

**MUSIC AND LYRICS BY FRANK LOESSER
BOOK BY JO SWERLING AND ABE BURROWS
BASED ON A STORY AND CHARACTERS BY
DAMON RUNYON**

TEACHER RESOURCE



GUIDE



GUYs & DOLLS



2023.2024 season

STANLEY INDUSTRIAL ALLIANCE STAGE

MAY 16 - June 30, 2024

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PRE-ATTENDANCE RESOURCES

**IN THE FOLLOWING PAGES, YOU WILL FIND
RESOURCES THAT MAY BE HELPFUL PRIOR TO
ATTENDING THE SHOW**



Welcome



This guide was created for teachers and students. It contains an overview of the play's story as well as informative resources and activities for teachers and students. The guide aims to provide background knowledge and critical perspectives on the play that will yield fruitful discussion and foster an understanding and appreciation of theatre arts.



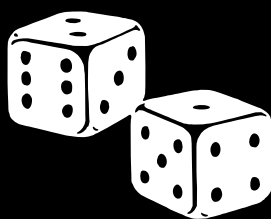
If you have any questions, comments, or suggestions for the guide, please contact our **Education Coordinator, Mikenzie Page**, mpage@artsclub.com.

This study guide was written by Mikenzie Page.

ABOUT THE ARTS CLUB

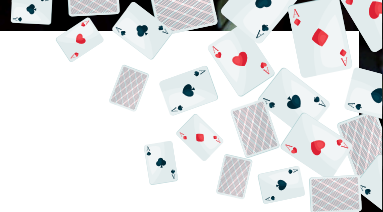
The Arts Club of Vancouver was founded in 1958 as a private club for artists, musicians, and actors. It became the Arts Club Theatre in 1964 when the company opened its first stage in a converted gospel hall at Seymour and Davie Streets. Now in its 60th season of producing professional live theatre in Vancouver, the Arts Club Theatre Company is a non-profit charitable organization that operates three theatres: the Granville Island Stage, the Stanley Industrial Alliance Stage, and the Newmont Stage at the BMO Theatre Centre. Its popular productions range from musicals and contemporary comedies to new works and classics.

Learn more about the Arts Club Theatre Company at artsclub.com.





LEARNING OBJECTIVES



Through the narrative, the musical aims to...

- Engage with the history and theory of various musical theatre genres, including their role and place in historical and contemporary societies.
- Encourage active participation in the arts as an essential way to build culture, express identity, and provide insight into different human experiences.
- Examine the impacts of culture and society on musical theatre and how societal expectations and norms of that time impact the theatre/media produced.



CONNECTIONS TO BC CURRICULUM

Drama 10/11/12

Big Ideas

- Drama cultivates collaboration through critical reflection, creative co-operation, and the exchange of ideas.
- Aesthetic experiences can effect change in the actor, audience, and environment.
- Active participation in theatre creates personal and cultural connections which offer insight into the human experience, identity, and our personal sense of belonging.

Curriculum Connections

- Evaluate the influences of social, cultural, historical, environmental, and personal contexts on dramatic work
- Reflect on aesthetic experiences and how they relate to a specific place, time, and context.
- Examine the impacts of dramatic works on culture and society.

Musical Theatre 10/11/12

Big Ideas

- *Musical theatre provides a unique aesthetic experience with the power to effect change.*
- Interpretation of existing work is an opportunity to represent identity and culture.
- Musical theatre is informed by history, culture, and values.

Curriculum Connections

- Reflect on personal and social responsibility associated with creating, performing, and responding to musical theatre.
- Reflect on personal and social responsibility associated with creating, performing, and responding to musical theatre.
- Explore educational, personal, and professional opportunities in the performing arts.

Dance (including Technique and Performance, Foundations, Choreography, and Dance Company) 10/11/12

Big Ideas

- Artistic choices communicate the choreographer's intent.
- Dance engages us in artistic works from multiple perspectives.
- Dancers collaborate through critical reflection, creative co-operation, and the exchange of ideas.

Curriculum Connections

- Use the language of dance to describe, interpret, and analyze dance performances.
- Describe, analyze, interpret, and evaluate dance techniques and artistic works using dance-specific language.
- Reflect on the influences of social, cultural, historical, political, and personal context on dance.





connections TO BC CURRICULUM

Mathematics 10/11/12

Big Ideas

- Representing and analyzing data allows us to notice and wonder about relationships.
- Statistical analysis allows us to explore, describe, model, and explain variation.
- We can develop statistical thinking to help make inferences intuitive.

Curriculum Connections

- Model with mathematics in situational contexts (e.g. How likely is it Sky Masterson will roll a winning die number based on the situation he is in?)
- Develop, demonstrate, and apply conceptual understanding of statistical ideas through play, story, inquiry, and research.
- Connect mathematics concepts with each other, other areas, and personal interests.



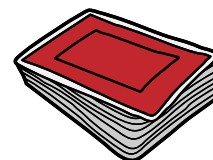
SHOW INFORMATION

Genre: MUSICAL/COMEDY

Show Dates: MAY 16–JUNE 20, 2024

Age Range: RECOMMENDED FOR GRADES 9–12

Venue: STANLEY INDUSTRIAL ALLIANCE STAGE



CONTENT ADVISORY

This production contains flashing lights and water-based haze and fog. Please contact our box office for more information.

Guys & Dolls premiered in 1950 on Broadway when social norms were much different to our modern world today. We encourage you to discuss, engage, and critically reflect with your students how culture and society impacts the media that was written and seen at that time.



ABOUT THE PLAYWRIGHT(S)

ABOUT FRANK LOESSER (MUSIC & LYRICS)

Frank Loesser (June 29, 1910 – July 28, 1969) was an award-winning American songwriter, best known for writing the music and lyrics for the hit Broadway musicals, *Guys & Dolls* and *How to Succeed in Business Without Really Trying*, the former of which earned him a Tony Award for best musical in 1951. Frank Loesser is also known for his Oscar winning song, “*Baby, It’s Cold Outside*”. Frank Loesser grew up in New York City and was playing the piano at an early age and by the time he was four could play by ear “any tune he heard and could spend an enormous amount of time at the piano.”. However, he was a self-taught musician often resisting classical music and formal training. He rebelled by writing his own music, often favouring popular music, and taking up the harmonica.

Loesser worked as a lyricist until World War II, when he enlisted in the United States Army Air Forces where he continued to write lyrics for films and singular songs. After the war, he found success writing for various musicals including *Where’s Charley?*, *The Most Happy Fella*, and *Greenwillow*. He continued writing music until his early death in 1969.



ABOUT JO SWERLING (BOOK)

Jo Swerling (April 8, 1897 – October 23, 1964) was an award winning American theatre writer, lyricist, and screenwriter. Born in Berdychiv (Бердичів), Ukraine (at the time: Tsarist Russia), Swerling and his family were one of many Jewish refugees who emigrated to New York’s Lower East Side, escaping from the Tsarist regime. He started off his career selling newspapers to help support his family but eventually became a journalist and playwright in the 1920s, working for newspapers and magazines such as *Vanity Fair*.

In 1929, Swerling left for Hollywood where he wrote dozens of screenplays throughout the 1940’s and 1950’s, including *It’s a Wonderful Life*, uncredited work on *Gone with the Wind*, and *The Pride of the Yankees* (which earned him an Academy Award nomination). Swerling came back to Broadway in 1950 writing the book for *Guys & Dolls* which would later receive comprehensive rewrites from Abe Burrows. Both writers are credited, and the book would go on to win the 1951 Tony Award and New York Drama Critics’ Circle Award.



ABOUT ABE BURROWS (BOOK)

Abe Burrows (December 18, 1910 – May 17, 1985) was an American humorist, songwriter, playwright, and director of stage and radio, known and remembered for the Broadway musicals, *Guys & Dolls* and *How to Succeed in Business Without Really Trying*. Born and raised in New York City, Burrows began his career on Wall Street as a runner, eventually becoming an accountant.

However, his career path changed in 1936 when he met comedy writer Frank Galen and the two began to write and sell jokes for radio. Once Burrows entered the world of Hollywood, he was never not working on a project. He ventured into various areas of the entertainment business including dramaturgy (also known as script doctoring in film/TV), comedy, performing, and writing (which snagged him a Pulitzer Prize!). His Broadway career began when he was asked to polish a script, originally written by Swerling. Bringing his friend, Frank Loesser, onto the team, the pair transformed the script, garnering the Tony award for Best Musical in 1951.



ABOUT DAMON RUNYON (CHARACTERS AND STORY)



Alfred Damon Runyon (October 4, 1880 – December 10, 1946) was a American journalist and short story writer, best known for his distinct writing style and vernacular and stories that celebrate the world of Broadway that emerged out of the Prohibition era. He wrote authentic and comedic stories about gamblers, hustlers, and gangsters, all who went by “Runyonesque” names such as Harry the Horse, Big Jule, or The Seldom Seen Kid.

Born in Manhattan, Kansas, Runyon’s family eventually settled in Colorado. He started as a sports editor, eventually moving to New York in 1910. After moving to New York, Runyon dropped Alfred from his name and began to write for the Hearst newspapers. During this time Runyon met and befriended Otto Berman, an accountant and gangster who appeared in Runyon’s stories under the alias of “Regret, the horse player”. Berman was shot October 23, 1935, in a hit meant for his boss and died. After Berman’s death, Runyon spoke to the press and offered damage control for his friend as many press releases were published with incorrect information, including that Runyon’s friend was a gunman for another mobster. Runyon responded to this misinformation by stating “his friend would have been as effective as a two-year-old” when it came to being a bodyguard. Runyon died in 1946 after an intense battle with throat cancer, leaving him unable to speak for the last two years of his life.



SYNOPSIS

ACT I



The show opens in the busy and bustling streets of New York City in the 1950s. Nicely-Nicely Johnson, Benny Southstreet, and Rusty Charlie, three small time gamblers, debate over which horse will win the upcoming big race. As they argue, the band members of the Save-a-Soul Mission enter, lead by the extremely pious Sergeant Sarah Brown. Sarah calls for the “sinners” of New York City to repent, however as she attempts to get the attention of the people around her. After her unsuccessful attempt to reach the crowd, Sarah and the Save-a-Soul Mission band pack up and leave.

As the band exits, it is revealed that Nicely and Benny’s employer, Nathan Detroit, has been running an illegal floating crap game and is having difficulties finding a location due to increased pressure from the determined Lt. Brannigan and the rest of the police. Nathan enters and complains that he’s found a venue at the “Biltmore Garage” but it’s owner, Joey Biltmore, requires a \$1000 security deposit that Nathan does not have as he is broke.



As Nathan and his crew talk, another gambler reveals that Sky Masterson, a high rolling gambler willing to bet on anything, is in town. As Nathan begins his scheme, Adelaide, his fiancé of 14 years enters. It’s revealed that today is their anniversary and Nathan has been pushing off the wedding for some time while hiding his illegal activities from her. Adelaide exits to go, being encouraged to leave by Nathan who sees Sky behind her.

Sky greets Nathan and the two banter for a bit before Nathan proposes a bet for \$1000, that he believes he can’t lose. Sky must take a “doll” of Nathan’s choice to a dinner in Havana, Cuba. Believing she will never agree, Nathan chooses Sarah Brown and Sky agrees.



The scene changes to the interior of the Save-A-Soul Mission. The Mission band, Sarah, and her grandfather, Arvide Abernathy, are all working inside after their unsuccessful morning. Sky enters, pretending to be a repenting sinner, tired of his gambling and evil betting ways. Sarah is skeptical as the two begin to talk.



As Sky attempts to charm her, Sarah is all business, ignoring his attempted flirting and handing him pamphlets to read. As the pair dance around each other, Sky notices a sign labelled with a proverb hung in the Mission is incorrect. The verse is Isaiah, Chapter 57, Verse 22, not Proverbs 23, 9 as the sign says. Sarah, in disbelief, checks a bible and realizes he is correct. Sky explains he travels a lot, and every hotel room has the bible in it so he's read the Good Book "ten or twelve times". He offers Sarah a proposition: He will bring a dozen genuine sinners to her Thursday midnight prayer meeting if she gets dinner tomorrow night with him. Sarah agrees until Sky reveals they will be having dinner in Havana, Cuba. Sky interrogates Sarah about why she hates all guys to which she explains she doesn't "hate anybody" and has very specific image of the man she will fall in love with, that she wouldn't expect "a gambler to understand". Sky retorts that love isn't like that, and it can't be planned, especially chemistry. Caught in the moment, Sky kisses Sarah and she responds by slapping him across the face. He exits, saying he'll "drop by again in case she wants to take a crack at the other cheek".





The scene shifts to Nathan going to the Hot Box to watch Adelaide's cabaret act. After her act, the pair reunite and Nathan comments on the book she has. Adelaide explains that due to her persistent cold, her doctor recommended this book as her symptoms may be psychological. Adelaide asks Nathan if he would finally be ready to get married, revealing she has been sending her mother letters for twelve years claiming they are already married with five kids. Nathan continues to say they aren't ready yet and Adelaide questions him, asking if he's refusing to get married because of his craps game. Nathan lies and reassures that he's stopped all that until another dancer enters, sees him, and reveals her date cancelled on her tomorrow for the game he is running. Adelaide kicks him out of the dressing room and continues to read her medical book which suggests her long-running cold may be due to Nathan's refusal to marry her.




The next day, Benny and Nicely-Nicely watch as Sky attempts to woo Sarah and Nathan tries to win back Adelaide's love, both ending up unsuccessful in their attempts. The scene changes to Sarah, Abernathy, and the Mission band. Sarah is complaining about Sky while the other Mission band members try to convince her he is genuine. Suddenly General Cartwright, the head of the entire Save-A-Soul Mission organization, enters. General Cartwright reveals that they will be closing this branch. Everyone protests this decision until Sky steps in, attempting to vouch for Sarah's work.









Sky suggests that General Cartwright come to the prayer meeting tomorrow to see the work Sarah has done. Sarah interjects and promises General Cartwright that there will be “one dozen genuine sinners” there tomorrow night, implicitly agreeing to Sky’s deal.



The scene changes to Lt. Brannigan discovering a group of gamblers waiting for Nathan’s crap game. Trying to maintain their innocence, Nathan and the others say their gathering is Nathan’s surprise bachelor party. However, at the same time, Adelaide is leaving the Hot Box and overhears this revelation and is overjoyed. To maintain the lie, Nathan agrees to elope tomorrow night after Adelaide’s show. Satisfied, Brannigan and Adelaide exit. Once they are gone, Nathan realizes he still doesn’t have the money from Sky to pay for the garage. As he has this realization, the Save-A-Soul Mission band walk by without Sarah. Realizing Sky must have taken her to Havana, Nathan faints.



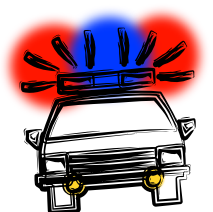
The stage changes to Sarah and Sky at dinner in Havana, Cuba. They explore the city, following Sarah’s guidebook until they decide to sit for a bit at café. Sky orders the pair a Dulce Du Leche drink. Sarah does not realize the drink has alcohol and gets tipsy and kisses Sky. Sky begins to realize he has genuine feelings for her and takes them back to New York. The pair return early in the morning and run into Adelaide who just finished her bridal shower. Adelaide leaves, excited to become a wife and Sarah remarks she’s happy “because she’s in love”.



Sky and Sarah sing about how neither have ever been in love before and Sky reveals his real name to her. They spontaneously confess their love to each other when Abernathy and the Mission band enters, tired from staying out all night trying to talk to “sinners”.

The group begin to go home to the Mission when a siren sounds, and all the gamblers run out of the Mission after their all-night illegal game. Sarah assumes Sky took her to Cuba to help Nathan run his game out of the Mission and walks out on him.

ACT II



The second act opens at the Hot Box nightclub. Adelaide and the Hot Box girls perform a burlesque number as Sky walks into the club. He sits and Nicely walks up to him, revealing the craps game is still going and Nathan isn’t going to show up.

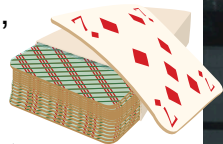
Adelaide comes out from her performance and Nicely quickly offers her Nathan's excuse before leaving. Adelaide realizes she has been stood up again but still believes Nathan is the person she loves. Sky questions her and she admonishes him, saying "he'll understand when he falls in love".



The scene changes to Sarah and Abernathy in the Mission. Sarah is ranting and pacing about Sky, the gamblers, and how now no one will show up to the prayer meeting. Abernathy attempts to calm her while commenting that he didn't realize how "stuck" she would get on Sky. He explains he only wants her to be happy with her own true love one day and expresses his faith in Sky's inherent goodness. Sky and Nicely enter the Mission and Sky explains that he still intends to bring a dozen sinners to the meeting tonight. Sarah rebuffs him and walks away but Abernathy holds him to his word, also exiting.



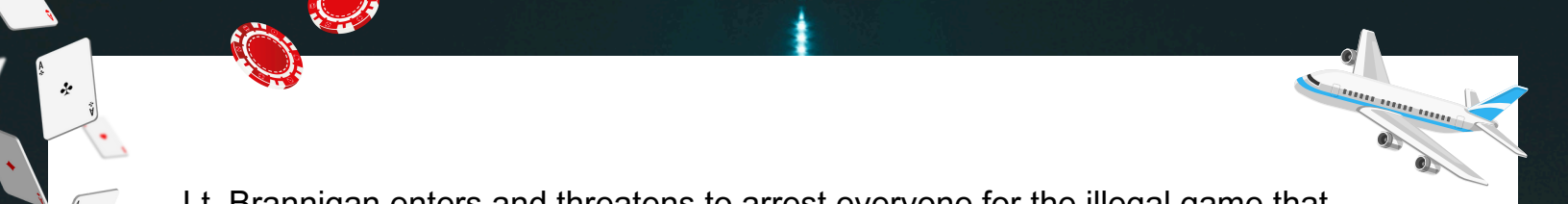
Nicely takes Sky to the craps game which is now taking place in the sewers of NYC. It is revealed Big Jule, a cheating gambler from Chicago, has lost a huge amount of money and is refusing to let the game end until he wins it back. Sky enters and unsuccessfully attempts to convince all of them to come with him to the Mission. As Sky begins to exit, he gives Nathan the \$1000 dollars to protect Sarah, claiming he didn't take her to Havana. Nathan immediately uses the money in the craps game when Sky decides to make a last-minute bet to get the sinners to come with him: if he loses the next roll, everyone there gets \$1000, but if he wins, they all come with him to the mission. Sky wins the bet, and they all exit the sewers.



As everyone heads over to the Mission, Nathan runs into Adelaide. She tries to get him to elope with her one last time but Nathan refuses saying, "he has to get to a prayer meeting". Adelaide retorts "that's the biggest lie he's ever told" and leaves him. He professes his love for her through song and the scene ends.

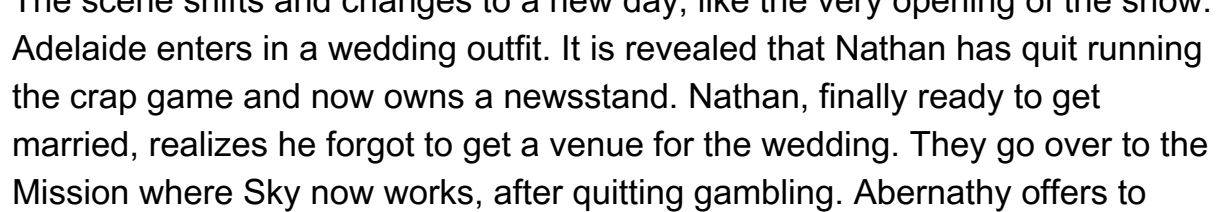
The scene shifts to the interior of the Mission. It is past midnight, and no one has come to the meeting. Sarah begins to apologize profusely to General Cartwright when Sky, Nathan, and all the gamblers enter. Sky considers his debt paid and leaves to catch a flight. The meeting begins and different gamblers offer half-hearted testimonies but overall behave.





Lt. Brannigan enters and threatens to arrest everyone for the illegal game that took place the night before. Sarah clears them by claiming she has never seen any of them before in her life. Once Lt. Brannigan leaves, Nathan confesses that they did run an illegal craps game and also that he made and won a bet with Sky about Sarah. Sarah realizes Sky lied to protect her reputation and realizes he must really love her.

Sarah leaves the meeting and runs into Adelaide on the street. The pair commiserate and lament but decide to marry their men anyway and reform them later.



The scene shifts and changes to a new day, like the very opening of the show. Adelaide enters in a wedding outfit. It is revealed that Nathan has quit running the crap game and now owns a newsstand. Nathan, finally ready to get married, realizes he forgot to get a venue for the wedding. They go over to the Mission where Sky now works, after quitting gambling. Abernathy offers to marry the pair as he did "Brother Masterson and Sister Sarah". Adelaide and Nathan finally get married and the curtain falls.



END OF PLAY





CHARACTERS



NATHAN DETROIT:



The organizer of the illegal gambling and floating crap games in the city. Nathan is a loyal businessman pulled in two directions, constantly waiting for the big break that never seems to come.

MISS ADELAIDE:

The lead performer at the 'Hot Box' cabaret. Miss Adelaide has been engaged to Nathan for 15 years and does not approve of his gambling antics.

SKY MASTERSON:

A confident, charming, and self-assured gambler. He is a respected high roller and known ladies' man.

SARAH BROWN:

Sergeant Sarah Brown is an idealistic yet sheltered missionary who helps run the Save-A-Soul Mission.

NICELY-NICELY JOHNSON:

The nicest and cheeriest of the gamblers, Nicely-Nicely is the high spirited yet naïve best pal/lackey of Nathan Detroit.

BENNY SOUTHSTREET:

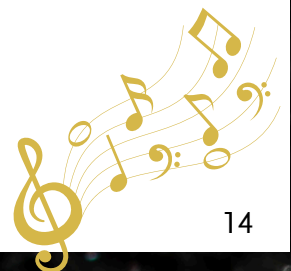
Nathan's right-hand man and another gambler.

HARRY THE HORSE:

One of the toughest gamblers and crooks in the city.

ARVIDE ABERNATHY:

Sarah Brown's grandfather and the bass drum player in the Mission band.





CHARACTERS



AGATHA, CALVIN, AND MARTHA:

Mission band players who work for the Save-A-Soul Mission.

LIEUTENANT BRANNIGAN:

A tough, no-nonsense New York police officer who has caught on to Nathan's illegal games and is dead set on catching him.

GENERAL CARTWRIGHT:

The leader of the Save-A-Soul Mission organization.

BIG JULE:

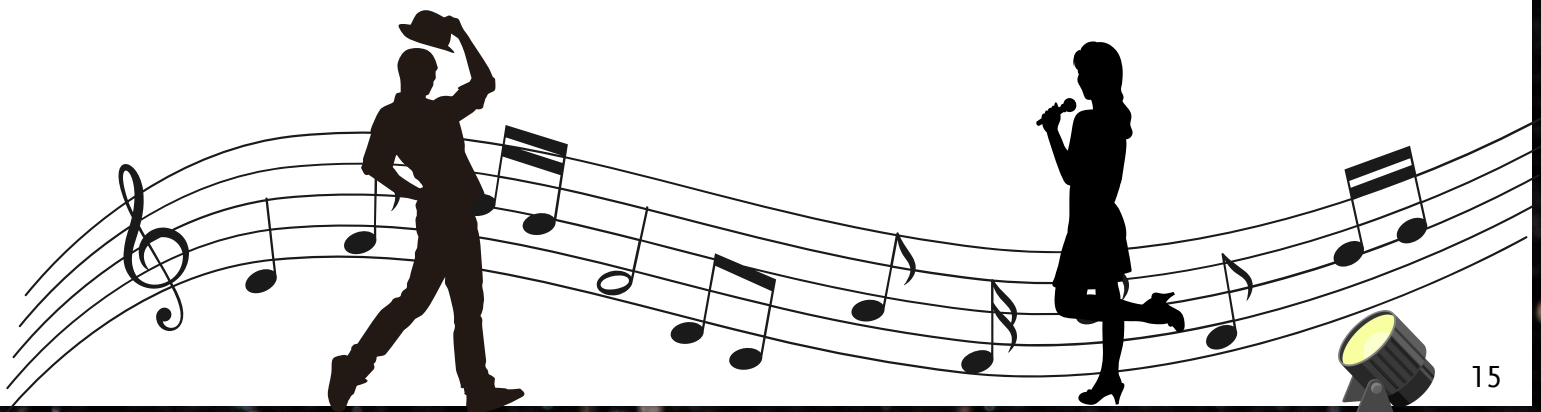
A cheating big time craps player from Chicago.

HOT BOX GIRLS:

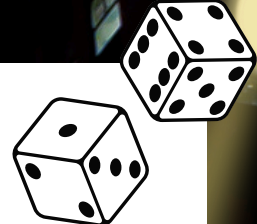
The dancers who perform and work at the club with Miss Adelaide.

LIVER LIPS LOUIE, ANGIE THE OX, RUSTY CHARLIE:

Other gamblers and crooks involved in the New York gambling scene.



CONTEXT: Runyonese



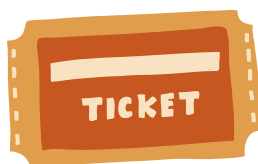
Runyonese is a distinct vernacular style, named after Damon Runyon's iconic work and writing. **Runyonese** is defined as a mix of formal speech and colorful slang, usually in the present tense, and always devoid of contractions. This distinctive dialect is considered to not have actually existed outside of Runyon's stories and is often parodied by later writers. Check out below a 1949 review from Time Magazine, describing Runyon's peculiar and distinctive vernacular!

"Latter-day Runyon creatures spoke a language of their own, a dialect which showed traces of remote English ancestry but which, despite its lack of formal grammar, was curiously courtly in its rhythms. When a Runyon character wanted to say that a tout had left money to his girl friend to buy him a tombstone, he said, 'I am under the impression that he leaves Beatrice well loaded as far as the do-re-mi is concerned and I take it for granted that she handles the stone situation.' In Runyonese there was only one tense, the universal present, for the characters who used it were usually too engrossed in the immediate moment to look either backward or forward."

CONTEXT: BROADWAY

We've all heard of Broadway, but what defines it and how does it relate to *Guys & Dolls*? Broadway theatre, or Broadway is a theatre genre that consists of theatrical productions presented in one of the 41 professional theaters (each with 500 seats or more!) in the Theater District along Broadway in Midtown Manhattan, New York City. These venues also now must be certified by The Broadway League, which is the trade association for the Broadway industry.

Early theatre on Broadway began in the mid 18th century with performances consisting of opera, melodrama, and Shakespearian classics. This theatre district adapted and changed along with the world and eventually Broadway became known for its musicals.



CONTEXT: BROADWAY



Broadway found its golden age after the lean years of the Great Depression beginning with the blockbuster hit musical *Oklahoma!* in 1943. From here, the musical theatre scene exploded with every new season bringing new musicals that would send songs to the top of the charts. While there were distinct differences in terms of location, time period, and music styling, all the musicals of the golden age were similar in their form. They all included...

- An overture
- An intermission
- A large chorus
- Multiple leads
- Big and small moments of comedy
- Elaborate dancing

Guys & Dolls is considered one of the defining musicals of the golden age and was described as “the greatest American Musical of all time” by famed choreographer, Bob Fosse. Many of the musicals written during this time are still widely performed across the world today.



DISCUSSION QUESTIONS-PRE SHOW

1. Have you ever seen a live musical before? What are your expectations for a live theatre production?
2. Have you seen the *Guys & Dolls* movie? How do you think a stage production will differ?
3. *Guys & Dolls* is set in in 1950s New York. What do you know about the 1950s and its societal expectations, gender roles, and cultural dynamics? How do you think this will influence the story you are about to see?
4. Why (or why not!) is it important to revisit and produce older, golden age musicals? What do we have to learn from that time period?





POST-ATTENDANCE RESOURCES

**IN THE FOLLOWING PAGES, YOU WILL FIND
RESOURCES THAT MAY BE HELPFUL AFTER
ATTENDING THE SHOW**



DISCUSSION QUESTIONS-POST SHOW

1. How do the set, costumes, and lighting influence the mood of the play? (especially as *Guys & Dolls* is a musical comedy set in the 1950s!)
2. *Guys & Dolls* is often given the title of a 'perfect golden age musical'. Why is it considered to be "perfect"? What makes a perfect musical in our modern world?
3. The main characters all go through journeys that make them change how they look at the world. Why should people keep an open mind about the world around them? Is it ever useful to rely on stereotypes or initial judgements?
4. *Guys & Dolls* is also a movie. From the performance you saw, what might have to be different about the show for it to be a movie?





ACTIVITY 1:

MAFIA: GUYS & DOLLS EDITION



Recommended for Drama 10-12, Creative Writing 10-12, and
Language Arts 10-12.

Guys & Dolls features outlandish, big, and overly exaggerated characters created by Damon Runyon. These characters have stepped straight out of the Prohibition era and into the golden age of Broadway, and now it's your turn. In this activity, students will design their own gambler, criminal, or hustler and see how long they survive the mean streets of Manhattan!

MATERIALS:

- Costume pieces (feather boas, gangster hats, ties, glasses, etc.)
- Chairs.



Picture this, pal: it's the Big Apple, the city that never sleeps, where the neon lights shine bright and the streets hum with life. Welcome to the gritty, glamorous world of 1950s New York, where dames strut down Broadway like they own the joint, and fellas in fedoras puff on cigars, thinking they got the world by the tail.

Take a stroll through Times Square, and you'll see the bright lights and billboards flashin' like a carnival on steroids. The smell of hot dogs and pretzels mixes with the honk of taxis and the chatter of crowds, makin' you feel like you're right in the thick of it.

But watch your step, buddy, 'cause this town ain't all glitz and glamour. There's shadows lurking in every alley, and if you ain't careful, you might just find yourself in a heap of trouble faster than you can say "hot pastrami on rye."

So grab yourself a slice of pie at the local diner, tip your hat to the doll sittin' at the counter, and get ready for a wild ride through the streets of 1950s New York. It's a city like no other, where dreams are made and broken faster than you can say "hey, I'm walkin' here!"



ACTIVITY 1:

MAFIA: GUYS & DOLLS EDITION



PART 1: CHARACTER CREATION

1. Lay out all the costume pieces and props in a circle around the room. Have participants look through the items and see if a specific piece gives them inspiration. Explain this item will help them create a character from the 1950s in New York.
2. Once everyone has a costume piece/prop, divide the class into groups of 3-5. Have them develop a character based around the costume piece they've created. We've created some questions below to help with the creation process!

- a. Where does your character live? Where are they from?
- b. What brought your character to New York?
- c. What is your character's profession? (or how do they cover up their illegal activities)
- d. Who does your character spend most of their time with? Who do they like? Who is their enemy?
- e. What is your character's lifelong dream?

3. Once everyone has a character, it's time to begin the game!

PART 2: MAFIA



The game of Mafia includes two teams: the townspeople and the mafia. The game's objective for the townspeople is to figure out who is in the mafia while the mafia's goal is to eliminate all the townspeople. Townspeople make up most of the players with the goal of CORRECTLY identifying and eliminating the mafia. Some townspeople will have extra privileges (such as the detective or doctor!).

The game is played in two cycles. The night cycle is when the mafia members eliminate a townspeople while everyone has their eyes closed. The day cycle is when players will accuse each other, defend themselves, and then vote on who they think the mafia is.





ACTIVITY 1:

MAFIA: GUYS & DOLLS EDITION



PART 2: MAFIA

1. Select one player to be the moderator/"mayor" of your New York city (this could also be the instructor!). This player's duties will include...

- . Selecting the mafia, doctor, and sheriff
- . Telling participants when to "wake up" and "when to sleep" (closing their eyes)
- . Facilitating the strategic discussions between the groups.
- . Creating stories to inform participants if they have been "killed" or eliminated from the game.
- . Declaring the winning group!

2. Once the mayor has been chosen, have the entire group close their eyes. The mayor will handpick the roles by tapping participants on the shoulder (e.g. 2 taps mean you are a mafia member).

- . **Mafia (1 tap)** - Players who will be responsible for eliminating one player per round. Mafia members must silently agree during the night cycle on a single townspeople to eliminate from the game. Their objective is to make it through the game without being found out as the mafia!
- . **The Sheriff (2 taps)** - The sheriff is a player who also gets to wake up during the night cycle (separate to the mafia). They get a limited number of guesses that is equal to the amount of mafia members there are in the game (e.g. 3 guesses for 3 mafia players in a group of 15). If they guess correctly, they must convince their other townspeople to vote that person out (without revealing their identity and putting a target on their back)
- . **The Doctor (3 taps)** - During the night cycle, the doctor gets to choose 1 person to save. They make this selection before the mafia begins their crimes. If the mafia picks the same person as the doctor, that person is saved for that round. The doctor can choose to save themselves.
- . **Townsperson (no tap)** - All the other players. Their objective is to stop the mafia before they are eliminated themselves.



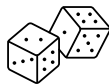


ACTIVITY 1:

MAFIA: GUYS & DOLLS EDITION



PART 2: MAFIA



3. Once roles have been assigned, the night cycle begins. All players will close their eyes and the mayor will facilitate the following...

- The mayor will instruct the mafia to "wake up". Those players will open their eyes and silently decide on which townspeople they want to "kill". Once the mafia has reached consensus, the mayor will instruct them to close their eyes and "go back to sleep".
- The mayor will ask the detective to open their eyes. The detective will "wake up" and point to the person they suspect. The mayor will confirm or deny, and the detective will close their eyes again.
- The mayor will then instruct the doctor to "wake up" and pick a person to save. Once that person has been chosen, the doctor will go back to sleep.

4. The mayor will then begin the day cycle and have everyone wake up. The mayor will tell the group a short story to recap the events of the previous night. We've created an example below of a scenario where the doctor saved the mafia's intended victim. We highly encourage the mayor to have fun and be big with their short stories!



"Last eve, the mafia made their move on poor Running Rob, leaving him teetering on the edge of the big sleep. But lo and behold, the doc pulled off a miracle and stitched him back together. Yet, Lady Luck had her back turned on us; our gumshoe couldn't nab a single one of those wiseguys, leaving them free to roam the streets like shadows in the night."

5. The rest of the players (in character!) must now decide on two people they are formally accusing of being a member of the mafia. Now's the time to use those backstories and relationships created in Part 1 and improvise to maintain your innocence!

6. Once two people have been formally accused (an accusation that has been seconded by a fellow player), each person gets thirty seconds to defend themselves.





ACTIVITY 1:

MAFIA: GUYS & DOLLS EDITION



PART 2: MAFIA

7. Once the accused have pled their case, everyone will vote on who they think is guilty. Whichever person has the majority of votes will be eliminated and their role revealed. Repeat these steps until the mafia has been eliminated or the mafia have eliminated the entire town!

PART 3: REFLECTION & DISCUSSION

a) What did you notice about creating a character from based off a costume piece or prop? What did you were you able to discover from these items?

b) Was it challenging to stay in character for an entire game? How was it to improvise the backstory of a completely different person?

c) How challenging was it to guess who was the mafia? What made it easier to figure out?

Picture this: a dimly lit room, thick with cigar smoke and the hushed murmurs of shady characters. It's a game, see, but not the kind you'd find on any casino floor. No, this is the game of Mafia.

You got your players, see, sitting 'round a table, each one wearing a poker face sharper than a switchblade. They're all sizing each other up, trying to figure out who's friend and who's foe. But here's the twist: some of these cats are part of the Mafia, and they're looking to rub out the innocent townsfolk one by one.

It's a game of deception and deduction, where every word spoken and every move made could be a step closer to victory or a nail in your coffin. The townies, they're trying to sniff out the rats in their midst, while the wise guys are doing everything they can to blend in and avoid getting pinched.

There's accusations flying like bullets in a gangland shootout, and alliances forming and crumbling faster than a cheap cigarillo. But in the end, it all comes down to who's got the sharpest wits and the steadiest nerves.

So, you wanna play, kid? Just remember, in this game, trust no one and watch your back at all times. Welcome to the world of Mafia, where the only thing certain is uncertainty.


ACTIVITY 2: A GAME OF CHANCE

Recommended for Language Arts 10-12, Social Studies 10-12, and Math 10-12.

Guys & Dolls is a fantastical musical tale of love, chance, and the luck of the dice! The iconic musical number, “Luck Be a Lady”, is a pivotal moment within the show where Sky Masterson’s fate all comes down to the roll of the dice. This game will challenge your students, explore the concept of stakes, and test their luck in a game of randomized *Guys & Dolls* trivia.

PART 1: RESEARCH AND CREATION

1. Students will be split into groups of 3-4 participants. From there, instruct your participants to create a team name.
Bonus points if it is *Runyonesque*!
2. Offer each group 15-30 minutes to research *Guys & Dolls*, New York in the 1950s, and any major historical events that may have been happening in the world at that time. As they research, have them create three trivia questions of three different difficulty levels (1 easy question, 1 medium question, 1 hard question) based around what they are researching.
3. Once they have their questions completed, have them drop their questions into one of the three jars, which should correspond to the difficulty of the question (e.g one jar is for easy questions, one jar is for medium difficulty questions, and the last jar is for hard questions.). We have also created example questions below that can be used as well!



MATERIALS:

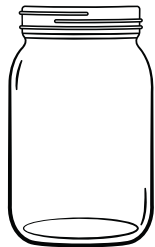

DICE

PENCIL

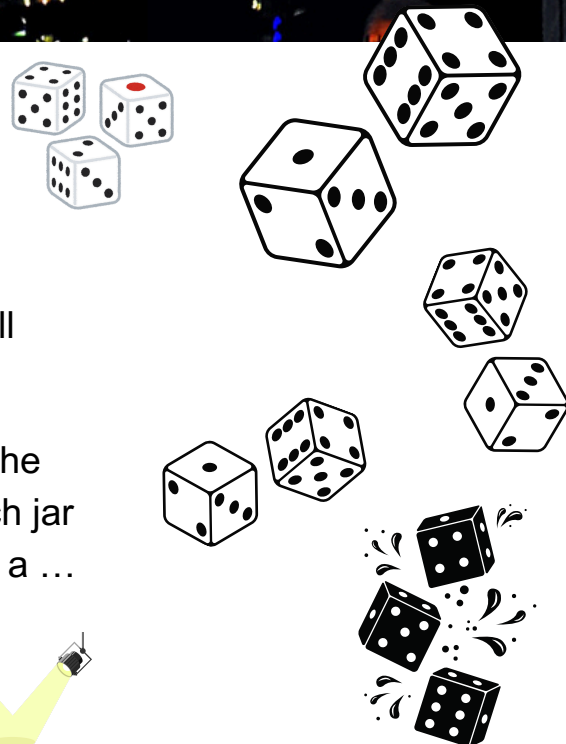
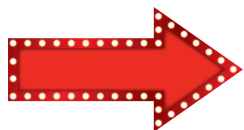
PENS

THREE JARS

AND PAPER.



PART 2: TRIVIA TIME!



1. Once the class has enough questions in each jar, now it's time for trivia to begin! Create an order for the teams to pick and answer questions in. This will be used as the order for the whole game.
2. Once the order is decided, the first team will roll the dice. The dice number they land on will decide which jar they will have to answer a question from. If they roll a ...

1 - 4: EASY

4 - 8: MEDIUM

8 - 12: DIFFICULT



3. After they've rolled and the difficulty level has been determined, the team now has 15 seconds to answer. If the team guesses correctly, they get a point. If they don't know or guess incorrectly, the next team in the order gets to take a guess at their question and steal the point. This continues until all the questions have been picked or you have run out of time.
4. But wait! Just like the gamblers in Guys & Dolls, your class can't simply play trivia and roll the dice in this town without interference from the police. Try adding the rule of "Lt. Brannigan!". When you call out "Lt. Brannigan!", the entire class must turn off the lights and run and hide until you've deemed that "the coast is clear" and the game can resume.

PART 3: REFLECTION AND DISCUSSION



- What did you notice about the game? (e.g. what made it more intense? What made people more competitive?)
- Why is it important for stories to have stakes? Are there any interesting stories or characters that don't have high stakes? (Stakes refers to the intensity, energy, and conflict of the drama in a play)

PART 3: REFLECTION AND DISCUSSION

-What was it like to “bet” on the difficulty level of the question? Were you trying to predict what the die would land on before you rolled it?

-How would you determine the probability of Sky Masterson making a winning role for the gambler’s souls?

SAMPLE QUESTIONS



EASY

-What are the names of the four main characters in Guys & Dolls?

Nathan Detroit, Sky Masterson, Sarah Brown, and Ms. Adelaide

-Where did the musical take place?

New York, 1950s

-What is the name of the club Adelaide dances at?

The Hot Box

-What does Nathan Detroit do for a living?

He runs an illegal craps game

-What is the rank of cards in a poker game? (highest to lowest!)

Ace, King, Queen, Jack, ten, nine, eight, seven, six, five, four, and two.

-How many cards are in a standard deck?

52

-What are snake eyes on dice?

A roll of two dice, with one pip on each die

-What are the four standard suits in a deck of cards?

Hearts, spades, clubs, and diamonds



SAMPLE QUESTIONS ?

MEDIUM

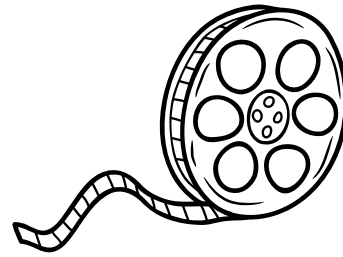
-What is the capital city of Cuba?

Havana



-When was the Guys & Dolls movie released?

1955



-It is revealed Adelaide has told her mother that she is married with children. How many children has she pretended to have?

Five

-How long have Adelaide and Nathan been engaged?

Fourteen years

-Who was the president during Guys & Dolls?

Harry S. Truman

-Who was Prime Minister during Guys & Dolls?

Louis St. Laurent

-Who was the monarch of England in 1950?

King George VI (Queen Elizabeth II took over, two years later!)

-Name three other golden age musicals...

Kiss me, Kate

Oklahoma!

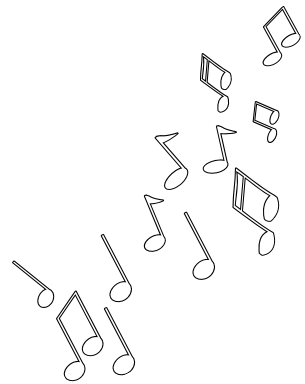
The King & I

The Pajama Game

My Fair Lady

West Side Story

Gypsy



SAMPLE QUESTIONS ?



CHALLENGING

--What is a craps game?

Craps is a dice game in which players bet on the outcomes of the roll of a pair of dice.

-Who played the lead four characters in the movie adaptation of Guys & Dolls?

Marlon Brando, Jean Simmons, Frank Sinatra, and Vivian Blaine

-What everyday item that lives in our wallets was first used in New York in 1950?

A credit card

-Who directed the Arts Club production of Guys & Dolls?

Ashlie Corcoran

-Nathan Detroit needs \$1000 to rent the Biltmore Garage. What would that amount be today?

Around \$13,000.00

-Big Jule is visiting from Chicago, Illinois. What is the capital of Illinois?

Springfield



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