboard box back of table,
THEY embrace)

NATHAN

Hello, pie face.

ADELAIDE

How are you, handsome.

NATHAN

Fine. What have you got there?

ADELAIDE

A book.

NATHAN

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

ADELAIDE

Nathan darling, this is very interesting. The doctor gave
it to me. I went to him about my cold.
(Sits in chair with book in hand)

NATHAN

How is your cold?

ADELAIDE

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

1-4-41

NATHAN

You haven't got that, have you?

ADELAIDE

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

NATHAN

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

ADELAIDE

What do you mean?

NATHAN

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

ADELAIDE

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

NATHAN

Yeah.

ADELAIDE

(Rises, places book on table, crosses to Nathan)
Nathan darling. Starting with next week, I'm going to get a raise. So with what I'll be making, I wondered what you would think - maybe we could finally get married.

NATHAN

(Loosening his collar as he feels the strain)
Well, of course we're going to, sooner or later.

ADELAIDE

I know, Nathan,
(Sneeze)
but I'm starting to worry about Mother.

NATHAN

Your mother? What about your mother?

ADELAIDE

Well, Nathan, this is something I never told you before, but my mother, back in Rhode Island
(Sits in chair L. of table)
- she thinks we're married already.

NATHAN

Why would she think a thing like that?

ADELAIDE

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

1-4-42

NATHAN
Then why is it such a small State? *X to her*

ADELAIDE
Anyway - I wrote her I was married.

NATHAN
(Standing)
You did, huh?

ADELAIDE
(Each word coming through pain)
Uh, huh. Then, after about two years -
(She comes to a halt)

NATHAN
What after about two years?

ADELAIDE
(In a very small voice)
We had a baby.

NATHAN *X LC*
(Crosses to L)
You told your mother we had a baby?

ADELAIDE *X C to him, grabs him*
(Rises, crosses to him)
I had to, Nathan. Mother wouldn't have understood if we hadn't.

NATHAN
What type baby was it?

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

NATHAN
Thank you.

ADELAIDE
You're welcome.
(Crosses way to C.)

NATHAN
And - uh - where is Nathan, Jr., supposed to be now?

ADELAIDE
He's in boarding school.
(HE nods)
I wrote Mother he won the football game last Saturday.

NATHAN
I wish I had a bet on it.

1-4-43

But Nathan - ADELAIDE

(Turns away)
- that's not all, Nathan.

NATHAN
(Crosses to her - a pause)
Don't tell me he has a little sister.

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

NATHAN
(Puts hands to ears) *X few steps R*
Just give me the grand total.

ADELAIDE
(Hardly able to get the word out)
Five.

NATHAN *XL*
(Crosses to L.)
Your mother must be a glutton for punishment.

ADELAIDE *X to him*
(Crosses to him)
Anyway, Nathan, now we're finally getting married, and it won't be a lie any more.

NATHAN
(A high moral tone)
Adelaide, how could you do such a thing! To a nice old broad like your mother?

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

NATHAN
But I'll be meeting her soon, and what'll I tell her?
(Crosses to R., pass Adelaide)
What'll I tell her I did with the five kids? Traded them to the Phillies or something. What are we going to do?

ADELAIDE
(Crosses to Nathan)
We could get married.

NATHAN *X to her*
But marriage ain't something you jump into like it was a kettle of fish.
(Feeling his collar again)
We ain't ready.

ADELAIDE
I'm ready, Nathan. *X to him*
(Crosses to table R., picks up box)

1-4-44

ADELAIDE (cont'd)

What do you think I got in this box?

(Showing him box)

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

NATHAN

(Reading cover of box)

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

ADELAIDE

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

NATHAN

It's bad luck.

ADELAIDE

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

(Puts box down on table)

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

NATHAN

(Crosses to Adelaide)

Our what?

ADELAIDE

Blood test. It's a law.

NATHAN

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

ADELAIDE

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

NATHAN

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

(MIMI enters half undressed, wearing a short robe)

MIMI

Anybody see an earring out here?

(She is searching the floor)

ADELAIDE

(Giving a perfunctory look)

I don't think so.

MIMI

(Seeing Nathan)

You! I'm all dated up tomorrow with Society Max and he

1-4-45

MIMI (cont'd)

breaks it on account of your dopey crap game. Honest, Adelaide, I pity you...

(Sees earring on floor and picks it up)

Oh, here it is.

(She exits R.2)

(ADELAIDE furiously crosses to Nathan -
NATHAN gets down on his knees pleadingly
with outstretched arms)

NATHAN

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

ADELAIDE

(Turning away from him)

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

(Crosses to R. She sneezes)

NATHAN

(Crosses behind Adelaide to her R.)

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

ADELAIDE

I don't believe you any more.

NATHAN

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

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

Let's see that old smile ---

(No response)

That's my girl. See you tomorrow.

(SHE sneezes. HE rushes off R.1)

(ADELAIDE crosses to table R., picks up book)

"ADELAIDE'S LAMENT"

ADELAIDE

It says here --

(Reading) (Singing)

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

(Sits chair R.)

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

(Looks up from book)

IN OTHER WORDS, JUST FROM WAITING AROUND
FOR THAT PLAIN LITTLE BAND OF GOLD.

A PERSON ... CAN DEVELOP A COLD

YOU CAN SPRAY HER WHEREVER YOU FIGURE THE

Ax to NL

AxR

XR

BLACKOUT

CLOSE GREEN CURTAIN

SET UP FOR STREET 40 FT BROADWAY

1-4-46

ADELAIDE (cont'd)

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

It says here:

THE FEMALE REMAINING SINGLE, JUST IN THE LEGAL SENSE
SHOWS A NEUROTIC TENDENCY; - SEE NOTE.... NOTE
(Looks at note)

CHRONIC, ORGANIC SYNDROMES, TOXIC OR HYPERTENSE
INVOLVING THE EYE, THE EAR, AND THE NOSE, AND THROAT
(Looks up, puts book down and rises,
crosses down C.)

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

YOU CAN FEED HER ALL DAY WITH THE VITAMIN A AND
THE BROMO FIZZ
BUT THE MEDICINE NEVER GETS ANYWHERE NEAR WHERE
THE TROUBLE IS
IF SHE'S GETTING A KIND OF NAME FOR HERSELF AND
THE NAME AIN'T HIS
A PERSON ... CAN DEVELOP A COUGH.
AND FURTHERMORE, JUST FROM STALLING AND STALLING
AND STALLING THE WEDDING TRIP
A PERSON ... CAN DEVELOP LA GRIPPE.

(Back up to table)
WHEN THEY GET ON THE TRAIN FOR NIAGARA, AND SHE
CAN HEAR CHURCH BELLS CHIME

(Sits in chair R of table)
THE COMPARTMENT IS AIR CONDITIONED, AND THE
MOOD SUBLIME

(Pounds box) (Rises, crosses D.R.C.)
THEN THEY GET OFF AT SARATOGA, FOR THE
FOURTEENTH TIME

A PERSON ... CAN DEVELOP LA GRIPPE
LA GRIPPE
LA POST NASAL DRIP...

WITH THE WHEEZES, AND THE SNEEZES,
AND A SINUS THAT'S REALLY A PIP
FROM A LACK OF COMMUNITY PROPERTY AND A
FEELING SHE'S GETTING TOO OLD
A PERSON ... CAN DEVELOP A BAD, BAD COLD.

LIGHT CUE

BLACKOUT

#2 Street Traveller closes
Stage lights dim in to mark

1-5-47

ACT I

Scene 5

"A STREET OFF BROADWAY"

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

BENNY

Hey! Nicely!

(Observing the direction of Nicely's gaze)

What are you looking at?

NICELY

(Delighted, turning to Benny)

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

(He gives an imitation of Sarah's snootiness)

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

BENNY

(Crosses to R.)

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

NICELY

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

1-5-48

BENNY

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

(Peers off - looks at wristwatch)

NICELY

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

BENNY

(Crosses to L. pass Nicely)

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

NICELY

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

(Points out front)

LIGHT CUE

NUMBER - "GUYS AND DOLLS"

NICELY - BENNY

NICELY

WHAT'S PLAYING AT THE ROXY

(Takes Benny to Stage C.)

I'LL TELL YOU WHAT'S PLAYING AT THE ROXY

A PICTURE ABOUT A MINNESOTA MAN, SO IN LOVE WITH

A MISSISSIPPI GIRL

THAT HE SACRIFICES EVERYTHING AND MOVES ALL THE

WAY TO BILOXI

THAT'S WHAT'S PLAYING AT THE ROXY.

BENNY

(Hits Nicely in Chest)

WHAT'S IN THE DAILY NEWS

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

(Shows paper to Nicely)

STORY ABOUT A GUY WHO BOUGHT HIS WIFE A SMALL RUBY,

WITH WHAT OTHERWISE WOULD HAVE BEEN HIS UNION DUES

THAT'S WHAT'S IN THE DAILY NEWS.

(Puts paper in pocket)

NICELY

(Takes Benny to R. stage)

WHAT'S HAPPENING ALL OVER -

I'LL TELL YOU WHAT'S HAPPENING ALL OVER.

GUYS SITTING HOME BY A TELEVISION SET, WHO ONCE

USED TO BE SOMETHING OF A ROVER.

BOTH

THAT'S WHAT'S HAPPENING ALL OVER

LOVE IS THE THING THAT HAS LICKED 'EM

AND IT LOOKS LIKE NATHAN'S JUST ANOTHER VICTIM,

1-5-49

NICELY

(Gesture with hand to sky)

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

BENNY

WHEN YOU SPOT A JOHN WAITING OUT IN THE RAIN
(Puts collar up)
CHANCES ARE HE'S INSANE AS ONLY A JOHN CAN BE
FOR A JANE.

NICELY

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

BOTH

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

(Pound fists)

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

BENNY

(Leans on Nicely)

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

NICELY

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

BENNY

WHEN YOU MEET A MUG, LATELY OUT OF THE JUG,
AND HE'S STILL LIFTING PLATINUM FOLDEROL
(Gesture with hand plucking)

BOTH

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

THAT THE GUY'S

(Pound fists)

ONLY DOING IT FOR SOME DOLL.

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

BENNY

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

← Rusty #
Debbie Inc.

1-5-50

NICELY

(Crosses to L. of Benny)

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

BENNY

(Crosses to Nicely)

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

BOTH

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

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

#2 Broadway Street Traveller opens
revealing Exterior of Mission.

CLOSE
GREEN
THEN
YELLOW

LIGHT CUE

OPEN
GREEN

1-6-51

IN Front
OF gold cut.

ACT I

Scene 6

MISSION EXTERIOR

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

SARAH

Well, we finally lost him.

ARVIDE

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

AGATHA

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

SARAH

Very.

AGATHA

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

SARAH

(Disconsolately - crosses R. to Agatha)

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

(AGATHA, CALVIN and MARTHA exit into Mission)

And I was going to convert Broadway all by myself.
(Crosses towards Mission door)

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

(She sees Sky's Marker in trash basket, picks it up. She and Arvide are the only ones of the Mission Band who remain outdoors. GENERAL CARTWRIGHT,

1-6-52

the head of the Save-A-Soul Mission enters from stage L.1 just as Sarah angrily throws Marker back into wire trash basket. She sees the GENERAL)

SARAH (cont'd)

General Cartwright!

GENERAL

Good morning, Sarah. Arvide.

ARVIDE

Good morning, General.

SARAH

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

GENERAL

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

(AGATHA appears in the Mission doorway)

SARAH

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

AGATHA

Good morning, General.

GENERAL

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

SARAH

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

GENERAL

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

SARAH

Oh, no.

ARVIDE

Close the Mission!

SARAH

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

1-6-53

GENERAL

Sarah, there are so many calls on us,

(SARAH crosses to L., pass
GENERAL)

so many other places where our work is really needed.

ARVIDE

But we are doing much better now.

AGATHA

We've announce a big meeting for tomorrow night.

GENERAL

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

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

SKY

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

GENERAL

How do you do?

SKY

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

GENERAL

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

SKY

A dollar will get you ten.

GENERAL

What!

(Looks at Sarah)

SKY

General, might I make a suggestion ...
(Goes to trash basket and picks up
marker which he conceals in his hat)

GENERAL

Yes.

SKY

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

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

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

1-6-54

GENERAL

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

SARAH

(Looking at Marker in tambourine)

General, I personally guarantee you one dozen genuine sinners.

GENERAL

Hallelujah!

SKY

Hallelujah!

BLACKOUT

CLOSE
GREEN CURTAIN

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

SAME AS
SCENE 3

~~BACK CURTAIN~~
1-7-55

ACT I

Scene 7

STREET OFF BROADWAY

FRONT OF
GREEN CURTAIN

LIGHT CUE

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

HARRY
JULE
LIP
RUSTY
CHARLIE
SOCIETY
ANGIE
THE
OX

BENNY *from L x R then L*
(Crosses to R., then back to L.)
You all got your carnations?

(Ad lib "Yes")

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

Bet R of line
Rat L

HARRY
Okay, but where's the game?

(Exclamations from the mob - NATHAN
enters from R.l. BENNY crosses to
him)

Nathan from R
BxR to N

Rusty
BENNY *Rx to Randy line*
I'll tell you in a minute. Nathan, is it all set? Can I
tell the guys that it's at the Biltmore Garage?

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

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

Guys
huddle
around
Big Jule
Rusty x to N
and
Benny

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

e
o
T
(Enter NICELY, eating sandwich,
from R.l. NATHAN crosses to him)

Where's the dough?

NICELY
It hasn't come yet.

NATHAN
I told you to wait for it.

1-7-56

NICELY

(Indicating sandwich)

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

NATHAN

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

NICELY

Okay, Nathan.

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

B x U to R + N

Harry X R to N

B N H push Rusty
aside

HARRY

Where's the game, Detroit?

Harry steps out of huddle to
address N.

NATHAN

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

HARRY

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

NATHAN

Now take it easy, Harry.

HARRY

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

(He points to a big tough looking guy)
I would like you to meet Big Jule from Chicago.

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

NX to Big Jule
H follow

NATHAN

(Very ingratiating)

Wny, how do you do, Big Jule.

(Shakes hands perfunctorily)

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

Benny HND

NXR for steps

(BIG JULE just stands there looking
at Nathan)

HARRY

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

Hx to 9

BIG JULE

(Positively)

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

1-7-57

NATHAN

Sure, sure.

HARRY

Nathan - *Hx to N*

(NATHAN crosses to Harry)

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

NATHAN

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

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

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

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

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

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

BRANNIGAN

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

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

Hey, Harry the Horse, all the way from Brooklyn, and ... (Steps up .. stops in front of Big Jule)

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

(BIG JULE chews his cigar a moment)

BIG JULE

East Cicero, Illinois.

BRANNIGAN

Oh, what do you do there?

BIG JULE

I'm a Scout Master.

1-7-58

BRANNIGAN

Well, don't ever help my mother across the street.
(Smells flower in one of the mug's
lapel)

Mmm ... lovely.

(Looks over the line-up of flowered
lapels)

This looks like the male chorus

(Crosses D.L.)

from "Blossom Time". What's the occasion?
(His eyes travel over the entire group.
They finally settle on Benny)

NATHAN

Well, we .. er ----

BENNY *Rusty*

It's a party.

BRANNIGAN

Indeed! What kind of a party?

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

ADELAIDE

Goodbye, girls, see you tomorrow.

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

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

ADELAIDE

What!

HARRY

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

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

BENNY

Yes, sir!

(Sings)

FOR ...

GROUP

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

Br. XDL

Adelaide from R

*B takes ADL
to Br*

H takes N to ADL

H NAY BFB

1-7-59

BIG JULE

(Step down C.)
Which nobody cannot deny.
(Slaps Nathan on back, almost up-
setting HIM)

(NATHAN lifts ADELAIDE to stage R.)

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

NATHAN
It was a surprise.

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

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

BENNY
(Also to the rescue)
It's a bachelor dinner.

NATHAN *Rusty*
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 *x to Br*
Well ...

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

NATHAN
(Shouts)
Well, we need time for a license and our blood test.

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

JXEN

N\$AXR

*Br XR and Benny
x to Br's R*

*AN V VRSA
Br JH Be*

1-7-60

NATHAN *x to AR*
Adelaide, we need time for a license ...

BRANNIGAN
You could elope.

NATHAN
What?

BRANNIGAN
You can drive down to Maryland ... what's the name of that town?

BENNY *Rusty*
(Standing to R. of Brannigan)
Pimlico.

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

NATHAN
Ain't that unhealthy?

HARRY
Nathan, that's a great idea ... elope. I'll lend you my getaway car.
(He takes a quick look at Brannigan)
My Buick ...

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

NATHAN
(Long pause ... sighs)
Well ... what the hell ...

(THEY embrace.)

ALL congratulate him - ad lib)

BRANNIGAN
My congratulations too, Nathan. And I only hope there is nothing in heredity.
(He exits L.1)

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

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

*B x to AR
all from behind N at R*

she has hands + 8/11

9'11 are you

*C
u
T*

1-7-61

ADELAIDE

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

NATHAN

Send the telegram and date it back.

ADELAIDE

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

(She exits R.l)

HARRY

(Crosses R. to Nathan)

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

BIG JULE

Tell me -
(To Nathan)
how long you know the doll?

NATHAN

Fourteen years.

BIG JULE

Let's shoot crap.

BENNY

(Darts over to Nathan)

Nathan, you'd better find a place!

NATHAN

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

BENNY

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

NATHAN

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

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

BLACKOUT

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

IN FRONT OF GOLD

1-8-62

ACT I

Scene 8

HAVANA, CUBA - A DIVE.

LIGHT CUE

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

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

A fashionable couple dancing enter from R.1. - they are picked up by the front arc spot - Immediately following them a unit on casters, with a table and two chairs is pushed on to marks at extreme stage R. This unit represents the Hotel Nacional. SARAH and SKY are bowed into the place by the HEAD WAITER. As they enter they are picked up by the front arc spot. SARAH is seated R. of table and SKY L. of table. SARAH is handed an enormous menu by the HEAD WAITER. SHE looks the menu over.

SARAH

A ham sandwich.

(WAITER, SKY and DANCING COUPLE give her a quick incredulous look.

Arc spot blacks out on SARAH and SKY. The platform unit is pulled off stage R. with SARAH and SKY on it to be reset with the Street Cafe.

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

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

1-8-63

First Tablet

SARAH

El Santo Cristo, the second oldest Mission in Cuba ...
Come on!

SKY

Where to?

SARAH

To see the oldest ...

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

Second Tablet

"Don't miss the Dungeons from which prisoners were thrown
to the sharks."

SKY

Sounds like a million laughs.

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

Third Tablet

SARAH

Here is buried Christopher Columbus.

SKY

At least he's lying down.

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

SKY

How about a drink?

HAVANA CUBA
A DIVE

1-8-64

SARAH
A milk shake, please.

SKY
(Holding up two fingers to waiter)
Dulce de Leche.

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

SARAH
(Sipping drink)
These are delicious. What did you call them?

SKY
Dulce de Leche.

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

SKY
Oh, sugar, and -- sort of native flavoring.

SARAH
What's the name of the flavoring?

SKY
Bacardi.

SARAH
(Sips drink)
It's very good. I think I'll have another one.

LIGHT CUE

ARC LIGHT black out
Music change

LIGHT CUE

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

1-8-65

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

SARAH

(Sipping her drink)

Doesn't Bacardi have alcohol in it?

SKY

Only enough to act as a preservative.

SARAH

(A little tipsy)

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

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

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

LIGHT CUE

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

SARAH

(Shouting as she enters)

Two Dulce de Leche.

LIGHT CUE

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

1-8-66

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

LIGHT CUE

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

CLOSE GREEN

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

SET UP MISSION

1-9-67

ACT I

Scene 9

HAVANA EXTERIOR

LIGHT CUE

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

SKY

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

(SHE kisses him. She staggers after kiss)

Are you all right?

SARAH

(Happily)

Am I all right! Ask me how do I feel ...

NUMBER: "IF I WERE A BELL"

SARAH

(Arms around him)

ASK ME NOW

(Crosses to R.)

THAT WE'RE COSY AND CLINGING

WELL, SIR, ALL I CAN SAY IS,

IF I WERE A BELL I'D BE RINGING

(Face front R. of Sky)

FROM THE MOMENT WE KISSED TONIGHT

THAT'S THE WAY I'VE JUST GOT TO BEHAVE

BOY, IF I WERE A LAMP I'D LIGHT

AND IF I WERE A BANNER I'D WAVE.

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

ASK ME HOW DO I FEEL

LITTLE ME WITH MY QUIET UPBRINGING

WELL, SIR, ALL I CAN SAY IS

IF I WERE A GATE I'D BE SWINGING

(HE catches her as SHE leans to front)

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

OR IF I WERE A BELL I'D GO

(Swings his arms over his head)

DING, DONG, DING DONG DING.

ASK ME HOW I FEEL

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

FROM THIS CHEMISTRY LESSON I'M LEARNING

SKY

Chemistry?

1-9-68

SARAH

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

(She backs him up to L)

I KNEW MY MORALE WOULD CRACK

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

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

OR IF I WERE A GOOSE I'D BE COOKED

(She falls on his chest)

ASK ME HOW DO I FEEL

(HE straightens her up)

ASK ME NOW THAT WE'RE FONDLY CARESSING

PAL, IF I WERE A SALAD

I KNOW I'D BE SPLASHING MY DRESSING

(Puts hand down his face)

ASK ME NOW TO DESCRIBE

THIS WHOLE BEAUTIFUL THING

WELL, IF I WERE A BELL

(Crosses to his L.)

I'D GO

DING, DONG, DING DONG DING.

(She falls into his arms at end of
number)

SARAH

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

SKY

(Takes a moment)

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

SARAH

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

SKY

I'm taking you back!

SARAH

You're no gentleman.

SKY

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

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

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

1-9-69

SARAH

How else would a girl get to meet a gambler?

SKY

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

Come on!

SARAH

No, no!

SKY

I got to think what's best for you.

SARAH

Oh, you talk just like a Missionary.

BLACKOUT

They exit L. as the lights BLACK OUT.

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

IN FRONT OF GOLD
WITH GREEN
CLOSED PARTIALLY

HAVE MISSION
SET UP

1-10-70

SAME AS
SCENE 6

ACT I

Scene 10

MISSION EXTERIOR.

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

SARAH

(Stopping stage C.)

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

SKY

(At her side)

No, you were fine.

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

ADELAIDE

(Stopping with GIRLS stage R.)

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

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

ADELAIDE greets Sky)

Sky, hello!

SKY

How are you, Miss Adelaide?

ADELAIDE

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

(A DRUNK enters from stage L.1)

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

(She waves utensils in the air --

THE DRUNK notices the brightness of
the utensils)

DRUNK

What vulgar jewelry.

(He exits R.1)

1-10-71

SKY

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

(There are ad lib greetings)

SARAH

How do you do.

ADELAIDE

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

SKY

Good luck.

ADELAIDE

Thank you, Sky....

(Crosses to girls)

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

(ADELAIDE exits stage L. 1 followed by GIRLS)

SKY

(Looks off L.)

Miss Adelaide certainly seems happy.

SARAH

She's in love.

SKY

(Turns to Sarah)

Yeah. I guess so.

SARAH

What time is it?

SKY

I don't know. Four o'clock.

SARAH

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

SKY

How do you like it?

SARAH

It's so peaceful, and wonderful.

SKY

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

NUMBER: "MY TIME OF DAY" - SKY

MUSIC CUE -
UNDERSCORING

TRAVELER
OUT

to 13 (10:10) to 1-10-72
from 70 (10:10) to 1-10-72
MUSIC CUE
#17

1-10-72

SKY
MY TIME OF DAY IS THE DARK TIME
(At her L. side)
A COUPLE OF DEALS BEFORE DAWN
WHEN THE STREET BELONGS TO THE COP
AND THE JANITOR WITH THE MOP
AND THE GROCERY CLERKS ARE ALL GONE
(Moves D.C. stage with SARAH)
WHEN THE SMELL OF THE RAIN-WASHED PAVEMENT
COMES UP CLEAN AND FRESH AND COLD
AND THE STREET LIGHT FILLS THE GUTTER WITH GOLD
THAT'S MY TIME OF DAY.

(SKY front - SARAH turns to Sky)

MY TIME OF DAY
AND YOU'RE THE ONLY DOLL I'VE EVER WANTED TO SHARE IT WITH ME.
(He crosses to R. pass her)

SKY
Obediah!

SARAH
Obediah? What's that?

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

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

NUMBER: "I'VE NEVER BEEN IN LOVE BEFORE"
- SKY and SARAH

SKY
(Hands on her waist)
I'VE NEVER BEEN IN LOVE BEFORE
NOW ALL AT ONCE IT'S YOU
(Lets go of her)
IT'S YOU FOREVER MORE
I'VE NEVER BEEN IN LOVE BEFORE
I THOUGHT MY HEART WAS SAFE

I THOUGHT I KNEW THE SCORE
BUT THIS IS WINE THAT'S ALL TOO STRANGE AND STRONG
I'M FULL OF FOOLISH SONG
(Takes her hands)
AND OUT MY SONG MUST POUR
SO PLEASE FORGIVE THIS HELPLESS HAZE I'M IN
I'VE REALLY NEVER BEEN IN LOVE BEFORE.

MUSIC
UNDERSCORING

BLACK
SCRIM
TRAVELER
IN
SET MISSION
EXTENSION
(NO TRAVEL CAN)

1-10-73

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

(She crosses to L. face front)
I'VE NEVER BEEN IN LOVE BEFORE
I THOUGHT MY HEART WAS SAFE
I THOUGHT I KNEW THE SCORE
BUT THIS IS WINE THAT'S ALL TOO STRANGE AND STRONG
I'M FULL OF FOOLISH SONG
AND OUT MY SONG MUST POUR.

BOTH
(HE takes her hand and SHE turns to him)
SO PLEASE FORGIVE THIS HELPLESS HAZE I'M IN
I'VE REALLY NEVER BEEN IN LOVE BEFORE.

(THEY kiss) *TD 1-10-73*

(At end of number, ARVIDE enters R. 1 carrying his drum - he is followed by the MISSION BAND. They are obviously very tired from being out all night trying to convert sinners. SARAH sees Arvide as he enters, she goes to him as he is setting his drum down beside the Mission door) *from 71*

SARAH *FROM 1-10-71*
Grandfather! I thought you'd be asleep.

ARVIDE
Hello, Sarah dear.
(To Sky)
Good morning, Brother Masterson.

SKY
Good morning.

ARVIDE
We followed your suggestion and stayed out all night.
(To Sarah)
We spoke to a lot of sinners ... Where have you been, Sarah?

SARAH
I've been to Cuba.

ARVIDE
You're even more tired than I am.

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

1-10-74

finger-in-mouth type, as the MISSION-
ARIES and SKY react with surprise)

SKY

What the hell is this?

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

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

SKY

Hey! What is this?

NATHAN

Canasta!

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

BIG JULE

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

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

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

BRANNIGAN

(To the two cops)

Someone must have tipped them off.

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

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

(He runs off stage L.1)

SARAH

(Stunned)

Crap game!

SOUND

Patrol Bell Clang

HAVE MISSION
SET UP
1-10-75

SKY

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

(SARAH walks slowly toward the
Mission entrance)

Sarah!

(SHE stops)

SARAH

(Turns away)

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

(She turns to him)

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

SKY

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

SARAH

(Dully)

Did I?

SKY

(Looks at her a moment)

Will I see you tomorrow?

SARAH

Everyone is welcome at the Mission.

SKY

That's not what I mean.

SARAH

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

SKY

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

SARAH

I'm a Mission doll.

MUSIC CUE

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

OPEN GOLD
CURTAIN

HOUSE CURTAIN

CLOSE GREEN
CURTAIN

SET UP DURING INTERMISSION

ACT II

Scene 1

THE HOT BOX NIGHT CLUB.

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

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

M.C.

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

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

NUMBER: TAKE BACK YOUR MINK -
ADELAIDE & DANCING GIRLS

ADELAIDE

VERSE

(Stage C.)

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

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

(Crosses to R.)

AND I SAID AS I RAN DOWN THE HALL:

1st CHORUS

(Crosses back to C.)

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

(Crosses to L.)

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

(Crosses to C.)

AS ALL THAT.

ADELAIDE (cont'd)

I THOUGHT THAT EACH EXPENSIVE GIFT YOU'D ARRANGE
WAS A TOKEN OF YOUR ESTEEM

NOW WHEN I THINK OF WHAT YOU WANT IN EXCHANGE
IT ALL SEEMS A HORRIBLE DREAM -
SO -- TAKE BACK YOUR MINK

(Crosses 2 steps L)
TO FROM WHENCE IT CAME

(Crosses back to C.)
AND TELL THEM TO HOLLANDERIZE IT
FOR SOME OTHER DAME.

ADELAIDE & GIRLS

2nd Chorus

TAKE BACK YOUR MINK
(Throw cigarette holders in music pit.)
(Take off mink)

TAKE BACK YOUR PEARLS
(Take off pearls)
WHAT MADE YOU THINK THAT I WAS ONE OF THOSE GIRLS
I'M SCREAMING

TAKE BACK THE GOWN
(Take off gowns)

- TAKE BACK THE HAT
(Take off hats, throw them upstage)
I MAY BE DOWN - BUT I'M NOT FLAT AS ALL THAT.
I THOUGHT THAT EACH EXPENSIVE GIFT YOU'D ARRANGE -
WAS A TOKEN OF YOUR ESTEEM

BUT WHEN I THINK OF WHAT YOU WANT IN EXCHANGE
IT ALL SEEMS A HORRIBLE DREAM - (EEK)
TAKE BACK YOUR MINK

THOSE OLD WORN OUT PELTS
AND GO SHORTEN THE SLEEVES
FOR SOMEBODY ELSE.

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

ADELAIDE & ALL GIRLS

(To the audience)
Well! Wouldn't you?

(ADELAIDE and FOUR GIRLS exit L.1.
FOUR GIRLS exit L.2)

(After the number the lights come down
and a single table is spotted. SKY
enters from R.1, no hat, looks around
like a man on the loose. He is un-
shaven again, and a bit crumpled.

2-1-3

He drifts over to the empty table D.R.
and sits down. A WAITER comes over
from R.2 to Sky)

WAITER

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

SKY

Is he here?

WAITER

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

SKY

Bring me a rye and soda.
(Sits L. of table)

(WAITER exit up R.2)

(NICELY enters from D.R. a bit
furtively. Sits at table in R. chair)

NICELY

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

Sky, did you see Miss Adelaide?

SKY

Huh?

NICELY

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

SKY

What's the message? Where is Nathan?

NICELY

It's this way.

(He concentrates but still nibbles celery)
Nathan's aunt in Pittsburgh was suddenly taken ill with --
er --

SKY

(Wryly)

A rare tropical disease.

NICELY

Yeah, that's not bad.

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

NICELY (cont'd)

Anyway, Nathan has to --

2-1-4

SKY

Nicely, what is the message? Where is Nathan?

NICELY

(Looks around to see if he's overheard
then leans over toward Sky)
The crap game is still going on.

SKY

(Casually)
Since last night.

NICELY

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

SKY

Where is the game?

NICELY

Are you looking for some action?

LIGHT CUE

SKY

No, I'm leaving town tonight, but I do want to talk to some
of the guys. You see, Nicely, I gave a marker to -- well,
somebody -- and I'd kinda like to clean it up before --
(He stops as ADELAIDE approaches from
L.2. NICELY is on his feet quickly)

NICELY

... I'll meet you outside.

SKY

What about Nathan's message?

NICELY

Oh!

(Getting it over with quickly.... SKY
rises)
Miss Adelaide, Nathan is in Pittsburgh with a rare tropical
aunt. Goodbye.
(Rushes out R.1)

ADELAIDE

(Crosses to R. looking after Nicely)
What? I don't understand. Sky, Nathan has to come here to-
night. We're eloping to get married. Is it the crap game
again?

SKY

You know Nathan. Why does it surprise you?

ADELAIDE

(Sits R. of table)
But he promised to change.

2-1-5

SKY

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

ADELAIDE

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

SKY

(Sadly)

No, Miss Adelaide.

ADELAIDE

What do you mean --- no?

SKY

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

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

No good --- See you in a couple months.

(Crosses to R.)

ADELAIDE

Where you going?

SKY

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

ADELAIDE

Will you see Nathan before you go?

SKY

Maybe.

ADELAIDE

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

(Sneezes and sniffles)

SKY

Look! Why don't you get another guy?

ADELAIDE

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

SKY

(Looks at her a second)

Yeah.

(Exits R.l)

LIGHT CUE

2-1-6

(Reprise: "ADELAIDE'S LAMENT")

ADELAIDE

(Sniffles and then sings: Sitting)

IN OTHER WORDS -- JUST FROM SITTING ALONE AT A TABLE
RESERVED FOR TWO

A PERSON CAN DEVELOP THE FLU

YOU CAN BUNDLE HER UP IN HER WOOLIES

AND I MEAN THE WARMEST BRAND

YOU CAN WRAP HER IN SWEATERS AND COATS

'TIL IT'S MORE THAN HER FRAME CAN STAND

IF SHE STILL GETS THE FEELING SHE'S NAKED

FROM LOOKING AT HER LEFT HAND

A PERSON CAN DEVELOP THE FLU

HUH! THE FLU! A HUNDRED AND THREE POINT TWO

SO MUCH VIRUS INSIDE

THAT HER MICROSCOPE SLIDE

LOOKS LIKE A DAY AT THE ZOO

JUST FROM WANTING HER MEMORIES IN WRITING

AND A STORY HER FOLKS CAN BE TOLD

A PERSON CAN DEVELOP A COLD.

(She sneezes)

BLACKOUT

CLOSE
GREEN

#1 show traveller wipes in.

Street Gauze drop is let in.

#4 traveller closes backing up the
gauze drop.

#Stage lights dim in.

#1 show traveller opens to ----

IN FRONT OF GREEN

2-2-7

ACT II

CURTAIN

Scene 2

STREET EXTERIOR

SET UP
SEWER

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

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

ARVIDE

Not so fast, Sarah, not so fast.

(Puts drum down - SARAH stops Stage C.)

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

SARAH

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

(Crosses to L.)

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

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

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

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

SARAH

(Crosses to front of blinker wagon)

I'll get over it.

2-2-8

ARVIDE

(Crosses to L., passes Sarah)

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

SARAH

The man I love will not be a gambler.

ARVIDE

(Putting drum down up L.)

But if you love him enough ---

SARAH

He will not be a gambler.

ARVIDE

MUSIC CUE

Sarah, dear.

(SARAH sits on box L. of Blinker wagon)

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

"MORE I CANNOT WISH YOU" - ARVIDE

ARVIDE

VELVET I CAN WISH YOU

(Left hand out)

FOR THE COLLAR OF YOUR COAT

AND FORTUNE SMILING ALL ALONG YOUR WAY

(Leans toward her, puts arm around her)

BUT MORE I CANNOT WISH YOU

THAN TO WISH YOU FIND YOUR LOVE

YOUR ONE TRUE LOVE, THIS DAY

MANSIONS I CAN WISH YOU SEVEN

(Stands like a footman)

FOOTMEN ALL IN RED

AND CALLING CARDS UPON A SILVER TRAY

(Holds hands as tray)

BUT MORE I CANNOT WISH YOU

(Bends down, places arm around her)

THAN TO WISH YOU FIND YOUR LOVE

YOUR OWN TRUE LOVE, THIS DAY

STANDING THERE

GAZING AT YOU

FULL OF THE BLOOM OF YOUTH

STANDING THERE

(Squats down, hands on knee)

GAZING AT YOU

WITH THE SHEEP'S EYE

AND THE LICKERISH TOOTH

2-2-9

ARVIDE (cont'd)

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

(Puts hand on her shoulders)

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

(He squats and pokes her rib with
elbow)

AND THE STRONG ARMS TO CARRY YOU AWAY
(Kisses SARAH on cheek)

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

SKY

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

ARVIDE

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

SKY

The General's a tough doll, eh?

ARVIDE

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

SARAH

(Crosses to L., passes Sky)

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

(ARVIDE picks up drum)

SKY

Miss Sarah.

(SHE stops)

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

SARAH

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

SKY

I cannot welch a marker.

2-2-10

SARAH

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

(She exits L.1)

(ARVIDE, passing SKY on the way out,
whispers out of the corner of his
mouth:)

ARVIDE

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

(He exits L.1)

SKY

(Crosses to Nicely)

Nicely! Where's the crap game?

NICELY

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

SKY

Which way?

NICELY

This way. *down!*

(He starts down the manhole)

BLACKOUT

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

OPEN
GREEN
DANCE

already set up

2-3-11

ACT II

Scene 3

CRAP GAME IN THE SEWER

LIGHT CUE

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

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

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

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

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

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

BIG JULE

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

PLAYER

We had enough.

(Ad libs from the crowd)

ANOTHER PLAYER

Let's go home.

NATHAN

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

(Ad libs from crowd)

2-3-12

BIG JULE

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

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

NATHAN

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

BIG JULE

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

BENNY

Take two hundred.

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

PLAYER

I'm half dead.

HARRY

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

(PLAYERS put their money up quickly)

BIG JULE

(As he rolls)

Hah!

NATHAN

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

(Ad lib. Reaches for his take)

And fifty dollars for the house.

(Crosses to table)

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

BIG JULE

Shut up! Another five.

BENNY

Two hundred more.

(The GUYS cover him again, but very reluctantly)

NATHAN

And here comes that big lucky roll.

BIG JULE

(As he throws)

Haaah!

2-3-13

NATHAN

And it's - snake eyes again.

(THEY all grab their money)

BENNY

C Tough luck, Big Jule.

BIG JULE

✓ Well, that cleans me.

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

But I ain't through yet.

(General apprehension. Ad lib)

I will now play on credit.

(Many groans - ad lib)

NATHAN

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

BIG JULE

Then I will play with you.

NATHAN

Me?

BIG JULE

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

NATHAN

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

BIG JULE

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

NATHAN

And if I lose?

HARRY

You will give him cash.

NATHAN

Let me hear from Big Jule.

BIG JULE

You will give me cash.

2-3-14

NATHAN

Now I heard it.

(BENNY crosses down L., back of Nathan)

BIG JULE

Here is my marker.

(NATHAN looks at it - then at Big Jule)

Put up your dough. Is anything wrong?

NATHAN

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

(Reaching into his pocket)

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

BIG JULE

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

NATHAN

(His money now out - puts it down)

Here! This will put you through Harvard.

BIG JULE

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

NATHAN

(Horrified)

Your own dice!

BIG JULE

I had them made for me especially in Chicago.

NATHAN

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

BENNY

That is a breach of etiquette.

HARRY

Show me where it says that in Emily Post.

NATHAN

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

(ALL MEN crowd around looking at dice.

BIG JULE takes them out, gives them to Nathan)

NATHAN

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

2-3-15

BIG JULE

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

NATHAN

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

BIG JULE

(Threateningly)

Why not?

(Pulls NATHAN up by coat)

NATHAN

(Wipes perspiration from his forehead)

I see no reason.

BIG JULE

(He rolls)

A five - and a five. My point is ten.

NATHAN

Well, I still got a chance.

BIG JULE

(Shaking the dice)

Tensy!

Come againsy!

NATHAN

I wish he'd fall down on his endsy.

BIG JULE

Heah!

(He rolls)

A ten! I win!

NATHAN

A ten?

BIG JULE

(Pointing)

A six and a four.

NATHAN

(Looking)

Which is the six and which is the four?

BIG JULE

Either way...

(Picks up dice)

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

NATHAN

(Looks at his watch)

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

2-3-16

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

BIG JULE

Get up the two thousand.

NATHAN

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

(Ad lib - "Ah no.")

BIG JULE

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

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

Haah! Seven! I win.

NATHAN

(Swallowing hard)

What a surprise.

BIG JULE

(Picks up dice)

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

NATHAN

What do you mean?

BIG JULE

I am shooting one dollar.

NATHAN

I'll take all of it.

(BIG JULE puts it down)

BIG JULE

(Rolls)

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

NATHAN

For this I got to bend down.

BIG JULE

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

NATHAN

Three G's?

BIG JULE

(Picks up dice - firm)

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

2-3-17

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

NATHAN

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

BIG JULE

Get it up!

(Rolling)

Haaah! ... Eleven. I win.

NATHAN

That cleans me.

BIG JULE

(To the others, picks up dice and money)
Now I will play with you guys.

(Ad lib)

NATHAN

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

BIG JULE

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

NATHAN

I will give you my marker.

HARRY

And you want Big Jule to put up cash?

BENNY

Nathan done it.

NATHAN

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

BENNY

Take it easy, Nathan.

NATHAN

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

(Stands right up to Big Jule)

HARRY

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

BIG JULE

Yeah, I am on my vacation.

↓
C
U
T
↓

2-3-18

NATHAN

Go ahead - Shoot me. Put me in cement. At least I would know where I am. [Here I risk my neck to set up a crap game. I even promise to get married on account of it. So look how I wind up. Broke in a sewer. Believe me, my tough friend from Chicago, there is nothing you could do to me that would not cheer me up.]

(NICELY comes down the stairs)

NICELY

(Motioning to someone)

Here they are.

(SKY comes down)

SKY

Good evening, gentlemen.

BIG JULE

(Crosses to Sky)

Well, fresh blood. You looking for some action?

SKY

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

BIG JULE

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

SKY

(Quietly)

I am asking for only one minute.

BIG JULE

We are shooting crap.

SKY

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

BIG JULE

Say, who is this guy?

HARRY

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

BIG JULE

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

SKY

(Smoothly)

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

BIG JULE

What's the proposition?

2-3-19

SKY

Am I right-handed or left-handed?

BIG JULE

How would I know a thing like that?

SKY

I'll give you a clue.

(Socks BIG JULE with a right (ad libs).)

BIG JULE goes down. Staggers to his feet, reaching groggily for his gun.

SKY gets it first - tosses it to

NATHAN who catches it gingerly)

HARRY

Heh!

(Rises - crosses upstage)

NATHAN

(Handing gun to Benny)

Kindly return this to Sears-Roebuck.

SKY

(Addressing the group)

Look, you guys.

(Crosses to Nathan)

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

(EVERYONE looks very uncomfortable - ad lib)

HARRY

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

SKY

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

(Ad libs)

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

HARRY

You been reading the Bible too much.

SKY

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

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

2-3-20

SKY (cont'd)
Well, I tried ... See you around, Nathan.
(Puts hat down)

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

SKY
You don't have to pay me.
(Pulls out a bill)
You won.

NATHAN
But I thought you took Miss Sarah to Havana.

SKY
You thought wrong.
(Giving money to NATHAN he starts up the ladder)

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

HARRY
(On his feet again)
Nothing doing. With those dice he cannot make a pass to save his soul.

SKY
(Stops dead on ladder)
What'd you say?

HARRY
(Belligerently)
I says with them dice he cannot make a pass to save his soul.

SKY
(Crosses to Nathan's R. - slowly as he returns to them)
Well, maybe I can make a pass to save his ...
(Pointing to one, then another)
And yours! ... And yours ... and his ...

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

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

(BIG JULE rises - ad lib)

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

2-3-21

(There is a buzz of interest - ad lib)

SKY (cont'd)

Is it okay?

(Ad lib)

HARRY

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

SKY

(Tight-lipped)

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

HARRY

(Thinks a minute)

Okay by me.

BENNY

(Taking the lead)

By me too.

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

SKY

(As the OTHERS hand him their markers)

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

NATHAN

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

SKY

You got one some place.

NATHAN

How do you spell "soul"?

BENNY *Rust*

(Spelling)

S - o -

(NATHAN pushes BENNY. SKY backs upstage)

SKY

All right, put down your markers.

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

Give me the dice.

(Some MEN squat down)

2-3-22

SKY (cont'd)

(He gets them)

And give me room.

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

A PLAYER ✓

Come on - quit stallin' - roll.

(MEN squatting, rise)

HARRY

What's the matter, Sky, turning chicken?

SKY

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

(Walks D.C.)

LIGHT CUE

"LUCK BE A LADY TONIGHT"

SKY

(D.C.)

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

(Takes 2 steps D.C.)

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

(Crosses 3 steps R.)

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

1st Chorus

(At R.C.)

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

(Crosses 2 steps L.)

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

(Crosses 2 steps L.)

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

(Takes roll of money out of pocket)

2-3-23

SKY (cont'd)

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

(Throws money on floor)

LUCK BE A LADY

(Throws more money on floor)

LUCK BE A LADY TONIGHT.

(Crosses to R.)

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

2nd Chorus

ENSEMBLE

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

SKY

LUCK, LET A GENTLEMAN SEE

(MEN kneel)

ENSEMBLE

LUCK, LET A GENTLEMAN SEE

SKY

HOW NICE A DAME YOU CAN BE

ENSEMBLE

HOW NICE A DAME YOU CAN BE

SKY

I KNOW THE WAY YOU'VE TREATED OTHER GUYS YOU'VE BEEN WITH.

ENSEMBLE

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

(CRAP SHOOTER crosses down L.C.)

SKY

LUCK BE A LADY WITH ME
A LADY WOULDN'T FLIRT WITH STRANGERS
SHE'D HAVE A HEART, SHE'D HAVE A SOUL
A LADY WOULDN'T MAKE LITTLE SNAKE EYES AT ME

2-3-24

ENSEMBLE

ROLL 'EM, ROLL 'EM, ROLL 'EM, SNAKE EYES
WHEN I'VE BET MY LIFE ON THIS ROLL

(ALL MEN quiet)

ROLL 'EM, ROLL 'EM, ROLL 'EM.

SKY

SO LET'S KEEP THE PARTY POLITE

ENSEMBLE

NEVER GET OUT OF MY SIGHT

ENSEMBLE

NEVER GET OUT OF MY SIGHT
STICK HERE, BABY, STICK HERE, BABY.

SKY

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

ENSEMBLE

LUCK BE A LADY

SKY

LUCK BE A LADY

ENSEMBLE

LUCK BE A LADY, ROLL WITH YOU, WHAT'S THE MATTER, ROLL THE
DICE

SKY

LUCK BE A LADY A LADY TONIGHT.

ENSEMBLE

COMING OUT, COMING OUT, COMING OUT

SKY

ENSEMBLE

RIGHT, HUH!

BLACKOUT

#2 Street traveller closes
Stage lights dim up to ---

FRONT OF GREEN

2-4-25

ACT II

Scene 4

A STREET OFF BROADWAY

LIGHT CUE

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

from R
XL

BIG JULE

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

HARRY

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

(THEY both walk to stage L. and stop)

BIG JULE

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

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

Ad from L
XC

Nath from R
XC

NATHAN

Adelaide!

ADELAIDE

(Lady Windermere)

Oh! What a coincidence!

NATHAN

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

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

ADELAIDE

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

2-4-26

NATHAN

Adelaide! What is this? You are my doll.

ADELAIDE

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

NATHAN

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

ADELAIDE

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

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

Oh, Nathan!

NATHAN

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

ADELAIDE

(Through her tears)

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

(Hands it to him)

NATHAN

A letter for me? From your mother? Well ---

(Opens it and reads)

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

(He breaks off)

I'm not even the manager?

(Looks at Adelaide)

ADELAIDE

I was going to promote you for Christmas.

NATHAN

(Back to the letter)

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

(Looks at Adelaide)

2-4-27

ADELAIDE

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

NATHAN

(Righteous indignation)

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

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

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

ADELAIDE

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

NATHAN

Okay, Adelaide.

(Embrace)

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

No, I can't.

ADELAIDE

Why not?

(BENNY and NICELY are crossing at this moment)

BENNY

Come on, Nathan -- we'll be late.

NICELY

Come on!

(THEY exit L.1)

ADELAIDE

(In measured tones)

Nathan, why can't we elope now?

NATHAN

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

ADELAIDE

(This one really hits her)

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

NATHAN

But I promise you it's true.

Be
Ni

Bow from
R

2-4-28

LIGHT CUE

(NUMBER: "SUE ME" - ADELAIDE & NATHAN)

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

ADELAIDE

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

NATHAN

ADELAIDE, ADELAIDE
(Crosses to L. to her)

ADELAIDE

AND I THINK OF THE WAY I TRY

NATHAN

ADELAIDE.

(ADELAIDE crosses to L., pass Nathan)

ADELAIDE

I COULD HONESTLY DIE.

NATHAN

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

ADELAIDE

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

NATHAN

ALRIGHT ALREADY I'M JUST A NO GOODNICK
ALRIGHT ALREADY, IT'S TRUE, SO NU
SO SUE ME, SUE ME
WHAT CAN YOU DO ME
I LOVE YOU

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

2-4-29

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

NATHAN
ADELAIDE, ADELAIDE

ADELAIDE
AND I THINK OF THE WAY I TRY

NATHAN
ADELAIDE
(Crosses to Adelaide)

ADELAIDE
I COULD HONESTLY DIE
(Backs away)

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

(SHE sneezes)

GIVE A HOILER AND HATE ME HATE ME
GO AHEAD AND HATE ME
I LOVE YOU

ADELAIDE
(Crosses to L. pass him)
WHEN YOU WIND UP IN JAIL DON'T COME TO ME TO BAIL YOU OUT.

NATHAN
ALRIGHT, ALREADY SO CALL A POLICEMAN
ALRIGHT ALREADY IT'S TRUE, SO NU

(SHE goes to him)

SO SUE ME SUE ME

(THEY embrace)

WHAT CAN YOU DO ME
I LOVE YOU.

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

2-4-30

ADELAIDE

(Crosses to R.)

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

NATHAN

(Crosses to her)

ADELAIDE, ADELAIDE

(SHE waves him away)

ADELAIDE

AND I THINK OF THE WAY I TRY
I COULD HONESTLY DIE.

NATHAN

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

(SHE exits R.1. - HE exits L.1)

LIGHTS DIM OUT TO BLACK

#2 street traveller opens
Stage lights dim up to ----

Already set up

2-5-31

ACT II

Scene 5

INTERIOR OF MISSION

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

open with several dolls in seats

GENERAL

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

(THEY all sit glumly)

Sergeant Sarah, something is very wrong.

ARVIDE

Maybe your watch is fast.

SARAH

(Rises, crosses to C. 2 steps)

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

General X C

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

ARVIDE

(Sits)

Welcome, brothers. Welcome.

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

SKY

Everybody here? Where's Nathan Detroit?

(NATHAN enters) *out of breath*

NATHAN

Present.

SKY

(Crosses down C.)

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

few more girls enter

2-5-32

(Rises) ARVIDE
Won't you gentlemen sit down?
(THEY shuffle their feet a little)

Sit down! All of you! SKY
(THEY do)

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

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

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

ARVIDE sits)

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

(SARAH moves)

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

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

GENERAL
(From the silence)
What a remarkable young man!

(SARAH looks at her, but says nothing)

NATHAN
(Rises - confronts them, clears his
throat and shouts)
So remember that, you guys.
(Turns to Arvide)
Brother Abernathy, your dice.
(He sits)

ARVIDE
(Rises)
Gentlemen, we are honored tonight. The meeting will be

2-5-33

conducted by the head of our organization, General Cartwright.

(Sits)

(NATHAN starts the applause)

GENERAL

(Rises)

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

Now, wh
the bal

Benny!

I ain't r

Come, bro
you give te

Benny! Te

Benny!

I always was
to do it no
(S

There! Don't

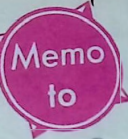
I'm alright.

Anyone else?

Big Jule.

(Rises)

Well, I used to be bad when I was a kid, but ever since then



[Sit down member needs more fun]

Genl! "Who'll be prior?"

Nathan rise, weak smile,
pivot toward group, then
look at Benny & say "Benny"
and sit...

Benny rise & look at group then
at general then at Nathan
for "I ain't no stooge" then
to show that he can withstand
temptation. When Nathan says
"Show em what a
understands. Even
Big Jule doesn't understand
evident by his "What's the
pitch" (What do you mean?)

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conducted by the head of our organization, General
Cartwright.

2-5-33

(Sits)

(NATHAN starts the applause)

It is
so man

Now, v
the ba

Benny

I ain

Come,
you gi

Benny

Benny

I alv
to dc

There

I'm

Anyo

Big Jule.

(Rises)

Well, I used to be bad when I was a kid, but ever since then

Revealed as the leaders
organizer, brain, coordinator...
and sets the moral tone for
the conversion. It's Benny's
"I'm all right" that
reassures the group that
confusing is not going to
affect an unrecognizable
change. But it is Nicely
who shows that he's been
thinking about his way of
life before he came to the
mission and needed only
someone to reveal an interest
in him as a human being
as well as a forty, and he
shows us a conscience in
guilt pained by the devil... and
the iron people want him to "rock the boat."

NATHAN

BIG JULE

conducted by the head of our organization, General
Cartwright.

2-5-33

(Sits)

(NATHAN starts the applause)

GENERAL

(Rises)

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

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

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

(THEY are silent and hang their heads)

NATHAN

Benny! Give testimony.

BENNY

I ain't no stool pigeon.

GENERAL

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

NATHAN

Benny! Tell 'em what a bum you are!

(BENNY rises)

Benny!

BENNY

(Forced to it)

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

(Sits, quickly)

GENERAL

There! Don't you feel better now?

BENNY

I'm alright.

GENERAL

Anyone else?

NATHAN

Big Jule.

BIG JULE

(Rises)

Well, I used to be bad when I was a kid, but ever since then

2-5-34

I have gone straight as I can prove by my record -
thirty-three arrests and no convictions.
(Sits)

(Pointing) NATHAN
Harry!

Oh, no! HARRY

(Louder this time) NATHAN
Harry the Horse!

(Getting reluctantly to his feet) HARRY
Ah, well, like when Sky was rolling us for our souls - -

GENERAL
I beg your pardon?

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

GENERAL
I don't think I understand.

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

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

(Pounds table)
Sergeant Sarah, you have done remarkable work.

ARVIDE
Hasn't she, though?

SARAH
(A small voice)
Thank you.

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

GENERAL
Anybody else?

2-5-35

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

NATHAN

(In a new voice of piety)
We will now hear testimony from ---
(He looks them over)
Brother Nicely - Nicely Johnson --

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

Brother nicely - Nicely Johnson --

BIG JULE

Get up, you fat water buffalo.

(NICELY slowly rises)

NICELY

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

GENERAL

Tell us, in your own words.

(She sits. -- NICELY places his hat
on chair.

NATHAN points to chair up C. which
BRANNIGAN sits in. NATHAN sits
in his chair.

NUMBER: "SIT DOWN, YOU'RE ROCKIN'
THE BOAT" - NICELY and ENSEMBLE)

LIGHT CUE

NICELY

I DREAMED LAST NIGHT I GOT ON A BOAT TO HEAVEN
AND BY SOME CHANCE I HAD BROUGHT MY DICE ALONG
AND THERE I STOOD
AND I HOLLERED "SOMEONE FADE ME"
BUT THE PASSENGERS, THEY KNEW RIGHT FROM WRONG
FOR THE PEOPLE ALL SAID SIT DOWN, SIT DOWN, YOU'RE
ROCKIN' THE BOAT

ENSEMBLE

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

2-5-36

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

ENSEMBLE
SIT DOWN, YOU'RE ROCKIN' THE BOAT

NICELY
I SAILED AWAY ON THAT LITTLE BOAT TO HEAVEN
AND BY SOME CHANCE FOUND A BOTTLE IN MY FIST.

ENSEMBLE
OOO -----

NICELY
AND THERE I STOOD

ENSEMBLE
OOO -----

NICELY
NICELY PASSIN' OUT THE WHISKEY
BUT THE PASSENGERS WERE BOUND TO RESIST

ENSEMBLE
OOO -----

NICELY
FOR THE PEOPLE ALL SAID BEWARE, YOU'RE ON A
HEAVENLY TRIP

ENSEMBLE
PEOPLE ALL SAID BEWARE -----

NICELY
PEOPLE ALL SAID BEWARE, BEWARE, YOU'LL SCUTTLE
THE SHIP

ENSEMBLE
PEOPLE ALL SAID BEWARE

NICELY
AND THE DEVIL WILL DRAG YOU UNDER

(THEY all rise)

ENSEMBLE
(Sits)
DOWN ----

NICELY
BY THE FANCY TIE AROUND YOUR WICKED THROAT

ENSEMBLE
(Sit)
DOWN ----

2-5-37

NICELY
SIT DOWN, SIT DOWN, SIT DOWN, SIT DOWN

ENSEMBLE
SIT DOWN, SIT DOWN, SIT DOWN

(THEY all sit down)

NICELY
SIT DOWN, YOU'RE ROCKIN' THE BOAT

ENSEMBLE
SIT DOWN, YOU'RE ROCKIN' THE BOAT

NICELY
AND I LAUGHED AT THOSE PASSENGERS TO HEAVEN.
(Laughs)

ENSEMBLE
DOWN ----

NICELY
(Gasp)
A GREAT BIG WAVE CAME AND WASHED ME OVERBOARD

ENSEMBLE
COO -----

NICELY
AND AS I SANK

ENSEMBLE
COO -----

NICELY
AND I HOLLERED "SOMEONE SAVE ME"

ENSEMBLE
COO -----

NICELY
THAT'S THE MOMENT I WOKE UP

ENSEMBLE
COO -----

NICELY
THANK THE LORD

ENSEMBLE
(Mission band rises) *General rise*
THANK THE LORD, THANK THE LORD.

NICELY
AND I SAID TO MYSELF, SIT DOWN, SIT DOWN,
YOU'RE ROCKIN' THE BOAT

2-5-38

ENSEMBLE
AND HE SAID TO HIMSELF SIT DOWN - SIT DOWN

NICELY
SAID TO MYSELF, SIT DOWN, SIT DOWN, YOU'RE
ROCKIN' THE BOAT

ENSEMBLE
(Mission Band sits)
SAID TO HIMSELF SIT DOWN

NICELY
AND THE DEVIL WILL DRAG YOU UNDER

ENSEMBLE
AND THE DEVIL WILL DRAG YOU UNDER

NICELY
WITH A SOUL SO HEAVY YOU'D NEVER FLOAT,
SIT DOWN, SIT DOWN, SIT DOWN

ENSEMBLE
SIT DOWN, SIT DOWN.

NICELY
SIT DOWN

ENSEMBLE
SIT DOWN, SIT DOWN

NICELY
YOU'RE ROCKIN' THE BOAT

(THEY all rise)

ENSEMBLE
YOU'RE ROCKIN' THE BOAT, SIT DOWN YOU'RE ROCKIN'

NICELY and
ENSEMBLE

(Ending)
SIT DOWN, SIT DOWN, SIT DOWN, YOU'RE ROCKIN' THE BOAT.

(THEY all sit)

(Repeat above)

LIGHT CUE

(At end of number NATHAN and
BRANNIGAN rise)

NATHAN
Anything we can do for you, Brother Brannigan? Maybe you
would care to testify?

2-5-39

BRANNIGAN
I'll do my testifying in court, where I will testify that you ran a crap game here in this Mission last night. Miss Sarah, you were standing there when they came out. You saw them. Aren't these the fellows?

SARAH
(Slowly looks at them; takes her time)
I never saw them before in my life.

BIG JULE
There's a right broad!

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

BRANNIGAN
I never saw crap shooters spend so much time in a Mission. Maybe that's what they mean by Holy Rollers.

(He puts his hat on and exits L.3.
HARRY THE HORSE rises indignantly.
NATHAN waves him down as BIG JULE
pulls Harry down by the sleeve)

x to Sarah
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? *x to men*

(He turns to the mob - THEY mumble
assents: hanging of heads)

BIG JULE
I'm really sorry.

NATHAN
(Turning to Sarah)
But I did another terrible thing.
(Crosses down C.)

I made a bet with a certain guy that he could not take a certain doll away with him on a trip, and this I should not have done, although it did not do any harm, as I won the bet.

SARAH
You won the bet?

NATHAN
Sure. The guy told me that he didn't take the doll. Well, that makes me feel a lot better.

GENERAL
(Rises)
Hallelujah!

2-5-40

NATHAN

Hallelujah!
(Sits)

(The mob all say "Hallelujah". The
GENERAL picks up a handful of song
books and passes them out)

GENERAL

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

(She stands in front of them and raises
her hand to conduct. Music begins.
SARAH quietly picks up cape which has
been hanging on back of her chair and
quickly makes an exit up L.3. Stage
lights dim to black as SARAH exits)

*16 measures
"Follow the Fold"*

#1 Show traveller wipes in, Street
gauze drop is let in.

#4 traveller closes backing up
the gauze drop

#1 show traveller opens up as
stage lights dim up to -----

CLOSE

GREEN

In front of green curtain
2 chairs

ACT II

2-6-41

Scene 6

NIGHT. STREET OFF BROADWAY.

LIGHT CUE

Two ropes together bundles of newspaper tabloids on which two people can sit on stage C.

ADELAIDE enters, disconsolately from R.1. Drops onto newspaper bundle R.C. - sneezes. A passing MALE enters from stage L.1., stops to look at her to flirt, if encouraged ---

ADELAIDE

(Angrily)
Oh, go away!

(HE hurries off R.1. ADELAIDE starts to sing softly as SARAH enters singing softly from stage L.1. She is wearing a cape - she sits on newspaper bundle L.C. not noticing Adelaide)

ADELAIDE

(Singing)

KEEP THE VICKS ON YOUR CHEST
AND GET PLENTY OF REST
YOU CAN WISELY WARN HER
BUT IN SPITE OF THE QUIET
MASSAGES AND DIET
SHE'S STILL A GONER
ONCE SHE GETS THE IDEA THAT THE LITTLE
CHURCH WILL ALWAYS BE AROUND THE CORNER
A PERSON CAN DEVELOP A COLD.

(Looks at Sarah)

SARAH

(Singing)

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

ADELAIDE

(Noticing Sarah and not caring much)

Oh, hello.

SARAH

(Uncertainly)

Good evening.

ADELAIDE

I'm Adelaide, the well known fiancée.

SARAH

Oh, yes. When are you getting married?

ADELAIDE

The twelfth of never.

Oh, I'm sorry.

SARAH

2-6-42

ADELAIDE
I didn't even get close enough to a church to be left at it...
(Half to herself)
Gee, what'll I ever tell my mother?

SARAH
Oh, your mother will understand. Just tell her your engagement is broken.

ADELAIDE
(Gives her a look)
I'm afraid that might confuse her ... Maybe I'll tell her Nathan is dead, and then see to it.

LIGHT CUE

SARAH
You mustn't carry hate in your heart, Miss Adelaide. Try to be forgiving and understanding, and the pain will go away. In the Bible it tells us in Isaiah ... Isaiah ...
(The thought is too much for her)
.... Isaiah
(But she cannot go ahead)

ADELAIDE
You've got a boy friend named Isaiah, huh?

SARAH
(Through her tears)
Isaiah was an ancient prophet.

ADELAIDE
Don't tell me. Nobody cries like that over an old guy Whoever it is, you got it bad. You know, when I saw you with Sky Masterson the other night --

(SARAH goes into a fresh outburst of tears! ADELAIDE looks at her)

-- Oh, no! Not Sky! You're not in love with Sky?
(No answer, which is its own confirmation)
You poor thing!

(SARAH gestures helplessly)

#4 Traveller
opens

SARAH
(Low-voiced)
I thought I hated him.

ADELAIDE
I thought I hated Nathan. I still think I hate him. That's love.

SARAH
Adelaide - can't men like Sky ever change?

ADELAIDE
(Shakes her head)
For fourteen years I've tried to change Nathan. I've always
thought how wonderful he would be, if he was different.

SARAH
I've thought about Sky that way, too.

ADELAIDE
I've sat and pictured him by the hour. Nathan - my Nathan -
in a little home in the country ... happy

(Lights go on behind her R. revealing a
NATHAN in overalls and farmer's hat,
standing beside a trellis of beautiful
roses. With a spray gun he is tenderly
treating each bud with loving care. He
picks off a bug; removes his hat to wipe
his brow. The lights go down again)

LIGHT CUE

ADELAIDE
(Sighs as picture fades)
Gee, wouldn't it be wonderful!

SARAH
Wouldn't it -- If only Sky

LIGHT CUE

(On the other side SKY now appears L.
He appears as in Sarah's imagination.
He is wearing a dainty bib-type kitchen
apron, holding wicker laundry basket
filled with diapers. With clothes-pins
in his mouth he is hanging diapers on
line. The vision fades)

ADELAIDE
But they just can't change. #4 Traveller closes

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

ADELAIDE
Yes, but that doesn't mean ... gamblers at your
prayer meeting ... Was Nathan Detroit there?

LIGHT CUE

SARAH
I'm sure I heard that name.

ADELAIDE
A darling little fellow with a cute moustache?

SARAH
I think so.

2-6-44

ADELAIDE
(Rises, crosses down C.)
How do you like that rat! Just when he should have been
lying he's telling the truth! I'm glad I'm through with him.
(Turns to Sarah)
And you ought to be glad you're through with Sky, too.

SARAH
(Thoughtfully)

I am.

(TWO GIRLS look at each other for a moment)

ADELAIDE
(Crosses to Sarah - sits on bundle of newspapers)
What are we - crazy or something!

NUMBER: "MARRY THE MAN TODAY"
- SARAH and ADELAIDE

ADELAIDE
AT WANAMAKER'S AND SAKS AND KLEIN'S
A LESSON I'VE BEEN TAUGHT
YOU CAN'T GET ALTERATIONS ON A DRESS YOU HAVEN'T BOUGHT

SARAH
AT ANY VEGETABLE MARKET FROM BORNEO TO NOME
YOU MUSTN'T SQUEEZE A MELON TILL YOU GET THE MELON HOME

ADELAIDE
YOU'VE SIMPLY GOT TO GAMBLE
(Looks at Sarah)
YOU GET NO GUARANTEE
NOW DOESN'T THAT KIND OF APPLY TO YOU AND I

SARAH
YOU AND ME

ADELAIDE
(Rises)
WHY NOT?

SARAH
(Rises)
WHY NOT WHAT?

ADELAIDE
(Two steps D. front)
MARRY THE MAN TODAY
(SARAH moves down alongside of her.
Two steps D.S.)

2-6-45

ADELAIDE (cont'd)
TROUBLE THOUGH HE MAY BE
MUCH AS HE LOVES TO PLAY
CRAZY AND WILD AND FREE

SARAH & ADELAIDE
MARRY THE MAN TODAY
(Walks D.S. 1 step)
(Turn to one another)
RATHER THAN SIGH AND SORROW

ADELAIDE
MARRY THE MAN TODAY
AND CHANGE HIS WAYS TOMORROW
(Crosses 3 steps R.)

SARAH
MARRY THE MAN TODAY
MAYBE HE'S LEAVING TOWN
(Pulls ADELAIDE back)
DON'T LET HIM GET AWAY
(Motions with fist)
HURRY AND TRACK HIM DOWN

ADELAIDE
MARRY THE MAN TODAY
(Moving S.R.)
MAYBE HE'S LEAVING TOWN
DON'T LET HIM GET AWAY
COUNTERATTACK HIM AND

SARAH & ADELAIDE
MARRY THE MAN TODAY
(BOTH put hands out)
GIVE HIM THE GIRLISH LAUGHTER

SARAH
GIVE HIM YOUR HAND TODAY AND
SAVE THE FIST FOR AFTER

ADELAIDE
(Crosses to R.)
SLOWLY INTRODUCE HIM TO THE BETTER THINGS
RESPECTABLE, CONSERVATIVE AND CLEAN.

SARAH
(Crosses to Adelaide)
READERS DIGEST

ADELAIDE
GUY LOMBARDO

SARAH
ROGERS PEET

ADELAIDE
GOLF

SARAH
GALOSHES

ADELAIDE
OVALTINE

BUT MARRY THE MAN TODAY
(Fist gesture)
HANDLE IT MEEK AND GENTLY

2-6-46

ADELAIDE
(Crosses to Sarah)
MARRY THE MAN TODAY AND TRAIN HIM SUBSEQUENTLY

SARAH
CAREFULLY EXPOSE HIM TO DOMESTIC LIFE
AND IF HE EVER TRIES TO STRAY FROM YOU
HAVE A POT ROAST

ADELAIDE
HAVE A HEADACHE
(Hand to head)

SARAH
HAVE A BABY

ADELAIDE
HAVE TWO

SARAH
SIX

ADELAIDE
NINE

SARAH
STOP!

BOTH
BUT MARRY THE MAN TODAY
RATHER THAN SIGH AND SORROW
MARRY THE MAN TODAY
(THEY shake hands)
AND CHANGE HIS WAYS - CHANGE HIS WAYS - HIS WAYS
TOMORROW.

(ADELAIDE exits R.l. SARAH exits L.l.
THEY pound their fists as they exit)

DIM TO BLACK

#1 Show traveller wipes in
#4 traveller opens
Stage lights dim up to ----

OPEN
GREEN

SAMB AS Scene 1 Act 1

ACT II

2-7-47

Scene 7

THE STREET, SAME AS OPENING SCENE
OF SHOW .. BROADWAY

LIGHT CUE

The two BROADWAY CHARACTERS we saw in opening scene are discovered at Stage C. doing the same routine as the lights dim up and #1 Show Trans. Traveller opens -- The two street walkers are at the newsstand and cross over to the two Broadway Characters who turn them down and exit R. 1 followed by the two street walkers.

ALL THE MUGS march on from L.2. They have been cleaned up, and each one is wearing a big white gardenia. HARRY is in the lead followed by NICELY, BENNY. They stand in line.

Guy from
SL
H, Ni, B.

The PAPER DOLL VENDOR and his ASSISTANT enter from R. 1 and set up their pitch stage C. The PRIZE FIGHTER and his MANAGER watch the bouncing doll and the PRIZEFIGHTER motions to his manager to buy one which he does. The DOLL SALESMAN and his ASSISTANT quickly exit L.1. The PRIZEFIGHTER places the doll stage C. to watch it bounce but it collapses. He picks it up in disgust. All the mugs cross to stage R.

SIGHTSEEING CROWD enter from R.2 and stand up C. BRANNIGAN enters from L.1 and goes to newsstand which is strung with Christmas tree lights and stands in front of it looking at the lights.

Br. from
SL

ADELAIDE enters from R.2 followed by GIRLS. She is dressed in a wedding outfit and carries a bouquet in her hands. She is very nervous and calls off L.

LIGHT CUE

ADELAIDE

Nathan! Nathan! Where are you? Nathan!

Ad from
RT
win for boy
Sue

2-7-48

BRANNIGAN
(At newsstand)
Gimme a late paper.

ADELAIDE
Nathan darling, come on, we're waiting for you.

(NATHAN sticks his head out of the newsstand. He is wearing a red turtle neck sweater)

NATHAN
Just a minute! I'm waiting on the Lieutenant ... Thank you, Lieutenant.

ADELAIDE
Nathan, close up the newsstand. We're getting married.

(NATHAN pulls down shade on newsstand - on it is painted "NATHAN DETROIT'S NEWSSTAND")

HARRY
(Crosses to C.)
Look, is this wedding going to take place or ain't it? I paid half a buck for this Mesentheorum.

ADELAIDE
(Shouting to newsstand)
Nathan! Come on.

(NATHAN emerges through a small door at R. end of newsstand. He is carrying a top hat, and cane in his hand and is wearing a very elegant cut-away outfit)

NATHAN
(Crosses to Adelaide)
Gee, Adelaide, you picked the busiest time of the day.

HARRY
(Crosses in two steps)
Let's go. Where's the wedding?

NATHAN
Holy smoke!

ADELAIDE
What's the matter?

NATHAN
(Crosses to R. pass Adelaide)
I didn't get a place for the wedding.

ADELAIDE
Oh, Nathan!

HxC
to Ad

AR B

Nx to Ad

NXR

NICELY
How about the Biltmore Garage?

2-7-49

(MISSION BAND enters playing. All five of the Mission Band ... for who is now a member but MR. SKY MASTERSON! And in uniform, too. He is ripping out "FOLLOW THE FOLD" with the rest of them, swinging his big drum stick lustily. ARVIDE, meanwhile, has shifted to the cymbals. THEY stop playing as they get to stage C.)

SKY

(Starting the pitch, crosses downstage one step)

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

BIG JULE

(Enters from R.1)

Where's the crap game?

NATHAN

(Hits drum with cane)

Brother Masterson?

SKY

Yes, Brother Detroit?

NATHAN

Can we get married in your Mission - Adelaide and I?

(SKY looks at SARAH, who looks at Arvide)

ARVIDE

Certainly, I married Brother 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.

2-7-50

(Comes an enormous sneeze from NATHAN.
Then HER expression changes as she
realizes its implications)

(Reprise of "GUYS AND DOLLS")

LIGHT CUE

FINALE

CURTAIN

"GUYS AND DOLLS"

WORKING PROP PLOT

ACT I

SCENE 1:

News stand:

-----BROADWAY STREET "B"

Assorted newspapers
Racing forms
Morning Telegraph
Green Line Sheet
House Beautiful Magazine
Harpers
Fashion Magazine
Coca Cola bottle empty & open off L.
(NICELY)

Cornet (CALVIN)

Trombone (AGATHA)

Bass Drum with Harness - cymbals & drum stick -
Tamborine--Pitch pipe on ribbon (SARAH)

Painted on drum (ARVIDE) (SAVE-A-SOUL MISSION)

Small box to stand on (MARTHA) with handle

Paper money (SKY)

Coin (BRANNICAN)

Ladies handkerchief (ADELAIDE)

Small box with man's belt and card (ADELAIDE)

FOR OPENING ATMOSPHERE NUMBER:

Coins - Telegram (RUSTY CHARLIE)

2 packs of gum (BOBBIE SOCKS)

Small megaphone (SIGHTSEEING SALESMAN)

Sightseeing tickets or book (")

Pencil (SIGHTSEEING SALESMAN)

N. Y. "TIMES" newspaper (TOURIST)

Sightseeing Map (TOURIST)

Watch and chain (TOURIST - TEXAN)

Snapshot street camera (PHOTOGRAPHER)

Order book and pencil "

Vendor tray with apples, pretzel sticks
and flowers (APPLE ANNIE)

2 Autograph books (BOBBY SOXERS)

2 Pencils " "

Long ladies cigarette holder (ACTRESS)

Cigarettes and Matches (ACTRESS)

Toy vendors buggy with paper dolls and
black thread, jump rope (PRIZEFIGHT-
ER)

Cane (BLIND MAN) Dark glasses

Tin Cup " "

Sign "Blind" "

Policeman's club (POLICEMAN)

Camera case (TOURIST)

Paper money (SHARPIES)

Apple strudel (NICELY)

Newspaper (BENNY)

AT END OF SCENE ON BLACKOUT:

PROPS - 2

Strike Newsstand OFF LEFT.
Set single chairs on marks for Mission from upstage
behind #4 Trav.
Set upholstered Easy Chair on Marks for Mission from
Upstage.
Set desk on marks from Left 1.
Set Bible stand from L.1.

SCENE 2:-----MISSION INTERIOR SAVE-A-SOUL MISSION

Bible stand with large Bible on it at L. stage.
School desk and chair attached stage L.C.
pencils on desk
Assorted papers on desk
Waste paper basket in front of desk
2 Letters on desk
3 piles of different small religious pamphlets
Shoe Shine chair and stand up L.
Drawer under shoe shine chair with paper in it
Seven assorted chairs up against back wall
Leaning against back wall is a sign, with handle, it reads:
"There is no peace unto the wicked"
Proverbs, 23-9

Single chair stage C.
Four or five red cardboard markers on single chair
Wicker armchair stage R.C.
Small mission newspaper on seat of wicker chair
Filing cabinet with practical drawers, assorted papers
in drawers
Pocket pencil (SKY)
Tray with 2 coffee mugs off R. (AGATHA)

AT END OF SCENE ON BLACKOUT:

Strike single chair upstage
Strike wicker armchair upstage
Strike Bible stand upstage
Strike school desk upstage
Set wall telephone unit from Stage R. (Set this downstage
during "I'LL KNOW")

SCENE 3:-----WALL TELEPHONE

Wall telephone (Booth type) 2 sure-fire guns - Heavy
chain and ironplate

NOTE: During this scene HOT BOX is set up.
At end of scene on blackout:
Strike phone unit off R.1.

SCENE 4:-----HOT BOX--NIGHT CLUB

Seven small pedestal type round tables with red checkered
table cloths
13 chairs - two at each table - except table extreme L.
has one chair R. of table
Assorted cocktail & highball glasses partly filled on
tables for patrons

SCENE 4 (cont'd)

PROPS - 3

3 pitchforks used in Number BUSHEL & PECK
 2 hoes " " " " " "
 2 rakes " " " " " "
 1 broom " " " " " "
 2 scarecrows " " " " " "
 2 pumpkins (to sit on) " " " "
 1 small haystack " " " "
 paper petals for all girls " " " "
 small blue wicker arm basket filled with ears of corn
 (ADELAIDE)
 push broom off L.2. (WAITER)
 book supposed to be from doctor off R.2 (ADELAIDE)
 ladies' cardboard box "SALLY'S WEDDING SHOP" painted
 on top

AT END OF SCENE ON BLACKOUT:

No. 2 street traveller closes
 Strike HOT BOX tables - chairs and all props
 Set up Mission Exterior wire basket with red marker
 on it

SCENE 5:-----STREET OFF BROADWAY

Same Mission Band instruments
 Sign with handle to carry it, same as sign seen in
 Mission Interior "There is no peace unto the
 wicked" with the exception that PROVERBS has
 been smudged out and ISAIAH 57-21 has been
 substituted
 Daily News newspaper (BENNY)
 Wrist watch (NICELY)
 Large pile of suit boxes and hat boxes glued together
 used by a Guy in "NUMBER"
 Cigarette lighter for Guy used in number
 Long ladies' cigarette holder with cigarette used by
 Doll in Number.

AT END OF SCENE #2 TRAVELLER OPENS TO----

SCENE 6:-----MISSION EXTERIOR

Wire trash basket with trash L. of Mission door
 Red marker - same as used in Mission Interior in wire
 basket
 Same sign as in previous scene
 Same mission band instruments

AT END OF SCENE - BLACKOUT

#2 Traveller closes
 Strike wire trash basket
 Set up Havana Dive tables and chairs

SCENE 7:-----STREET OFF BROADWAY

12 red carnations for Crapshooters' lapels
 Shoulder holster with gun (BIG JULE)
 Cigar (BIG JULE)
 Sandwich (practical) off R.1. (NICELY)
 Sign with handle to carry through streets "ALL NIGHT
 CRUSADE AGAINST THE DEVIL" off R.1.

AT END OF SCENE - BLACKOUT:

PROPS - 4

SCENE 8:-----

-----HAVANA DIVE

Wicker table stage R.
2 Wicker chairs stage R.
Wicker table stage L.
2 Wicker chairs stage L.
Wicker stool, stage L. to throw in fight
Blinds on arches
One large breakaway blind
Breakaway wine bottle in wine basket off L. (WAITER)
2 cocoanut shells off L. (WAITER)
Cigarettes (CUBAN DANCERS)

Hotel Nacionale Unit R.1.
Table with white tablecloth
2 chairs
Large oversized white cardboard menu
On BLACKOUT unit pulled off R. 1.
Strike Hotel Nacionale table and chairs
Reset unit with Street Cafe
Mantle with gallon jug and large candle
Table with blue tablecloth
2 wicker stools
Cuban guide book (SARAH)

Cuban Street Cafe
2 half cocoanut shells off R. 1 (WAITER)
Dirty serving napkin (WAITER)
4 cocoanut shells on unit platform to be placed on
table by SARAH & SKY during BLACKOUT)
At cue unit pulled offstage R. 1

AT END OF SCENE BLACKOUT:

#4 Traveller closes
Set up Mission Exterior - wire basket

SCENE 9:-----

-----HAVANA EXTERIOR

No props

SCENE 10:-----

-----MISSION EXTERIOR

Wire trash basket L. of door (Same)
Sign "ALL NIGHT CRUSADE AGAINST THE DEVIL" off R. 1.
Same Mission band instruments off R. 1.
Sign (Same as above)
Assorted kitchen utensils tied together with ribbon
to drape around ADELAIDE's neck off R.1.
Assorted utensils - washboard, kettles, coffee pots
for three girls to carry on off R. 1.
Large patrol wagon bell off R. 1.

END OF ACT I

ACT II

PROPS - 5

SCENE 1:-----

HOT BOX -- NIGHT CLUB

Six tables and 12 chairs
Assorted cocktails & highball glasses on tables,
same as before
On Table R. at which SKY & NICELY sit is a tall glass
celery holder with practical celery
8 long gold ladies cigarette holders with cigarettes
for girls in number
Highball glass filled on tray off R.2 (WAITER)
Paper money (SKY)
Cigarettes and matches (SKY)

AT END OF SCENE - BLACKOUT:

#4 traveller closes
#1 traveller closes
Strike HOT BOX tables and chairs
Set Con. Edison blinker wagon stage L.C.
Set box 1. of blinker wagon
Set manhole canvas rail stage R.1

SCENE 2:-----

STREET - MANHOLE

Con. Edison blinker wagon
Box to sit on - L. of blinker wagon
Manhole canvas rail
Bass drum (same) off R. 1

AT END OF SCENE - BLACKOUT:

Strike blinker wagon & Box stage L. 1.
Strike manhole canvas rail off R. 1.

SCENE 3:-----

CRAP GAME UNDERGROUND

4 boxes for men to stand on stage R. & L.
Paper money for all crapshooters
White pieces of paper (Markers) for all crapshooters
Pencils for all crapshooters
Pair of red dice (NATHAN)
Pair of white dice blank no spots on them (BIG JULE)
Shoulder gun & holster (Same) (BIG JULE)
Roll of paper money (SKY)

AT END OF SCENE - BLACKOUT:

#2 Street traveller closes
Strike underground
Set up Mission interior

STREET OFF BROADWAY

SCENE 4:-----

Daily News newspaper off R. 1 (ADELAIDE)
Letter on ladies stationery - Stg. Mgr. write out
for ADELAIDE - torn at

AT END OF SCENE - BLACKOUT:

SCENE 5:-----MISSION INTERIOR
 Kitchen table stage L.
 5 small chairs behind table
 3-6 ft. benches stage R.
 3 small chairs front of three benches *2 benches*
 Filing cabinet (same) stage R.
 Seven chairs (same as before) upstage against window
 Fourteen hymn books on kitchen table
 SARAH's cape is hanging behind her chair

AT END OF SCENE - BLACKOUT:

#4 Traveller closes
 Set two bunches of newspaper stage C. (ADELAIDE &
 SARAH) sit on these
 Strike Mission Interior

SCENE 6:-----STREET OFF BROADWAY

2 bunches of newspapers stage L. (wrapped tight to
 sit on)

AT END OF SCENE - BLACKOUT:

#1 traveller closes
 Strike 2 bunches newspapers off R. 1

SCENE 7:-----SAME AS SCENE I - ACT ONE

Set newsstand stage L.
 Christmas tree lights hanging on newsstand
 Practical pull down shade with sign on it
 "NATHAN DETROIT'S NEWS STAND" - NATHAN
 pulls it down during scene
 Trick paper doll Buggy and paper doll off R.1
 15 white gardenias for Crapshooters
 Bass drum off R.2 (SKY)
 Cymbals removed from bass drum R.2. (ARVIDE)
 Mission band instruments (same) off R.2

GUYS AND DOLLS - COSTUME PLOT

FIRST ACT - ADELAIDE

- scene 1 Blue slacks - blue sweater - pink scarf - gold chain belt and bracelet - blue kid shoes - tan hose
- scene 4 (Hat Box-Bushel & Peck) Sun tan elastic tights - blue and white costume - shoes to match - large silk (petals) hat - white wrist gloves - jewelry.
(Quick change off stage) - take off bow from back of dress - hat and gloves - put on light blue kimona.
- scene 9 -Green checked woolen two piece dress "beanie" hat
& 10 to match - matching gloves - green kid shoes

SECOND ACT

- scene 1 Hat Box - Mink
Black elastic tights - white elastic leotard with black velvet bows - white dress - gold sequins - white hat (with same sequins) long white gloves - pearl bracelets - pearl necklace, gold shoes - mink stole.
(Quick change off stage into gray coat)
- Scene 4 Blue taffeta dress - shoes to match - pink petal hat and bag - pink short gloves - jewelry.
- Scene 6 Repeat gray coat with petal hat - (underdress - white lama dress)
- Scene 7 Lama dress - bolero jacket (same material) white net peplum, veil - bouquet - jewelry.

SARAH BROWN

Mission outfit - coat - shirt - cape - black straw hat - several white blouses - green ribbon - black shoes - tan stockings.

ACT ONE

- Scene 1 -Coat - shirt - hat - shirtwaist
- Scene 2 -Carry coat - hat on
- Scene 5 Walk across - same as Scene 1
- Scene 6 Same as Scene 1
- Scene 8 Starts as above - then -
- Scene 9 Blouse and skirt (coat over shoulder)
- Scene 10 Blouse and skirt

SARAH BROWN (cont'd)

Costume Plot = 2

ACT TWO

- scene 2 Coat - skirt - waist - hat
scene 5 Same as two with cape over chair
scene 6 Same as two (no hat) wears cape
scene 7 Full uniform - no cape

WOMEN PRINCIPALS

ACT ONE

GENERAL CARTWRIGHT (Not in Scene 1)

Mission uniform - black straw hat - black shoes - tan hose - black gloves - bag.

MISSION BAND - Scene 1

Two girls - uniform - black straw hat - black shoes - tan hose.

APPLE WOMAN

Old gray sweater - skirt and waist - black old shoes - black stockings - hanging down -

FOUR GIRLS

1 peach color coat - hat
3 green color coats - various hats or flowers in hair
sport shoes
(1 girl takes off coat for second walk across - white waist - pink skirt)

NIGHT CLUB SPECTATORS - Scene 4

5 girls at table - 2 pink taffeta low neck short dresses -
1 pr. shoes to match - 1 pr. gold shoes - tan hose - 1 pink hat - 1 flower hairdo - 1 white short gloves - jewelry -
1 pr. long pink gloves.
1 green taffeta - gray beanie - green short gloves - black shoes - tan hose.
1 green satin two-piece suit - black velvet hat - black shoes - long black gloves.
1 dark blue (sequins) trimmed dress - feather hair ornament - black shoes - tan hose.

WALK ACROSS GIRL

Scene 5 Light blue (sequins trimmed) two piece suit - hat - bag - of same material - blue shoes - tan hose - white gloves.

Scene 10 1 green coat - flowers in hair (a repeat)
2 dancers also (under dancers)

ACT TWO

Costume Plot - 3

All repeats

DANCERS (GIRLS) - ACT ONE

scene 1 Opening

TWO STREET WALKERS

1 silk magenta color dress - black velvet hat - black shoes - black long gloves and bag.

TWO BOBBY SOXERS

1 green short pants - plaid shirt - white rounds "duck" hat - loafers - white socks
1 dress - cream color top - plaid shirt - white "jockey" hat, loafers - white socks

TWO ROCKETTES

1 blue and 1 pink slack - sweaters - scarfs - loafers - white socks

ACTRESS

Black taffeta coat - black slip - black velvet hat - long black gloves - black shoes - long string white pearls

DOLL PITCH

1 dress - green top - red braid trimmed - green hat - black spectator shoes

TWO ROCKETTES

Have second walk across wearing one fur coat and one black and white checked coat.

BUSHEL & PECK (8 outfits)

Scene 4 Sun-tan elastic stockings - blue and white costumes (midriff) petal brassieres - large straw hats - white short gloves - shoes to match dress - jewelry.
1 quick change - one girl - short dressing coat (to look for earring)

HAVANA - (5 outfits & 1 understudy)

Scene 8 Yellow and orange skirts (different shades) leotards of cream color or tan (long straggly hairpieces - shoes to match skirt - flowers in hair - jewelry.

PRINCIPAL DANCERS (In One)

Dark green satin dress - black beaded trimmed (at neck) long black gloves - black flower hair dress - black shoes.

TWO CROSSOVERS - Scene 10

1 gray dress - fur coat - hat - gray shoes
1 two-piece pink suit - black hat - black platform fancy shoes.

Costume Plot - 4

GIRL DANCERS - ACT TWO

Scene 1 - Mink No. - 8 outfits
black elastic stockings - black corselets - blue bows - black
brassieres - blue shoes - gold dress - blue hats - blue long
gloves with pearl bracelet - pearl necklace - rhinestone ear-
rings - false hair.

FINALE

Two Street Walkers - repeat - Act One, Scene 1 - costume.
Doll Pitch - repeats

1 purple silk dress - black hat - black shoes
1 black & white striped dress - black hat - gloves - shoes
1 red suede coat - plaid skirt - hat same as skirt - black
shoes - black gloves
1 gray and yellow dress - fur coat, etc. - a repeat of Act
One, Scene 10.

MEN PRINCIPALS - ACT ONE

SKY MASTERSON - Scene 1 - Dark blue two piece suit-black shirt
Scene 2 & 6 - Cream white tie - dark blue
felt hat - black shoes
Scene 8 - Havana and rest of Act I
Slat Gray suit (2 piece) navy blue
shirt, light tan tie - black shoes

ACT TWO

Scene 1 - Blue suit (repeat)
Scene 6 - Vision - blue trousers - black shirt -
flowered apron

FINALE

Mission uniform

NATHAN DETROIT -

Act One - gray striped 2 piece suit - gray felt
hat - pink shirt - blue tie - black shoes
Act Two - crap game - black and white striped suit
(2 piece) light blue shirt - red tie - black shoes
(repeat on hat)
Scene 6 - vision - blue overalls - off white shirt -
straw hat (must underdress to be ready for finale)
striped pants - stiff shirt and shoes.
Finale - Striped trousers - tails - gray vest -
stiff shirt and collar - black tie - high hat -
white gloves - cane - patent leather shoes
(newspaper apron in booth)

ACT ONE and TWO

ARVIDE ABERNATHY

Uniform, black shoes - neck band shoes

MISSION BAND MAN

Mission uniform - black shoes

BIG JULE

Blue suit - two piece - black velour hat - char-
treuse shirt - green tie with letter "J" - gray
and black shoes - green hose.

NICELY-NICELY

Tan plaid suit (2 piece) green velour hat - yellow
shirt - bow tie - brown shoes - red socks.

HARRY-THE-HORSE

Green checked suit (2 piece) brown felt hat - dark
red shirt - tie with figure of horse - brown
shoes - white socks

SOUTH ST.

Grayish blue plaid suit (2 piece) white and red
striped vest, gray felt hat - red tie - blue hose -
blue shoes - blue shirt.

BRANNIGAN

Gray tweed suit (2 piece) white shirt - gray felt
hat - black shoes - black hose - black & white tie.

JOEY BALTIMORE

Gray striped suit (2 piece) lavender shirt - purple
felt hat, black hose and shoes - green tie

RUSTY CHARLIE

Green-orange striped suit (2 piece) orange shirt,
orange felt hat, brown shoes - green tie

ANGIE THE OX

Blue gray suit (2 piece) dark brown shirt - yellow
tie - brown shoes - hat like suit - gray hose.

SINGERS - ACT ONE

Scene 1

PRIZE FIGHTER

Blue sweater - black trousers - towel around neck -
black socks and shoes

PRIZE-FIGHTER MANAGER

Gray suit - white striped (2 piece) green striped
shirt - black derby - green bow tie - black and
white sport shoes - black socks.

GENTLEMAN

Blue suits (2 piece) light blue neck band shirt
white collar - black and red tie - gray spats -
green socks - black shoes - gray hat - cane.

POLICE OFFICER

Officer's suit - black shirt - hose - shoes

Costume Plot - 6

SIGHT-SEER

light brown suit (2 piece) cream color shirt - blue
tie - tan velour hat - brown socks - brown shoes

NEWS-VENDOR

Blue and green sweater - cap - news apron - pants
of (Angie the Ox) brown shoes and socks.

GENTLEMAN ADVERTISER

Black tuxedo - white shirt - black tie - black
shoes - black socks, back of coat painted in
lettering "Oldest Established"

1 Blue gray suit (2 piece) brown shirt - yellow tie - hat to
match suit - brown shoes

1 dark brown suit with white pin stripe (2 piece) green shirt
and tie - dark green hat - brown suede leather trimmed shoes -
brown socks.

1 green trousers - light plaid coat - dark green shirt, green
and white tie, brown felt hat, black shoes.

1 Prize Fighter manager's suit (a repeat)

1 green suit (2 piece) orange shirt - dark blue polka dot
tie, gray socks, gray shoes, green hat.

1 gray blue white pin stripe (2 piece) suit
Gray shirt white pin stripe - red tie - black hose - black
shoes - blue hat

1 Singer-Waiter in Havana - dark pants - blue and white
striped shirt - white apron - black shoes and socks.

ACT ONE - Scene 7

Repeat "Oldest Established"
Carnations in button-hole.

ACT TWO - Scene 3

Crap game - repeat

Scene 5 "

Scene 7 "

MEN DANCERS - ACT ONE

COWBOY VISITOR

Mustard colored 2 piece suit - black stripes -
blue shirt - green tie - high brown boots - tan hat
(large ten gallons)

PICKPOCKET

Blue satin coat - gray trousers - light green
shirt - gray socks - black shoes.

SIGHTSEER

Brown pants - light blue shirt - green socks - black shoes - green hat with visor, with sightseeing sign.

PITCHMAN

Large checked gray and black blazer - green pants - black and white shoes - blue shirt.

SHARPEY

Black with white stripe suit - 3 piece - green shirt - green hat - black shoes - green socks.

PHOTOGRAPHER

Brown pants - green coat - green shirt - green hose - black shoes

NEWSPAPER MAN

Dark gray pants - green shirt - black shoes & socks

BLIND MAN

Same pants - blue shirt - coat to match pants - black shoes - socks - cap - glasses

DRUNK

Black suit - green woolen shirt - black shoes & socks, narrow tie (Yoto must under dress for quick changes)

- 1 dark blue - gray striped (3 piece suit) blue shirt - pink tie - blue suede shoes (same as crap game)
- 1 blue striped suit - olive green shirt - brown tie - brown shoes - dark red socks - black hat
- 1 yellow and gray plaid suit (3 piece) brown shirt - orange tie - black socks and shoes - black hat
- 1 black and gray plaid suit (3 piece) suit - green and white striped shirt - yellow tie - dark green hat - gray socks - black suede shoes
- 1 black and gray (mixed suit - 2 piece) olive green shirt - purple tie - green socks - black shoes - black tie
- 1 light tan check suit (2 piece) brown and white striped shirt - orange tie - dark red socks - black shoes - gray hat.
- 1 blue green suit (2 piece) brown shirt - light green tie - green socks - black and white shoes - green felt hat
- 1 gray and black (mixed suit - 2 piece) red shirt - blue tie - gray socks - black shoes

Scene 8

- 6 duck pants (sprayed to look dirty)
- 6 white leather shoes
- 2 red and white striped shirts
- 1 green and white striped shirt
- 1 magenta shirt
- 1 figured tan shirt
- 1 woolen yellow shirt
- Varied colored socks - bright red-green-yellow

WAITER

Tan sprayed pants and coat - white apron - mustache - white shoes - green pants - white coat - green trimmed - white shirt.

Costume Plot = 8

DANCER

Black pants - white pea jacket - white shirt - black
cummerbund - black tie - black socks - patent
leather pumps

1 quick change - Waiter to Group Dancers

Act Two - Hot Box Repeat on sport suits (4)
Scene 3 - Crap Game 8 various striped suits
4 three piece and 4 two piece
Dark hats - dark blue suede shoes
Various colors - 8 shirts - ties

scene 5 - Mission
Repeat Crap Game

finale - Repeat Crap Game

