

Dramaturgy Packet



**Based on stories and characters by
Damon Runyon**

**Music and Lyrics by
Frank Loesser**

**Script by
Jo Swerling and Abe Burrows**

California Regional Theatre

October 30th, 31st, November 1st, 6th, 7th, 8th

California Regional Theatre

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Last updated August 10th, 2015

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BASIC INFORMATION

Musical Title: *Guys and Dolls*

Composer: Frank Loesser

Lyricist: Frank Loesser

Book: Jo Swerling and Abe Burrows

Original Source Material: “The Idyll of Miss Sarah Brown” with characters from various other works by Damon Runyon, including “Blood Pressure,” “Pick a Winner,” and “A Piece of Pie.”

First Performed: November 24th, 1950

Setting: Damon Runyon’s Broadway; Runyonland

Structure: Two Acts; Ten scenes in Act One, Seven scenes in Act Two

“The world of *Guys and Dolls* was the world of Damon Runyon, creator of the original short stories upon which the show was based. Like the Sholom Aleichem stories that formed the basis of *Fiddler on the Roof*, Runyon’s world was based in reality but featured characters and situations bigger than life, often incorporating subtle twists and offering a moral in the bargain.”

–Ken Bloom and Frank Vlastnik, *Broadway Musicals: The 101 Greatest Shows of All Time*

“...one of the period’s longest-running, most felicitously written, almost seamlessly integrated, and just possibly best ever two-plus hours of pure fun in the history of the musical...”

–John Bush Jones, *Our Musicals, Ourselves*

“*Guys and Dolls* is so good that it...could probably be put on by a company of trained dolphins in checked suits with a chorus of girl penguins.”

–Adam Gopnik, *The New Yorker*



SUMMARY OF GUYS AND DOLLS

Musical Summary: *Guys and Dolls* by Frank Loesser, Jo Swerling, and Abe Burrows

Our production takes place in 1945-1948 in Runyonland—Damon Runyon’s Broadway. At the start of the show we see missionaries attempting to convert the lost souls of Broadway—gamblers. Four problems are introduced—where to hold Nathan Detroit’s floating crap game, how to bring sinners into the mission, how to get a straight-laced missionary to agree to go to Havana, and will Nathan and Adelaide finally get married. The solutions to these problems are all intermingled. To get the money to pay for a place to hold his crap game, Nathan bets Sky Masterson \$1000 he can’t bring missionary, Sarah Brown, to Havana. Sky convinces Sarah to go to Havana in exchange for sinners for her mission. With Sky and Sarah off to Havana, Nathan loses the bet, but finds an empty place to hold his crap game—the Save-A-Soul Mission. The relationship between Sky and Sarah blossoms in Havana, and they find themselves falling in love. They return to New York where after finding gamblers in the mission, Sarah comes to believe Sky was just distracting her so that his friends could use the mission for illegal activity. To make good on his marker (he promise to bring Sarah a dozen sinners for her prayer meeting), Sky bets \$1000 against every gamblers’ soul in a crap game and wins. Sarah gets the sinners she needed for her mission, and discovers how deeply Sky cares (and in turn how she cares for him). The show ends with Sky and Sarah married, and Nathan and his long-suffering fiancé, Adelaide, getting married.

Source Material Summary: *The Idyll of Miss Sarah Brown* by Damon Runyon

Gambler Sky Masterson falls in love with missionary Sarah Brown. After discovering Sky is a gambler, Sarah ceases being friendly with him and informs him the mission no longer wants his contributions since they are derived from immoral means. Sky is saddened and he heads to Nathan Detroit’s crap game. At the game Sky bets several gamblers money against their souls and service to the Save-A-Soul Mission. Sky loses all of his money on these bets and (realizing the person rolling the dice has been using rigged dice) is just about to pull out his gun and kill the man when Sarah Brown appears. Sarah bets two dollars against Sky’s soul (and using the rigged dice) wins. Sky tells her he loves her, they marry, and live a happily ever after mission life.



Did you know?...

Broadway ticket prices have risen less than production costs. The 1992 revival of *Guys and Dolls* cost about twenty times more than the original 1950 production, but the ticket prices only cost nine times the original prices (Wolf 13).

DAMON RUNYON - Source Material



Quick Facts

Born: October 4th 1880 in Manhattan, Kansas
Birth Name: Alfred Damon Runyan (spelling later changed)
Occupations: Journalist, humorist, playwright, movie producer
Spouses: Ellen Runyon (1911–1931-divorced);
Patrice Amati del Grande (1932–1946-divorced)
Children: Damon Runyon Jr.; Mary Runyon (both with Ellen)
Death: December 10th 1946 in New York, New York
Cause of Death: Throat Cancer

Damon Runyon was born to a newspaper family; his father was a writer and editor, and his grandfather a printer (Gheorgheni). Though Runyon was born in Manhattan, Kansas, he spent most of his youth in Colorado. It was in Colorado that Runyon started his newspaper career. At age eleven his first poem was published in the *Pueblo Chieftain* (Breslin 43).

Throughout his teens he continued to work for newspapers. While still a teen, Runyon enlisted in the army and was sent to the Philippines to fight in the Spanish American War (“Damon Runyon,” Britannica). It is said that he did not actually see any action on his deployment, however, he did manage to write some very stirring stories about it for the folks back home (Breslin 53).

On his return from service, Runyon found success as a sports writer in Denver (“Damon Runyon Biography”). When Runyon made the move to New York City in 1910, he became a reporter for the *New York American* (“Damon Runyon Biography”; Britannica). It was at this Hearst newspaper that he honed his signature style of reporting—human interest focused, rather than sticking strictly to facts like most reporters of the age (Britannica). He wrote for the Hearst papers for more than thirty years (Gopnik).

Runyon could easily be compared to Jay Gatsby in F. Scottt Fitzgerald’s the *Great Gatsby* (Schwarz 62). Like Gatsby, Runyon came from modest beginnings, served in the military, had a name change before he became well known and well to do (he went from Alfred Damon Runyan to Damon Runyon), associated with gangsters, and dressed impeccably. In fact, he dressed “like a peacock”; he considered his suit the first sentence of his day’s story, so he had to make it count (Schwarz 3; Breslin 229). In terms of Runyon’s association with gangsters, he associated with some of the biggest gangsters of the era—Owney Madden, Frank Costello, Arnold Rothstein, Bugsy Siegel, and Al Capone (Breslin 14, 107, 368; Schwarz 36; Gheorgheni; Gopnik). He would later base many of his characters after these acquaintances.

If social media had existed in Runyon's time, on his friends list you would find names like: journalist, Walter Winchell; entertainers, Jimmy Durante, Al Jolson and Ethel Merman; movie producer, Jock Whitney; boxers, Jack Dempsey and Joe Louis, and the ruthless Mexican revolutionary, Pancho Villa (Breslin 131, 176, 223, 345, 353, 357, 368; Gheorgheni). Runyon knew everyone, but preferred the company of thieves. In fact, he hated the company of what he would call "legitimate" people (law-abiding citizens); he felt they committed the worst crime of all—being boring (Breslin 3, 148).

As a journalist Runyon covered every important event of his time—he was in France covering WWI, at every World Series, and in the courtrooms for the Lindberg kidnapping case, and the trial for the murder of his friend, racketeer, Arnold Rothstein. It wasn't until after Rothstein's death that Runyon started writing his short stories on gangsters and gamblers (Gopnik).

To say Runyon's short stories were massively successful is an understatement. Two of his short story collections, published in the late 1920s and early 1930s, sold more than a million copies each in paperback (Kennedy xi). Runyon was already making impressive money working for the Hearst newspapers, but with the income from his short stories (and the subsequent money he made on the movies based on them), he was an incredibly rich man, and very well known and liked. Accolades didn't register with Runyon, however. He bragged he wrote for the money not for sentiment, and that money was his true measure of success (Schwarz 9; 21).

Damon Runyon died in 1946 from throat cancer (Gopnik). In his stories he said "All horse players die broke," and he did (Breslin 398). Some of Runyon's friends and his son flew a plane over New York, and when they were directly over Times Square, they emptied Runyon's ashes over his favorite street (Breslin 398). A few months after Runyon's death, Milton Berle put on a telethon for the new Damon Runyon Cancer Fund; he raised a million dollars in one night, with donations coming from many notable mobsters, including some who were behind bars at the time (398).

DAMON RUNYON'S WRITING

Damon Runyon was the most popular humorist of the 1930s (Gopnik). A literary critic in London called Runyon a genius on the level of J.M. Barrie or Lewis Carroll, saying Runyon "invented a humanity as new and startling as [Carroll] did (Kennedy xi)." He was like Shakespeare and Charles Dickens. He was not only a popular, prolific writer, but like Shakespeare and Dickens, Runyon added to the English language. If you hear someone say, "no dice," "in spades," "the heave-ho," and "they brought in the dream team," you're speaking Runyonese (Gheorgheni).

Runyonese: A stylized manner of speaking created by writer Damon Runyon and employed by the narrator and sundry gangsters and gamblers in his stories (and subsequent imitations of his characters and stories). It is characterized by an overly formal way of speaking where no contractions are used and the present tense employed with a mix of colloquial Broadway slang.

Runyon's narrator spoke in the present tense. This choice was fitting for the city in which the majority of his stories took place—New York—and the characters—gamblers, gangsters, showgirls—who were living moment to moment, always in the now (Schwarz 38). Runyon biographer Jimmy Breslin suggests that Damon Runyon was first inspired to write his gangster/gambler stories in first person present after hearing testimony in the high-profile trial of the murder of Arnold Rothstein (Breslin 278).

Runyon glamorized the gangster both in newspapers and in his short stories (Schwarz 320). In many of his stories, the narrator is rubbing elbows with big and small time gangsters. The narrator was a relatable character for the people of the times, especially for those reeling from the Great Depression. Like his readers, Runyon's narrator was often jobless, near penniless, and experiencing envy and anger about his circumstances (Schwarz 155). Runyon's key audience—the working and middle class—deeply identified with the narrator, and through that identified with the subversive gamblers and gangsters with whom he associated (155).

How to Speak Like/Be a Runyon Character

- Speak in first person present
- Do not use contractions
- Use words like “prominent” to describe a criminal highly sought after by the police (Schwarz 146)
- When your friend gets out of prison, ask him how he enjoyed “College”
- Always articulate your consonants, particularly final consonants (Schwarz 153)
- Have a ditto (yes man) and an up-up (hype man) (Breslin, 216-217)
- Feel free to sprinkle in some Yiddish to conversation (Gheorgheni)
- Never use words like “youse”; it is illiterate and repulsive (Runyon 3)

DAMON RUNYON'S GANGSTERS AND GAMBLERS

Damon Runyon created the classic gangster persona. Though his real-life gangster companions didn't speak and behave exactly like the characters he wrote, they came surprisingly close. It is noted that especially the Jewish gangsters in his acquaintance spoke elaborately cautious diction, and dressed in the fanciest suits available, because fancy equated to classy (Gopnik). The way Runyon wrote these friends in his characters not only humanized them, but also glamorized them. Criminality is either humorous or exciting in Runyon's stories. In the musical *Guys and Dolls*, the gangsters and gamblers are rather lovable characters, but the truth is, in Runyon's real world they were most likely gun-toting murderers (Schwarz 64).

Without Damon Runyon and his stories, it is doubtful we would have ever seen the creations of *The Godfather*, *Goodfellas*, *The Sopranos* and more (Schwarz 320). Even the gangsters in *Kiss me Kate* could be attributed to Runyon (Gheorgheni).

FRANK LOESSER - Music



Quick Facts

Born: June 29th 1910 in New York, New York
Birth Name: Francis Henry Loesser
Occupations: Composer, Lyricist, Screenwriter
Spouses: Lynn Garland (1936-1957);
Jo Sullivan (1959-1969)
Children: Susan Loesser and John Loesser (with
Lynn Garland); Hannah Loesser and Emily Loesser
with (with Jo Sullivan)
Death: July 28th 1969 in New York, New York
Cause of Death: Lung Cancer

Frank Loesser was born on the Upper West Side of New York City to a classical music family (Green 264). To spite his upbringing, Loesser did his best to become a Lower East Side popular music guy, and at an early age he showed his lyric writing ability on Tin Pan Alley (Loesser 17). While working there he cultivated this new persona. He adopted new ways of speech, and tried his best to fit in to the Broadway atmosphere. In a letter to his brother he said of himself, “[I’m still a little genteel for Broadway, but I’m going Broadway fast” (Loesser 15).

In 1936, Loesser left for Hollywood with his music writing partner to work for Universal Films, and later Paramount (“Broadway the American Musical - Frank Loesser”). During WWII he served in the Army Air Force, and had a hit with the song “Praise the Lord and Pass the Ammunition,” a piece he wrote both music and lyrics for (the first of many to come) (Green 264). In the years to follow Loesser would find his niche working on Broadway.

Loesser on Broadway

Where’s Charley (1948)

Guys and Dolls (1950)

Hans Christian Andersen (1952)*

The Most Happy Fella(1956)

Greenwillow (1960)

How to Succeed in Business Without Really Trying (1961)

*Not for the stage, but for the screen

On Broadway, Loesser’s motto became, “Loud is Good”; according to Loesser’s biographer and daughter, Susan Loesser, “If you couldn’t project to the last row of the balcony without benefit of microphone, you had better not bother to audition for Frank Loesser” (Loesser xiii-xiv).

When he was working on a difficult project, and he needed feedback from those he trusted, he specifically requested ONLY negative criticism (Loesser 273). He was a tough, opinionated character who cared so little about being celebrated that he requested there be no funeral after his death (817).

About her father, Susan Loesser wrote, “He always said he didn’t write for posterity. He said he wasn’t interested in what future generations thought of him (xii).”

Did you know?...

- Loesser had a friend in common with Damon Runyon—journalist, Walter Winchell (Loesser 72)
- Wrote the lyrics for “Heart and Soul” (“Frank Loesser,” *Wikipedia*)
- Won an Academy award for the song “Baby, It’s Cold Outside” (“Broadway the American Musical - Frank Loesser”)
- Loesser wrote music, lyrics, AND book for *The Most Happy Fella*

FRANK LOESSER AND *GUYS AND DOLLS*

When writing the score for *Guys and Dolls*, Loesser drew from his memories working as a pianist in the Broadway club the Back Drop (Green 266). His early years on Tin Pan Alley and the memory of the many people he met helped him “to capture the racy hard-shelled, but basically soft-hearted characters of the gamblers and racketeers of the Runyon fable that gave his songs their special distinction” (Green 266).

Loesser used multiple musical forms in his composition of *Guys and Dolls*. In the text *The World of Musical Comedy*, historian Stanley Green states:

“Loesser’s score had great variety, yet it also had a singleness of design and purpose that caught the appealing ambivalence of the high-minded low-lives. Dignified and classical forms, such as the Handelian cantata for “The Oldest Established,” or the Bachlike fugue for a description of a horse race, were exactly right because, in spite of the incongruity, the characters themselves were essentially dignified and classical (266).”

Loesser’s involvement with *Guys and Dolls* didn’t go off without a hitch, however. During rehearsals in Philadelphia, after Isabel Bigley (the actress who played Sarah Brown in the original Broadway cast) repeatedly failed to get “If I Were a Bell” right, Frank Loesser slapped the actress across the face. It took much coaxing (and some say gifts) to get Isabel Bigley to return to rehearsals (Loesser 108).



He was so committed to the success of the movie adaptation of *Guys and Dolls* that he privately coached Marlon Brando. Loesser also wrote two new songs that only appear in the movie, per the request of Samuel Goldwyn.

JO SWERLING - Book

(April 8, 1897 – October 23, 1964)



The producers of *Guys and Dolls*, Cy Feuer and Ernest Martin, went through nearly a dozen different writers before settling on Jo Swerling (Bloom and Vlastinick 145). Unfortunately, when Swerling completed the book it was deemed a “turkey” and the producers were yet again in search of the person who could really capture the Runyon spirit (Loesser 101). Frank Loesser suggested Abe Burrows, and the rest is history. Jo Swerling receives credit due to the agreed terms of his contract with the show, which stated that he would receive credit whether or not any of his work was retained (Bloom and Vlastnick 145).

Also Known for: Screenwriting Academy Award nominated *Pride of the Yankees*

ABE BURROWS - Book

(December 18, 1910 – May 17, 1985)



When Burrows was approached to write *Guys and Dolls* he was a radio script-writer (Green 265). As chief writer for the radio show *Duffy's Tavern*, Burrows was already comfortable writing in the necessary vernacular, *Duffy's* having characters fairly similar to the louts and tinhorns of *Guys and Dolls* (Loesser 100-101). He poured over Runyon's work, spending huge amounts of time reading and studying the origins of words, and his research combined with his experience made him the perfect choice to bring out the Runyon spirit in *Guys and Dolls* (Breslin 400; Loesser 101).

Also Known for: Writing the book for Pulitzer winner *How to Succeed in Business Without Really Trying*

MICHAEL KIDD - Choreography

(August 12, 1915 – December 23, 2007)



Already a Tony award winning choreographer before *Guys and Dolls* (and a second time Tony winner with *Guys and Dolls*—he won five total in his lifetime), Kidd's style of combing real-life movement with dance was the perfect match for the production (Tobias). Enthusiastic and agile, He never asked a dancer to do something he couldn't do himself ("Michael Kidd," *IMDB.com*). It was Kidd's idea to stage the crap game in *Guys and Dolls* as a dance (Loesser 116).

Also Known for: Choreographing the film *Seven Brides for Seven Brothers*

PRODUCTION HISTORY

1950 Original Broadway Production

- Premiered November 24, 1950
- The 46th Street Theatre
- Directed by George S. Kaufman
- The cast included: Robert Alda (Sky Masterson), Isabel Bigley (Sarah Brown), Sam Levene (Nathan Detroit), Vivian Blaine (Miss Adelaide), Stubby Kaye (Nicely-Nicely Johnson), Pat Rooney (Arvide Abernathy), B.S. Pully (Big Jule), Tom Pedi (Harry the Horse), and Johnny Silver (Benny Southstreet)
- Tony Awards: Best Musical, Best Performance by a Leading Actor in a Musical (Robert Alda), Best Performance by a Featured Actress in a Musical (Isabel Bigley), Best Choreography (Michael Kidd), Best Direction of a Musical (George S. Kaufman)



Stubby Kaye, "Sit Down, You're Rockin' the Boat";
Original Broadway Cast

1953 Original London Production

- Opened May 28, 1953
- London Coliseum
- Multiple members of the original Broadway cast reprised their roles
- The cast included: Jerry Wayne (Sky Masterson), Lizbeth Webb (Sarah Brown), Sam Levene (Nathan Detroit), Vivian Blaine (Miss Adelaide), Stubby Kaye (Nicely-Nicely Johnson), Ernest Butcher (Arvide Abernathy), Lew Herbert (Big Jule), Tom Pedi (Harry the Horse), and Johnny Silver (Benny Southstreet)

1955 Broadway Revival

- Opened April 20, 1955
- New York City Center
- The cast included: Ray Shaw (Sky Masterson), Leila Martin (Sarah Brown), Walter Matthau (Nathan Detroit), and Helen Gallagher (Miss Adelaide)



Original London Production, 1953

1955 Film

- Premiered November 3, 1955
- Directed by Joseph L. Mankiewicz
- Two new songs were added, and 5 original songs cut
- Multiple members of the original Broadway cast reprised their roles
- The cast included: Marlon Brando (Sky Masterson), Jean Simmons (Sarah Brown), Frank Sinatra (Nathan Detroit), Vivian Blaine (Miss Adelaide), Stubby Kaye (Nicely-Nicely Johnson), Regis Toomey (Arvide Abernathy), B.S. Pully (Big Jule), Sheldon Leonard (Harry the Horse), and Johnny Silver (Benny Southstreet)



1955 Film Starring Marlon Brando, Jean Simmons, Frank Sinatra, and Vivian Blaine

1965 Broadway Revival

- Opened April 28, 1965
- The cast included: Jerry Orbach (Sky Masterson), Anita Gillette (Sarah Brown), Alan King (Nathan Detroit), and Sheila MacRae (Miss Adelaide)
- Tony Award: Best Performance by a Featured Actor in a Musical (Jerry Orbach)

1966 Broadway Revival

- Opened June 8, 1966
- Ran for only 23 performances
- Vivian Blaine reprised her role as Miss Adelaide
- The cast included: Hugh O'Brian (Sky Masterson), Barbara Meister (Sarah Brown), Jan Murray (Nathan Detroit), and Vivian Blaine (Miss Adelaide)

1976 Broadway Revival

- Opened July 11, 1976
- The Broadway Theatre
- Directed and Choreographed by Billy Wilson
- Motown-style musical arrangements
- All Black cast
- The cast included: James Randolph (Sky Masterson), Ernestine Jackson (Sarah Brown), Robert Guillaume (Nathan Detroit), Norma Donaldson (Miss Adelaide), Ken Page (Nicely-Nicely Johnson)



All Black 1976 Broadway Revival

1982 London Revival

- Opened March 9, 1982
- The National Theatre
- Directed by Richard Eyre
- Featured a neon-lit set, and big tap number for the finale
- The cast included: Ian Charleson (Sky Masterson), Julie Covington (Sarah Brown), Bob Hoskins (Nathan Detroit), Julie McKenzie (Miss Adelaide), David Healy (Nicely-Nicely Johnson)



Bob Hoskins and Julie McKenzie star as Nathan Detroit and Miss Adelaide in the 1982 London Revival

1992 Broadway Revival

- Opened April 14, 1982
- Directed by Jerry Zaks
- The cast included: Peter Gallagher (Sky Masterson), Josie de Guzman (Sarah Brown), Nathan Lane (Nathan Detroit), Faith Prince (Miss Adelaide), Walter Bobbie (Nicely-Nicely Johnson), John Carpenter (Arvide Abernathy), Hershel Sparber (Big Jule), Ernie Sabella (Harry the Horse), and J.K. Simmons (Benny Southstreet)
- Tony Awards: Best Revival Musical, Best Performance by a Leading Actress in a Musical (Faith Prince), Best Direction of a Musical (Jerry Zaks), Best Scenic Design (Tony Walton)

2005 London Revival

- Opened June 2005
- Piccadilly Theatre
- Directed by Michael Grandage
- This production included the song "Adelaide" from the 1955 movie
- The cast included: Ewan McGregor (Sky Masterson), Jenna Russell (Sarah Brown), Douglas Hodge (Nathan Detroit), Jane Krakowski (Miss Adelaide)



Ewan McGregor, Jenna Russell, Douglas Hodge, and Jane Krakowski star in the 2005 London Revival

2009 Broadway Revival

- Opened March 1, 2009
- Nederlander Theatre
- Directed by Des McAnuff
- Added Damon Runyon as a Character
- The cast included: Craig Bierko (Sky Masterson), Kate Jennings Grant (Sarah Brown), Oliver Platt (Nathan Detroit), Lauren Graham (Miss Adelaide), Tituss Burgess (Nicely-Nicely Johnson)

THE TIMES WRITTEN vs PERFORMED

Times Written	Times Performed
<ul style="list-style-type: none"> • Damon Runyon wrote his stories between approximately 1928 and 1938 • Many of the stories deal with prohibition which took place 1920-1933 	<ul style="list-style-type: none"> • Original Broadway Performance - 1950 - was set in the present (evidence of this is found in the song "Take Back Your Mink," Adelaide sings "late '48, I recall") • Movie - 1955 - set in present (evidence of this, above line was changed to "what generous gifts, I recall") • Revival - 1992 - Set in 1950 (evidence, use of the line, "late '48, I recall") • Revival - 2009 - set in 1935 according to the director; Playbill lists it as "In the Time of Damon Runyon"

Why Times Matter:

The flavor of Runyon's stories speaks to a particular time in history. Though many productions of *Guys and Dolls* are set in 1950, or there about, it cannot be denied that there is something very 1930s about the musical.

Our production places it somewhere in the 1945-1948 range (just to give it roots), but we allow flexibility in time, since what we are really presenting is a Broadway Fable. This is not a historical work. In a sense what is presented is a fantasy version of Broadway in the 1930-1950s. This is why it is almost more accurate to say it is set in the "Time of Damon Runyon," or "Runyonland."



2009 Broadway Revival of *Guys and Dolls*

THE TIMES – THE BASICS

- Time Period:** 1945-1948; The Time of Damon Runyon
- President:** Harry Truman
- NYC Mayor:** Fiorello H. La Guardia William (January 1, 1934 – December 31, 1945);
O'Dwyer (January 1, 1946 – August 31, 1950)
- Noteworthy Events:** World War II just ended (September 2, 1945)
The NYC Transit starts using a PA (1946)
The Microwave is invented (1947)
The CIA is formed (1947)
The Dead Sea Scrolls are discovered (1947)
Scrabble is born (1948)
- Entertainment:** Gene Autry, Bing Crosby, and Frank Sinatra are on the radio (1945)
Annie Get Your Gun Premieres in NYC (1946)
It's a Wonderful Life is in movie theatres (1946)
John Steinbeck's *The Pearl* is published (1947)
The Ed Sullivan Show premieres on television (1948)

- NYC Shopping:** Macy's
Gimbel's
Wanamaker's

Average cost of things:

- New Home - \$4,600 (1945)
- Wages per year - \$2,400 (1945)
- Gas - 15 cents per gallon (1946)
- New Car - \$1,120 (1946)
- Men's Tie - \$1.50 (1946)
- Loaf of Bread - 13 cents (1947)
- Postage Stamp - 3 cents (1947)
- Movie Ticket - 60 cents (1948)





1947 Mercury Convertible



1948 Men's Fashions



1946 Hats and Hairstyles



Avon Ad from 1947



1940s Pepsi Advertisement



1945 Advertisement

DAMON RUNYON'S NEW YORK

Damon Runyon wrote approximately eighty Broadway stories, and with these stories we get a feel for his New York (Breslin 198). Runyon created New York City the way Charles Dickens created London. He painted a picture with his words that introduced the world to New York gangsters, gamblers, and show girls. He gave his readers a tour of Broadway. He took you to his favorite hang-outs. Like the slang and turns of phrase he created, he also created an image of the city for the rest of the world who more than likely would never experience a night under the bright lights of Broadway. It has been suggested that Runyon's New York never really existed, yet it is a part of the cultural memory (Schwarz 44).

Did it exist? Without a doubt some of it did. In Runyon's New York, you ate at Lindy's, a delicatessen on Broadway. At Lindy's you'd rub elbows with gamblers and gangsters like Arnold Rothstein or Frank Costello. In his stories Runyon's disguises for his characters and places frequented weren't always so subtle. Lindy's became "Mindy's." Arnold Rothstein was "The Brain." Frank Costello was "Dave the Dude." His friend and fellow journalist, Walter Winchell, became "Waldo Winchester." These people and places in his books were, indeed, based on reality. But most of his stories wrap up with a happy ending or moral. The real Arnold Rothstein was murdered (most likely by Frank Costello), and the case never solved.

But Runyon wasn't trying to write New York's history, he was trying to communicate a feeling. Biographer Daniel Schwarz said it best, "Runyon understood that his New York was as much a state of mind as an actual site in time and space (2)."

Did you know about prohibition?...

Runyon's New York, before he got his hands on it with his typewriter, was partly made by Prohibition. Before prohibition, New York City had 10,343 licensed premises that sold alcohol, a month after prohibition started there were more than 15,000 speakeasies (Breslin 197). Prohibition worked like a growth hormone for organized crime. Prohibition created a need, and gangsters happily supplied.

When prohibition was repealed Broadway changed (Schwarz 41). Runyon wrote a story about it. In the story a hit man gets out of prison and immediately looks for work, but can't find a job because without prohibition creating a need for illegal booze, local gangs no longer need a hit man to knock off rivals.



THE SALVATION ARMY (SAVE-A-SOUL MISSION)

The Save-A-Soul Mission in *Guys and Dolls* is a very thinly veiled imitation of the Salvation Army—the only apparent difference between the two being their names.

The Salvation Army was created in London in 1865 by a Methodist minister (“Salvation Army,” 695). Its primary goal was converting individuals to Christianity (695). The Salvation Army has done extensive work for the poor and needy, particularly in urban areas. Soup kitchens, and assisting the homeless and the elderly are just a few of the services they’ve offered (695).

As their name suggests, the Salvation Army is at war with evil, and they fight for the salvation of souls. This idea of being an army is what influenced, according to the *Encyclopedia of American Urban History*, the “language, hierarchy, and uniforms” employed by the organization (695). It is an intentional choice to be militaristic.



In 1880, the Salvation Army arrived in New York City, and immediately got to work by holding open-air prayer meetings (695). The task was not always easy, and missionaries sometimes faced criticism, ridicule, or even assault (695). The national headquarters was in Brooklyn, a perfect place to reach the urban immigrant poor (Schwarz 194).

Nearly unheard of elsewhere, the Salvation Army was an organization that welcomed women into leadership positions from its earliest days (“Salvation Army, 696). In addition to that, it also promoted marriages of equals, particularly where both husband and wife served in the Salvation Army (696). Perhaps Sarah and Sky’s relationship wasn’t so peculiar (since he joins Save-A-Soul Mission at the end of *Guys and Dolls*)?

Did you know?...

- Towards the end of the 19th century, to appeal the masses, Salvationists would perform religious songs to tunes inspired by popular music (“Salvation Army,” 695; Schwarz 194). Can you imagine them employing the same technique today?
- They also used brass bands with drums and tambourines just like the characters in *Guys and Dolls*.
- In many ways the Salvation Army became very Broadway to reach their audience/lost souls (194).

CHORUS GIRLS



1940s Chorus Girls

The Hot Box girls in *Guys and Dolls* are chorus girls. Also referred to as a “chorus line,” these girls dance and sing in synchronization (“Chorus Line”). Still employed in musical theatre today, in the first half of the 20th century they were seen in vaudeville acts, revues, and cabaret shows. On the more risqué end of things is the show girl. Show girls’ performances are more provocative and generally feature less clothing. Some productions of *Guys and Dolls* lean more towards typical the chorus girl, while others lean towards the show girl. Our production of *Guys and Dolls* will present the Hotbox girls as chorus girls, not show girls.

HAVANA

Gambler, Sky Masterson, takes Sister Sarah Brown of the Save-A-Soul mission on a date to Havana, Cuba. The stage directions mention the Hotel Nacional (pg 63). This was a casino frequented by gangsters of the time (“Havana”). In Havana, gambling as a whole was legal (“Guys and Dolls Study Guide”). In a tour of Havana, Sister Sarah reads in her guide book, “Here is buried Christopher Columbus (pg 64). Christopher Columbus was not buried in Cuba during the 20th century (Minster). He died in Spain in 1506, his remains were moved to Santo Domingo in 1795, moved to Havana in 1795, and later returned to Spain in 1898. Sister Sarah and Sky could have seen where Columbus was *once* buried, but not his final resting place, since that was in Spain. From 1910 to 1930, Havana was the most popular tourist destination in the Caribbean due to its proximity to the United States (“Havana”). A flight from New York City to Havana takes approximately 3 hours and seven minutes (“Flight Time Calculator”).



1940s Havana, Cuba

GAMBLING

The two main types of gambling the characters of *Guys and Dolls* participate in are Street Craps and Horse Racing.

STREET CRAPS

The following information on Street Craps is from Sidney John's article "Street Crap Rules," from the website mademan.com:

"The phrase "street craps rules" is almost an oxymoron. The game is played in back alleys, back rooms and schoolyards around the world. Dating back to the early 1900s, the dice-throwing game is an illegal form of gambling. During the hardest times in United States history, the 1930s, the game flourished along the streets of large cities, including Chicago and New York. The poorest people placed their bets in the hope of making a few dollars more for the week. Mainly, they just lost their grim earnings and went hungry for the week, but a few made a living running and playing the game. Street craps remains illegal in modern times. Those who organize the games can actually be charged with racketeering. Before taking up a friendly game in your home, be sure the shades are drawn and the lights are low. Only invite those you know for sure are not stool pigeons or snitches.



1. **Dice.** Street craps rules call for two regular game dice be used. Some sneaky organizers use loaded or trick dice to assure the bet placers lose.
2. **Betting.** All bets must be placed when the dice are in the hand of the shooter. Street craps rules are mostly enforced when it comes to betting as it is the key to money changing hands.
3. **Pass.** In street craps rules, a bet is placed as a "pass" when the shooter believes the sum total of the dice will be seven or eleven. If the dice hit these numbers, the bettor wins.
4. **Don't pass.** Street craps rules include a "don't pass" betting option just like in a casino. This is when the bet placer thinks a two, three or twelve will be the total of the dice.
5. **Points.** In street craps, if the sum of the two dice is four, five, six, eight, nine or ten, it makes a point. These points act as carry over bets for the next round.
6. **Shooter.** There is only one shooter at any given time. In street craps, the shooter is the person throwing the dice. The shooter can bet or pass.
7. **Fingers.** According to the rules of street craps, all fingers must be kept clear of the shooting area. This goes for feet and other body parts as well.
8. **Player additions.** There is no limit on the number of players in street craps. Players may be added between any throw that does not include previous points.
9. **Bounce.** Street craps rules require that the dice bounce off a wall or other back stop. If the dice do not bounce, the throw is no good and must be redone.
10. **Run.** Possibly the most important street craps rule is to run if the police show up. Illegal gambling is not smiled on by local authorities."

HOW TO PLAY STREET CRAPS

The following information on how to play street craps is from B. Walter's article "How to Play Street Craps," from the website mademan.com:

"Learning how to play street craps is a lot easier than the complex rules of a craps game in a Vegas casino. Street craps has a much faster pace than its grandiose Vegas counterpart. Street Craps also gives the players more input into what goes on in the game. If you don't want to get cheated, it's up to you, the individual, to monitor each and every facet of the game. Lucky for you, street craps doesn't have too many facets. Let's get on it. OK all of you would be hood gamblers, let's learn to play street craps.

The Gambler's Code

- Pay the Bookmaker
- Pay your Marker
- Don't hit Dolls
- Don't be a Rat

(Schwarz 159)

1. **The shooter.** The street craps game begins with the shooter placing a bet on whether or not he'll be able to roll one number, then roll that number again without rolling a seven or eleven. Because this is street craps, there are slang terms related to this action. Calling "pass" "I do" or any number of slang phrases means the shooter is betting that they will be able to land the number twice. If they call "don't pass" or "don't" or other negative terms, it means they're betting that they won't be able to hit the same number twice without rolling a seven or an eleven.
2. **The other betters.** Before the shooter rolls, the other betters will also place wagers based on the whether or not they think the shooter will roll a single number twice without hitting a seven or eleven. The rotation goes to the left.
3. **Matching bets.** The shooter will place his wager down. It's up to the rest of the players involved to cover his bet. The people involved with the roll usually split the covering wager equally among them. Although, it isn't out of the ordinary for one person to big up a bigger portion of the matching bet in a game of street craps. This also means that the player with the bigger portion gets a bigger portion of the winnings, that is, if the shooter doesn't win it all.
4. **Rolling.** If the shooter rolls a two, three, or twelve, then all the players that made negative bets (don't pass) get paid. If the shooter rolls a seven or eleven, then the positive betters are winners. If any other number is rolled, it's up to the shooter to roll that number again. The shooter keeps rolling as long as the two, three, and twelve aren't rolled (in which case the shooter's turn is over). The amount of money continues to raise until the shooter hits a seven or eleven in which case the positive betters (pass) are paid out. If seven or eleven is rolled again the shooter's turn is over and the positive betters lose. The dice is then passed to the left and the cycle begins again.
5. **Alternate betting.** In a game of street craps, it's not uncommon for side bets to be made on nearly anything that can be wagered for. People bet on specific numbers being landed and a host of other things. There's a lot of money to be made because of the flexibility of the game."

NAMES OF ROLLS IN CRAPS

	1	2	3	4	5	6
1	Snake Eyes	Ace Deuce	Easy Four	Five (Fever Five)	Easy Six	Natural or Seven Out
2	Ace Deuce	Hard Four	Five (Fever Five)	Easy Six	Natural or Seven Out	Easy Eight
3	Easy Four	Five (Fever Five)	Hard Six	Natural or Seven Out	Easy Eight	Nine (Nina)
4	Five (Fever Five)	Easy Six	Natural or Seven Out	Hard Eight	Nine (Nina)	Easy Ten
5	Easy Six	Natural or Seven Out	Easy Eight	Nine (Nina)	Hard Ten	Yo (Yo-leven)
6	Natural or Seven Out	Easy Eight	Nine (Nina)	Easy Ten	Yo (Yo-leven)	Boxcars or Midnight

(Table courtesy of Wikipedia)

HORSE RACES

In horse racing, a horse player will get a hot tip from a handicapper, or check out the horses while they're still in the paddock to see which horse looks in best shape to run. The horse you bet on should be "alert yet relaxed, loose and light on its feet, not sweating excessively, [have] a shiny coat and generally [look] ready to run" ("Horse Racing 101 - Beginner's Guide to Horse Racing"). Once you've selected a horse to bet on, go to the betting window and say to the clerk which track, the amount you're betting, the type of bet, and the horse's number.

Your bet might sound something like this: "Lipton Park, race 2, 20 dollars to win on number 3."

You can bet that your horse will Win (1st), Place (1st or 2nd), or Show (1st, 2nd, or 3rd).

Your betting can get more complicated than that, too. For example, you can bet you can name the exact 1st, 2nd, and 3rd place winners (this is called an Exacta), among many other types of bets.

Of course, most of the horse players in *Guys and Dolls* would be making a bet with a bookie.

For more information on Street Craps or Horse Race betting, see the Glossary of Unfamiliar Terms.

Did you know?...

According to biographer Daniel Schwarz, Damon Runyon's fear of losing was so extreme that to avoid feeling like a loser, he would place a small bet on every horse racing and a large bet on the horse he hoped to win (233).

THEMES

Unlike most musicals, *Guys and Dolls* has a subtitle. Its subtitle is “A Musical Fable of Broadway.” This choice of subtitle was deliberate, and it tells us a lot about the show. A fable is a story about an extraordinary person or incident, a myth or a legend, and it’s meant to teach or moral or a lesson (Dictionary.com). *Guys and Dolls* has a few lessons to teach, and these lessons can most easily be found in the show’s themes.

METAMORPHOSIS/TRANSFORMATION/CHANGE

Many Damon Runyon stories deal with metamorphosis or transformation, so it’s no surprise that *Guys and Dolls*, based off of a few Runyon works, touches on the matter (Schwarz 13). The Save-A-Soul mission is on Broadway for the sole purpose of changing sinners into saints. Adelaide longs for the day Nathan will change, settle down, and be the husband she writes about in her letters to her mother. In the song “Marry the Man Today,” the two female leads discuss forgoing trying to change their men before getting married, and instead changing them after (pg 120). Both of these prospective changes—the Save-A-Soul Mission changing sinners to saints, and Adelaide and Sarah changing Nathan and Sky to tame suburban husbands—are changes one set of people are trying to perform on another set of people. The real metamorphosis in the show happens when people change on their own, not because someone else tries to force a change. When Sarah goes with Sky to Havana they both change. She lets down her guard and admits that she isn’t all saint, and Sky through his actions of not taking advantage of Sarah, and instead caring for her shows he is not all sinner...

GOOD vs EVIL

Which brings us to the next theme—Good vs Evil. In life we often try to simplify people or issues by saying they are either all bad or all good. We have sinners and we have saints. But in truth, even God’s saints have sinned, and most sinners show love or care for someone. What is the line between good and evil? And who decides this line? Who is to condemn or make a judgment? If you condemn one person for a sin, are you not also proclaiming judgment on yourself? From the moment Sky steps into the Save-A-Soul mission he confounds Sarah’s black-and-white view of sinners and saints. Sky proves he knows the bible, something a sinner (by traditional thinking) should be ignorant of. In Havana, Sarah and Sky experience a role reversal. When Sarah wants to stay in Havana, and Sky insists on taking her back to New York City (and on treating her with respect), Sarah’s response is, “You’re talking just like a Missionary” (pg 70).

ENDS JUSTIFY THE MEANS

We see this idea more than once in *Guys and Dolls*. Sky only asks Sarah to go to Havana to win a bet, but the result of that is them falling in love. Sarah only goes to Havana to get sinners for the mission, but still the result is her falling in love with Sky. This idea that the ends justifying the means—or God working good out of evil—is actually addressed in the prayer meeting scene. Harry the Horse admits

that the only reason they are all at the prayer meeting is because Sky rolled them for their souls. General Cartwright seems tickled that gambling got sinners in the mission. She says, “How wonderful! This whole meeting is the result of gambling! It shows how good can come out of evil” (pg 112). Or as it says in Romans 8:28, “And we know that all things work together for good to them that love God, to them who are the called according to his purpose.”

FAITH

Faith is obviously a central point in *Guys and Dolls* with the presence of the Save-A-Soul mission. But there is more faith at play in the show besides what happens at the prayer meeting. The bible says in Hebrews 11:11, “Now faith is the substance of things hoped for, the evidence of things not seen.” There is an abundance of hope for things not seen in *Guys and Dolls*. Sarah and Sky each speak of their faith in their separate romantic futures in, “I’ll Know” (pg 31). Adelaide has faith in Nathan, or she wouldn’t have stuck around for 14 years. Sky has faith in luck, chance, and chemistry (pg 33, 99). Sky’s belief in luck borders on religion in “Luck Be a Lady.” He asks Luck to be a lady, and then he sings, “And so the best that I can do is pray” (pg 100

BIBLE VERSES MENTIONED OR ALLUDED TO IN *GUYS AND DOLLS*

	Bible Verses	Page in script
James 4:7	<i>Submit yourselves therefore to God. Resist the devil, and he will flee from you.</i>	6
Matthew 7:7	<i>Ask, and it shall be given you; seek, and ye shall find; knock, and it shall be opened unto you...</i>	25
Isaiah 57:22	There is no Isaiah 57:22. Sky misquotes the verse here.	28
Isaiah 57:21	There is, however, Isaiah 57:21... <i>There is no peace, saith my God, to the wicked.</i>	23(was labeled as Proverbs 23:9); 28
Isaiah 48:22	And also, Isaiah 48:22... <i>There is no peace, saith the LORD, unto the wicked.</i>	23(was labeled as Proverbs 23:9); 28
Proverbs 23:9	<i>Speak not in the ears of a fool: for he will despise the wisdom of thy words.</i>	23 (The correct verse doesn’t actually appear); 27
Matthew 5:39	<i>But I say unto you, That ye resist not evil: but whosoever shall smite thee on thy right cheek, turn to him the other also.</i>	34

CHARACTER BREAKDOWNS

Many of the characters in *Guys and Dolls* are based on characters from various Damon Runyon short stories. Interestingly enough, many of Runyon's characters were based on actual people he knew on Broadway and elsewhere. The below descriptions are meant to be basic breakdowns of characters, or additional information. This is not meant to replace your own character analysis. (When page numbers are listed below as "pg" this is in reference to the script.)

"These are Broadway underworld characters who speak an unspeakable grammar with careful enunciation, dignity, and pride. These are adult delinquents who live by an ethical code that transcends street loyalties and expresses a universal morality. These tinhorns, these gamblers, these louts, are also gallant and noble and loving—hence lovable. "

-Susan Loesser, *A Most Remarkable Fella...*

Gamblers and Gangsters—

Sky Masterson

Suave, charming, smart, handsome, self-assured

- Sky has a reputation for being a high stakes gambler, who bets on the bizarre and absurd. The script mentions betting on his temperature reaching 104 and which lump of sugar a fly will sit (pg 14, 15). The Runyon story, *The Idyll of Miss Sarah Brown*, mentions other bizarre bets by Sky, like throwing a peanut to second base, and whether or not he can catch a rat with his bare hands in the cellar of Mindy's (Runyon 16-17). The difference between the strange bets he's said to have made in the musical, and the bets in made in the story is the bets he made in the musical are honest, and the bets he made in the story are fixed. Though he is still described as honest by the narrator in the story: "It is well-known to one and all that he is very honest in every respect, and that he hates and despises cheaters at cards, or dice... (Runyon 17)."
- Proud of his unsettled life, believes the companionship of a woman should always "take second place" to gambling (pg 19). He says of women, "a guy should have them around when he wants them (pg 22)."
- Has traveled the United States extensively AND is an avid reader of the Bible. Sky says, "There are two things been in every hotel room in the country, Sky Masterson, and the Gideon Bible. I must have read the Good Book ten or twelve times (pg 28)."
- His real name is Obadiah (pg 73).
- Believes the Bible. Says, "Maybe the Bible don't read as lively as the Scratch Sheet, but it is at least twice as accurate" (pg 96-97).
- Puts his faith in chance and chemistry (pg 33).
- In *The Idyll of Miss Sarah Brown*, he is described as follows:

"He is maybe thirty years old, and is a tall guy with a round kisser, and big blue eyes, and he always looks as innocent as a little baby. But The Sky is by no means as innocent as

he looks. In fact, The Sky is smarter than three Philadelphia lawyers, which makes him very smart, indeed, and he is well established as a high player in New Orleans, and Chicago, and Los Angeles, and wherever else there is any action in the way of card-playing, crap-shooting, or horse racing, or betting on the baseball games, for The Sky is always moving around the country, following the action (Runyon 15-16).”

- In the *Idyll of Miss Sarah Brown*, the narrator says “He never owns a watch, because The Sky says time means nothing (Runyon 18).”
- There are two different real-life people Sky Masterson was supposedly based on—Bat Masterson, and Titanic Thompson (Breslin 50; Bloom and Vlastnick 145). Bat Masterson was an Old West buffalo hunter, U.S. Marshal, frontier lawman, sports editor, and most importantly for being the basis of Sky—a gambler (“Bat Masterson”). He was also an acquaintance of Damon Runyon. Titanic Thompson was a golfer, gambler, and hustler (“Titanic Thompson”). He was a witness in the Arnold Rothstein case, and known for his crazy (fixed) bets. One example of his bets—he bet he could throw a walnut over a building. This is just like one of the bets Sky makes in the original source material (throwing the peanut). Both Sky and Titanic use the same tactic—they weight the objects they mean to throw with lead.



Nathan Lane and Peter Gallagher as Nathan Detroit and Sky Masterson in the 1992 Broadway Revival

Nathan Detroit

Good-hearted, scheming, faithful, broke

- Proprietor of the oldest established permanent floating crap game in New York.
- Engaged to Miss Adelaide for 14 years (pg 11).
- Committed to Adelaide, yet still seemingly afraid of the ultimate commitment—marriage.
- Not a gambler himself. Sky asserts, “Why, Nathan, I never knew you to be a betting man. You always take your percentage off the top.” Nathan usually just profits off the gambling of others. He only plans on betting Sky when he knows he can cheat and win, thus the cheesecake vs strudel bet. When Sky wants to bet him an honest bet (what color tie Nathan is wearing), Nathan won’t take the bet (pg 15-21). At the crap game in the sewer, Nathan only agrees to play against Big Jule out of fear (90).
- Has a moustache (pg 122).
- Didn’t have a place for the wedding in the same way he didn’t have a place for the crap game (pg 128). Is this symbolic of the reversal of importance marriage and gambling has had in his life?

Nicely-Nicely Johnson

Good-natured, cheerful, optimistic, genuine, loyal, simple

- One of Nathan Detroit's lackeys.
- Horse player (pg 3).
- Sees Adelaide as a Distraction to Nathan, like all women are to all men (pg 49-52).
- Referred to as Nicely-Nicely Jones in the story, *A Piece of Pie*; or Quentin Jones (Runyon 42, 43).
- A description of Nicely-Nicely from *A Piece of Pie*, a story where some gamblers place a bet on who can put away the most food. The gamblers initially want Nicely-Nicely to be their prize eater. He declines, but agrees to coach another eater. The follow are some descriptions of Nicely-Nicely:

"I do not say that Nicely-Nicely is the greatest eater in all history, but what I do say is he belongs up there as a contender. (Runyon 42)" And... "He is a horse player by trade, and eating is really just a hobby, but he is undoubtedly a wonderful eater even when he is not hungry (43)."

- During Runyon's time people actually did place bets on eating contests. One of the people Nicely-Nicely was based on was an accomplished eater named Carmine DeNoia (Schwarz 251).
- Nicely's name was inspired by a man named Nicely Hogan, a chain-smoking card player who weighed over 350 lbs and was friends with gangster Owney Madden (Breslin 112).
- From the Runyon story, *Lonely Heart*:
"...Nicely-Nicely is known far and wide as a character who dearly loves to commit eating (Runyon 55)." And..."So now I will tell you about Nicely-Nicely Jones, who is called Nicely-Nicely because any time anybody asks him how he is feeling or how things are going with him, he always says nicely, nicely, in a very pleasant tone of voice, although generally this is by no means the gospel truth, especially about how he is going (Runyon 56)." And..."He is a character of maybe forty-odd, and he is short, and fat, and very good-natured, and what he does for a livelihood is the best he can, which is an occupation that is greatly overcrowded at the times along Broadway (Runyon 56)."

Benny Southstreet

Loyal, slick, focused

- Nathan Detroit's right-hand man.
- Horse-player (pg 3).
- Benny isn't too bright. When the guys ask Nathan if he found a place for the crap game, Nathan sarcastically replies, "Radio City Music Hall." Benny asks him, "How you gonna fix the ushers? (pg 10)" This response is also a testament to Benny's focus on the game, and his trust in Nathan. Nathan says something is so, therefore Benny believes it.
- Sees Adelaide as a Distraction to Nathan, like all women are to all men (pg 49-52).

Food for Thought

In *the New Yorker* article online, “Talk it Up: Damon Runyon’s guys and dolls,” columnist Adam Gopnik describes the status of the narrator in Runyon’s stories as being one of the lowest. Gopnik suggests that this status was the reason for the narrator’s excessive politeness to those around him—while dealing with gangsters and hoodlums, the narrator is just trying to be certain he stays alive, so he becomes an “expert in courtesy.”

Question for Performers: Is this true in *Guys and Dolls*? Are the gamblers less polite the higher they are in status, and more polite the less status they hold? How polite is your character?

Rusty Charlie

- Horse player (pg 3).
- Adelaide says, “That slave driver Charlie—he’s been working us all day (pg 16).” We can assume that Rusty Charlie is either the owner of the Hot Box, or the Manager.
- The name “Rusty Charlie” appears in the Runyon story, *Blood Pressure* (pg 154). However, the character much more closely resembles the character of Big Jule in the musical *Guys and Dolls*.

Harry the Horse

Tough, opportunistic

- Tells the guys he collected the reward on his own father (pg 8).
- Hails from Brooklyn according to one of Runyon’s stories (Runyon 27) and in the script (pg 57), Nathan Detroit asks Harry, “How’s everything in Brooklyn,” and later Lt. Brannigan says, “Hey, Harry the Horse, all the way from Brooklyn.” (pg 58).
- Harry has a “getaway car,” so it can be assumed that he’s more than just a gambler (pg 61). He’s a gangster. His acquaintance with Big Jule seems to confirm this idea, as well.
- Harry the Horse and Big Jule are dangerous fellows. When one of the crap shooters wants to quit the game and complains, “I’m half dead,” Harry informs him, “If you do not shut up, Big Jule will arrange the other half (pg 88).

Big Jule

Big, tough, intimidating, sore-loser

- Big Jule is from Chicago (pg 57), or Cicero, Illinois (pg 59). Cicero is a suburb of Chicago with heavy mob ties. It was once the headquarters for Al Capone’s gang (Gomes).
- He carries a gun according to the stage directions (pg 58, 96).
- Harry the Horse calls Big Jule a “prominent” guest (pg 57). In Runyonese “prominent” means someone highly sought after by police.
- He’s a cheater. He writes out an I.O.U. but doesn’t really sign it. He only signs it “X” (pg 90).
- He’s a BIG cheater. He uses his own dice that have no spots (pg 91).
- Big Jule is proud to say he has “thirty-three arrests and no convictions” (pg 112).
- The character of Big Jule is very similar to Rusty Charlie in the Runyon short story, *Blood Pressure*. In *Blood Pressure*, Rusty Charlie plays craps at Nathan Detroit’s crap game, but will

only roll the dice into a derby hat he took from one of the other players (Runyon 158-159). He never shows anyone the inside of the hat and just keeps calling out his impressive winning rolls. Everyone at the game is so intimidated by Rusty Charlie that they don't dare challenge him on it.

- In another Runyon story, *The Hottest Guy in the World*, Big Jule is described as such because he is wanted to such a degree by law enforcement. He is wanted for mail truck robbery, bank robbery, and the robbery of department stores and grocery stores (Runyon 208). In this story he is a much more sympathetic character. He returns to town because he wants to see his mother and possibly rekindle a past romance with an old flame. While in town he ends up rescuing a baby. Not exactly the Big Jule we know from *Guys and Dolls*.
- When the producers were looking for talent to fill all the various roles for the original Broadway production, a theatrical agent approached producer CY Feuer and said, "I've got the perfect client for the role of Big Jule!" Naturally, the producers said, "Well, bring him in!" The agent responded that his client wouldn't be able to come in for a few weeks, to which the producers cried, "A couple of weeks?! Bring him in now!" And the theatrical agent replied, "He can't come now. He's in jail." The client was B.S. Pully, and he got the part (Loesser 105).

Joey Biltmore

- Garage owner and presumed tough guy. While Nathan Detroit is on the phone with Joey, gun shots are heard from the other end (pg 35).
- He asks \$1,000 for the use of his garage for the crap game. \$1000 in 1947 would be the equivalent of over \$10,000 today ("CPI Inflation Calculator").

Angie the Ox

- From Brooklyn (Runyon 30).
- Craps shooter.
- Based on a real guy by the name of Angelo the Ox, who hailed from Queens. Angelo the Ox was rather imposing and carried a sawed-off shotgun while patrolling a cemetery to protect the bodies of his fallen family (Breslin).
- Angelo means "messenger"



The Law—

Lt. Brannigan

Tough, no-nonsense

- Nathan Detroit implies that Lt. Brannigan was previously profiting from the crap game:
Brannigan: Detroit, I have just been talking to your colleagues about your crap game. I imagine you are having trouble finding a place.
Nathan: Well, the heat is on, as you must know from the fact that you now have to live on your salary (pg 9).
And...
In “Oldest Established,” Nathan sings, “And things bein’ how they are, the back of the police station is out.” Implying the back of the police station was a fine place to hold the game in the past.
- Lt. Brannigan, as the “strong-armed copper” Johnny Brannigan, is in the Runyon story, *The Hottest Guy in the World with Big Jule* (Runyon 209). In the story he has the opportunity to arrest Big Jule, but instead helps Big Jule go free after Big Jule saves Brannigan’s son from an escaped gorilla.
- Brannigan resembles another Runyon story Lieutenant—Lt. Harrigan in *Tobias the Terrible*. Harrigan is a tough cop doing his best to confront criminals. He and his squad attempt to bust a group of gangsters all carrying guns, but the gangsters hide their guns on a skinny guy no one would suspect. The weight of the guns ends up knocking the kid to the ground, and all twelve guns fall out of his jacket. Naturally, Harrigan arrests the kid (Runyon 322). Harrigan is like Brannigan because they both try to get the drop on criminals in the act of breaking the law, but fail to do so.

Save-A-Soul Mission—

Sarah Brown

Idealistic, passionate, single-minded, proud, sees the world in black and white, up-tight, prudish, pretty

- Sergeant in the Save-A-Soul Mission.
- In the source material, Sister Sarah is a coronet player (Runyon 18), but in the musical she plays the tambourine (pg 4).
- Aspires to future missionary work, specifically in Africa (pg 27).
- Description of Miss Sarah Brown in *The Idyll of Miss Sarah Brown*:
“She is tall, and thin, and has a first-class shape, and her hair is a light brown, going on blonde, and her eyes are like I do not know what, except that they are one-hundred-percent eyes in every respect (Runyon 18).”
- In the musical she is guarded and afraid of letting go... that is until she inadvertently gets drunk.

- Is afraid of letting her guard down and being made to look foolish, thus her treatment of Sky when he first visits the mission, and her treatment of him after she believes he only took her to Havana so that his friends could gamble in the mission.
- In the movie version of *Guys and Dolls* there is a real sense in Sarah and Sky's first scene together that she has a thing for bad boys, and that sinners are drawn to her because she is quite the tomato (attractive woman).
- Comes to Broadway to transform sinners into saints, but finds herself the one transformed. She learns to reserve her judgment, or that things are not always as she perceives them.

Arvide Abernathy

Warm-hearted, sweet, wise, father-figure

- Plays bass drum and cymbal in the Mission band.
- He seems to think that perhaps some things that are good or fun are sinful. He says, "Coffee is so good I can't understand why it isn't a sin (pg 26)."
- Grandfather of Sister Sarah Brown (pg 75).
- The sort of man with a twinkle in his eye.
- Performed the weddings of Sky and Sarah, and Nathan and Adelaide (pg 128).

Mission Band Members-

- The stage directions indicate that one female mission band member plays the coronet, and another carries a box for Sister Sarah to stand on (pg 4). In another scene, Martha is scene carrying a sign, and Calvin plays coronet (pg 49). Agatha plays trombone (pg 53).

Agatha- means "good"

Calvin – means "bald"

Martha- means "lady"

General Matilda B. Cartwright

Authoritative, charitable, enthusiastic

- Regional director of the Save-a-Soul mission, or as Brother Arvide calls her, "the head of our organization" (pg 110).
- As a General in the Save-A-Soul mission, she has achieved the highest possible rank.
- Name means "might, power"



Vivian Blaine and Isabel Bigley as Miss Adelaide and Sister Sarah Brown

The Hot Box—

Miss Adelaide

Loving, Stubborn, pretty, loving, patient, weary

- Engaged to Nathan Detroit for 14 years.
- Lead performer at the Hot Box nightclub.
- Her mother lives in Rhode Island. Is Adelaide from Rhode Island (pg 42)?
- Hopelessly loves Nathan.
- Wants Nathan to stop running the crap game so that they can settle down into suburban life somewhere with wallpaper and bookends (pg 81).
- Desperately wants to get married.
- Doesn't want to disappoint her mother. Adelaide's fear of disappointing her mother is so strong that she's lied to her mother for 12 years saying that she married Nathan and that they had five children (pg 42-44, 104).
- Bottles up her frustrations to the point that her emotions have manifested physically in psychosomatic symptoms (pg 47).
- Based partly on the character Miss Cutie Singleton from the Runyon story, *Pick a Winner*. In the story, Miss Singleton has been engaged to her finance—Hot Horse Herbie—for ten years. She is described by the narrator as being blonde, good natured, and smart (though the narrator doubts her smarts for sticking with Hot Horse Herbie all those years). Miss Singleton is not a show girl, but she does long for a suburban life complete with a white house with green shutters. By the end of the story she does get her white house and green shutters, however, it is not with Hot Horse Herbie, but a kind professor from Princeton.

Hot Box Girls:

Mimi, Allison, Ferguson, Vernon, Patrice, and Rosa

- The Hot Box Girls are young, pretty, and silly. In most respects opposites of the ladies working for the Save-A-Soul mission. They're showy and flirty. They date gamblers and gangsters.



Ellen Greene as Adelaide, with the Hot Box Girls

DAMON RUNYON CHARACTERS/STORY CROSS REFERENCE

Story/ Character	Sky Masterson	Sarah Brown	Nathan Detroit	Adelaide	Nicely- Nicely Johnson	Benny Southstreet	Rusty Charlie	Harry the Horse	Big Jule	Angie the Ox	Lt. Brannigan	Hot Box	Mindy's
<i>The Idyll of Miss Sarah Brown</i>	X	X	X										X
<i>Blood Pressure</i>			X				X	X	X*				
<i>Delegates at Large</i>								X		X			X
<i>A Piece of Pie</i>					X								X
<i>Lonely Heart</i>					X								X
<i>Little Miss Marker</i>												X	X
<i>Butch Minds the Baby</i>								X					X
<i>The Hottest Guy in the World</i>									X		X		
<i>Breach of Promise</i>								X					X
<i>Hold 'Em Yale</i>						X							X
<i>Tobias the Terrible</i>								X		X	X**		X
<i>Broad-way Complex</i>			X										X
<i>Bread for Battle</i>								X					
<i>So You Won't Talk!</i>													X
<i>Broadway Incident</i>													X
<i>The Melancholy Dane</i>													X
<i>Sense of Humor</i>												X	X
<i>The Lacework Kid</i>													X
<i>Situation Wanted</i>													X
<i>The Three Wise Guys</i>													X
<i>Bloodhounds of Broadway</i>													X
<i>Pick a Winner</i>				X***									X

*The character we know as "Big Jule" in the musical *Guys and Dolls* is mostly based off the character of Rusty Charlie in the short story *Blood Pressure*.

**A Lt. Harrigan is featured in this story, and description-wise he fits the character of Lt. Brannigan from the musical better than the Lt. Brannigan from the short story, *The Hottest Guy in the World*.

***Adelaide is not mentioned by name in this story, however, a character by the name of Miss Cutie Singleton, very similar in circumstance (long engagement) is featured, and clearly part of the basis of Adelaide's story.

RECOMMENDED READING OR VIEWING

Below are suggestions for reading or viewing. They are suggested based on similarity to the material. The works below are either gangster related, show girl related, or take place in a similar time to *Guys and Dolls*. Some are based on works by Damon Runyon, as well.

Reading

- *Guys and Dolls—the Stories of Damon Runyon*
- *Damon Runyon: A Life*, by Jimmy Breslin

Viewing

- *Lady for a Day* (1933)
- *Little Miss Marker* (1934)
- *The Lemon Drop Kid* (1934)
- *The Big Street* (1942)
- *Kiss Me Kate* (1953)
- *Bugsy Malone* (1976)
- *Bloodhounds of Broadway* (1989)
- *Dick Tracy* (1990)
- *Agent Carter* (Television Series)



GLOSSARY OF UNFAMILIAR TERMS

Word	Definition	Page #
A&P	The Great Atlantic and Pacific Tea Company was one of the largest supermarket chains in the United States, with over 700 stores in mostly the Northeast and Midwest.	104
According to Hoyle	Edmond Hoyle, writer of a book of rules for card games, came to be considered the authority on card game rules. Thus “according to Holye” became a well used phrase when one was trying to quote the rules of a game. Therefore it could also translate to mean, “in accordance with the accepted rules.”	110
Bacardi	A brand of rum.	65
Barbasol	A popular brand of shaving cream.	52
Barrel	A liquid measure of 31 to 42 gallons (31.5 gallons for wine; 36 for beer; 42 for oil); also a large amount.	38
Blossom Time	A Broadway show with book and lyrics by Dorothy Donnelly and music by Sigmund Romberg, it opened in 1921 and ran for 516 performances. Based on a Viennese operetta, it is hardly the kind of show one would expect to find any Runyonesque gamblers in. It was also made into a film in 1934. But the comment by Lt. Brannigan is most likely a reference to the 1943 revival.	59
Boat to Heaven	In the song, “Sit Down You’re Rockin’ the Boat,” Nicely-Nicely sings about a dream featuring a boat to heaven. In Christianity, the religion practiced by the Save-A-Soul Mission, there is no boat to heaven mentioned in the doctrine. In ancient Egypt, Pharaohs and others deemed important were often buried with boats. Some believe the boats were merely symbolic for the journey one would take from life to death, or through the different stages of the afterlife, while others believe the Pharaohs buried with boats were using them to travel along with Ra, the sun god, as he issued forth the dawn daily (Morello). Also, in Greek mythology there is the river Styx separating earth from the Underworld (Hades), or the afterlife (“Styx”). In essence, though, this would be a boat to Hell. This is why Nicely-Nicely’s dream should not be taken literally. “Sit Down You’re Rockin’ the Boat” is a symbolic journey of discovery and repentance. Bad choices may knock you overboard (or away from God).	114
Bookie	Slang for bookmaker; A person who accepts and handles bets on horse races. They make their money by charging a transaction fee for every bet they place. Bookies are also known for loaning money to bettors, with inflated interest.	41
Borneo to Nome	Borneo is an island in Southeast Asia. Nome is a city in Alaska. “Borneo to Nome” is used to express the idea of “all over” or everywhere.	122
Bromo Fizz	Bromo-Seltzer, or as Adelaide calls it, Bromo Fizz was a popular cold and hangover remedy in the 1920-1950s. It was a mixture of sodium bicarbonate (antacid) and acetaminophen (Tylenol) that came in tablet form. It was taken the same as alka-seltzer; a tablet was dropped in a glass of water, the water would fizz, and one would drink the fizzy water.	48

Brooks Brothers	Luxury men's attire. The oldest men's clothier in the United States; Brooks Brothers has been selling suits since 1818. Famous clients include 39 of 44 presidents, Stephen Colbert, Andy Warhol, the cast of <i>Mad Men</i> , and the cast of 2013's <i>The Great Gatsby</i> .	31
Bushel	A unit of dry measure equal to four pecks; a large amount.	38
Calling cards	Also called a card or visiting card, it is a piece of paper with a person's name and usually address, as well. They were used to let friends or acquaintances known you had tried to visit. If you stopped by to see a friend and the friend wasn't at home, you'd leave your calling card with the doorman or housekeeper. When Arvide sings, "calling cards upon a silver tray," he is suggesting he might wish for Sarah to have a prosperous life filled with lots of admirers.	85
Canasta	A card game (a variant of Rummy) played with two decks that was devised in Uruguay in 1939, and made its way to the US in 1948.	75
Debutantes	Young women making their debuts in society; young women of high class.	77
Dulce de Leche	A popular drink in the 1920s consisting of chocolate liqueur, condensed milk, and rum.	65
Elkton, Maryland	Located in the northeast corner of Maryland, it is the town closest to New York in Maryland. It was a popular location to go for a quick elopement until 1938, when a 48 hour waiting period to get married was put in effect.	61
Emily Post	Author of the book <i>Etiquette</i> ; considered a well-known source in all matters of manners or etiquette.	91
Equipoise	As stated in "Fugue for Tinorns," the great grandfather of Epitaph. Was a famous thoroughbred that raced from 1930-1935; he won 29 of the 51 races he ran.	4
Fable	A short tale to teach a moral lesson; a story about supernatural or extraordinary persons or incidents; legend; myth.	cover
Fade	To meet the bet of an opposing player in dice. "Someone fade me" = "Someone cover my bet."	114
Flat	An apartment.	51
Fold	A flock of sheep; the church. In the song, a double meaning can be inferred. Gamblers should fold (in cards to place one's cards faced down so as to withdraw from the play is to fold), ie walk away from gambling and follow the Lord.	5
Fugue	A music composition in which a short melody or phrase (the subject) is introduced by one part and successively taken up by others and developed by interweaving the parts.	3
Galahad	One of King Arthur's knights of the round table, best known as the knight who achieves the quest for the Holy Grail.	31
Galoshes	Waterproof shoes.	124
Gideon Bible	Gideons International is a Christian organization founded by two traveling business men in 1899 whose primary objective has been the distribution of bibles free of charge. To this date the organization has distributed two billion bibles. Though the Gideon bible is best known for being the bible available in hotels and motels, it is also distributed to hospitals, schools and colleges, and jails and prisons.	28
Guy Lombardo	A popular band leader in NYC from the 1920s-1970s.	124
Handicapper	A racetrack official or employee who assigns the weight a horse must carry in a race; a person employed, as by a newspaper, to make predictions on the outcomes of horse races.	4

Heap	A great deal.	38
High up among the paint cards	Paint cards are face cards—King, Queen, and Jack. To be “high up among the paint cards” as sinners would basically mean to be a king or queen of sinning.	96
Hollanderize	This term has two meanings. The first is to have a fur cleaned. Hollanderizing is a very involved process of fur cleaning that includes saw dust, chemicals, and a cool-air dryer. The process removes grime from the fur and absorbs stale smells. The second meaning is to dye a fur coat of inferior material (usually muskrat) to look like a mink. The term originated from the fur dealer A. Hollander and Sons, who were experts at making cheap furs look great (Hollander).	78
Holy Rollers	A derogatory term generally applied to Pentecostal Christians because of their enthusiastic style of worship which often includes shouts and vigorous body movement. Clearly also a pun for rollers of dice.	117
Howard Johnson’s	A chain of restaurants and mid-priced hotels. When the restaurants first opened in the 1920’s, the menu included fried clams, baked beans, chicken pot pies, frankfurters, ice cream, and soft drinks.	30
Jug	Slang for jail or prison.	52
Kleins	A retailer of inexpensive apparel for women.	122
La Grippe	Another word for the flu or influenza, from the French word for “to grip,” or “to seize.”	48
Lady Luck	In Greek mythology Tyche, and in Roman mythology Fortuna—a goddess who might bring good or bad luck.	100
Lady Windermere	This is listed as a stage direction. Lady Windermere is a character in the Oscar Wilde play, “Lady Windermere’s fan.” In the play Lady Windermere suspects her husband is cheating on her with a Mrs. Erlynne, after the rumor of it reaches her and she checks her husband’s bankbook only to find proof that he has been giving Mrs. Erlynne money. In the end Lady Windermere discovers that her husband is not cheating, but that Mrs. Erlynne is actually her own mother whom her husband had been supporting in secret to save Lady Windermere’s reputation. The direction, “Lady Windermere,” could mean to basically act suspicious of a circumstance that will turn out to be innocent in the end. Coincidentally, Lady Windermere Syndrome is a pattern of pulmonary Mycobacterium avium complex (MAC) infection seen typically in elderly white women who chronically suppress the normal cough reflex. This is interesting given Adelaide’s psychosomatic symptoms (“Lady Windermere Syndrome Radiology Reference Article”).	103
Laying an egg	To do something bad or poorly; to fail.	28
Lickerish tooth	A longing or desire. In Frank Loesser’s own words: “Now we come to “lickerish tooth.” I decided that the sense of sheep’s eye was a little too weak, however sympathetic, and did not truthfully reflect Grandfather Arvide’s rooting interest in our leading man, Sky Masterson. At the point in the play where this song is sung both Arvide and the audience would already know a great deal about Masterson’s resolute and forward character. Therefore sheep’s eye was not enough.	85

	So I consulted Roget (grudgingly, because usually I know more than he does) to find that “covetous” (which was the key meaning in my mind) could be described as “lecherous.” I then looked up lecherous for variations less appalling in sound to the modern ear. This I did by way of the Oxford English Dictionary (the big twelve-volume one) and found to my great delight two archaic spellings: one was licorice (somehow combing the literal sense of “sweet tooth” with the fundamental meaning of the word)—the other “lickerish” which had a much more satisfying adjective suffix. In the exemplary material on these words I found “lickerish tooth,” which fitted neatly with the notes in hand, and even more neatly with my sense of what the old man’s mischief should sound like in the scene (Loesser 109).”	
Major domo	The chief steward or butler in a great household; one who acts on behalf of or directs the affairs of others.	110
Make a pass	In street craps, a bet is placed as a “pass” when the shooter believes the sum total of the dice will be seven or eleven. If the dice hit these numbers, the bettor wins.	97
Making 4 the hard way	To make 4 in dice by rolling two 2s. “The hard way” is essentially to make a point by rolling a double. It is called “the hard way” because it is less likely, using a set of dice, to roll 2-2 than it is to roll 1-3.	96
Marker	A written, signed promissory note. Like an I.O.U. only of greater importance. A marker was not only an I.O.U., it was one’s word of honor. To “welch” on one’s marker would ruin one’s reputation.	10
Mesentherium	Not actually a word. When Harry the Horse uses the word he is trying to say “chrysanthemum.”	127
Morning Line	The approximate odds printed on the program for a horse race track, and a prediction of how the wagering will go on a race.	3
Mug	Slang for “face;” think “mug shot.” Also can be used as slang for thug or hoodlum.	52
New Rochelle	A city in southern New York State.	49
Niagara Falls	Perhaps the most famous waterfall in the North America, it straddles the border between New York and Canada. It was once, and still is, a popular wedding and honeymoon destination.	48
Ovaltine	Ovaltine is a milk flavoring mix made with malt extract, sugar, whey, and usually chocolate flavoring. When radio was in its heyday Ovaltine advertised on the popular series “Little Orphan Annie,” and “Captain Midnight.”	125
Parlay	A bet. It is the practice of rolling your winnings from one race to make a bet on the next race and not skimming any profit until you’ve also won the third race.	28
Peck	A unit of dry measure equal to 8 quarts or approximately 537.6 cubic inches (also a large amount). May also refer to a quick kiss.	38
Pimlico	A race track in Baltimore, Maryland.	61
Platinum Folderol	Platinum is a valuable metal and it is rather expensive. Folderol (or falderal) is something worthless; a trifle; junk. Therefore Platinum Folderol is basically junk made to look expensive.	52
Potatoes	Money Money is also referred to as: Lettuce, a Grand, and a Bundle (pg 13); G’s (pg 18), dough (pg51)	8
Psychosomatic	Refers to illness due not to infection but to neuroses or imagination.	47
Public School 84	In the NYC public school system the schools are numbered instead of named.	12

Rogers Peet	A men's clothing company.	124
Roseland	A well-known ballroom in the 1920s-1950s in Manhattan. Various events were held there including marathon dancing, sneezing contests, and prizefighting.	110
Rover	A person who roves, a wanderer; a man who can't be pinned down.	50
Runyonland	Damon Runyon's Manhattan—Broadway with all of the colorful characters it contains.	1
Saks	A department store located on 5 th Avenue.	122
Saratoga	A town on the west bank of the Hudson River, in upstate New York, famous at the time of <i>Guys and Dolls</i> for its horse racing track—Saratoga Springs.	48
Scarsdale	A wealthy suburb located north of NYC.	31
Scratch sheet	Horse racing stat sheets, also called "the dailies" or "the reports."	3, 96
Shadrach, Mischach, and Abednego	Three young men in the Bible (Daniel 3) who refused to worship any god but the God of Israel, and were subsequently thrown into a fiery furnace to die. They didn't die, however, God did not let the flames burn them, though the flames killed others who came near.	28
Sheep's eye	A shy looking or amorous glance; the way one looks when in love. In Frank Loesser's own words, "Sheep's eye is, just as you suspect, descriptive of amorous longing (Loesser 109)."	85
Snake eyes	In gambling it is rolling two 1s. It is the lowest possible roll. The odds of rolling snake eyes on a set of six sided dice are 1-36.	100
Stake you	To furnish (someone) with necessities or resources, especially money. In this case, Sky's father was going to supply important advice.	20
Stool pigeon	A pigeon used as a decoy to draw others within a net; a person used as a decoy or informer, especially one who is a spy for the police.	111
Sucker bets	A sucker is a person easily cheated, therefore a sucker bet is not a good bet—it is a better only a sucker would take. A rip off.	25
Taj Mahal	A white marble mausoleum located on the southern bank of Yamuna River in Agra, India. Commissioned by emperor Shah Jahan in 1631 for his favorite wife, Mumtaz Mahal, who had died. The Taj Mahal is known for its beauty, size, and impressive detail.	51
The Daily News	A New York City newspaper.	50
The Roxy	A movie theatre in NYC located at 153 W. 50 th Street. It was known as one of the grandest movie palaces to ever exist. It seated 5920 people. It is no longer in existence.	50
The Telegraph	A newspaper; possibly <i>The Telegraph</i> from New Hampshire.	3
Tinhorn	Someone, especially a gambler, who pretends to be important but actually has little money, influence, or skill.	3
To the Dickens	"Going to the Dickens" is used in the same instance one might say "going to Hell." It implies that that whatever one is referring to is going bad, or not ending well. In "Bushel and a Peck," the Hot Box Girls sing, "The cows and chickens are going to the Dickens," after Adelaide has expressed how her love for an unnamed man and her desire to have her arms around said man has driven her so far to distraction that she doesn't see how she will "ever tend the farm."	39
Tomato	Slang for an attractive woman or girl, like "Doll." Ties to the phrase "fresh off the farm." If you have a tomato fresh off the farm, then you have an attractive woman who is a small town girl, most likely naive and unaccustomed to fast city ways.	95

Two Pair of Pants	Finer men's clothing, like that made by Brook's Brothers, would offer specials where suit jackets came with two pairs of pants, thus extending the lifetime of a suit. Sky's use of "two pair of pants" is derogatory. He's inferring that Sarah is looking for a certain "type" of man—a rich one.	32
Vitalis	A line of hair-care products for men. During the 1940s Vitalis Hair Cream would have been used. It left the hair shiny and kept it in place; a precursor to today's hair gel.	52
Wanamaker's	A department store located on Broadway.	122
Welch	Or welsh, means to cheat by avoiding payment of a bet; to swindle or fail to make payment of a debt.	87
Well heeled	Wealthy; prosperous.	13
Whitney colors	White and green were the livery colors of the Whitney Family, founders of the Whitney Museum, home of the largest collection of American art.	104
Your dice	Your roll; your turn.	110

*Most of the glossary created with help from Wikipedia, Dictionary.com, Oocities.org, Guysanddollsbu.weebly.com, and HMguysndolls.tumblr.com

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