GUYS AND DOLLS JR.

by
D. Runyon, F. Loesser, J. Swerling, A. Burrows
Dal testo alla scena


**Le canzoni del musical**

*Fugue for Tinhorns; Follow the Fold; The Oldest Established; I’ll Know; A Bushel and a Peck; Adelaide’s Lament; Guys and Dolls; If I Were a Bell; I’ve Never Been in Love Before; Luck Be a Lady; Sit Down, You’re Rockin’ the Boat; Marry the Man Today.*

**La trama**

Una delle commedie più spassose di Broadway, *Guys and Dolls* è la fotografia di una New York Anni ‘50 alle prese con le bische clandestine. Per poterne allestire una e pagarne l’affitto, un incallito giocatore d’azzardo, Nathan Detroit, sfida Sky Masterson, suo degno rivale, a una scommessa di seduzione: l’impresa consiste nell’invitare a cena Miss Sarah Brown, sergente integerrimo dell’Esercito della Salvezza. Nel frattempo l’eterna fidanzata di Nathan, Adelaide, cerca in tutti i modi di spostare l’attenzione del suo amato, dal gioco dei dadi all’anello nuziale, ma con serie difficoltà. A differenza di tutte le previsioni, invece, Sky riesce ad ottenere un appuntamento a cena con Sarah promettendole nuovi volontari da arruolare nella missione. Nonostante gli scopi dell’invito fossero di gran lunga meno nobili, ben presto i due si ritrovano innamorati, ma senza più peccatori penitenti poiché, nel frattempo, gli stessi, approfittando dell’assenza di Sarah, usano i locali della missione per organizzare la loro bisca. Quando il tenente Brannigan, alle costole di Nathan fin dall’inizio della storia, li sorprende, la timida Sarah scagiona tutti, salvando bisca e missione. Alla fine Sky riuscì a convincere i ragazzi a partecipare all’incontro di preghiera, lui e Nathan compresi: un’ottima terapia per i due che, messa la testa a posto, daranno finalmente un lieto fine, con fede nuziale annessa, a tutta la storia.

**Note di regia**

L’idea alla base di questa produzione è il richiamo continuo agli American Books, i mini tabloid a fumetto contenenti avventurose storie cariche di humour. Il risultato è una completa immersione, visiva e sonora, nel più tipico dei musical, tra le luci del palco e un ritmo inarrestabile. In scena, due corpi di ballo, uno maschile e l’altro femminile, in un’alternanza di coreografie Anni ‘40 che richiamano alla mente tutto lo scintillò e la sfarzosità del teatro musicale di Broadway. *Guys and Dolls Jr.* è uno spettacolo allegro, gioioso, ma soprattutto, in perenne movimento: in cui basta una nota per mettere in scena quella fisicità tanto cara alle commedie musicali. E dove sembra essere proprio la musica a guidare le azioni e a scatenare gli incontri. Complici il ritmo, la vivacità inarrestabile dei colori e la giusta atmosfera di un American Book.

**Regia di Daryl Branch**

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SYNOPSIS OF SCENES

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CHARACTERS

(in order of appearance)

HARRY
NICELY
NATHAN
MISSION BAND
SARAH
AGATHA
BRANNIGAN
CRAP SHOOTERS
ADELAIDE
SKY
DOLLS
FRIEND
THE GENERAL
BIG JULE
MAX
SCENE 1

Enter Harry and Nicely Nicely Johnson, both very engrossed in reading racing scratch sheets1. Enter Nathan, also reading a scratch sheet.

Nicely. 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 CAN DO

Harry sings “I’m pickin' Valentine ...” Nathan sings “But look at ...” FOR PAUL REVERE I’LL BITE2 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 STEER3 IT’S FROM A HANDICAPPER4 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 CAN DO PAUL REVERE I GOT THE HORSE RIGHT HERE

Nathan. BUT LOOK AT EPITAPH HE WINS IT BY A HALF ACCORDING TO THIS HERE IN THE TELEGRAPH Nicely sings “For Paul Revere ...” Benny sings “I know it’s ...” AND JUST A MINUTE BOYS I’VE GOT THE FEED BOX NOISE5 IT SAYS THE GREAT GRANDFATHER WAS EQUIPOISE SHOWS CLASS SHOWS CLASS THIS GUY SAYS THE HORSE SHOWS CLASS IF HE SAYS THE HORSE SHOWS CLASS SHOWS CLASS SHOWS CLASS SO MAKE IT EPITAPH HE WINS IT BY A HALF ACCORDING TO THIS HERE IN THE TELEGRAPH EPITAPH I GOT THE HORSE RIGHT HERE!

Harry (shows sheet to Nathan). I’M PICKIN’ VALENTINE CAUSE ON THE MORNING LINE5 THE GUY HAS GOT HIM FIGURED AT FIVE TO NINE

At end of the song a Mission Band is heard, from off, playing "Follow the Fold". Enter the Mission Band. Sarah with a tambourine, Agatha beating a bass drum and cymbals, and a female member carrying a small box which she places centre. Sarah steps on box and as they finish playing they sing “Follow the Fold”.

1) A portion of a newspaper listing statistics regarding the daily horse races (horse’s name, betting odds, past performance, etc.).
2) Bet.
3) Bad advice.
4) A “bookie” who makes the betting odds.
5) The odds set by the handicapper that morning.
6) The guys who work in the stables.
Nicely. Everybody is looking for action. I wish Nathan finds a-

He stops as Brannigan enters, crosses to Harry.

Harry. Why, if it isn't Lieutenant Brannigan of the New York Police Department!

Brannigan. Have either of you guys seen Nathan Detroit?

Harry. Which Nathan Detroit is that?

Brannigan. I mean the Nathan Detroit who's been running a floating 9
crapgame around here. You can tell him for me: I know that right now he's
running around trying to find a spot...

Enter Nathan, not seeing Brannigan.

Nicely. Poor Miss Sarah! I wonder why a refined doll like her is mixed up in
the Mission causes. Too bad that such a doll wastes all her time being good.

Enter Harry the Horse, crosses to Nicely.

Harry. Hey! Nicely Nicely Johnson!

They shake hands.

Nicely. Harry the Horse!

Harry. How goes it?

Nicely. Nicely, nicely, thank you.

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

Nicely. The police are looking for him.

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

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

Brannigan. Something wrong, Mr. Detroit?

Nathan (a sickly grimace). Oh, hello, Lieutenant. I hope you don't think I
was talking about you. There are other lousy Brannigans.

Brannigan. Yes... sure! Be careful. I am keeping an eye on you!

Brannigan glares and exits.

Nicely. Did you find a place for the game?

Nathan. I was just over to the Biltmore Garage. But Joey wants a thousand
bucks.

Harry. A thousand bucks!

7) Live a righteous life.
8) Gambling with dice.
9) Moving from place to place.
10) Dollars.
They all gather down stage.

TO THE OLDEST ESTABLISHED PERMANENT FLOATING CRAP GAME IN NEW YORK

Crapshooters. WHERE’S THE ACTION WHERE’S THE GAME

Nicely/Harry/ Nathan. GOTTA HAVE THE GAME OR WE’LL DIE FROM SHAME

All. IT’S THE OLDEST ESTABLISHED PERMANENT FLOATING CRAP GAME IN NEW YORK

All the Crap Shooters13 start to exit. Nathan shouts after them as they exit.

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

Exit Harry.

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

Nicely. Maybe you can borrow the thousand from Sky.

Nathan. Not Sky. He doesn’t lend money. He bets money! So why don’t I bet with him? Why don’t I bet a thousand with him on something?

Nicely. You would bet with Sky Masterson?

Nathan. I am not scared. I am perfectly willing to take the risk, providing I can figure out a bet on which there is no chance of losing. Shut up! Here comes Adelaide. Go away! If she hears I am running the crap game she will never set eyes on me again. Go into Mindy’s bar and find out whether yesterday she sold more strudel or more cheesecake!

Exit Nicely while enter Adelaide, carrying a small box.

---

11) One thousand dollars.
12) Pressure from the police.
13) Throwers.
Adelaide. Hello, Nathan dear.

Nathan. Adelaide! Pigeon! (Embrace.) You still rehearsing?

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

Nathan (outraged). So what did you say to him?

Adelaide (proudly). I told him. “I'll meet whoever I want!” Nathan! Happy Anniversary!

She hands him the box.

Nathan. A present? For me?

He begins to open it.

Adelaide. I hope you like it.

He looks inside.

Nathan. A belt! You are so sweet. Look, honey, about your present... I didn't get one. I'm sorry.

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

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

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

Nathan. The crap game! What an absurd thought!

Enter Benny and Nicely.

Nicely. Psst! Nathan... more strudel...

Nathan turns to him.

Nathan. Honey. Look, Adelaide. I'm expecting a fellow, and I know you're hungry...

Adelaide. Nathan, are you trying to get rid of me?

Nathan. No, I just don't want you to faint because you are hungry. Fellows...

Adelaide is brought out by Nicely, he raises her up and exit. Nathan is alone. He paces a moment, peers off. Enter Sky Masterson.

Sky. Nathan! You old promoter, you!

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

Sky. Flying to Havana tomorrow.

Nathan. Havana!

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

Nathan. No, I got a lot of things to... Tell me, you hungry? Maybe we could go into Mindy's and have a piece of cheesecake or strudel or something?

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

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

Sky. Well, I never give it much thought. But if everybody is like I am, I'd say Mindy sells much more cheesecake than strudel.
Sky. I like to travel light, but if I wish to take a doll to Havana there is a large assortment available.

The Mission Group is heard singing off stage.

Mission Group. FOLLOW THE FOLD AND STRAY NO MORE STRAY NO MORE STRAY NO MORE PUT DOWN THE BOTTLE AND WE’LL SAY NO MORE FOLLOW FOLLOW THE FOLD

Dialogue continues over music.

Nathan. Not real high class dolls!

Sky. Any doll! You name her!

Nathan. Any doll? And I name her? Will you bet on that? Will you bet a thousand dollars that if I name a doll you will take her to Havana tomorrow?

Sky. You got a bet!

Enter the Mission Group, singing, headed by Sarah. She stops. Nathan points to Sarah.

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Sarah. Indeed we do! *(Sees him.)* Didn’t I see you a little while ago on Broadway?

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

Sarah. Here are two of our pamphlets. They will give you a good deal of comfort.

Sky. Thank you.

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

Sky. I’m sure... Miss Sarah...

Sarah. How do you know my name?

Sky. Allow me to introduce myself: Sky Masterson. *(She refuses to take his outstretched hand.)* I hope you will not think I am getting out of line, but I think it is wonderful to see a pretty doll... ops, a nice-looking lady like you sacrificing herself for the sake of others.

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.

Sarah. I’ll be speaking at the Thursday prayer meeting.

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

Sarah. I think not. Tell me, Mr. Masterson, why are you here?

Sky. I told you. I am a sinner.

Sarah. You’re lying.

Sky. Well, lying’s a sin... Look, I’m a big sinner. If you get me, it’s eight to five the others’ll follow. *(She is silent.)* Why don’t you let me help you? I’ll bet I can fill this place with sinners.

Sarah. I don’t bet.

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

Sarah. And what’s my end of the bargain?

Sky. Have dinner with me.

Sarah. Why do you want to have dinner with me?

Sky. I’m hungry... Here!

*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. One dozen sinners. I’ll pick you up at noon tomorrow, for dinner.

Sarah. At noon?

Sky. It’ll take us some time to get there.

Sarah. To get where?


Sarah. Havana?

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

Sarah. Please go away.

Sarah. *I’LL KNOW WHEN MY LOVE COMES ALONG*  
I WON’T TAKE A CHANCE
FOR OH HE’LL BE JUST WHAT I NEED  
NOT SOME FLY BY NIGHT15) BROADWAY ROMANCE

Sky.  
YOU’LL KNOW AT A GLANCE  
BY THE TWO PAIR OF PANTS

Sarah.  
I’LL KNOW BY THAT CALM STEADY VOICE  
those feet on the ground  
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’l lknow when my love comes along

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

Sarah. No!

Sky. Well, I’ll tell you...

Sky. I’LL KNOW WHEN MY LOVE COMES ALONG  
i’l lknow in my heart  
i’l lknow 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’l lknow when my love comes along

Sarah. I’LL KNOW WHEN MY LOVE COMES ALONG

Sky puts his arms around her and kisses her tenderly.

Then the releases her, picks up his hat and crosses to the door.

She stands, seemingly entranced, then 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.  
Sky drops his hat. He reaches down and recovers it while rubbing his cheek.

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

Sky turns and exits.

SCENE 3

Hot Box. Enter dancing girls carrying rakes, hoes, pitchforks. Enter Adelaide,  
carrying basketful of ears of corn; she throws ears of corn to audience.

Adelaide. 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

Dolls. ABOUT YOU

Adelaide. ABOUT YOU

Dolls. MY HEART IS LEAPIN’ HAVIN’ TROUBLE SLEEPIN’

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

Adelaide/Dolls. DOODLE OODLE OODLE DOODLE OODLE OODLE OODLE OODLE OODLE OODLE

Enter Nathan and waves to Adelaide. She yells “Here chick, chick, chick,”  
throws an ear of corn to Nathan which he catches.

15) Casual, one night.
Dolls. I LOVE YOU A BUSHEL AND A PECK
A BUSHEL AND A PECK THO' IT BEATS ME ALL TO
HECK

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

Adelaide/Dolls. ABOUT YOU
THE COWS AND CHICKENS ARE GOING TO THE
DICKENS
'CAUSE I LOVE YOU A BUSHEL AND A PECK
YOU BET YOUR PRETTY NECK I DO

Exit girls and Adelaide.

DOODLE ODDLE ODDLE
DOODLE ODDLE ODDLE DOODLE ODDLE OO
GOODBYE NOW!

Nathan hums “A BUSHEL AND A PECK” to himself;
throws ears of corn offstage.

Nathan (singing). I LOVE YOU A BUSHEL AND A PECK...

Enter Adelaide dressed in dressing gown, carrying a card board box with “Sally's
Wedding Shop” printed on it, also a book. She rushes into Nathan's arms.

Adelaide. Hello, Nathan.

They embrace.

Nathan. Hello, pie face. What have you got there?


bookie.

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

Nathan. How is your cold?

Adelaide. It's the same. So the doctor said to read this book, because he said
it might be due to psychology. Nathan, (showing him box) what do you think
I got in this box?

Nathan (reading cover of box). “Sally's Wedding Shop.” I can't guess.

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

Nathan. It's bad luck.

Adelaide. So you see, Nathan darling, I got the veil. All we need now is our
license and our blood tests.

Nathan. Our what?


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

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

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

Enter a friend of Adelaide and goes directly to Nathan, she is furious.

Friend. I was looking for you! I'm all dated up tomorrow with my boyfriend
and he breaks it on account of your dopey crap game! Shame on you!

Exit the friend. Adelaide furiously crosses to Nathan. Nathan gets down on his
knees pleadingly with outstretched arms.
IN OTHER WORDS JUST FROM WONDERING WHETHER THE WEDDING IS ON OR OFF
A PERSON CAN DEVELOP A COUGH
WHEN THEY GET ON THE TRAIN FOR NIAGARA
AND SHE CAN HEAR CHURCH BELLS CHIME
THE COMPARTMENT IS AIR CONDITIONED AND THE MOOD
SUBLIME THEN THEY GET OFF AT SARATOGA FOR THE
FOURTEENTH TIME
A PERSON CAN DEVELOP LA GRIPPE
LA GRIPPE
LA POST NASAL DRIP
WITH THE WHEEZES AND THE SNEEZES
AND A SINUS THAT’S REALLY A PIP
FROM A LACK OF COMMUNITY PROPERTY AND A
FEELING
SHE’S GETTING TOO OLD
A PERSON CAN DEVELOP A BAD BAD COLD

SCENE 4

Enter the Mission Band. They are playing
“Follow the Fold”. Agatha plays the bass drum and cymbals, Sarah has her tambourine. Sky is patiently following along behind.

Nicely sneaks on following Sky and notices the looks of annoyance that Sarah gives Sky. He looks after them as Harry follows on almost immediately.

Nicely. WHEN YOU SEE A GUY REACH FOR STARS IN THE SKY
YOU CAN BET THAT HE’S DOING IT FOR SOME DOLL

Nathan. Adelaide, look at me. I’m down on my knees. (Adelaide sneezes.) Look, you’re getting yourself upset. You and I are going to be all right, after all we love each other, and we’re going to get married.

Adelaide. I don’t believe you any more.

Nathan. You’ll feel better tomorrow; come on, cheer up, honey (he crosses to her and chucks her under the chin.) Let’s see that old smile (no response.) That’s my girl. See you tomorrow.

She sneezes. He rushes off. She opens book and reads.

Adelaide. It says here…(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
(Reads again)
It says here.

THE FEMALE REMAINING SINGLE JUST IN THE LEGAL SENSE
SHOWS A NEUROTIC TENDENCY SEE NOTE
(Looks at note)
CHRONIC ORGANIC SYNDROMES TOXIC OR HYPERTENSE
INVOLVING THE EYE THE EAR AND THE NOSE AND THROAT
(Looks up)
Harry. WHEN YOU SPOT A JOHN WAITING OUT IN THE RAIN CHANCES ARE HE’S INSANE AS ONLY A JOHN CAN BE FOR A JANE

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

Both. CALL IT SAD CALL IT FUNNY BUT IT’S BETTER THAN EVEN MONEY THAT THE GUY’S ONLY DOING IT FOR SOME DOLL

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

Nicely. WHEN A GUY WEARS TAILS WITH THE FRONT GLEAMING WHITE WHO THE HECK DO YOU THINK HE’S TICKLING PINK ON SATURDAY NIGHT?

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

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

SCENE 5

Mission exterior. Enter the Mission Band, very discouraged and tired.

Agatha. You spoke beautifully this morning, Sarah.

Sarah. No, I can’t reach these people. I should never have volunteered for this post ... Well, let’s go in to lunch. (Enter General Cartwright, the head of the Save-a-Soul Mission. Sarah sees the General.) General Cartwright!

General. Good morning, Sarah, Agatha.

Agatha. Good morning, General.

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

General. Sarah, there’s something I want to talk to you about. We at headquarters have decided to close this branch of the Mission.

Agatha. Close the Mission!

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

General. We’ve announced a big meeting for tomorrow night.

Agatha. We’ve announced a big meeting for tomorrow night.

General. But will anyone be here?

A second’s pause, then enter Sky with quiet dignity.

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

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

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

Sky. A dollar will get you ten.

General. What!

*Looks at Sarah.*

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

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

Sarah. General, I personally guarantee you one dozen genuine sinners.

General. Well, alleluiah!

Sky. Hallelujah!

Sarah (*sceptically*). Hallelujah!

SCENE 6

*Street off Broadway. Enter the crap shooters.*

Nathan. You all got your carnations?

All. Yes!

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

Harry. Okay, but where's the game?

Nicely. I’ll tell you in a minute. *(He crosses to him.)* Nathan, is it all set? Can I tell the guys that it’s at the Biltmore Garage?

Nathan. Not yet. I got to stall them for a while. Joey wants his dough first.

Harry the Horse crosses to Nathan.

Harry. Nathan Detroit, if you do not have any place for your game, tell us, and we will seek elsewhere for entertainment.

Nathan. Now take it easy, Harry.

*Enter Brannigan and crosses to the group.*

Brannigan. Well... Well... An interesting gathering indeed. The cream of Society... Nathan... Society Max... Harry... Nicely. *(He walks up looking them over... goes down the line but nobody says anything.)* What’s the occasion, gentlemen?

Nathan. Well, we... er...

Nicely. It’s a party.

Brannigan. Indeed! What kind of a party?

*At this moment Adelaide backs onto the stage.*

She is waving at some girls.

Adelaide. Goodbye, girls, see you tomorrow.

Nicely sees her and immediately gets his idea, he grabs Adelaide by the waist and leads her over to Brannigan.

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

Adelaide. What!

16) Money.
Brannigan. You could drive down to Maryland... They’ll marry you right away. They don’t even ask you for a blood test.

Nathan. Isn’t that unhealthy?

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

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

They embrace. All congratulate him.

Brannigan. My congratulations too, Nathan.

Exit Brannigan.

Adelaide. Oh, Nathan, I’m so happy. I will wait for you at the Hot Box tomorrow night.

Exit Adelaide.

Nicely. Nathan, you are indeed a lucky fellow. A most beautiful doll indeed. But now you’d better find a place…

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

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

Nathan. He couldn’t have! How could he? She couldn’t have gone!

SCENE 7 A

Enter the airline hostess to take safety demonstration in a "salsa/latin" style.

SCENE 7 B

Havana, Cuba. A dive. Sarah sips a drink as does Sky.

Sarah. These are delicious. What did you call them?

Sky. Dulce de Leche. It’s Spanish for “milk shake”.

Sarah. Dulce de Leche. What’s in it besides milk?
Sky. Oh, sugar, and a sort of native flavouring.

Sarah. What's the name of the flavouring?

Sky. Bacardi.

Sarah. Doesn't Bacardi have alcohol in it?

Sky. What are you saying! It is only a preservative.

Sarah (shouting). Two more Dulce de Leches!

Sarah swoons and falls into Sky's arms. She kisses him. She staggers after kiss.

Sky. Are you all right?

Sarah (happily). Am I all right? Ask me how do I feel...

Arms around him; sings.

ASK ME NOW THAT WE'RE COSY AND CLINGING
WELL SIR ALL I CAN SAY IS
IF I WERE A BELL I'D BE RINGING
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
ASK ME HOW I FEEL
LITTLE ME WITH MY QUIET UPBRINGING
WELL SIR ALL I CAN SAY IS
IF I WERE A GATE I'LL BE SWINGING
AND IF I WERE A WATCH I'D START POPPING MY SPRING
OR IF I WERE A BELL I'D GO
DING DONG DING DONG DING
ASK ME HOW I FEEL
FROM THIS CHEMISTRY LESSON I'M LEARNING
WELL SIR ALL I CAN SAY IS

IF I WERE A BRIDGE I'D BE BURNING
ASK ME HOW TO DESCRIBE THIS WHOLE BEAUTIFUL THING
WELL IF I WERE A BELL
I'D GO DING DONG DING DONG DING

Sky (takes a moment). I think we'd better hurry if we want to catch the plane back to New York.

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

Sky. Look, a doll like you shouldn't be mixed up with a guy like me. It's no good. I'm no good. (Sarah puts arms around him: he pushes her away.) You know why I took you to Havana? I made a bet! That's how you met me in the first place. I made a bet.

Sarah. Oh, you talk just like a Missionary.

Exit all.

SCENE 8 A

Enter the air hostess for American Airlines to take a safety demonstration in a bored fashion, a complete contrast to the fun style previously seen.

SCENE 8 B

Mission exterior. Enter Sarah 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. What time is it?

Sky. I don't know. Four o'clock.

Sarah. I've never been up this late before.

Sky. How do you like it?

Sarah. It's so peaceful, and wonderful.

Sky. You're finding out something I've known for quite a while. (Pause.) Obadiah!
Sarah. Obediah? What’s that?

Sky. Obediah Masterson, that’s my real name. You’re the first person I’ve ever told it to.

Sarah goes into Sky’s arms and they embrace.

Sky. I’VE NEVER BEEN IN LOVE BEFORE NOW ALL AT ONCE IT’S YOU IT’S YOU FOREVER MORE I’VE NEVER BEEN IN LOVE BEFORE I THOUGHT MY HEART WAS SAFE I THOUGHT I KNEW THE SCORE

Sarah. BUT THIS IS WINE THAT’S ALL TOO STRANGE AND STRONG I’M FULL OF FOOLISH SONG AND OUT MY SONG MUST POUR

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

They kiss at the end of the song. Enter Agatha carrying her drum. They are obviously very tired from being out all night trying to convert sinners. Sarah sees Agatha as she enters, she goes to her.

Sarah. Agatha! I thought you’d be asleep.

Agatha. We stayed out all night. And guess what?

Sky. The streets were full of sinners.

Agatha. Exactly! It was wonderful!

Sarah. Obediah? What’s that?

Sky. Obediah Masterson, that’s my real name. You’re the first person I’ve ever told it to.

A guy dashes up at top speed. He runs across to the Mission entrance, sticks his head in the door and lets go with a loud piercing whistle, the finger-in-mouth type, as the Missionaries and Sky react with surprise.

Sky. What the heck is this? What’s going on inside the Mission?

Nicely and Nathan come hurrying out of the Mission door. The lookout whistles at them and motions for them to go the other way. As they stop and turn, the other crap shooters emerge. Exit all.

As Nathan goes by Sky grabs him but Nathan doesn’t stop, he exits.

Sky. Nathan! What is this?

Nicely (yelling to Nathan as he is running off). Wait a minute! I’m losing ten G’s.¹⁷

Nicely runs off. The sound of the patrol bell has reached close up presence. As the bell stops clanging, Brannigan and two cops rush on stage. Brannigan stops short and realizes they have escaped him.

Brannigan (to the two cops). Someone must have tipped them off. (The two cops rush off. Brannigan crosses and stops; turns to Sarah.) I seen a lot of strange things in my time but this is the first time I ever see a floating crap game going full blast in a Mission.

Brannigan runs off.

Sarah (stunned). Crap game!

Sky. Sarah, you know I had nothing to do with this, don’t you? (Sarah walks slowly toward the Mission entrance.) Sarah...

Sarah stops.

¹⁷) Ten thousand dollars.
Sarah. This wouldn't have happened if I hadn't... (she turns to him.) I never should have gone with you. It was wrong.

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

Sarah (dully). Did I?

Sky (looks at her a moment). Will I see you tomorrow?

Sarah. Everyone is welcome at the Mission.

Sky. That's not what I mean.

Sarah. It’s no good, Sky. You said it yourself, it’s no good.

Sky. Why not?

Sarah. Because I’m a Mission doll.

Exit Sarah, going into the Mission.

SCENE 9

Hot Box. Enter Sky.

He is unshaven again, and a bit crumpled. He holds a drink. He drifts over to the empty table and sits. Enter Nicely a bit furtively. He sits at table with Sky.

Nicely. Sky, did you see Miss Adelaide?

Sky. Huh?

Nicely. I bring a message for her from Nathan.

Sky. Here she is…

Nicely. Oh! (Speaking fast.) Miss Adelaide, I’ve got a message for you from Nathan: he is in Pittsburgh with his aunt, she has suddenly become ill. Goodbye.

Adelaide (looking at Nicely). What? I don’t understand. Sky, Nathan has to come here tonight. We’re eloping to get married. Is it the crap game again?

Sky. You know Nathan. Why does it surprise you?

Adelaide. But he promised to change.

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


Sky. Guys like Nathan Detroit, and yeah, Sky Masterson, we don’t belong to a life like that. So when dolls get mixed up with guys like us, it’s no good. (He gets to his feet.) I’ll leave town tonight. See you in a couple of months.

Adelaide. Will you see Nathan before you go?

Sky. Maybe.

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

Sneezes and sniffs.

Sky. Why don’t you get another guy?

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

Sky (looks at her a second). Yeah.

Exit Sky.

Adelaide (sniffs and then sings: sitting). IN OTHER WORDS JUST FROM SITTING ALONE AT A TABLE RESERVED FOR TWO A PERSON CAN DEVELOP THE FLU
Agatha. I knew that the minute he started picking on you. But I didn't know you were going to get stuck on him.

Sarah. The man I love will not be a gambler.

Enter Sky with Nicely.

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

Agatha. It's supposed to be. The General is coming.

Sarah. Agatha. We've got to hurry.

Agatha picks up drum.

Sky. Miss Sarah. (She stops.) You've forgotten something, but being a gambler, I never forget things like this. You hold my marker for twelve sinners tonight.

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

SCENE 11

Crap game in the sewer. All the crap shooters move downstage, putting their coats on and some are putting ties on. They all wear red carnations. Most of them are getting ready to leave the game.

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

Player. We had enough.

Another Player. Let's go home.
Nathan. You see, Big Jule, the boys are slightly fatigued from weariness, having been shooting crap for quite a while now, namely twenty four hours.

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

   He moves to Nathan and pats his shoulder revolver threateningly.

Nathan (looks at his watch). I just remembered. I’m eloping tonight. Adelaide is waiting for me.

   Nathan starts to exit. Big Jule grabs him and pulls him back.

Big Jule. Pull out two thousand bucks.

   Enter Nicely and Sky.

Sky. Good evening, gentlemen.

Big Jule (crosses to Sky). Well, fresh blood. Are you looking for some action?

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

Big Jule. We aren’t talking. We’re shooting crap.

Sky (quietly). I am asking for only one minute. (To others.) It has to do with Miss Sarah Brown’s Mission.

Big Jule. Say, who is this guy?

Nicely. It’s the nice fellow I was telling you about, he took the Mission doll to Havana.

Big Jule. Look, fellow, you’re slowing up the action around here.

   Sky hits Big Jule, who falls down stunned.

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

Everyone looks very uncomfortable.

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

Sky. I guarantee you the air in the Mission smells cleaner than down here. And maybe it would not hurt you guys to learn something else besides the odds on making a four the hard way. (They only mumble with beads hung.) Well, I tried... See you around, Nathan.

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

Sky. You don’t have to pay me. (Pulls out a banknote.) You won.

Nathan. But I thought you took Miss Sarah to Havana.

Sky. You thought wrong.

   (Pulls out two thousand bucks, giving money to Nathan and starts to exit.)

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

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

Sky (stops dead). What’d you say?

Nicely (belligerently). I says with those dice he cannot make a pass to save his soul.

   (from the group: “Huh? What are you talking about?”) I will bet each of you a thousand dollars against your souls. One thousand cash against a marker for your souls. (Big Jule rises.) If I win, you guys all show up at the Mission tonight. (There is a buzz of interest.) Okay? One meeting.
Nicely (thinks a minute). Okay by me.

Player (taking the lead). By me too.

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

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

Sky. You got one some place. Give me the dice. (Nathan hands him dice; some men squat down.) And give me room. I've got a little more than dough riding on this one.

Sky. THEY CALL YOU LADY LUCK
   BUT THERE IS ROOM FOR DOUBT
   AT TIMES YOU HAVE A VERY UNLADYLIKE WAY
   OF RUNNING OUT 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
   YOU MIGHT FORGET YOUR MANNERS YOU
   MIGHT REFUSE TO STAY AND SO THE BEST THAT
   I CAN DO IS PRAY

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

   LUCK LET A GENTLEMAN SEE

Crapshooters. LUCK LET A GENTLEMAN SEE

Sky. HOW NICE A DAME YOU CAN BE

Crapshooters. HOW NICE A DAME YOU CAN BE

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

Crapshooters. LUCK BE A LADY A LADY, BE A LADY WITH ME
   A LADY WOULDN'T FLIRT WITH STRANGERS
   SHE’D HAVE A HEART SHE’D HAVE A SOUL

Sky. A LADY WOULDN'T MAKE LITTLE SNAKE EYES
   AT ME
   WHEN I'VE BET MY LIFE ON THIS ROLL

Crapshooters. ROLL ‘EM ROLL ‘EM ROLL ‘EM
   ROLL WILL YA, SNAKE EYES
   ROLL ‘EM ROLL ‘EM ROLL ‘EM

Sky. SO LET'S KEEP THE PARTY POLITE

Crapshooters. SO LET'S KEEP THE PARTY POLITE

Sky. NEVER GET OUT OF MY SIGHT

Crapshooters. NEVER GET OUT OF MY SIGHT

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

Crapshooters. STICK HERE BABY
   STICK HERE BABY
   LUCK BE A LADY

Sky. LUCK BE A LADY
SCENE 13

Interior of Mission.

General. It is now several minutes past midnight. Isn’t anyone coming? (They all sit glumly.) Sergeant Sarah, something is very wrong.

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

Enter mugs. Sarah turns to them as they enter.

General. Welcome, brothers. Welcome.

A few little grunts from the boys then enter Sky.

Sky. Everybody here? Where's Nathan Detroit?

Enter Nathan.

General. Welcome, brothers. Welcome.

A few little grunts from the boys then enter Sky.

Sky. Everybody here? Where's Nathan Detroit?

Enter Nathan.

General. Welcome, brothers. Welcome.

A few little grunts from the boys then enter Sky.

Sky. Everybody here? Where’s Nathan Detroit?

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General. Welcome, brothers. Welcome.

A few little grunts from the boys then enter Sky.

Sky. Everybody here? Where’s Nathan Detroit?

Enter Nathan.

General. Welcome, brothers. Welcome.

A few little grunts from the boys then enter Sky.

Sky. Everybody here? Where’s Nathan Detroit?

Enter Nathan.

General. Welcome, brothers. Welcome.

A few little grunts from the boys then enter Sky.

Sky. Everybody here? Where’s Nathan Detroit?

Enter Nathan.

General. Welcome, brothers. Welcome.

A few little grunts from the boys then enter Sky.

Sky. Everybody here? Where’s Nathan Detroit?

Enter Nathan.
Sarah looks at her but says nothing.

Sarah (rises). Gentlemen, we are honoured tonight. The meeting will be conducted by the head of our organization, General Cartwright.

She sits. Nathan starts the applause.

General (rises). It is wonderful to see our Mission graced by the presence of so many evil-looking sinners. (Nathan starts to applaud, but realises he may be wrong.) Now, who would like to start the ball rolling by giving testimony?

They are silent and hang their heads.

Nathan. Men, give your testimonies!

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

Nathan. Max!

Max. Oh no!

Nathan (louder this time). Society Max!

Max (getting reluctantly to his feet). Ah, well, like when Sky was rolling us for our souls.

General. I beg your pardon?

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

General. I don't think I understand.

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

General. How wonderful! This whole meeting the result of gambling. It shows how good can come out of evil. Sergeant Sarah, you have done remarkable work.

Sarah (a small voice). Thank you.

General. Anybody else?

Nathan. Brother Nicely, Nicely Johnson. (Nicely sits refusing to get up. Nathan pulls him up.) Brother Nicely, Nicely Johnson.

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 SAVE ME” BUT THE PASSENGERS THEY KNOW RIGHT FROM WRONG FOR THE PEOPLE ALL SAID SIT DOWN SIT DOWN YOU’RE ROCKIN’ THE BOAT

Nicely/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

Ensemble. SIT DOWN YOU’RE ROCKIN’ THE BOAT

Nicely. AND AS I LAUGHED AT THOSE PASSENGERS TO HEAVEN

Laughs, then gasps.

A GREAT BIG WAVE CAME AND WASHED ME OVERBOARD

Ensemble. MMM

Nicely. AND AS I SANK

Ensemble. OOO
Nicely. AND I HOLLERED “SOMEONE SAVE ME”

Ensemble. OOO

Nicely. THAT`S THE MOMENT I WOKE UP

Ensemble. OOO

Nicely. THANK THE LORD

Mission Band rises.

Ensemble. 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 ROCKING THE BOAT

Mission Band sits.

Ensemble. SAID TO HIMSELF SIT DOWN

Nicely. AND THE DEVIL WILL DRAG YOU UNDER

Ensemble. AND THE DEVIL WILL DRAG YOU UNDER

Nicely. WITH A SOUL SO HEAVY YOU`D NEVER FLOAT SIT DOWN SIT DOWN SIT DOWN

Ensemble. SIT DOWN SIT DOWN

Nicely. SIT DOWN

Ensemble. SIT DOWN SIT DOWN

Nicely. YOU`RE ROCKIN`THE BOAT

They all rise.

Ensemble. ROCKIN`THE BOAT SIT DOWN YOU`RE ROCKIN`YOU`RE

Nicely/Ensemble (ending). SIT DOWN SIT DOWN SIT DOWN YOU`RE ROCKIN`THE BOAT

They all sit. Enter Brannigan.

Nathan. Anything we can do for you, Brother Brannigan? Maybe you would care to testify some sing?

Brannigan. I`ll do my testifying in court, where I will testify that you ran a crap game here in this Mission last night. Miss Sarah, you were standing there when they came out. You saw them. Aren`t these the fellows?

Sarah (slowly looks at them; takes her time). I never saw them before in my life.

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

Exit Brannigan in a bad mood.

Nathan. Thank you, Miss Sarah... people I also have a confession to make, and I got to get it off my chest. We did shoot crap here last night and we`re all sorry. Aren`t we, boys?

He turns to the mob. They mumble assents: hanging of heads.

Nathan (turning to Sarah). But I did another terrible thing. I made a bet with a certain guy that he could not take a certain doll away with him on a trip, and this I should not have done, although it did not do any harm, as I won the bet.

Sarah. You won the bet?

Nathan. Sure. The guy told me that he didn`t take the doll. Well, that makes me feel a lot better.

General (rises). Hallelujah!

Nathan. Hallelujah!

Sits. The mob all shout “Hallelujah”.

Sarah (quietly). Hallelujah.

General. Gentlemen, we will now sing No. 244. “Follow the Fold.”
Sarah. A little while ago at our prayer meeting there were a lot of gamblers who acted as though maybe they could change.

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

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

Two girls look at each other for a moment.

Adelaide. WHY NOT?

Sarah. WHY NOT WHAT?

Adelaide. MARRY THE MAN TODAY TROUBLE THOUGH HE MAY BE MUCH AS HE LIKES TO PLAY CRAZY AND WILD AND FREE

Sarah/Adelaide. MARRY THE MAN TODAY RATHER THAN SIGH AND SORROW

Adelaide. MARRY THE MAN TODAY AND CHANGE HIS WAYS TOMORROW

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.) AND CHANGE HIS WAYS AND CHANGE HIS WAYS AND CHANGE HIS WAYS AND CHANGE HIS WAYS TOMORROW

Exit Adelaide and Sarah in different directions.

Sarah. HAVE A BABY

Adelaide. HAVE TWO

Sarah. SIX

Adelaide. NINE
Sarah. STOP!

Both. MARRY THE MAN TODAY
RATHER THAN SIGH AND SORROW
MARRY THE MAN TODAY

_They shake hands._

**SCENE 15**

_The street. Broadway. All the mugs march on._
_They have been cleaned up, and each one is wearing a big white gardenia._
_Nicely accompanies Adelaide on to the stage. She wears a wedding veil and carries a bouquet in her hands. She is very nervous._

Adelaide (screaming). Nathan! Darling, come on, were waiting for you!

Enter Nathan, sheepishly, wearing a top hat and carrying a cane.

Nicely. Let’s go. Where’s the wedding?

Nathan. Holy smoke!

Adelaide. What’s the matter?

Nathan. I didn’t get a place for the wedding!

Adelaide. Oh, Nathan!

Nicely. How about the Biltmore Garage?

Enter the Mission Band playing... Sky Masterson is a member and wears uniform.
_He is ripping out follow the fold with the rest of them, swinging his big drum stick lustily. Sarah plays tambourine. The General follows._

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

Nathan (hits drum with cane). Brother Masterson?

Sky. Yes, Brother Detroit?

Nathan. Can we get married in your Mission Adelaide and I?

Sky looks at Sarah, who looks at the General.

General. Certainly, I married Brother Masterson and Sister Sarah. Glad to do the same for you.

Sky. Congratulations, Nathan! I’ll lay you eight to five you’ll be very happy.

Sarah. What Obediah means is...

Nathan. Obediah?

Sarah. He wishes you every happiness and so do I.

Adelaide. Thank you very much... I know we’re going to be happy. We’re going to have a little place in the country, and Nathan will be sitting there, beside me, every single night.

_Comes an enormous sneeze from Nathan. Then her expression changes as she realizes its implications. Reprise of “Guys and Dolls”. Curtain._

All sing.

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 GUY'S ONLY DOING IT FOR SOME DOLL

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

THE END
1. Adelaide wants a home with ................. and book ends.
2. Brannigan is the ...................... of the New York Police Department.
3. Adelaide and Nathan need a ...................... to get married.
4. Adelaide is the kind of girl ...................... to unload.
5. Sky bets a thousand bucks on the color of Nathan’s ......................
6. Nathan and Adelaide have been ...................... for fourteen years.
7. Nathan detroit runs ...................... crapgames.
8. No one will be let on the ...................... without a carnation.
9. Gamblers bet on ...................... and cards.

**1. PUZZLE**

Many characters in "Guys and Dolls" have a peculiar one.
What is it?

Find the missing words in the 9 sentences below, taken from the text to complete them and then write them in the puzzle.

1. Adelaide wants a home with ................. and book ends.
2. Brannigan is the ...................... of the New York Police Department.
3. Adelaide and Nathan need a ...................... to get married.
4. Adelaide is the kind of girl ...................... to unload.
5. Sky bets a thousand bucks on the color of Nathan’s ......................
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7. Nathan detroit runs ...................... crapgames.
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9. Gamblers bet on ...................... and cards.

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**FILL IN THE FORM IN BLOCK LETTERS USING A PEN**

Surname:   Name:   F  M  
N.:   Address:  
Postcode:  Town:  Province:  
Telephone:  Mobile:  
E-mail:  
Date of birth:  
School:  
N.:   Address:  
Postcode:  Town:  Province:  
Telephone:  
English teacher:  

Date  Signature  

Il Palchetto Stage s.a.s. al sensi e in conformità con l’art. 13, D.Lgs 30 giugno 2003 n. 196, informa che i dati raccolti saranno utilizzati per informarLa in merito a nuove iniziative.
2. PHRASAL VERBS

It's the crapshooters' prayer before gambling!

In the box below there are 11 words, taken from the text. Complete each phrasal verb in list (A) with its corresponding word in the box and write it on the broken lines in list (B).

| GUY - LINE - GIRLS - SHAME - ADELAIDE - SKY - SARAH | COURAGE - HORSES - BET - ACTION |

Example: 1) Get out of = LINE

<table>
<thead>
<tr>
<th>LIST (A) Phrasal verbs</th>
<th>LIST (B) Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Get out of</td>
<td>LINE</td>
</tr>
<tr>
<td>2. Get up</td>
<td></td>
</tr>
<tr>
<td>3. Look for</td>
<td></td>
</tr>
<tr>
<td>4. Stuck on</td>
<td></td>
</tr>
<tr>
<td>5. Figure out a...</td>
<td></td>
</tr>
<tr>
<td>6. Bet on</td>
<td></td>
</tr>
<tr>
<td>7. Keep up with</td>
<td></td>
</tr>
<tr>
<td>8. Wave at</td>
<td></td>
</tr>
<tr>
<td>9. Die from</td>
<td></td>
</tr>
<tr>
<td>10. Raise up</td>
<td></td>
</tr>
<tr>
<td>11. Be mixed up with a...</td>
<td></td>
</tr>
</tbody>
</table>

Now read the letters in the circles and write them on the line below to find the solution.

Solution: ........................................................................................

3. DICE

A good message from the mission band!

Rearrange the letters on the dice and write them on the line below to find the solution.

Solution: ........................................................................................
4. GRID

It's Branningan's Opinion on Gambling!

In the list below there are 11 names of musical instruments, gardening tools, food and drink, quoted from the text.

1. BACARDI  5. BASSDRUM  9. CHEESECAKE
2. CORNET  6. CYMBAL  10. HOE
3. MILKSHAKE  7. PITCHFORK  11. RAKE
4. STRUDEL

Find them in the grid (vertically and horizontally). The remaining letters will give you the solution.

Solution: .................................................................

5. A SPOT OF RELAXATION

An example of a phrasal verb!

Gambling may lead to the same situation!
TEXT ANALYSIS

• About the plot

1) What do Nathan, Sky and Nicely do in their life?

2) Sky makes a proposition to Sarah. What is it and what must she agree to do in return?

3) What is inside the box that Adelaide shows to Nathan? Why does he refuse to look inside the box?

4) Where, and at what time is the prayer meeting that Sky invites the group of gamblers to attend?

5) Adelaide says to Sarah that she will get married on “the twelfth of never”. What is the meaning of this phrase?

6) Agatha and Sarah play in the Mission Band. What musical instruments do they play?

7) Who is the head of the Save-a-Soul Mission? What exactly is the Mission and what/who does it try to save?

8) Who is the first person to give testimony at the prayer meeting and how does the General feel? What do they all do at the end of the meeting?

• About the relationship between the characters

9) Sky tells Sarah his real name. What is it and why does he tell her his real name?

10) How does Adelaide react when she receives the message from Nathan? What does she ask Sky to tell him in reply?

11) Where is the wedding ceremony and who accompanies Adelaide?