

GOODSPEED MUSICALS

TEACHER'S INSTRUCTIONAL GUIDE

GUYS AND DOLLS

A Broadway Classic

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GUYS AND DOLLS

GUYS AND DOLLS
Goodspeed Opera House
April 10 - June 20, 2015

Music and Lyrics by
FRANK LOESSER

Book by
JO SWERLING
&
ABE BURROWS

Based on a Story
and Characters of
DAMON RUNYON

Lighting Design by
STEPHEN TERRY

Costume Design by
TRACY CHRISTENSEN

Scenic Design by
PAUL TATE DEPOO III

Choreographed by
ALEX SANCHEZ

Directed by
DON STEPHENSON

Executive Director
MICHAEL GENNARO

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Love to be in the know? Find this guide and lots of other fun stuff at:
www.goodspeed.org/guys-and-dolls-in-the-know

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HOW TO USE THE GUIDES

THE TEACHER'S INSTRUCTIONAL GUIDE (TIG) is intended for use by teachers who will bring their school groups to attend performances at Goodspeed Musicals. The TIG provides background information, teaching ideas, and prompts to facilitate students' knowledge and appreciation of the show's themes and characters. The TIG activities are influenced by state and national standards associated with the arts, language arts, social studies, and science.

THE STUDENT GUIDE TO THE THEATRE serves as a companion to the Teacher's Instructional Guide (TIG). It includes a plot and character summary, accessible historical and thematic background information to support the lessons in the TIG, and a behind-the-scenes look at the production. It also includes fun facts, theatre terms, and activities.

Each lesson in the TIG corresponds to a specific section in the Student Guide. Reading the Student Guide before attending a Goodspeed production will increase the likelihood that students will take active, critical roles as audience members, which will then lead to valuable classroom discussions.

The chart below maps the connection between the TIG's lessons and supporting material with the corresponding pages in the Student Guide.

LEVEL/SUBJECT	LEARNING PHASE	LESSON TOPIC	TIG	STUDENT GUIDE
Middle School Math	Before the Show	Trivia with Dice	Lesson: p. 6 Support Material: p. 4-5, 8	Student Material: p. 3-4
Middle School Language Arts	Understanding	Fables	Lesson: p. 28 Support Material: p. 4-5	Student Material: p. 3-4
Middle School Language Arts	After the Show	Ethics in <i>Guys and Dolls</i>	Lesson: p. 33 Support Material: p. 4-5, 32	Student Material: p. 3-4, 12
Middle School Visual & Perf. Arts	Before the Show	Runyonesque Characters	Lesson: p. 20 Support Material: p. 5, 29, 22-23	Student Material: p. 4, 9, 10-11
Middle School History	Understanding	<i>Guys and Dolls</i> in the 1940s	Lesson: p. 24 Support Material: p. 5, 22-23, 25	Student Material: p. 4, 10-11
Middle School Music	After the Show	The Music of <i>Guys and Dolls</i>	Lesson: p. 11 Support Material: p. 4-5, 12, 14-16	Student Material: p. 3-4
High School Math	Before the Show	Trivia with Dice	Lesson: p. 7 Support Material: p. 4-5, 8	Student Material: p. 3-4
High School English	Understanding	Fables	Lesson: p. 29 Support Material: p. 4-5, 30-31	Student Material: p. 3-4
High School English	After the Show	Ethics in <i>Guys and Dolls</i>	Lesson: p. 34 Support Material: p. 4-5, 32	Student Material: p. 3-4, 12
High School Visual & Perf. Arts	Before the Show	Runyonesque Characters	Lesson: p. 21 Support Material: p. 5, 19, 22-23	Student Material: p. 4, 9, 10-11
High School History	Understanding	<i>Guys and Dolls</i> in the 1940s	Lesson: p. 26-27 Support Material: p. 5, 22-23	Student Material: p. 4, 10-11
High School Music	After the Show	The Music of <i>Guys and Dolls</i>	Lesson: p. 13 Support Material: p. 4-5, 14-17	Student Material: p. 3-4

THE CHARACTERS

NATHAN DETROIT: A good-hearted gambler and the operator of the “oldest established permanent floating crap game in New York.” Nathan is also the longtime fiancé of Miss Adelaide.

MISS ADELAIDE: The lead performer at The Hot Box nightclub and Nathan Detroit’s fiancé for the past 14 years. Adelaide is madly in love with Nathan and desperately wants to get married.

SKY MASTERSON: A suave and charming gambler whose luck never seems to run out. Sky takes pride in his unsettled lifestyle and is known to make bizarre, high-stake bets.

SARAH BROWN: A pretty young woman who serves as the Sergeant of the Save-a-Soul Mission. Sarah is stoutly committed to her cause and consistently tries to convert the gambling sinners to saints.

NICELY-NICELY JOHNSON: A friendly and cheerful gambler and a loyal friend/lackey to Nathan Detroit. Nicely is optimistic, a touch naïve, and never fails to answer the question “how are you?” with “nicely, nicely, thank you!”

LIEUTENANT BRANNIGAN: A tough New York police officer who is keeping a close watch on Nathan Detroit and hopes to shut down his operation of illegal crap games.

BENNY SOUTHSTREET: The right-hand man of Nathan Detroit and a slick gambler. Benny is always on the move but tries to keep Nathan’s best interests at heart.

UNCLE ARVIDE: Sarah Brown’s loving uncle and the bass drum player in the Mission band. Arvide wants nothing but the best for Sarah.

GENERAL CARTWRIGHT: The head of the Save-a-Soul Organization. General Cartwright has decided to close the New York branch of the Mission, much to the horror of Sarah Brown.

BIG JULE: A big-time gambler from Chicago.

HARRY THE HORSE: An experienced gambler who introduces Big Jule into Nathan’s crap game.

AGATHA, CALVIN, MARTHA: Members of the Save-a-Soul Mission band

LIVER LIPS LOUIE, ANGIE THE OX, RUSTY CHARLIE: Gamblers

HOT BOX GIRLS: Performers at The Hot Box nightclub

ACT I

On a lively street corner in New York City, three gamblers named Benny Southstreet, Nicely-Nicely Johnson and Rusty Charlie read the daily horse-race scratch sheet to each other while waiting for their friend, Nathan Detroit. While the trio waits, Sergeant Sarah Brown and the Save-a-Soul Mission band enter. It is revealed that Nathan is having difficulties finding a location to hold an illegal crap game because of increased pressure from the police, particularly the determined Lieutenant Brannigan. Nathan Detroit arrives and informs his friends that they need \$1,000 to secure a garage for the game. Angie the Ox, another gambler, happens upon the men and mentions that high roller Sky Masterson is in town and could unquestionably furnish the money required to use the garage. Sky Masterson enters and tells the gamblers that he is leaving for Havana that night. Nathan baits Sky and bets him that he cannot get a woman to accompany him to Cuba. Sky insists he can get any woman to travel with him and accepts the bet. Nathan singles out Sarah Brown as the woman Sky must seduce.

Sky follows the Mission around New York City and finally approaches Sarah once they arrive back at the Save-a-Soul Mission. Sarah is unimpressed with the charming gambler and he offers her a deal: he will bring “one dozen genuine sinners” to the next prayer meeting if she will accompany him to dinner. She refuses his invitation and asks him to leave. She informs Sky that she’ll know when the right man comes around and that he “will not be a gambler.” Sky kisses Sarah as she finishes describing her dream man, she immediately slaps him, and he quickly leaves the Mission.

While Sky is attempting to woo Sarah, Nathan watches Miss Adelaide, his fiancée of 14 years, perform her act at The Hot Box. After the show, she asks Nathan to go down to city hall with her to get a marriage license. Nathan provides a vague reason why they cannot get married and inadvertently reveals that he is still running an illegal crap game. Adelaide is distraught by the discovery and Nathan scurries away before they can discuss the issue. She then consults a medical book and concludes that her chronic cold is a psychosomatic reaction to her annoyingly long engagement to Nathan.

The next day, General Cartwright, the leader of the Save-a-Soul organization, arrives and announces that she will be closing the New York City location. Sarah, desperate to save the Mission, asks the General to reconsider and guarantees that “one dozen genuine sinners” will be at the next prayer meeting, acquiescing to Sky’s deal. Meanwhile, Brannigan sees the gamblers congregating around Nathan and becomes suspicious. The men tell Brannigan that they

Continued • • • • • ▶

are assembling for a surprise bachelor party for Nathan. Adelaide overhears the conversation and Nathan resigns himself to eloping.

Sky has taken Sarah to his favorite restaurant in Havana. Sarah does not realize that the drinks they have been served contain rum, and innocently consumes multiple glasses. Sarah inadvertently starts a brawl and Sky drags her from the building. Outside, Sarah kisses Sky and he realizes that he has feelings for Sarah. They arrive home at 4:00 a.m. and as they walk to the Mission they spontaneously admit that they're in love. A moment after their breathtaking revelation, a siren rings out and gamblers spill from the Mission. Sarah assumes that Sky has been playing with her emotions so Nathan could use the Mission for the game. She rejects his proclamation of innocence and slams the Mission's door in his face.

ACT II

The next night, Sky goes to The Hot Box in search of Nathan and "one dozen genuine sinners" to send to Sarah at the Mission. He runs into Nicely-Nicely Johnson who is bemoaning the fact that he must tell Adelaide that Nathan will not elope with her. Adelaide is heartbroken by the news that her wayward fiancé has, once again, abandoned her and turns to her medical book for comfort. Nicely then leads Sky to the crap game that is being held in the sewer. Sky arrives at the game and attempts to persuade the men to attend a midnight prayer meeting at the Mission. When the men refuse, Sky offers them a bet. If he loses, he must give each man a thousand dollars; but if he wins, they must all attend the prayer meeting at the Mission. He tosses the dice and wins the bet.

As the gamblers sullenly walk to the Mission, Nathan runs into Adelaide and tells her that he has to attend a prayer meeting. Adelaide does not believe him and breaks off their engagement. The gamblers finally arrive at the Mission much to the General and Sarah's surprise. Brannigan suddenly interrupts the meeting and tries to arrest the gamblers for participating in an illegal crap game, but Sarah clears them. Brannigan leaves and Nathan confesses that they did hold a crap game in the Mission the previous night. He also admits that he made a bet that Sky would not be able to take Sarah to Havana. Much to Sarah's shock, he adds that he won the bet and she realizes that Sky has lied to Nathan.

Sarah leaves the Mission in search of Sky and runs into Adelaide. She confirms that Nathan was at the prayer meeting and the two women commiserate over their shared misfortune in loving a gambler. They both resolve to marry their men anyway and reform them after the weddings. Several weeks later, Nathan opens a newsstand and marries Adelaide at the Save-a-Soul Mission while Uncle Arvide presides over the ceremony. Sky and Sarah are married and Sky is playing in the Mission band.



Nancy Anderson as Adelaide and Mark Price as Nathan Detroit. ©Diane Sobolewski.

LESSON

MIDDLE SCHOOL MATH BEFORE THE SHOW: Trivia with Dice

Mathematics Standard 2:
Reason abstractly and quantitatively

Mathematics Standard 3:
Use appropriate tools strategically

CCSS.MATH.CONTENT.7.SP.C.6
Approximate the probability of a chance event by collecting data on the chance process that produces it and observing its long-run relative frequency, and predict the approximate relative frequency given the probability.

**This lesson may be taught during the course of one class period or it may be extended over multiple periods.*

OBJECTIVE

Students will:

- Demonstrate their overall knowledge of the *Guys and Dolls*' plot
- Work collaboratively to understand probability

Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Character Summary" and "Show Synopsis" in the *Student Guide to the Theatre*.

ACTIVITY/PROCEDURE

1. Explain that the students will be playing a *Guys and Dolls* trivia game and instructor will roll a set of die for each group to determine the difficulty of their question. Each correct answer is worth a point.
2. Each group will start the game with 10 points and may "bet" some of those points on each roll of the dice for their group.
3. If the dice land on 7 or 11, the group will gain the number of points that they wagered (ex. If they bet 10 points then they will add 10 points to their score) and answer a level 1 question (easy)
4. If the dice land on 2, 3, or 12, the group will not gain or lose points and must answer a level 2 question (medium)
5. If the dice land on 4, 5, 6, 9, or 10, the group will be given another roll. If on the second roll, the dice land on 2, 3, or 12 the group will gain the number of points that they wagered but must answer a level 4 question (very difficult)
6. If the second roll of the dice does lands on 4, 5, 6, 8, 9, or 10 the group will not gain or lose points, must answer a level 3 question (difficult) and will gain a "lifeline." The "lifeline" enables students to ask the instructor for a hint. "Lifelines" may be used immediately or saved for later in the game.
7. If the second roll of the dice lands on a 7 then the group loses their turn and their points.
8. At the end of the game, the group with the most points will win a prize.
9. Students should consider the probability of each roll before betting points. Students will use the following formula to calculate the odds before placing a bet, as well as consult the attached Probability Chart.
 - a. The probability of an event tells how likely the event is to happen. If the probability that an event will occur is "x," then the probability that the event will not occur is "1 - x".
 - b. **Probability of an event** can be written as:
$$P(A) = \text{Number of favorable outcomes} / \text{Total number of possible outcomes}$$
Steps to find probability:
Step 1: Count the number of possible outcomes.
Step 2: Count the number of favorable outcomes.
Step 3: Use the probability formula.
10. Explain that odds are calculated by taking the number of possible formations, reducing it to its lowest denominator, and placing it in odds terms.
 - a. For example, the 4 has three ways of being formed on the dice, so there is a 3 in 36 chance of this occurring (or can be reduced to a 1 in 12 chance) of being rolled. In odds, this means that 1 in 12 becomes 11 to 1.

FOLLOW-UP

- How much do you think the gamblers of *Guys and Dolls* rely on probability?
- Using the provided Probability chart, calculate how the probability/odds of rolling a desired number would change if one of the die was blank.
- Calculate the probability of rolling a desired number if another die was added.
- Analyze the level of investment in the game in relation to the number of points that were wagered.

LESSON

HIGH SCHOOL PROBABILITY & STATISTICS BEFORE THE SHOW: Trivia with Dice

Mathematics Standard 2:

Reason abstractly and quantitatively

Mathematics Standard 3:

Use appropriate tools strategically

CCSS.Math.Content.HSS.IC.B.6

Evaluate reports based on data.

**This lesson may be taught during the course of one class period or it may be extended over multiple periods.*

OBJECTIVE

Students will:

- Demonstrate their overall knowledge of *Guys and Dolls*
- Work collaboratively to understand probability

Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Character Summary" and "Show Synopsis" in the *Student Guide to the Theatre*.

ACTIVITY/PROCEDURE

1. Explain that the students will be playing a *Guys and Dolls* trivia game and instructor will roll a set of die for each group to determine the difficulty of their question. Each correct answer is worth a point.
2. Each group will start the game with 10 points and may "bet" some of those points on each roll of the dice for their group.
3. If the dice land on 7 or 11, the group will gain the number of points that they wagered (ex. If they bet 10 points then they will add 10 points to their score) and answer a level 1 question (easy)
4. If the dice land on 2, 3, or 12, the group will not gain or lose points and must answer a level 2 question (medium)
5. If the dice land on 4, 5, 6, 9, or 10, the group will be given another roll. If on the second roll, the dice land on 2, 3, or 12 the group will gain the number of points that they wagered but must answer a level 4 question (very difficult)
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10. Explain that odds are calculated by taking the number of possible formations, reducing it to its lowest denominator, and placing it in odds terms.
 - a. For example, the 4 has three ways of being formed on the dice, so there is a 3 in 36 chance of this occurring (or can be reduced to a 1 in 12 chance) of being rolled. In odds, this means that 1 in 12 becomes 11 to 1.

FOLLOW-UP

- How much do you think the gamblers of *Guys and Dolls* rely on probability?
- Using the provided Probability chart, calculate how the probability/odds of rolling a desired number would change if one of the die was blank.
- Calculate the probability of rolling a desired number if another die was added.
- Analyze the level of investment in the game in relation to the number of points that were wagered.

LESSON

PROBABILITY CHART

Solved Example

Question 1: Two dice are rolled once. Calculate the probability that the sum of the numbers on the two dice is 5.

Solution:

Total possible outcomes = **36**

=> Favorable outcomes are: (1, 5), (2, 4), (3, 3), (4, 2) and (5, 1)

Number of favorable outcomes = **5**

Use, probability formula = Number of favorable outcomes/Total number of possible outcomes = $5/36$

The probability of a sum of 6 is $5/36$.

TOTAL	NUMBER OF WAYS TO ROLL THIS TOTAL	ODDS	COMBINATIONS
2	1	35 to 1	1,1
3	2	17 to 1	1, 2+1, 2
4	3	11 to 1	1,3 +3,1 +2,2
5	4	8 to 1	1,4 + 4,1 +2,3 + 3,2
6	5	6.2 to 1	1,5 + 5,1 + 2,4 +4,2 + 3,3
7	6	5 to 1	1,6 + 6,1 +2,5 + 5,2 + 3,4 + 4,3
8	5	6.2 to 1	2,6 + 6,2 + 3,5 + 5,3 + 4,4
9	4	8 to 1	3,6 + 6,3 + 4,5 + 4,5
10	3	11 to 1	4,6 + 6,4 + 5,5
11	2	17 to 1	5,6 + 6,5
12	1	35 to 1	6,6



JO SWERLING (Book) was born Joseph “Jo” Swerling and grew up on New York’s lower East Side after emigrating from Russia as a young boy. Swerling became a newspaper and magazine writer in the early 1920s before becoming a successful playwright in 1929 when he co-wrote *The Kibitzer* with actor, Edward G. Robinson. That same year, Swerling was given the opportunity to assess and “fix” a screenplay for a Frank Capra picture. The result was *Ladies of Leisure* that came out in 1930 and was the first of several Capra-Swerling collaborations, including *It’s a Wonderful Life*. In 1942, he became an Academy Award nominee for his work on Sam Wood’s *Pride of the Yankees*.

Following his success in Hollywood, Swerling was invited to make the move to Broadway and was tapped to write for the musical *Guys and Dolls*. However, due to creative differences, he parted ways with the team early in the process and was eventually replaced by comedy writer Abe Burrows. Though Swerling’s script never appeared on stage in its entirety, he still received a writing credit for *Guys and Dolls* due to contractual obligations. After the success of *Guys and Dolls*, Swerling continued to work in Hollywood and received his final writing credit in 1961 for *King of the Roaring 20’s: the Story of Arnold Rothstein*. Swerling passed away in 1964 at the age 71.



ABE BURROWS (Book) was born on December 18, 1910 as Abram Solman Borowitz in New York City. The entire Borowitz family changed their surname to Burrows in the 1930s. Burrows attended Morris High School in the Bronx before transferring to New Utrecht High School in Brooklyn where he became friends with a trumpet player named Cy Feuer. He graduated from New Utrecht High School in 1928 and went on to attend college at New York University and City College before quitting school to work full time on Wall Street. Over the next few years he held various clerical jobs and worked as an accountant, a maple syrup salesman, a label salesman, and a paint and wallpaper salesman.

In 1938 Burrows began to write comedy sketches and radio scripts with a young comedy writer named Frank Gaylen. The duo eventually sold material to a comedian on *The Rudy Vallee Show* and more work quickly appeared. Burrows went on to write material for stars such as Dinah Shore, Joan Davis, and Peter Lind Hayes before he helped to create the popular radio program *Duffy’s Tavern* in 1941. He spent four years as the chief writer for *Duffy’s Tavern* and made the switch to films in 1946 when Paramount Pictures offered him a contract.

Despite his witty style, Hollywood was not the right fit for Burrows and he went back to broadcasting after only thirteen weeks at Paramount. He hosted his own radio program called *The Abe Burrows Show* until 1949 when he was approached by an old Utrecht High School friend, Cy Feuer, who asked him to write the book for the musical *Guys and Dolls*. He agreed to work on the musical and was given a crash course in writing for the theatre by the legendary George S. Kaufman. In 1950, *Guys and Dolls* opened to rave reviews and became a musical theatre classic. After his initial success on Broadway, Burrows wrote the screenplay for *The Solid Gold Cadillac* and produced two television programs, *Abe Burrows Almanac* and *The Big Party*. Burrows again partnered with Frank Loesser in 1961 and wrote the book for the Pulitzer Prize winning musical *How to Succeed at Business without Really Trying*. After two massive Broadway hits, Burrows became a renowned “script doctor” and was called in to repair numerous productions throughout the years. He released an autobiography in 1980 and passed away on May 17, 1985 at the age of 74.

LESSON

MIDDLE SCHOOL MUSIC

AFTER THE SHOW: The Music of *Guys and Dolls*

English Language Arts Grades Pre-K-12: Exploring and Responding to Literature Standard 2.3; Students listen to, read and respond to texts about and from many cultures and times.

The Arts: Music Grades 6-8: Content Standard 9; History and Culture; Students will understand music in relation to history and culture.

**This lesson may be taught during the course of one class period or it may be extended over multiple periods.*

OBJECTIVE

Students will:

- Demonstrate knowledge of the basic symbols involved in reading music.
- Identify the time signature of a song.
- Explain the relationship between the musical notations and the musical performance of a song.

Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Character Summary" and "Show Synopsis" in the *Student Guide to the Theatre*.

ACTIVITY/PROCEDURE

1. Share with the students that they will be learning the basics of reading sheet music in order to analyze how key signatures, beats per measure, and dynamics effect performance and character development.
2. Pass out the "Reading Music Vocabulary" handout to each student and review the terms listed.
3. Once the students have familiarized themselves with music vocabulary, hand out a sample of the song "Sue Me" from *Guys and Dolls*. Please follow the link to purchase the full sheet music for this lesson: <http://www.sheetmusicplus.com/title/sue-me-digital-sheet-music/19412317>
4. Using the "Reading Music Vocabulary" handout, ask the students to identify the following items:
 - In what key is the song written?
 - Does the song ever change keys?
 - In what time signature is the song written?
 - Does the time signature change during the song?
5. Next, students will go through the sheet music and circle each rest and dynamic indicator.
6. Once students have finished their notations, play the song "Sue Me" from the *Guys and Dolls* original Broadway soundtrack. While listening, have students follow along in their sheet music and make a notation when they notice a rest or dynamic change that is not written in the music.
7. As a class, discuss why a performer might change the dynamics or rests written into the sheet music.
8. Next, pass out the lyrics to "Luck Be A Lady" and have the class listen to the song from the *Guys and Dolls* original Broadway soundtrack without written sheet music.
9. While listening as a class, have the students raise their hands when they identify where there are rests, accents, and changes in dynamics in each song.
 - Was it more or less difficult to identify rests, accents, changes in dynamics and key signatures without sheet music?
 - What similarities and differences did you hear between "Luck Be a Lady" and "Sue Me?"
10. Students should attempt to sing along to "Luck Be a Lady" while following along in their sheet music. Students may sing as a class or perform in small groups.

FOLLOW-UP

- Assess how the performer's choices highlight or distract from the lyrics of the song.
- Determine if the changes in the songs dynamics correspond to a particular emotion.
- Was it more or less difficult to identify rests, accents, changes in dynamics and key signatures without sheet music?
- Analyze the similarities and differences between "Luck Be a Lady" and "Sue Me."
- Why do you think Nathan and Adelaide have a slightly different rhythmic line from each other?
- Would it fit Adelaide's character to sing the song at a slower tempo? Why or why not?
- Determine how the songs fit into the plot of *Guys and Dolls*.

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

You're this a 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 to is pray

Luck be a lady tonight
Luck be a lady tonight
Luck if you've ever been a lady to begin with
Luck be a lady tonight.

Luck, let a gentleman see
How nice a dame you can be
I've seen 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 tonight

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
How nice a dame you can be

I know the way you've treated
Other guys you've been with
Luck, me a lady, a lady, be a lady with me
Luck, be a lady with me
A lady wouldn't flirt with strangers
She'd have a heart, she'd have a soul
A lady wouldn't make little snake eyes at me
When I've got my life on this roll

So, let's keep the party polite
Let's keep the party polite
Never get out of my sight

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 tonight

LESSON

HIGH SCHOOL MUSIC

AFTER THE SHOW: The Music of *Guys and Dolls*

**This lesson may be taught during the course of one class period or it may be extended over multiple periods.*

English Language Arts Grades

Pre-K-12: Exploring and Responding to Literature Standard 2.3; Students listen to, read and respond to texts about and from many cultures and times.

CCSS.ELA-Literacy.L.9-12.3:

Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

OBJECTIVE

Students will:

- Identify the basic symbols involved in reading music.
- Determine the time signature of a song.
- Explain the relationship between the musical notations and the musical performance of a song.
- Apply their knowledge of sheet music in a group performance.

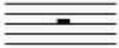
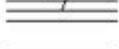
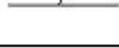
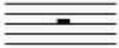
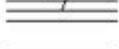
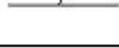
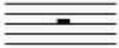
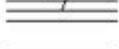
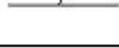
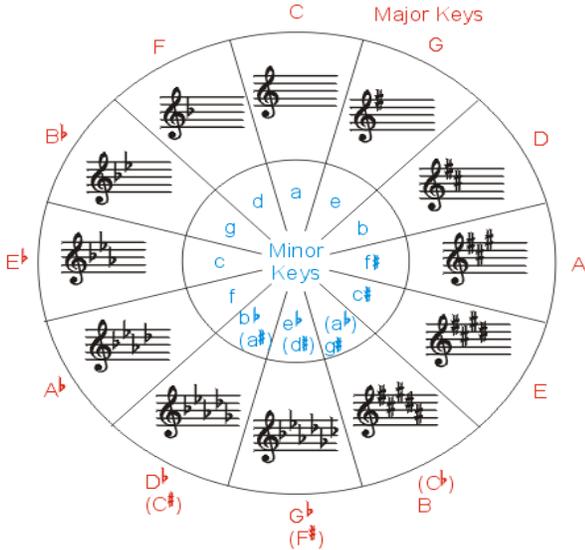
Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Character Summary" and "Show Synopsis" in the *Student Guide to the Theatre*.

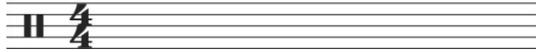
ACTIVITY/PROCEDURE

1. Share with the students that they will be learning the basics of how to read sheet music in order to analyze how key signatures, beats per measure, and dynamics effect performance and character development. Pass out the "Reading Music Vocabulary" handout to each student and review the terms listed.
2. Pass out the "Reading Music Vocabulary" handout to each student and review the terms listed.
3. Once the students have familiarized themselves with music vocabulary, hand out a sample of the song "Sue Me" from *Guys and Dolls*. Please follow the link to purchase the full sheet music for this lesson: <http://www.sheetmusicplus.com/title/sue-me-digital-sheet-music/19412317>
4. Using the "Reading Music Vocabulary" handout, ask the students to identify the following items:
 - In what key is the song written?
 - Does the song ever change keys?
 - In what time signature is the song written?
 - Does the time signature change during the song?
5. Next, students will go through the sheet music and circle each rest and dynamic indicator.
6. Once students have finished their notations, play the song "Sue Me" from the *Guys and Dolls* Original Broadway soundtrack. While listening, have students follow along in their sheet music and make a notation when they notice a rest or dynamic change that is not written in the music.
7. As a class, discuss why a performer might change the dynamics or rests written into the sheet music and answer the following questions:
 - Did the changes in the songs dynamics correspond to a particular emotion expressed in the song?
 - Why do you think Nathan and Adelaide have a slightly different rhythmic line from each other?
 - How does the song fit into the plot of *Guys and Dolls*?
8. Next, divide the class into three groups and distribute one sheet music sample of "Fugue for Tinhorns" from *Guys and Dolls* to each student. Please follow the link to purchase the full sheet music for this lesson: http://www.musicnotes.com/sheetmusic/mtdFPE.asp?ppn=MN0072992_D2
9. Explain that the class will perform "Fugue for Tinhorns" and assign each group one of the vocal lines. In their groups, students should look through the sheet music and use the "Reading Music Vocabulary" to identify the key signature, rhythmic patterns, and rests.
10. As a class, listen to the song on the original Broadway soundtrack while following along in the sheet music. After listening to the song once, allow the students to sing their vocal parts along with the soundtrack. Make sure to cue each group of students for their entrance.
11. Once the class has successfully sung through the song with the soundtrack, allow the students to sing through the song without the soundtrack.
12. Students may volunteer to sing through the song in smaller groups if time permits.

FOLLOW-UP

- Compare the differences between following a single voice part and following multiple vocal parts in the sheet music.
- Examine how changes in dynamics correspond to a particular emotion or thought expressed in the song.
- Analyze the level of difficulty encounters when identifying rests, accents, changes in dynamics and key signatures while preparing to perform.
- Identify similarities and differences heard between "Fugue for Tinhorns" and "Sue Me."
- Determine how the songs fit into the plot of *Guys and Dolls*.

<p>Title</p>	<p>The name of the song</p>																		
<p>Composer</p>	<p>The person who wrote the song</p>																		
<p>Rest</p> 	<p>Instructs the musician when to stop playing and allow a temporary silence</p>																		
<p>Note</p> 	<p>A symbol used to represent the duration and pitch of a note</p>																		
<table border="1"> <thead> <tr> <th>Name</th> <th>Note</th> <th>Rest</th> </tr> </thead> <tbody> <tr> <td>Whole Note</td> <td></td> <td></td> </tr> <tr> <td>Half Note</td> <td></td> <td></td> </tr> <tr> <td>Quarter Note</td> <td></td> <td></td> </tr> <tr> <td>Eighth Note</td> <td></td> <td></td> </tr> <tr> <td>Sixteenth Note</td> <td></td> <td></td> </tr> </tbody> </table>	Name	Note	Rest	Whole Note			Half Note			Quarter Note			Eighth Note			Sixteenth Note			<p>Whole note/rest = 4 beats Half note/rest = 2 beats Quarter note/rest = 1 beat Eighth note/rest = 1/2 of a beat Sixteenth note/rest = 1/4 of a beat</p>
Name	Note	Rest																	
Whole Note																			
Half Note																			
Quarter Note																			
Eighth Note																			
Sixteenth Note																			
<p>Key Signature</p> 	<p>Informs the musician of what scale is being used in order to play the song.</p>																		
<p>Time Signature</p> 	<p>Tells the musician how many beats are needed to play the song</p>																		

<p>Accent</p> 	<p>Tells the musician which notes should be played with more emphasis</p>
<p>Dynamics</p> <p>From Loud</p>  <p>To Soft</p> <ul style="list-style-type: none"> • <i>ff</i> Fortissimo • <i>f</i> Forte • <i>mf</i> Mezzo-Forte • <i>mp</i> Mezzo-Piano • <i>p</i> Piano • <i>pp</i> Pianissimo 	<p>Tell the musician how loudly or quietly to play the song</p>
<p>Tempo</p> <p>This tells you that the quarter note is played at 120 beats per minute (BPM).</p> <p>↓</p> <p>♩=120</p> 	<p>The speed of the song</p>
<p>Bass Clef</p> 	<p>Represents that there are low notes in the music</p>
<p>Treble Clef</p> 	<p>Represents that there are high notes in the music</p>

Sue Me

Chorus

Cmaj7



Bm7



Am7



Gmaj7



Am



E+



Am7



a tempo

Sue me, sue me, what can you do me? I love you _____ give a holler and

a tempo
mp-mf

D7



Am7



D



D7



Gmaj7



G6



G



hate me, hate me,

go a-head hate me

I love you. _____

All

G7



C



Cm6



Gmaj7



A7



D7+



right al-rea-dy, I'm just a no-good-nik
I'm strict-ly a go-nif All right al-rea-dy, it's true, so Nu? So

Cmaj7



Bm7



Am7



E9



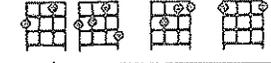
A9



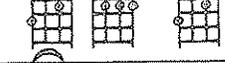
D7b5



1. **G Em7 Am7 D7+**



2. **G F9 G**



sue me, sue me, what can you do me? I love you.

you.

rit.

Fugue for Tin horns

Cm7 F7 Bb6 Cm7 F7

guy says the horse can do, 1. If he says the horse can
 got him fig-ured at five to nine... 2. Has chance, has
 class, shows class. 3. So make it Ep-i - taph, He wins it

Bb6 Cm7 F7 Bb6 Ebmaj7

do, can do, can do.
 chance, This guy says the horse has chance. Val-en-tine
 by a half, Ac-cord-ing to this here in the Tel-e-graph. Ep-i-taph

Start

F9b Bb B7 Bb

Paul Re-vere, I got the horse right here.
 I got the horse right here.
 I got the horse right here.

BEHIND THE SCENES SET DESIGN BY PAUL TATE DEPOO III



PAUL TATE DEPOO III is a NYC-based scenic and production designer: *Orlando*, *Alcina* (WhiteBox LES); *Les Misérables*, *The Wiz*, *Annie*, *The Music Man*, *Hello, Dolly!* (Maltz Jupiter); *Swallowed* (BAM); *Rocky Horror* (Yale); *One Man, Two Guvnors* (Pioneer Theatre); *Other Desert Cities*, *A Christmas Carol* (Capital Rep); *Pageant* (Off-Broadway); *Lost Highway*, *I Do!*, *I Do!* (Infinity); *Look Upon Our Lowliness* (NYC Movement Co.); *Hello, Dolly!* (Cape Playhouse); *The Kite Runner* (Boston Rep). Broadway Associate: *Sweeney Todd* (Lincoln Center, English National Opera), *Lady Day*, *How To Succeed, Nice Work If You Can Get It*, *Bengal Tiger*, *Follies*, *Anything Goes*. Paul is a member of Lincoln Center's Directors Lab and recently Live Design Magazine's 'Young Designer to Watch'.



The Save-a-Soul Mission



The Hot Box



Havana



Times Square



Damon Runyon is an unusual figure in American history because he is not widely known by the modern day public, yet he is almost singlehandedly responsible for crafting the popular perception of New York City during the 1930s and 40s in American culture. He offered a glimpse into the criminal underground of New York in a voice that was distinctly his own by using only the historic present tense, also known as the eternal present, as a narrative voice. He avoided the past tense and contractions, forcing his characters to use a mixture of formal speech and regional slang. For example, "And you cannot tell by the way a party looks or how he lives in this town, if he has any scratch, because many a party who is around in automobiles, and wearing good clothes, and chucking quite a swell is nothing but a phonus bolonus and does not have any real scratch whatever."

He was one of the first writers to "stylize both the language and the behavior of gangsters and depict them as another part of the socio-economic system," according to Professor Daniel Schwarz of Cornell University, though Runyon himself may have disagreed with this opinion. In a newspaper column published in 1930 Runyon confessed, "I steal from Plato, Socrates, Woodrow Wilson, Shakespeare, Montaigne...Euripides, Nat Fleischer's All-Time Ring Record, Lincoln's speeches, Ingersoll's lectures, LaGuardia's reading of the comic strips....Dickens, Cato, Thoreau, Emerson and Whitman. I steal from Dante, Goethe, Aesop, Confucius, Karl Marx, Conrad. . . I would like to see another column that presents as great a variety of brains burglary as this." Despite this confession, Runyon's style remains distinct and the exaggerated speech patterns of his characters became the blueprint for the depiction of gangsters in American media, and his representation of New York City worked its way into the global consciousness.

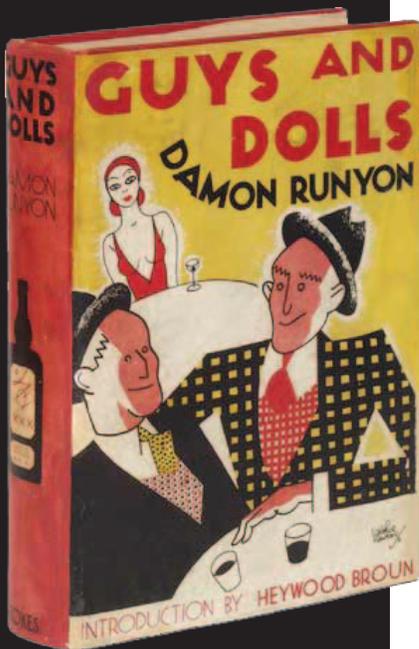
Damon Runyon was born Alfred Damon Runyan on October 4, 1884 in Manhattan, Kansas to Elizabeth and Alfred Damon Runyan. The family relocated to Pueblo, Colorado in 1887 and Elizabeth Runyan passed away in 1891. Runyon was left largely unsupervised following the death of his mother and began to develop a disdain for authority as well as a passion for writing. He left school during the sixth grade and began

working in his father's printing business; by the time he was a teenager, Runyon was a full-fledged reporter for the *Pueblo Evening News* where a typographical error gave him the name "Runyon" with the "o" instead of the traditional "an" spelling; he decided to adopt the name change permanently.

Runyon enlisted in the Army in 1898 during the Spanish-American War and was deployed to the Philippines where he wrote pieces for two army-based papers, *Manila Freedom* and *Soldier's Letter*. After his stint in the Army, Runyon wandered from newspaper to newspaper until landing a position as a sportswriter for *The Denver Rocky Mountain News* in 1906. While at *Mountain News*, he expanded his horizons beyond sports into crime and politics, and penned several short stories for prestigious national periodicals like *Harper's Weekly* and *McClure's*. Runyon left Colorado in 1910 and moved to New York City. By 1914, he had begun writing for the Hearst publication, *The New York American* where he served as a sportswriter, columnist, and feature writer until 1928.

Runyon's time as a reporter had given him a rare glimpse into the inner workings of New York City and allowed him to observe the denizens of Broadway for an extended period of time. He was fascinated by the rough and slightly sinister characters he encountered in his wanderings through Times Square. His biting wit, stoicism, and impatience with law and order allowed him to develop friendships with men like Arnold Rothstein, Al Capone, and Otto Berman; these friendships inspired Runyon's highly successful short stories, the first of which was published in 1931. He developed a unique voice by putting the colorful entities he came in contact with down on paper without losing the objectivity and insights that were a hallmark of his earlier reporting style. At the zenith of his popularity, Runyon was one of the most productive and highly-paid writers in New York. Between 1929 and 1946, he wrote over 70 short stories that inspired ideas in popular culture, multiple films, and a Broadway musical.

In 1946, Runyon passed away from an aggressive form of throat cancer and his friend and colleague, Walter Winchell, created the Damon Runyon Cancer Research Foundation in his honor.



LESSON

MIDDLE SCHOOL VISUAL & PERFORMING ARTS BEFORE THE SHOW: Runyonesque Characters

CCSS.ELA-Literacy.W.6.3:

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

CCSS.ELA-Literacy.W.7.3.b:

Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.

CCSS.ELA-Literacy.W.8.3.d:

Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

**This lesson may be taught during the course of one class period or it may be extended over multiple periods.*

OBJECTIVE

Students will:

- Demonstrate specific elements of Damon Runyon's writing style
- Create a "Runyonesque" character.
- Demonstrate familiarity with the *Guys and Dolls*' characters and their traits.

Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Show Synopsis," "New York City and the Fable of Broadway," and "Damon Runyon" in the *Student Guide to the Theatre*.

ACTIVITY/PROCEDURE

1. As a class, ask students to identify what they think makes a character "Runyonesque."
2. Explain that "Runyonesque" is defined as "Reminiscent of Damon Runyon (1880–1946), American newspaperman and writer, best known for his short stories celebrating the world of Broadway in New York City that grew out of the Prohibition era." And that a "Damon Runyon character" is described as a "distinctive social type from the New York City, Brooklyn, or Midtown area that hovers on the fringes of society" (ex. Gamblers, showgirls, criminals, or Missionaries).
3. Students should also consider the following questions:
 - Are the characters created by Damon Runyon shy or bold? Loud or quiet?
 - How do Runyonesque characters sound?
 - What do Runyonesque characters look like?
4. Explain to the students that they will be creating their own characters based on the writing style of Damon Runyon.
5. Students must answer the following questions about their character:
 - Is their character male or female?
 - What is their character's name?
 - How old are they?
 - Where are they from?
 - Do they have a job? If so, what is it?
 - How does their character dress?
 - What does their character's voice sound like?
 - How does their character talk?
6. Once students answer the questions mentioned above, instruct them to write a short biographical monologue for their character.

Share with students that a monologue is defined by the Merriam-Webster Dictionary as "a dramatic sketch or speech delivered by a character in a story, movie play, etc. and performed by one actor." Students should try to mimic the language of Damon Runyon in their monologues. Remind students that Runyonesque characters would use contemporary slang and speak only in the present tense. Share with students that Merriam-Webster defines the present tense as:

The tense of a verb that expresses action or state in the present time and is used of what occurs or is true at the time of speaking and of what is habitual or characteristic or is always or necessarily true, that is sometimes used to refer to action in the past, and that is sometimes used for future events.
7. Students should then introduce their character to the class and perform their monologues.

FOLLOW-UP

- Assess the similarities between the student's character and the characters in *Guys and Dolls*.
- Describe the level of challenge in creating a Runyonesque character.
- Analyze to what extent their character would fit into the world of *Guys and Dolls*.
- Describe the level of difficulty in creating the speech pattern for your character.

LESSON

HIGH SCHOOL VISUAL & PERFORMING ARTS BEFORE THE SHOW: Runyonesque Characters

CCSS.ELA-LITERACY.W.9-10.3

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

CCSS.ELA-LITERACY.W.11-12.2

Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

**This lesson may be taught during the course of one class period or it may be extended over multiple periods.*

OBJECTIVE

Students will:

- Demonstrate their understanding of Damon Runyon's writing style
- Create a "Runyonesque" character.
- Demonstrate their familiarity with the characters used in *Guys and Dolls*.

Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Show Synopsis," "New York City and the Fable of Broadway," and "Damon Runyon" in the *Student Guide to the Theatre*.

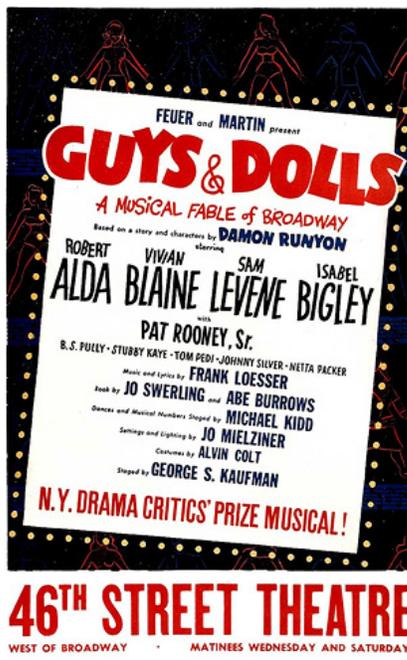
ACTIVITY/PROCEDURE

1. As a class, ask students to identify what they think makes a character "Runyonesque."
2. Explain that "Runyonesque" is defined as "Reminiscent of Damon Runyon (1880–1946), American newspaperman and writer, best known for his short stories celebrating the world of Broadway in New York City that grew out of the Prohibition era." And that "a "Damon Runyon character" is described as a "distinctive social type from the New York City, Brooklyn, or Midtown area that hovers on the fringes of society" (ex. Gamblers, showgirls, or criminals).
3. Students should also consider the following questions:
4. Are the characters created by Damon Runyon shy or bold? Loud or quiet?
 - How do Runyonesque characters sound?
 - What do Runyonesque characters look like?
5. Explain to the students that they will be creating their own characters based on the writing style of Damon Runyon.
6. Remind students that Runyonesque characters would use contemporary slang and speak only in the present tense.
7. Share with students that Merriam-Webster defines the present tense as "the tense of a verb that expresses action or state in the present time and is used of what occurs or is true at the time of speaking and of what is habitual or characteristic or is always or necessarily true, that is sometimes used to refer to action in the past, and that is sometimes used for future events."
8. Students must answer the following questions about their character:
 - Is their character male or female?
 - What is their character's name?
 - How old are they?
 - Where are they from?
 - Do they have a job? If so, what is it?
 - How does their character dress?
 - What does their character's voice sound like?
 - How does their character talk?
9. Once each student has answered the questions mentioned above, instruct them to write a short scene where their character interacts with a character featured in *Guys and Dolls*. Students should try to mimic the language of Damon Runyon in their scenes.
10. Students should then introduce their character to the class and perform their scene with a partner.

FOLLOW-UP

- Determine the similarities between the student's character and the characters in *Guys and Dolls*.
- Compare and contrast the similarities and differences between the students' characters and the characters in *Guys and Dolls*.
- Describe the process used in creating a Runyonesque character.
- Was it difficult to integrate their character into a scene with a character from *Guys and Dolls*?
- Assess how their characters could fit into the world of *Guys and Dolls*.
- Examine how writing a scene in the style of Damon Runyon helped the students understand the language used in the show.

NEW YORK CITY AND THE FABLE OF BROADWAY



Guys and Dolls has been called one of the great triumphs of musical theatre. The show has managed to resonate with audiences for more than 65 years and New York provides a vibrant background for the lovable caricatures of gamblers, showgirls, and missionaries that populate the world of *Guys and Dolls*. New York City is a study in contrasts as it reflects both innocence and danger much like the show itself, and no one captured this duality better than Damon Runyon.

Runyon's Broadway borrowed heavily from the lives of true Broadway characters, however, the harmless gangsters featured in his short stories and the musical *Guys and Dolls* were a long way from truthfully portraying their counterparts in reality. According to biographer Jimmy Breslin, Runyon "gave off a reflection of more than three decades of the city of New York, and it has almost become the official record of the times. He had everybody believing that his street, Broadway, actually existed.Go to any library and the illusion

is there as fact. The Roaring Twenties, the Golden Age of Sport, Broadway, the warmhearted guys and dolls."

Guys and Dolls is set in New York City during the 1940s. Gone was the darkly glamorous New York City of the Prohibition era when gangsters like Big Jule ruled the city; what remained was a middlebrow Broadway, neither graceful nor disgraceful. Writer, Jan Morris, explains that Times Square in the 1940s contained "a frank and jolly air to it, and there was an impudent naiveté even to its naughtiest activities." One of the defining events of the 1940s was America's involvement in WWII after the bombing of Pearl Harbor on December 7, 1941. The sudden plunge into war left the American public reeling and inspired an increase in patriotism throughout the country. Food, gas, and clothing were rationed as part of the war effort and by the mid-1940s the percentage of women in the American workforce had expanded from 25% to 36%. When WWII ended on August 7, 1945 a sense of relief and joy swept nation, however the landscape of Broadway had been irrevocably altered. 42nd Street had become lined with all-night cafeterias, arcades, and gimmick shops; while most of the grand theatres in the area were converted to movie houses.

Despite the closing of many New York theatres during the 1940s, Broadway producers Cy Feuer and Ernest Martin both agreed that they had found their next show when they stumbled upon an anthology of Damon Runyon stories entitled *Guys and Dolls* in the spring of 1949. Frank Loesser, Abe Burrows, and George S. Kaufman were the final members to join the *Guys and Dolls* creative team and were equally enchanted with Runyon's Broadway.

Each man was a native New Yorker and felt a connection to Runyon's boisterous interpretation of New York during Prohibition, yet also realized that the golden-hearted gangsters with their descriptive slang were idealized, which led them to the full title of the original show, *Guys and Dolls: A Musical Fable of Broadway*.



After a couple of glances at this young doll, The Sky is a goner

An illustration from Runyon's short story "The Idyll of Miss Sarah Brown" published on January 28, 1933 in Collier's magazine. The story would later become one of the stories upon which *Guys and Dolls* is based. Illustrated by Wallace Morgan.

Continued • • • • • ▶

THE FABLE OF BROADWAY CONTINUED

PROHIBITION:

In 1920, a ratification of the 18th Amendment of the United States Constitution banned the manufacture, transportation and sale of intoxicating liquors that began a time period known as Prohibition. The increase of the illegal production and sale of alcohol (known as "bootlegging"), the abundance of speakeasies (illegal bars), and the supplementary rise in gang violence and other crimes led to diminishing support for Prohibition by the end of the 1920s. In early 1933, Congress accepted a resolution proposing a 21st Amendment to the Constitution that would revoke the 18th Amendment. It was ratified by the end of 1933, bringing Prohibition to a close.

Damon Runyon's tame gangsters were further softened for the musical theatre stage while the female characters in *Guys and Dolls* reflected the opposite treatment. In Runyon's original stories, women were background noise to the male-centric world of gambling and gossiping at Mindy's Delicatessen. The women in Runyon's world could only serve one of two purposes, victim or prize, however, the women in *Guys and Dolls* are one of the driving forces of the show. Sarah Brown provides the moral center for the world of *Guys and Dolls* whereas Adelaide provides the show with vulnerability, comic relief, and heart. By making the women the mind and heart of the musical, Loesser and Burrows altered the tone and the balance of power in the original short stories by allowing the female characters to become fully-defined human beings. The detailed "dolls" provide a balance to the rough and ready male characters in the story, making the largest gamble in the show the risk that the characters take on relationships as opposed to the monetary risks they take in a craps game. The emotional gamble that was added to the story and the gleeful celebration of the idealized New York City allowed audiences to connect to the show and revel in the memory of a city that never truly existed.



CLICK HERE
to listen to a 1948
radio broadcast of Da-
mon Runyon's short
story "The Idyll of
Miss Sarah Brown."

<https://www.youtube.com/watch?v=zrMC710Hqfw>



Al Hirschfeld's illustration of *Guys and Dolls*.

LESSON

MIDDLE SCHOOL HISTORY

UNDERSTANDING: *Guys and Dolls* in the 1940s

CCSS.ELA-Literacy.WHST.6-8.8

Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

CCSS.ELA-Literacy.WHST.6-8.9

Draw evidence from informational texts to support analysis, reflection, and research.

**This lesson may be taught during the course of one class period or it may be extended over multiple periods.*

OBJECTIVE

Students will:

- Examine world events that took place during the 1940s.
- Analyze the historical context of *Guys and Dolls*
- Create lyrics for a new song, to be included in *Guys and Dolls*, based on a historical person from, or event that occurred, during the 1940s.

Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Show Synopsis" and "New York City and the Fable of Broadway" in the *Student Guide to the Theatre*.

ACTIVITY/PROCEDURE

1. Explain to the students that in an assigned group they will be using the information provided to them and their own research to create the title, one verse of lyrics, and idea for a new song to be used in *Guys and Dolls*.
2. Students may set their song to the tune of "Guys and Dolls" from the show *Guys and Dolls* or may create their own melody.
3. As a class, listen to the song "Guys and Dolls" from the *Guys and Dolls* Original Broadway cast album.
4. Explain that the students must base their song's title and lyrics on actual historical events and relate their song to the plot of *Guys and Dolls*.
5. Allow students 15 to 30 minutes to use the internet and conduct research on the major social and political events taking place during the 1940s. Examples of appropriate people or events are:
 - WWII
 - Rosie the Riveter
 - Franklin Delano Roosevelt
 - Harry S. Truman
6. Once students have completed their research, they will create a title for their song, write their lyrics, and fill out the "Song Information Sheet" attached to this lesson.
7. After the students have completed their worksheets, allow each group to perform their song for the class.

Example verse from the song "Guys and Dolls" from the show *Guys and Dolls*

*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*

PART 1. SONG TITLE

Song title:

Title of the musical in which it's featured:

Please provide a brief (5- to 10-sentence) synopsis of the musical.

What character will be singing your song? Why?

Please create a brief description of your song and any relevant background information.

PART 2. BACKGROUND

List the time period, person, or event on which your song is based.

What are the most important things to know about this time period, person, or event?

List the who/what/when/where/whys of the topic.

What facts or insights about the topic do you think are the most interesting or relevant?

What emotions did this person, event, or time period evoke in people? Why?

7. Students must answer the following questions:
 - What historical person or event is your song based on?
 - Why was this person or event important?
 - How does this person or event relate to *Guys and Dolls*?
 - What character in *Guys and Dolls* will be performing your song? Why?
 - Is your song emotional or comical?
 - What message is your song trying to convey?
 - Does your song alter the plot of *Guys and Dolls*?
8. After the students have created their song lyrics and answered the questions above, allow each group to present their song to the class.

FOLLOW-UP

- Discuss and compare the historical events or historical people the students encountered during their research.
- Analyze how conducting research into the time period helped students understand the plot of *Guys and Dolls*.
- Examine the difficulties in creating a song based on real events.
- Assess how creating a song deepened the students understanding of the characters in *Guys and Dolls*.
- List and analyze how *Guys and Dolls* would change if it took place in a different historical time period.

LESSON

MIDDLE SCHOOL LANGUAGE ARTS UNDERSTANDING: Fables

CCSS.ELA-Literacy.WHST.6-8.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.RI.7.5

Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.

CCSS.ELA-Literacy.RI.8.7

Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.

**This lesson may be taught during the course of one class period or it may be extended over multiple periods.*

OBJECTIVE

Students will:

- Respond to literature through writing and discussion
- Demonstrate understanding of the plot and characters in *Guys and Dolls*
- Demonstrate grade-level proficiency to read for literary experience using before, during, and after strategies
- Identify meanings of terms unique to literary language

Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Character Summary" and "Show Synopsis" in the *Student Guide to the Theatre*.

ACTIVITY/PROCEDURE

1. Review with students the elements of a fable: characters, setting, events and a moral. In most fables the characters are animals. These animals usually represent specific human qualities (personification).
2. Tell the students that fables are a special kind of tale. In most fables, animal characters act like humans (personification). Explain that a fable teaches a moral (or lesson) about humans. Also, emphasize that a moral is drawn from what happens in a fable.
3. Review the concept of a moral. Share with students that fables are meant to teach a lesson or moral. The moral is usually revealed at the end of the fable. Sometimes the moral is delivered as a statement, such as "Be happy with what you have," or "It is easier to think up a plan than to carry it out."
4. Divide the class groups of three or four and instruct the students to read the attached scene from *Guys and Dolls*.
5. Once each group has read the scene, ask them to decide what they think could be the moral of the story.
6. Instruct each group to transform scene from *Guys and Dolls* into a traditional fable, converting the human characters into personified animals and demonstrate the moral of the story.
7. The fables should be no more than page long and must use all of the characters included in the scene. Students may use the *Student Guide to the Theatre* to assist them.
8. Once each group has created their fable, ask them to share their moral with the class as a whole and what animals they felt best suited each character.
9. The groups will then act out their fables for the class as a whole.

FOLLOW-UP

- Determine which characters were used in the fables by multiple groups and why.
- Assess the difficulty involved with assigning an animal to the characters in *Guys and Dolls*.
- Compare the morals that each group produces for the scene from *Guys and Dolls*.
- Analyze the following statement: *Guys and Dolls* could be considered a fable without turning the characters into animals.
- Each animal character in a fable represents a particular human quality. Which of the following qualities do you think the characters in *Guys and Dolls* stand for? Give reasons for your answer.
 - slyness
 - greed
 - determination
 - gullibility
 - vanity

LESSON

HIGH SCHOOL ENGLISH UNDERSTANDING: Fables

CCSS.ELA-Literacy.RI.9-10.2

Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-Literacy.W.11-12.3

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

**This lesson may be taught during the course of one class period or it may be extended over multiple periods.*

OBJECTIVE

Students will:

- Respond to literature through writing and discussion
- Demonstrate understanding of the plot and characters in *Guys and Dolls*.
- Identify meanings of terms unique to literary language

Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Character Summary" and "Show Synopsis" in the *Student Guide to the Theatre*.

ACTIVITY/PROCEDURE

1. Review with students the elements of a fable: characters, setting, events and a moral. In most fables the characters are animals. These animals usually represent specific human qualities (personification).
2. Tell the students that fables are a special kind of tale. In most fables, animal characters act like humans (personification). Explain that a fable teaches a moral (or lesson) about humans. Also, emphasize that a moral is drawn from what happens in a fable.
3. Review the concept of a moral. Share with students that fables are meant to teach a lesson or moral. The moral is usually revealed at the end of the fable. Sometimes the moral is delivered as a statement, such as "Be happy with what you have," or "It is easier to think up a plan than to carry it out."
4. Divide the class into groups of three and give each student a copy of the attached fable, "The Scorpion and the Frog."
5. Allow students five to ten minutes to read the story.
6. Instruct each group to transform the plot and characters of "The Scorpion and the Frog" into a Runyonesque short story, converting the animal characters into humans and demonstrating the moral of the story. Students should use language and characters commonly found in Damon Runyon's stories.
7. Once each group has created their version of "The Scorpion and the Frog," ask them to share their stories with the class as a whole and what human persona they felt best suited each animal.
8. The groups will then act out their fables for the class as a whole.

FOLLOW-UP

- Determine which Runyonesque character was used by multiple groups and why.
- Compare the characters in "The Scorpion and the Frog" to the characters in *Guys and Dolls*.
- Analyze how the story of "The Scorpion and the Frog" would change if it was set in New York City.

A scorpion lived in a dark cave near a mountain but eventually grew tired of his surroundings and wanted a change. One day, he came out of his cave and noticed that the valley across the river was very green. He crawled up to the riverbank and wondered how to cross it. Suddenly, he noticed a frog leaping around. "Hello, Mr. Frog, would you carry me to the other side of the river?" asked the scorpion. "I would but I don't trust scorpions," replied the frog. "All scorpions are not bad. If I sting you on the way I will die for I do not know how to swim," explained the scorpion. Now the frog saw enough reason in the scorpion's statement and agreed to carry him across the river. So, the scorpion hopped on to the frog's back and they set out on the journey. The frog paddled his limbs through the water as fast as he could. Half way through the journey, he suddenly felt a sharp sting on his soft hide. "Why did you sting me? Now both of us shall drown," he cried. "It is my nature," replied the unrepentant scorpion. The frog and the scorpion immediately drowned in the gushing water.

NICELY

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

BRANNIGAN

Any of you guys seen Nathan Detroit?

BENNY

Which Nathan Detroit is that?

BRANNIGAN

I mean the Nathan Detroit who's been running a floating crap game around here, and getting away with it by moving it to a different spot every night. Well, nobody's gonna give him a spot, because they all know that Brannigan is breathing down their neck!

(NATHAN enters)

NATHAN

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

BRANNIGAN

Something wrong, Mr. Detroit?

NATHAN

Oh, hello, Lieutenant. I hope you don't think I was talking about you. There are other lousy Brannigans.

(BRANNIGAN glares and exits)

NATHAN

What does that cop want from me? Sky Masterson's in town. There is the highest player of them all! Why don't I bet him a thousand on something? I am perfectly willing to take the risk, providing I can figure out a bet on which there is no chance of losing.

NICELY

Yesterday Mindy sold twelve hundred cheesecake and fifteen hundred strudel.

NATHAN

More strudel than cheesecake. That's great!

(SKY Masterson enters)

NATHAN

Hey, Masterson! Glad to see you, Sky!

SKY

Nathan! You old promoter, you!

NATHAN

Maybe we could go into Mindy's and have a piece of cheesecake or strudel or something?

SKY

No.

NATHAN

But you will admit that Mindy has the greatest cheesecake in the country?

SKY

Yes, I'm quite partial to Mindy's cheesecake.

NATHAN

Who ain't? 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.

NATHAN

I will bet you a thousand bucks that yesterday Mindy sold more strudel than cheesecake.

SKY

Now, Nathan, I do not claim that you have been clocking Mindy's cheesecake—However, if you're really looking for some action—

(puts his hand across his chest hiding Nathan's necktie)

I will bet you the same thousand that you do not know the color of the necktie you have on. Well?

NATHAN

No bet. Blue. What a crazy color.



The Save-a-Soul Mission from the 1955 *Guys and Dolls* film.

The Save-a-Soul Mission featured in *Guys and Dolls* was based on the Salvation Army. The Salvation Army is an international religious and charitable movement based on a military structure. The Army has been established in more than 80 countries, offering sermons in 112 languages in 16,000 locations and operating more than 3,000 social welfare institutions, hospitals, schools, and agencies. A Methodist minister named William Booth founded The Salvation Army in 1865.

The public has long been fascinated by variations of the wanted outlaw since the legend of Robin Hood first began to circulate in the 14th century. The legend of Robin Hood eventually turned into the gunslingers of the Wild West, Bonnie and Clyde, then the gamblers and gangsters described by Damon Runyon's stories. While not a gangster himself, Runyon did associate with notorious criminals and would routinely base his characters on infamous figures like Al Capone, Frank Costello, Legs Diamond, and Arnold Rothstein. By depicting criminals as the heroes of his stories, Runyon forces his readers to reconsider their idea of right and wrong and to root against the traditional upholders of morality and law enforcement.

Guys and Dolls, like other Runyon-inspired adaptations, presents an interesting sense of moral ambiguity to its audience, mimicking the ambiguity that was rampant in New York City during the 1930s and 40s. The Golden Rule, which is defined by Merriam-Webster as "do to others as you would have them do to you," is alive and well, if slightly twisted, in the minds of the musical's characters and may fall along the lines of "do to others before they can do to you." However, many of the characters appear to subscribe to a Machiavellian morality where they will act virtuously if they can but are prepared to be evil when they must. Generally, the term "morality" or "ethics" refers to the code of conduct by which individuals live their lives and allows them to differentiate between right and wrong.

The definition of morality is ambiguous since it is generally agreed upon that morals are learned and can differ across societies. For example, the two distinct societies depicted in *Guys and Dolls* each have a different idea of right and wrong. Sky Masterson, Nathan Detroit, and their comrades see nothing wrong with lying or gambling, whereas Sarah Brown and the members of Save-a-Soul Mission are sure that any "vices"

will lead to damnation. The characters in *Guys and Dolls* are many things, however, most would not be considered ethically or morally responsible by most standards. It could be argued that Sarah Brown and the members of the Save-a-Soul Mission are the exception to the above statement, however Sarah's moral compass changes throughout the show as her relationship evolves with Sky. The audience is made to view the gamblers as heroes from the first notes of the "Overture" as they are ensconced in Runyon's Broadway where wrong is right and right is inconvenient.

Damon Runyon would undoubtedly approve of the moral ambiguity displayed in *Guys and Dolls*, particularly since he interacted with the denizens of Broadway on a daily basis. Runyon would probably agree that the citizens of Broadway were complex characters who wavered between moral and immoral decisions depending on their situation. Though Runyon's narrator was able to maintain a safe distance from the characters he shared so willingly with readers, Runyon himself was unable to maintain that same distance and would occasionally adopt the gangster's perspective in his reporting. This tendency is particularly noticeable in his reporting on the trial of Al Capone. Stephen Fox clearly articulates Runyon's struggle with his New York sensibilities and cuts to the heart of the matter by stating, "in soaking up the Broadway scene [Runyon] had displaced his own moral sense and picked up another."



The gamblers repent in the 1955 *Guys and Dolls* film.

LESSON

MIDDLE SCHOOL LANGUAGE ARTS AFTER THE SHOW: Ethics in *Guys and Dolls*

CCSS.ELA-Literacy.SL.6.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-Literacy.SL.6.1.c

Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.

CCSS.ELA-Literacy.SL.8.1.d

Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.

**This lesson may be taught during the course of one class period or it may be extended over multiple periods.*

OBJECTIVE

Students will:

- Describe how characters may justify their actions and views in *Guys and Dolls*.
- Articulate how the idea of right and wrong differs based on a character's point of view.
- Demonstrate their knowledge of the plot and characters used in *Guys and Dolls*.

Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Show Synopsis," "Character Summary," and "Saints and Sinners" in the *Student Guide to the Theatre*.

ACTIVITY/PROCEDURE

1. Divide the class into four groups.
2. Explain that the students will be participating in discussion within their groups based on the plot and characters in *Guys and Dolls*.
3. Within their groups, students should assign a spokesperson who will take notes throughout the discussion. The spokesperson will also share the group's ideas with the rest of the class.
4. Assign each group one of the following discussion topics:
 - Should Sky forgive Sarah after she accuses him of hosting an illegal crap game in the Mission? Why or why not?
 - Is gambling an ethical way for Nathan Detroit to make a living? Why or why not?
 - Does Sky ethically fulfill his promise of delivering "one dozen genuine sinners" to Sarah by winning them in a dice game? Why or why not?
5. Students should keep in mind:
 - Why might the characters respond in different ways to the same situation?
6. Once the groups have had time to participate in a detailed discussion, draw the class back together and allow each group to select a spokesperson.
7. Each spokesperson will share the ideas raised during their discussion and what they ultimately decided was the best response to their topic question with the rest of the class.

LESSON

HIGH SCHOOL ENGLISH AFTER THE SHOW: Ethics in *Guys and Dolls*

CCSS.ELA-Literacy.SL.9-12.1.a

Come to discussions prepared having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-Literacy.SL.9-12.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.11-12.3

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

**This lesson may be taught during the course of one class period or it may be extended over multiple periods.*

OBJECTIVE

Students will:

- Interpret how the characters may justify their actions and views in *Guys and Dolls*.
- Examine how the idea of right and wrong differs based on a character's point of view.
- Demonstrate their knowledge of the plot and characters used in *Guys and Dolls*.

Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Show Synopsis," "Character Summary," and "Saints and Sinners" in the *Student Guide to the Theatre*.

ACTIVITY/PROCEDURE

1. Divide the class into four groups.
2. Explain that the students will be participating in a debate based on the plot and characters in *Guys and Dolls*.
3. Assign each group one of the following ideas:
 - Group 1: Argue in favor of hosting the illegal crap game from the viewpoint of Nathan Detroit.
 - Group 2: Argue against hosting the illegal crap game from the viewpoint of Lt. Brannigan.
 - Group 3: Argue in favor of accompanying Sky Masterson to Havana from the viewpoint Uncle Arvide.
 - Group 4: Argue against accompanying Sky Masterson to Havana from the viewpoint Sarah Brown.
4. Once the groups have had time to develop a clear argument, draw the class back together and allow each group to elect a spokesperson.
5. Explain that Groups One and Two will debate their topic in front of Groups Three and Four as well as vice versa. During the debate, the groups not presenting will act as judges and will vote on which presenting group made the strongest case at the debate's conclusion.



B.S. Pully as Big Jule with Frank Sinatra in the 1955 *Guys and Dolls* film.



Bat Masterson

- *Guys and Dolls* was the second Broadway musical with music and lyrics written by Frank Loesser.
- Before becoming a theatrical producer, Cy Feuer was a professional trumpet player.
- In the 1955 movie version of *Guys and Dolls*, Marlon Brando does not sing. The sound department for the film had Brando sing words and phrases before stringing them together to give the audience the impression that he was performing a song.
- Frank Loesser added the song "Adelaide" to the 1955 film version of *Guys and Dolls* for Frank Sinatra. He wrote two other new pieces for the movie and five of the original Broadway songs were removed for the film.
- Robert Alda, who played Sky Masterson in the original Broadway cast of *Guys and Dolls*, is the father of noted actor Alan Alda.
- Nathan Lane took his stage name from *Guys and Dolls*. When Mr. Lane applied for his Actor's Equity card he was told that the name Joe Lane was already in use and decided to name himself Nathan after the character Nathan Detroit.
- The creative team for *Guys and Dolls* decided to hire B.S. Pully to play Big Jule immediately after his audition, but Pulley was so sure that he didn't get the part that he left the theatre without leaving any contact information.
- Frank Sinatra wanted to play the character of Sky Masterson in the 1955 film version of *Guys and Dolls*.
- Members of the Salvation Army are required to sign Articles of War when they volunteer their services.
- Damon Runyon based the character of Sky Masterson on his idol Bat Masterson. Bat Masterson was a gambler, Saloon owner, reporter, and old West Sheriff turned U.S. Marshal.

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THEATRE ETIQUETTE

Seeing a musical at the Goodspeed Opera House is a unique and exciting experience. All the members of the production, both cast and crew, work hard to give you a great show. As an audience member, you also have an important job. You must help the performers give their best performance possible. You can do this by practicing these rules of theater etiquette:

- Do laugh when the performance is funny.
- Do applaud when the performance is over. Applause is how you say “thank you” to the performer. The actors will bow as you applaud. That is how they say “thank you for coming.”
- Do stand and applaud if you thought the show was outstanding.
- Don’t forget to turn off your cell phone. A ringing or buzzing phone can be very distracting. It can also be embarrassing for you if it is your phone that is disrupting the show!
- Don’t text during the performance.
- Make sure to visit the restroom before the production begins.
- Don’t speak or whisper during the performance. Whispering is still speaking, so only in an emergency should whispering occur.
- Remember that the overture (introductory music) in musical theatre is part of the performance, so remain silent when the show begins.
- Don’t take pictures during the performance. It can be very distracting to the actors and it can result in an accident.
- Don’t put your feet up on the seats or kick the seat in front of you.
- Do sit ONLY when your seat is in the folded down position.
- Do remain in your seat for the entire performance. If you must leave, exit during intermission. In an emergency, calmly walk toward the nearest exit.



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During this six-day intensive introductory program, participants will receive expert instruction from a team of esteemed teaching artists, including current and former Goodspeed staff.

MUSIC DIRECTION INTENSIVE • Winter 2016

During this week-long intensive, participants will use the latest technology to receive hands on training from internationally renowned Music Direction experts in the management and implementation of the audition, rehearsal, and orchestration processes.

MUSICAL MINDS

A team of world class performers and staff from Goodspeed Musicals can visit your location to give an educational presentation. The Musical Minds experience is appropriate for any age level and the program incorporates live dance, music, and acting to improve any group's appreciation of musical theatre. For more information, please contact Joshua Ritter at jritter@goodspeed.org.

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