



GUTHRIE
THEATER

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2018-2019 SUBSCRIBER NEWSLETTER



Guys and Dolls

June 22 - Aug 25

Wurtele Thrust Stage

**Frankenstein -
Playing with Fire**Sept 15 - Oct 27, 2018
Wurtele Thrust Stage**Noises Off**Oct 27 - Dec 16, 2018
McGuire Proscenium Stage**A Christmas Carol**Nov 13 - Dec 29, 2018
Wurtele Thrust Stage**The Great Leap**Jan 12 - Feb 10, 2019
McGuire Proscenium Stage**As You Like It**Feb 9 - March 17, 2019
Wurtele Thrust Stage**Cyrano
de Bergerac**March 16 - May 5, 2019
McGuire Proscenium Stage**Metamorphoses**April 13 - May 19, 2019
Wurtele Thrust Stage**Guys and Dolls**June 22 - Aug 25, 2019
Wurtele Thrust Stage**Floyd's**July 27 - Aug 31, 2019
McGuire Proscenium StageVisit guthrietheater.org for
additional productions and
play descriptions.

From Artistic Director Joseph Haj

Dear Friends,

Last summer, we found ourselves in *West Side Story*'s New York City — a bustling metropolis of opportunity and diversity with a sense of danger in the streets. This summer, we're in Damon Runyon's version of the city that never sleeps. Affectionately known as Runyonland, this lively world possesses the same level of bustle, opportunity and diversity, and the streets are bursting with nonstop excitement, aspiration and the potential for true love.

The book musical is an American invention, and *Guys and Dolls* is one of its crowning achievements. As a classics theater, the Guthrie is uniquely positioned to produce large-scale musicals that honor the spirit of the original work while wrestling with a throng of complicated ideas. And the spirit of Runyon's world is both enchanting and complex, from its flawed-but-loveable characters to its musical numbers that simultaneously get you out of your seat and touch your soul.

The moment *Guys and Dolls* was on the table, director Kent Gash was on my mind. His strength as a storyteller and deep knowledge of musical theater has allowed him to breathe new life into this 69-year-old classic in subtle, surprising ways. Together with his spectacular creative team and company of artists, he has found the heart, humor, warmth and wit of *Guys and Dolls* and created a production that will keep our toes tapping all summer long.

I'm thrilled to close our thrust season with this brilliant musical. Welcome to Runyonland, and I hope you enjoy every entertaining twist and turn in this aptly named "fable of Broadway."



Yours,





Guys and Dolls

A Musical Fable of Broadway

based on a story and characters of Damon Runyon

music and lyrics by

**Frank
Loesser**

book by

**Jo
Swerling** and **Abe
Burrows**

Sponsored by



**Wealth
Management**

The Guthrie gratefully recognizes Bill Lurton as Leading Producer; Richard & Annette Sattler as Producers; and Anne & Eldon Miller, John & Maureen Knapp and Jane & Ogden Confer as Associate Producers.

Setting

Broadway near Times Square, Manhattan, in the mid-1950s

Run Time

Approximately 2 hours, 45 minutes (including intermission)

Understudies

Mathias Anderson* (Lt. Brannigan/Waiter), Robert O. Berdahl* (Sky Masterson), Isis Bruno* (Miss Adelaide), Trevor Bunce* (Nicely-Nicely Johnson/Angie the Ox), Tara Forseth* (Agatha/Martha/Mimi), Andy Frye* (Rusty Charlie), Jon Andrew Hegge* (Arvide Abernathy), Caroline Innerbichler* (Miss Sarah Brown), Joel Liestman* (Nathan Detroit), Eric Morris* (Benny Southstreet), Angela Timberman* (Big Jule), Janet Hayes Trow* (General Matilda B. Cartwright), Adam Vanek* (Harry the Horse)

Understudies never substitute for performers unless announced prior to the performance.

Cast

in order of speaking

NICELY-NICELY JOHNSON	Justin Keyes*
BENNY SOUTHSTREET	Joel Liestman*
RUSTY CHARLIE/ENSEMBLE	Eric Morris*
MISS SARAH BROWN	Olivia Hernandez*
ARVIDE ABERNATHY	Peter Thomson*
AGATHA/JOEY BILTMORE/ENSEMBLE	Angela Timberman*
MARTHA/ENSEMBLE	Janet Hayes Trow*
HARRY THE HORSE	Jon Andrew Hegge*
LT. BRANNIGAN/WAITER	Robert O. Berdahl*
NATHAN DETROIT	Rodney Gardiner*
ANGIE THE OX	Andy Frye*
MISS ADELAIDE	Kirsten Wyatt*
SKY MASTERSON	Jeremiah James*
MIMI/ENSEMBLE	Katie Bradley*
GENERAL MATILDA B. CARTWRIGHT	Regina Marie Williams*
BIG JULE	Karen Wiese-Thompson*
ENSEMBLE	Mathias Anderson*
	Isis Bruno*
	Fernando Collado*
	Taylor Collier*
	Gabrielle Dominique
	Mark Andrew Garner*
	Caroline Innerbichler*
	Marty Lauter*
	Renni Anthony Magee*
	Andrea Mislan*
	Adam Vanek*
SWINGS	Trevor Bunce*
	Tara Forseth*
	Phil Young*

Members of the acting ensemble also appear as gamblers, dancers, travelers, street merchants and other citizens of Broadway.

Creative Team

DIRECTOR	Kent Gash
CHOREOGRAPHER	Dell Howlett
MUSIC DIRECTOR	J. Oconer Navarro
SCENIC DESIGNER	Jason Sherwood
COSTUME DESIGNER	Kara Harmon
LIGHTING DESIGNER	Dawn Chiang
SOUND DESIGNER	Hidenori Nakajo
ORCHESTRATOR	Darryl Ivey
ASSOCIATE MUSIC DIRECTOR	Denise Prosek
DRAMATURG	Carla Steen
VOICE AND DIALECT COACH	Dawn-Elin Fraser
FIGHT DIRECTOR	Aaron Preusse
INTIMACY CONSULTANT	Lauren Keating
STAGE MANAGER	Lori Lundquist*
ASSISTANT STAGE MANAGERS	Jason Clusman* Nate Stanger*
ASSISTANT DIRECTOR	Sheena Janson Kelley
ASSISTANT CHOREOGRAPHER/ DANCE CAPTAIN	Tara Forseth*
NYC CASTING CONSULTANT	McCorkle Casting, Ltd.
DESIGN ASSISTANTS	Polly Bilski (costumes) Ryan Connealy (lighting) Lisa Jones (costumes) Reid Rejsa (sound) Tony Stoeri (lighting)
FIGHT CAPTAIN	Robert O. Berdahl*

Musicians

CONDUCTOR/KEYBOARD	J. Oconer Navarro
KEYBOARD	Jason Hansen
REEDS	Mark Henderson Bill Olson
TRUMPETS	Bob Hallgrimson Elaine Burt
TROMBONE	Wade Clark
VIOLIN	Elise Parker
BASS	Greg Angel
DRUMS/PERCUSSION	Kory Andry

*Member of Actors' Equity Association

Acknowledgments

Guys and Dolls is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.mtishows.com

The videotaping or other video or audio recording of this production is strictly prohibited.

Special thanks to the Stratford Festival, Ontario, Canada:

Orchestrations by Michael Starobin
Dance arrangements by Mark Hummel
Additional orchestrations by Michael Gibson and Danny Troob

Additional thanks to the late Billy Wilson and Danny Holgate.

This production was costumed with assistance from Milwaukee Repertory Theater. The producers wish to thank Goodspeed Musicals Costume Collection and Rental for their assistance with this production.

Scenes and Songs

ACT ONE

“Overture” ORCHESTRA

Scene 1: Broadway

“Runyonland” ORCHESTRA

“Fugue for Tinhorns” NICELY-NICELY JOHNSON, BENNY SOUTHSTREET, RUSTY CHARLIE

“Follow the Fold” MISS SARAH BROWN, MISSION BAND

“The Oldest Established” NATHAN DETROIT, NICELY-NICELY JOHNSON,
BENNY SOUTHSTREET, GAMBLERS

“Follow the Fold” (reprise) MISSION BAND

Scene 2: Inside Save-A-Soul Mission

“I’ll Know” MISS SARAH BROWN, SKY MASTERSON

Scene 3: Phone Booth

Scene 4: The Hot Box Nightclub

“Fanfare” ORCHESTRA

“A Bushel and a Peck” MISS ADELAIDE, THE HOT BOX DANCERS

“Adelaide’s Lament” MISS ADELAIDE

Scene 5: A Street off Broadway

“Guys and Dolls” NICELY-NICELY JOHNSON, BENNY SOUTHSTREET

Scene 6: Outside Save-A-Soul Mission

Scene 7: A Street off Broadway

Scene 8: Havana, Cuba

“Havana” MISS SARAH BROWN, SKY MASTERSON, ENSEMBLE

Scene 9: Havana, Cuba

“If I Were a Bell” MISS SARAH BROWN

Scene 10: Outside Save-A-Soul Mission

“My Time of Day” SKY MASTERSON

“I’ve Never Been in Love Before” SKY MASTERSON, MISS SARAH BROWN

“The Raid” ORCHESTRA

ACT TWO

“Entr’acte” ORCHESTRA

Scene 1: The Hot Box Nightclub

“Fanfare” ORCHESTRA

“Take Back Your Mink” MISS ADELAIDE, THE HOT BOX DANCERS

“Adelaide’s Second Lament” MISS ADELAIDE

Scene 2: The Street

“More I Cannot Wish You” ARVIDE ABERNATHY

Scene 3: The Sewer

“The Crapshooters’ Dance” ORCHESTRA

“Luck Be a Lady” SKY MASTERSON, GAMBLERS

Scene 4: A Street off Broadway

“Sue Me” MISS ADELAIDE, NATHAN DETROIT

Scene 5: Inside Save-A-Soul Mission

“Sit Down, You’re Rockin’ the Boat” NICELY-NICELY JOHNSON, ENSEMBLE

“The Guys Follow the Fold” ENSEMBLE

Scene 6: A Street off Broadway

“Adelaide Meets Sarah” MISS ADELAIDE, MISS SARAH BROWN

“Marry the Man Today” MISS ADELAIDE, MISS SARAH BROWN

Scene 7: Broadway

“Entrance of the Mission Band” ORCHESTRA

“The Happy Ending” ENSEMBLE



Synopsis

“You’ve seen me roll for a hundred G’s.
But I’ve got a little more than dough
riding on this one.”

– Sky Masterson to Harry the Horse in *Guys and Dolls*

The city that never sleeps is home to a colorful, comic world of gamblers, missionaries and nightclub dancers. Among them are Nathan Detroit, who runs the oldest established permanent floating craps game in New York City; his ever-loving showgirl fiancée of 14 years, Miss Adelaide; Sky Masterson, a high-stakes gambler who’ll bet on just about anything; and Miss Sarah Brown, a sergeant in the Save-A-Soul Mission who hopes to save the denizens of Broadway from their sinful ways.

Nathan operates his craps game on the down low to avoid both the police and Adelaide, who makes him promise to end the game. There are a lot of big players in town, but he can’t find a place to hold the game. To get the dough he needs to secure a location, he bets Sky that he can’t take Sarah to Havana. Sky accepts the challenge and promises Sarah that he’ll deliver a dozen genuine sinners to her upcoming prayer meeting if she has dinner with him. She accepts only after learning the mission might close.

Meanwhile, Adelaide and the cops both stumble upon Nathan planning the craps game. To get him out of a pickle, his fellow gamblers say they’re throwing Nathan a bachelor party, and he agrees to elope with Adelaide. But when Nathan finally lands a place for his craps game, it blows up both men’s romances and only the biggest bet of all can bring the dolls back to their guys. [G](#)

SETTING

Broadway near Times Square, Manhattan, in the mid-1950s

CHARACTERS

Nathan Detroit, a gambler who runs a floating craps game

Miss Adelaide, his fiancée

Benny Southstreet, one of Nathan’s gambler friends

Nicely-Nicely Johnson, one of Nathan’s gambler friends

Lt. Brannigan, a Manhattan police officer

Mimi, a Hot Box dancer with Adelaide

Miss Sarah Brown, a sergeant at the Save-A-Soul Mission

Arvide Abernathy, her grandfather

Martha, a missionary

Agatha, a missionary

General Matilda B. Cartwright, the head of the Save-A-Soul Mission

Sky Masterson, a gambler

Angie the Ox, a gambler

Rusty Charlie, a gambler

Harry the Horse, a gambler visiting from Brooklyn

Big Jule, a gambler visiting from Chicago

Joey Biltmore, owner of the Biltmore Garage



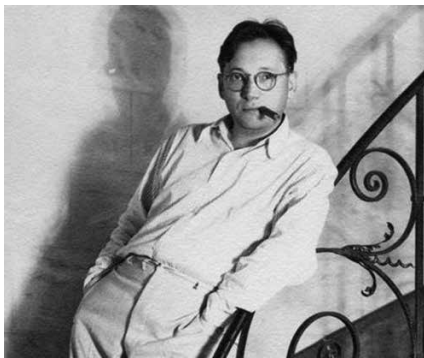
Damon Runyon **STORY AND CHARACTERS**

Damon Runyon was an American journalist and short story writer born on October 4, 1880. As the son of a second-generation newspaper man, he learned the trade and was being paid to write for a Pueblo newspaper by age 15. In 1910, he took his career to Manhattan where he wrote for *New York American* and became a star journalist known for his ability to place readers in the middle of the action. In 1929, the first of his Broadway stories appeared in *Cosmopolitan* just two months after the Wall Street crash. Audiences loved his colorful new style of fiction and more than 80 stories followed, some of which featured characters who would later appear in the hit musical *Guys and Dolls*.



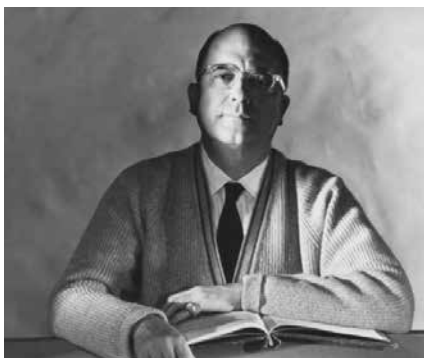
Frank Loesser **MUSIC AND LYRICS**

One of America's great composers and lyricists, Frank Loesser began his songwriting career during the Great Depression and contributed songs to Broadway revues and nightclub acts. After securing a songwriting contract in Hollywood, he spent the next 11 years working with composers and writing several hit songs, including the 1949 Oscar-winning "Baby, It's Cold Outside." In 1948, Loesser wrote the music and lyrics to the hit musical *Where's Charley?*, which led to the hugely influential and successful *Guys and Dolls* in 1950. Other notable works include music, lyrics and scores for *The Most Happy Fella*, *Greenwillow* and the Pulitzer Prize-winning *How to Succeed in Business Without Really Trying*.



Jo Swerling **BOOK**

Born in Russia in 1897, Jo Swerling was an American playwright, screenwriter, lyricist and vaudeville sketch writer who grew up on the Lower East Side of New York City. He began his career in the 1920s as a reporter and feature writer and eventually became a playwright, launching his career with *The Street Cinderella*, an early Marx Brothers comedy. After moving to Hollywood and working on scores of films, he returned to Broadway in 1950 and co-wrote the book for *Guys and Dolls* with Abe Burrows, which won them a Tony Award for Best Musical.



Abe Burrows **BOOK**

Abe Burrows was an American humorist, author and director. His first Broadway libretto was *Guys and Dolls*, co-written with Jo Swerling and scored by Frank Loesser. Among the musicals for which he provided librettos are *Make a Wish*; *Can-Can*; *Silk Stockings* (both with scores by Cole Porter); *Say, Darling*; and the Pulitzer Prize-winning *How to Succeed in Business Without Really Trying*, which he also directed. His non-musical plays include *Cactus Flower* and *Forty Carats*. [G](#)



Kent Gash

An American director, choreographer, actor and professor making his Guthrie debut with *Guys and Dolls*, Kent Gash directed the acclaimed world premiere of Robert O'Hara's *Barbecue* at The Public Theater and is the co-author and director of *Langston in Harlem*, which received four 2010 AUDELCO Awards, including Best Musical. Other New York productions include the Off-Broadway premiere of *Miss Evers' Boys*, *Call the Children Home* for Primary Stages, York Theatre's presentation of Duke Ellington's *Beggar's Holiday* and the Off-Broadway revival of Samm-Art Williams' *Home*.

Gash has directed across the country at Ford's Theatre (where his production of *The Wiz* was nominated for 13 Helen Hayes Awards, including Best Musical and Best Director), Oregon Shakespeare Festival, Trinity Repertory Company, Cincinnati Playhouse in the Park, Cleveland Play House, Denver Center Theatre Company, Sundance Institute and Hartford Stage.

Gash is the founding director of the New Studio on Broadway at NYU Tisch School of the Arts. He is also the former associate artistic director of Alliance Theatre in Atlanta, Georgia, where he directed and choreographed many productions, and the former associate artistic director of the Alabama Shakespeare Festival. [G](#)

Kent Gash's work on this production is dedicated to composer and musical director Darius Smith.

“Love is a powerful thing in *Guys and Dolls*. It changes many people and many souls, including ours. That’s a side of the musical we sometimes forget. It’s easy to remember the flash, the dancing and the jokes. But beyond the fun and nostalgia is its heart.”

- Director Kent Gash on *Guys and Dolls*

When a Gamble Pays Big: The Story of *Guys and Dolls*

By Carla Steen
Dramaturg

The names of Cy Feuer and Ernest H. Martin may not appear as authors of *Guys and Dolls*, but without the young producers' inspiration and perseverance, the musical comedy wouldn't exist. In 1949, Feuer and Martin were coming off the modest success of their first foray into producing with *Where's Charley?* — an adaptation of *Charley's Aunt* — with music and lyrics by fellow Broadway newcomer Frank Loesser. While they were looking for their next project, Martin's wife Nancy suggested they consider the anthology of short stories she was reading: Damon Runyon's *Guys and Dolls*.

Runyon was a newspaper columnist and sports writer who had, beginning in the 1930s, created a popular series of short stories chronicling the lives of fictional characters who populated Times Square and Broadway. In dozens of stories and with a distinctive comic voice, Runyon wrote about the gamblers, dancers, safecrackers, pickpockets, coppers and other denizens of what became known as Runyonland.

Feuer and Martin loved Runyon's stories and, without an idea of what the plot would be, knew their next show would be titled *Guys and Dolls*. Runyon had passed away in 1946, so they contacted his estate to secure the rights. Not unsurprisingly, the estate agent asked which story they wanted to adapt, as many of them had already been optioned for movies. But the producers hadn't gotten that far; they just knew they wanted the style, characters and verve of Runyon's stories. They

agreed to an unusual contract that would allow them to name the specific story later.

They promptly called Loesser, who agreed to do the project in action if not in words. Martin joked about Loesser's inability to make an official commitment: "Several of our shows, he didn't agree to do them until after they got on the stage! He never said, 'Okay, I'll write *Guys and Dolls*.' Never. One day he hands us four songs, and now we knew he was doing it!" Loesser wrote several songs, including "Fugue for Tinhorns," before there was even a plot for the show.

Feuer and Martin finally identified the Runyon story to adapt — "The Idyll of Miss Sarah Brown," which introduces the Save-A-Soul missionary and her encounter with the high-flying gambler Sky Masterson. The producers hired film writer Jo Swerling to draft the musical's book (or libretto), but

Feuer and Martin weren't satisfied with the results. They realized the story needed an early significant bet to establish the stakes. Swerling didn't agree, so they parted company. The producers hired a new book writer, Abe Burrows, who was Feuer's high school classmate and a popular radio personality and comedy writer. There was just one problem: He had never written a Broadway show. Feuer and Martin convinced him that taking on a high-risk challenge was perfectly fitting for a story about gamblers.

Not only did Burrows have an uncanny ability to capture the spirit, tone and language of Runyonland without directly quoting or parodying the stories, he was also able to write a book that incorporated Loesser's songs, which were originally written for Swerling's book. "Frank Loesser's songs were the guideposts for the libretto. It's a rare show that is done this way," Burrows recalled in



his memoir, noting that songs are usually written to follow a story. “We did it in reverse. Most of the scenes I wrote blended into the songs that were already written.”


Feuer and Martin sent Burrows’ completed scenes to George S. Kaufman — the only director they seriously considered for the project. Though ironically not a fan of musicals, Kaufman agreed to the project and suggested many changes and improvements, including the addition of a second storyline to parallel the Miss Sarah Brown/Sky Masterson romance. Thus, Nathan Detroit and his perpetual fiancée Miss Adelaide were born out of Runyon’s story “Pick the Winner.” (A third story, “Blood Pressure,” also fuels the world of *Guys and Dolls*, though characters from the musical can be found in numerous Runyon stories.)

Kaufman oversaw Burrows as he wrote the rest of the book, which allowed Feuer and Martin

***Guys and Dolls* opened on Broadway on November 24, 1950, to almost universal critical and popular acclaim, winning five Tony Awards and running for three years.**

to focus on casting and arranging for rehearsals and out-of-town tryouts. In Philadelphia, the script, songs and performances were fine-tuned. “Fugue for Tinhorns” finally settled into place as the opening number, and “The Oldest Established” was written to provide a first-act introduction to the endearing gamblers.

Guys and Dolls opened on Broadway on November 24, 1950,

to almost universal critical and popular acclaim, winning five Tony Awards and running for three years. Burrows and Loesser would collaborate once more, when Feuer and Martin had the idea that the book *How to Succeed in Business Without Really Trying: The Dastard’s Guide to Fame and Fortune* could be turned into a musical befitting the new era of the Kennedy administration — yet another gamble with a big payoff. 

Runyonland Lingo

Damon Runyon's writing style is distinctive and idiomatic, thanks to the eternal present tense, inverted grammar and sprinkling of slang. Here are a few terms to help you prep for the show and bring a touch of Runyonland to Minnesota.

- Action** Gambling opportunities
- Bum steer** Bad information or advice
- Clocking** Watching, noticing
- Heat is on** Police pressure
- Lettuce** Money, especially paper bills
- Marker** An IOU for gambling debt
- No-good-nik** An unreliable person
- One hundred percent** Completely, with no artifice
- Well-heeled** Wealthy



PHOTOS: COSTUME SKETCHES BY KARA HARMON

RECOMMENDATIONS FROM SAINT PAUL PUBLIC LIBRARY

Luck Be a Lady

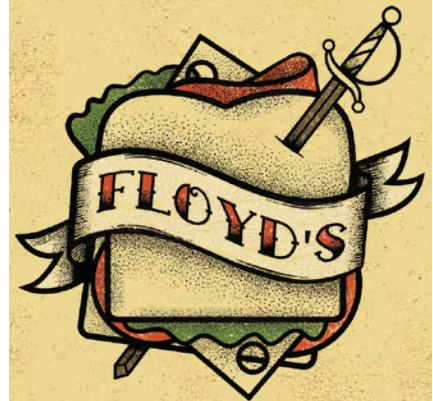
Lucky you — our friends at SPPL compiled a show-inspired list that covers everything from Runyonland stories to Cuban cooking to shooting craps like good, old, reliable Nathan Detroit.

EXPLORE RESOURCES



For more staff-recommended book lists on a variety of topics, visit www.sppl.org.

Next on the
McGuire Proscenium Stage



WORLD PREMIERE

An insightful new comedy

Floyd's

July 27 - Aug 31

by LYNN NOTTAGE
directed by KATE WHORISKEY

Sponsored by Ameriprise Financial