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MISHOE, EMMALEE ELIZABETH. A Production of Guys and Dolls  
Based on Short Stories and Characters by Damon Runyon.  
(1977) Directed by: Miss Kathryn England. Pp. 192.

It is the purpose of this thesis to portray the University of North Carolina at Greensboro Taylor Theatre's production of Guys and Dolls.

The first chapter is an introductory analysis of the play, including analysis of the background of the musical fable, historical considerations, and stylistic considerations. Also included is a character description and analysis, setting analysis--both for function and mood. The justification for choosing Guys and Dolls as the thesis production of the director and the interpretation chosen for the script.

The second chapter is the prompt book for the production including all character blocking.

The final chapter of the thesis is devoted to a critical evaluation of the production; the relationship of the pre-production analysis to the final product and actor-director relationships. Audience reaction to the production is analyzed and the director states her personal observations as to the successes and failures she achieved in the production.

A PRODUCTION OF GUYS AND DOLLS BASED ON  
SHORT STORIES AND CHARACTERS  
BY DAMON RUNYON

by  
Emmalee Elizabeth Mishoe

A Thesis Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
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Approved by

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APPROVAL SHEET

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The director wishes to express her appreciation to the members of her thesis committee with special gratitude acknowledging her thesis adviser, Miss Kathryn England. The director is most grateful to all people who contributed their time, energy, enthusiasm, and encouragement for the successful production of Guys and Dolls.

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CHAPTER I  
AN INTRODUCTORY ANALYSIS OF GUYS AND DOLLS  
Background Analysis of the Musical Fable

Described as a "musical fable of Broadway,"<sup>1</sup> and based on Damon Runyon's short stories and characters, "Guys and Dolls is a vibrant, pulsating and human portrait of the world of Broadway--of big and little shot gamblers, and Salvation Army proselytizers, of nightclub entertainers and a variety of jerks and eccentrics."<sup>2</sup> Guys and Dolls has been rated as one of the very best musical comedies ever produced; like Show Boat and Carousel, which belong with the aristocratic society of musicals, Guys and Dolls also has had a run of over one thousand performances.

"Like different parts of a solved jigsaw puzzle, each part is made to fit neatly into the complete picture and is basic to the overall pattern."<sup>3</sup> Abe Burrows wrote in Theatre Arts:

Nothing is there that doesn't belong. We didn't care about how a single number or scene would go. We didn't concern ourselves with reprising songs for no reason at

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<sup>1</sup>David Ewen, New Complete Book of the American Musical Theater (New York: Holt, Rinehart and Winston, 1970), p. 199.

<sup>2</sup>Ibid.      <sup>3</sup>Ibid., p. 198.

all. We cared about the whole show, and nothing went in unless it fit. . . . Everything fits. That must be what makes it a hit.<sup>4</sup>

Having won the Antoinette Perry Award, the New York Drama Critics Circle Award, the Donaldson Award, and the Outer Circle Award as the best musical of the season, Guys and Dolls was further appraised by John Chapman, critic, who singled it out as the finest play of 1950 because of its ". . . originality and its avoidance of the usual musical comedy patterns."<sup>5</sup> In the musical the language of the love ballads is no different from the language of the dialogue. When a "mug" sings a love song, it is a "mug" love song.

The principal source for Guys and Dolls is Damon Runyon's two short stories, The Idyll of Miss Sarah Brown and Pick the Winner. Characters borrowed from other Runyon tales are also used and exaggerated in the musical.

Runyon's prototypes were taken from the streets of New York, but not all of them; many were dredged from Damon's memories of men and women he had met among the twists and turns of his life, from Pueblo, Colorado, Denver, San Francisco, Miami, and Manilla.<sup>6</sup>

Runyon began exploring the underworld, becoming acquainted with its inhabitants by constantly frequenting their backroom hangouts. Without antagonizing them or arousing their suspicion, Runyon was able to associate

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<sup>4</sup>Ibid., p. 199.      <sup>5</sup>Ibid., p. 198.

<sup>6</sup>Edwin P. Hoyt, A Gentleman of Broadway (Boston: Little, Brown and Company, 1964), p. 6.

with these guys of the underworld. He was somehow able to convince these lawless renegades that he was but a harmless bystander with a sympathetic ear.

The purpose of this thesis is to research Damon Runyon in order to provide information for the director of this production, Guys and Dolls, so that she will be able to produce and direct this musical in the true Runyonesque style. This director wishes to explore the world of Damon Runyon and thus reveal the authentic background of Runyon's underworld characters and life styles. The actors and actresses playing the Runyon characters should become typical Runyon characters speaking the vernacular Runyonesque and using the historical present tense because of information garnered by the director and rendered to the cast.

### Analysis

#### Historical Background

Guys and Dolls, based on stories and characters by Damon Runyon with book by Jo Swerling and Abe Burrows and lyrics and music by Frank Loesser, had its premiere November 24, 1950, at the Forty-Sixth Street Theatre in New York City. Presented by Feuer and Martin, it was directed by George S. Kaufman and choreographed by Michael Kidd. The original cast included Isabel Bigley, Sam Levene, Robert Alda, Vivian Blaine, and Pat Rooney, Sr. There were twelve-hundred performances of this production. Such exhilarating critiques as these quotations appeared. Eric



Bentley, critic and writer for New Republic in the 1950s, said:

Guys and Dolls is so glorious a piece of entertainment that it almost makes me fall down, like Mr. Inge, and worship solid, fleshy, low-brow America. One has to admit that as a piece of art it far surpasses Broadway's deliberate attempt at the artistic.<sup>7</sup>

Another critic, Euphenia Van Reneselaer Wyatt, journalist for Catholic World, stated,

. . . this musical transposition of one of his stories is my introduction to a writer whose heart seemed able to detect the better side of human nature and whose humor gives an unexpected glow to drab surrounding.<sup>8</sup>

The setting of this production is New York City, 1948, with scenes designed for: Broadway, The Hot Box, The Interior of the Save-A-Soul Mission, The Exterior of the Mission, A Phone Booth, Havana, and The Sewer. "The opening scene is a pantomime of Broadway life and characters which set the mood for the entire production."<sup>9</sup>

These characters were initially created by Runyon who

. . . opened his imagination and let the life of Broadway stroll through. He carefully selected the personalities he desired, dressed them into the characters he needed, supplied all the male members with guns, gave them all appropriate monikers, and allowed them to speak in their native tongue. He appropriated the names of his characters from real life, sometimes altered others, and invented the rest. His real-life models were often gamblers and gunmen whom any competent

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<sup>7</sup>Eric Bentley, "Theatre," New Republic, May 1955, p. 22.

<sup>8</sup>Euphenia Van Reneselaer Wyatt, "Theatre," Catholic World 172 (January 1951): 309.

<sup>9</sup>Ewen, New Complete Book of the American Musical Theatre, p. 198.

New York detective could recognize, and at other times Damon sidetracked law abiding friends into slightly illegal fictional activities.<sup>10</sup>

This panorama of Broadway life as viewed by Runyon in truth and in imagination in the mid-1900s in New York is the historical background of the musical, Guys and Dolls.

"A Runyon locale is generally one where high meets low and where social distances are abolished as a matter of course because they are instinctively perceived as fundamentally and utterly irrelevant."<sup>11</sup> It is in restaurants, night clubs, speakeasies, football fields, race tracks, and battlefields that people from every level of life congregate for a specific purpose other than their normal individual status, where ". . . they are stripped, as it were, of their conventionality and reduced to the common denominator of naked human nature."<sup>12</sup> For awhile these people are no longer actors or newspapermen, or policemen or criminals, but ". . . just guys and dolls, eaters and drinkers, lovers and haters, pleasure seekers and money getters."<sup>13</sup> Rather than achieving typical characters of either East or West, Runyon designed his settings so that he could ". . . drive home the idea that human nature is

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<sup>10</sup>Ed Weiner, The Damon Runyon Story (New York: Longmans, Green and Company, 1948), p. 157.

<sup>11</sup>Jean Wagner, Runyonese, The Mind and Craft of Damon Runyon (New York: Stechert Hafner, Inc., 1965), p. 39.

<sup>12</sup>Ibid.      <sup>13</sup>Ibid.



basically identical all around the globe and more specifically that it works the same way in every category of human society."<sup>14</sup>

#### Stylistic Considerations

In joint agreement and consideration, both the Director and the Scene Designer/Costumer have collaborated and concluded that the style of production will be theatricalism. The style of acting will be typical of musical comedies in the theatricalistic vein. A note of realism along the realistic continuum will be incorporated within the production in Act II, Scene 2, with Arvide speaking with Sarah and singing to her, "More I Cannot Wish You." This scene should be the most tender moment in the production. One other scene, Act II, Scene 4, according to Harold Clurman, during the "Sue Me" sequence with Adelaide and Nathan ". . . becomes an almost poignant scene in a wonderfully 'screwy way.'"<sup>15</sup>

#### Character Description and Analysis

The characters in Runyon's stories fall into two major social categories. These categories may be secret or open, but they are always in conflict. The characters are status-holders or status-seekers--the former being members who enjoy the affluent privileges of respectability,

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<sup>14</sup>Ibid.

<sup>15</sup>Harold Clurman, "Theatre: Guys and Dolls," New Republic, December 1950, p. 22.

a reputation for righteousness, and the right to have the title of Mr. preceding their names, ". . . while the latter, the no-account guys, often the victims of the former or incarnations of their evil consciences, appear as actual or potential rebels against a social order bent on keeping them indefinitely in their present inferior or at least marginal station. . . ."16 Meanwhile these status-seekers must be content ". . . to go under such picturesque, but really degrading monikers as Highpockets Fishback, Fiddlin' Joe or Dirty Sam."17 Since his stories could never have come to life with just the underworld characters, Runyon, availing himself with another set of characters from the legitimate world, went to the greatest of pains to arrange some way of bringing them together and setting them off against each other. "It is his clever juxtaposition of these two worlds, each with its own culture, manners, etiquette, code of honor and outlook on life that provides the fundament of his art, from which practically all his other devices are more or less directly derived."18

"The bookmakers of Guys and Dolls start their show with a parade of Runyon characters talking Runyonese on Broadway street corners, as they wait for the only floating crap game in New York to begin."19 All the gamblers in the

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16Wagner, Runyonese, The Mind and Craft of Damon Runyon, p. 42.

17Ibid. 18Ibid., p. 21.

19"On Nov. 24, 1950--Forty Sixth Street Theatre," Theatre Arts 35 (February 1951): 13.

show are ". . . hoarse in their speech, disreputable in their ways, and seriously misguided in the matter of shirts and ties."<sup>20</sup>

Few of Runyon's characters are ever on the side of the law; furthermore, they are divided into "bad guys" and "good guys" upon their entrance into one of his stories. Every tale has a hero and a villain no matter how questionable the character of the hero is.

The heroes in Runyon stories usually make use of their illicit talents to come to the aid of a doll, either young or old, who is in trouble, or will be in trouble unless some drastic action is taken. Drastic is the middle name of all Runyon characters. There are instances when the lives of criminals are spared because they have performed a good deed.<sup>21</sup>

Al Runyon, as he was called in earlier years, believed ". . . that the spirit of the heart was best served in aimless roaming, experiencing the unplanned, the spontaneous, the things that just happen."<sup>22</sup> So it is that a little of Runyon appears in all his characters, especially in the leading males of Guys and Dolls, namely Sky Master-son, and the second male lead, Nathan Detroit, based on the character, Hot Horse Herbie, of Pick the Winner. The first short story is the account of The Sky conquering the mission doll, Miss Sarah Brown, the sergeant of the Save-A-Soul

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<sup>20</sup>"The Theatre: Bouquets, Brickbats, and Obituaries," New Yorker, December 1950, pp. 77-78.

<sup>21</sup>Weiner, The Damon Runyon Story, p. 165.

<sup>22</sup>Ibid., p. 79.

Mission. Sky is a ". . . high-living, happy-go-lucky sport, . . ."23 and he ". . . is the highest player this country ever sees."24 Sky was formerly from a small town in southern Colorado ". . . where he learned to shoot craps, and play cards and one thing and another, and where his old man is a very-well-known citizen, and something of a sport himself."25 Sky, the archetypical Broadway gambler, will take a bet on anything and does so by betting with Nathan that he can take Miss Sarah Brown, the mission lass, on a trip to Havana. Sky's solo, "My Time of Day" is the means of revealing the introspective self of Sky, the chronic gambler who never wears a watch because he says time means nothing to him.26

The character of Hot Horse Herbie is the basis for Nathan Detroit, organizer and promoter of the only floating crap game in New York. Nathan, in the musical, needs \$1000 to rent a suitable site for his crap game and finally makes a bet with Sky that he cannot take a certain doll to Havana, namely Miss Sarah Brown. It is to Miss Adelaide, the Hot Box nightclub entertainer, that Nathan has been engaged for fourteen years, ". . . but their ever-impending marriage

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<sup>23</sup>Ewen, New Complete Book of the American Musical Theater, p. 199.

<sup>24</sup>Clark Kinnaird, ed., A Treasury of Damon Runyon (New York: Random House, Inc., 1958), ix.

<sup>25</sup>Ibid.

<sup>26</sup>This is information concerning The Sky of the short story, The Idyll of Miss Sarah Brown.

is always frustrated by some crap game or other."<sup>27</sup> Both Nathan and Sky ". . . must capture the indefinable blend of terrible sentimentality and brassy sophistication that characterize the Times Square man of distinction. . . ."28

Miss Adelaide, based on Miss Cutie Singleton of Pick the Winner, has dreamed for fourteen years for domesticity. Her character is best revealed in her famous hypochondriacal "Adelaide's Lament," the autobiographical comedy song.

Adelaide's entire character comes alive in this song. The lyrics tell you not only how she speaks but even the nuance of her inflection. Before the song is done, you know the entire history of Adelaide's romance, and the more tragic she makes it out to be, the funnier it becomes.<sup>29</sup>

Sarah Brown, the Salvation Army lass from the Save-A-Soul Mission, is the heroine of The Idyll of Miss Sarah Brown. Sarah in both the short story and the musical is a shy, modest, and demure girl of high virtue. In her song, "I'll Know," she tells Sky quite flatly that he is not her kind of man; she further states that when the right man comes along, she'll know; and he won't be a gambler. Her contemptuous dismissal of Sky only makes him all the more determined to capture her heart. In the end both The Sky

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<sup>27</sup>Ewen, New Complete Book of the American Musical Theater, p. 200.

<sup>28</sup>Ibid.

<sup>29</sup>Lehman Engel, The American Musical Theater (New York: The Macmillan Company, 1967), pp. 115-16.



and Nathan win their dolls; "it's life a la Runyon" with the path of true love smoothed out along a bigger, if not necessarily better, Broadway.

The cast for the original Guys and Dolls was chosen for ". . . believability and authenticity."<sup>30</sup> The horde of Runyon's characters include, in addition to the four already mentioned, Benny Southstreet, Big Jule, Nicely-Nicely Johnson, Harry the Horse, Rusty Charlie, and Angie the Ox to name a few.

Big Jule, the character in The Hottest Guy in the World, has such an impressive criminal record and is wanted in every city in the nation that Runyon not only calls him the hottest guy in the world but says that "In fact, he is practically on fire."<sup>31</sup> Big Jule's police record takes up some twenty lines in the beginning pages of The Hottest Guy in the World.

Three other Runyon characters are vital to the opening of the musical; they are Nicely-Nicely Johnson, Benny Southstreet, and Rusty Charlie. They are trying to pick out the horses for the day's races in a ". . . three-voice canonic chant, 'Fugue for Tinhorns.'"<sup>32</sup> Runyon describes Nicely:

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<sup>30</sup>"Theatre," Theatre Arts 35 (July 1951): 32.

<sup>31</sup>Wagner, Runyonese, The Mind and Craft of Damon Runyon, p. 98.

<sup>32</sup>Ewen, New Complete Book of the American Musical Theater, p. 200.

Nicely-Nicely in Lonely Heart is a racetrack adviser of the same kind as Hot Horse Herbie. He advises people to bet on horses which he describes as sure things. But he meets with a very cold reception when he approaches a certain barber in Newark, who has been taken in before and has lost a lot of money betting on sure things which finally did not prove so sure. Nicely-Nicely claims always that the frost he meets when he approaches the barber with his sure thing gives him a cold that results in the pneumonia I am speaking of, and furthermore that his nervous system is so disorganized by the barber chasing him nine blocks with a razor in his hand that he has no vitality left to resist the germs.<sup>33</sup>

Runyon further describes Nicely in the opening scene of Lonely Heart:

. . . when Nicely-Nicely Jones arrives in a hospital with such a severe case of pneumonia that the attending physician, who is a horse player at heart, and very absentminded, writes 100, 40, and 10 on the chart above Nicely-Nicely's bed. It comes out afterward that what the physician means is that it is 100-to-1 in his line that Nicely does not recover at all, 40-to-1 that he will not last a week, and 10-to-1 that if he does get well he will never be the same again.<sup>34</sup>

In Dixon and Miller's pool hall Runyon met a pair of gentlemen who would later turn up as Nicely-Nicely Johnson, Benny Southstreet, and Nathan Detroit in the Broadway stories. An old-time Denver newspaperman, Jack Carberry, declared that from encounters in the pool hall, Runyon drew his characters already mentioned above along with Sky, Angie the Ox, and other robust characters. Rusty Charlie is probably the toughest member of the horde, which includes some rather sturdy chaps. According to Runyon:

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<sup>33</sup>Wagner, Runyonese, The Mind and Craft of Damon Runyon, p. 98.

<sup>34</sup>Ibid., pp. 76-77.

In fact this Rusty Charley is what is called a gorill, because he is known to often carry a gun in his pants pocket, and sometimes to shoot people down as dead as door-nails with it if he does not like the way they wear their hats--and Rusty Charley is very critical of hats. The chances are Rusty Charley shoots many a guy in this man's town, and those he does not shoot he sticks with his shiv--which is a knife--and the only reason he is not in jail is because he just gets out of it, and the law does not have time to think up something to put him back in again for.<sup>35</sup>

Runyon is constantly remarking how dangerous these guys really are, and more than once he admits to a certain nervousness when he encounters them:

I wish to say I am very nervous indeed when Big Jule pops into my hotel room one afternoon, because anybody will tell you that Big Jule is the hottest guy in the whole world at the time I am speaking about. Now if I have any idea Rusty Charley is coming my way, you can go and bet all the coffee in Java I will be somewhere else at once, for Rusty Charley is not a guy I wish to have any truck with whatever. . . .<sup>36</sup>

His real-life models were often gamblers and gunmen, among them were Harry the Horse, Little Isadore, and Spanish John. They were known as disreputable characters by other Brooklynners.

. . . Many citizens of Brooklyn will be very glad indeed to see Harry the Horse, Little Isadore and Spanish John move away from there as they are always doing something that is considered a knock to the community, such as robbing people, or maybe shooting or stabbing them, and throwing pineapples, and carrying on generally.<sup>37</sup>

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<sup>35</sup>Weiner, The Damon Runyon Story, p. 159.

<sup>36</sup>Wagner, Runyonese, The Mind and Craft of Damon Runyon, p. 51.

<sup>37</sup>Weiner, The Damon Runyon Story, p. 157.



A last Runyon character needs discussion; he is Johnny Brannigan, the toughest detective on the Broadway gunman squad. Brannigan ". . . lets the Hottest Guy in the World go free--in violation of every rule in society's book."<sup>38</sup>

To Damon the world of the criminal was real and exciting.

He was writing humor in his stories of Broadway--humor and more. He said that his stories were modeled on Snow White and on Cinderella. Of course the Snow Whites and the dwarfs and Cinderella and the fairy godmother and the prince were always underworld characters or their women. The wicked queens, wicked stepmothers, wicked sisters and other evil characters were usually the police, the rich (playboys and stockbrokers in particular), and sometimes opposing members of the underworld. So in the days when he wrote the Broadway stories, Damon was writing as an outlaw, glorifying other outlaws. In many ways Damon was an outlaw all his life.<sup>39</sup>

### Setting Analysis

#### Function

The function of this setting should be to provide a background for the panorama of Broadway life to stroll through. At all times the setting should denote theatricalism, for this is the style sought. Realizing that theatricalism is "unreality," this director wishes that the sets, lighting, and costuming convey that this is a play. From the mere fact that songs are sung, the setting should

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<sup>38</sup>Hoyt, A Gentleman of Broadway, p. 228.

<sup>39</sup>Ibid., pp. 252-53.

be a stage. Abe Burrows once said when a song from the show was being sung, ". . . Now begins unreality!"<sup>40</sup> "Unreality of this kind is an important central part of musical-theater convention; we accept it, as we accept any genuine working convention, unquestionably."<sup>41</sup> When the curtain rises, a bustle of Broadway activity greets the audience. With each changing scene, the activity increases and moves to a delightful and theatrical entertaining finale.

#### Mood

The mood of the play is definitely light with a capital L. As has already been denoted, the most tender moment is the Arvide-Sarah scene, and a somewhat poignant, though still humorous, scene occurs in the "Sue Me" sequence with Nathan and Adelaide. The rest of the production, with the exception of several warm moments, such as the scene with Sky and Sarah singing "I've Never Been in Love Before," is for sheer delight, enjoyment, and entertainment. The goal of this director is that the cast, as well as the audience, enjoy the production.

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<sup>40</sup>Engel, The American Musical Theater, p. 104.

<sup>41</sup>Ibid., p. 105.

### Justification

#### Choice of Script

This production, Guys and Dolls, was chosen for several reasons. The first reason was choice on the part of the director; secondly, the scene designer showed a similar enthusiasm with the selection. The more pragmatic reason was that it was a musical that could fit the criteria for Summer Repertory Theatre. Guys and Dolls is a musical that can be done effectively and acceptably with a small combo rather than a full orchestra. The possibilities of double-casting, triple-casting, and in some cases even more, are excellent which is another reason for this selection.

In narrowing the selection of possibilities, Guys and Dolls was a complement to the other selection for The UNC-G Summer Repertory Theatre production, Hamlet ESP. Both plays need a heavy male cast; therefore, the two plays were, in this respect, good selections.

Another consideration was that, after having decided that the musical was the better choice for this director, the particular musical, Guys and Dolls, could be cast, whereas other musicals, such as Gigi, could not have been cast here at this time. After pondering all these facets, perhaps the final decision was made because Guys and Dolls is considered one of the finest musical comedies ever produced--definitely the finest musical comedy of 1950--and it is such a "fun show" with which to work.

### Interpretation

Since Guys and Dolls is based on stories and characters by Damon Runyon, this director has researched Runyon in order to interpret the musical. Abe Burrows constantly stated that the cast should be Runyon characters; to Runyon all men and women are guys and dolls.

Through his having daily associations with underworld characters, Runyon knew them--their names, their habits, their language. In observing and becoming acquainted with these gamblers and gangsters, Runyon adopted the underworld jargon of these gunmen and took the historic present tense right off the street. He opened up his imagination and let the life of Broadway stroll through. All of his characters speak in the first person, and rarely do his gangsters use contractions.

In all his work, there's evidence that Damon's ears were constantly attuned to authentic American speech and habits of thought. Runyonese is a successful commercial alloy.<sup>42</sup>

The interpretation by this director of the script is to make this production an authentic and believable Runyon tale--to direct Harry the Horse, Nathan, Benny, and Nicely to talk out of the Runyon side of the mouth and to carry on like the heroes of an underworld fable.

Runyon's heart seemed able to detect the better side of human nature as Euphenia Van Renesselaer Wyatt had said.

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<sup>42</sup>John Lardner, "The Secret Past of a Popular Author," New Yorker, August 1949, p. 62.

Long feeling that the underworld society is no better and no worse than the society that exists in the open, Runyon was able to masterfully and magically transform these criminals' felonies into amusing adventures.

Their immorality becomes the spice that brings the taste of laughter to almost every page. Runyon employs his language like a skilled musician, regulating the pattern of his work carefully so that the tones of comedy and pathos are clear, resonant and effective. Damon said that he had merely recorded the argot he heard along Broadway and was not responsible for any innovations in the American language.<sup>43</sup>

Runyon was able to shrink or completely abolish the distinctions between the genteel society and the underworld. He even at times reversed the roles so that ". . . the strain of gentility in the underworld characters is itali-cized while respectability if gently, but effectively dis-robbed of its aureole and luster."<sup>44</sup> Runyonese, therefore, gradually ". . . emerges as a specific vision of the world founded primarily on a deliberate disruption of the rela-tions and proportions conventionally admitted to exist between men and things."<sup>45</sup>

Runyon lived life; and even when life was being taken away from him, he still fought and continued to live as full

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<sup>43</sup>Weiner, The Damon Runyon Story, p. 160.

<sup>44</sup>Wagner, Runyonese, The Mind and Craft of Damon Runyon, p. 24.

<sup>45</sup>Ibid.

a life as he could on borrowed time. The characters, therefore, in Guys and Dolls must be as full of life as Runyon was in order to be true Runyon characters. The actors can breathe in energy and exhale vitality and enthusiasm--listen with their Runyon ears--and enjoy every Runyon moment they are living on the stage--though few in number--they can create a true Runyonland bustling with Broadway activity and give to the audience an evening of sheer delight and a lesson that man can enjoy and live life. Runyon emphasized that life should be lived--that the sense of life's possibilities is not narrow, pinched, or unreal as Sarah saw it but broad and limitless as Sky saw it. In combining these two worlds--the limitless possibilities of enjoying life and living life to the fullest but with focus and not with misguided directions like a headless hawk--the Runyon proverb comes through that the course of true love is smoothed out along a bigger, if not necessarily better, Broadway.



## CHAPTER II

PROMPT BOOK FOR GUYS AND DOLLSAct I - Scene 1

## Broadway

(HOUSE LIGHTS TO HALF, OVERTURE BEGINS. MUSIC NO. 1--OPENING NUMBER, "RUNYONLAND," BROADWAY ATMOSPHERE ROUTINE. DISCOVERED UP RIGHT CENTER ARE TWO SHADY BROADWAY CHARACTERS. ONE OF THE SHADY BROADWAY CHARACTERS IS FLIPPING A COIN, THE OTHER SNAPPING HIS FINGERS. THEY BOTH GLANCE OFFSTAGE RIGHT AND LEFT OBVIOUSLY LOOKING FOR A PICKUP.

A NEW YORK POLICEMAN SWINGING A CLUB ENTERS FROM RIGHT STROLLING AND CROSSES LEFT. TWO STREET WALKERS ENTER FROM LEFT, STOP AT LEFT CENTER, AND FLIRT WITH THE TWO SHADY BROADWAY CHARACTERS. ONE OF THE CHARACTERS FLIPS THE COIN. THEY TAKE THE TWO STREET WALKERS BY ARMS AND EXIT RIGHT.

AN ELDERLY WOMAN STREET VENDOR DRESSED SHABBILY AND CARRYING A TRAY CONTAINING APPLES ENTERS FROM LEFT AND SLOWLY EXITS STAGE RIGHT.

A SIGHTSEEING TEXAN AND HIS WIFE ENTER FROM LEFT. HE IS CARRYING A SIGHTSEEING MAP AND WEARS A WATCH CHAIN ACROSS HIS VEST.

A SIDEWALK PHOTOGRAPHER ENTERS FROM RIGHT CARRYING A CAMERA AND ORDER BLANK. HE SNAPS THE TEXAN AND HIS WIFE WHO POSE FOR THE PHOTOGRAPHER. THE PHOTOGRAPHER HANDS ORDER BLANK TO TEXAN WHO SIGNS IT AND GIVES MONEY TO HIM IN PAYMENT, PHOTOGRAPHER POINTS TO TALL BUILDING AND AS THE TEXAN IS LOOKING UP, PHOTOGRAPHER STEALS THE TEXANS'S WATCH AND CHAIN, TEXAN AND HIS WIFE EXIT RIGHT. [FIGURE 1] THE PHOTOGRAPHER LOOKS AFTER THEM, CRUMPLES UP THE ORDER BLANK AND THROWS IT AWAY.

A BLIND MAN CARRYING A CANE, TIN CUP IN HIS HAND, AND WEARING SUNGLASSES ENTERS FROM LEFT. HE FEELS HIS WAY SLOWLY TO CENTER STAGE.

A BROADWAY CHARACTER ENTERS RIGHT AND MAKES HIS WAY TO THE BLIND MAN STEALING A COIN FROM THE TIN CUP AS PHOTOGRAPHER SNAPS PICTURE. THE BROADWAY CHARACTER EXITS LEFT.

A HEAVYWEIGHT PRIZEFIGHTER ENTERS FROM RIGHT, SKIPPING ROPE. PHOTOGRAPHER TAKES HIS PICTURE. PRIZEFIGHTER EXITS LEFT.

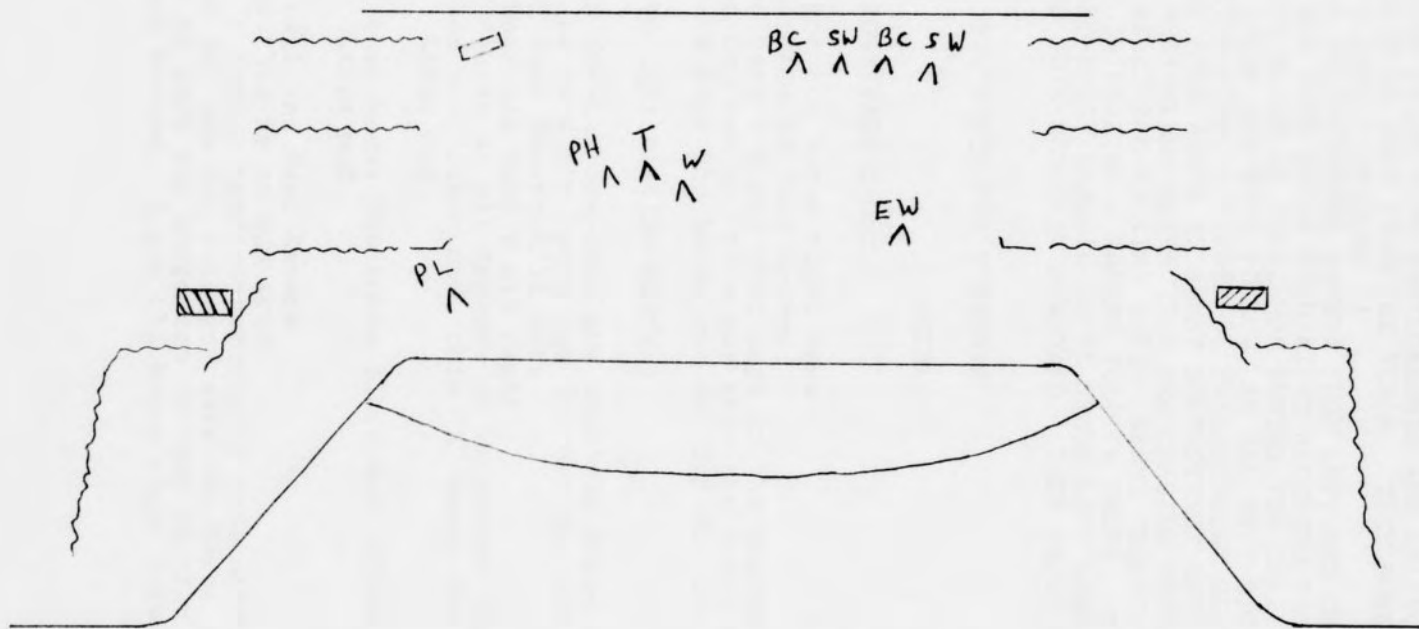


Figure 1

GUYS AND DOLLS - STREET  
 UNC-G THEATRE  
 SCALE 1/32" = 1'0"  
 DESIGNER: LYNN EMMERT



TWO STREETWALKERS ENTER FROM RIGHT. THEY CROSS TO PHOTOGRAPHER AS PHOTOGRAPHER TAKES THEIR PICTURE. STREETWALKERS THEN FLIRT WITH PHOTOGRAPHER AND RELIEVE HIM OF THE STOLEN WATCH HE TOOK FROM THE TEXAN. THEY NONCHALANTLY STROLL OFF LEFT. [FIGURE 2]

THE PRIZEFIGHTER ENTERS FROM LEFT AND CROSSES RIGHT AS TEXAN AND WIFE ENTER FROM RIGHT ACCUSING PHOTOGRAPHER OF STEALING WATCH AS POLICEMAN BEGINS THE CHASE OF PHOTOGRAPHER: TEXAN AND WIFE FOLLOW, AS ALL EXIT RIGHT, KNOCKING PRIZEFIGHTER DOWN. [FIGURE 3] PRIZEFIGHTER GETS UP ONLY TO BE KNOCKED DOWN AGAIN BY BENNY SOUTHSTREET ENTERING STAGE RIGHT AS RUNYONLAND CHARACTERS ARE CHASING PHOTOGRAPHER ENTERING RIGHT AND EXITING LEFT. BENNY CROSSES TO NEWSTAND ENGROSSED IN READING A RACING SCRATCH SHEET. NICELY-NICELY JOHNSON AND RUSTY CHARLIE ENTER STAGE LEFT READING SCRATCH SHEETS AND JOIN BENNY AT NEWSTAND. THEY GROUP TOGETHER AND SING.)

MUSIC NO. 2--"FUGUE FOR TINHORNS"

NICELY

(CROSSES DOWNSTAGE RIGHT.)

I got the horse right here  
The name is Paul Revere  
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 LEFT 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.

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.

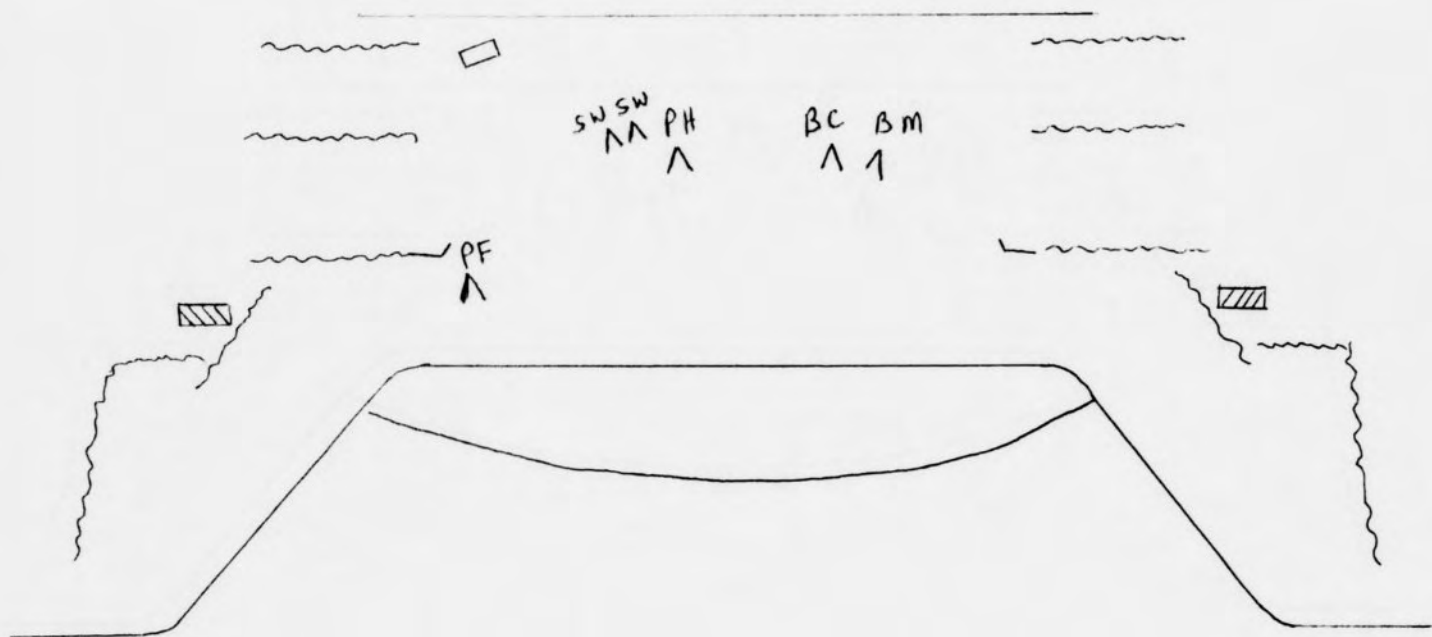


Figure 2

GUYS AND DOLLS - STREET
MMC-G THEATRE
SCALE 3/32" = 1' 0"
DESIGNER: LYAN EMMERT

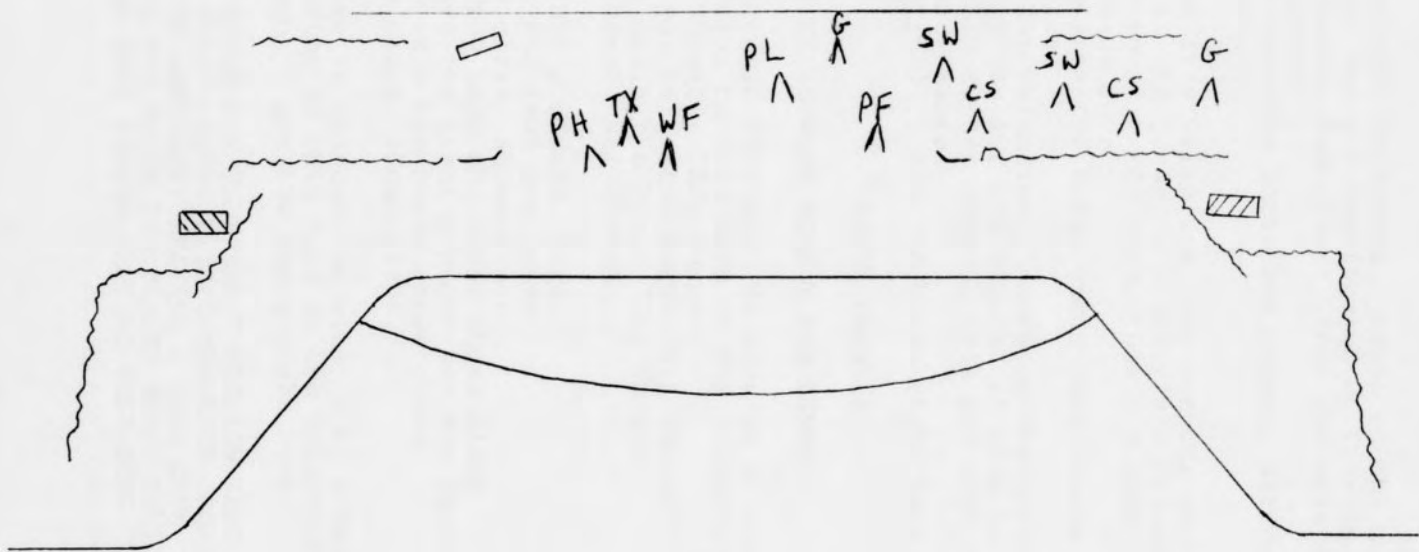


Figure 3

FUYS AND DULLS STREET
UNC-G THEATRE
SCALE 1/32" = 1'-0"
DESIGNED: LYNN EMMERT

## BENNY

(CROSSES TO LEFT OF 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 CENTER BETWEEN NICELY AND 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 got the feed box noise  
 Shows class, shows class,  
 This guy says the horse shows class  
 It says the great-grandmother was Equipoise  
 If he says the horse shows class  
 Shows class, shows class.

So make it Epitaph, he wins it by a half  
 According to this here in the Telegraph  
 Epitaph, I got the horse right here!

(AT END OF "FUGUE FOR TINHORNS," MISSION BAND ENTERS PLAYING  
 "FOLLOW THE FOLD"--SARAH WITH TAMBOURINE, AGATHA PLAYING THE  
 CORNET, ARVIDE ABERNATHY BEATING A BASS DRUM, MARTHA IS CAR-  
 RYING A SMALL BOX WHICH SHE PLACES STAGE CENTER. SARAH STEPS  
 ON BOX AND AS THEY FINISH PLAYING THEY SING "FOLLOW THE FOLD.")

MUSIC NO. 3--"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 STAGE RIGHT AND CROSSES TO RUSTY, BENNY, AND NICELY. TEXAN AND HIS WIFE ENTER FROM LEFT AS PRIZEFIGHTER ENTERS FROM RIGHT. DRUNK THEN CROSSES TO SARAH, GROUP LISTENS TO SINGING.)

SARAH

(POINTS AT DRUNK.)

Before you take another swallow.

SARAH AND BAND

Follow the fold and stray no more  
 Stray no more, stray no more  
 Tear up your poker deck and play no more  
 Follow, follow the fold,  
 To the meadows where the sun shines.

(CHORUS GIRLS ENTER FROM LEFT AND CROSS TOWARD SARAH AND THEN DOWN RIGHT.)

SARAH

Out of the darkness and the cold.  
 And the sin and shame in which you wallow.

(SHE POINTS 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.

SARAH

(AT END OF SONG SARAH IMMEDIATELY GOES INTO HER SPEECH.)  
 Brothers and sisters, resist the Devil, and he will flee from you. That is what the Bible tells us. (NICELY, BENNY, RUSTY CROSS DOWN RIGHT.) And that is why I am standing here, in the Devil's own city, 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 CROSS FURTHER DOWNSTAGE RIGHT.) 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 TEXAN AND HIS WIFE WALK OUT AND EXIT RIGHT, PRIZEFIGHTER EXITS LEFT.) You are in great danger! I am not speaking of the prison and the gallows, but of the greater punishment that awaits you! Repent before it is too late! Just around the corner is our little mission where you are always welcome to seek refuge from this jungle of sin. (DRUNK EXITS LEFT.) Come there 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 RIGHT, SHOWING THEIR WARES AS THEY PASS RUSTY CHARLIE, WHO IS STANDING WITH NICELY AND BENNY. HE FOLLOWS THEM OFF, POINTING HIS FINGER AT THEM AS THEY EXIT. NICELY AND BENNY ARE NOT CONSCIOUS OF THIS.) Join me, Brothers and Sisters, in resisting the Devil, and we can put him to flight forever. (SARAH LOOKS AT ARVIDE HOPELESSLY, HE MOTIONS TO HER ENCOURAGINGLY.) Remember, friends, it is the Save-A-Soul Mission (SLOWLY STEPPING DOWN FROM THE BOX) located at 409 West 49th Street, open all day and all night, with a special prayer meeting next Thursday at-- (LOOKS DESPAIRINGLY AT ARVIDE, HER CROWD HAS DISAPPEARED BY THIS TIME, EXCEPT NICELY AND BENNY WHO ARE STANDING DOWNSTAGE RIGHT READING THEIR SCRATCH SHEETS. SARAH AND THE MISSION BAND MAKE A DISCONSOLATE AND DISORDERLY EXIT LEFT.)

NICELY

(LOOKING AFTER THEM AS HE CROSSES TO STAGE CENTER, 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.

NICELY

Yeah.

HARRY

(HARRY THE HORSE ENTERS FROM RIGHT, CROSSES TO BENNY.)  
Hey! Benny Southstreet! (THEY SHAKE HANDS.)

BENNY

Harry the Horse! How are you!

HARRY

Okay, okay.

BENNY

You know Nicely-Nicely Johnson.

HARRY

Yeah. How goes it?

NICELY

Nicely, nicely, thank you.

HARRY

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

BENNY

(WHISPERS BACK.) We don't know yet.

NICELY

The heat is on.

BENNY

He's still trying to find a place.

HARRY

Well, tell him I'm loaded and ready for action. (CROSSES DOWNSTAGE LEFT PAST NICELY.) I just acquired five thousand potatoes.

BENNY

Five thousand dollars!



NICELY

Where did you acquire it?

HARRY

I collected the reward on my father. (EXITS LEFT.)

BENNY

Everybody is looking for action. (HE STOPS AS BRANNIGAN ENTERS--GETS PAPER AT NEWSSTAND--CROSSES TO BENNY. SLOWLY.) I hope Nathan finds--a place.

NICELY

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

BENNY

(CROSSES LEFT.) A pleasure. (MOVES AWAY.)

BRANNIGAN

Any of you guys seen Nathan Detroit? (READING.)

BENNY

Which Nathan Detroit is that?

BRANNIGAN

(BRANNIGAN FOLDS HIS PAPER WITH AN ABRUPT MOVEMENT AND FACES THE TWO MEN.) I mean the Nathan Detroit who's been running a floating crap game around here, and getting away with it by moving it to a different spot every night.

NICELY

Why are you telling us this--Your Honour?

BRANNIGAN

(CROSSES BETWEEN NICELY AND BENNY.) I am telling you because I know you two bums work for Detroit, rustling up customers for his crap game.

NICELY

We do.



BRANNIGAN

Yeah!

NICELY

Oh!

BRANNIGAN

(CROSSES IN FRONT OF BENNY TO LEFT.) You can tell him from 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 necks! (STARTS TO EXIT. TURNS ROUND LEFT.)

NATHAN

(NATHAN ENTERS FROM ABOVE NEWSSTAND STAGE RIGHT, WITH HAT ON, NOT SEEING BRANNIGAN.) Fellers, Fellers . . . . (CROSSES TO NICELY.)

NICELY

Hi, Nathan!

NATHAN

Fellows, I'm in real terrible trouble. That lousy Brannigan, and I can't--

BRANNIGAN

(CROSSING TO BENNY.) Something wrong, Mr. Detroit?

NATHAN

(A SICKLY GRIMACE.) Oh, Hello, Lieutenant. (CROSSES TO BRANNIGAN.) 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 LEFT.)

BENNY

(CROSSES TO NATHAN.) Did you find a place?

NATHAN

(CROSSES TO RIGHT.) 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! (BOYS SHAKE HEADS.) Yeah!

BENNY

Nathan! Did you find a place for the game?

NATHAN

(CROSSES TO LEFT PASS NICELY.) Did I find a place. Did I find a place!--yes, I found a place! We are holding the crap game tomorrow night on the top of Mount Everest. (CROSSES FURTHER LEFT.) I tried all the regular places. The back of the cigar store, the funeral parlour--

NICELY

(CROSSES TO NATHAN.) Nathan, you said once there might be a chance for the Biltmore Garage.

NATHAN

I went to the Biltmore Garage. (BENNY CROSSES TO NICELY AND NATHAN.)--spoke to Joey Biltmore himself. He says he might take a chance and let me use the place, if I give him a thousand bucks.

BENNY

A thousand bucks!

NATHAN

In cash. (CROSSES TO BENNY AND PUSHES BENNY.) He won't take my marker.

BENNY

Your marker's no good, huh?

NATHAN

What do you mean? (PUSHES BENNY STAGE RIGHT.) My marker is as good as cash, (CROSSES RIGHT CENTER.) only Joey Biltmore wants cash . . . it don't seem possible. Me without a livelihood. Why, I've been running the crap game ever since I was a juvenile delinquent.

BENNY

(CROSSES TO NATHAN.) Nathan, can't you do something?

NATHAN

What can I do? I'm broke. (CROSSES BETWEEN BENNY AND NICELY.) I couldn't even buy Adelaide a present today, and you know what today is? (CRAPSHOOTERS START ENTERING. HARRY ENTERS FROM RIGHT, ONE CRAPSHOOTER FROM LEFT AND CROSSES TO NEWSSTAND, AND BRANDY BOTTLE BATES ENTERS FROM RIGHT.) It is mine and Adelaide's fourteenth anniversary.

BENNY

(ALL CRAPSHOOTERS ENTER RIGHT AND LEFT.) Yeah? (CROSSES TO RIGHT OF NATHAN.)

NICELY

Yeah? (CROSSES TO LEFT OF NATHAN.)

NATHAN

Yeah. We been engaged for fourteen years.

MUSIC NO. 4--"THE OLDEST ESTABLISHED"

BENNY

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

NICELY

(CROSSES UP LEFT.) Brandy Bottle Bates!

BENNY

(CROSSES UP RIGHT.) Scranton Slim!

NATHAN

(CROSSES DOWN CENTER.) I know. I could make a fortune. But

where can I have the game!

NICELY

(CROSSES TO NATHAN AS SINGS.)

The Biltmore garage wants a grand.

BENNY

But we ain't got a grand on hand. (CROSSES BETWEEN  
NICELY AND NATHAN.)

NATHAN

And they've not got a lock on the door  
Of the gym at Public School Eighty-four

NICELY

There's the stock-room behind McClosky's Bar.  
(CROSSES TO NATHAN.)

BENNY

But Missus McClosky ain't a good scout.

NATHAN

And things bein' (CROSSES CENTER.)--how they are.  
The back of the Police Station's out.

NICELY

So the Biltmore garage is the spot.

ALL THREE

But the one-thousand bucks we ain't got. (GROUPED  
TOGETHER CENTER.)

FIRST CRAPSHOOTER

Why it's good old reliable Nathan. [FIGURE 4]

THREE CRAP SHOOTERS

Nathan, Nathan, Nathan Detroit.

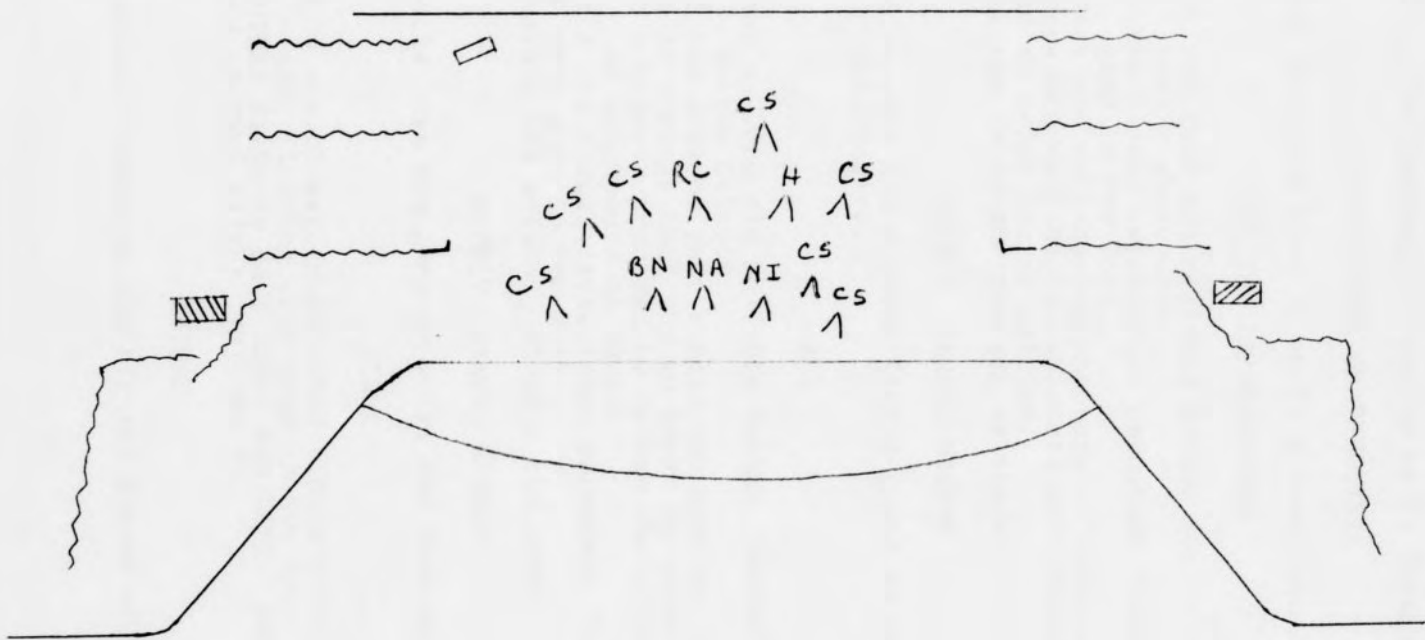


Figure 4

GUYS AND DOLLS - STREET
UNIC. THEATRE
SCALE 3/32" = 1'0"
DESIGNER: LYNN EMMERI

## MORE CRAPSHOOTERS

If you're looking for action he'll furnish the spot.

## STILL MORE CRAPSHOOTERS

Even when the heat is on it's never too hot.

## ALL THE CRAPSHOOTERS

Not for good old reliable Nathan for it's always  
just a short walk.  
To the oldest established permanent floating crap  
game in New York.  
There are well-heeled shooters ev'rywhere, ev'rywhere.  
There are well-heeled shooters ev'rywhere--  
And an awful lot of lettuce  
For the fella who can get us there.

## NICELY, BENNY, NATHAN

If we only had a lousy little grand we could be a  
millionaire.

## ALL

That's--Good old reliable Nathan, Nathan, Nathan,  
Nathan Detroit.  
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 permanent floating  
(WHISPER) crap game in New York.  
Where's the action? Where's the game?

## NICELY, BENNY, NATHAN

Gotta have the game or we'll die from shame.

## ALL

It's the oldest established (TAKES HATS OFF) perma-  
nent floating crap game in New York. (ALL THE  
CRAP SHOOTERS START TO EXIT RIGHT AND LEFT. NATHAN SHOUTS  
AFTER THEM AS THEY EXIT.) [FIGURE 5]

## NATHAN

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



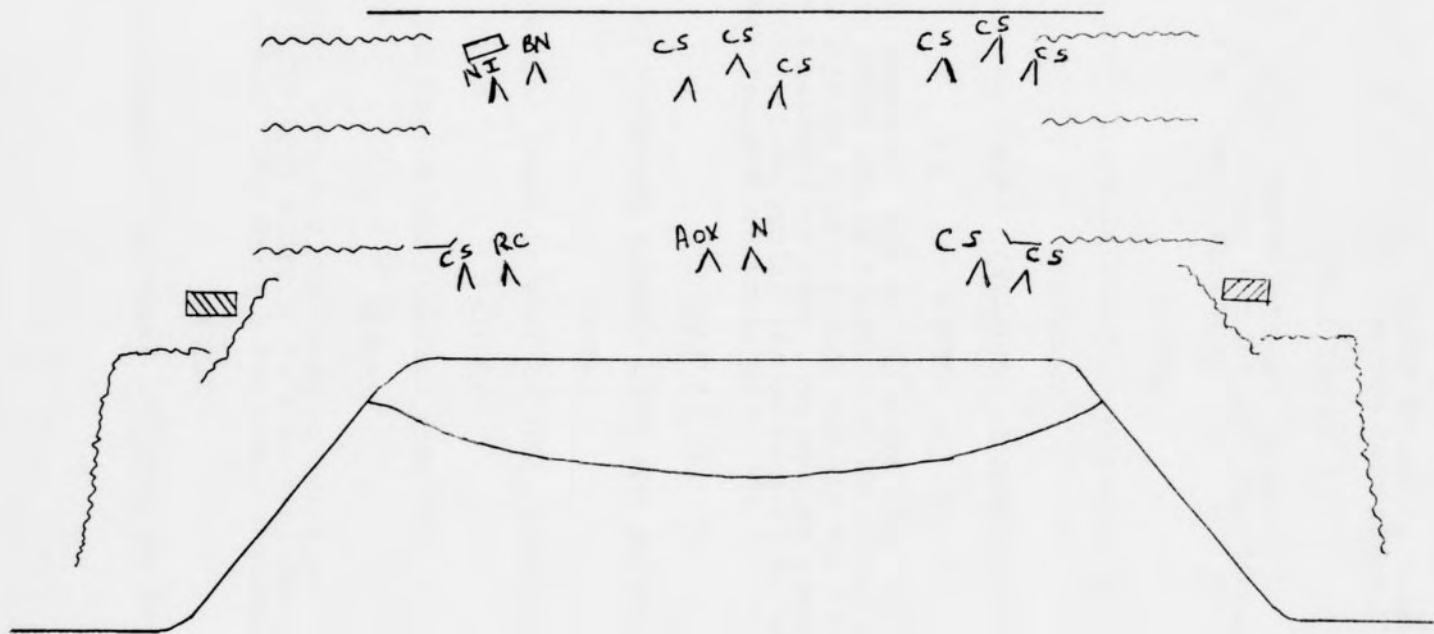


Figure 5

GUYS AND DOLLS - STREET
UNCG THEATRE
SCALE - 3/32" = 1'0"
DESIGNER: LYNN EMMERT

NATHAN

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

ANGIE-THE-OX

(CROSSES TO NATHAN CENTER.) Okay, Nathan . . . Say, you know who else is looking for action? Sky Masterson! Sky Masterson is in town. (EXITS LEFT.)

NATHAN

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

BENNY

Higher than the Greek! (STANDING AT NEWSSTAND.)

NATHAN

Higher than anybody. Why do you think they call him Sky? (CROSSES TO BENNY WHO IS STANDING AT NEWSSTAND WITH NICELY.) That's how high he bets. I once saw him bet five thousand dollars on a caterpillar race. An another time he was sick, and he wouldn't take penicillin on account he had bet ten G's that his temperature would go to 104.

NICELY

(STANDING AT NEWSSTAND BETWEEN BENNY AND NATHAN.) 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

No. Not Sky. With him that kind of money ain't lending money--(CROSSES DOWN RIGHT.) It's betting money. So why don't I bet him? Why don't I bet him a thousand on something.

NICELY

(CROSSES TO NATHAN.) You would bet with Sky Masterson?

NATHAN

(CROSSES FURTHER DOWNSTAGE RIGHT.) I ain't scared. I am perfectly willing to take the risk, providing I can figure out a bet on which I know I cannot lose. (BENNY CROSSES TO NICELY AND BOTH PACE.) 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! (CROSSES TO BENNY AND NICELY.) Benny! Look--run into Mindy's Restaurant and ask Mindy how many pieces of cheesecake he sold yesterday and also how many pieces of strudel.

BENNY

How much cheesecake, how much strudel--what do you want to know for? (CROSSES PAST NATHAN TOWARDS UPSTAGE RIGHT TO EXIT.)

NATHAN

(PUSHING BENNY.) Just find out! Oi! Here comes Adelaide. If she hears I am running the crap game she will never set foot on me again. Go on, beat it. (NATHAN CROSSES TOWARDS CENTER TO GREET ADELAIDE, ENTERING LEFT, AS BENNY AND NICELY EXIT RIGHT. ADELAIDE IS CARRYING A SMALL BOX WHICH CONTAINS A MAN'S BELT WITHIN HER POCKETBOOK. SHE IS FOLLOWED BY THREE GIRLS FROM THE HOT BOX.) Adelaide! Pigeon! (EMBRACES ADELAIDE.)

ADELAIDE

Nathan! Darling! (EMBRACE.) Oh, girls, you go on ahead, I'll see you later.

GIRLS

Okay, Adelaide. (EXIT RIGHT.)

ADELAIDE

We gotta get right back to the Hot Box in ten minutes.

NATHAN

You still rehearsing?

ADELAIDE

Yeah. It's 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 tell him?

ADELAIDE

(PROUDLY.) I told him. I says, "I'll meet whoever I want."

NATHAN

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

ADELAIDE

Oh, it's much better thank you . . . (STEPS BACK AND TAKES PRESENT FROM POCKETBOOK.) Nathan! Happy Anniversary!

NATHAN

(CROSSES TO ADELAIDE.) A present! For me?

ADELAIDE

I hope you like it.

NATHAN

(TAKES SEVERAL STEPS DOWNSTAGE RIGHT AS OPENS GIFT.)  
A belt!

ADELAIDE

Read the card!

NATHAN

"Sugar is sweet and so is jelly, so put this belt around your belly." Darling, that's so sweet. Look, Honey--about your present. (CROSSES DOWNSTAGE LEFT.) I was going to get you a diamond wrist watch, with a gold band, and two rubies on the side.

ADELAIDE

(TAKES SEVERAL STEPS DOWNSTAGE TOWARDS NATHAN.) Nathan, you shouldn't have.

NATHAN

(CROSSES TO ADELAIDE.) It's all right--I didn't--I'm sorry.

ADELAIDE

(PUTS HER ARMS AROUND NATHAN.) No, I kinda like it when you forget to give me presents. It makes me feel like we're married.

NATHAN

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

ADELAIDE

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

NATHAN

(BACKS AWAY AND THEN CROSSES DOWNSTAGE RIGHT.) The crap game! What an absurd thought! (BENNY AND NICELY ENTER FROM RIGHT.)

BENNY

Psst! Twelve hundred cheesecake and fifteen hundred strudel.

NATHAN

Huh? (MOVES TO BENNY AND NICELY.)

NICELY

Yesterday Mindy sold twelve hundred cheesecake and fifteen hundred strudel.

NATHAN

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

ADELAIDE

(MOVES TOWARD NATHAN.) Nathan! What is this?

NATHAN

(CROSSES TO ADELAIDE.) Nothing, honey, nothing.

HARRY

(ENTERS FROM LEFT.) Hey! Any news yet?

NATHAN

(SPEAKS BEHIND ADELAIDE.) Not yet, Harry, I'll let you know--later.

HARRY

O.K., Detroit. (EXITS LEFT.)

ADELAIDE

What was that about?

NATHAN

His wife's having a baby.

ADELAIDE

Why's he asking you?

NATHAN

He's nervous--it's his first wife. (SEES SKY MASTERSON IN DISTANCE AND MOVES AROUND BEHIND ADELAIDE PUSHING HER TO RIGHT.) Look, Adelaide, I'm expecting a fellow and I know you're hungry . . .

ADELAIDE

Nathan, are you trying to get rid of me?

NATHAN

(PUSHES HER.) No, I just don't want your sandwich to get soggy. (MOTIONS TO BENNY AND NICELY.) Fellows--Take her along to the automat.

ADELAIDE

(AS SHE IS BEING BORNE AWAY BY BENNY AND NICELY--THEY RAISE HER UP AND EXIT RIGHT.) Nathan Darling, you're so thoughtful. You're just the sweetest person. Goody-bye.

NATHAN

(NATHAN SPOTS SKY MASTERSON ENTERING FROM LEFT AND CROSSES TO HIM.) Hey, Masterson!



SKY

Nathan! You old promoter, you! How are you?

NATHAN

Fine, fine, Sky. You look great!

SKY

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

NATHAN

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

SKY

No. Flying to Havana tomorrow.

NATHAN

Havana?

SKY

Yes, there's a lot of action down there. Why don't you 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 thanks I'm not hungry . . . Tell me, how's Adelaide?

NATHAN

(CROSSES DOWNSTAGE LEFT.) Oh, fine, fine. Still dancing at the Hot Box.

SKY

(CROSSES TO NATHAN.) I suppose one of these days you'll be getting married?

NATHAN

(CROSSES RIGHT.) Well, we all got to go sometime.

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 AND CROSSES BACK TO SKY.) Tell me--you hungry yet? Couldn't we drop over to Mindy's and have a piece of cheesecake or strudel or something?

SKY

No. I think I'll go get the late results. (CROSSES RIGHT TO NEWSSTAND AND 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? (CROSSES TOWARDS UPSTAGE CENTER APPEARING NONCHALANT.)

SKY

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

NATHAN

(CROSSES TO SKY.) You want a bet?

SKY

Huh?

NATHAN

You want a bet?

SKY

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

NATHAN

(CROSSES TO LEFT.) Well, for old times sake I thought I'd give you a little action. (TURNS TO SKY.) I will bet you one thousand bucks that yesterday Mindy sold more strudel than cheesecakes.

SKY

(PUTS HAND ON NATHAN'S SHOULDER AND GUIDES HIM CENTER.) Nathan, let me tell you a little story . . .

NATHAN

Oie . . .

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: (HAND ON NATHAN'S SHOULDER.) "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. (CROSSES TO RIGHT.) 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." (CROSSES BACK TO NATHAN.) Now, Nathan, I do not claim that you have been clocking Mindy's cheesecakes--

NATHAN

You don't think that . . .

SKY

However, if you're really looking for some action--(PUTS HIS HAND ACROSS NATHAN'S 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 dumb color. (NATHAN CROSSES DOWN RIGHT AS BENNY AND NICELY ENTER FROM UP RIGHT.)

BENNY

(CROSSES TO NATHAN.) Nathan, we took Adelaide to the auto-mat.

NATHAN

(CROSSES FURTHER DOWN RIGHT.) Don't bother me. (BENNY REJOINS NICELY.)

NICELY

(TURNS TOWARDS SKY WHO IS NOW AT THE NEWSSTAND.) Hi ya, Sky!

SKY

(CROSSES TO NICELY AND BENNY.) Good. How's it with you fellows.

BENNY

Not bad.

NICELY

Nicely, nicely. (BENNY SHAKES HANDS WITH SKY AS NICELY CROSSES TO NATHAN.) 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

(CROSSES TO NATHAN AS NICELY JOINS BENNY UPSTAGE CENTER.) Yes, dear. That is husband talk if I ever heard it. Nathan, you are trapped. In Adelaide you have the kind of doll that is most difficult to unload.

NATHAN

Maybe I don't want to unload her. (CROSSES TO LEFT IN FRONT OF SKY.) I love Adelaide. Besides a guy needs a doll.

When a guy walks into a restaurant it looks nice if there is a doll behind him. A doll is a necessity.

SKY

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

NATHAN

Not dolls like Adelaide.

SKY

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

NATHAN

Oh, yeah?

SKY

Yeah!

NATHAN

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

MUSIC NO. 5--REPRISE "FOLLOW THE FOLD"

(MISSION GROUP IS HEARD SINGING OFF STAGE LEFT.)

NATHAN

Not real high class dolls! (CROSSES TO CENTER LOOKING OFF-STAGE LEFT.)

SKY

(TURNS TO BOYS.) Any doll! You name her!

NATHAN

(LOOKING TOWARDS STAGE LEFT AGAIN.) Any doll? And I name her! (CROSS TOWARDS SKY.) Will you bet on that? (MISSION

(MISSION GROUP ENTERS, SINGING, HEADED BY SARAH. THEY CROSS AND AT END OF SCENE EXIT RIGHT.) Will you bet a thousand dollars that if I name a doll you will take her to Havana tomorrow?

SKY

You got a bet!

NATHAN

(CROSSING MORE TOWARDS SKY.) I name her. (POINTS TO SARAH WHO IS NOW AT EDGE OF STAGE EXITING RIGHT.)

SKY

Her! (POINTS TO SARAH AND THEN PUTS HIS HAND TO HIS EAR, THEN WITHDRAWS IT, LOOKING AT HAND AS SAYS--) Cider!

Act I--Scene 2--Interior, Save-A-Soul Mission

(THE MISSION BAND FILES IN. AGATHA ENTERS FIRST FOLLOWED BY MARTHA WHO PUTS SIGN READING, "THERE IS NO PEACE UNTO THE WICKED," DOWNSTAGE LEFT ON WALL OF MISSION. BOTH EXIT AS SARAH ENTERS PLACING TAMBOURINE ON HALLTREE AND CROSSES DOWN RIGHT TO DESK: ARVIDE ENTERS PUTTING DRUM BY HALLTREE AND THEN SITS IN CHAIR DOWN LEFT: SARAH PLACES CAPE ON DESK.)

SARAH

Some day I'm going to take a pick-axe and rip up Broadway from end to end. (SITS AT DESK AND BUSIES HERSELF WITH PAPERS.)

ARVIDE

Now, Sarah--angry words are not becoming to a missionary.

SARAH

You're right, Grandfather. I'm sorry. (SITS AT DESK.)

ARVIDE

Besides, they rip up Broadway every day. (ARVIDE PICKS UP NEWSPAPER AND READS. SKY MASTERSON IS SEEN ON STREET THROUGH WINDOW. HE HAS COME FROM STAGE RIGHT, STOPS, AND LOOKS IN THROUGH WINDOW. AFTER A MOMENT HE ENTERS THROUGH DOOR OF MISSION. HE ASSUMES AN AIR OF REPENTANCE.)



SKY

Do you take sinners here? (STANDING AT DOOR.)

ARVIDE

(RISING AND MOVING TO SKY.) Indeed we do! (MOTIONS TO SARAH.) Sarah!

SARAH

(CROSSES TOWARDS SKY.) How do you do?

ARVIDE

My name is Abernathy. (SHAKES HANDS WITH SKY.) Arvide Abernathy.

SKY

Sky Masterson. (AND SUDDENLY HIS HEAD DROPS INTO HIS HANDS.)

SARAH

(NOW CROSSES TO SKY AS DOES ARVIDE.) What's wrong?

ARVIDE

What is the trouble?

SKY

(CROSSES TO CHAIR.) My heart is heavy with sin.

ARVIDE

You poor man.

SKY

(SITS IN CHAIR.) I have wasted my life in gambling and evil betting. But now I suddenly realize the terrible things that betting can lead to. (A SIDE GLANCE AT SARAH.)

ARVIDE

(CROSSES TO DESK.) Agatha! (AGATHA ENTERS MOMENTARILY FROM STAGE RIGHT.) Coffee! (AGATHA EXITS.)

SARAH

(CROSSES TO SKY ABOVE CHAIR.) 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 in 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.

ARVIDE

(ARVIDE TAKES TWO CUPS OF COFFEE FROM AGATHA AND THEN CROSSES TO SKY.) Here, young man.

SKY

(TAKES A SIP OF THE COFFEE.) Thank you. You know it makes me feel good just to talk to you people.

ARVIDE

(PUSHES SARAH TOWARDS SKY AS CROSSES UP TO PODIUM.) 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

(CROSSES BACK TO DESK.) Very good. I wish we could find more sinners like you. We've been out every day trying.

SKY

(GETS UP.) Maybe you should try the night time.

ARVIDE

How's that?

SKY

Well, as a former sinner, I happen to know that the best time to find sinners is between midnight and dawn.

(CROSSES TO LEFT AND TURNS AROUND TO FACE BOTH SARAH AND ARVIDE.) You see in the daytime the sinners are all in bed, resting from their sinning the night before so as to be in good shape for more sinning later on.

ARVIDE

Oh!

SKY

Yes, 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.

ARVIDE

(DRINKS COFFEE.) Coffee is so good I can't understand why it isn't a sin. (EXITS RIGHT ON LAUGH.)

SKY

(LOOKING AFTER ARVIDE AS SARAH CROSSES TO DESK.) Fine old gentleman. I suppose he sort of looks after you . . . ?

SARAH

(SITS AT DESK.) We look after each other.

SKY

Uh-huh. I suppose if either of you goes some place, the other goes along? (CROSSES TO DESK AND SITS ON UPSTAGE END OF DESK.)

SARAH

Yes, of course.

SKY

Of course . . .

SARAH

(HANDS SKY PAMPHLET.) Here are two of our pamphlets I think you should 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. (CROSSES BACK TO CENTER OF DESK AND HANDLES PAPERS.)

SKY

I'm sure . . . (CROSSES A FEW STEPS LEFT.) Miss Sarah, I hope you will not think I am getting out of line, but I think it is wonderful to see a beautiful doll--I mean--a nice-looking lady like you, sacrificing herself for the sake of others. (CROSSES BACK TO DESK.) Staying here in this place, do you ever go any place else? Travel or something?

SARAH

(SITS AT DESK.) I would like to go to Africa.

SKY

That's a little far. But there are a lot of wonderful places just a few hours from New York, by plane. (CROSSES TO SIDE OF DESK NEAR SARAH.) Ever been in a plane?

SARAH

No.

SKY

Oh, it's wonderful . . .

SARAH

Here is another pamphlet that I think you should read. (GIVES HIM PAMPHLET.)

SKY

Thank you . . . Of course I will need a lot of personal help from you, you see. My heart is as black as two feet down a wolf's gullet. (SITS ON DESK.)

SARAH

I'll be speaking at the Thursday prayer meeting.

SKY

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

SARAH

(GETS UP AND CROSSES DOWNSTAGE RIGHT.) I think not, Mr. Masterson.

SKY

Sorry, just blossoming under the warmth of your kindness . . . (LOOKS THE PLACE OVER.) Hey . . . (CROSSES OVER 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. (SARAH CROSSES TO PODIUM, OPENS BIBLE. SLAMS BIBLE SHUT. SKY GLANCES OVER SHOULDER BUT WITHOUT TURNING.) Isaiah?

SARAH

Isaiah. (SITS AT DESK.)

SKY

(CROSSES TO PODIUM AND TAKES BIBLE.) There are two things been in every hotel room in the country. (LEANS ON PODIUM AND CROSSES ANKLES.) 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 with a triple bet on Shadrach, Mischack, and Abednego.

SARAH

(CROSSES TO UPSTAGE END OF DESK.) Tell me, Mr. Masterson, why are you here?

SKY

I told you. I'm a sinner. (CROSSES CENTER.)

SARAH

(CROSSES SEVERAL STEPS TOWARDS CENTER.) You're lying.

SKY

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

SARAH

(CROSSES TO DOWNSTAGE END OF DESK.) We're managing.

SKY

Look, let's be honest. This mission is laying an egg. (SHE IS SILENT.) Why don't you let me help you? (CROSSES TO UPSTAGE END OF DESK.) I'll bet I can fill this place with sinners.

SARAH

I don't bet.

SKY

I'll make you a proposition. (PICKS UP CARDBOARD FROM DESK AS PLACES BIBLE ON DESK, WRITES MARKER.) When did you say this big meeting of yours is--Thursday? I will guarantee



to fill that meeting with one dozen genuine sinners. What's more, 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. (CROSSES TO SARAH.)

SARAH

Why do you want to have dinner with me?

SKY

I'm hungry . . . Here! (GIVES HER MARKER; SHE TAKES IT.)

SARAH

What's this?

SKY

Sky Masterson's marker for twelve sinners. If you don't think it's good, ask anybody in town. I.O.U.--one dozen sinners. (TURNS AND GOES TO CHAIR TO PICK UP HAT.) I'll pick you up at noon tomorrow, for dinner.

SARAH

At noon?

SKY

(BEGINS CROSSING TO DOOR.) It'll take us some time to get there.

SARAH

To get where?

SKY

To my favorite restaurant.

SARAH

Where is that?

SKY

El Cafe Cubano, Havana.

SARAH

(CROSSES FEW STEPS TOWARDS SKY.) El Cafe Cubano, Havana?

SKY

Where do you want to eat?

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

(GIVES MARKER TO HIM AND CROSSES TO DESK.) I now realize, Mr. Gambler, when you were describing the blackness of your heart, you didn't do yourself justice.

SKY

(CROSSES TO FRONT CENTER OF DESK AND SLAMS MARKER ON DESK.) And I now realize, Sister Sarah, that no matter how beautiful a Sergeant is, she's still a Sergeant.

SARAH

Please go away.

SKY

(CROSSES DOWN CENTER SEVERAL STEPS.) 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.) Well, 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 that guy will be like.

SARAH

He will not be a gambler.

SKY

(CROSS TO UPSTAGE END OF DESK.) I am not interested in what he will not be . . . I am interested in what he will be.

SARAH

(CROSSES DOWN RIGHT SEVERAL STEPS.) Don't worry, I'll know . . .

MUSIC NO. 6--"I'LL KNOW"

SARAH

(SINGS.)

For 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 Gallahad  
The breakfast-eating Brooks Brothers type!

SARAH

(SPOKEN.) Yes.

(SINGS.)

and I shall meet him when the time is ripe.

SKY

(SPOKEN.) You've got it all figured out. Haven't you?

SARAH

I have. (LOOKS AT SKY.)

SKY

Including what he smokes. All figured out, huh?

SARAH

(SPOKEN.) All figured out. (TURNS TO FRONT.)

SARAH

(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 SARAH, ONE FOOT ON PLATFORM, ONE OFF--HAND ON KNEE.)

And you'll know at a glance  
 By the two pair of pants

SARAH

(CROSSES TO RIGHT, PASSES SKY.)

I'll know by the calm steady voice  
 Those feet on the ground. (SKY 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 RIGHT CENTER, SHAKING HIS HEAD. SPOKEN.)

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

SARAH

I wouldn't expect a gambler to understand.

SKY

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

SARAH

No! (CROSSES IN FRONT OF SKY TO LEFT.)

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 LEFT.)

SARAH

(SPOKEN. TURNS TO SKY.) Chemistry?

SKY

(SPOKEN--CROSSES BACK TO SARAH.) Yeah, chemistry.

(SINGS.)

Suddenly I'll know, when my love comes along  
 I'll know, then and there  
 I'll know, at the sight of her face  
 How I care, how I care, how I care!  
 And I'll stop and I'll stare  
 And I'll know long before we can speak  
 I'll know in my heart  
 I'll know and I won't ever ask:  
 "Am I right? Am I wise? Am I smart?"  
 But I'll stop and I'll stare at that face in the  
 throng  
 Yes, I'll know when my love comes along.

SARAH

I'll know.

SARAH AND SKY

(DUET.)

When my love comes along.

(SKY KISSES SARAH.)

MUSIC NO. 6a--INTERLUDE "I'LL KNOW"

(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 TO PLATFORM TO RIGHT OF DOOR, FACING 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. (SARAH CROSSES TO CENTER. SKY EXITS. SARAH CROSSES TO DESK.)

MUSIC NO. 6b--"I'LL KNOW"

(SARAH LOOKS AT THE MARKER, PICKS IT UP FROM DESK AND THROWS IT INTO WASTE BASKET IN FRONT OF DESK AND SINGS.)

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.

(SARAH CROSSES IN FRONT OF DESK.)

MUSIC NO. 6c--CHANGE OF SCENE

Act I, Scene 3--A Phone Booth

(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 RIGHT AND LEFT.)

NATHAN

Hello . . . hello, is this the Biltmore Garage?

JOEY'S VOICE

Yes.

NATHAN

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 BIG ONE.  
NOTE: THIS IS DONE WITH GUN SHOTS AND THE DROPPING OF A  
HEAVY CHAIN ON A METAL PLATE.)

JOEY'S VOICE

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

So! 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.

JOEY'S VOICE

Where does she go?

NATHAN

She don't go no place. That's why 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 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 tell the guys that the game is gonna be at your place?

JOEY'S VOICE

Not till I get my dough.

NATHAN

Okay, you'll get it. Goodbye!

JOEY'S VOICE

Goodbye!

NATHAN

I hope he gets stabbed by a Studebaker!

JOEY'S VOICE

You too!

MUSIC NO. 7--FANFARE

Act I, Scene 4--The Hot Box, Nightclub

(THE HOT BOX, NIGHTCLUB. DISCOVERED, MASTER OF CEREMONIES STANDING IN FRONT OF MICROPHONE STAGE CENTER. THE PLACE IS WELL CROWDED.)

MASTER OF CEREMONIES

And now for the Grand Finale of the Hot Box 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 RIGHT AND LEFT. CROSS TO CENTER STAGE AND DANCE FIRST.)

MUSIC NO. 7a--"BUSHEL AND A PECK"

ADELAIDE

(SITS ON PUMPKIN.)

I love you a bushel and a peck  
A bushel and a peck and a hug around the neck  
Hug around the neck and a barrel and a heap  
Barrel and a heap and I'm talkin' in my sleep  
about you--

GIRLS

About you?

ADELAIDE

About you--

GIRLS

My heart is leapin', havin' trouble sleepin'

## ADELAIDE

'Cause I love you a bushel and a peck  
You bet your pretty neck I do--

(GIRLS MOVE HEADS FROM RIGHT TO LEFT EIGHT TIMES.)

## ADELAIDE AND GIRLS

Doodle, oodle, oodle, Doodle, oodle, oodle, Doodle

(GIRLS CHANGE POSITIONS. NATHAN ENTERS FROM STAGE RIGHT, SITS ON LEFT OF TABLE STAGE RIGHT. HE CALLS TO ADELAIDE. SHE CROSSES TO HIM. GIRL DANCER 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.) [FIGURE 6]

## ADELAIDE AND GIRLS

I love you a bushel and a peck  
A bushel and a peck, tho' it beats me all to heck

(ADELAIDE SLAPS RIGHT LEG.)

## ADELAIDE

Beats me all to heck how I'll  
Ever tend the farm, ever tend the farm,  
When I want to keep my  
arm about you--

## GIRLS

about you?

## ADELAIDE

About you--

## GIRLS

The cows and chickens are going to the dickens--

(ALL THE SPECTATORS JOIN IN.)

## ADELAIDE

'Cause I love you a bushel and a peck  
You bet your pretty neck I do--

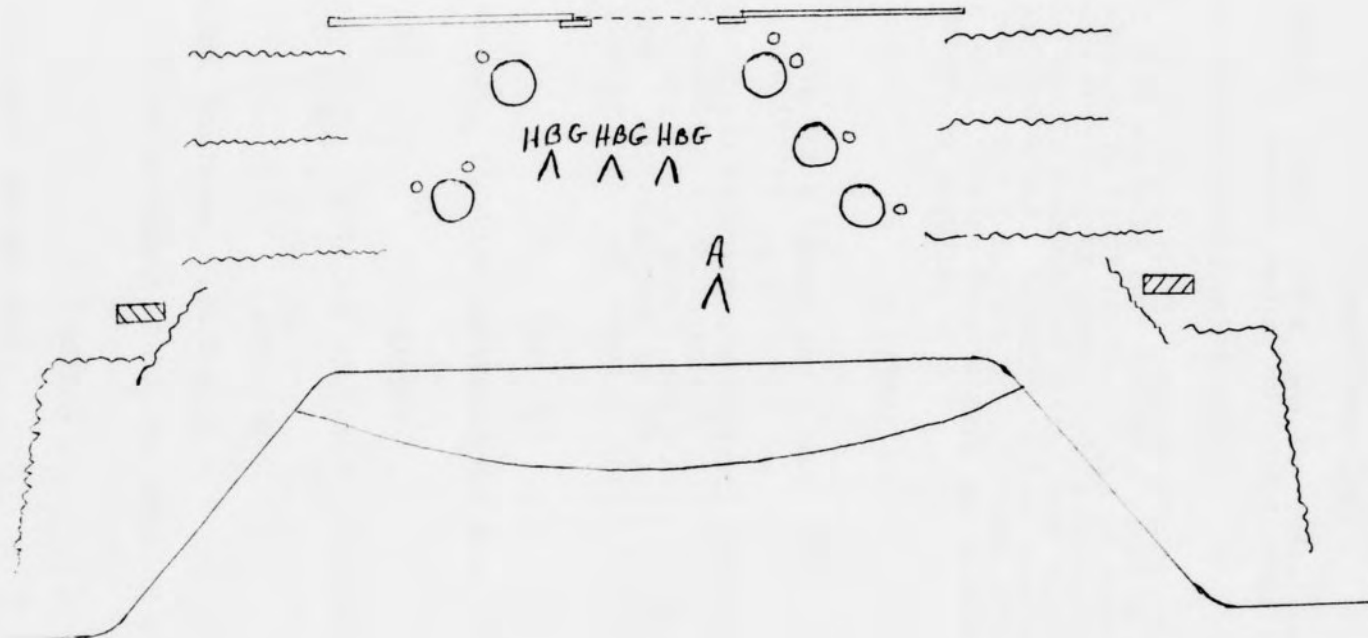


Figure 6

GUYS AND DOLLS THE HOT BOY
UNC. G. THEATRE
SCALE 3/32" = 1' 0"
DESIGNER: LYNN EMMERT

(GIRLS AND ADELAIDE EXIT RIGHT.)

ADELAIDE AND GIRLS

Doodle, oodle, oodle, Doodle, oodle, oodle,  
Doodle, oodle, oodle, oo (UNTIL THEY EXIT.)

MUSIC NO. 7b--"THE CUSTOMER'S EXIT"

(LIGHTS DIM AS MUSIC PLAYS. WAITER ENTERS FROM RIGHT WITH CUP OF COFFEE WHICH HE PUTS ON TABLE FRONT OF NATHAN. WAITER CROSSES TO STAGE CENTER, PICKS UP PUMPKIN AND TAKES OFF STAGE LEFT. WAITER ENTERS FROM STAGE LEFT WITH PUSH BROOM AND STARTS SWEEPING UP PETALS THAT WERE USED IN NUMBER BY DANCING GIRLS. ORCHESTRA PLAYS "HOME SWEET HOME" SIGNIFYING THE PLACE IS CLOSING. PATRONS EXIT RIGHT, SOME A LITTLE TIGHT, NATHAN HUMS "BUSHEL AND A PECK" TO HIMSELF AS THE WAITER IS SWEEPING UP.)

NATHAN

(SINGING)

I love you a bushel and a peck, that lousy Joey  
Biltmore . . .

(ADELAIDE ENTERS FROM HOT BOX ENTRANCE DRESSED IN A DRESSING GOWN AND CARRYING A CARDBOARD BOX WITH "SALLY'S WEDDING SHOP" PRINTED ON IT, ALSO A BOOK. SHE PLACES CARDBOARD BOX ON TABLE RIGHT. NATHAN RISHES AS ADELAIDE ENTERS AND THROWS EAR OF CORN UPSTAGE. HE TURNS TO ADELAIDE WHO RUSHES INTO HIS ARMS.)

ADELAIDE

Hello, Nathan. (PLACING CARDBOARD BOX BACK OF TABLE. THEY EMBRACE.)

NATHAN

Hello, pie-face. (BOTH ARE AT TABLE. ADELAIDE CROSSES TO TABLE DOWN RIGHT.)

ADELAIDE

How are you, handsome. (SLIP BACK.)

(NATHAN SITS ON DOWNSTAGE CHAIR AND ADELAIDE ON UPSTAGE CHAIR.)

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

(SITS IN CHAIR STRADDLING IT.) Oh! How is your cold?

ADELAIDE

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

NATHAN

You haven't got that, have you?

ADELAIDE

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

NATHAN

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 instancel (COMES AWAY TWO STEPS AND TURNS TO HER.) There are certain dolls you can almost bet they wouldn't go for certain guys. (CROSSES TO RIGHT.)

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. (LOOKS BACK AT ADELAIDE.)

ADELAIDE

(RISES, PLACES BOOK ON TABLE, CROSSES RIGHT 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, (AS ADELAIDE SNEEZES, CROSSES TO LEFT.) but I'm starting to worry about my Mother.

NATHAN

Your mother? What about your mother? (CROSSES TO ADELAIDE.)

ADELAIDE

(LOOKS THEN SPEAKS.) Well, Nathan this is something I never told you before, but my mother back in Rhode Island (CROSSES TO LEFT, NEAR TABLE.), she thinks we're married already.

NATHAN

(CROSSES TOWARDS ADELAIDE.) Why would she think a thing like that?

ADELAIDE

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

NATHAN

(TURNS AWAY FROM ADELAIDE.) Then why is it such a small state?

ADELAIDE

(LOOKS AT NATHAN AND HOLDS.) Anyway, I wrote her I was married.

NATHAN

(STANDING. TURNS TO ADELAIDE.) You did, huh?

ADELAIDE

(EACH WORD COMING THROUGH PAIN). Uh, huh. Then, after about two years, (SHE COMES TO HALF. SITS.)

NATHAN

What after about two years.

ADELAIDE

(PULLS TO EDGE OF TABLE AND LOOKS ON IT, THEN LOOKS AT NATHAN. IN A VERY SMALL VOICE.) We had a baby.

NATHAN

(CROSSES TO LEFT.) You told your mother we had a baby?  
(STANDS UP STRAIGHT.)

ADELAIDE

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

NATHAN

(CROSSES TO ADELAIDE.) What type baby was it?

ADELAIDE

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

NATHAN

Thank you. (SITS.)

ADELAIDE

You're welcome. (CROSSES WAY TO CENTER.)

NATHAN

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

ADELAIDE

He's in boarding school. (NATHAN NODS.) I wrote Mother he won the football game last Saturday.

NATHAN

I wish I had bet on it.

ADELAIDE

But Nathan (TURNS AWAY.) that's not all, Nathan. (GETS UP AND MOVES A LITTLE LEFT.)

NATHAN

(CROSSES TO HER, A PAUSE.) Don't tell me he has a little sister.

ADELAIDE

(GETS UP AND CROSSES TO UPSTAGE END TABLE.) All those years, Nathan. Mother believes in big families.

NATHAN

(CROSSES TO UPSTAGE END TABLE TOWARD ADELAIDE. PUTS HANDS TO EARS.) Just give me the grand total.

ADELAIDE

(REMAINS STATIONARY. HARDLY ABLE TO GET THE WORD OUT.) Five.

NATHAN

(CROSSES TO RIGHT.) Your mother must be a glutton for punishment.

ADELAIDE

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

NATHAN

(A HIGH MORAL TONE.) Adelaide, how could you do such a thing! To a nice old broad like your mother?

ADELAIDE

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

NATHAN

But I'll be meeting her soon, and what'll I tell her?  
(CROSS TO LEFT IN FRONT OF ADELAIDE.) What'll I tell her  
I did with the five kids? Lost them in a poker game?  
What are we going to do? (NATHAN TURNS BACK ON "WHAT ARE  
WE.")

ADELAIDE

We could get married. (CROSSES TO NATHAN.)

NATHAN

(NATHAN MOVES MORE LEFT.) But marriage ain't something  
you jump into like it was a kettle of fish. (FEELING HIS  
COLLAR AGAIN.) We ain't ready.

ADELAIDE

I'm ready, Nathan. (CROSSES TO TABLE. GETS BOX, MOVES  
TOWARD NATHAN.) What do you think I got in this box?  
(SHOWS 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? (EXTENDS BOX.)

NATHAN

It's bad luck.

ADELAIDE

So you see, Nathan darling, I got the veil. (PUTS DOWN  
BOX AND CROSSES TO TABLE AND PLACES IT AGAIN.) All we  
need now is our license and our blood test.

NATHAN

(CROSSES TO ADELAIDE.) Out what?

ADELAIDE

Blood test. It's a law.

NATHAN

What a city! First they close my crap game, then they open my veins. (CROSSES TO STAGE RIGHT.)

ADELAIDE

Nathan, you're not planning to run your game again?  
(CROSSES TO NATHAN.)

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. (TAKES HER BY THE ARMS.)

MIMI

(ENTERS HALF UNDRESSED, WEARING A SHORT ROBE.) Anybody seen an earring here? (SHE IS SEARCHING THE FLOOR

ADELAIDE

(GIVING A PERFUNCTORY LOOK.) I don't think so.

MIMI

(MOVES UPSTAGE. SEES NATHAN.) You! I'm all dated up tomorrow with Society Max and he breaks it on account of your dopey game. Honest Adelaide, I pity you . . . (SEES EARRING ON FLOOR AND PICKS IT UP.) Oh, here it is. (SHE EXITS LEFT.)

(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.

## 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 happy girl. See you tomorrow. (EXITS RIGHT. ADELAIDE SNEEZES. HE RUSHES OFF AND ADELAIDE CROSSES TO TABLE RIGHT. PICKS UP BOOK.)

MUSIC NO. 8--"ADELAIDE'S LAMENT"

## ADELAIDE

(READING.) It says here (AS PICKS UP BOOK AND SITTING.)

(SINGING.)

The average unmarried female, basically insecure  
Due to some long frustration, may react  
With psychosomatic symptoms, difficult to endure  
Affecting the upper respiratory tract.

(LOOKS UP FROM BOOK.)

In other words, just from waiting around  
For that plain little band of gold  
A person . . . can develop a cold.  
You can spray her wherever you figure the  
streptococci lurk  
You can give her a shot for whatever she's got  
but it just won't work.  
If she's tired of getting the fish-eye from the  
hotel clerk  
A person . . . can develop a cold.

(READS AGAIN.) It says here:

(SINGS.)

The female remaining single, just in the legal sense  
Shows a neurotic tendency, see note,

(SPOKEN.) note, note (LOOKS AT NOTE.)

(SINGS.)

Chronic organic syndromes, toxic or hypertense  
Involving the eye, the ear and the nose and the throat  
(LOOKS UP, PUTS BOOK DOWN AND RISES, CROSSES DOWN CENTER.)

In other words, just from worrying whether the  
Wedding is on or off.

A person . . . can develop a cough. (CROSSES  
DOWNSTAGE.)



## ADELAIDE

You can feed her all day with the Vitamin A and  
 the bromo fizz  
 But the medicine never gets anywhere near where  
 the trouble is (STARTS MOVEMENT HERE.)  
 If she's getting a kind of name for herself and  
 the name ain't "his" (ON CHAIR AND TABLE.)  
 A person . . . can develop a cough.

And furthermore, just from stalling and stalling  
 and stalling the wedding trip  
 A person . . . can develop La grippe.  
 (BACKS UP TO TABLE.)

When they get on the train for Niagra, and she  
 can hear the church bells chime  
 (SITS ON CHAIR.)

The compartment is air conditioned, and the  
 mood sublime (POUNDS DRUM.)  
 Then they get off at Saratoga, for the  
 fourteenth time  
 A person . . . can develop La grippe,  
 (H'M.)

La grippe,  
 La post nasal drip . . .  
 With the wheezes, and the sneezes,  
 And a sinus that's really a pip  
 From the lack of community property and a  
 feeling she's getting too old  
 A person . . . can develop a bad, bad cold.

MUSIC NO. 8a--"CHANGE OF SCENE"

Act I, Scene 5--"A Street Off Broadway"

MUSIC NO. 9--OPENING SCENE 5

(THE MISSION BAND ENTERS FROM LEFT AND CROSSES FROM LEFT  
 TO RIGHT. 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" SUBSTITUED.  
 NICELY ENTERS AND CROSSES TO PLATFORM. 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 CENTER STAGE. NICELY SNEAKS ON FOLLOWING SKY AND  
 NOTICES LOOK OF ANNOYANCE THAT SARAH GIVES SKY. HE LOOKS  
 AFTER THEM FROM STAGE LEFT CENTER AS BENNY FOLLOWS ON

ALMOST IMMEDIATELY. NICELY IS STILL PEERING OFF STAGE  
RIGHT AS THEY EXIT.)

BENNY

(ENTERS STAGE LEFT.) Hey! Nicely! (OBSERVING THE DIREC-  
TION 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 NICELY.) Great! Just so he don't take her to  
Havana.

NICELY

Havana! He couldn't take this dame across the street . . .  
(STEPS DOWN OFF PLATFORM, TURNS DOWN STAGE LEFT.) Where's  
Nathan? He ought to start lining up the game.

BENNY

I don't know, I suppose trying to see Adelaide. She's mad  
at him again. (PEERS OFF, LOOKS AT WRISTWATCH.)

NICELY

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

BENNY

(CROSSES OVER LEFT PAST NICELY.) Yes, it's too bad that a  
smart businessman like Nathan has to go and fall in love  
with his own fiancée. (CROSSES TO NICELY.)

NICELY

Benny, that is his weakness, and we should be tolerant,  
for I am told that it is a world-wide weakness. Look.  
(POINTS OUT FRONT. GESTURES TO ROXY.)

MUSIC NO. 10--"GUYS AND DOLLS"

NICELY

What's playing at the Roxy? (TAKES BENNY TO STAGE CENTER.)

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.)

BENNY

What's in the Daily News? (WALKS TO NICELY AND GETS NEWSPAPER.)

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 RIGHT STAGE.)

What's happening all over?  
I'll tell you what's happening all over.  
Guys sitting home by a television set, who once  
Used to be something of a rover

BOTH

That's what's happening all over.  
Love is the thing that has licked 'em  
And it looks like Nathan's just another victim.

NICELY

(GESTURES 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 (CROSS OVER.) a gent paying all  
kinds of rent  
For a flat that could flatten the Taj Mahal

BOTH

Call it sad, (CROSS OVER.) call it funny,  
But it's better than even money (POUND FISTS.)  
That the guy's only doing it for some doll. (TURN.)

BENNY

(LEANS ON NICELY.)  
When you see a Joe saving half of his dough  
You can bet there'll be mink in it for some doll

NICELY

When a bum buys wine like a bum can't afford  
It's a cinch that the bum is under the thumb of  
some little broad

BENNY

When you meet a mug, lately out of the jug,  
And he's still lifting platinum fol-de-rol  
(GESTURE WITH HAND PLUCKING.)

BOTH

Call it hell, call it heaven,  
(CROSS OVER AGAIN.)  
It's a probable twelve to seven  
That the guy's (POUND FISTS) only doing it for  
some doll. (TURN.)

(A GUY AND DOLL ENTER RIGHT. SHE HAS A LONG CIGARETTE  
HOLDER. HE CARRIES A LOAD OF SUIT BOXES AND HAT BOXES.  
STOPS LEFT CENTER. HE TAKES LIGHTER FROM POCKET AND LIGHTS  
CIGARETTE. SHE BLOWS SMOKE IN HIS FACE. SHE EXITS LEFT  
FOLLOWED BY GUY.)

BENNY

When you see a sport and his cash has run short  
Make a bet that he's banking it with some doll.

NICELY

(CROSSES LEFT 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 take 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 LEFT, THEN STOP, THEY BOTH EXIT LEFT AT FINISH  
OF SONG.)

Act I, Scene 6--Mission Exterior

MUSIC NO. 11--OPENING SCENE 6

(IT IS AROUND LUNCH TIME. THE MISSION BAND ENTERS FROM  
LEFT 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 CAR-  
RYING HIS DRUM BY HIS SIDE, ALSO VERY DISCOURAGED AND TIRED.  
SARAH FOLLOWS ON IMMEDIATELY BEHIND ARVIDE AND AS SHE ENTERS  
SHE IS GLANCING OFFSTAGE LEFT 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 TO AGATHA.) No, I can't reach these people. I should never have volunteered for this post . . . Well, let's go to lunch. (STARTS TOWARD DOOR. AGATHA, CALVIN, AND MARTHA EXIT INTO MISSION.) And I was going to convert Broadway all by myself. (CROSSES TOWARDS MISSION DOOR.) I was going to take these gamblers and have them just begging to come to the Mission. (SHE SEES SKY'S MARKER IN TRASH BASKET, PICKS IT UP. SHE AND ARVIDE ARE THE ONLY ONES OF THE MISSION BAND WHO REMAIN OUTDOORS. GENERAL CARTWRIGHT, THE HEAD OF THE SAVE-A-SOUL MISSION ENTERS FROM STAGE LEFT JUST AS SARAH ANGRILY THROWS MARKER BACK INTO WIRE TRASH BASKET. SHE SEES THE GENERAL ENTER FROM LEFT.)

SARAH

General Cartwright!

GENERAL

Good morning, Sarah. Arvide.

ARVIDE

Good morning, General.

SARAH

We didn't know you were coming to town, General. (COMES DOWN OFF PLATFORM.)

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. (LEANS TOWARD ARVIDE.)

ARVIDE

Close the Mission!

SARAH

(CROSSES TO LEFT PASS GENERAL.) But, General, please! Someone can do good here, even if I can't.

GENERAL

Sarah, there are so many calls on us, so many other places where our work is really needed.

ARVIDE

(TURNS TO SARAH.) But we are doing much better now. We've announced a big meeting for tomorrow night.

GENERAL

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



(A SECOND'S PAUSE, THEN SKY ENTERS FROM RIGHT WITH QUIET DIGNITY.)

SKY

Pardon me, I couldn't help overhearing . . . General, my name is Sky Masterson, former sinner. (CROSS TO GENERAL.)

GENERAL

How do you do?

SKY

How do you do? I wish to protest at 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 RIGHT.) Don't you think that would be a dood idea? (THEN CROSSES TO GENERAL, AT HER RIGHT SIDE.)

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! (BOTH SARAH AND ARVIDE TURN AND FOCUS ON GENERAL.)

MUSIC NO. 12--CHANGE OF SCENE

Act I, Scene 7--A Street Off Broadway

(THE CRAP SHOOTERS ENTER RIGHT . . . HARRY THE HORSE IS IN THE LEAD FOLLOWED BY BIG JULE--AFTER THEY ARE ALL ON BENNY ENTERS FROM LEFT.) [FIGURE 6]

BENNY

(ENTERS FROM STAGE LEFT, CROSSES TO RIGHT, THEN BACK TO LEFT.) You all got your carnations? (AD LIB "YES.") Remember, no one will be let in to the game without they got red carnations. It's like a pass word.

HARRY

(CROSSES TO BENNY.) Okay, but were's the game?

(EXCLAMATIONS FROM THE MOB, NATHAN ENTERS FROM LEFT. BENNY CROSSES TO NATHAN. AD LIBS: "COME ON LET'S GET GOING.")

BENNY

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

NATHAN

Not yet. I got to stall 'em for a while. Joey wants his dough first. (CONVERSE STAGE LEFT CENTER.)

BENNY

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

NATHAN

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

(ENTER NICELY, EATING SANDWICH, FROM LEFT. NATHAN CROSSES TO HIM.)

BENNY

There he is.

NATHAN

Where's the dough? (CROSSES TO NICELY.)

NICELY

It hasn't come yet.

NATHAN

I told you to wait for it.

NICELY

(INDICATING SANDWICH.) I had to get some groceries. I felt a little faint.

NATHAN

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

NICELY

Okay, Nathan. (EXITS LEFT.)

(NATHAN PUSHES NICELY OFF RIGHT. HARRY THE HORSE CROSSES OVER TO NATHAN RIGHT. BENNY CROSSES TO LEFT OF HARRY.)

HARRY

Where's the game, Detroit? (CROSS TO NATHAN AND BENNY BY CROSSING BEHIND HARRY.)

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 STAGE LEFT TO BIG JULE. HARRY FOLLOWS. BENNY HOLDS.)

NATHAN

(VERY INGRATIATING.) Why, 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.

(BIG JULE JUST STANDS THERE LOOKING AT NATHAN.)

HARRY

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

BIG JULE

(POSITIVELY.) I came here to shoot crap. Let's shoot crap. (FACES FRONT.)

NATHAN

Sure, sure.

HARRY

Nathan--(NATHAN CROSSES TO HARRY.) If there is no 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 dis-  
 please a gentleman like Big Jule here, do you? (HARRY  
 CROSSES TO BIG JULE. HE PUTS HIS HAND ON BIG JULE'S ARM.)  
 Big Jule, believe me when I tell you that when Nathan De-  
 troit . . . (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 LEFT AND CROSSES  
 TO THE GROUP. THEY ARE PRACTICALLY LINED UP FOR HIM AND  
 HE LOOKS THEM OVER VERY CAREFULLY. [FIGURE 7])

## BRANNIGAN

(ENTERS FROM RIGHT.) 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, all . . . (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 FOR A MOMENT.)

## BIG JULE

East Cicero, Illinois.

## BRANNIGAN

Oh, what do you do there?

## BIG JULE

I'm a Scout Master.

## BRANNIGAN

Well, don't ever help my mother across the street. (SMELLS  
 FLOWER IN ONE OF THE MUG'S LAPEL). Mmm . . . lovely.  
 (LOOKS OVER THE LINE-UP OF FLOWERED LAPELS.) This looks  
 like a male chorus (CROSSES DOWN LEFT.) from "Blossom Time."  
 What's the occasion? (HIS EYES TRAVEL OVER THE ENTIRE  
 GROUP. THEY FINALLY SETTLE ON BENNY.)

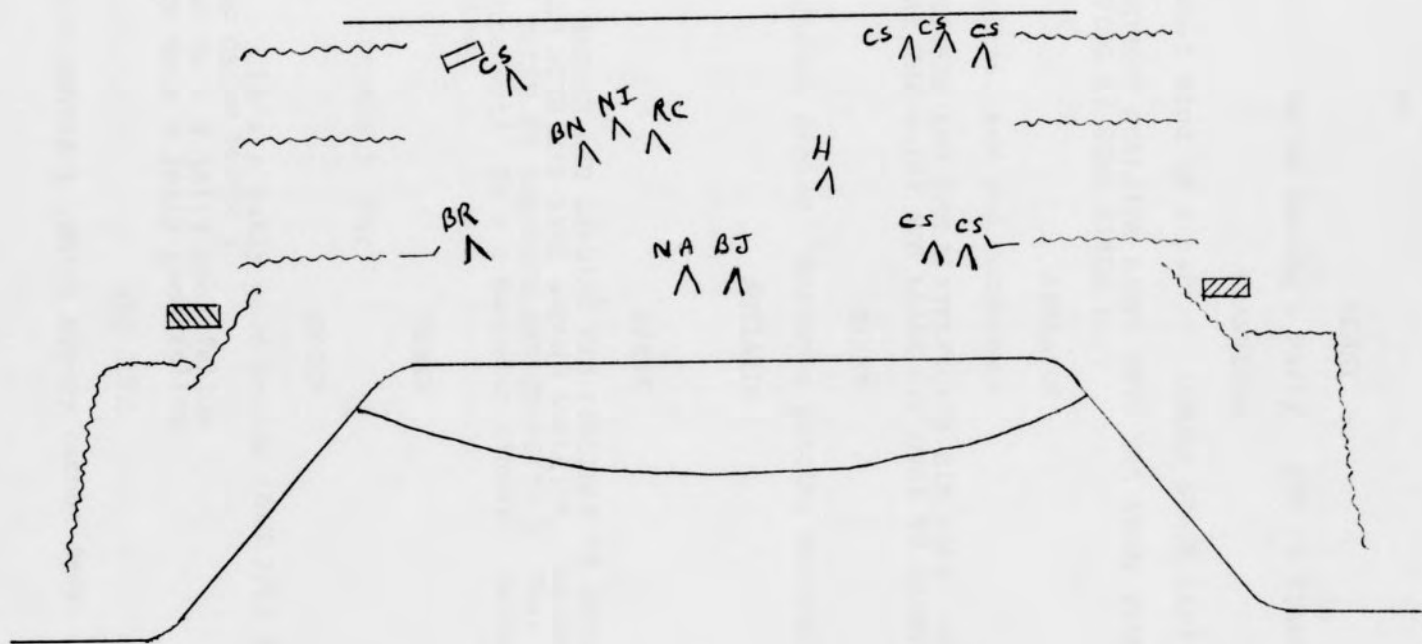


Figure 7

GUYS AND DOLLS STREET
UMC-G THEATRE
SCALE: 3/32" = 1'0"
DESIGNER: LYNN EMERT

NATHAN

Well, we . . . er . . .

BENNY

It's a party. We're having a Party. (HE IS STAGE LEFT.)

BRANNIGAN

Indeed? What kind of a party? (CROSS STAGE LEFT.)

(AT THIS MOMENT ADELAIDE BACKS ONTO THE STAGE FROM LEFT. 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.)

BENNY

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

ADELAIDE

What!

HARRY

(GRABBING NATHAN AND LEADING HIM FORCIBLY TO ADELAIDE AND PLACING HIM WITH HIS ARMS AROUND ADELAIDE. NATHAN IS OBVIOUSLY TAKEN BY SURPRISE AND SHOWS IT.) That is correct, Lieutenant! It's a bachelor dinner. Nathan's getting married.

BENNY

Yes, sir! (SINGS.) For . . .

GROUP

. . . he's a jolly good fellow (BIG JULE STARTS SINGING AS GROUP MOVES.)

For he's a jolly good fellow

For he's a jolly good fellow . . .

BIG JULE

(STEPS DOWN CENTER.) Which nobody cannot deny. (SLAPS



NATHAN ON BACK, ALMOST UPSETTING HIM. NATHAN LIFTS ADELAIDE TO STAGE RIGHT.)

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's 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

Yes, sir! A bachelor dinner.

ADELAIDE

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

BRANNIGAN

Tell me, Nathan. When is the happy day? (CROSSES TO NATHAN.)

ADELAIDE

When will it be, Nathan?

NATHAN

Well . . .

BRANNIGAN

(CROSSES TO BENNY.) 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 Hot Box.

NATHAN

Adelaide, we need time for a license . . .

BRANNIGAN

You could elope.

NATHAN

What?

BRANNIGAN

You can drive upstate . . . what's the name of that place?

BENNY

(STANDING TO RIGHT OF BRANNIGAN.) Sing-Sing?

BRANNIGAN

No, no, Nathan, Buffalo. 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 THEM, AD LIB.)

BRANNIGAN

My congratulations too, Nathan. And I hope there is nothing to heredity. (HE EXITS LEFT.)

ADELAIDE

Nathan darling, I got so many things to do before we elope. Will you be at the Hot Box tomorrow night?

NATHAN

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

ADELAIDE

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

NATHAN

Send the telegram and date it back.

ADELAIDE

No, no, no. I'd better wait until we have five children. It won't take us long. (EXITS RIGHT.)

HARRY

(CROSSES 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? (CROSSES TOWARD NATHAN.)

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 Sky took the doll to Havana.

NATHAN

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

MUSIC NO. 13--END OF SCENE 7

(THE MUSIC OF THE APPROACHING MISSION BAND IS HEARD. NATHAN GALVANIZES TO ATTENTION, REALIZES HE WILL NOW FIND OUT. THE BAND ENTERS FROM RIGHT 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. BAND CROSSES STAGE AND EXITS RIGHT.)

Act I, Scene 8--Cuban Cafe

MUSIC NO. 14--"HAVANA"

(GROUP DANCING IN BACKGROUND BEHIND SCRIM. CUBAN COUPLE BACK OF SCRIM, TOO. DANCERS ENTERS STAGE LEFT AND PASS BY, EXITS RIGHT. A WAITER PUSHES ON THE UNIT WHICH HAS BEEN RESET WITH A MANTLE AND TWO CHAIRS AND A TABLE. THIS REPRESENTS A CHEAP STREET CAFE. SARAH AND SKY WALK TO STAGE RIGHT. SHE SITS IN CHAIR RIGHT OF TABLE, SKY IN CHAIR LEFT OF TABLE. A SHODDY LOOKING WAITER STANDS AT EXTREME RIGHT WAITING TO TAKE THEIR ORDER.)

SKY

How about a drink?

SARAH

A milk shake please.

SKY

(HOLDING UP TWO FINGERS TO WAITER.) Dulce de Leche.

(WAITER SIGNALS BACK WITH FINGERS KNOWINGLY. SARAH GOES BACK TO HER GUIDE BOOK, TO SKY'S ANNOYANCE. WAITER RETURNS WITH TWO DRINKS IN COCOANUT SHELLS, AS HE SERVES SARAH HE SPILLS SOME ON HER DRESS WHICH HE QUICKLY WIPES OFF WITH A SOILED NAPKIN WHICH HE CARRIES. SARAH SIPS DRINK AS DOES SKY.)

SARAH

(SIPPING DRINK.) These are delicious. What did you call them again? (DRINKING ONE AND ORDERING ANOTHER.)

SKY

Dulce de Leche.

SARAH

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

SKY

Oh, sugar, and a kind of native flavoring.

SARAH

What's the name of the flavoring?

SKY

Bacardi!

SARAH

(SIPS DRINK.) It's very good. I'll have another.

(BLACKOUT!) (NOTE: DURING BLACKOUT SARAH AND SKY PICK UP FOUR EMPTY COCOANUT SHELLS WHICH WERE PLACED ON PLATFORM, THEY PLACE THEM ON THE TABLE DURING BLACKOUT TO DENOTE THEY HAVE HAD SEVERAL DRINKS. SKY IS DANCING HIS FINGERS ON THE TABLE AS THE FRONT ARC SPOT PICKS THEM UP. HE CHUCKS 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. (LEANS BACK IN CHAIR.)

(SAME CUBAN DANCING GIRL FOLLOWED BY THE TWO CUBAN DANCING MEN THAT WE SAW BEFORE ENTER FROM STAGE LEFT. THEY CROSS TO STAGE RIGHT DOING THEIR SAME SEXY ROUTINE AS THEY PASS AND EXIT RIGHT. SARAH RISES AND IMITATE THEIR ROUTINE AS SHE EXITS RIGHT DOING BUMPS. SKY RISES AND PLACES HIS HAND TO HIS HEAD IN AMAZEMENT, QUITE SHOCKED AT HER. THEN HE DOES THE SAME MOVEMENT AS HE EXITS RIGHT. UNIT IS PULLED OFF STAGE RIGHT.)

(CUBAN GIRL AND TWO CUBAN MEN ENTER FROM RIGHT FOLLOWED BY SARAH PULLING SKY ON BY HAND. SHE IS IN A VERY GAY MOOD.)

SARAH

(SHOUTING AS SHE ENTERS.) Two Dulce de Leche.

(A WAITER PLACES A TABLE EXTREME LEFT. SARAH HANDS HER CAPE TO WAITER WHO PLACES IT BEHIND CHAIR LEFT OF TABLE WHERE SARAH SITS. SKY SITS AT RIGHT OF TABLE. WAITER BRINGS TWO DRINKS IN COCOANUT SHELLS WHICH HE PLACES IN FRONT OF THEM, ALSO A WINE BOTTLE IN A WINE BASKET. THIS BOTTLE IS A BREAKAWAY BOTTLE USED BY SARAH IN FIGHT AT END OF SCENE.)

(THE SOLO FEMALE DANCER BEGINS TO MAKE UP TO SKY, MUCH TO SARAH'S ANNOYANCE. SARAH IN RETALIATION DANCES WITH ONE OF THE CUBAN MEN. SKY FORCES SARAH TO SIT DOWN. FINALLY THE SOLO DANCER SEIZES SKY AND MAKES HIM DANCE WITH HER. SARAH TAKES CUBAN BY THE HAND AND FORCES HIM TO DANCE WITH HER. SARAH BECOMES JEALOUS, LEAVES CUBAN AND GRABS SKY PULLING HIM AWAY FROM DANCER. DANCER STRIKES BACK, A FREE-FOR-ALL DEVELOPS. A CUBAN GETS UP ON CHAIR RIGHT OF TABLE LEFT AND IS ABOUT TO THROW 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 AS THE FIGHT CONTINUES TO BECOME A BRAWL . . . HANGING BLIND BREAKS AWAY . . . STAGE LIGHTS FADE OUT.)



Act I, Scene 9--Outside El Cafe Cubano,

Immediately Following

(SKY ENTERS FROM LEFT THROUGH ARCH. HE IS CARRYING SARAH IN HIS ARMS AND SHE IS STILL STRUGGLING. HE SETS HER DOWN ON THE BENCH AND IT IS APPARENT THAT SHE IS A LITTLE TIPSY. SKY SITS ON SARAH'S LEFT.)

SKY

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

(SHE KISSES HIM. SHE STAGGERS AFTER KISS.)

SKY

Are you all right?

SARAH

(HAPPILY.) Am I all right! Ask me how do I feel . . .

MUSIC NO. 15--"IF I WERE A BELL"

(SARAH STANDS UP, SKY SITS, SARAH SINGS WITH HER ARMS AROUND HIM.)

Ask me now that we're cozy and clinging  
Well, sir, all I can say is,  
If I were a bell I'd be ringing

(FACES FRONT RIGHT 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 LEFT.)

Ask me how do I feel,  
Little me with my quiet upbringing  
Well, sir, all I can say is,  
If I were a gate I'd be swinging

(HE CATCHES HER AS SHE LEANS TO FRONT.)

And if I were a watch I'd start popping my spring  
Or if I were a bell I'd go

(SWINGS HIS ARMS OVER HIS HEAD.)

Ding, dong, ding, dong, ding.

Ask me how do I feel

(CROSSES TO HER LEFT, PUTS HEAD ON HIS SHOULDER.)

From this chemistry lesson I'm learning



SKY

(SPOKEN.) Chemistry?

SARAH

(SPOKEN.) Yeah, chemistry.

(SUNG.)

Well, sir, all I can say is,  
If I were a bridge I'd be burning  
Yes, (SHE BACKS HIM UP TO LEFT.) I knew my morale  
would crack

(CROSSES, BACKS HIM UP TO LEFT STEPS.)

From the wonderful way that you looked  
Boy, if I were a duck I'd quack  
Or if I were a goose I'd be cooked

(SHE FALLS ON HIS CHEST.)

Ask me how do I feel

(HE STRAIGHTENS HER UP.)

Ask me now that we're fondly caressing  
Pal, if I were a salad  
I know I'd be splashing my dressing

(PUTS HAND DOWN HIS FACE.)

Ask me how to describe this whole beautiful thing  
Well, if I were a bell

(CROSSES TO HIS LEFT.)

I'd go Ding, dong, ding, dong, ding.

(SHE FALLS INTO HIS ARMS AT END OF NUMBER.)

SARAH

(SARAH IS ON SKY'S RIGHT.) Havana is so wonderful. Why  
don't we stay here for a few days so we can see how wonder-  
ful 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. (HE HOLDS HER OFF  
FROM HIM.)

SARAH

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

SKY

I'm taking you back. (PULLS HER TO HIM.)

SARAH

You're no gentleman.

SKY

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

(SARAH PUTS HER ARMS AROUND HIM; HE PUSHES HER AWAY.)

SKY

(SKY CROSSES TO STAGE LEFT.) You know why I took you to Havana? I made a bet! That's how you met me in the first place. I made a bet.

SARAH

Well, how else would a girl get to meet a gambler?  
(CROSSES TO HIM.)

SKY

(HE PICKS UP SARAH IN HIS ARMS AND CARRIES HER TO STAGE LEFT. 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. (EXITS STAGE LEFT AS LIGHTS BLACK OUT. SOUND OF AIRPLANE IS HEARD THROUGH THE LOUD SPEAKERS AND SIMULTANEOUSLY A SIGN "FASTEN SEAT BELTS.")

MUSIC NO. 16--CHANGE OF SCENE

Act I, Scene 10--Exterior of Mission

(IT IS FOUR A.M. THE FOLLOWING MORNING. SARAH ENTERS LEFT 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 CENTER.) Thank you for bringing me back. I must have behaved very badly.

SKY

(AT HER SIDE.) No, you were fine.

(ADELAIDE ENTERS FROM STAGE RIGHT. 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 RIGHT.) 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 LEFT, SEES SKY, STOPS. GIRLS CROSS TO STAGE LEFT THEN STOP WHEN ADELAIDE GREETSKY.) Hello, Sky.

SKY

How are you, Miss Adelaide?

ADELAIDE

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

(A DRUNK ENTERS FROM STAGE LEFT AND CROSSES UPSTAGE ON PLATFORM.)

ADELAIDE

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

I can't stand vulgar jewellery! (CROSSES AND EXITS RIGHT.)

SKY

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

(THEY 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, very much . . . (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. (EXITS STAGE LEFT FOLLOWED BY GIRLS.)

SKY

(LOOKING AFTER HER.) Miss Adelaide certainly seems happy.

SARAH

She's in love. (CROSSES DOWNSTAGE RIGHT.)

MUSIC NO. 17--"MY TIME OF DAY"

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.  
(REMAINS STATIONARY, LOOKING AT HER.)

SKY

(SINGS.)

My time of the day is the dark-time (CROSSES TO HER.)  
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 DOWN CENTER STAGE WITH SARAH.)

When the smell of the rain-washed pavement  
Comes up clean and fresh and cold  
And the street lamp light fills the gutter with gold  
That's my time of day,

(SKY FRONT, SARAH TURNS TO SKY.)

My time of day,  
And you're the only doll I've ever wanted to share it  
with me.

(HE CROSSES TO RIGHT 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. (TURNS TO HER, CROSSES TO  
SARAH, SARAH GOES INTO SKY'S ARMS AND THEY EMBRACE.)

MUSIC NO. 17a--"I'VE NEVER BEEN IN LOVE BEFORE"

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 HAND.)  
 And out my song must pour.  
 So please forgive this helpless haze I'm in  
 I've really never been in love before.

SARAH

I've never been in love before  
 Now all at once it's you  
 It's you forever more (SHE CROSSES TO LEFT, FACES  
 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. AT END OF NUMBER ARVIDE ENTERS RIGHT CARRYING  
 HIS DRUM, HE IS FOLLOWED BY THE MISSION BAND. THEY ARE  
 OBVIOUSLY VERY TIRED FROM BEING OUT ALL NIGHT TRYING TO  
 CONVERT SINNERS. SARAH SEES ARVIDE AS HE ENTERS, SHE GOES  
 TO HIM AS HE IS SETTING HIS DRUM DOWN BESIDE THE MISSION  
 DOOR.)

SARAH

(CROSSES TO ARVIDE.) Grandfather! I thought you'd be  
 asleep.

ARVIDE

Hello, Sarah dear. (TO SKY.) Good morning, Brother Mas-  
 terson.

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. (HOLDS OUT HAND AND REACHES FOR SKY--HE COMES--TRIANGLE EFFECT STAGE RIGHT WITH SARAH, SKY AND ARVIDE.)

ARVIDE

You're even more tired than I am.

(OFFSTAGE RIGHT CAN BE HEARD THE CLANG OF A POLICE PATROL WAGON BELL. A GUY DASHES ON FROM RIGHT AT TOP SPEED. HE RUNS ACROSS TO THE MISSION ENTRANCE, STICKS HIS HEAD IN THE DOOR AND LETS GO WITH A LOUD PIERCING WHISTLE, FINGER-IN-MOUTH TYPE AS THE MISSIONARIES AND SKY REACT WITH SURPRISE.)

MUSIC NO. 18--THE RAID

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 RIGHT. THE LOOK-OUT 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 LEFT. AS NATHAN GOES BY, SKY GRABS HIM BUT NATHAN DOESN'T STOP, HE EXITS LEFT.)  
[FIGURE 8]

SKY

Hey! What is this?

NATHAN

(LOOKING BACK FROM STAGE LEFT EXIT.) Canasta!  
(HE DASHES OFF FOLLOWED BY SOME OF THE GUYS. BIG JULE ENTERS.)

BIG JULE

(YELLING TO NATHAN AS HE IS RUNNING OFF LEFT.) Wait a minute! I'm losing ten G's. (HE RUNS OFF LEFT. THE SOUND OF THE PATROL BELL HAS REACHED CLOSE UP PRESENCE. AS THE BELL STOPS CLANGING, BRANNIGAN AND TWO COPS RUSH ON FROM RIGHT. BRANNIGAN STOPS SHORT AND REALIZES THEY HAVE ESCAPED HIM.)



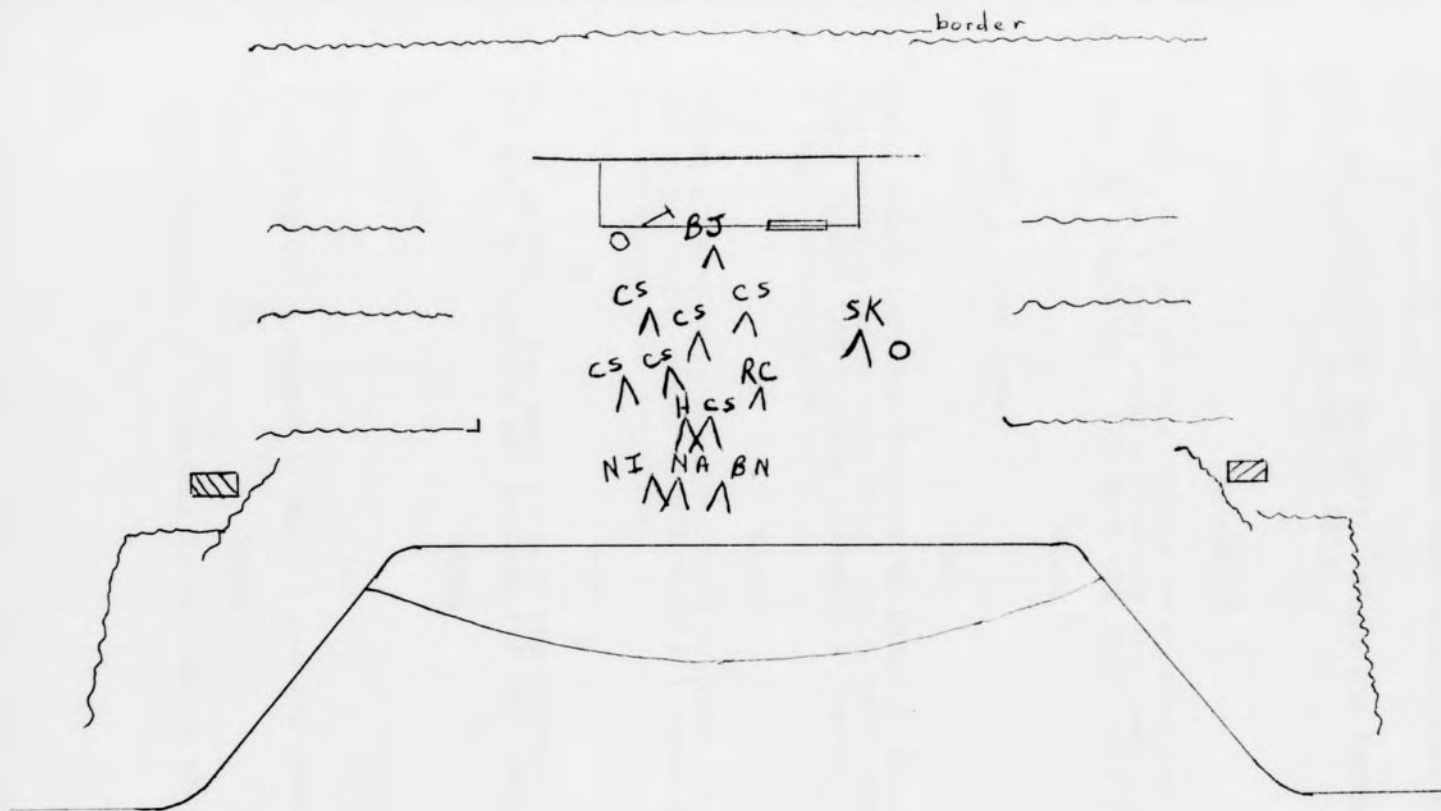


Figure 8

GYPSIES AND DOLLS
MISSION EXTERIOR
UNC-G THEATRE
SCALE 3/32" = 1'0"
DESIGNER: KRYAN EDWARDS

BRANNIGAN

(TO THE TWO COPS.) Someone must have tipped them off.  
Hurry up, get them!

(THE ONE COP RUSHES OFF LEFT. BRANNIGAN CROSSES TO LEFT  
CENTER AND STOPS, TURNS TO SARAH.)

(BELL STOPS.)

BRANNIGAN

I seen a lot of strange things in my time but this is the  
first time I ever seen a floating crap game going full  
blast in a MISSION. (HE RUNS OFF STAGE LEFT.)

SARAH

(STUNNED.) Crap game!

SKY

(LOOKS STAGE LEFT AND CROSSES TO SARAH.) Sarah, you know  
I had nothing to do with this, don't you? (SARAH WALKS  
SLOWLY TOWARD THE MISSION ENTRANCE.) Sarah! (SKY CROSSES  
UP STAGE. SARAH STOPS.)

SARAH

(TURNS AWAY.) This wouldn't have happened if I hadn't  
(SHE TURNS BACK, STEPS ON PLATFORM.) I never should have  
gone with you. It was wrong.

SKY

No, it wasn't. You went to help the Mission. (CROSS WITH  
ONE STEP ON PLATFORM AND REACHES FOR HER ARM, PLEADING.)

SARAH

(DULLY.) Did I?

SKY

(LOOKS AT HER A MOMENT.) Will I see you tomorrow?

SARAH

(PULLS ARM AWAY.) Everyone is welcome at the Mission.

SKY

That's not what I mean.

SARAH

(FACES HIM FRONT.) 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

(PULLS BACK.) I'm a Mission doll! (SHE TURNS AND WALKS IN.)

MUSIC NO. 19--CURTAIN MUSIC

(SARAH GOES INTO THE MISSION AS THE GROUP FOLLOWS HER.)

MUSIC NO. 20--ENTR'ACTE

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 CENTER STANDING IN FRONT OF A MICROPHONE. NOTE: THIS IS ALL SEEN BEHIND THE TRANSLUCENT SHOW CURTAIN.)

MUSIC NO. 21--HOT BOX FANFARE

M.C.

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

MUSIC NO. 21a--"TAKE BACK YOUR MINK"

ADELAIDE AND DOLLS

(MUSIC STRIKES UP, SHOW TRAVELLER OPENS AS THE BALCONY SPOTS AND FRONT ARC SPOT DIM UP. M.C. EXITS LEFT TAKING MICROPHONE WITH HIM. FOUR DANCING GIRLS ENTER FROM RIGHT FOLLOWED BY ADELAIDE. FOUR DANCING GIRLS ENTER FROM LEFT. THEY ALL CARRY LONG GOLD CIGARETTE HOLDERS WITH CIGARETTES AND ARE WEARING GOLDEN GOWNS, SHOES, HATS, PEARL NECKLACES, AND MINK STOLES.)

## ADELAIDE

(VERSE.) (STAGE CENTER.)

He bought me the fur thing, five winters ago  
 And the gown the following fall, then the necklace,  
 the bag, the gloves, and the hat  
 That was--late forty-eight, I recall  
 Then last night in his apartment  
 He tried to remove them all (CROSSES TO RIGHT.)  
 And I said as I ran down the hall:

(FIRST CHORUS.) (CROSSES BACK TO CENTER.)

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 LEFT.) the shoes  
 and the hat

I may be down, but I'm not flat (CROSSES TO  
 CENTER.) as all that.

I thought that each expensive gift you'd arrange  
 Was a token of your esteem  
 Now when I think of what you want in exchange  
 It all seems a horrible dream--  
 So, take back your mink (CROSSES TWO STEPS LEFT.)  
 To from whence it came (CROSSES BACK TO CENTER.)  
 And tell them to Hollanderize it  
 For some other dame.

## ADELAIDE AND GIRLS

(SECOND CHORUS.)

Take back your mink (THROW CIGARETTE HOLDERS IN  
 ORCHESTRA 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 LEFT. FOUR GIRLS EXIT  
 RIGHT, THEN THEY IMMEDIATELY RE-ENTER, RUNNING DOWNSTAGE  
 AND GATHER UP IN THEIR ARMS ALL THE CLOTHES THAT HAD BEEN  
 DISCARDED DURING THE DANCE.)

## ADELAIDE AND ALL GIRLS

(SHOUTED.) (TO THE AUDIENCE.) Well, wouldn't you?

(ADELAIDE AND FOUR GIRLS EXIT LEFT. FOUR GIRLS EXIT RIGHT.)

(AFTER THE NUMBER THE LIGHTS COME DOWN AND A SINGLE TABLE IS SPOTTED. SKY ENTERS FROM RIGHT, NO HAT, LOOKS AROUND LIKE A MAN ON THE LOOSE. HE IS UNSHAVEN AGAIN, AND A BIT CRUMPLED. HE DRIFTS OVER TO THE EMPTY TABLE DOWN RIGHT AND SITS DOWN. A WAITER COMES OVER FROM RIGHT 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 LEFT OF TABLE.) (WAITER EXITS UP RIGHT.) (NICELY ENTERS FROM LEFT, CROSSES FROM STAGE LEFT AND SITS AT SAME TABLE--NICELY ON LEFT AND SKY ON RIGHT OF TABLE.)

NICELY

(PICKS UP A STALK OF CELERY AND STARTS EATING IT.) Sky, did you see Miss Adelaide?

SKY

Huh?

NICELY

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

SKY

What's the message? Where is Nathan?

NICELY

Well, its this way. (HE CONCENTRATES BUT STILL NIBBLES

CELERY.) Nathan's aunt in Pittsburgh was suddenly taken ill with--er--

SKY

(WRYL.) A rare tropical disease.

NICELY

Yeah, that's not bad.

(WAITER ENTERS FROM RIGHT WITH HIGHBALL ON TRAY, PLACES IT IN FRONT OF SKY, THEN EXITS LEFT.

NICELY

Anyway, Nathan has to--

SKY

Nicely, what is the message? Where is Nathan?

NICELY

(LOOKS AROUND TO SEE IF HE'S OVERHEARD, THEN LEANS OVER TOWARDS 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?

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 LEFT. ADELAIDE CROSSES TO NICELY. NICELY IS ON HIS FEET QUICKLY.)

NICELY

. . . I'll meet you outside. (LOOKS AT ADELAIDE AND GETS UP. GOES THROUGH HOT BOX FLY.) (ADELAIDE CROSSES TO UP-STAGE END OF TABLE.)

SKY

What about Nathan's message?

NICELY

(STOPS.) Oh! (GETTING IT OVER QUICKLY.) . . . Miss Adelaide, Nathan is in Pittsburgh with a rare tropical aunt. Goodbye. (SKY RISES.)

(NATHAN RUSHES OUT LEFT.)

ADELAIDE

(CROSSES TO LEFT LOOKING AFTER NICELY.) What? I don't understand. Sky, Nathan has to come here tonight. We're eloping to get married. Is it the crap game again?

SKY

You know Nathan. Why does it surprise you?

ADELAIDE

(SITS RIGHT OF TABLE.) But he promised to change.

SKY

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

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 RIGHT.)

ADELAIDE

Where you going?

SKY

I don't know--Las Vegas, maybe. I got a ticket on the late plane. (TURNS BACK AND LOOKS.)

ADELAIDE

Will you see Nathan before you go?

SKY

Maybe.

ADELAIDE

Tell him I never want to talk to him again and have him phone me here. (SNEEZES AND SNIFFLES.)

SKY

Look! Why don't you find yourself 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 RIGHT.)

MUSIC NO. 22--"ADELAIDE'S SECOND LAMENT"

ADELAIDE

(SNEEZE 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 woollies,  
 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.)

MUSIC NO. 22a--CHANGE OF SCENE

Act II, Scene 2--Forty Eighth Street

(MANHOLD RAIL IS AT STAGE RIGHT CENTER. EDISON BLINKER WAGON WITH LIGHT BLINKING AT STAGE LEFT CENTER. A BOX IS AT LEFT OF WAGON. SARAH SITS ON THIS BOX WHEN ARVIDE SINGS TO HER. SARAH ENTERS FROM RIGHT 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 RIGHT CENTER.) 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 LEFT.) I just want to get away from this whole place. To go someplace where--where--(CROSSES DOWN CENTER, NOT TOO FAR.)

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? (CROSSES TO ARVIDE.)

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. (SITS.)

ARVIDE

(CROSSES TO LEFT, PASSES SARAH.) What do you want to get over it for? It isn't pneumonia. (SITS BESIDE SARAH.)

SARAH

The man I love will not be a gambler.

ARVIDE

But if you love him enough--

SARAH

He will not be a gambler.

ARVIDE

Sarah, dear.

MUSIC NO. 23--"MORE I CANNOT WISH YOU"

(SARAH SITS ON BOX, LEFT OF BLINKER WAGON.)

## ARVIDE

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

(SINGS.)

Velvet I can wish you (LEFT HAND OUT.)

For the collar of your coat

And fortune smiling all along your way

(LEANS TOWARDS HER, PUTS ARM AROUND HER.)

But more I cannot wish you

Than to wish you find your love,

Your own true love, this day

Mansions I can wish you, seven (STANDS LIKE A FOOT-

MAN.) 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

Music I can wish you,

Merry music while you're young

And wisdom when your hair has turned to grey

But more I cannot wish you (PUTS HANDS 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 LEFT. NICELY CROSSES TO MANHOLE RAIL, LEANS ON IT. SKY STOPS LEFT. SARAH RISES. SKY MOVES TOWARD SARAH AND ARVIDE. NICELY UP ON PLATFORM.)

## 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

(ARVIDE CROSSES TOWARD THEM MORE.) Well, very few people will be there, in fact, nobody. And,

SARAH

(CROSSES TO LEFT, PASSES SKY.) I don't think Mr. Masterson is interested in our troubles, Grandfather. We've got to hurry. (CROSSES IN FRONT OF SKY AND BEGINS TO EXIT LEFT.)

SKY

Miss Sarah.

(SARAH STOPS.)

SKY

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. (REMAINS.)

SKY

I cannot welch a marker.

SARAH

Mr. Masterson, last night the Mission was filled with your friends. Let us say we're even. (TURNS AND WALKS OUT ON "WE'RE EVEN." SHE EXITS LEFT.)

ARVIDE

(PASSES SKY, WHISPERS OUT OF THE CORNER OF HIS MOUTH.) If you don't pay off on that marker I'll tell the whole town you're a dirty welcher. (EXITS LEFT.)

SKY

(CROSSES TO NICELY.) Nicely! Where's the crap game?

NICELY

It's about ten minutes' walk from here.

SKY

Which way?

NICELY

This way! (HE STARTS DOWN THE MANHOLE. POINTS RIGHT AND EXITS STAGE RIGHT.)

MUSIC NO. 24--CHANGE OF SCENE

BLACKOUT

Act II, Scene 3--Crap Game in the Sewer

MUSIC NO. 24a--THE CRAPSHOOTER'S DANCE

(THE STAGE LIGHTS DIM UP BEHIND NO. 1 TRANS. SHOW TRAVELLER REVEALING THE CRAP GAME DANCE. NO. 1 TRAVELLER OPENS. BALCONY SPOTS DIM ON. THERE IS A CRAPSHOOTER SITTING ON PIPE UP RIGHT. HARRY THE HORSE AND A CRAPSHOOTER ARE STANDING ON THE PLATFORM RIGHT CENTER UPSTAGE. TWO CRAP SHOOTERS ARE HANGING ON LADDER UPSTAGE CENTER WATCHING THE DANCE. BENNIE, ANGIE THE OX, BIG JULE, SOCIETY MAX, AND ONE OTHER CRAPSHOOTER ARE STANDING ON PLATFORM UP LEFT CENTER. NATHAN DETROIT IS STANDING IN FRONT OF PLATFORM LEFT CENTER, CROSSES LEFT CENTER. 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.)  
[FIGURE 9]

BIG JULE

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

PLAYER

We had enough. (AD LIBS FROM CROWD.)

ANOTHER PLAYER

Let's go home.

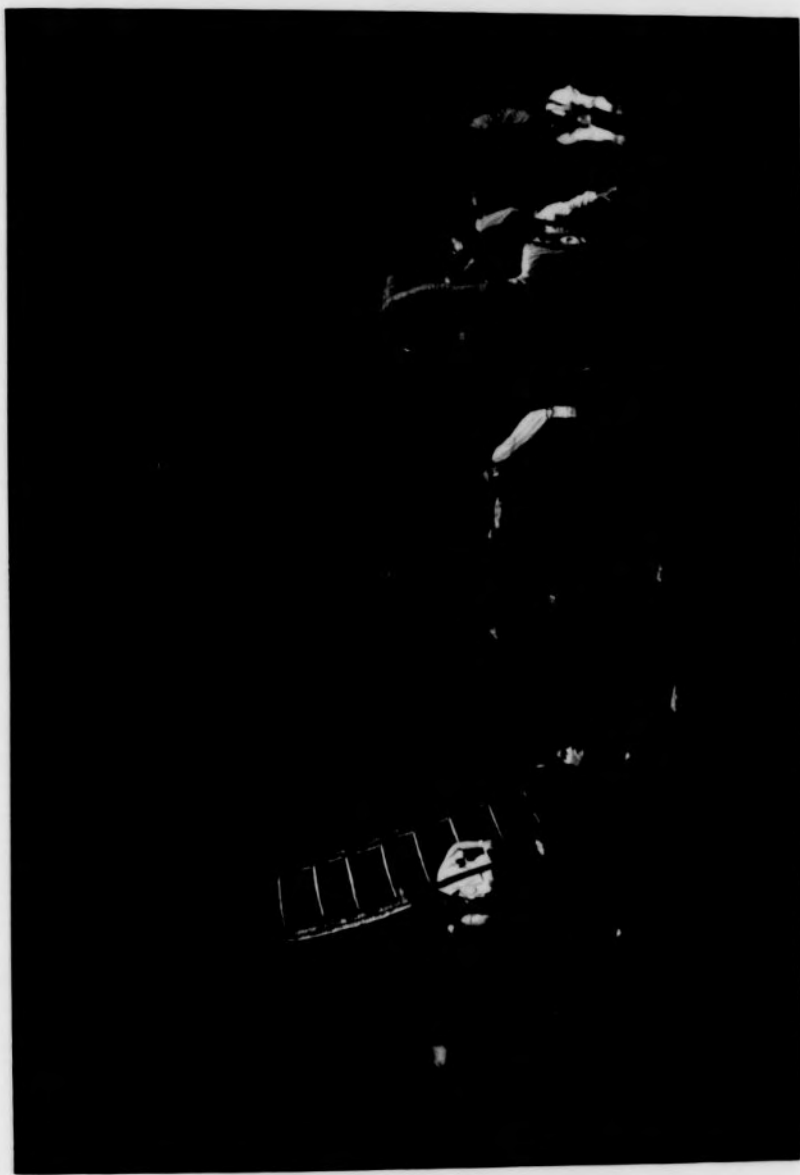


Figure 9



NATHAN

You see, Big Jule, the boys are slightly fatigued from weariness, having been shooting crap for quite a long while now, namely twenty-four hours. (CROSS TO BIG JULE.)

BIG JULE

I don't care who is tired. (CROSS TO NATHAN.) (AD LIBS FROM CROWD.) 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? (PATs BIG JULE ON BACK.)

BIG JULE

Give me the dice. I'm shooting five hundred. (GRABS DICE FROM ONE PLAYER RIGHT.)

BENNY

I'll take two hundred. (CROSS DOWN STAGE CENTER FROM LEFT.)

(THE PLAYERS ARE A LITTLE SLOW IN GETTING THEIR MONEY UP AND THEY GROAN.)

PLAYER

I'm half dead.

HARRY

If you do not shut up, Big Jule will arrange the other half. (MOVES IN CENTER RIGHT BEHIND BIG JULE.)

(PLAYERS PUT THEIR MONEY UP QUICKLY.)

BIG JULE

(AS HE ROLLS.) Hah!

NATHAN

(BY BIG JULE, STAYS LEFT.) And it's a one and a one. Snakes 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!

NATHAN

. . . to change.

BIG JULE

Five hundred more.

BENNY

Two hundred more. (THE GUYS COVER HIM AGAIN, BUT VERY RELUCTANTLY.)

NATHAN

And here comes that big lucky roll.

BIG JULE

(AS HE THROWS.) Haaah!

NATHAN

And it's--snake eyes again. (THEY ALL GRAB THEIR MONEY.)

BENNY

Tough luck, Big Jule.

BIG JULE

Well, that cleans me. (AD LIB, AND GENERAL RELAXING, EVEN EXPRESSIONS OF PLEASURE.) But I ain't through yet. (GENERAL APPREHENSION. AD LIB.) I will now play on credit. (MANY MOANS, AD LIB.)

NATHAN

You see, Big Jule, the boys are all pretty tired. Of course, 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 of the dough.

BIG JULE

Detroit, I an going to roll you, Willy or Nillie. If I lose, I will give you my marker. (STARTS WRITING.)

NATHAN

And if I lose?

HARRY

You will give him cash. (CROSSES TO NATHAN.)

NATHAN

Let me hear it from Big Jule.

BIG JULE

You will give me cash.

NATHAN

Now I heard it.

(BENNY CROSSES DOWN LEFT, 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 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! (CROSS TO BIG JULE.)

BIG JULE

I had them made especially for me in Chicago.

NATHAN

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

BENNY

That is a breach of etiquette. (CROSS DOWN TO NATHAN.)

HARRY

Show me where it says that in Hoyle.

NATHAN

Not that I wish to seem petty, but could I see 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.

BIG JULE

I had the spots removed 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! (ROLL DICE.)

NATHAN

I wish he'd fall down on his endsy.

BIG JULE

Heah! 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 WATCH.) I just remembered. I'm eloping tonight. Adelaide is waiting for me. (STARTS TO EXIT LEFT. BIG JULE GRABS HIM AND PULLS HIM BACK.

BIG JULE

Get up two thousand.

NATHAN

How about letting the other guys 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

Detroit, 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. (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. (HANDS IN POCKETS--MOVES TO LEFT.)

BIG JULE

(PICKS UP DICE AND MONEY. CROSSES TO MEN AT RIGHT.) Now I will play with you guys. (AD LIBS.)

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

(CROSS TO NATHAN.) And you want Big Jule to put up cash?



BENNY

Nathan did it.

NATHAN

(CROSS TO BENNY.) Sure I done it. What kind of a deal is this anyway? (CROSS BACK TO HARRY.)

BENNY

Take it easy, Nathan.

NATHAN

Him with his no-spot dice! (CROSS TO BENNY.) Somebody ought to knock the spots off him. (STANDS RIGHT UP TO BIG JULE.)

HARRY

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

BIG JULE

Yeah, I am on my vacation.

NATHAN

(CROSS TO RIGHT.) 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 (TO JULE.) that would not cheer me up.

(NICELY COMES DOWN 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

I said we are shooting crap.

SKY

(CROSS TO CENTER STAGE. GANGSTERS HAVE MOVED TO RIGHT CENTER STAGE BY NOW.) It has to do with Miss Sarah Brown's Mission.

BIG JULE

Say, who is this guy? (CROSSES TO HARRY.)

HARRY

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

BIG JULE

(CROSS TO SKY.) 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 some action, would you like to make a small wager on a proposition?

BIG JULE

What's the proposition?

SKY

Am I right-handed or left-handed?

## BIG JULE

How would I know a think 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 RIGHT.)

NATHAN

(HANDING GUN TO BENNY.) Here, put this back in the ice box.

SKY

(ADDRESSING THE GROUP.) Look, you guys. (CROSSES TO NATHAN. DIRECT CENTER STAGE.) Tonight in Miss Sarah Brown's Mission at 409 West 49th Street they are holding a midnight prayer meeting. I promised I would deliver to them some sinners, and when it comes to sinning most of you guys are high up among the paint cards.

(EVERYONE LOOKS VERY UNCOMFORTABLE, AD LIB.)

HARRY

(CROSSES DOWNSTAGE A STEP.) 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.)

SKY

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

HARRY

You been reading the Bible too much. (CROSSES TO SKY.)

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.)

SKY

Well, I tried . . . See you around, Nathan. (STARTS HEADING BACK UP PIPE.)

NATHAN

(TURNS TO SKY.) Oh, oh! Sky . . . (SKY STOPS AS SOON AS NATHAN CALLS.) About that Havana business, I regret I temporarily do not have the one thousand to pay you. (CROSS TO SKY.)

SKY

You don't have to pay me. (PULLS OUT A BILL.) You won.

NATHAN

But I though 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 it 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 STAGE LEFT, SLOWLY AS HE RETURNS TO THEM.) Well, maybe I can make a pass to save yours . . . (POINTING TO ONE, THEN ANOTHER.) . . . And yours . . . and his . . .

(FROM THE GROUP: "HUH? . . . WHAT ARE YOU TALKING ABOUT?" AD LIB.)

SKY

I am going to roll the dice. I will bet each of you a thousand dollars against your souls. One thousand cash against a marker for your souls. (BIG JULE RISES, AD LIB.) If I win, you guys all show up at the Mission tonight (THERE IS A BUZZ OF INTEREST, AD LIB.) Is it okay? (AD LIB.)

HARRY

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

SKY

(CROSSES DOWNSTAGE. TIGHTLIPPED.) If I win you guys show up at the Save-A-Soul Mission. One meeting.

HARRY

(THINKS A MINUTE.) Okay by me. (CROSSES INTO GROUP.)

BENNY

(TAKING THE LEAD.) By me too. (CROSSES DOWNSTAGE.)

(THE OTHER 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. (SQUIRMS.)

SKY

You got one some place.

NATHAN

How do you spell "soul"?

BENNY

(SPELLING.) S--o-- (NATHAN PUSHES BENNY. SKY BACKS UP-STAGE.)

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. SKY GETS THE DICE.) 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

(RISING FROM SQUAT.) What's the matter, Sky, turning chicken? (HARRY STANDS UP ON LINE.)

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 DOWN STAGE CENTER.)

MUSIC NO. 25--"LUCK BE A LADY TONIGHT"

They call you Lady Luck  
But there is room for doubt  
At times you have a very un-ladylike way of  
running out

(TAKES TWO STEPS DOWN CENTER.)

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 THREE STEPS RIGHT.)

You might forget your manners  
You might refuse to stay, and so  
The best that I can do is pray.

(FIRST CHORUS AT RIGHT CENTER.)

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 TWO STEPS LEFT.)

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 TWO STEPS LEFT.)

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

(TAKE ROLL OF MONEY OUT OF POCKET.)

Never get out of my sight  
Stick with me, baby, I'm the fellow you came in with  
Luck be a lady (THROWS MONEY ON FLOOR.)  
Luck be a lady (THROWS MORE MONEY ON FLOOR.)  
Luck be a lady tonight.

(CROSSES TO RIGHT.)

(SKY GOES TO STAGE RIGHT, MOTIONS TO BIG JULE TO PUT HIS  
MARKER THEN MOTIONS TO CRAP SHOOTER UPSTAGE RIGHT. BIG  
JULE AND CRAP SHOOTER MOVE TO CENTER STAGE. SKY CROSSES  
TO CENTER STAGE, MOTIONS TO CRAP SHOOTER WHO MOVES DOWN  
CENTER. THEN SKY MOTIONS TO CRAP SHOOTER LEFT CENTER.  
CRAP SHOOTER MOVES DOWN CENTER STAGE. SKY COMES TO STAGE  
CENTER.)

(SECOND 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 LEFT CENTER.)

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

ENSEMBLE

Roll'em, roll'em, roll'em, snake-eyes

SKY

When I've bet my life on this roll.  
(ALL MEN SQUAT.)

ENSEMBLE

Roll'em, roll'em, roll'em.

SKY

So let's keep the party polite

ENSEMBLE

So let's keep the party polite

SKY

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 will ya, roll will ya, what's  
the matter? Roll the dice!

## SKY

Luck be a lady tonight.

## ENSEMBLE

Comin' out, comin' out, comin out, comin' out right.

## SKY AND ENSEMBLE

Ha! [FIGURE 10]

MUSIC NO. 26--CHANGE OF SCENE

(BLACKOUT.)

Act II, Scene 4--A Street Off Broadway

(TWO CRAP SHOOTERS ENTER FROM RIGHT. ONE IS PUTTING ON HIS TIE. THEY EXIT LEFT. BIG JULE AND HARRY THE HORSE ENTER FROM RIGHT. THEY STOP AT STAGE RIGHT CENTER.)

## BIG JULE

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

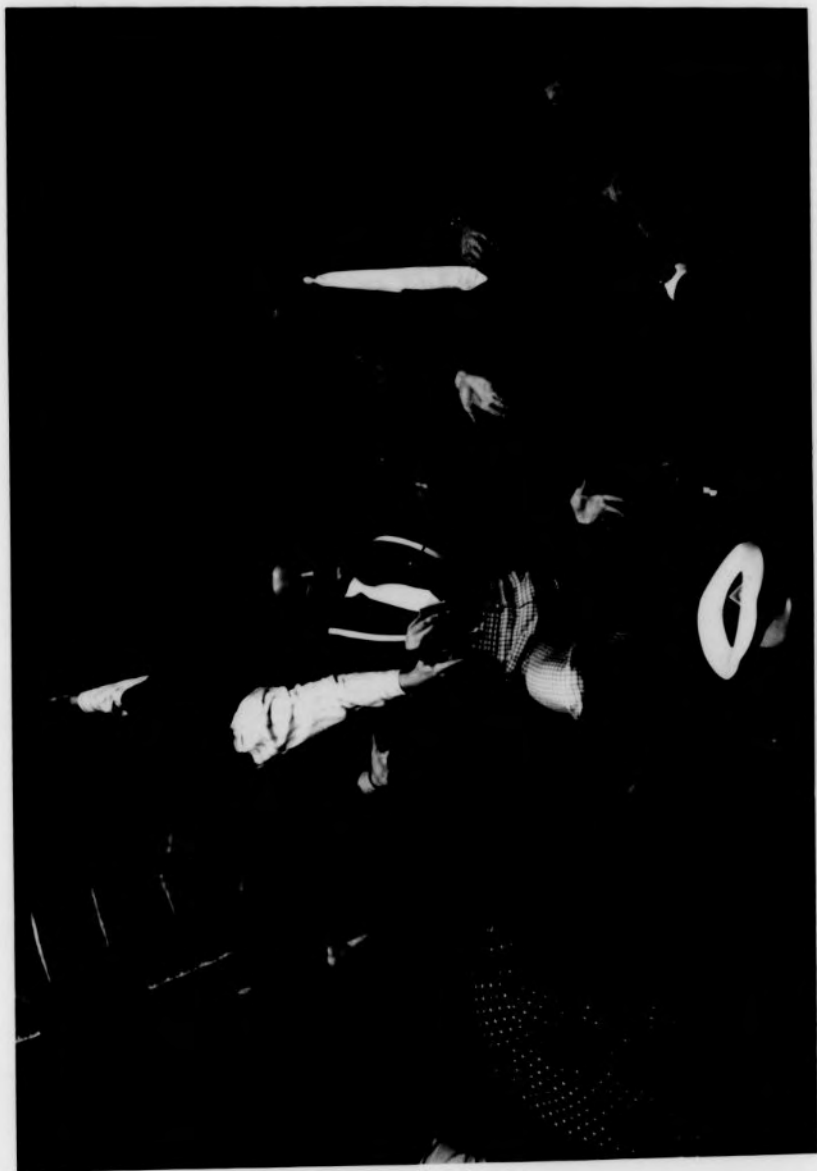


Figure 10

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?

(HARRY AND BIG JULE WALK TO STAGE LEFT 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 LEFT. THREE CRAP SHOOTERS ENTER FROM RIGHT AND CROSS TO STAGE LEFT. ADELAIDE ENTERS FROM LEFT, READING A NEWSPAPER, SHE LOOKS AROUND, OBVIOUSLY LOOKING FOR NATHAN. SHE STOPS STAGE LEFT, NATHAN ENTERS RIGHT. ADELAIDE SEES HIM AND DROPS THE NEWSPAPER AND PURPOSELY BUMPS INTO NATHAN. CRAP SHOOTER PICKS UP NEWSPAPER AS THEY EXIT LEFT.)

NATHAN

Adelaide!

ADELAIDE

(LADY WINDEMERE.) 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 CENTER STAGE. THEY BOTH END UP DOWN STAGE RIGHT.)

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. (FACES LEFT CENTER.)

NATHAN

Adelaide! What is this? You are my doll. (PULLS HER TOWARD HIM.)

ADELAIDE

Your doll! Please, if that weren't so amusing one could laugh at it. (CROSS DOWN STAGE LEFT MORE.)

NATHAN

Sweetheart! Baby! How can you carry on like this over one lousy elopement? Adelaide, please! (CROSS TO ADELAIDE.)

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 little 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 LETTER.) . . . "I know how hard you have to work to take care of your family, Adelaide and the five children and the one that's on the way." (LOOKS AT ADELAIDE.)

ADELAIDE

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

NATHAN

(RIGHTEOUS INDIGNATION.) Don't she know I can't have six kids on what they pay me at the A & P? (READS QUICKLY TO HIMSELF, THEN SLOWS UP, CROSSES TO ADELAIDE AND THEN READS 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." (CROSSES DOWN STAGE LEFT.) 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. (CROSSES TO NATHAN.)

NATHAN

Okay, Adelaide. (EMBRACE.)

(BENNY AND NICELY ENTER FROM RIGHT. NATHAN SEES THEM.)

NATHAN

No, I can't.

ADELAIDE

Why not?

(BENNY AND NICELY ARE CROSSING AT THIS MOMENT. THEY CROSS TO NATHAN AND ADELAIDE AND CROSS UPSTAGE OF THEM. THEY DO NOT STOP AND SHOUT AS THEY PASS BY. THEY EXIT LEFT.)

BENNY

Come on, Nathan, we'll be late.

NICELY

Come on!

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.

MUSIC NO. 27--"SUE ME"

(ADELAIDE TAKES LETTER FROM NATHAN. TEARS LETTER UP, THROWS IT ON FLOOR, CROSSES DOWNSTAGE RIGHT. 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 ADELAIDE.)

ADELAIDE

And I think of the way I try.

NATHAN

Adelaide! (ADELAIDE CROSSES TO LEFT, 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 hate me  
 I love you.



ADELAIDE

The best years of my life I was a fool to give you  
(LOOKS AT NATHAN.)

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 RIGHT.)

ADELAIDE

You 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. (CROSSES TO LEFT.)

NATHAN

Adelaide! (CROSSES TO ADELAIDE.)

ADELAIDE

I could honestly die. (TURNS BACK TO NATHAN AND  
BACKS AWAY.)

NATHAN

Serve a paper and sue me, sue me,  
What can you do me?  
I love you. (ADELAIDE SNEEZES.)  
Give a holler and hate me, hate me,  
Go ahead hate me  
I love you.

ADELAIDE

(TURNS FRONT AND WALKS LEFT.)

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?

(ADELAIDE CROSSES TO NATHAN.) [FIGURE 11]

So sue me, sue me (THEY EMBRACE.)

What can you do me?

I love you.

(BENNY AND NICELY ENTER FROM LEFT. THEY BECKON TO NATHAN--  
NATHAN WAVES THEM AWAY. ADELAIDE TURNS AND SEES THEM.  
THEY SEE THE ANGER IN HER EYES AND HURRIEDLY EXIT LEFT.)

ADELAIDE

(CROSSES TO RIGHT.)

You're at it again

You're running the game

I'm not gonna play second fiddle to that

And I'm sick and I'm tired of stalling around

And I'm telling you now that we're through

When I think of the time gone by.

NATHAN

(CROSSES TO HER.)

Adelaide! Adelaide!

ADELAIDE

(SHE MOVES HIM AWAY.)

And I think of the way I try.

NATHAN

Adelaide!

ADELAIDE

I could honesty die.

NATHAN

Sue me, sue me,

Shoot bullets through me

I love you. (SHE EXITS RIGHT. HE EXITS LEFT.)



Figure 11

MUSIC NO. 27a--CHANGE OF SCENE

Act II, Scene 5--Interior of the Save-A-Soul 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 BENCHES AND THREE CHAIRS ARE AT STAGE RIGHT.)

GENERAL

(SITTING IN CHAIR.) It is now several minutes past midnight. Isn't anyone (RISES AND CROSSES TO DESK.) coming? Sergeant Sarah, something is very wrong.

ARVIDE

Maybe your watch is fast.

SARAH

(RISES FROM DESK.) General I know what's wrong. I'm wrong. I've failed. I've spoken to these people day after day, (CROSSES IN FRONT OF DESK.) but my words haven't reached them . . . I think you had better . . .

(MUGS ENTER . . . SARAH TURNS TO THEM AS THEY ENTER. ARVIDE RISES.)

ARVIDE

(SITS.) Welcome, brothers. Welcome. (CROSS DOWN STAGE AREA OF PODIUM TO GREET THEM. ALL MEN CROSS DOWN STAGE, NEAR BENCHES, SOME UP ON PLATFORM.)

(A FEW GRUNTS FROM THE BOYS, THEN SKY ENTERS.)

SKY

Everybody here? Where's Nathan Detroit? (NATHAN ENTERS.)

NATHAN

Present.

SKY

(CROSSES DOWN CENTER.) Well, Miss Sarah, here you are. One dozen or more assorted sinners. I'm sorry I didn't have time to clean 'em up for you.

ARVIDE

Won't you gentlemen sit down. (THEY SHUFFLE THEIR FEET A LITTLE.)

HARRY

That's all right, we'll stand up.

SKY

Sit down! All of you. (ALL SIT IN BENCHES. SARAH CROSSES TO CHAIR AND SITS. GENERAL CROSSES TO TABLE AND SITS.)

ARVIDE

Gentlemen, I would like to welcome you to the Save-A-Soul Mission. (ARVIDE STANDS AT PODIUM.)

(A LOUD BRONX CHEER FROM ONE OF THE GANG.)

SKY

Just a minute, you guys. This is a Mission, not a Saloon, and I suggest that you do not indulge in any unpleasantness. Since I am required to depart for points West tonight . . . (SARAH MOVES.) I am appointing Nathan Detroit Majo Dom in my place. Nathan, anybody who does not conduct himself according to Hoyle will answer to Sky Master-son personally, and that means in person. (HE GIVES THEM A FINAL GLANCE, THEN GOES, EXITS LEFT THROUGH DOOR.)

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

Gentlemen, tonight we are honored. Our meeting will be conducted by the head of our organization. General Cartwright. (NATHAN STARTS APPLAUSE, WITH APPLAUSE ARVIDE SITS IN CHAIR BY PODIUM.)

GENERAL

(RISES.) Gentlemen, it is wonderful to see our Mission graced by the presence of so many evil-looking sinners.

(NATHAN STARTS TO APPLAUD, BUT REALIZES HE MAYBE WRONG.)

GENERAL

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

What's the pitch?

NATHAN

Just tell them about all the terrible things you done but ain't going to do no more.

BIG JULE

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

NATHAN

(POINTING.) Harry!

HARRY

Oh, No!

NATHAN

Oh yes. (LOUDER THIS TIME.) Harry the Horse!

HARRY

(GETTING RELUCTANTLY TO HIS FEET.) Ah, well, like when Sky rolled 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

Thank you.

HARRY

Hey! I ain't finished my testimony. Well my sin is that  
when Sky rolled us I wished I would win the thousand dol-  
lars instead of having to come here but now that I'm here  
I still wish it. (SITS.)

GENERAL

Anybody else?

(BRANNIGAN PLUNGES IN DOOR FROM LEFT 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, FORCES HIM TO SIT.)

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 it in your own words. (SITS.)

(NICELY PLACES HIS HAT ON CHAIR. NATHAN POINTS TO CHAIR CENTER WHICH BRANNIGAN SITS IN. NATHAN SITS IN HIS CHAIR.)

MUSIC NO. 28--"SIT DOWN, YOU'RE ROCKIN' THE BOAT"

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 all said sit down, sit down, you're rockin'  
 the boat.

NICELY

And the devil will drag you under  
 By the sharp lapel of your checkered coat  
 Sit down, sit down, sit down, sit down,

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--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

Sit down--

## NICELY

By the fancy tie 'round your wicked throat  
Sit down, sit down, sit down, sit down.

## ENSEMBLE

Sit down, sit down. (THEY ALL SIT DOWN.)

## NICELY

Sit down, you're rockin' the boat.

## ENSEMBLE

Sit down, you're rockin' the boat--Down--

## NICELY

And as I laughed at those passengers to Heaven.  
(LAUGHS.) (GASPS.)

NICELY

A great big wave came and washed me overboard.

ENSEMBLE

Ooo--

NICELY

And as I sank

ENSEMBLE

Ooo--

NICELY

And I hollered "Someone save me."--  
That's the moment I woke up.

ENSEMBLE

Ooo--

NICELY

Thank the Lord. [FIGURE 12]

ENSEMBLE

(MISSION BAND RISES.)

Thank the Lord, thank the Lord.

NICELY

And I said to myself, sit down, sit down,  
You're rockin' the boat.

ENSEMBLE

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.



Figure 12



Figure 12

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.

NICELY AND ENSEMBLE

Sit down, sit down, sit down,  
Sit down, you're rockin' the boat.

(THEY ALL RISE, SLOWLY TILL END.)

NICELY AND ENSEMBLE

(ENDING.)

Sit down, you're rockin', sit down, sit down  
Sit down, you're rockin' the boat.  
Sit down, you're rockin', sit down, sit down,  
Sit down, you're rockin' the boat  
Sit down, you're rockin' the boat.

(AT END OF NUMBER NATHAN AND BRANNIGAN RISE.)

NATHAN

(CROSS TO PLATFORM, CENTER STAGE.) Well Brother Brannigan,  
what can we do for you, maybe you would care to testify?

BRANNIGAN

I'll do my testifying in court, where I will testify that  
you ran a crap game here in the Mission last night. (LOOKS  
UP AT SARAH.) Miss Sarah, you were standing there when  
they came out. You saw them. Aren't these the fellows?

SARAH

(CROSSES TO BRANNIGAN, SLOWLY LOOKS AT THE MEN: TAKES HER  
TIME.) I never saw them before in my life.

BIG JULE

That's a right broad.



ARVIDE

(RISES.) Now if you would excuse us officer, we would like to go on with our meeting. (WALKS A FEW STEPS DOWN.)

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 THROUGH DOOR LEFT. HARRY THE HORSE RISES INDIGNANTLY. NATHAN WAVES HIM DOWN AS BIG JULE PULLS HARRY DOWN BY THE SLEEVE. AS HE EXITS SARAH SITS.)

NATHAN

(CROSSES CENTER STAGE.) Thank you Miss Sarah . . . People, I also got a confession to make, and I got to get it off my chest. It is true that we did shoot crap here last night, but we're all sorry. Ain't we, boys?

(HE TURNS TO MOB, THEY MUMBLE ASSENTS; HANGING THEIR HEADS.)

BIG JULE

(CROSSES TO EDGE OF PLATFORM.) I'm really sorry.

NATHAN

(TURNING TO SARAH.) But I done another terrible thing (CROSSES DOWN CENTER STAGE.) 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 no harm, as I won the bet.

SARAH

You won the bet? (SHE RISES.)

NATHAN

Sure. The guy told me that he did not take the doll. Well, that makes me feel a lot better.

GENERAL

(RISES.) Hallelujah!

NATHAN

Hallelujah! (SITS.)

(THE MOB ALL SAY HALLELUJAH. GENERAL PICKS UP AND HANDS OUT SONG BOOKS.)

GENERAL

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

(SHE STANDS IN FRONT OF THEM AND RAISES HAND AND CONDUCTS. MUSIC BEGINS. SARAH QUIETLY PICKS UP CAPE AND EXITS THROUGH DOOR.)

MUSIC NO. 29--"THE GUYS FOLLOW THE FOLD"

Act II, Scene 6--Near Times Square

MUSIC NO. 29a--ADELAIDE MEETS SARAH

(TWO ROPED TOGETHER BUNDLES OF NEWSPAPER TABLOIDS ON WHICH TWO PEOPLE CAN SIT ARE STAGE CENTER. ADELAIDE ENTERS, DISCONSOLATELY FROM RIGHT. DROPS HERSELF ON NEWSPAPER BUNDLES RIGHT CENTER. SNEEZES. A PASSING MALE ENTERS FROM STAGE LEFT, STOPS TO LOOK AT HER TO FLIRT, IF ENCOURAGED. HE HURRIES OFF RIGHT. ADELAIDE STARTS TO SING SOFTLY. SARAH ENTERS SINGING SOFTLY FROM STAGE LEFT. SHE IS WEARING A CAPE. SHE SITS ON NEWSPAPER BUNDLE LEFT CENTER, NOT NOTICING ADELAIDE.)

ADELAIDE

"Keep the Vicks on your chest  
And get plenty of rest"  
You can wisely warn her  
But, in spite of the quiet,  
Massages and diet,  
She's still a goner  
Once she gets the idea that the little  
Church will always be around the corner  
A person can develop a cold. (LOOKS AT SARAH.)

SARAH

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 fiancee.

SARAH

Oh, yes. When are you getting married?

ADELAIDE

The twelfth of never.

SARAH

Oh, I'm sorry.

ADELAIDE

I didn't even get close enough to a church to be left at it . . . (HALF TO HERSELF.) Gee, what'll I ever tell my mother?

SARAH

Oh, your mother will understand. Just tell her your engagement is broken.

ADELAIDE

(GIVES HER A LOOK.) I'm afraid that might confuse her . . . Maybe I'll tell her Nathan is dead, and then see to it.

SARAH

You mustn't carry hate in your heart, Miss Adelaide. Try to be forgiving and understanding, and the pain will go away. In the Bible it tells us in Isaiah . . . Isaiah . . . (THE THOUGHT IS TOO MUCH FOR HER.) Isaiah . . . (BUT SHE CAN'T 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. IN LOW VOICE.) 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 RIGHT, REVEALING A NATHAN IN OVERALLS AND FARMER'S HAT, STANDING BESIDE A TRELIS 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.)

ADELAIDE

(SIGHS AS THE PICTURE FADES.) Gee, wouldn't it be wonderful.

SARAH

Wouldn't it. If only Sky . . .

(ON THE OTHER SIDE, SKY NOW APPEARS LEFT. 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

(SIGHS.) But they just can't change.

SARAH

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

ADELAIDE

Yes, but that doesn't mean . . . gamblers at your prayer meeting . . . was Nathan Detroit there?

SARAH

I'm sure I heard that name.

ADELAIDE

A darling little fellow with a cute moustache?

SARAH

I think so.

ADELAIDE

(RISES, CROSSES DOWN STAGE RIGHT.) 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?

MUSIC NO. 30--"MARRY THE MAN TODAY."

ADELAIDE

(SPOKEN.) At Wanamaker's and Sak's and Klein's  
(SUNG.) A lesson I've been taught  
You can't get alterations on a dress you haven't  
bought

SARAH

At any veg'table market from Borneo to Nome  
You mustn't squeeze a melon till you get the melon  
home.

ADELAIDE

You've simply got to gamble (LOOKS AT SARAH.)

SARAH

You get no guarantee.

ADELAIDE

Now doesn't that kind of apply to you and I?

SARAH

You and me.

ADELAIDE

(SPOKEN.) (RISES.) Why not?

SARAH

(SPOKEN. (RISES.) Why not what?

ADELAIDE

(SINGS.) (TWO STEPS DOWN FRONT.)  
Marry the man today.

(SARAH MOVES DOWN ALONGSIDE OF HER. TWO STEPS DOWNSTAGE.)

ADELAIDE

Trouble though he may be  
Much as he loves to play  
Crazy and wild and free.

SARAH AND ADELAIDE

Marry the man today. (WALKS DOWNSTAGE ONE STEP.)  
(TURN TO ONE ANOTHER.)  
Rather than sigh and sorrow

ADELAIDE

Marry the man today

And change his ways tomorrow. (CROSSES THREE STEPS  
RIGHT.)

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 STAGE RIGHT)  
Maybe he's leaving town  
Don't let him get away  
Counter-attack him and

SARAH AND ADELAIDE

Marry the man today (BOTH PUT HANDS OUT.)  
Give him the girlish laughter.

SARAH

Give him your hand today and  
Save your fist for after

ADELAIDE

(CROSSES TO RIGHT.)  
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

(SPOKEN.) Galoshea!



ADELAIDE

(SUNG.) Oualtine! (SARAH NODS.)

BOTH

But marry the man today (FIST GESTURE.)  
Handle it meek and gently.

ADELAIDE

(CROSSES TO SARAH.)

Marry the man today and train him subsequently.

SARAH

Carefully expose him to domestic life  
And if he ever tries to stray from you  
Have a pot-roast.

ADELAIDE

Have a headache. (HAND TO HEAD.)

SARAH

Have a baby.

ADELAIDE

Have two!

SARAH

(SPOKEN.) Six!

ADELAIDE

(SPOKEN.) Nine!

SARAH

(SPOKEN.) Stop!

BOTH

(SUNG.)

Marry the man today (ONE, TWO, THREE, FOUR)  
Rather than sigh and sorrow (ONE, TWO, THREE, FOUR)  
Marry the man today (ONE, TWO, THREE, FOUR)  
(THEY SHAKE HANDS. CROSS OVER EACH OTHER, EIGHT COUNTS.)

(BACK FOUR, UP FOUR, BACK FOUR, TURN AND SIT.)  
 And change his ways, and change his ways, and  
 change his ways tomorrow!

(ADELAIDE EXITS RIGHT. SARAH EXITS LEFT. THEY POUND THEIR  
 FISTS AS THEY EXIT.)

Act II, Scene 7--Broadway

MUSIC NO. 31--OPENING--SCENE 7

(THE TWO BROADWAY CHARACTERS WE SAW IN OPENING SCENE ARE  
 DISCOVERED AT STAGE CENTER DOING THE SAME ROUTINE AS THE  
 LIGHTS DIM UP AND SHOW TRANS. TRAVELLER OPENS. THE TWO  
 STREET WALKERS ARE AT THE NEWSTAND AND CROSS OVER THE TWO  
 BROADWAY CHARACTERS WHO TURN THEM DOWN. THEY EXIT RIGHT,  
 FOLLOWED BY THE TWO STREET WALKERS.

(ALL THE MUGS MARCH ON FROM LEFT. THEY HAVE BEEN CLEANED  
 UP, AND EACH ONE IS WEARING A BIG WHITE GARDENIA. HARRY  
 IS IN THE LEAD FOLLOWED BY NICELY, BENNY. THEY STAND IN  
 LINE.

(THE PAPER DOLL VENDOR AND HIS ASSISTANT ENTER FROM RIGHT  
 AND SET UP THEIR PITCH STAGE CENTER. THE PRIZE FIGHTER  
 AND HIS MANAGER WATCH THE BOUNCING DOLL AND THE PRIZEFIGHTER  
 MOTIONS HIS MANAGER TO BUY ON WHICH HE DOES. THE DOLL  
 SALESMAN AND HIS ASSISTANT QUICKLY EXIT RIGHT. THE PRIZE-  
 FIGHTER PLACES THE DOLL STAGE CENTER TO WATCH IT BOUNCE  
 BUT IT COLLAPSES. HE PICKS IT UP IN DISGUST. ALL THE MUGS  
 CROSS TO STAGE LEFT.

(SIGHTSEEING CROWD ENTER FROM RIGHT AND STAND UP STAGE.  
 BRANNIGAN ENTERS FROM RIGHT AND GOES TO NEWSTAND WHICH IS  
 STRUNG WITH CHRISTMAS TREE LIGHTS AND STANDS IN FRONT OF  
 IT LOOKING AT THE LIGHTS.

(ADELAIDE ENTERS FROM RIGHT, FOLLOWED BY GIRLS. SHE IS  
 DRESSED IN A WEDDING OUTFIT AND CARRIES A BOUQUET IN HER  
 HANDS. SHE IS VERY NERVOUS AND CALLS OFF LEFT. . . .)  
 [FIGURE 13]

ADELAIDE

Nathan! Nathan! Where are you! Nathan!

BRANNIGAN

(AT NEWSSTAND.) Gimme a late paper.

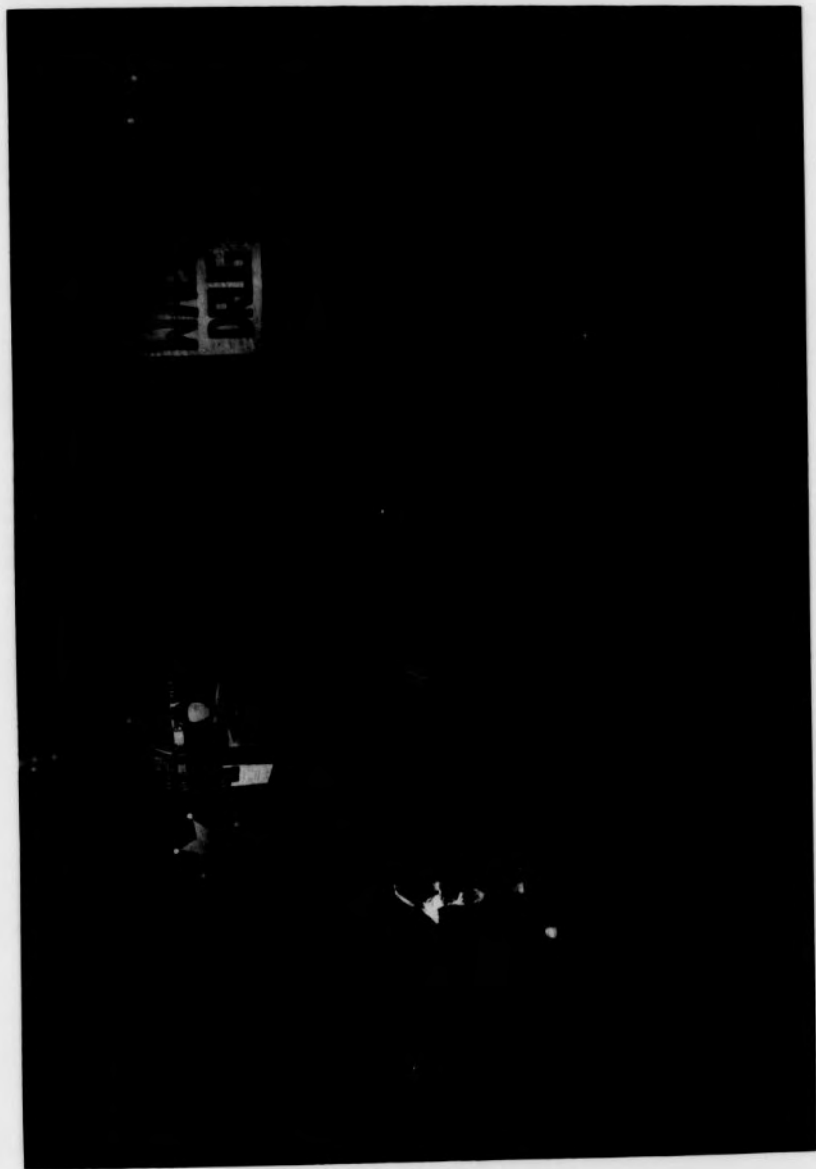


Figure 13

ADELAIDE

Nathan darling, come on, we're waiting for you. (CROSS TO NEWSSTAND.)

(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, closes up the newsstand. We're getting married.

(NATHAN PULLS DOWN SHADE ON NEWSSTAND. ON IT IS PAINTED "NATHAN DETROIT'S NEWSSTAND.")

HARRY

(CROSSES TO CENTER.) Look, is this wedding going to take place or ain't it? I paid a half a buck for this Mesanthe-crum.

ADELAIDE

(CROSS TO CENTER. SHOUTING TO NEWSSTAND.) Nathan! Come on!

(NATHAN EMERGES THROUGH A SMALL DOOR AT RIGHT END OF NEWSSTAND. HE IS CARRYING A TOP HAT, AND CANE IN 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 RIGHT, PASS ADELAIDE.) I forgot to get a place for the wedding.

ADELAIDE

Oh, Nathan!

NICELY

How about the Biltmore Garage? (CROSS TO CENTER.)

(MUSIC NO. 31a--ENTRANCE OF THE MISSION BAND

(MISSION BAND ENTERS PLAYING FROM RIGHT. THEY STOP CENTER. 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 CENTER.)

SKY

(STARTING THE PITCH, CROSSES DOWNSTAGE ONE STEP.)

Brothers and sisters! (ALL FOCUS ON SKY.) Life is one big crap game and the Devil is using loaded dice.

BIG JULE

(ENTERS FROM RIGHT.) Where's the crap game?

NATHAN

(CROSSES TO SKY AND HITS DRUM WITH CANE.) Brother Masterson?

SKY

What is it, Brother Detroit?

NATHAN

Is it O.K. if we get married in your Mission, Adelaide and I? (SKY LOOKS AT SARAH WHO LOOKS AT ARVIDE.)

ARVIDE

Certainly, I married Sister Sarah and Brother Masterson.

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 really 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.  
(CROSSES TO NATHAN.) We're going to have a little place  
in the country, and Nathan will be sitting there, beside  
me, every single night. (SITTING.)

(COMES AN ENORMOUS SNEEZE FROM NATHAN. THEN HER EXPRESSION  
CHANGES AS SHE REALIZES ITS IMPLICATIONS.)

MUSIC NO. 32--THE HAPPY ENDING--"GUYS AND DOLLS"

ALL OF THEM

When you see a guy, reach for stars in the sky  
You can bet that he's doing it for some doll  
When you spot a John waiting out in the rain  
Chances are he's insane as only a John can be for  
a Jane,

When you meet a gent paying all kinds of rent  
For a flat that could flatten the Taj Mahal  
Call it sad, call it funny, but it's better than  
even money.

That the guys only doing it for some doll. [FIGURE 14]

(CURTAIN ON "FOR SOME DOLL.")



Figure 14



CHAPTER III  
CRITICAL EVALUATION

The four areas of evaluation will include the following: (1) the relationship of the interpretation of the script to the final product; (2) the evaluation of the actor-director relationships during rehearsal and performance; (3) the evaluation of the audience reaction to the production; and (4) the evaluation of personal observations of the production.

The Relationship of the Interpretation  
of the Script to the Final Product

Achievement of Interpretation

This director feels that the interpretation of the script as projected in Chapter I was successful. Of the nine performances of Guys and Dolls, three nights: opening night, Monday, June 17, 1974; Friday, June 21; and closing night, Saturday, July 6 were considered good theatre by viewing audiences. The others were essentially weak as they lacked energy, vitality, rhythm, pace, and tempo. Nevertheless, the production was successful because "Runyon" characters were present on the stage.

The main purpose in interpreting this script was to direct the actors to breathe in energy and exhale vitality and enthusiasm--to listen with their Runyon ears--and to enjoy every Runyon moment they were living on the stage--

thereby creating a true Runyonland bustling with Broadway activity and to give each audience an evening of sheer delight and a lesson that man can enjoy and live life. This director feels that the majority of the cast did live in Runyonland and that the intended interpretation became a reality. The actors became typical Runyon people speaking the vernacular Runyonese.

#### Justification for Deletions and Additions in the Script

Several deletions and additions in the script seemed necessary. The director and the scenic designer concurred: the opening part of the Havana Scene in Act I, Scene 8 was not essential to the plot; thus, this section was eliminated resulting in more cohesive and better paced performances.

Because not enough people auditioned to complete the cast, some of the characters called for in the script had to be omitted. For instance, several members of the Mission Band and a few dancers in the Havana Scene were eliminated.

Another change had to be made at the last moment during the rehearsal period. The telephone booth in Act I, Scene 3, had to be placed downstage near the proscenium wall. Originally, the scenic designer and the director had decided to use the telephone booth painted on the backdrop, but the painted booth was too high from the floor for the actor playing Nathan Detroit to be seen. The scene was, therefore, changed to downstage right.

One more deletion in the script came at the end of Act II, Scene 2. Nicely did not exit down the manhole because there was no trap door that could be used as such. The director simply had him exit stage left in the blackout and then return through an opening in the Sewer backdrop.

At the end of the play the director and the music director added some music. As the cast sang the final piece of the production, "Guys and Dolls," they included a musical rendition of "Follow the Fold." The reason for including this selection was to give a more comical conclusion and, in the opinion of this director, a pure Runyonese flavor to the finale. Damon Runyon constantly spoke of the gangsters as the "nice guys." To have these mugs singing the Mission song, "Follow the Fold," added to the comic exaggeration aimed for by the director. The music director and the director agreed that this addition was successful and did indeed give the production a more comical conclusion.

This director feels that the deletions and the additions in the script not only were necessary to make a better production but also were essential to achieve a tighter production.

#### Achievement of Style

Theatricalism, which is non-realistic and non-illusionary and emphasizes the presence of the stage platform, was the style intended for this production of Guys and Dolls. The director believes that this style was achieved in several ways.

In the first place, since theatricalism deals with presentational staging, Guys and Dolls became a Runyonese painting, a tableau on the Broadway platform. The actors playing the Runyonese characters were in direct contact with the audience; this method of communicating is another characteristic of theatricalism.

A second point emphasizing the intended style was the use of several backdrops and flown-in scenery, such as the street and the Hot Box scenes, units which are frequently associated with theatricalism. The streets and stores, for example, Walgreen's, were painted on the backdrops. Paint, therefore, rather than three-dimensional construction became the logical means of expression in the production, thereby, achieving the style.

A third feature of the theatrical style was the transition from dialogue to song. This device occurred consistently throughout this musical as it does with all musical comedies.

A fourth element relating to style was the costuming, which was done most efficiently by the technical director/costumer. The pin stripe suits, designed and made by the costumer, were most appropriate for the Runyon "mugs." The bright and colorful costumes such as Rusty Charlie's vivid purple suit and Nathan Detroit's brilliant burgundy suit helped create the Runyon caricatures. Having "The Sky," the good guy, in a white suit and a white hat, was also depicting theatricalism.

A fifth and final facet of theatricalism was the lighting effects--red, blue, yellow, straw, and amber--reinforced the style set forth by other means. In the Hot Box scenes borderlights were used for toning. Since the musical show demands bright lights and extra toning, such brilliant lighting effects helped to establish the theatrical style.

Although theatricalism was the style evoked and achieved, elements of realism were present in such scenes as Act I, Scene 10, when Sky and Sarah sang, "I've Never Been in Love Before;" Act II, Scene 4, when Nathan and Adelaide sang the "Sue Me" sequence; and especially in Act II, Scene 2, when Arvide sang to Sarah, "More I Cannot Wish You."

The topics discussed have confirmed the intent and accomplishment of presentational staging.

#### Achievement of Mood

The dominant emotional quality of Guys and Dolls was essentially light and vivacious. The moment the curtain rose the audience was aware that this production was a comedy. The mood was communicated to the audience visually through the painted backdrops of Runyonland, the bright lights which "painted" the set, and the colorful and distinctive costumes, especially those of the gangsters, the Damon Runyon guys, in their pin stripe suits.



In the opening scene of Runyonland, bits of stage business such as the blind man who really "sees" and the heavyweight prize fighter who continually is knocked down by the onrushing crowd immediately set the mood for Guys and Dolls.

This director feels that the settings greatly enhanced the mood of the play; especially the Runyonland backdrop. Since there were few people in the cast compared to the number really needed, the backdrop set the production with a "larger than life" opening. Another scene that added much to establishing the mood was the picturesque and colorfully painted "Sewer" drop which established a cartoonish and artificial environment necessary to provide the surroundings for the floating crap game.

One moment in the play turned the mood to one of tenderness and poignancy. This scene was the Arvide--Sarah scene in Act II, Scene 2. Arvide's singing "More I Cannot Wish You" was moving and was consistently one of the highlights of each performance.

To evaluate the mood of the production--light and vivacious--this director reiterates that it was established and was successfully achieved. John Gassner states that comedy is a way of looking at life with the mind rather than with the passions. This director thinks that Guys and Dolls was looked at with the mind rather than with the the passions. Life on the Runyonland tableau became comparatively light

and playful, characteristics that Gassner attributes to comedy. The audience did have a detached observation instead of an emotional involvement except for the one scene with Arvide and Sarah noted earlier. The mood of playful and light comedy was sufficiently established in the production of Guys and Dolls.

#### Achievement of Rhythm, Tempo, and Pace

Only on three nights of the nine performances could this director sense that the rhythm, tempo, and pace were up to the expectations set for this production. Three other performances were good, but the overall rhythm, pace, and tempo were not up to the level of those previously mentioned. Several performances lacked motivation, energy, enthusiasm, and vitality. To be able to achieve and continue to keep the energy level high in a Summer Repertory environment, especially alternating with such a demanding drama as Hamlet ESP, this director felt that the energy level would have been better if the cast had made better use of their leisure time by resting in preparation for rehearsal and production.

Another factor relating to the overall rhythm, tempo, and pace was that not all of the actors were capable of building or even finding the necessary refined timing that is essential to good comedy. Cue pick-up and allowing enough silence to "punch" the laugh line is an ingredient that all



company members did not possess. One actor, however, the one playing Nathan Detroit, possessed good comic timing, which was precisely thought through, studied, and rehearsed. He spent hours thinking, questioning, and determining how each line should be read to give the best result in production. Not every actor attempted, much less followed through, with this technique. The result, therefore, was that the rhythm, tempo, and pace were not always up to the expectations of the director.

#### Actor-Director Relationships

##### Future Perspective for Handling Similar Problems

Having had time to reflect on the problems of the Summer Repertory Theatre experience, this director has concluded that one of the major problems resulted from circumstances that did not allow her to select the cast initially. In some way she should have been at least a participant in selecting company members. She should have made arrangements to accomplish this fact. Working with a cast of which she was unsure provided avenues for complication. In addition to this initial problem, four specific problems are cited in order to provide perspective if similar ones were to arise again: (1) lack of communication; (2) lack of rapport; (3) lack of discipline; and (4) lack of wise and worthy use of leisure time.

In dealing with communication, this director should have stated more emphatically precisely what she expected

from her company members and that she did expect cooperation and effort "no matter what." (e.g. While one is on stage, one thinks only as the character thinks leaving his personal problems on the outside.) In neglecting to give explicit instructions, the director failed to have as good communication between her and some of the company members as she should have.

Regarding rapport, failure on both the director's and some company members' parts to make adjustments and compromises where acting techniques and acting styles differed greatly caused a lack of "ensemble" that needed to be present. More effort on both sides should have been attempted. A good example of this situation occurred with the actor playing Nicely, who waited until the end of the rehearsal period to develop his character; he wished to work on the external, and the director would have preferred that he develop his characterization sooner. This conflict of ideas caused problems.

The director's requirement of discipline was perhaps not as strict as it should have been or could have been during the rehearsal period. These problems were present: 1) actors' tardiness to rehearsal; 2) actor's lines unrehearsed and unlearned; 3) actors' bad attitudes toward the Repertory concept; 4) actors' dissatisfaction about the low pay scale; 5) actors' adamant desire for more leisure time. These factors should not have been allowed to be obstacles

preventing the effective use of rehearsal time designated for moving the production to the final product. In order for a production, especially a summer production, and more explicitly a Summer Repertory production, to even begin to work, the director should have requested more cooperation toward a full-fledged effort and concerned herself only with the production instead of the concerns of the Repertory Company.

Lack of wise and worthy use of leisure time affected the final product. Had the actors spent their free time studying lines, rehearsing, building, and developing their characters instead of losing sleep because of extra-curricular activities outside of the Repertory Theatre commitment, the production of Guys and Dolls would have been much stronger. An interesting note that this director wishes to make is that the problems encountered as mentioned above were not caused by the UNC-G players but by others.

#### Successful and Unsuccessful Handling Actors

In handling the actors this director had feelings of concern and accomplishment, for she felt both successful and unsuccessful in handling the various actors.

In the musical, Nathan Detroit, who was founded on the character of Hot Horse Herbie, was the organizer and promoter of the only floating crap game in New York. This character was played by one of the most dependable and

talented actors this director has encountered. This actor had an excellent attitude toward not only developing and polishing his character but also attempted to help other actors in working on their roles. He came prepared for each rehearsal and always brought new ideas to be worked and developed.

Miss Adelaide, the Hot Box nightclub entertainer, who has been engaged to Nathan for fourteen years, was portrayed by an actress who should most definitely find her "place" in the professional theatre world because of her outstanding positive attitude, dependability, and unique talent in music as well as in theatre.

In order not to imply that these two were incapable of mistake, this director states that there were rehearsals of struggle by both actors. At times the three--Nathan, Adelaide, and the director--could not achieve what they had perceived. The Hot Box Scene in Act I, Scene 4, for example, never reached the height of tempo, rhythm, or timing that the three had envisioned. The dialogue is very humorous, but in performance the actors did not always provoke laughter as they delivered their lines. They did, however, continue to work with earnestness and diligence. This director appreciates and expresses gratitude for the joy and educational experience provided by the opportunity to direct these two dedicated actors. She concludes that the handling of these two actors was successful.

All of the other characters eventually achieved some growth in characterization. Some were consistent; others were not.

The actor portraying Sky was consistent in achieving the concept of the archetypical Broadway gambler, based on a character, The Sky, in The Idyll of Miss Sarah Brown, a short story by Runyon. Although he played the role well and achieved the concept of The Sky, this director wished that the actor had continued to develop his characterization to reflect more the Damon Runyon figure of a "high-living, happy-go-lucky sport . . .<sup>1</sup> and thereby becoming more of the character of The Sky. This director, however, does not feel that he continued to develop and grow as much as he could have. The same character was always there instead of becoming more suave, more the guy in the white suit and white hat, the hero of the story, thereby going along with the exaggerated style of theatricalism that was intended for this production. The actor made his entrance on stage opening night as this character; and every night afterwards, the same character appeared. Consistency is expected; but the actor did not broaden his character as did the actor playing Nathan, who allowed his character to expand constantly. This director tried to explain this point to the actor in question; but because of a lack of communication

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<sup>1</sup>Ewen, New Complete Book of the American Musical Theatre, p. 199.



between actor and director, she was unable to relate this message to him. She, therefore, has concluded that she was unsuccessful in handling this actor.

The actress who played Miss Sarah, the Sergeant of the Save-A-Soul Mission, was extremely nervous over her lack of singing experience so that she limited her development of character until the final night of production. Then she blossomed and became the true character. This director is keenly aware of the concern and thoughts that went into the development of Sarah, and she feels that the character was well-developed in spite of the actress's excessive concern for her singing. This director constantly encouraged the actress to work and to relax. The actress was slow in developing, but she finally achieved her goal. This director, therefore, feels that she successfully handled the actress.

One of the greatest pleasures was seeing the depth of character evoked by the actor playing Arvide, who had a very humble but electric personality on stage that immediately captured the audience and held them throughout his performance. Not only does this director feel that this relationship was successful, but she feels that the experience of working with this actor was a rewarding and an educational one.

Although they were slow in developing their characterizations, the actors playing Nicely and Benny revealed

clever showmanship and consistency in production. Difficulties, however, arose in working with these two, for they had preconceived ideas and would not change them. Instead of becoming the dictator and insisting that the director's ideas were to be followed, this director decided to allow them more freedom. Since their characterizations were consistent and clever in production, this director concludes that her decision to give them freedom was correct and that she was, therefore, successful in handling them.

A very fine and one of the strongest developed characterizations came from the actor who played Harry the Horse. He constantly worked in the wings, obviously did his homework, and was very conscientious. Therefore, the director decided that she succeeded in working with him.

The actor who played numerous roles, including the waiter in the Havana Scene and the drunk in several of the street scenes, was a tremendous asset to the production. He thought through each character role very carefully and constantly added new dimensions to these characters--always developing, growing, and finding new ideas. One other actor who came into rehearsal in the final stages needs recognition; this character was Big Jule, who had not been cast initially. This actor did a superb job in creating the role and in being a highly consistent character. This director felt great satisfaction for the dedication and work revealed by these two actors; and she believes, therefore, that she was successful in handling them.



The cast as a whole was a dependable and energetic group of actors, actresses, and dancers who were equally as concerned as the director in bringing the production to a high level of achievement and in making it a tight and smooth one.

This director must say that the experience of directing Guys and Dolls in a Summer Repertory situation was a highly educational and valuable one that all student directors should have, if possible.

#### Means and Methods of Stimulating Creativity

This director found that the most important approach to stimulate creativity and originality in actors was to listen at all times to their ideas. Not always did this director do so, but she did try to listen objectively and closely to what the actor had in mind. Attempts were made to encourage the cast to express openly all their ideas, and she acknowledged her gratitude for their contributions which helped to make the production original and creative.

A specific example that this director can cite was a situation that involved the actress playing Adelaide. The director and the actress were able to build, encourage, and incite creativity in each other when working with "Adelaide's Lament." One would present an idea which would then cause the other to react thereby causing one idea to build upon another. When the two decided, for example, that Adelaide would ascend to the top of the table during

her song, then one suggested that her descent from the table should be on the exact count of the music, one step to a beat; the result was a blended focus on movement and dance. This particular song sung by Miss Adelaide was one of the show-stopping routines every night of performance. This approach to "working" a song and a scene was done throughout the play.

Another situation where creativity proved invaluable was in working with the cast in the opening scene of Runyonland. The members of the cast worked constantly to bring new ideas of stage business to make the opening more exciting and bustling with activity. The actor playing the Blind Man, for example, constantly thought of new ways to make his character humorous; he would "see" more and more each night: not only did he see the Texan flicking his ashes into his cup, but he also gave more of a leering glance at the Street-walkers. The Prizefighter, another example, continually tried to find ways to make his entrances and exits more colorful and humorous. The entire cast constantly tried to create vigor, energy, and originality to make the Runyonland come alive on the stage.

The music director and the pianist especially were helpful in producing creative moments in the music. This director was not bothered at all by not having a full orchestra for the production because of the creative genius these two artists possessed. When music was needed to bridge

or to highlight scenes, they were capable of accomplishing this feat efficiently, thus making the musical end of the production most creative and original.

This director feels that seeing this creativity on the part of the musicians and of most of the cast was perhaps one of the most exciting moments of directing that she had. She is grateful for their thought and enthusiasm in developing the situations and characters that they did.

#### Audience Reaction

##### General and Specific Evidence of Impact

Overall, the audiences were appreciative and almost every night showed their response to the production with a standing ovation. When the cast lacked energy, vitality, rhythm, and tempo--when the pace was slow--the audience was not as elated as they were on other evenings. The audiences, however, generally appeared to enjoy the performances and accepted them as light, playful, and entertaining.

Joe Knox of the Greensboro Daily News commented, "Damon Runyon's colorful Broadway characters came to life Monday night on the stage of Taylor Theatre in an engaging, spritely production of Guys and Dolls."<sup>2</sup> Terry Jones, reviewer for The Carolinian, stated that ". . . each actor and actress has achieved the highest level of personalized characterization the roles allow. All are played with

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<sup>2</sup>"Guys and Dolls Routines Called Show-Stopping Good," Greensboro Daily News, 18 June 1974, sec. B, p. 2.

vitality and originality, promoting a definite actor-audience rapport."<sup>3</sup> Miss Jones further remarked that this production of the well-known Broadway musical comedy ". . . is strong, funny, and sometimes very moving show."<sup>4</sup>

#### Response vs. Aim

This director would have preferred that all the performances had been fast-moving, pulsating comedy in a broad vein moving the audience with sheer delight and pleasure. Although the director wishes that the audience had seen all of Runyon's guys and dolls strolling down the Broadway platform and talking Runyonese on the Broadway street corners on all nights of performance, the director is happy that her goals were achieved some of the nights. For the most part the director feels that the audience viewed Runyon's prototypes in a panorama of Broadway life.

#### Pertinent Personal Observations

This production became an authentic and believable Runyon tale, a Musical Fable of Broadway. The director feels that this goal was achieved; that the audience did see a ". . . vibrant, pulsating, and human portrait of the world of Broadway--of big and little shot gamblers, and

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<sup>3</sup>"Fast paced, entertaining 'G&D' opens in Repertory Theatre," The Carolinian, June 1974, sec. 1, p. 3.

<sup>4</sup>Ibid.

Salvation Army proselytizers, of nightclub entertainers and a variety of jerks and eccentrics."<sup>5</sup>

Having had sufficient time to reflect and to consider this production for its educational value as well as for its success, this director has concluded that the value of this experience outweighs its success. The opportunity to direct in a Summer Repertory Theatre where the cast and crew had to be shared with the other productions made this director keenly aware of the vast pressure put upon all company members. This pressure hindered as well as furthered the company's proficiency in rehearsal and in production. On the one hand, members learned how to work more efficiently in a limited amount of time, but on the other, they neglected to follow through with their homework in developing characters and studying lines. Dependability and a good attitude are far more valuable attributes than mere talent in a cast or crew member, especially in such intense circumstances this director found many members of the company to have these desirable qualities. Unfortunately, however, not all members were as cooperative, competent, or cordial as they could have been. More careful screening in the selection and hiring of company members is one of the strongest recommendations this director gives. As stated earlier, this director feels that it was a mistake on her part not

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<sup>5</sup>Ewen, New Complete Book of the American Musical Theatre, p. 199.

to have been available to select the cast in the initial stage. The best and tightest production can come from a completely dedicated and unified company, cast and crew working together, to give an audience a purpose, a message that man can enjoy and live life. In this production of Guys and Dolls Runyon's ideals that life should be lived, that the sense of life's possibilities is not narrow, pinched, or unreal, as Sarah saw it, but broad and limitless as Sky saw it were emphasized. In combining these two worlds, Runyon would say that the course of true love was smoothed out along a bigger, if not necessarily better, Broadway.



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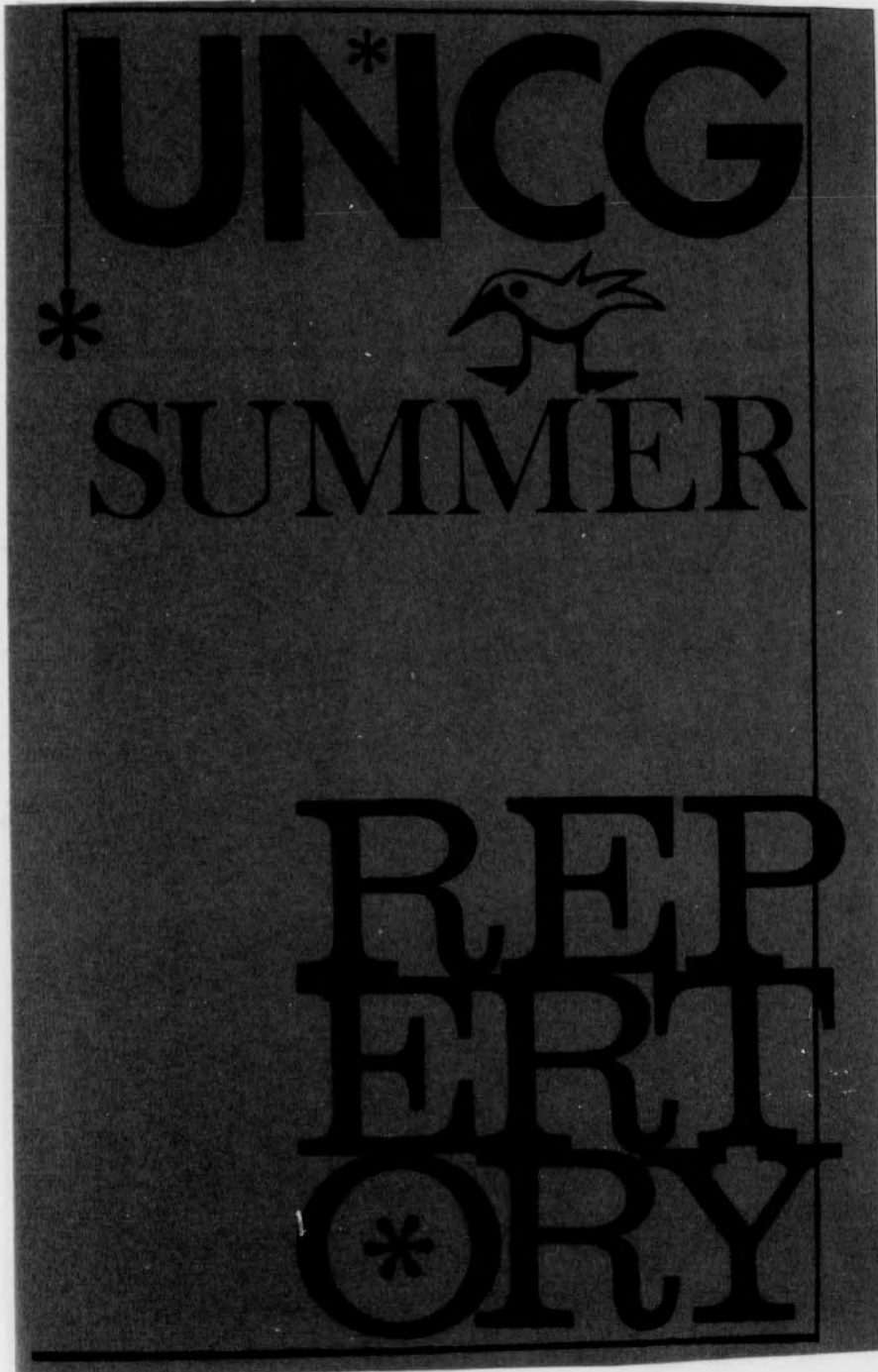


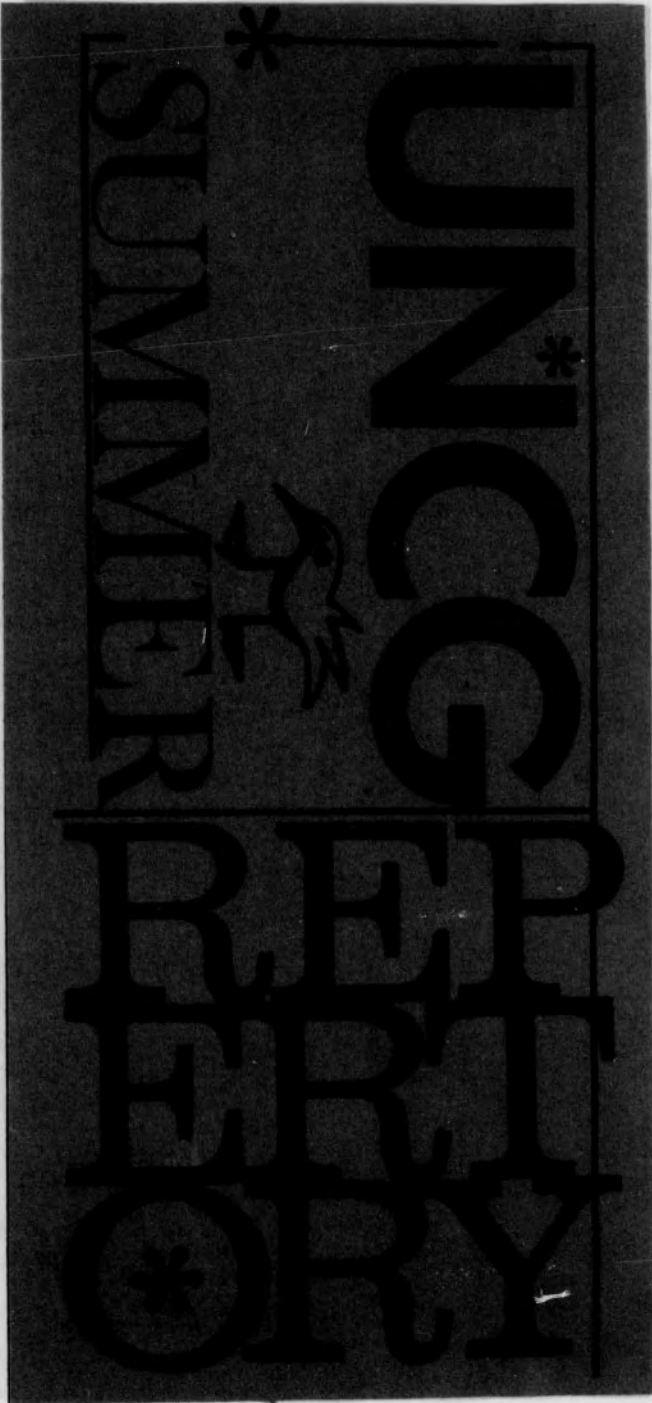
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APPENDICES

Appendix 1





Appendix 2

**First Play At UNC-G Theatre**

# 'Guys And Dolls' Routines Called Show-Stopping Good

## A Review

BY JOE KNOX  
Daily News Staff Writer

Damon Runon's colorful Broadway characters came to life Monday night on the stage of Taylor Theatre in an engaging, spritely production of "Guys and Dolls."

It was the first of two plays being presented by the UNC-G Summer Repertory theatre in its second season.

"Hamlet ESP" opens Wednesday night, and the pair of them will be playing alternately through July 6.

"Guys and Dolls" came across very well. The songs and dance routines were amusing, delightful, and a few of them were show-stoppingly good.

EMMALEE MISHOE directed the large cast with a fine Runyonesque feel for the quaint people who inhabited his world, the streets of New York.

Miss Mishoe also accounted for the choreography, again with sensitive understanding and a fine comic flair.

The casting was generally excellent. With a couple of exceptions, in my opinion, the principal players were marvelously matched to their roles, and most of the singing voices were good, too.

Paul Ames in the leading role of Sky Masterson, who would bet on anything, delivered a superior performance, both as actor and singer.

Mara Sage as Miss Adelaide, whose engagement to Nathan Detroit runs on for 14 years, deserves just the same praise.

GLENN JUSSEN was one of the finest on stage with his pol-

ished interpretation of Detroit, sponsor of the oldest best-established floating crap game in the city.

Lee Medinets also gave a polished performance in the role of Nicely-Nicely Johnson, and Phil

Smith as Benny Southstreet came through very well.

Pegi Dick was the pretty young Salvation Army worker, Sister Sarah, bent on saving the souls, and her acting was entirely competent, but her singing voice didn't quite get with it. It could have been a case of first night jitters.

ONE OF THE VERY fine songs was delivered by Dan Spough as Arvide Abernathy who tries to comfort Sarah in her anguish of being in love with a gambling man.

The sets, cleverly designed by Lynn Emmert, moved easily and rapidly to change scenes and keep the play moving along at a fast pace.

And the orchestra, directed by Dan Spough, was clean, crisp, and entirely professional.

"Guys and Dolls" will play again tonight, return Friday, and then alternate with "Hamlet" through the short season.



# Company presents comedy

## Fast paced, entertaining 'G&D'

### opens in Repertory Theatre

Review  
BY TERRY JONES

The gambling "guys" and their assortment of "dolls" are the characters who people the New York tenes of Frank Loesser's most multuous and entertaining musical ay, *Guys and Dolls*, based on the stories and characters of Damon Runyon. The show is presently running as part of the UNC-G Repertory Theatre, and the local production features new interpretations, different from the well-known Broadway and movie versions. The result is a strong, funny, and sometimes very moving show.

*Guys and Dolls* is based on the lives of people involved in the Broadway gambling and entertainment world.

Special mention should be given to several in the cast for their excellent performances in the play.

Nathan Detroit, played by Glenn Jussen, operates the "oldest established permanent floating crap game in New York". His "doll", Adelaide, played by Mara Sage, is the lead singer and dancer of the local night club. Adelaide develops a variety of psychosomatic diseases as related to her sad position as "the well-known fiancée" - fourteen years of engagement with no marriage in sight. The humorous "Adelaide's Lament" is one of the show's best comic moments.

Sky Masterson, played by Paul Ames, is a big-time gambler. He is reported as the "highest player of them all... once bet five thousand dollars on a cockroach." He meets

Salvation Army member Sister Sara, played by Pegi Dick, while trying to collect on a bet that he could get her to go to Havana with him. The two fall in love with each other, despite her half-hearted attempts to reject him in order to keep her honor as a missionary.

*Guys and Dolls* is written and played in a broad comic vein; it is a light, fast-moving musical. The lyrics are imaginative and the music is some of the best written for this brand of musical theatre - bouncy, fast-moving, and patter-like in beat and movement.

Much of the success of this production is due to the director and choreographer, Emmalee Mishoe. Under her direction each actor and actress has achieved the highest level of personalized characterization the roles allow. All are played with vitality and originality, promoting a definite actor-audience rapport.

The instrumentation and vocals in *Guys and Dolls* range from good to excellent. One outstanding song which deserves is "More I cannot Wish you." Arvide, played by Dan Spough, sings this to Sara, touching everyone in the audience with his portrayal of gentleness and fatherly love.

The scenery, designed by Lynn Emmert, is outstanding in originality and appropriateness, especially the Broadway street construction, breathtaking in its fine detail. Blazing colors are everywhere - sets, costumes and lights.

The lighting is well executed, adding the most creativity possible. Particularly notable is the flashy,

imaginative lighting in the Hot Box scenes.

The actors and the technicians, from different colleges across the East, were successful in polling their talents to create the show. It was an unbelievable success to those who were with the crew from the start and "wondered if it would every be able to even get up off the ground." There were many obstacles, mainly technical in nature, to be overcome: a critical lack of manpower, a frustrating number of problems in construction, a very limited time in which to work, and many other characteristic summer repertory headaches.



Marsha Edwards, Deidre Dias, and Susan Underwood are three of the Hot Box dancers from *Guys and Dolls*. Photo by Terry Jones