FRANK LOESSER

GUYS & DOLLS
# TABLE OF CONTENTS

## ACT ONE

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overture</td>
<td>1</td>
</tr>
</tbody>
</table>
| Opening
  Trio (Nicely-Nicely Johnson, Benny Southstreet and Rusty Charlie) | 5    |
| Quintet (Sarah, Arvide, Agatha and Mission Group)                   | 10   |
| Exit Of Sarah And The Mission Band                                  | 15   |
| Concerted Number (Nathan, Nicely-Nicely, Benny Southstreet, Brandy-Bottle Bates and the Grapeshoters) | 19   |
| Entrance Of Mission Group                                           | 20   |
| Duet (Sarah and Sky)                                                | 26   |
| Interlude                                                           | 27   |
| Vocal Finish                                                        | 31   |
| Change Of Scene (Scenes 2 to 3)                                     | 31   |
| Fanfare                                                             | 32   |
| Song (Miss Adelaide and the Hot-Box Dolls)                         | 33   |
| The Customers' Exit                                                 | 39   |
| Song (Adelaide)                                                     | 40   |
| Change Of Scene (Scenes 4 to 5)                                     | 43   |
| Opening Scene 5                                                     | 43   |
| Duet (Nicely and Benny)                                             | 44   |
| Opening Scene 6                                                     | 50   |
| Change Of Scene (Scenes 6 to 7)                                     | 50   |
| End Of Scene 7                                                      | 51   |
| Song (Sarah)                                                        | 51   |
| Change Of Scene (Scenes 9 to 10)                                    | 64   |
| Song (Sky)                                                          | 66   |
| My Time Of Day                                                      | 67   |
| Duet (Sky and Sarah)                                                | 69   |
| —                                                                   | 71   |
| Curtain Music                                                       | 71   |
| Entrance                                                            | 72   |

## ACT TWO

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hot-Box Fanfare</td>
<td>74</td>
</tr>
<tr>
<td>Song, Chorus And Dance (Adelaide and Dolls)</td>
<td>74</td>
</tr>
<tr>
<td>Song (Adelaide)</td>
<td>80</td>
</tr>
<tr>
<td>Change Of Scene (Scenes 1 to 2)</td>
<td>81</td>
</tr>
<tr>
<td>Song (Arvide)</td>
<td>82</td>
</tr>
<tr>
<td>Change Of Scene (Scenes 2 to 3)</td>
<td>85</td>
</tr>
<tr>
<td>The Grapeshoters Dance</td>
<td>85</td>
</tr>
<tr>
<td>Song And Chorus (Sky and the Grapeshotter)</td>
<td>91</td>
</tr>
<tr>
<td>Change Of Scene (Scenes 3 to 4)</td>
<td>100</td>
</tr>
<tr>
<td>Duet (Adelaide and Nathan)</td>
<td>101</td>
</tr>
<tr>
<td>Change Of Scene (Scenes 4 to 5)</td>
<td>104</td>
</tr>
<tr>
<td>Song And Chorus (Nicely)</td>
<td>105</td>
</tr>
<tr>
<td>The Guys Follow The Fold</td>
<td>113</td>
</tr>
<tr>
<td>Adelaide Meets Sarah</td>
<td>114</td>
</tr>
<tr>
<td>Duet (Adelaide and Sarah)</td>
<td>115</td>
</tr>
<tr>
<td>Opening Scene 7</td>
<td>121</td>
</tr>
<tr>
<td>Entrance Of The Mission Band</td>
<td>123</td>
</tr>
<tr>
<td>The Happy Ending</td>
<td>123</td>
</tr>
</tbody>
</table>
Broadly flowing
Medium Bounce
No. 1

OPENING
"RUNYONLAND"

Brightly

(Seen through curtain) TWO READY GUYS

CURTAIN
The TOURIST GUIDE Couple of TOURISTS

The COP and the FITCHMAN Couple of DOLLS
TRIO—(Nicely-Nicely Johnson, Benny Southstreet and Rusty Charley)

"FUGUE FOR TINHORNS"

Steady Medium Bounce  Trpt.  

Piano  

I got the horse right here The name is Paul Re- vere 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
I'm pick-ing Val-en-tine 'cause on the mon-ing line
The guy has
guy says the horse can do
If he says the horse can
got him fig-ured at five to nine
Has chance, has
But look at Ep-i-taph, he wins it

do, can do, can do.
For Paul Re-
chance,
This guy says the horse has chance
If
by a half, Ac-cord-ing to this here in the Tel-e-graph
Big
-verse I'll bite. I hear his foot's all right, Of course it all depends if it rained last night. Likes

he says the horse has chance, has chance, has chance. I know it's

Threat, Big Threat, This guy calls the horse Big Threat

If

mud, likes mud, This "X" means the horse likes

Valentine. The morning works look fine Beside the Jockey's brothers a

he calls the horse Big Threat, Big Threat, Big

If that means the horse likes mud, likes

friend of mine. Needs race, needs race, This

Threat. And just a minute boys, I got the feed box noise. It says the
NICE 

mud, likes mud. I tell you Paul Revere. Now this is
guy says the horse needs race.

BEN 
great-grandfather was Equipoise. Shows class, shows

guy says the horse needs

RUST 

no bum steer. It's from a handicapper that's real sincere Can

race, needs race, needs race.

NICE 

can do, This guy says the horse can do

BEN 

Valentine, 'cause on the morning line. The guy has got him figured at five to nine. Has

RUST 

he says the horse shows class, shows class, shows class. So make it
NICE: he says the horse can do, can do, can

BEN: chance, has chance. This guy says the horse has

RUST: Epitaph. He wins it by a half. According to this here in the

NICE: do. Paul Revere, I got the horse

BEN: chance. Valentine! I got the horse

RUST: Telegram. Epitaph. I got the horse

NICE: right here.

BEN: right here.

RUST: right here.

Segue
QUINTET— (Sarah, Arvide, Agatha and Mission Group)
"FOLLOW THE FOLD"

The "SAVE-A-SOUL" Mission Band (on Stage)

March tempo

The Citizens gather
Sarah
Follow the Fold and stray no more, stray no more, stray no more.

Agatha
Follow the Fold and stray no more, stray no more, stray no more.

Arvide
Follow the Fold and stray no more, stray no more, stray no more.

Corporal
Follow the Fold and stray no more, stray no more, stray no more.

(Orch)
The Drunk enters

(aside)

Put down the bottle and we'll say no more Follow, Before you take any

other swallow Follow the Fold and stray no more, stray no more,
stray no more. Tear up your pok-er deck and play no more Fol-low,

...
darkness And the sin and shame in which you wallow Follow the Fold and

darkness and the cold. Follow the Fold and

darkness and the cold. Follow the Fold and

darkness and the cold. Follow the Fold and

stray no more, stray no more, stray no more. If you're a

stray no more, stray no more, stray no more. If you're a

stray no more, stray no more, stray no more. If you're a

stray no more, stray no more, stray no more. If you're a
No 3a

EXIT OF SARAH AND THE MISSION BAND

Cue: (SARAH) Open all day and night, with a special prayer meeting next Thursday
(start music at word 'special')

Dejectedly

pp legato

(Fade)
CONCERTED NUMBER
(Nathan, Nicely, Benny the Greek, Brandy-bottle Bates and the Crapshooters)
"THE OLDEST ESTABLISHED"

 Cue: (NATHAN) We've been engaged for fourteen years

(BENNY) The Greek's in Town!
(NICELY) Brandy-Bottle Bates!
(BENNY) Scranton Slim!

(NATHAN) But where can I have the game?
(Nicely) The Biltmore garage wants a grand —
Benny But we ain't got a grand on

Nathan
hand. And they've now got a lock on the door —

Nicely
four. There's the stock-room behind McClosky's Bar. But

Benny

Susie McClosky
ain't a good scout. And things being how they are, The back of the Police Station is

out. So the Biltomore garage is the spot. But the one-thousandbucks we ain't

got! Why it's good old reliable Nathan, Nathan,

Nathan, Nathan Detroit. If you're looking for action hell

furnish the spot. Even when the heat is on it's never too hot,
All the CRAP SHOOTERS

Not for good old re-li-a-ble Na-than—For it's al-ways jus-

— a short walk — To the old-est es-tab-lished per-man-ent

To the old-est es-tab-lished per-man-ent

float-ing crap game in New York.

There are

There are

Listesso tempo

well-heeled shoot-ers ev’ry-where, ev’ry-where, There are well heeled shoot-ers ev’ry-

well-heeled shoot-ers ev’ry-where, ev’ry-where, There are well heeled shoot-ers ev’ry-
where, And an awful lot of lettuce for the fell-a who can get us there.

Nathan, Nicely, Benny

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

That's there.

That's

REFRAIN

good old reli-a-btle Nathan, Nathan, Nathan, Nathan Detroit.
If the size of your bundle you want to increase, 

Hell arrange that

you go broke in quiet and peace. In a hide-out provided by

Proudly

Nathan—Where there are no neighbours to squawk. It's the

Stage whisper

oldest established permanent floating crap game in New
Where's the action? Where's the game?

экстрахорно, Бенни, Натан

desperately

Got ta have the game or we'll die from shame.

All except Nathan

(Bouche fermée)

It's the oldest established

(Bouche fermée)

It's the oldest established

permanently floating crap game in New York.

permanently floating crap game in New York.

allargando

allargando
REPRISE

"FOLLOW THE FOLD"

Cue: (SKY) There is a large assortment available

Mission Group (off stage)

Unis.

Follow the Fold and stray no more stray no more stray no more

(under dialogue)

Put down the bottle and we'll say no more Follow follow the Fold

(MISSION GROUP enters singing)

Cue: (SKY) (Cider) (Blowout)

Follow the Fold and stray no more stray no more stray no more

(STAGE lights up)

Slow (Enter MISSION GROUP)

(pp)
DUET—(Sarah and Sky)
"I'LL KNOW"

Cue: (SARAH) Don't worry, I'll know

Sarah

For I've imagined every bit of him, From his strong moral fibre to the

SAR

wisdom in his head, To the homely aroma of his pipe— You have wished yourself a

Sky

Scarsdale Galahad The breakfast eating Brooks Brothers type! (Spoken)

And

Sarah

Yes

Slow

Cue: (SARAH) All Figured out

I shall meet him when the time is ripe

(under dialogue)
know when my love comes a-long, I won't take a chance. For

oh he'll be just what I need, Not some fly-by-night Broadway ro

Sarah Indignantly

-mance And you'll know at a glance by the two pair of pants I'll

sweetly

know By the 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
(With mounting determination)

sound And till then I shall wait And till then I'll be

strong For I'll know when my love comes a long.

(SKY (Spoken))

Well, I'll tell you Mine will come as a sur-

(SARAH) Chemistry?

(SKY) Yeah, chemistry.

prize to me Mine I leave to chance, and chem-istry Suddenly I'll

Flowing

know when my love comes a long 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 star-
Sarah
face in the throng ten. Yes I'll know when my love comes a -
INTERLUDE
"I'LL KNOW"

Slowly and romantically

VOCAL FINISH
"I'LL KNOW"

Listesso tempo (forcefully)  Sarah (with determination)

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.

CHANGE OF SCENE
(Scene 2 to 3)

Very slow

Segue during fade-out

Fade as Nathan starts to speak on phone
No 7

FANFARE

Cue: (NATHAN) I hope you get stabbed by a Studebaker! (Blackout)

No 7a

SONG and CHORUS—(Miss Adelaide and the Hot-Box Dolls)

“A BUSHEL AND A PECK”

Cue: (MASTER OF CEREMONIES) Miss Adelaide and the Hot-Box Farmerettes!

Bright Bounce tempo

DANCE
Dolls (with Doll voices)

He loves me he loves me not

(The frustrated bump)

uh - uh

(Adelaide enters)
I love you 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
Chorus

'Cause I love you a
My heart is leapin'
Havin' trouble sleepin'
Adelaide & Dolls

I love you a bushel and a peck
a bushel and a peck tho' it

Adelaide

beats me all to heck
beats me all to heck how I'll ever tend the farm

Chorus

ever tend the farm When I wanna keep my arm about you

'Doll voices

the cows and chickens are goin' to the dickens.

'Cause I love you a
Adelaide & Dolls

busheland a peck you bet your pret-ty neck I do
Dood-le ood-le ood-le

Girls
dood-le ood-le ood-le Dood-le ood-le ood-le ooo
Good-bye now

(Adeleide & Dolls exit)
Dood-le ood-le ood-le doodle ood-le ood-le ood-le ood-le ood-le ooo

Slow Segue

No 7b

THE CUSTOMERS EXIT
(‘HOME, SWEET HOME’)

Softly

p

rit.
SONG—(Adelaide)

"ADELAIDE'S LAMENT"

Cue: Adelaide opens book

**Slowly**

*Adelaide*

"It says here" (reading haltingly)

The average unmarried female basically insecure

Due to some long frustration may react

Shows a neurotic tendency. See note (spoken)"

Note: With psychosomatic

Chronic, organic

2nd time accel.

Adolescence, difficulty to endure,

Affecting the upper respiratory

symptoms syndromes
toxic or hypertensive involving the eye, the ear, and the nose, and

(Adelaide reacts)

Other words, just from waiting around for that plain little band of gold

Atract, throat

In other words, just from worrying whether the wedding is on or off A
person can develop a cold. You can spray her whenever you figure the strepto-
person can develop a cough. You can feed her all day with the Vi-

-lurk. You can give her a shot for whatever she's got but it just won't work. If she's
Bro-mo Fizz—But the medicine never gets anywhere near where the trouble is. If she's

tired of getting the fish-eye from the hotel clerk. A
getting a kind of a name for herself and the name ain't "his." A

person can develop a cold. (It says here) The
cough. And
furthermore just from stalling and stalling And stalling the wedding trip

person can develop La grippe. When they get on the train for Niagara and she can hear

suddenly angry

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

La grippe, (Hm!) La grippe, La post nasal drip With the wheezes and the sneezes and a
poco rit.  a tempo
si - nus that's real - ly a pip!
From a lack of com - mu - ni - ty pro - per ty - a

poco rit.  a tempo
feeling she's get - ting too old,
A per - son can de - vel - op a

Change of Scene
(Scene 4 to 5)

Broad

No 9
MISSION BAND on stage
March tempo

Opening—Scene 5
DUET—(Nicely and Benny)

"GUYS AND DOLLS"

Cue: (NICELY) A world-wide weakness, Look!

Nicely

Ad lib. conversationally

What's playing at the Roxy?
I'll tell you what's playing at the Roxy

sf - P

NICE

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

sf - P

NICE

Benny

Roxy.

What's in the Daily News?
I'll tell you what's in the Daily News,
Ben

story about a guy who bought his wife a small ruby. With what otherwise would have been his union dues. That's what in the Daily News. What's happening all over?

Nice

I'll tell you what's happening all over. Guys sitting home by a television set.

Nick

who once used to be something of a rover. That's what's happening all over.

Both

Both

Love is the thing that has licked 'em. And it looks like Nathan's just another victim. Yes sir! When you
Brightly (in 4)

(NICELY) 1 see a guy, reach for stars in the sky. You can
(BENNY) 2 see a Joe saving half of his dough. You can

bet that he's doing it for some doll. (BENNY) When you spot a
bet there'll be mink in it for some doll. (NICELY) When a bum buys

John waiting out in the rain. Chances are he's insane as only a John can
wine like a bum can afford. It's a cinch that the bum is under the thumb of

(NICELY) When you meet a gent paying all kinds of rent
(BENNY) When you meet a mugg lately out of the jug,
For a flat that could flatten the Taj Mahal
And he's still lifting platinum foil off rol

Sad, call it funny,
But it's better than even money
That the guy's only

Hell call it heaven,
It's a probable twelve to seven
That the guy's only

Both

does it for some doll.
(benny) When you does it for some doll.

Benny

When you
BEN

see a sport—and his cash has run short—Make a bet that he's bank-

BEN

—ing it with some doll—When a guy wears tails with the

NICE

front gleaming white—Who the hell do you think he's sticking pink on

NICE

Sat-ur-day night?—When a lazy slob—takes a good steady job
And he smells from Vitalis and Barbasol.

Call it dumb, call it clever.
Ah, but you can give odds for ever that the

guys only doing it. For some doll—some doll—some doll. The guy's only
doing it for some doll.

Segue
NO. 11

OPENING—SCENE 6

Slowly

Fad at Dialogue

NO. 12

CHANGE OF SCENE
(Scenes 6 to 7)

Cue: (SKY) Hallelujah!

Lights up Slow

Fad at Dialogue
No. 13

Cue: (NATHAN) She couldn't have gone!

MISSION BAND off Stage
Quick March tempo

Segue

No. 14

HAVANA

Bright tempo

Drums etc.

CURTAIN

THE CAFE CUBANO SHANGO
SKY and SARAH exit

THE POLITE RHUMBA

SKY and SARAH enter

(SARAH) A Ham sandwich!
Dialogue in tempo
Sarah

Sky Sarah

El Sant-to Cristo, the second oldest Mission in Cuba
Come on! Where to? To see the

Dont miss the Dungeons where prisoners were thrown to the sharks. Sounds like a million laughs.
Sarah

Sky

Here is buried Christopher Columbus At least he's lying down.

Sarah

Sky

How about a drink?

Sarah

Sky

A milk shake please.

Dulce de Leche.
A la tango

Sarah

These are delicious.

Sky

Sarah

What did you call them? Dulce de Leche. Dulce de Leche? What's in it

besides milk? Oh, sugar and a kind of native flavouring.

Sarah

What's the
Sky

name of the flavouring?

Bacardi!

Sarah

It's very good
I'll have another

Sarah

Doesn't Bacardi have alcohol in it?

Sky

Only enough to act as a preservative.

(Sarah) (free)

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

G.P.
SONG—(Sarah)
"IF I WERE A BELL"

Slowly
Sarah Very freely and slightly tipsy

(Spoken) 1. Ask me how do I feel. Ask me now that we're cozy and clinging.

(Sung) From this chemistry lesson I'm learning chemistry.

col'voce 1st time

(a tempo 1st time) 2nd time

SAR: Well, sir, all I can say is, if I were a bell I'd be ringing.

Yeah, chemistry. Well, sir, all I can say is, if I were a bridge I'd be burning.

From the moment we kissed tonight. That's the way I've just got to behave.

Yes, I knew my morale would crack. From the wonderful way that you looked.

$\text{SAR}$

Boy, if I were a lamp I'd light. And if I were a banner I'd wave.

Boy, if I were a duck I'd quack. Or if I were a goose I'd be cooked.
Ask me how do I feel, little me with my quiet upbringing
Ask me how do I feel, Ask me now that we're fondly caressing

Well, sir all I can say is, If I were a gate I'd be swinging
(Speaks) Full, if I were a salad I know I'd be splashing my dressing

And if I were a watch I'd start popping my spring
Ask me how to describe This whole beautiful thing

Well, if I were a bell I'd go Ding, dong, ding, dong, ding...
I wore a bell— I'd go ding, dong, ding, dong,

CHANGE OF SCENE
(Scenes 9 to 10)

 Cue: (SARAH) You talk just like a missionary

Repeat ad lib. till Curtain

Serenely

Hold till
Sarah speaks
Cue: (SARAH) She's in love

Dolce
(under dialogue)

Slowly and freely

(SKY) You're finding out something I've known for quite a while

Sky

My time of day is the dark-time—

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—

Tenderly
smell of the rain-washed pavement—
Comes up clean and fresh and

Proudly

cold—And the street lamp light
fills the gutter with gold
That's

my time of day
My time of day, And you're the only doll I've ever wanted, to

share it with me...

(SKY) "You're the first person I've ever told it to" they embrace
(under dialogue)

Segue
DUET—(Sky and Sarah)

“I’VE NEVER BEEN IN LOVE BEFORE”

Sky

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

Freely (in 2)

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

So please for—
-give this helpless haze I'm in
I've really never been in

Freely

Sarah A little faster

love before I've never been in love before Now

col legato al tempo

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

But this is wine that's all too strange and strong I'm full of foolish song And
No 18
Cue: (ARVIDE) You're even more tired than I am
(Whistle cue)

Very fast and agitated

3rd time pp at BRANNIGAN'S entrance

No 19
Cue: (SARAII) I'm a mission doll!

CURTAIN MUSIC

End of Act 1
Act II

HOT BOX FANFARE

No 21

Song, Chorus and Dance—(Adelaide and Dolls)

“Take Back Your Mink”

 Cue: (MASTER OF CEREMONIES) Miss Adelaide and her Debutantes!

Very Slowly

Adelaide

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 
resentfully.

And I said as I ran down the hall.
Take back your mink, take back your pearls, what made you think that I was one of those girls? Take back the gown, the shoes and the hat 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 now when I think of what you want in exchange, it all seems a horrible dream so
take back your mink  To from whence it came  And tell them to

(angularly)  a tempo

Hollanderize it for some other Dame.

Fox-trot Tempo  (Throw Cig-Holder down)  (take off mink)

(Take off pearls)

Take back your mink  Take back your pearls  what made you

fraudiously  Take off gown

think that I was one of those girls I'm screaming  Take back the gown

Take off hat—throw them upstage

Take back the hat  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. (sigh).

Take back your mink Those old worn out pelts And go shorten the sleeves for somebody else.

DANCE
SONG—(Adelaide)

"ADELAIDE'S SECOND LAMENT"

Cue: (SKY) Yeah! (Exits) (ADELAIDE sneezes)

Adelaide Freely and sadly

In other words just from sitting alone at a table reserved for two A

person can develop the flu You can bundle her up in her woolies And I mean the
colla voce

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
Andante moderato

Under dialogue

Velvet I can wish you for the collar of your coat

And fortune smiling all along your way

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 footmen all in red

And
call-ing cards—up—on a sil-ver tray
But more I can-not wish you than to

wish you find your love,
Your own true love, this day

Stand-ing there
Gaz-ing at you
Full of the

bloom of youth
Stand-ing there
Gaz-ing at you

With the sheep's eye
And the lick-er-ish tooth
Music I can wish you, merry music while you're young,
And wisdom, when your hair has turned to gray.

But more I cannot wish you than to wish you find your love,
Your own true love, this day.

With the sheep's eye And the lick-er-ish tooth And the strong arms to carry you away.
CHANGE OF SCENE
(Scene 2 to 3)

Cla: (NICELY) This way!

Agitato

Bright tempo

Segue as One 24a

THE CRAFTSMAN'S DANCE
No 25

SONG and CHORUS—(Sky and the Crapshooters)

"LUCK BE A LADY"

 Cue: (SKY) I've got a little more than dough riding on this one

They call you "Lady Luck" But there is room for doubt. At times you have a very unlady-like 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
brightly (in tempo)

might forget your manners, you might refuse to stay and

so the best that I can do is pray.

luck be a lady to-night. luck be a lady to-night.

luck, if you've ever been a lady to begin with.

luck be a lady to-night.
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!
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.

Never get out of my sight.

Stick with me baby I'm the fellow you came in with. Luck be a lady.

Luck be a lady.
Luck be a lady to-night.

unis. Crapshooters

Luck be a lady to-night.

Luck, if you've ever been a lady to begin with,

Luck be a lady to-night.
Sky

Lack, let a gentleman see. F(Men kneel) How nice a

Ten.

Ens.

Bass

Sky

dame you can be. I know the way you've treat ed

Ens.

How nice a dame you can be. Luck be a

Sky

other guys you've been with, Luck be a lady with me.

Ens.

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. A lady wouldn't make little snake-eyes at me. When I've bet my life on this roll. So Roll 'em, snake-eyes, Roll 'em, Roll 'em, Roll 'em.
SKY

let's keep the party polite.

ENS

Never get

SKY

out of my sight.

ENS

Stick with me baby, I'm the

SKY

fellow you came in with Luck be a lady.

ENS

baby, Stick here baby.

Luck be a
Sky

Luck be a lady.

Ens.

Luck be a lady.

Sky

Luck be a lady to-night

Ens.

Roll will ya, Roll will ya. What's the matter? Roll the dice!

Sky

(Halted)

Ens.

Com-in' out, Com-in' out, Com-in' out, right. Ha!

Segue
CHANGE OF SCENE
(Scenes 3 to 4)

Bright tempo (tightly)

Fade when Big Jule speaks
DUET—(Adelaide and Nathan)

“SUE ME”

Cue: (NATHAN) But I promise you it’s true.

Quite fast

Adelaide (Spoken) 1st time

You promise me this You promise me that You promise me anything under the sun then you gam-bic it there You gam-ble on ev-ry-thing all ex-cept me And IIn

give me a kiss And you’re grab-bing your hat and you’re off to the ra-ces a-gain when I think of the sick of you keep-ing me up in the air till you’re back in the mon-ey a-gain when I think of the

time gone by gone by And I think of the

Ad-e-laide Ad-e-laide!
way
I try
I could honestly die.

Adelaide!

Call a lawyer and Sue me, Sue me, What can you do me? I love you
Serve a paper and Sue me, Sue me, What can you do me? I love you

SPT

Give a hol-l-er and hate me, hate me Go ahead
Give a hol-l-er and hate me, hate me Go ahead

Adelaide

The best years of my life I was a fool to give to you.
When you wind up in jail don't come to me to bail you out.

hate me I love you
hate me I love you

Alright, already I'm
Alright, already so
104

And I think of the way

Adelaide! Adelaide!

I could honestly die.

Sue me, Sue me,

I love you.

CHANGE OF SCENE
(Scenes 4 to 5)

Slowly

(Lights up)
No. 28

SONG and CHORUS—(Nicely)
"SIT DOWN, YOU'RE ROCKIN' THE BOAT"

Freely
Nicely

I dreamed last night I got on the boat to Heaven And by some chance I had

brought my dice along And there I stood And I ho-li-ered 'Somebody fade me' But the passengers they know right from

Bright - Rhythmic

wrong. For the people all said sit down Sit down you're rockin' the boat.

People all said sit down sit down you're rockin' the boat And the devil will drag you un-
NICE

- der By the sharp lapel of your checkered coat Sit down sit down sit down... cresc.

NICE

- sit down sit down you're rockin' the boat

S A

Sit down you're rockin' the boat

CHO

T B

Freely

sailed away on that little boat to Heaven And by some chance found a bottle in my fist And
there I stood, nicely passin' out the whiskey But the passengers were bound to resist

For the

people all said beware— You're on a heavenly trip, People all said beware

people all said beware, Beware,

people all said beware, Beware,
Beware. You'll scuttle the ship.
And the Devil will drag you under.
By the

People all said beware.

Down.

Sit.

People all said beware.

Down.

Sit.

Fancy tie 'round your wicked throat.
Sit down, sit down, sit down, sit down.

Sit down, sit down, sit down, sit down.

Sit down, sit down, sit down, sit down.

Sit down, sit down, sit down, sit down.

Bass
You're rockin' the boat—foc'cularly
And as I laughed at those passengers to Heaven
A great big wave came and

You're rockin' the boat—down

You're rockin' the boat—down

You're rockin' the boat—down

You're rockin' the boat—down

You're rockin' the boat—down

mf agitated

solemnly

washed me overboard And as I sank And I hollered 'Someone save me!' That's the moment I woke up, thank the
Lord. And I said to myself sit down._ sit down, You're rock-in' the

Thank the Lord. "motto rit."

Thank the Lord, Thank the Lord. Thank the Lord. Said to himself sit down

Thank the Lord._

"motto rit. a tempo"

boat Said to myself sit down._ Sit down— You're rockin' the boat And the

sit down— Said to himself Sit down._

sit down— Said to himself Sit down._

BASS
Devil will drag you under. With a soul so heavy you'd never float. Sit down sit down sit down.

And the devil will drag you under
Sit down sit down sit down sit down.

And the devil will drag you under
Sit down sit down sit down sit down.

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

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

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

Sit down sit down you're rockin' the boat
Sit down sit down sit down sit down you're
No. 29

"THE GUYS FOLLOW THE FOLD"

Cue: (GENERAL) We will now sing No. 24 - Follow the Fold

Ens. (unis)

Follow the fold and stray no more, stray no more,

stray no more, Put down the bottle and we'll say no more

Lights Fade

Follow, Follow the Fold.
ADELAIDE MEETS SARAH

"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
I've never really been in still a gon-er Once she gets the i-dea that the lit-tle Church will
love be-fore.
always be round the cor-ner. A per-son can de-vel-op a cold.

NO. 30

DUET—(Adelaide and Sarah)

"MARry THE MAN TODAY"

Cue: (ADELAIDE) What are we, Crazy or something?

Adelaide (spoken) (sung)

At Wa-na-maker's and Sak's and Klein's A les-son I've been taught—You
Sarah

Can't get alterations on a dress you haven't bought.
At any vegetable market from Borneo to Nome.
You mustn't squeeze a melon till you get the melon home.
You've simply got to gamble.
You get no guarantee.
Now doesn't that kind of apply to you and I?
Why not?
Why not what?
Craftily, in tempo

Adelaide

Marry the man to-day
Trouble tho' he may be

Much as he likes to play
Crazy and wild and free

Both

Adelaide

Marry the man to-day
Rather than sigh and sorrow, Marry the man to-day And change his

ways tomorrow

Sarah

Marry the man to-day

Marry the man to-day
Adelaide

Sarah

Guy Lombardo!

Golf! Ovaltine!

But

Digest!

Rogers Peet! Galoshes!

But

ADE

marry the man today

Handle it meek and gently

Marry the man today and train him

SAR

marry the man today

Handle it meek and gently

Viols.

ADE

subsequently

Carefully expose him to do-

SAR

Sarah

--mes- tig life

And if he ever tries to stray from you

Have a
No. 31

ENTRANCE OF THE MISSION BAND

Cue: (NICELY) How about the Biltmore Garage?

(Mission Band on Stage)

No. 32

THE HAPPY ENDING

"GUYS AND DOLLS" (All of them)

Cue: (ADELAIDE) Every single night!

Bright tempo

All

(Nathan's sneeze) 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 mon-

That's all!