

BUCKNELL UNIVERSITY
DEPARTMENT OF THEATRE AND DANCE
PRESENTS

GUY AND DOLLS

A MUSICAL FABLE OF BROADWAY



21, 23, 24 APRIL 1995 8 P.M.

22 APRIL 1995 2 P.M.

UNIVERSITY THEATRE, COLEMAN HALL

GUYS & DOLLS: A MUSICAL FABLE OF BROADWAY

Based on a story and characters by Damon Runyon

Music and Lyrics by Frank Loesser

Book by Jo Swerling and Abe Burrows

Stage Direction by Robert Gainer

Production Numbers Staged by Danna Frangione & Heidi Dawson

Musical Direction by William Decker

Scene & Costume Designs by Tony Mileto

Lighting Design by Heath Hansum and David Mann

Musical Associate William Boswell

CAST (ALPHABETICAL)

THE GUYS

Harry the Horse (E)	Erik Axelrod
Nicely Nicely	John Danneker
Hotbox M.C. (E)	Tyler Evans
Sky Masterson	Randy Faust
Benny Southstreet	Donald Jones
Calvin (E)	John Kern
Angie the Ox (E)	Justin Kingsley
Lucky (E)	Zachary Kulis
Rusty Charlie (E)	Jesse Lambert
Arvide	Tom Markley
Big Jule (E)	Prabhat Mukerjee
Joey Biltmore (E)	Chuck Petersen
Lieut. Brannigan (E)	Daniel White
Nathan Detroit	Bernard David Zilinskas
Ensemble:	Douglass Drelich, Val Eubanks, Kevin Headly Ehab Ismail, Orwell Jacobs, Christian Natiello

THE DOLLS

Agatha (E)	Chrisden Ferrari
Miss Adelaide	Leane Hood
Martha (E)	Meredith Lawless
Sarah Brown	Kimberly Kalaher
Gen. Cartwright (E)	Wendy Millman
Hot Box Girls: Alison (E)	Klaire Albright
Ferguson (E)	Carla Christy
Mimi (E)	Joanna Fassl
Vernon	Alexis Hattox
Sadie (E)	Mariah Morgan
Lola (E)	Holly Shue
Ensemble:	Erin Brassard, Kiersten Drumm, Jenny Gordon Tyra Gustavson, Kristen Hawley, Melissa Lebda Mary Presecan, Christine Strunk

(E): Ensemble

PRODUCTION STAFF

Technical Director	Heath Hansum
Assistant Technical Director	David Mann
Lighting Assistant	Shannon Kearns
Pit Orchestra Conductor	William Decker
Production Stage Manager	Nicole Cobban
Company Stage Manager	Stacy Ayrton
Assistant Stage Managers	Kim Young, Jayson Burpee
Rehearsal Pianist	Heather Schweiger
Scene Shop TAs	Peter Conn, Tom Kelly, Pat O'Leary, Erik Volland, Samantha Wong
Master Electricians	Pat Bartels, Rich Dionne
Scene Painting	Matthew Backstrom, Krista Smith, Tracy Laporte, Mark Bussler
Sound TA	Jim Springer
Props TAs	Jill Raleigh, Amy Sass
Costumer	Pam Miller
Costume TAs	Bernadette Finnican, Susannah Marshall, Crystal Theesfeld, Rachel Weir
Costume Construction	Marilyn Smith
Publicity & Box Office	Cathie C. Andreason, Nicole Cobban, Michael Moore
Light Board Operator	Tom Kelly
Running Crew	Greg Nagle, Donna Polite
Wardrobe	Stephanie Bischoff
House Manager	Carol McLaughlin
Ushers	Provided by Cap & Dagger

Additional crews provided by TH149. At the time this program was printed, a complete list of the production staff was unavailable. We would like to thank all those without whose help this show would not be possible.

UPCOMING EVENTS

BUCKNELL DANCE CO. SPRING PERFORMANCE
May 5 & 6 at 8 p.m., Weis Center for Performing Arts

DEPARTMENT OF THEATRE AND DANCE

Danna Frangione, director of dance	Technique and theory
Robert Gainer, director of theatre	Acting and directing
Gary Grant, chair	Theatre history, theory, directing
Heath Hansum	Technical direction, lighting
Er-Dong Hu	Dance technique and theory
David Mann	Assistant technical direction
Tony Mileto	Design
Christine Fry	Secretary

MUSICAL NUMBERS

ACT I

<i>Opening</i>	Ensemble
<i>Fugue for Tinhorns</i>	Nicely-Nicely, Lucky, Rusty Charlie
<i>Follow the Fold</i>	Sarah, Arvide, Calvin, Agatha, Martha
<i>The Oldest Established</i>	Nathan, Nicely-Nicely, Benny, Ensemble
<i>I'll Know</i>	Sarah and Sky
<i>A Bushel and a Peck</i>	Adelaide and Hot Box Girls
<i>Adelaide's Lament</i>	Adelaide
<i>Guys and Dolls</i>	Nicely-Nicely, Lucky, and Benny
<i>Havana</i>	Ensemble
<i>If I Were a Bell</i>	Sarah
<i>My Time of Day</i>	Sky
<i>I've Never Been in Love Before</i>	Sky and Sarah

ACT II

<i>Take Back Your Mink</i>	Adelaide and Hot Box Girls
<i>Reprise: Adelaide's Lament</i>	Adelaide
<i>The Crap Game Dance</i>	Ensemble
<i>Luck Be a Lady</i>	Sky and Crap Shooters
<i>Sue Me</i>	Nathan and Adelaide
<i>Sit Down, You're Rockin' the Boat</i>	Nicely-Nicely and Ensemble
<i>Reprise: Follow the Fold</i>	Mission Meeting Group
<i>Marry the Man Today</i>	Adelaide and Sarah
<i>Reprise: Guys and Dolls</i>	Entire Company

GUYS & DOLLS is performed with a fifteen-minute intermission. Smoking, the taking of photographs, or the use of recording devices is strictly prohibited.

BUCKNELL JAZZ & ROCK ENSEMBLE PIT ORCHESTRA

Leila Aburdene	Baritone Saxophone
Jennifer Ahrens	Tenor Saxophone, Clarinet
Todd Bowers*	Keyboard
Neal Harrison	Percussion
Ben Kelly	Trumpet
Brandon Loveall	Bass
Christopher Di Biase	Clarinet
Bryan Mathewson	Trombone
James Miller*	Alto Saxophone
Ken Miller*	Alto Saxophone, Clarinet
Brendan Smith	Trumpet
Melissa Wharton	Keyboard
Lindsay Woodard	French Horn
Elizabeth Zaprazny	Tenor Saxophone

*Officers of BJRE

NOTES

Damon Runyon — American journalist and short story writer, b. Manhattan, Kansas, October 4, 1880, d. December 10, 1946, became famous for his colorful stories about the New York underworld, which carefully recorded its slang and dialect. His best-known work, *GUYS & DOLLS* (1931), was turned into a Broadway hit in 1950.

Groliers Encyclopedia

"The thing to remember about Runyon is that he was born in Kansas and didn't reach Manhattan until he was 26. His love for his adopted town is the helplessly romantic ardor of a pilgrim who found his Mecca. That romance is built into the text of *GUYS & DOLLS*, into which the hoods and chorus girls engage in no violence, never mention sex and speak in an exaggeratedly polite argot that is as courtly and dese-and-dose vernacular.

Frank Rich, *New York Times*

"Damon Runyon invented the Broadway of *GUYS & DOLLS* and the Roaring Twenties — the era, not the streets — neither of which existed, but whose names and phrases became part of theatre history and the American language... He made gangsters so enjoyable that they could walk off a page and across a movie screen... He stressed fine, upstanding, dishonest people who fell in love, often to the sound of gunfire that sounded harmless...

Damon Runyon by Jimmy Breslin

"The Runyon merriment was, and is, chiefly an achievement of language — the language of gamblers, hoodlums, chorus girls and cops that he acquired by listening, then infused into his stories, and is therefore credited with inventing. It is a nonesuch argot, and he uses it like no other writer who came before or after him. In the best of his short stories there is a comic fluency in this invented tongue, an originality of syntax, a fluidity of word and event that is wondrous to encounter."

William Kennedy, novelist

"In the last 30 years, everybody has become highly sensitive... When they wrote this play, it was supposed to be a satire and a joke on everything. It still is. I really hope that we in the theatre, New York, and the United States, the world do not lose our sense of humor and our ability to laugh at ourselves."

Mrs. Gene Loesser (1995), widow of the lyricist & composer for *GUYS & DOLLS*

SPECIAL THANKS TO: Iris Rifkin-Gainer for her special assistance and support, Barbara Ross, Bill Kenny, Christine Fry, Nancy Stover, Billy Payne, Dennis Baumwoll, Don Stanley, Administrative Services, Allison Boden and Rooke Chapel staff, Connie Pawling, Tony Mileto, Joe Costanzo, Buffalo Valley Telephone Co., Lewisburg News Agency, Janie Brown, Essex Community College, Karen Anselm and Bloomsburg University, Bloomsburg Theatre Ensemble, Nancy Cook, Dale Hourlland, Catherine Payne, Ania Jastreboff, Jana Hansum.

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