

GUYS and DOLLS

A MUSICAL FABLE OF BROADWAY / UN CONTE MUSICAL SUR BROADWAY

STUDY GUIDE

A SEGAL CENTRE
PRODUCTION THROUGH
SPECIAL ARRANGEMENT
WITH / UNE PRODUCTION
DU CENTRE SEGAL AVEC
L'AUTORISATION DE
MUSIC THEATRE
INTERNATIONAL (MTI)

BASED ON A STORY & CHARACTERS OF / Basé sur l'histoire et les personnages de:
DAMON RUNYON, MUSIC & LYRICS BY / Musique et paroles de: **FRANK LOESSER**,
BOOK BY / Livre de: **JO SWERLING & ABE BURROWS**

2012 SEPTEMBER 30 to OCTOBER 28
30 SEPTEMBRE au 28 OCTOBRE



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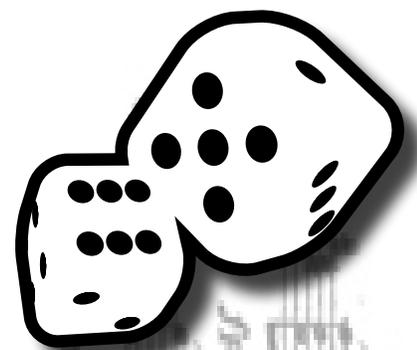
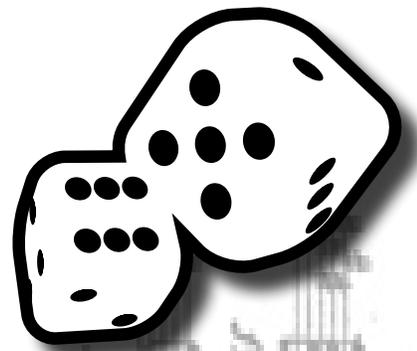


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PRODUCTION CREDITS

Based on a story and characters of Damon Runyon
Music and Lyrics by Frank Loesser
Book by Jo Swerling and Ave Burrows

Director	Diana Leblanc
Choreographer	Jim White
Musical Director	Nick Burgess
Set & Costume Designer	Michael Eagan
Lighting Designer	Luc Prairie
Sound Designer	Peter Balov

CAST

in order of appearance

Nicely-Nicely Johnson	Mike Paterson
Benny Southstreet	Marcel Jeannin
Rusty Charlie	Daniel Brochu
Sarah Brown	Tracy Michailidis
Arvide Abernathy	Sam Stein
Harry the Horse	Jordan Marchand
Lt. Brannigan	Glen Bowser
Nathan Detroit	Frank Moore
Angie the Ox	Alexandre Beaulieu
Miss Adelaide	Susan Henley
Sky Masterson	Scott Wentworth
General Mathilda B. Cartwright	Jane Gilchrist
Big Jule	Massimo

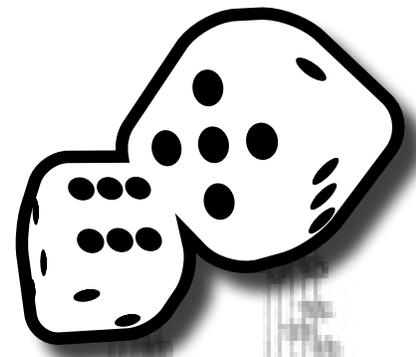
Master of Ceremony	Jonathan Patterson
Hotbox Girls / Ensemble	Sarah Butler, Maggie Owen, Safiya Roberts, Geneviève Leclerc
Mission band / Ensemble	Mike Melino, Lisa Rubin
Crapshooters / Ensemble	David Bushman, Jenny Brizard, Adam Capriolo, Jean-Luc Côté

MAJOR PRODUCTIONS

- 1951** Original Broadway Production
Won five Tony Awards. Directed by George S. Kaufman. Starring Sam Levine, Vivian Blaine, Robert Alda, Isabel Bigley, and Stubby Kaye.
- 1955** Hollywood Film
Won two Golden Globe Awards. Directed by Joseph L. Mankiewicz. Starring Frank Sinatra, Vivian Blaine, Marlon Brando, Jean Simmons, and Stubby Kaye.
- 1976** Broadway Revival
Won a Theatre World Award. Directed By Billy Wilson. Starring Robert Guillaume, Norma Donaldson, James Randolph, Ernestine Jackson, and Ken Page.
- 1982** London Revival
Won two Critics' Circle Theatre Awards, An Evening Standard Award, and Five Laurence Olivier Awards. Directed by Richard Eyre. Starring Bob Hoskins, Julia McKenzie, Ian Charleson, Julie Covington, and David Healy.
- 1992** Broadway Revival
Won seven Drama Desk Awards, Four Tony Awards. Directed by Jerry Zaks. Starring Nathan Lane, Faith Prince, Peter Gallagher, Josie de Guzman, and Walter Bobbie.
- 1996** London Revival
Won a Critics' Circle Theatre Award, and a Laurence Olivier Award. Directed by Richard Eyre. Starring Henry Goodman, Imelda Staunton, Clarke Peters, Joanna Riding, and Clive Rowe.
- 2005** London Revival
Won two Laurence Olivier Awards. Directed By Michael Grandage. Starring Douglas Hodge, Jane Krakowski, Ewan McGregor, Jenna Russel, and Martyn Ellis.
- 2008** Australian Production
Won a Helpmann Award. Directed by Michael Grandage and Jamie Lloyd. Starring Garry McDonald, Marina Prior, Ian Stenlake, Lisa McCune, and Shane Jacobson.
- 2009** Broadway Revival
Directed by Des McAnuff. Starring Oliver Platt, Lauren Graham, Craig Bierko, Kate Jennings Grant, and Tituss Burgess.
- 2012** Montreal Production
Directed by Diana Leblanc. Starring Frank Moore, Susan Henley, Scott Wentworth, Tracy Michailidis, and Mike Paterson.



PRODUCTION HISTORY



PLOT SYNOPSIS

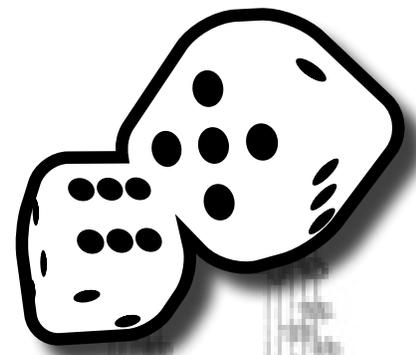
The play opens on a busy day on Broadway, in post WWII New York City. **Nathan Detroit** comes across two of his cohorts, **Nicely-Nicely Johnson** and **Benny Southstreet**, as police officer **Lieutenant Brannigan** is questioning them about where Nathan's next crap game will be held. Nathan is having difficulty finding a location, as the police are on to him and the only venue he can find will cost him \$1,000 (almost \$14,000 in 2012) that he does not have. By good fortune, he learns that **Sky Masterson** has just come to town. Sky has a well-earned reputation for being a gambler who makes the biggest bets, so Nathan tries to win the \$1,000 from him. Sky bets that he is smooth enough to get a date with any woman, any time. Nathan chooses **Miss Sarah Brown** of the Save-a-Soul Mission as the target. If Sky can take her, as his date, to Havana the next evening, he wins; if not, Nathan wins, and gets the cash for his venue.

Nathan's girlfriend of 14 years, **Miss Adelaide**, asks Nathan to stop running his games. She claims that the stress of their relationship is having a negative effect on her health. Nathan promises that he will leave the industry, but his lie is revealed, which angers Adelaide.

Sky enters the Save-A-Soul Mission as Sarah is bemoaning to her uncle, **Arvide Abernathy**, the inefficacy of her work, as no sinners are coming in. Sky tells them his story, proclaims his desire to repent, but does it a little bit too effusively, so Sarah doubts his sincerity. She hesitates when he corrects her Bible citation, and he makes a wager with her: he will give her at least a dozen sinners for the mission meeting tomorrow night if she will have dinner with him tonight... in Havana. She of course refuses, but a visit from her supervisor the next day changes her mind; she will do anything to keep her mission open.

Nathan doesn't think there's any way that Sky would have succeeded, so he's already gathered all this gamblers in one place, waiting for Sky to come by with his money. Lt. Brannigan tries to take this gathering as proof of gambling, so Nathan invents the cover story that he is getting engaged and this is his bachelor party. Adelaide walks in during this fabrication, and takes it as truth, thus getting engaged. They decide that they will elope.

In Havana, Sky and Sarah have different ideas of how to spend their time—Sarah is interested in the historical landmarks and not in the nightclubs. Sky tricks Sarah into drinking alcohol. As she gets drunk, she becomes jealous, dancing with other men and starts a bar fight. The night goes until morning, when Sky gently helps her sober up, and they express affection for each other. Sky confesses the circumstances surrounding their date, and Sarah is understanding.



PLOT SYNOPSIS

Back in New York, Sky and Sarah walk quietly to the mission, running into Adelaide and her bridal shower on the way. When they arrive at the mission, they are met by police sirens and men fleeing. Nathan has taken advantage of Sarah's absence to host a craps game at the mission. While she didn't find the bet unforgivable, she cannot abide this, because it implicates her and soils the sanctity of the mission. That evening, Nathan has planned to meet Adelaide at the club to elope. A messenger arrives to tell her that he is not coming. Sarah is at the mission awaiting a meeting that will close it for good due to a lack of sinners.

Nathan has found the last possible venue for his craps game: the sewers below Broadway. **Big Jule**, a dangerous gangster from Chicago, is out of cash, and intimidates Nathan to put up his own cash. A fight nearly breaks out when Sky enters, trying to recruit sinners to the mission. He says that he failed to take Sarah to Havana and gives Nathan the 1,000 dollars, and proceeds to bet every man 1,000 dollars each, against their soul, on a single dice roll.

The men are obliged to attend the prayer meeting, having lost that roll. On the way, Nathan runs into Adelaide. He tells her that they cannot elope that night as he must go to a prayer meeting. She is not swayed and believes that he is lying.

The men arrive, late, to an otherwise unattended meeting. Nathan acts as a supervisor, making all the men participate in confessing their sins. When it is Nathan's turn, he mentions that Sky said he lost the bet about Sarah, and Sarah rushes out to find him.

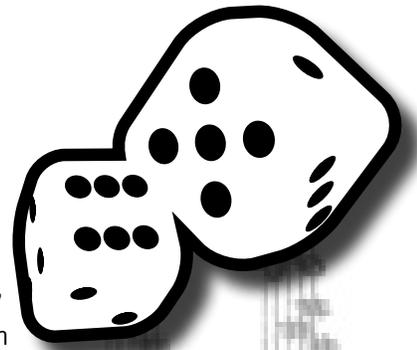
The next day, Sarah and Adelaide meet and Adelaide learns Nathan was not lying about the prayer meeting. It dawns on them that they truly love these men, and get married the following day.

BEFORE SEEING THE PLAY

Refer also to page 15, “After Seeing the Play.”

- Read short stories by Damon Runyon, and discuss his use of slang, present tense, and overly precise language (see page 9). How would you describe his New York? What devices does he employ to illustrate the environment without describing it specifically?
- After reading a Runyon story, refer to the list of slang on page 8 and ask students to guess the definition or meaning of those words and phrases. Once they know the definition, ask students to guess at the origin of these words.
- Challenge students not to giggle when you propose a game of craps. Use pennies, candy, or monopoly money, and refer to page 10 as well as the wikipedia entry “Craps” (or elsewhere) to use precise gambling jargon to describe the action. Have students create a probability chart like the one on page 10 to calculate the likelihood of certain rolls.
- Talk to students about the negative effects that gambling can have on an individual’s life, as well as the nature of addiction and its effect on happiness. Use the resources at <http://www.jeu-aidereference.qc.ca/>
- Ask students to research the following topics alone or in groups (see page 11):
 - The Temperance Movement
 - Suffragism
 - The Salvation Army (and missionary practices in general)





SLANG AND JARGON

guy: Now widely used in North America to refer to any male generally, this word originated with Guy Fawkes, who led the 1605 plot to blow up British parliament. Since then, November 5th has become an English holiday in which effigies (like dummies, large dolls, or scarecrows) are burned. These effigies were referred to as “Guys.” In England, calling someone “guy” is derogatory, connoting disfigurement or anti-social behaviour, as opposed to the American usage, which means something closer to the British “chap.”

doll: This diminutive but affectionate term for a woman is also a person-shaped toy. It may be an abbreviation of “idol,” but is more likely a nickname for Dorothy, a popular name in the 1920s. Ginger Rogers played a character named Dolly in the 1946 film “Magnificent Doll,” after Dolly Madison, who married James Madison and became famous in her role as First Lady for taking her social and hostessing responsibilities very seriously. Other slang terms for women in *Guys and Dolls* and stories by Damon Runyon include **broad**, **tomato**, and **pancake**.

“the hard way”: In craps, rolling two of the same number to make your point is called “hard.” So winning on a six by rolling two threes instead of a one and a five, for example, is winning “the hard way.”

fugue: A musical composition that features a short theme that is repeated frequently and that uses two or more voices or instruments to execute.

tinhorn: A person, particularly a gambler, without much personal significance or assets, who projects importance socially, despite that. From the tin cans that impoverished gamblers would use to shake dice.

The Morning Line: The approximate odds, usually printed on the programme for a horse race track, and a prediction of the outcome of a race before wagering has begun that day.

marker: A written, signed promissory note; an I.O.U. (for “I owe you.”)

bushel / peck: A dry bushel is equal to four pecks, which are 8 quarts each. A peck is also a quick kiss.

mug: Slang for “face,” this word can also refer to a thug, hoodlum, or gangster. From a European fad of painting faces onto mugs.

jug: Slang for “prison” or “jail,” from the Mexican Spanish word “juzgado,” meaning tribunal.

welch: To cheat by avoiding payment of a bet; informally, to swindle or to fail to pay a debt. Most likely an offensive appropriation of Welsh, from a negative stereotype about residents of Wales.

dough / lettuce / potatoes: Slang for money.

Other such slang terms for specific denominations include:

slug: \$1 **fin / pound note:** \$5 **sawbuck:** \$10
half yard: \$50 **yard / C / C-note:** \$100 **G / G-note:** \$1,000

Hollanderize: To dye a fur coat of inferior material (usually muskrat) to make it look like mink. From a fur dealer called Hollander and Sons.

majordomo: The chief steward or butler in a great household, or casually, a person acting or planning on behalf of someone else.

stool pigeon: An inside informant for the police, usually a low-level criminal. From a trapping term for the bird used as a decoy to draw other birds into a net.

Bronx cheer: A disapproving sound made by exhaling past a stuck-out tongue or loose, closed lips. A.k.a. a Raspberry.

scratch sheet: In racing, the form that lists the horses of the day, as well as the handicapper’s rating of the horses.

fade: In dice, matching the bet of your opponent.

DAMON RUNYON

Collier's

The National Weekly for January 28, 1933

Guys and Dolls is based on characters that were created by the American short story writer Damon Runyon (1880-1946).

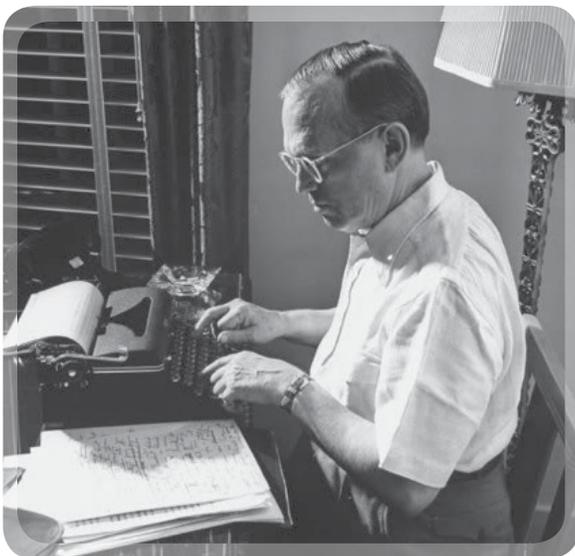
Runyon was born into a newspaper family in the middle-US. He served during the Spanish-American War, and moved to New York City in 1910 to work as a reporter. He would work as a baseball and sports writer for the reporter for the majority of his life. His short stories were side work, as were his boxing- and baseball-themed poems and essays. He was inducted into the Baseball Hall of Fame in 1967.



After a couple of ganders at this young doll, The Sky is a goner
<http://www.unz.org/Pub/Colliers-1933jan28-00007>

The environment created in this play, from the language used to the nicknames of the characters, is typical of Runyon's work. So great was his influence that this style of Prohibition-era New York fiction can be described by the verb *Runyonesque*.

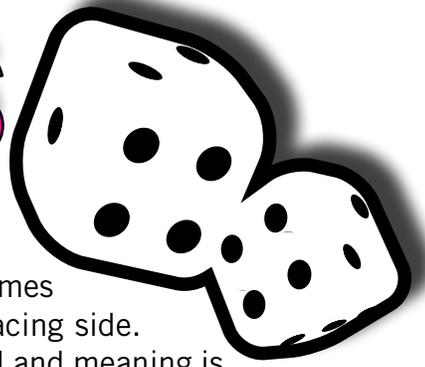
Runyon's writing is characterized by a present-tense, overly-precise vernacular that combines slang with unnecessarily formal words.



A large part of the story of *Guys and Dolls* is based in particular on the Runyon story "The Idyll of Miss Sarah Brown," which was first published in Collier's in 1933.

It tells the story of Obadiah "The Sky" Masterson, who falls in love with Miss Sarah Brown instantly upon seeing her "tootling on a cornet" with the mission on Broadway. To ingratiate himself to her, he tries to draw his fellow gamblers to her mission, and, when they refuse, bets \$1,000 dollars against their souls in craps. He loses every roll, but Sarah enters the game with \$2 and bets for The Sky's soul alone. She wins, and he is happy to give it.

THE GAME OF CRAPS



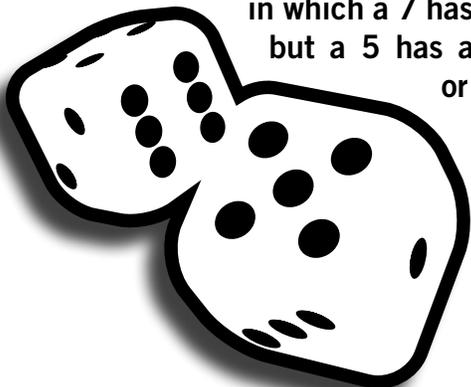
Dice, in various forms, have been around for at least 5,000 years. The games centre on throwing an object and attributing meaning to the upwards-facing side. The same basic idea applies to games in which several objects are tossed and meaning is attributed to their relative positions. The game of craps is derivative of a game called Hazard, which was allegedly a favourite pastime of the crusaders of the 12th century. It is mentioned in Chaucer's *The Canterbury Tales*¹ and gained great popularity in 17th century England as a high-class activity. It is uncertain when the game crossed to America, but in 1813 a gentleman from New Orleans simplified the rules and called it "Craps."

¹The Supplementary Tale, 920-1000.

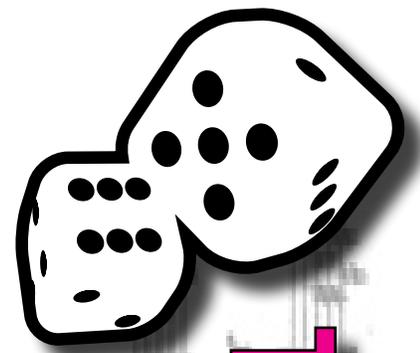
Very basically, craps is a game played with two six-sided dice. The "shooter" rolls them and the face-up values are added together. The sums 2, 3, 7, 11, and 12 are special to the rules of the game, and the sums 4, 5, 6, 8, 9, and 10 are referred to as "the place." A single player will roll the dice until a 7 comes up, at which point a new player takes over rolling. The end of a shooter's turn is called "crapping out."

A round begins with the shooter placing a bet that the first roll will be a 4, 5, 6, 8, 9, or 10. The turn is over and the shooter's bet is lost if the shooter does not hit one of those numbers, and another player takes over as the shooter. The other players may or may not have bet on that roll. If one of those numbers is hit, the players place bets on whether or not that sum will be rolled again during that turn. There are categories of bets: pass line, don't pass, come, and don't come. Each of these have sums that are instant winners and losers.

To the right is a probability chart of the possible sums of two dice randomly thrown. Note how likely a 7 sum is, compared to a 2 or a 12. A classic way to cheat at craps is to weight a die so that it lands with a particular side down. That will limit your probability chart to a single column or row. For example, if you weight one of the die to show a 4, the only possible sums are 5, 6, 7, 8, 9, and 10, so any of those sums have a $\frac{1}{6}$ chance, as opposed to the full range, in which a 7 has a $\frac{1}{6}$ chance, but a 5 has a $\frac{4}{36}$ chance, or $\frac{1}{9}$, making it more likely that the shooter will lose.



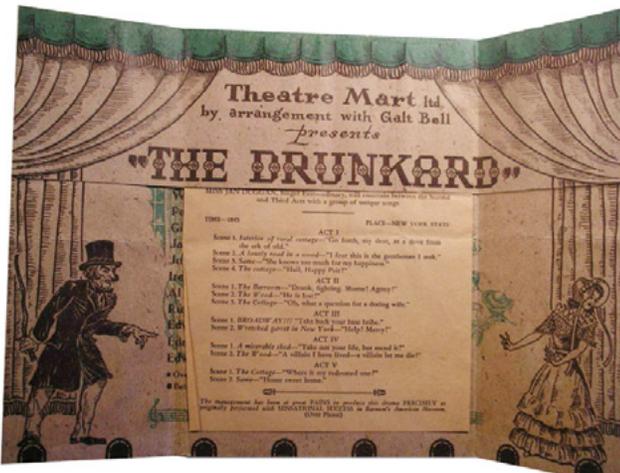
1+1= 2	1+2= 3	1+3= 4	1+4= 5	1+5= 6	1+6= 7
2+1= 3	2+2= 4	2+3= 5	2+4= 6	2+5= 7	2+6= 8
3+1= 4	3+2= 5	3+3= 6	3+4= 7	3+5= 8	3+6= 9
4+1= 5	4+2= 6	4+3= 7	4+4= 8	4+5= 9	4+6= 10
5+1= 6	5+2= 7	5+3= 8	5+4= 9	5+5= 10	5+6= 11
6+1= 7	6+2= 8	6+3= 9	6+4= 10	6+5= 11	6+6= 12



THE TEMPERANCE MOVEMENT

The American temperance movement began in the north east in the context of the depression that followed the civil war, which was marked by urbanization, poverty and homelessness. The first groups made it their mission to spread information about the detrimental effects of excessive alcohol consumption on mental and physical health, and to assert the correlation between alcohol consumption and domestic abuse, corruption, and prostitution. They also lobbied to ban the production of whiskey.

The word temperance means moderation, and it is a Christian virtue. As temperance movements gained support, leaders began to add more specifically religious doctrines to their platforms. The tenets of moderation gave way to abstinence and categorical imperatives to spread their campaign, leaders formed performance troupes, including theatres and musical groups. The plays would depict a main character who falls into despair from drink, and in the end denounces it to save his life and soul. The simultaneous growth of the American train network permitted these didactic entertainments to reach outside of the eastern United States, as far as San Francisco.



A Program book from a 1941 production of *The Drunkard* by W.H. Smith

Leaders consisted of male Christian leaders and women volunteers. Notably, Mary Hunt was the superintendent of the Women's Christian Temperance Union, whose basic philosophy was that domestic vices such as drinking, smoking, and poor personal hygiene were the cause of greater, even international, social problems. In addition to these issues of temperance,

the organization opposed any exploitation or disrespect of women. The public members of this organization were by and large women, but there were many men who supported them. At the end of the 19th century, the suffragettes were still seen as radical to many women, so the WCTU, with its well-mannered, Christian behaviours and use of a private-sphere language allowed for a greater following than suffragism alone. The suffragettes had the gall to talk about politics but the WCTU framed it in the context of their homes and communities, of which women were expected to have an understanding.

THE SALVATION ARMY

Christianity has a long history of missionary work, which is public education and charity designed to ultimately convert the recipients into Christians themselves.

A Minister named William Booth opened a mission in the East End of London, England in 1865. The volunteers and missionaries were organized in a military structure, from uniforms to titles to flags and marching hymns. Together with his wife Catherine, the Booths began their own church, catering to the most vice-ridden individuals who were considered undesirable in traditional churches. Their approach was described as the three 'Ss': Soup, Soap, Salvation.

In 1879, shortly after a 16 year-old girl named Eliza Shirley joined the mission in London, her father found work in Philadelphia, and with his support, Eliza began the first Salvation Army in the US. It was not immediately successful, until a tar fire nearby drew a crowd of onlookers and Eliza took advantage of this audience to lead a prayer meeting, and publicly converted one of the town's most notorious drunks.

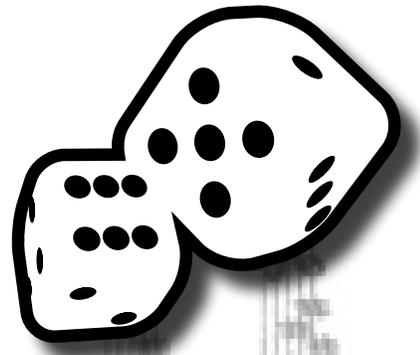
The Salvation Army is currently active in 98 countries. It fundraises with used clothing and item stores that bear its crest. An historical distinction is that from the first ministry, women were welcome and encouraged to preach and hold positions of leadership, including General Eva Burrows, who held the highest ecclesiastical leadership position of any woman in the world when she was elected as the International Leader in 1986.



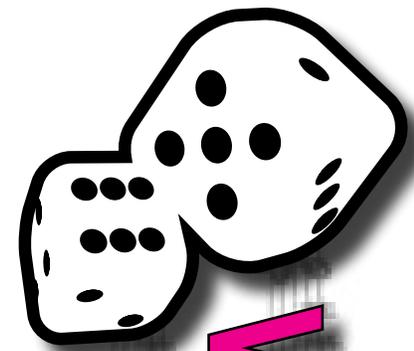
Eva Burrows c. 1987.
From Women's International Center.



Eliza Shirley c. 1881.
From Salvation Army Historic Pictures.



MISSIONS



VICE AND REDEMPTION

VICE

A vice is a tendency, be it a habit, behaviour, or practice of an individual, that is considered immoral or depraved in that person's society. In Christianity, vice is distinguished from sin, which can affect your immoral soul and afterlife, as the quality or habit that underlies the sinful action. The seven deadly vices are (in modern language) Lust, Gluttony, Greed, Apathy, Rage, Envy, and Pride.

ADDICTION

Addiction is the dependence on mood-altering substances or behaviour. Anything that artificially stimulates the brain's natural reward circuitry can become addictive. Dependence implies that the will of the individual is secondary to the reward that the substance or behaviour will provide.

REDEMPTION

Gambling and alcohol addictions are in the forefront of *Guys and Dolls*. In the case of an alcohol addiction, the brain has adjusted to the intoxicating properties of alcohol, to prefer that intoxicated state. A gambling addiction is based on the anxiety and reward of the games--the good feeling that is normal when someone wins at a game is such a good feeling in a gambling addict that the low of losing and the logic of probability are irrelevant.

From a Christian perspective, these addictions stem from the vices of gluttony and greed. The path to overcoming these vices is the accepting of them and then passing one's responsibility for one's own life to a higher power. Participants are encouraged to replace the destructive behaviours with constructive behaviours. Today, programs like Alcoholics Anonymous and Gamblers Anonymous employ a 12-step program that breaks that procedure into 12 small stages towards personal change, and missions like the Salvation Army teach Christian living classes in their rehabilitation programs, which guide participants to understand the practical application of Christian ethics.

As opposed to the Catholic practice of confession, in which the sin (a specific instance of a sinful action) is told in confidence to the priest, as the confessor seeks forgiveness directly from God, redemption is about lifestyle and an alteration of general practices and moral code. Both require the admission of and regret for the action, which is why the gamblers in the last act of *Guys and Dolls* must stand, each in turn, and say they were bad but they want to be good.



LEFT: William Ivey long for the Martin Beck Theatre, 1992-1994.



RIGHT: Michael Eagan's designs for the The Guys at the Segal Centre, 2012.

It is important to remember while watching a work of theatre that every thing you see and hear is a decision made by a team of designers. For this production, **Michael Eagan** designed the set and costumes, creating a cohesive universe dating to New York in the 1950s. Costumes have the power to inform the audience about characters without words. By dressing a man in a flashy striped suit, the audience will know that he is a hustler, and a man in a solid colour is dignified and intelligent in comparison.

Compare Eagan's designs with the designs from past productions.

What similarities do you see? What differences?

Is there more variation in the street clothes, costumes, or uniforms?

In the men's or women's clothes?



ABOVE: Michael Eagan's designs for the Hotbox dancers during "A Bushel and a Peck" at the Segal Centre 2012.

ABOVE LEFT: Irene Sharaff for MGM films, 1955.

LOWER LEFT: William Ivey Long for The Martin Beck Theatre, 1992.

RIGHT: Michael Eagan's Mission Uniforms for the Segal Centre, 2012.



Remember that sometimes one actor plays more than one part in a show, for example, a hotbox girl (left) might have to change into a missionary (below) very quickly, sometimes even in a single scene!

How would you make a corset that was easy to get out of, or a blazer that you could close quickly?

What changes would you make to the clothing?



COSTUME DESIGN

AFTER SEEING THE PLAY

THE STYLE

- Ask students to write a short story in the style of Damon Runyon, using at least three of the terms from page 8. Suggest they recount a story in which they met someone. Ask students to compile a list of modern slang, and to research the origin of those terms.
- Watch the 1955 MGM musical adaptation of *Guys and Dolls* and discuss differences and similarities between the scripts, characters, and design.
- Ask students to imagine alternate designs for this script. Have them draw, build, or describe their designs, and defend any changes from the production they saw here.

PROBABILITY

- Use pennies, candies, or monopoly money to play a game of craps. Before each roll, have students use the probability chart on page 10 to calculate the most and least likely chances.
- Ask students to figure out probabilities in games they are more familiar with, such as Risk, Checkers, or Angry Birds.
- Information on gambling addiction and its negative consequences can be found at: <http://www.jeu-aidereference.qc.ca/>

HISTORY

- Arrange a debate in which one third of the class argues for the Temperance Movement, one third argues for Prohibition, and the last advocates an open market on intoxicants.
- Encourage students to do their research and presentations from the perspective of specific historical figures.
- Encourage students to incorporate the role of women into these inquiries.



THE WRITERS

ABE BURROWS (1910-1985)

has been called “one of America’s great satirists.” He was born in New York City and attended New York University, enrolling first in a pre-med program, then switching to finances in 1929. After university, however, he learned that he could make a living off of his skills as a comedian. His start in show business was selling jokes to performers, later working as a script writer for radio and television, and as a singer, and he was known in Hollywood circles as “the wit’s wit.” Before writing the book for *Guys and Dolls*, he had a short career performing his satirical songs at night clubs. In addition to being a writer and director, he was a “play doctor,” someone who rescues failing shows.

SELECTED WORKS

This is New York 1938
The Rudy Vallee Program 1940
Duffy’s Tavern 1940-1945
The Abe Burrows Show 1946-1947
Guys and Dolls 1950 *
How to Succeed in Business Without Really Trying 1961 **x



JO SWERLING (1897-1964)

was born in Russia, immigrating to New York City as a child, where he contributed to his family by selling newspapers. He grew up to become a journalist for newspapers and magazines before realizing his penchant for playwriting. He wrote a number of Broadway shows before the economic depression of 1929, including *the Kibitzer*. After the depression hit, he moved to LA to try his hand at film. When he found Frank Capra as a collaborator, it was a fruitful relationship that would generate such films as *Ladies of Leisure* and *It’s a Wonderful Life*. He was also known for his vaudeville writing.

SELECTED WORKS

Humor Risk 1921
The New Yorkers 1927
The Kibitzer 1928
Ladies of Leisure 1930
It’s a Wonderful Life 1947#
Guys and Dolls 1950 *



FRANK LOESSER (1910-1968)

was born in New York City to a musical family: his father was a piano teacher and his brother was a concert pianist. During the depression, he worked what jobs he could find in the newspaper business. In the 30s, he worked in New York clubs before moving to Hollywood in the mid-30s and writing his first hit, *The Moon Over Manakoora*. He left show business to contribute to the war effort in the air force, returning to write *Guys and Dolls*. One of his other great legacies is the pop standard, *Baby It’s Cold Outside*.°

SELECTED WORKS

Where’s Charley? 1948
Guys and Dolls 1950 *
Hans Christian Anderson 1952
The Most Happy Fella 1956
How to Succeed in Business Without Really Trying 1961 **x



* Tony Award + Pulitzer Prize ° Oscar Award x Grammy Award #Golden Globe Award

DIANA LEBLANC



Montreal-born, Toronto-based director **Diana Leblanc** was in the National Theatre School of Canada's first acting class in 1960. After acting at Stratford, Shaw, Tarragon, Canstage, the Grand, and many others, she began directing in 1991. From 1992 until 1997, she was the artistic director of the Théâtre Français de Toronto. She is a founding member of Toronto's Soulpepper Theatre Company. She has also worked in film and television. In 1998, Leblanc was awarded a grant from the Prix Alliance Française of Paris for her work building bridges between English and French cultures. The Segal Centre has welcomed Leblanc on many occasions, most recently when she directed *Same Time, Next Year* in 2011.

Selected Directing Credits

STRATFORD SHAKESPEARE FESTIVAL:

Macbeth (1999)

Death of a Salesman (1997)

Romeo and Juliet (1997)

Sweet Bird of Youth (1996)

Long Day's Journey into Night (1994)

CANADIAN OPERA COMPANY:

The Rape of Lucretia (1999)

Le Dialogue des Carmélites (1997)

SOULPEPPER THEATRE:

Who's Afraid of Virginia Woolf? (2009)

The Real Thing (2006)

Zoo Story (2004)

The Maids (2002)

A Streetcar Named Desire* (1999)

THE SEGAL CENTRE:

Same Time, Next Year (2011)

A View from the Bridge (2010)

Harvey (2010)

Tryst (2009)

The Odd Couple (2008)

Fallen Angels (2006)

Rose (2005)

* toured to the Segal Centre

Script. *Guys and Dolls: A Musical Fable of Broadway*. Based on a Story and Characters of Damon Runyon. Music and Lyrics by Frank Loesser. Book by Jo Swerling and Abe Burrows.

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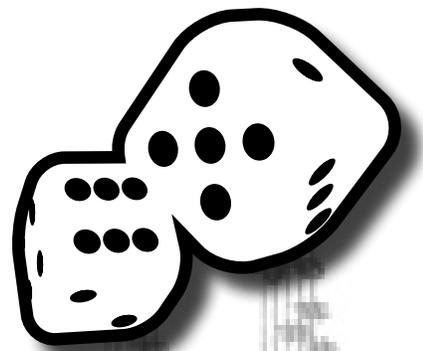
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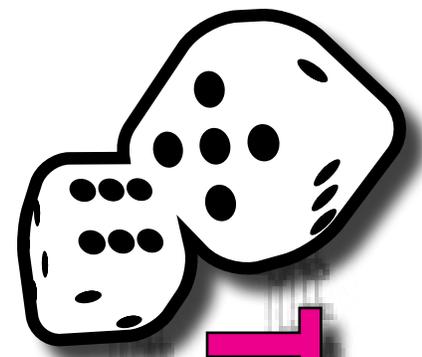
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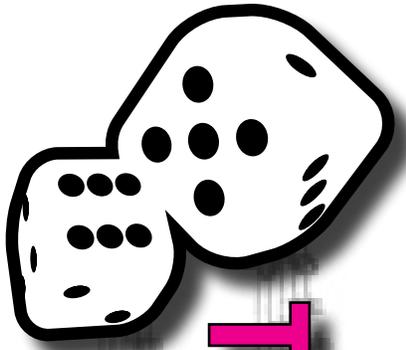
REFERENCES

Please take a moment to prepare your students or group for their visit to the Segal Centre. Explain to them what is meant by good theatre etiquette and why a few simple courtesies will enhance the enjoyment of the play for all audience members.

1. *Guys and Dolls* will be performed in the main theatre of the Segal Centre. Performances at the Segal are for both groups and the general public. It is important that everyone be quiet (no talking or rustling of materials) during the performance, so that others do not lose their immersion in the “world of the play”. Please do not unwrap candy, play with zippers, or play with your programme.
2. Do not put your feet on the back of the seat in front of you and please do not climb over seats.
3. If you plan to take notes on the play for the purpose of writing a review, please do not try to write them during the performance. Seeing you do this can be distracting for the actors. Please wait until intermission or after the performance is finished to write your reflections.
4. Use of phones or cameras is strictly prohibited inside the theatre. Absolutely no photos or video may be taken without the express consent of management. Composing or reading text messages is forbidden.
5. Use of cell phones, iPods, tablets, or other self-illuminating electronics is strictly prohibited in the theatre. The light from these devices is visible from the stage and in the audience. It is extremely distracting to the artists on stage and inconsiderate to your fellow audience members.
6. Your seat is only guaranteed until the moment the theatre doors close. Late entry is very disruptive; if a patron is tardy we ask that they please follow the instructions of our front-of-house staff.
7. ENJOY THE SHOW!



THEATRE ETIQUETTE



THANK YOU FOR YOUR FEEDBACK

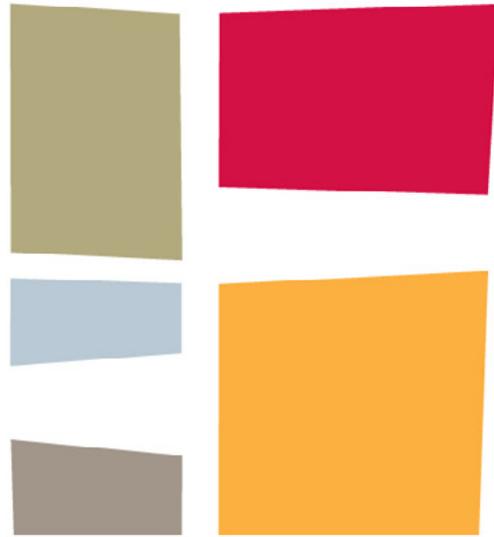
It would be a pleasure to hear about your experience of bringing your group to the play.

- 1. How would you rate your experience?
Extremely positive 1 2 3 4 5 Extremely stressful
- 2. How much do you feel your group benefited from the experience?
Very much 1 2 3 4 5 Very Little
- 3. Would you recommend the experience to other group leaders?
Wholeheartedly 1 2 3 4 5 Never
- 4. Will you consider bringing a group to the theatre again?
Wholeheartedly 1 2 3 4 5 Never
- 5. What did you enjoy most about coming to see the play?

6. What aspect of coming to the theatre did you find problematic?

We welcome all additional comments.

Reply to:
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