DESIGN FOR

JO SWERLING, ABE BURROWS, AND FRANK LOESSER'S

GUYS AND DOLLS

A THESIS

Presented in Partial Fulfillment of the Requirements
for the Degree Master of Fine Arts

by

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Approved by

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DEDICATION

I begin this dedication by thanking the varied individuals who have, in their own ways, contributed to my development as an individual and as an artist. To Art Alvarez, wherever he may be; to Ole Sorenson; to Ralph Kerr; to the entire Boone family; and to Suzy Campbell—thank you all for the insight and help you've given me throughout my growth. And a special thanks to Cathy Fank, whose productions and production meetings, have helped me bring my artistic concepts into physical existence.

This work is dedicated as well, to my instructors: David Guthrie, Al Wehburg, Dennis Maulden, Russell Hastings, Michelle Guillot, and Jaime Winsor; who all helped me and never gave up on me, through the best and the worst of times.

A special thank you goes to my family: to Nellie McQuiston and Mary Kah—their wisdom and help have enabled me to prosper and persevere, through the most trying of times; and to George and Liz, who have shared their own special talents and emotions with me throughout our lives.

There are really no words to express my gratitude and dedication to K. Lee Kah. Her love and devotion have seen me through asthma, abscesses, all-nighters, and many other aggravations—all of which have affected my work. It is to Lee that I dedicate the majority of my work, for without her, there would have been an empty space.
NOTE:

A complete illustrated copy of this thesis, "Design for Jo Swerling, Abe Burrows, and Frank Loesser's Guys and Dolls", is located in the Department of Theatre, The Ohio State University, Columbus, Ohio.
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THE SOURCE OF GUYS AND DOLLS

The musical-comedy, Guys and Dolls, written by Abe Burrows and Jo Swerling, with music and lyrics by Frank Loesser, was inspired by, and drawn from, characters and plots created by writer Damon Runyon. Runyon, a noted newspaper writer, is actually best remembered for his series of short stories depicting the shadier side of Broadway's nightlife.

Damon Runyon was born Alfred Damon Runyan, on October 8, 1880,¹ son of Alfred Lee Runyan and Libble J. Damon Runyan, in Manhattan, Kansas.² The elder Runyan was the editor of the Manhattan Enterprise, when his eldest child and only son was born.³ Three daughters were born in close succession. When Al was nine, his mother died of tuberculosis.⁴ His three sisters were sent to live with relatives, and the two male Runyans were left to fend for themselves.⁵ In his later life, Runyon had a dreadful fear of personal poverty.⁶ This phobia was probably the result of the years he spent hopscotching from town to town with his hard-drinking father, who went from newspaper editor to itinerant typesetter.⁷

² D’Ittr, p. 15.
³ D’Ittr, p. 16.
⁴ D’Ittr, p. 16.
⁵ Gene Fowler, "Here’s to Damon Runyon" Collier’s, 11 Mar. 1950, p. 13.
⁶ Fowler, p. 73.
With no more schooling than a fourth grade education, Al, aged thirteen, started in the newspaper business, as a copy boy for the \textit{Pueblo Colorado Advertiser}.\footnote{D'Ittri, p. 17.} It would seem that the younger Runyan was destined for greater success as a writer than his father, for at the age of fifteen, he was hired as a reporter for the \textit{Pueblo Evening Press}.\footnote{D'Ittri, p. 17.} From this position, he moved on to other, better and larger, papers. During a stay with the \textit{San Francisco Examiner}, a printer's error changed his name from Runyan to Runyon. He liked the way that it looked, so he kept it.\footnote{Jean Wagner, \textit{Runyonesa: The Mind and Craft of Damon Runyon} (New York: Stechert-Hafner, Inc., 1965), p. 23.} By 1911, he was a sportswriter for William Randolph Hearst's \textit{New York American}.\footnote{D'Ittri, p. 17.} This paper's sports editor, Harry Cashman, was responsible for shortening Runyon's byline from Alfred Damon Runyon to simply Damon Runyon.\footnote{Wagner, p. 25.} As Damon Runyon, Al became considered the finest sportswriter of his time. 1911 was also the year that Runyon's first book of verses was published.\footnote{Wagner, p. 25.}

By 1929, Runyon had had a series of short stories published in the Hearst Sunday papers. In 1930, his first "Broadway stories", \textit{Lillian}, and \textit{Romance In the Roaring Forties}, were published in various major magazines.\footnote{Wagner, p. 25.} The following year, his first full collection of Broadway stories was published. By 1935, two more
collections of Broadway stories had been printed.\(^\text{15}\) Later in his career, Runyon was quoted as saying, "I took a couple of blocks of Manhattan, and made a million dollars from it."\(^\text{16}\) He wasn't bragging, he was just surprised.

Clark Kinnard, in his introduction to a 1951 collection of Runyon classic tales, *More Guys and Dolls*, says of Runyon's style:

> It has been suggested repeatedly that Runyon "glorified" the murderers, dope-dealers, rum-runners, thieves, kidnappers, bookmakers, horse-players, and parasitical hangers-on who comprised most of the protagonists in his Broadway stories. The impression may be due to too hasty or unperceptive reading, or lack of understanding of the background of the stories. When Runyon began his satiric Broadway saga, a new phenomenon was making itself felt in the American press. This was the Broadway columnist who sought all his news, or what passed for it, in speakeasies, and came to see gunmen, smugglers, and white-slavers, in the likeness of Rolands, Robin Hoods, and Galahads. Runyon began by making gay with the Broadway columnists...\(^\text{17}\) (and then) He went on to poke fun at the outlaws and bums about whom the columnists wrote with such awed or reverent hyperbole.

> Runyon had no illusions concerning the stuff of which his Broadway characters were made. In one of his newspaper columns of the time he remarked, "There are only three men in the night life of Broadway whose word is worth a nickel."\(^\text{17}\)

Runyon's stories are filled with humor and warmth. While the satire is obviously the driving force, it is good-natured, never

\(^{15}\) Wagner, p. 30.
bitter or cynical. He is not out to get anyone—he just sees the silly unjust things that everyone does and he points his journalist's finger at them. Runyon tried in all of his tales to teach one basic moral: no one is ever as all-good or as all-bad as the slot in which society has placed him. Many of the wealthy, well-heeled characters in the Broadway stories are actually bigger all-around cads than the bookies, horse-players, and con-men. He tried to get the message across that money, or lack of it, (no matter how it was obtained or lost) should not make a man good or evil in anyone's eyes.

Runyon's short story style is very much like his journalistic style. It is full of description and detail, while being spare and to the point. All of his Broadway stories are told in the first person, usually by an unnamed narrator (presumably Runyon himself) or by a character introduced by the narrator.

Much of the underworld was familiar to Runyon, from many years of covering such underworld news events as murders and murder trials. He made acquaintances and contacts in the shadier side of Broadway society. Because of his familiarity with the underworld, perhaps, he was able to reproduce on the printed page the speech patterns and idioms of that Broadway subculture.

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The primary stories upon which *Guy and Dolls* is based are titled, *The Idyll of Miss Sarah Brown* and *Pick the Winner*. The former is the story of a young missionary, named Sarah Brown, crusading on Broadway, who winds up in a floating crap game, rolling with a high-stakes gamester, named The Sky (because that's his betting limit) Masterson, for his soul. Originally he was in the game to win the souls of the other crap-shooters, to Impress Miss Sarah Brown and thus win her heart. It turns out that Miss Sarah wins, The Sky is converted, and they live happily ever after. Of course, no one ever dares to tell either of them that the dice she tossed were loaded.

The second story concerns the interminable engagement of a horse-player named Hot Horse Herble (Nathan Detroit in the musical, named for the proprietor of the crap game in *The Idyll of Miss Sarah Brown*) and his ever-loving fiancee of ten years running, Miss Cutie Singleton. Miss Singleton is a not-very-successful nightclub singer and "fortune teller". This character is Miss Adelaide in *Guys and Dolls*. The story ends with Miss Cutie Singleton running off and marrying the fellow that Hot Horse Herble had been planning to dupe at the race track. The only real contribution that this story made to the musical was the never-ending engagement.

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19 Damon Runyon, "Pick the Winner," In The Damon Runyon Omnibus: Three Volumes In One: *Guys and Dolls; Money From Home; Blue Plate Special* (New York: The Sun Dial Press, 1944), pp. 305-316.
Most of the minor characters in the musical appeared in these stories and/or other stories in the Broadway saga. Almost all of the names of the minor characters are Runyon originals: Nicely-Nicely Johnson is a major character in two other stories, *Lonely Heart* and *A Piece of Pie*, and appears regularly in many other tales. Lieutenant Brannigan is the perennial "copper" in the entire Broadway saga. While he doesn't appear in all of the stories, he is the representative of the police whenever they are involved. Other characters, like Benny Southstreet, Rusty Charlie, Harry the Horse, and Big Juie, all appear repeatedly in many of the Broadway stories.

Abe Burrows and Jo Swerling used poetic license in their libretto for the musical. They added and subtracted without losing that zesty Runyon flavor. They did Damon Runyon's Broadway stories credit in the version they created for the stage. Mr. Runyon died in 1946, before this prize winning musical-comedy hit the stage. The musical, incidentally, derives its title from the title of Runyon's first published collection of short stories. It too was titled, *Guys and Dolls*. 

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21 D'Itri, p. 17.
THE AUTHORS OF GUYS AND DOLLS

Jo Swerling, screenwriter, playwright, and sketch writer, was born Joseph Swerling, on April 8, 1897, in Russia. When the Russian Revolution started, Jo and his family were already in New York. He began his writing career at a very early age; while still in his teens, writing sketches for vaudeville acts.

At twenty-one, Jo had written one Broadway play, One of Us. By the age of thirty-two, he had penned two more Broadway produced plays, The New Yorkers and The Kibitzer. In 1950, he teamed with first-timer Abe Burrows, to write the book for a new musical, Guys and Dolls. It became his biggest stage success, winning for both Swerling and Burrows the New York Drama Critics' Circle Award and the Antoinette Perry (Tony) Award, in 1951.

Swerling did not just write for the stage, however. He was also a very successful screenwriter. His screen credits actually outweigh his stage credits. They include: writing for Ladies of Leisure and Around the Corner; co-writing the dialogue and continuity for Rain and Shine, Sisters, and Madonna of the Streets; the dialogue and continuity for Hell's Island, The Miracle Woman, Ten Cents a Dance.

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and Good Bad Girl; and the adaptation for Platinum Blonde. Some of the other screenplays that he wrote, on some of which he had a collaborator, were Dirigible, Sisters Under the Skin, No Greater Glory, Pennies From Heaven, Double Wedding, Made for Each Other, The Pride of the Yankees. He also wrote the story for the films: A Lady Takes a Chance, Blood and Sand, Crash Dive, Lifeboat, and Thunder in the East. For television, he collaborated on the book for The Lord Don't Play Favorites.27

Abe Burrows was born Abram S. Burrows, on December 18, 1910, in Brooklyn, New York.28 His parents were Louis and Julia Burrows, a wallpaperer, paints retailer and housewife, respectively.29 His childhood was uneventful and he graduated from high school at the age of eighteen, in 1928.30

He went on to attend the College of the City of New York from 1928-1929,31 transferred to New York University, where he graduated in 1932, with a degree in accounting.32 For many years, he was in the accounting field, working for an accounting firm and on Wall Street.33 Then, in 1950, he got his first writing assignment.

27  Rigdon, p. 687.
29  Rigdon, p. 242.
30  Rigdon, p. 242.
31  Rigdon, p. 242.
32  Rigdon, p. 242.
33  Rigdon, p. 242.
He and Jo Swerling were hired to write the libretto for a musical-comedy, based on characters and plots created by the late Damon Runyon. That musical-comedy became *Guys and Dolls*. They received the New York Drama Critics' Circle Award and the Antoinette Perry (Tony) Award in 1951 for *Guys and Dolls*.34

Abe Burrows went on to make a name for himself as a highly respected playwright and director. His list of credits includes: directing *Two on the Aisle*; directing and collaborating on the book for *Three Wishes for Jamie*; writing the book and directing *Can-Can*; directing *Reclining Figure*; co-writing the book for *Silk Stockings*; directing *Happy Hunting*; directing and co-writing *Say, Darling*; writing the book and directing *First Impressions*; directing *Golden Fleecing*; directing and co-writing the book for *How to Succeed in Business Without Really Trying* (which won Burrows another set of New York Drama Critics' Circle and Tony Awards, as well as the Pulitzer Prize in Drama); and directing *What Makes Sammy Run?*.35

Burrows also worked extensively as a writer in radio and on television. He worked for such shows as the Texaco Star Theatre, the Rudy Vallee Show, Duffy's Tavern and The Joan Davis Show; as well as writing and hosting two shows of his own—the Abe Burrows Show and Breakfast with Burrows. He appeared as a guest on many other radio and television shows, also. He wrote a very successful screen

34    Rigdon, p. 242.
35    Rigdon, p. 242.
adaptation of The Solid Gold Cadillac, for Columbia Pictures, as well.36

III

Frank Loesser, the composer and lyricist of Guys and Dolls, was born to music. He was born in New York City, on June 29, 1910.37 His father was Henry Loesser, a gifted music teacher, who was once Lili Lehmann's accompanist.38 His older half-brother, Arthur, for whom Frank had a respect bordering on hero worship,39 was also a musician: a brilliant concert pianist, music critic for The Cleveland Press, and an associate of the Cleveland Institute of Music's department of piano.40

Although very intelligent and musically talented, as a child, Frank was not interested in formal instruction in anything.41 However, he finished high school at the age of thirteen. During the next year, he entered, then quit the College of the City of New York.42 It was while he was in college that he began writing songs for school activities.43

36 Rigdon, p. 242.
39 Newsweek, 3 Nov. 1952, pp. 60-61.
40 Newsweek, 3 Nov. 1952, pp. 60-61.
41 Newsweek, 3 Nov. 1952, pp. 60-61.
42 Newsweek, 3 Nov. 1952, pp. 60-61.
43 Slonimsky, p. 793.
In the next thirteen years, Frank Loesser held an amazing variety of jobs: he was an ad salesman; a newspaper reporter; a movie publicity man; a process server; a "paid eater" (service checker for a restaurant chain); a capper of insecticide bottles; and a singer.\textsuperscript{44} But, throughout all of these various 'careers', he continued to develop his songwriting skills, writing some specialty songs for vaudeville acts.\textsuperscript{45} In addition, he spent a year under contract to a song publisher.\textsuperscript{46}

By 1936, Frank Loesser was in Hollywood trying to make a living and a name for himself. 1937 found Loesser under contract to Paramount Studios, with a hit song's lyrics under his belt. That song was "Moon to Manakoora", sung by Dorothy Lamour, in the film \textit{Hurricane}.\textsuperscript{47} In 1938, he teamed up with Hoagy Carmichael and produced the lyrics for two song hits: "Small Fry" and "Two Sleepy People".\textsuperscript{48}

During World War II, Frank Loesser enlisted in the Army. His desire was to help out by doing what he knew how to do best: writing songs.\textsuperscript{49} Those morale songs that he wrote included, "What Do You Do In the Infantry?"; "Salute to the Army Service Forces"; "Praise the Lord and Pass the Ammunition"; and "They're Either Too Young or Too Old".\textsuperscript{50}

\textsuperscript{44} \textit{Newsweek}, 3 Nov. 1952, pp. 60-61.
\textsuperscript{45} Slominsky, p. 793.
\textsuperscript{46} \textit{Newsweek}, 3 Nov. 1952, pp. 60-61.
\textsuperscript{47} \textit{Newsweek}, 3 Nov. 1952, pp. 60-61.
\textsuperscript{48} \textit{Newsweek}, 3 Nov. 1952, pp. 60-61.
\textsuperscript{49} \textit{Newsweek}, 3 Nov. 1952, pp. 60-61.
\textsuperscript{50} Slominsky, p. 793.
After the war, Loesser continued his career as a songwriter. After collaborating (doing lyrics) on such hit songs as "Jingle, Jangle, Jingle", "Murder, He Says", "I Don't Want to Walk Without You, Baby", and "See What the Boys in the Back Room Will Have", he decided to take total artistic control and began creating music, as well as lyrics, for songs, including: "Baby, It's Cold Outside", "Tallahassee", and "Slow Boat to China". He also was solely responsible for the score and all of the lyrics for the Broadway musical, *Guys and Dolls*.

By the time he died, on July 29, 1969, Frank Loesser had at least two more Broadway hits: *Where's Charley?* and *The Most Happy Fella*, as well as the award winning score and lyrics for the film classic, *Hans Christian Anderson*.

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51 *Newsweek*, 3 Nov. 1952, pp. 60-61.
52 Slominsky, p. 793.
53 Slominsky, p. 793.
54 *Newsweek*, 3 Nov. 1952, pp. 60-61.
CAST OF CHARACTERS

Nicely-Nicely Johnson
Benny Southstreet
Rusty Charlie
Arvide Abernethy
Mission Band
Harry the Horse
Lieutenant Brannigan
Nathan Detroit
Angle the Ox

Miss Adelaide
Sky Masterson
Mimi
General Matilda B. Cartwright
Big Jule
Drunk
Walter
Chorus
SYNOPSIS

All of the action of *Guys and Dolls* takes place over the course of a day, a night, and the following morning. It opens on the streets of Broadway, early in the morning. The streets are already crowded with all sorts of people, including two fellows, Benny Southstreet and Nicely-Nicely Johnson, handicapping the day's races; and the Save-A-Soul Mission band, out crusading for some Broadway souls to save. Benny and Nicely's boss, Nathan Detroit, enters, just after Lieutenant Branningan has told them that he is doing his best to make it impossible for their boss to find a place to hold his floating crap game.

The three of them, Nathan, Benny, and Nicely, lament the difficulty they are having finding a place, after exhausting all of their possibilities and coming up blank; and learning that there are plenty of high playing potential customers in town. They stand to lose quite a bit of money if they cannot find a location for the game. More importantly, however, they stand to lose the respect of their entire community if they have to close down the oldest, most consistent floating crap game in the city. Their only hope is to raise one thousand dollars to give to Joey Biltmore, in advance, for the use of his garage.

Suddenly the opportunity to raise the thousand dollars appears. Nathan learns that Sky Masterson is in town. He is called Sky because that is his betting limit. And he is a man who can be counted upon to bet almost any amount on almost any kind of a wager.
Nathan decides to arrange a bet with Sky that he has already fixed—whether Mindy's Restaurant sells more cheesecake or streudel. While he is setting up his sure bet, his fiancee of fourteen years, Miss Adelaide, enters. She gives him an anniversary gift, and he informs her that he has no gift for her. She doesn't mind, as long as he is not running that crap game anymore. He manages to get rid of her before she learns the truth.

Sky Masterson sees right through Nathan's attempt to pull a "sucker bet" on him, and refuses to bite. Finally Nathan convinces Sky to bet him $1000 that Sky cannot take any doll (of Nathan's choosing) to Havana, Cuba with him that very evening for dinner. Nathan chooses Miss Sarah Brown, the Mission sargeant, the last person on earth who would go to Havana with Sky Masterson. The chase is on.

Sky presents himself at the mission as a soul to be saved, thereby becoming acquainted with Sarah. He quickly makes his first advances, and is soundly slapped by Sarah. In the meantime, however, he has learned that the mission is not making a very brisk trade in the soul saving business. He suggests a late night session in order to attract more sinners. He also suggests a wager to Sarah: he can guarantee one dozen bona fide sinners, if she will only have dinner with him. She refuses to bet, mostly because he wants her to have dinner with him in Havana.

The next scene is the Hot Box Club, the establishment where Miss Adelaide performs. She performs the last part of her act, then joins Nathan at a table. She informs him that her persistent cold is
psychosomatic—because she wants to marry, but isn’t getting married. They have a very bad falling out when she learns that he is indeed still running the crap game.

General Matilda B. Cartwright is visiting the mission and informs Sarah that unless she can make a good showing of saved souls at the midnight session, the Broadway mission will be closed. Sarah finally gives in to Sky, simply because she has to save her mission.

Nathan gets trapped into marrying Adelaide by trying to evade Lieutenant Brannigan. The crapshooters are assembled, and they give Brannigan the excuse that they are giving Nathan a bachelor party. Just then Adelaide enters, and the jig is up—Nathan is now obliged to really marry her.

Meanwhile, Sarah and Sky arrive in Havana, do a little sightseeing, get a little drunk, and fall in love. When they return to the mission, in the pre-dawn hours of the following morning, they discover that the rest of the missionaries have been out crusading all night. She accuses Sky of masterminding the whole thing and swears never to see him again.

Miss Adelaide and her Debutantes perform their show at the Hot Box Club. Following the show, she and Nathan are to be married. Nathan is unable to keep the date, though, because the crap game is still going on.

Sky joins the crap game, in progress, in its new location—it has relocated to a sewer under Broadway, since the mission had to be abandoned. While there, Sky bets every man present $1000 against his soul—each man’s promise to attend the deciding mission session. He
wins and all of the gamblers arrive at the mission just in time to save it from being closed.

During the course of the session, Nathan apologizes to Sarah for using her to win $1000 from Sky. Sky paid him off and told him that he had not taken Sarah to Havana with him. This makes Sarah realize that Sky is really a good guy, and that he does love her.

While out wandering around New York trying to figure their men and their lives out, Sarah and Adelalde run into each other. They wind up convincing each other to take back their respective loves.

The play ends happily, with Sky reformed and married to Sarah, and Adelalde and Nathan about to be married in the Mission.
SCENE SYNOPSIS

ACT ONE

Scene 1. Broadway.
Scene 2. Interior of the Save-A-Soul Mission.
Scene 3. A Phone Booth.
Scene 4. The Hot Box.
Scene 5. Off Broadway.
Scene 6. Exterior of the Mission. Noon, the next day.
Scene 7. Off Broadway.
Scene 8. Havana, Cuba.

ACT TWO

Scene 1. The Hot Box.
Scene 2. The West Forties.
Scene 3. The Crap Game.
Scene 4. Off Broadway.
Scene 5. Interior of the Save-A-Soul Mission.
Scene 6. Near Times Square.
Scene 7. Broadway.
GENERAL DESIGN CONCEPT

*Guys and Dolls* is a story about gamblers, con-men and chanteuses. But they're not bad people. Those just happen to be their chosen careers. Abe Burrows and Jo Swerling captured the essence of these stock Damon Runyon characters and the Broadway night life that they inhabit, and transferred it to the stage in this musical-comedy.

Just as in the Runyon stories, the viewers' perception of this world is slightly blurred. An audience doesn't care that these people are doing illegal things for a living. In this world, crap games become venerable institutions. An I.O.U. becomes an oath sworn against one's reputation—if one welches on it, one is totally rejected by everyone. Slightly seedy chanteuses wish for husbands who manage grocery stores and Cape Cod cottages with ivy on the walls and white picket fences in the front.

These characters from the shadier side of Broadway are, at heart, just like everyone else. From this viewers realize that everyone from every walk of life is the same under the skin: everyone must earn a living; everyone falls in love; and everyone has hopes for the future. All of these things are easily identified with by an audience.

This lesson is made painlessly and almost imperceptibly, by the style inherent in a musical-comedy of the early 1950's. The style is light and breezy, and so is the tone. And this is just the way that Damon Runyon presented these characters in his so-called Broadway
stories. His short stories are as light and make their morals as palatable.

All of these characters and their stories must be presented in the appropriate surroundings. Just as Miss Adelaide, Sky Masterson, and all the rest are detailed only enough to be recognizable as believable people, the locations are dotted with just enough landmarks to make the places exist, without actually existing in the "real" world.
SCENE DESIGN CONCEPT

A problem encountered immediately when designing a musical-comedy like Guys and Dolls, is the large number of settings required to present the various environments, while maintaining enough stage space to accommodate the dramatic action and the many dance sequences which are part of the play.

Each of the settings has its own functional and aesthetic requirements; therefore, I do not believe that a unit set could sufficiently serve as the appropriate environments for the action of Guys and Dolls. The large number of locations excludes a three dimensional representation of each since there would not be enough room in the wings of the theatre for storage of units when they are not in use.

The solution to the problem evolves out of consideration of the stage as a dancers’ space, as well as consideration of the need to present environments that remain true to the audience’s perceptions of New York City and Havana, Cuba.

These considerations lead to a design that may be considered "Theatrical" in genre. I feel that a combination of drops and three dimensional pieces would remain true to the theatricality of Guys and Dolls, while letting the audience believe in the environment.

Backdrops are to be used for the exterior scenes. These drops are exaggerated in both color and perspective, to achieve a parallel with the characters and the script of Guys and Dolls. The drops also maintain the "unreal" world of gamblers with morals and "honest"
dishonesty. Three dimensional settings are used when the love interests of the play are dominant. Love is a very real emotion to the characters of *Guys and Dolls*. Therefore, it is only proper that the Mission Interior and the Hot Box Club scenes be presented to the audience as a "real" environment for the characters. Several elements of the design are incorporated mainly to provide time for scene changes. The scenes presented in this manner are too short to warrant a full setting for each. These smaller "episodes" are easily done in front of the proscenium in a small spot-lighted area, while the rest of the stage is dark and the scene changes are being made.

The Act I, sc. I drop is to present all the vigor and excitement of Broadway, while a multitude of characters parade across the stage and bring the audience into the world of the play. The buildings are cramped, stylized, tall, and aglow with the hot colors that neon and other bright city lights bring to Broadway. A neutral colored, false proscenium is flown in to physically reduce the space; to add to the feeling of crowding and hectic activity of this "typical" New York scene. Aniline dyes are used to paint the drop, to give the vivid and electric colors. Some flourescent "hot" paints are also used, to provide a neon effect.

Behind the Broadway drop is the Interior of the Save-A-Soul Mission. The script provides little insight into what the Mission looks like, but one step back to the source of the play, the short story, *The Idyll of Miss Sarah Brown*, provides a description of the Mission as a converted storeroom. I have placed the acting area in this scene parallel to the proscenium, so that benches and a podium
can be available for the action in the Mission. The acting area is confined to a large platform (which is casted for easy removal into the stage left wing space for storage). The colors of the Mission interior should be "glorified" and "fanciful" earth tones, to adhere to the storeroom image. By no means should the audience detect any dirt or filth in the Mission.

Nathan Detroit's conversation with Joey Biltmore is a short scene which helps in the removal of the Mission interior and the set-up of the Hot Box Club. Nathan is spot-lighted on a side stage, talking on a pay phone, as the Mission platform is rolled to storage stage left and the Hot Box Club is brought in from upstage. These changes take place in the dark. The Hot Box Club is not a strip-tease joint filled with the dregs of society. It is a legitimate, if somewhat tacky, club. It is Miss Adelaide's place of employment, and therefore exhibits all of the curves and tackiness that Miss Adelaide herself displays. Just as the Mission interior reflects its tidy, slightly drab Sergeant Sarah Brown, the Hot Box Club reflects Miss Adelaide.

The Hot Box is one of the lovers' environments and is, therefore, presented in all of the authenticity that is due the love between Nathan and Adelaide. It is the color and the decor that make the Hot Box humorous and tacky, not necessarily the architecture. To provide the "stage within a stage" setting, the main playing area is surrounded by the orchestra upstage and booths for the patrons on both stage left and stage right. This positioning leaves the center downstage area open for Miss Adelaide and her chorus to perform and
"sell" their act directly to the theatre audience. Color and lighting give the Hot Box Club its own individual charm. A dominance of vivid pink, with accents of off-white and red work nicely.

A drop is used for the action of A Street Off Broadway. Once again there is very exaggerated perspective that demonstrates the immensity of New York City. The colors used reveal a dark, sedate alleyway that is surrounded by the neon excitement of New York.

The Mission Exterior is the downstage area of the Mission Interior. Entrances and exits are made downstage of the Mission Interior platform. While the scene is played, the Mission Interior is dimly present in the background.

The scenes in Havana, Cuba, are done on a stage that is set with a pair of cocktail tables and chairs that are placed one stage left and one stage right. The different settings of Havana are then presented as these tables are spot-lighted, each for a different scene. Strong side lighting enhances the bar scenes. The idea is to present the scenes with a solitary table and some chairs, each different enough to suggest a different locale.

The final major setting is for the crap game in the sewer, a high energy singing and dancing extravaganza. The backdrop has all the characteristics of a New York sewer, including various sizes of pipes and winding tunnels; but all is softened by the use of color and light. The sewer in Guys and Dolls is not meant to be a nasty, dripping, smelly hole in the ground, but a colorful, clean place, perfect to use, in a pinch, for a floating crap game.
Essentially, there are two basic methods of presentation to my design for *Guys and Dolls*. The drops, which enable the audience to relate to the environment, while drawing them into the stylized world of *Guys and Dolls*, and the three dimensional "real" world of love and the ways of guys and dolls.
LIGHTING DESIGN CONCEPT

Lighting for *Guys and Dolls* is an extremely important part of the overall design concept. The use of both painted and three dimensional scenery requires lighting done in a different manner to complement either the painting or the construction. The lighting, at all times, is as theatrical as the scene design and the script. There is no indication of light sources and the colors are as bright and alive as the rest of the production.

The action of *Guys and Dolls* takes place between the morning of one day and the morning of the next day. Scene by scene, there should be a natural progression of daylight--through the day, into the night, and on into the following day. This progression is most apparent in the beginning Broadway scene, the Havana scenes, and Act II, sc. vi and sc. vii, which take place on A Street Off Broadway. The last two scenes progress from the night into the morning of the following day.

Special consideration must be made for the lighting of the drops, so that they become alive and dimensional. The lights must be carefully focused and the lighting angles should aid the illusion attempted by the painting of the drop. The colors of the lights on the drops complement the coloration of the drop itself. One should always be aware of the neon quality of the Broadway and Off Broadway drops, as well as the hot florescent colors integrated into the drop.

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The lighting of the Hot Box Club emphasizes the central stage area where Miss Adelaide and her chorus perform as the Farmerettes and the Debutantes. Lighting for the singing numbers can be the same for both scenes. It should be bright and colorful, as Miss Adelaide and the girls sell it to the audience. The orchestra and the side seating areas of the Hot Box Club should be only dimly lit through these numbers, and remain dim as Adelaide and Nathan hold their conversation in a spotlighted area stage right.

Practical lighting in the Hot Box Club is also incorporated into the design in the band lights, the table lamps, the wall fixtures, and a series of lights worked into the curved design in the walls. All practical lights are of a low wattage and do not interfere with the stage picture.

The lighting in the Mission Interior is motivated by a pair of industrial, functional lamps that hang in the Mission. The theatrical lighting is focused to complement the placement of the two industrial fixtures and further enhance the storeroom quality of the setting. Ambers and golds are used to color the light, to offset the setting.

The sewer scene calls again for special consideration, since the acting area is a dark place underground. There must be enough light to cover the dance and the crap game, but it must not be bright enough to look like the neon atmosphere of the Broadway scenes. The light is motivated by lanterns that are present on the stage, but the light is exaggerated just enough to cover the entire downstage area.
The shorter scenes that take place during the major scene shifts are all illuminated in a manner that creates a contained, small acting area. This is accomplished with the use of a few solitary spotlights focused on the area, accentuated with side lighting.

The dance numbers are always heavily lighted and should be as bright and energetic as the dances themselves.

The color of the light at all times accents the painting of the drops and the set units. Magentas, ambers, purples, and white light, to mention just a few colors, all work nicely in this design concept. The color and intensity of the light does not detract from the electricity and brightness of the sets. It enhances the quality of the painting and settings.
COSTUME DESIGN CONCEPT

The costume design was begun with the thought that it must develop in the same manner as the other designs and must be an integral part of the entire design concept.

There are three groups of characters who inhabit the world of *Guys and Dolls*. The first group consists of the guys and dolls themselves; a group of comedic individuals who closely follow the creations of Damon Runyon. The guys and dolls of this play are highly exaggerated characters who, despite their professions, have not one bit of aggression or belligerence in their hearts. Their clothing consists of stereotypical ornaments and patterns, each carefully chosen for the character as an individual. Broad plaids, exaggerated pinstripes and the standard black suit with a light tie are present in the guys. Accessories for the male characters include bow ties, straight ties, suspenders, and the ever present racing sheets. The dolls follow a close parallel with the guys and have the same broad patterns and designs and are ornamented accordingly.

The members of the mission are a separate category, since they are all dressed in the uniform of the Save-A-Soul Mission. The uniforms are all the same in cut and silhouette. The only differences will be in the ornamentation indicating the character's rank in the organization.

The chorus members make up the most highly exaggerated group. Many of their actions are so quick that the audience must relate to these characters at a glance. Therefore, all of their costumes are
filled with "cliches" that relay to the audience who the character is.

Textures are slick and shiny. This is not a dull and lifeless group of people, so, all the characters have the slick demeanor of gamblers, shysters, and con-men. The only exceptions to this are the members of the Mission. They are dressed in light linens and cottons that do not have the sheen that the rest of the guys and dolls have.

Nathan Detroit has the most exaggerated costume of them all. His constant evasion of marriage to Adelaide and the way that he goes about it are exaggerations of feelings that many audience members have gone through, at one time or another. Nathan is not shabbily dressed, it is just that his lapels are too wide and the pinstripes a bit too broad for a suit of the times. These characteristics in the costume accent the comedic interpretation of Nathan without turning him into a clown. Nathan is definitely not a clown, so the design must be carefully followed, during construction, to prevent any accidental transformation into a clown. The colors are as cool as Nathan's opinion of marriage, but are accented by various hot colors, just as Adelaide manages to accent Nathan's life.

Sky Masterson, however, is completely different. His is a character that is charming, very rich, and though he talks tough, Sky is quite a gentleman. Sky wears well tailored, dark suits, that are accented with lighter ties and handkerchiefs in the breast pocket. His costume presents him as the antithesis of how we eventually see him: the tough, stylish gambler. He does eventually don a Mission uniform.
Lieutenant Brannigan is the only character who brings a dark spot to *Guys and Dolls*. The Lieutenant is a gruff, belligerent individual, whose sole purpose in life, it seems, is to present problems for Nathan Detroit. Brannigan is a dull nuisance to this world, and he should be treated accordingly in his costume. No patterns are used to provide interest; a dull earth tone should be the color for his suit; and absolutely no decoration should be used that would bring him near the light and breezy world of *Guys and Dolls*.

Sarah Brown is an interesting problem in a costume design. She must be dressed in the uniform of the Save-A-Soul Mission, yet her sexuality must be accented enough for the audience not to overlook her "one hundred percent eyes". Sarah's Mission suit is tailored to accent her feminity. She should have a nicely tailored blouse beneath her tunic, so that the outer garment can be removed for the Havana scenes. Color must remain true to the basic uniform of the Mission.

Adelaide is a special consideration, since she has the most costume changes of any character in the play. As Adelaide flits in and out of the action, usually to give Nathan Detroit more grief, her costume changes. Adelaide must appear in street clothes, rehearsal clothes, and two chanteuse outfits, at different points in the play. She cannot be seen in the same outfit twice--she's just that kind of woman. Her street clothes and her rehearsal clothes are very ordinary, with a touch of "Adelaide flair". It is her Hot Box costumes that provide the most fun for a designer. The Farmerette
number calls for a stylized brief farm girl outfit, consisting of a
cotton peasant blouse, wide brimmed straw hats, and checkered aprons
that provide the skirt of the costume. The chorus wears the same
sort of outfit. Accessories for them all include large wicker
baskets full of assorted vegetables.

Adelaide and her "Debutantes" open the second act with another
Hot Box Club number that is full of the little girl innocence, yet
broad sexuality that are Adelaide herself. The song dictates the
requirements of the costume totally as Adelaide takes off her outer
costume and sings to the audience. The gold color of the outer
costume is required by the script and each article of clothing to be
removed is indicated in the lyrics of the song. The costume and all
of the accessories are built for easy removal by Adelaide and the
dancers. The costume is designed to radiate the chic and
savoir-faire that Adelaide and her Debutantes parody.

The main element of the costume design for _Guys and Dolls_ is the
accentuation of each character through what he or she is wearing.
Color, ornaments, and accessories all play an important part in the
overall design of the costumes, just as the costumes join with the
lights and sets to help bring _Guys and Dolls_ to life on the stage.
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