

AND IF I WERE A BANNER I'D WAVE.  
*(Places her head on his shoulder, crosses to L.)*  
 ASK ME HOW DO I FEEL  
 LITTLE ME WITH MY QUIET UPBRINGING  
 WELL, SIR, ALL I CAN SAY IS  
 IF I WERE A GATE I'D BE SWINGING  
*(HE catches her as SHE leans to front)*  
 AND IF I WERE A WATCH  
 I'D START POPPING MY SPRING  
 OR IF I WERE A BELL I'D GO  
*(SHE swings his arms over his head)*  
 DING, DONG, DING DONG DING.

ASK ME HOW DO I FEEL  
*(SHE crosses to his R. puts head on his shoulder)*  
 FROM THIS CHEMISTRY LESSON I'M LEARNING

**SKY**

Chemistry?

**SARAH**

Yes, chemistry.

WELL, SIR, ALL I CAN SAY IS,  
 IF I WERE A BRIDGE,  
 I'D BE BURNING  
 YES,  
*(She backs him up to L.)*  
 I KNEW MY MORALE WOULD CRACK  
*(Crosses, backs him up to L. 4 steps)*  
 FROM THE WONDERFUL WAY 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 NOW TO DESCRIBE  
 THIS WHOLE BEAUTIFUL THING  
 WELL, IF I WERE A BELL  
*(Crosses to his L.)*  
 I'D GO DING, DONG, DING DONG DING.  
*(She falls into his arms at end of number)*

**SARAH**

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

**SKY**

*(Takes a moment)*

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

**SARAH**

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

**SKY**

I'm *taking* you back!

**SARAH**

You're no gentleman.

**SKY**

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

*(SARAH puts arms around him; HE pushes her away)*

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

**SARAH**

How else would a girl get to meet a gambler?

**SKY**

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

Come on!

**SARAH**

No, no!

**SKY**

I got to think what's best for *you*.

**SARAH**

Oh, you talk just like a missionary.

<b>#16 – Change of Scene</b>
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*BLACKOUT*

*They exit L. as the lights BLACK OUT.*

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