

Male Audition Packet- Guys & Dolls

www.lewisburgmusical.org

Important Information At a Glance:

Audition “To do” checklist:

- ☐ Fill out Audition Form on Google Forms
- ☐ Sign up for an Audition time slot using Sign up Genius
- ☐ Print, sign and turn in Signature page to Mr. Walz
- ☐ Print off audition packet and prepare material

All audition materials are posted on www.lewisburgmusical.org under “audition info”

Important upcoming dates:

- Complete Audition Sign-Ups – by Friday November 18th
- Auditions – November 21st 3:30-5:30pm and 22nd 3:30- 8:30pm
- Cast List Posted – online November 22rd (late evening)
- Script pick-up- November 23rd 10:00am-11:00am @ HS lobby
- Cast, Crew, Pit and Parent Organizational Meeting – November 29th, 6:00pm @ HS Auditorium **MANDATORY**
- Cast Read-Thru – Following Organizational Meeting (November 29th)

Show dates

February 20, 21, 25, 27, 28 are -MANDATORY REHEARSALS

Please note these rehearsals are extended rehearsals

March 1st: Sr Matinee 2:00pm

March 2nd: Evening Show 7:00pm

March 3rd: Evening Show 7:00pm

March 4th: Matinee 2:00pm, Evening show 7:00pm

March 5th: Set strike 12:00pm

Directors’ Contact Information

Director

Mrs. Sarah Tiede

tiede_s@lasd.us

570-522-3212

Assistant director

Mr. Jonathan Walz

walz_j@lasd.us

570-523-3220 ext. 1401

Backstage Manager

Mrs Lindsey Eischeid

eischeid_l@lasd.us

570-522-3212

Pit Orchestra & Tech Manager

Mr. Daniel Schwanger

schwanger_d@lasd.us

570-523-3220

General Production Information

The spring musical is a major extracurricular activity that will require a considerable amount of your time and energy. Careful attention must be given to your employment, extracurricular and academic schedules when considering participation in the spring musical.

School Guidelines and Policies

All school guidelines and policies will be enforced throughout the production including:

District Activity Fee: All cast, pit orchestra, and crew members are required to have paid their district activity fee to be eligible for the spring musical production.

Academic Probation will result in dismissal from the production.

Alcoholic Beverages are not allowed. Violation of this will result in immediate action according to school board policy. The parents of the offending student will be notified and school officials will also be notified.

Drugs are not allowed.

Smoking is not permitted at any time on school property.

Use of school facilities: During production rehearsals, the only areas inside the school that you are allowed to use are the auditorium, music rooms and rest rooms. All other areas are off limits unless the directors give special permission. You are expected to abide by the same rules that are in effect during regular school hours concerning the use of school facilities.

Remember that once a part of the cast you are a representative of all those associated with the spring musical. Your behavior and attitude should be dictated with this in mind.

Attendance Requirements and Absences

Attendance at rehearsals is essential to our success. We are an ensemble cast that will depend on each other to succeed. Our schedule is very condensed and as a result laden with essential content. The directors understand that occasions do arise that could require your absence from rehearsal, at which time the directors will be as flexible as possible. However, this flexibility of schedule is a two-way street. There are circumstances that are beyond our control that will affect the schedule, please be understanding when we have to change the schedule.

If you are repeatedly absent you will be dismissed from the production. **No excuses or absences will be permitted during the week of dress rehearsals and productions. Even one missed rehearsal during this week will result in your dismissal from the production and a substitute will assume your role.**

Examples of Excusable Absences: Medical emergency or serious personal injury, death in the family, absence from school the day of rehearsal. If in doubt, you should speak with a director in advance (when possible).

Examples of Inexcusable Absences and tardiness, but are not limited to: work, oversleeping, transportation not arranged, extended family vacations, birthday parties, shopping trips, baby-sitting, etc.

What to expect

For this year's production, leads will rehearse three to four times per week, two or three hours per rehearsal. Chorus members will be required to attend fewer rehearsals than leads. All cast members should anticipate occasional Saturday rehearsals. **The week prior to production, as well as the week of the production, are usually extended rehearsals. Be sure your parents/guardians understand this before they sign your permission slip.**

Patrons Ads

Every cast member will be expected to sell patron ads for the musical program. These patrons help fund the various items for the production including costumes, make-up, programs, and scenery materials. If sufficient funds are not raised through patron ads, you may be asked to contribute towards the cost of the above-mentioned items. We, as directors, do our very best to keep costs minimal, but the musical budget only stretches so far. Your selling of patron ads is crucial to the success of the production.

NEW THIS YEAR: Each cast, crew and pit member are **REQUIRED** to secure sponsors in order to participate. Cast, crew and pit members can receive their show t-shirt for free by collecting & submitting \$50 in PATRON ADS, otherwise the t-shirt must be purchased. Also, each cast, crew and pit member can receive their t-shirt with their name on the back of the t-shirt by collecting \$75 in PATRON ADS

Parental/Guardian Involvement

If any parent/guardian has concerns and wishes to read the script prior to auditions please notify one of the directors as soon as possible.

Parents play a very important part in the success of the production; in fact, we will be counting on it! At the Organizational Meeting parents/guardians will be able to volunteer their services for various committees and crews Crews include:

- Ticket sales- box office
- Food team- Gathering food, beverages and paper goods. Feeding musical team during tech and show week
- Costumes- Gathering from thrift stores, shopping, cutting fabric, altering, if skilled: sewing and alterations.
- Props- finding and Gathering items needed in the show
- Set build- Saturday build and paint sets- ALL SKILL LEVELS NEEDED! Many hands make light work Volunteer your friends!
- Public relations- Poster distribution, contact newspaper, CATV 8, set up radio and newscasts, needs to be self motivated workers.
- Memory team- Take Photos, Make promo video to show at schools/post on website, make slideshow for school TV screens, make cast Photo board
- Concession stand- gather, organize, and handle refreshments and fundraising ideas on show nights
- Daytime helpers- Available to run errands because we are teaching during business hours and we need help sometimes! (clearances needed, and help is upon request)
- Electronic patron advertisements- Technical skills needed for pre show scrolling ads.
- Fundraising- Arrange fundraisers for the musical (i.e.: Sweet frog night, Chipotle night, Hoss' night)
- Cast party chaperones- needed to serve food, facilitate activities, and clean up

Guys & Dolls Plot synopsis

Act I

Amidst the hurly-burly of Broadway, Sarah Brown and her gallant band from the Save-A-Soul Mission endeavor to recruit sinners. Nathan Detroit and the gambling fraternity are more concerned with finding a place for their illegal floating crap game and Adelaide, Nathan's long-time fiancée, is preoccupied with trying to get him to the altar.

Sky Masterson saunters into town and gets suckered into a bet with Nathan that he can take any doll he likes to Havana. Nathan names Sarah Brown, and, undaunted, Sky presents himself at the Mission as a sinner. When this doesn't work, he guarantees her a dozen sinners in return for having dinner with him - in Havana. Sarah's response is he's not her type of guy ("I'll Know").

At The Hot Box night club where Adelaide stars ("Bushel and a Peck"), Nathan promise; her he will reform, Meanwhile, his side-kicks Benny and Nicely-Nicely complain she's taking his mind off his work ("Guys and Dolls"). The arrival of General Cartwright, intent on closing the Mission through lack of support, galvanizes Sarah into accepting Sky's invitation. Nathan, still hoping to win his bet and the thousand bucks he needs to set up the game, is having trouble with the gambling fraternity - Big Jule, Harry the Horse and Rusty Charlie, to name but a few - who are getting increasingly restless. The appearance among them of Lt. Brannigan spells trouble, but the day is saved when they tell him they're celebrating Nathan's and Adelaide's elopement.

In Havana, Sarah becomes decidedly more friendly after drinking several of the local 'milkshakes' and causes a riot at El Cafe Cubano when she objects to Sky dancing with another girl ("If I Were A Bell"). He is shamed into telling her about the bet and takes her back to New York where they arrive just before dawn -sober, and in love ("I've Never Been In Love Before"). Their idyllic moment is soon shattered; as Arvide -Sarah's grandfather and the Mission Band return wearily from all-night canvassing, the sound of a police siren sends the gamblers scuttling out of the Mission, where Nathan had finally found a place for the game.

Act II

Adelaide entertains The Hot Box customers ("Take Back Your Mink"), still blissfully believing she is about to become Mrs Nathan Detroit. Arvide consoles Sarah as the deadline for closing the Mission approaches and tries to put in a good word for Sky, who is still determined to honour his pledge. He follows the gamblers - and the game - into the sewer and bets each of them a thousand dollars against their souls on the roll of the dice ("Luck Be a Lady"). When he wins, they are obliged to attend the meeting at the Mission where - after some initial reluctance - they join Nicely-Nicely in giving testimony ("Sit Down, You're Rocking the Boat"). Though Lt. Brannigan, hot on their heels, remains unconvinced, General Cartwright is impressed.

When Sarah learns that Sky told Nathan he had lost the bet and did not take her to Havana, she realizes he can't be all bad. She and Adelaide commiserate with each other on the problems of getting their guys to change their ways and decide the answer is to marry them first, which they do, and live happily ever after.

Guys and Dolls Cast List

Sky Masterson-Lead
Sarah Brown- Lead
Nathan Detroit-Lead
Miss Adelaide-Lead
Nicely Nicely Johnson- Supporting character
Benny Southstreet- Supporting character
Arvidine Abernathy- Supporting character
Rusty Charlie- Supporting character
LT. Brannigan- Supporting character
Harry the Horse- featured
Big Jule- featured
Angie the Ox- featured
Joey Biltmore-featured
General Cartwright- featured
Agatha- featured
Mimi- Ensemble
Mission Band - Ensemble
"Hot Box" Dancers - Ensemble
Crapshooters - Ensemble
"Havana" Dancers - Ensemble

Non speaking roles
Chorus Girls
Elderly Woman
Actress
Actor
Bobby Soxers
Paper Doll Vendor
Lady Assistant
Prizefighter
Manager
Police
Police Assistant
Tour Guide
Sightseers
Texan
Wife
Daughter
Pickpocket
Street Walkers
Blind Man
Camera Woman

SONG List

Act I		
	Fugue for Tinorns	Nicely-Nicely Johnson, Benny Southstreet, Rusty Charlie
	Follow the Fold	Sarah Brown, Arvide Abernathy, The Mission Band
	The Oldest Established	Nathan Detroit, Nicely-Nicely Johnson, Benny Southstreet, Ensemble
	I'll Know	Sarah Brown and Sky Masterson
	A Bushel and a Peck	Miss Adelaide and Hot Box Girls
	Adelaide's Lament	Miss Adelaide
	Guys and Dolls	Nicely-Nicely Johnson and Benny Southstreet
	Havana	Ensemble
	If I Were a Bell	Sarah Brown
	My Time of Day	Sky Masterson
	I've Never Been in Love Before	Sky Masterson and Sarah Brown
Act II		
	Take Back Your Mink	Miss Adelaide and Hot Box Girls
	Adelaide's Lament	Miss Adelaide
	More I Cannot Wish You	Arvide Abernathy
	The Crapshooter's Dance	Ensemble
	Luck Be a Lady	Sky Masterson and Crapshooters
	Sue Me	Miss Adelaide and Nathan Detroit
	Sit Down, You're Rockin' the Boat	Nicely-Nicely Johnson, Ensemble
	Marry the Man Today	Miss Adelaide and Sarah Brown
	Guys and Dolls	The Company

AUDITION MONOLOGUES *Memorize and act out ONE for your auditions*

SKY MASTERSON

Nathan, let me tell you a story — When I was a young man about to go out into the world, my father says to me a very valuable thing. He says to me like this: “Son,” the old guy says, “I am sorry that I am not able to bankroll you to a very large start, but not having any potatoes to give you I am now going to stake you to some very valuable advice. One of these days in your travels a guy is going to come to you and show you a nice brand-new deck of cards in which the seal is not yet broken, and this guy is going to offer to bet you that he can make the Jack of Spades jump out of the deck and squirt cider in your ear. But son, do not bet this man, for sure as you stand there you are going to wind up with an earful of cider.” Now, Nathan, I do not claim that you have been clocking Mindy’s cheesecake — However, if you’re recalling looking for some action I will bet you the same thousand that you do not know the color of the necktie you have on.

NATHAN DETROIT

Hello — hello, is this the Biltmore Garage? — Let me talk to Joey Biltmore. — Nathan Detroit. — Joey, I’m calling about the, er, you know. — (Whispering) The crap game. — (A shade louder) The crap game. — Hurry it up, will you? — (Loud) The crap game. — (Whispering) I’m sorry, the dice game — Look, Joey, is it okay if I use your place tomorrow night? — I’ll have it tomorrow. — Listen, Joey, if you’re going to take that attitude I’ll have the game someplace else. — (Shouting) Where else can I have it? — (Softening) Joey, the dough is guaranteed. Would I lie to you? — I’m getting it from Sky Masterson. — It’s a bet, I can’t lose. I bet him he could not take a doll to Havana. - Because she ain’t the kind of doll that goes to Havana. — She don’t go no place. That’s why I know I’m gonna win. — But Joey... — Joey, You’ve known me for a long time. — Well, I can’t talk no more, I got to meet Adelaide at the Hot Box. Look, just one thing. Can I at least tell the guys that the game is going to be at your place? — Okay, you’ll get it. Goodbye! — I hope you get stabbed by a Studebaker!

MUSIC EXCERPTS- MALE ROLES: *Prepare ALL- an accompanist will be provided- the more you can act while singing, and the more you have memorized the better your audition will be. However, memorization is not required*

"Guys & Dolls"- pickup note to measure 94 to the end of the song (Benny)

"Luck Be a Lady"- pickup to measure 156 to the end of the song (Sky)

"Fugue for Tinhorns"- pickup to measure 7 to downbeat of measure 26 (sing top line - Nicely)

"Sit Down You're Rockin' the Boat" = pickup to measure 72 to the end of the song (sing top line – Nicely)

GUYS + DOLLS

79 80 81

see a sport and his cash has run short Make a

83 84 85

bet that he's bank - ing it with some doll. NICELY: When a

This block contains the first system of the handwritten musical score. It includes three staves of music. The first staff has lyrics 'see a sport and his cash has run short Make a' with measure numbers 79, 80, and 81. The second staff has lyrics 'bet that he's bank - ing it with some doll. NICELY: When a' with measure numbers 83, 84, and 85. The third staff is mostly empty. There are several large, loopy handwritten lines drawn over the staves, possibly indicating phrasing or corrections.

87 88 89

guy wears tails with the front gleam - ing white Who the

This block contains the second system of the handwritten musical score. It includes three staves of music. The first staff has lyrics 'guy wears tails with the front gleam - ing white Who the' with measure numbers 87, 88, and 89. The second and third staves have musical notation. There are several large, loopy handwritten lines drawn over the staves, continuing from the previous system.

91 92 93

ell do you think he's tick - - ing pink on Sat - ur - day night? BENNY: START When a

This block contains the third system of the handwritten musical score. It includes three staves of music. The first staff has lyrics 'ell do you think he's tick - - ing pink on Sat - ur - day night? BENNY: START When a' with measure numbers 91, 92, and 93. The second and third staves have musical notation. There are several large, loopy handwritten lines drawn over the staves, continuing from the previous systems.

95 96 97

la - zy slob takes a good stead - y job and he

98 99 100 101 BOTH:

smells from Vi - tal - is and Bar - ba - sol Call it

102 (NICE.) 103 104

(BEN.) dumb, call it clev - er, Ah, but you can give odds for -

105 106 107

ev - er that the guy's on - ly do - ing it for some

10. "Guys And Dolls"

109 110 111

doll, some doll, some doll. The guy's on - ly do - ing it for some

113 114 115

doll.

f *ff*

Segue

3 149 150 151

la - dy would - n't make lit - tle snake eyes at me When

CRAPSHOOTERS:

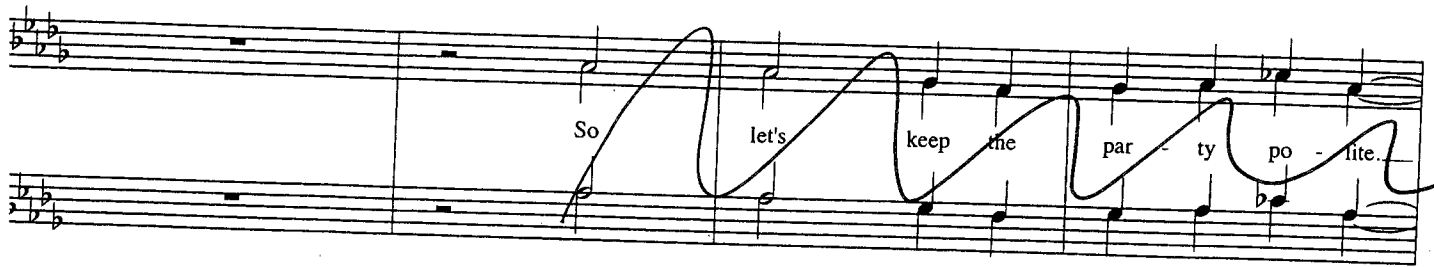
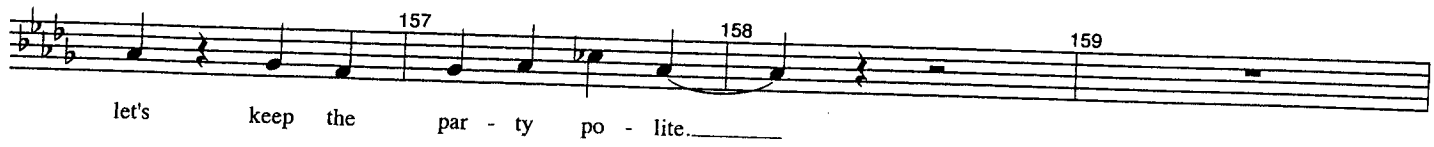
Roll 'em, Roll 'em, Roll 'em, Snake eyes,

LUCK BE A LADY START

152 153 154 155

I've bet my life on this roll. So

Roll 'em, Roll 'em, Roll 'em.



164 165 166 167

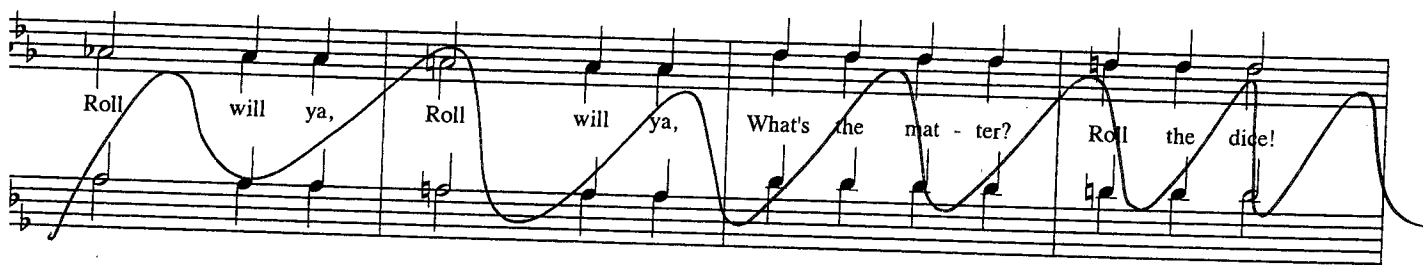
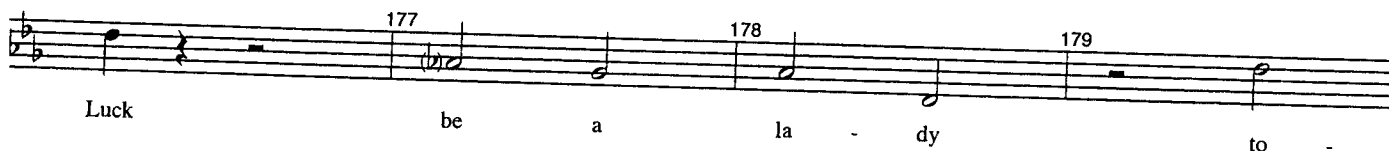
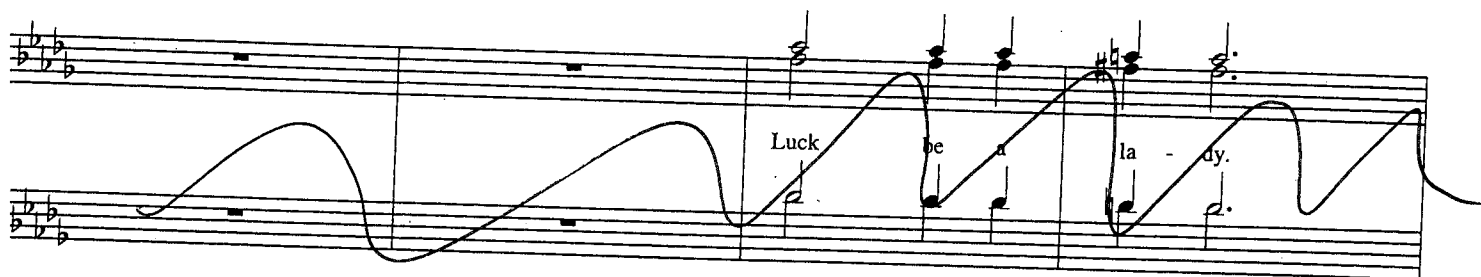
Stick with me, ba - by, I'm the fel - low you came in with

Stick here, ba - by, Stick here,

168 169 170 171

Luck be a la - dy.

ba - by. Luck be a la - dy.



180

181

182

183

night.

Com - in' out

Com - in' out,

Com - in' out,

mf

184

185

186

187

188

Ha!

Com - in' out

right

Ha!

*fp**sfz*

Applause Segue

Piano/Vocal

Guys And Dolls

Nicely-Nicely
Benny Southstreet
Rusty Charlie

2

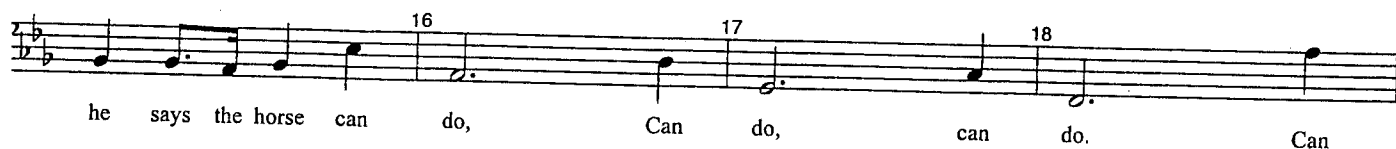
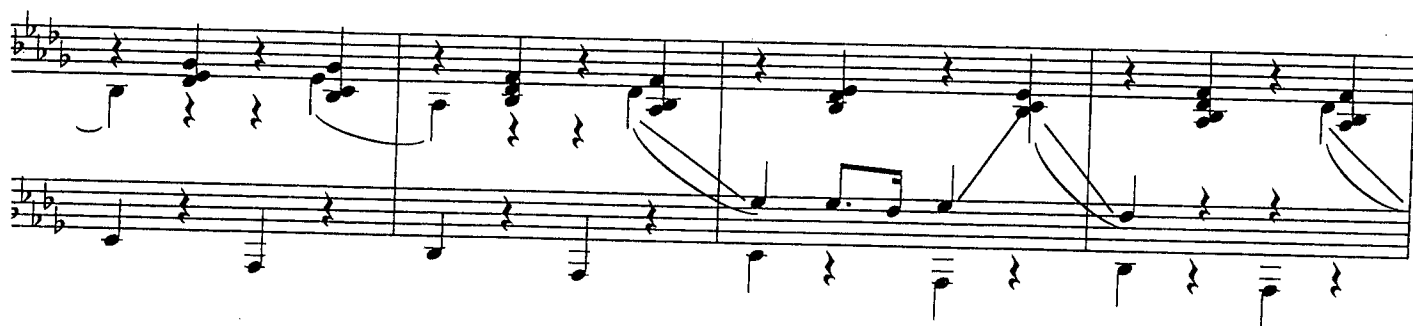
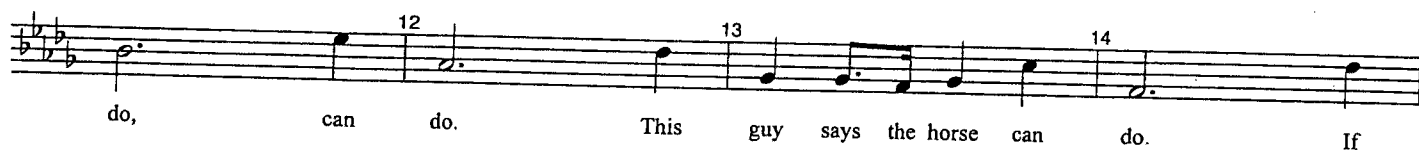
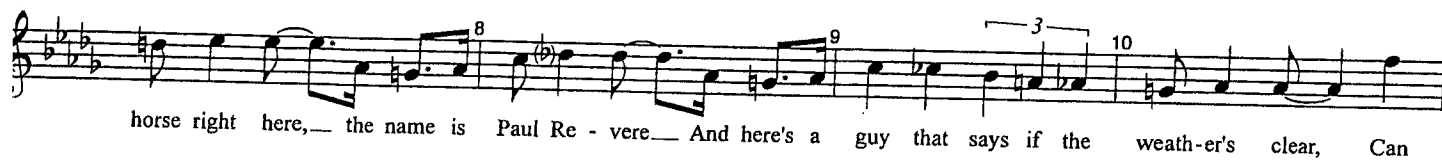
Fugue For Tinhorns

Music and Lyrics by
FRANK LOESSER

Due: [ATTACA from #1]

In 4

The musical score is written for piano and voice in 4/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The piano part consists of two staves. The first system (measures 1-4) begins with a *mf* dynamic. Measure 1 has a treble clef and a bass clef. Measures 2-4 continue the piano accompaniment. The second system (measures 5-8) begins with a *mp* dynamic. Measure 5 has a treble clef and a bass clef. Measures 6-8 continue the piano accompaniment. The vocal part is represented by a single staff in the second system, starting at measure 7. The lyrics "I got the" are written below the vocal staff. A handwritten "smpt" with an arrow points to the vocal staff. The score is marked with measure numbers 1, 2, 3, 5, and 6.



do, can do. This guy says the horse can do. If

Val-en-tine, 'Cause on the morn-ing line— The guy has got him fi-gured at five to nine. Has

RUSTY:

But look at

he says the horse can do, Can do, can do. For Paul Re-

chance, has chance This guy says the horse has chance If

Ep-i - taph, He wins it by a half, Ac-cord-ing to this here in the Tel-e - graph. Big

STOP

SIT DOWN YOU'RE ROCKIN'...

68 Said to my - self, "Sit down, 69 Sit down, 70 you're rock-in' the 71 boat. And the

Said to him - self, "Sit down."

Said to him - self, "Sit down."

STAY

72 De - vil will drag you un - der 73 With a soul so hea - vy you'd nev - er float. 74 Sit down, 75

And the Dev-il will drag you un - der

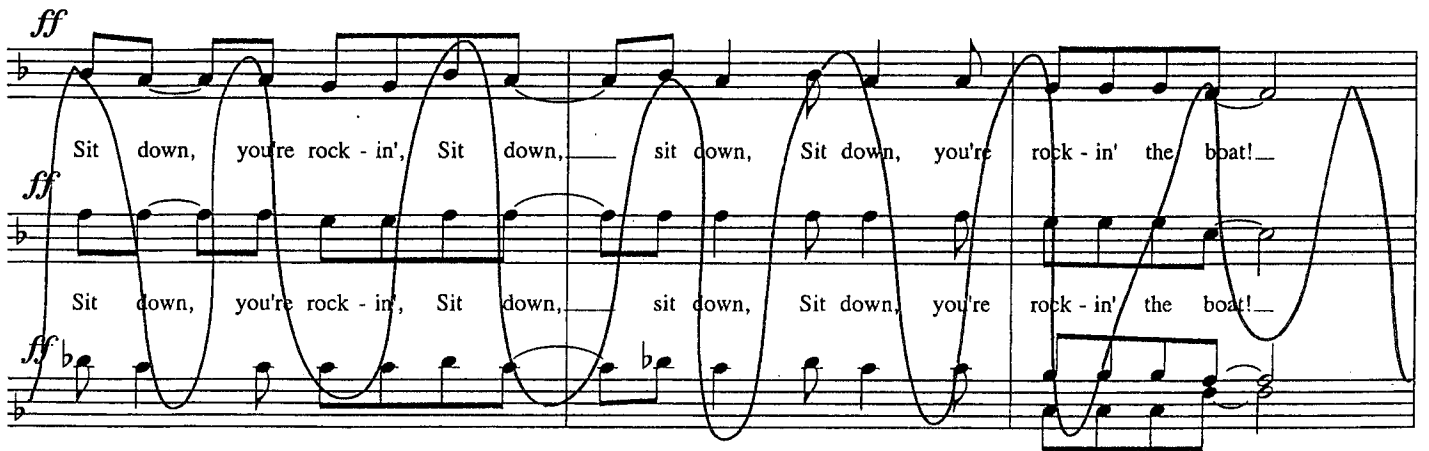
And the Dev-il will drag you un - der



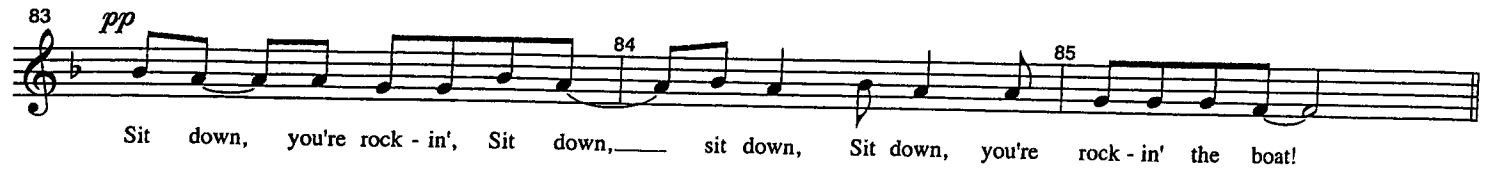
— sit down, Sit down, — sit down, Sit down, — you're rock-in' the boat." —



Sit down, you're rock - in', Sit down, — sit down, Sit down, you're rock - in' the boat! —

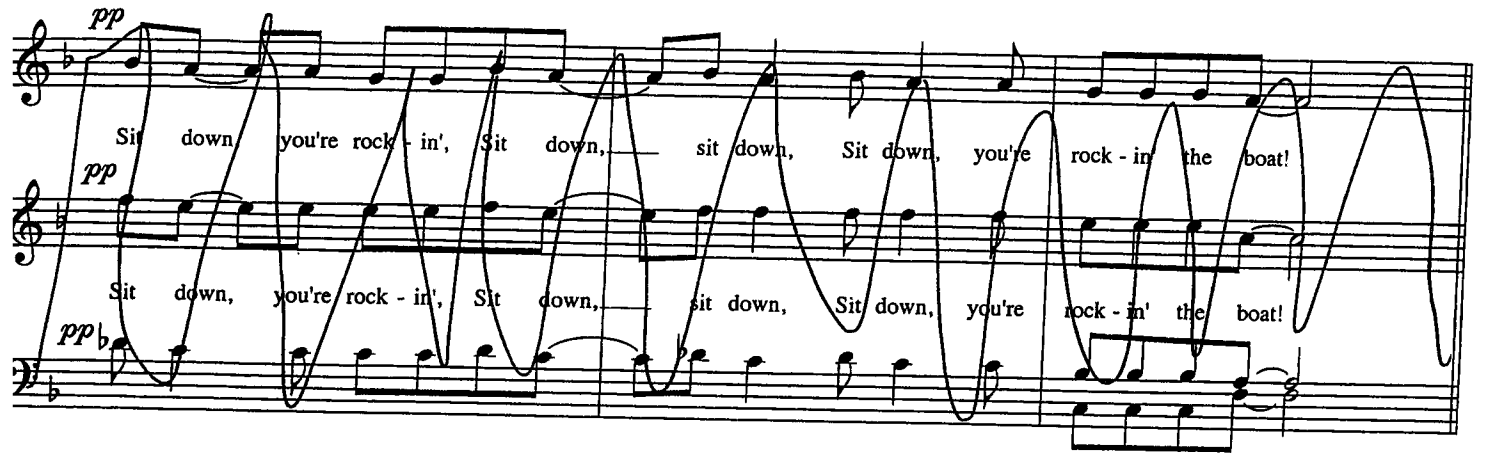


83 *pp*



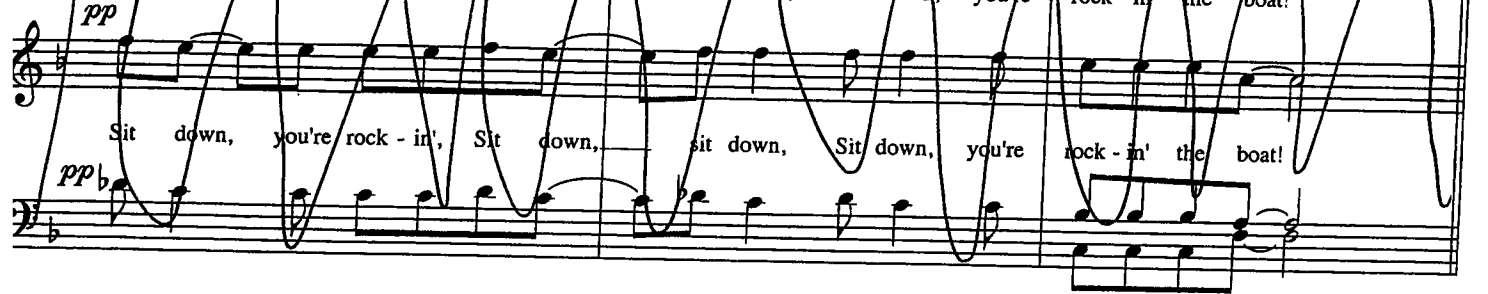
Sit down, you're rock - in', Sit down, sit down, Sit down, you're rock - in' the boat!

pp



Sit down, you're rock - in', Sit down, sit down, Sit down, you're rock - in' the boat!

pp



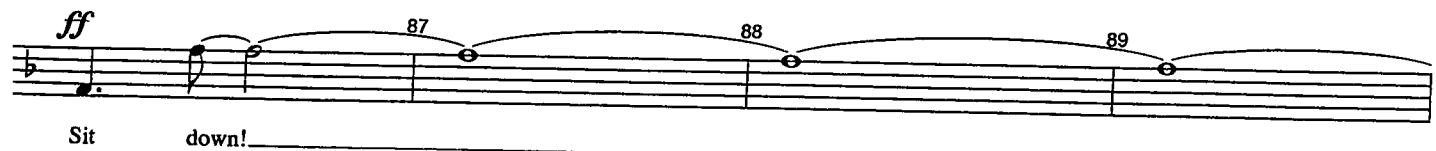
Sit down, you're rock - in', Sit down, sit down, Sit down, you're rock - in' the boat!

pp



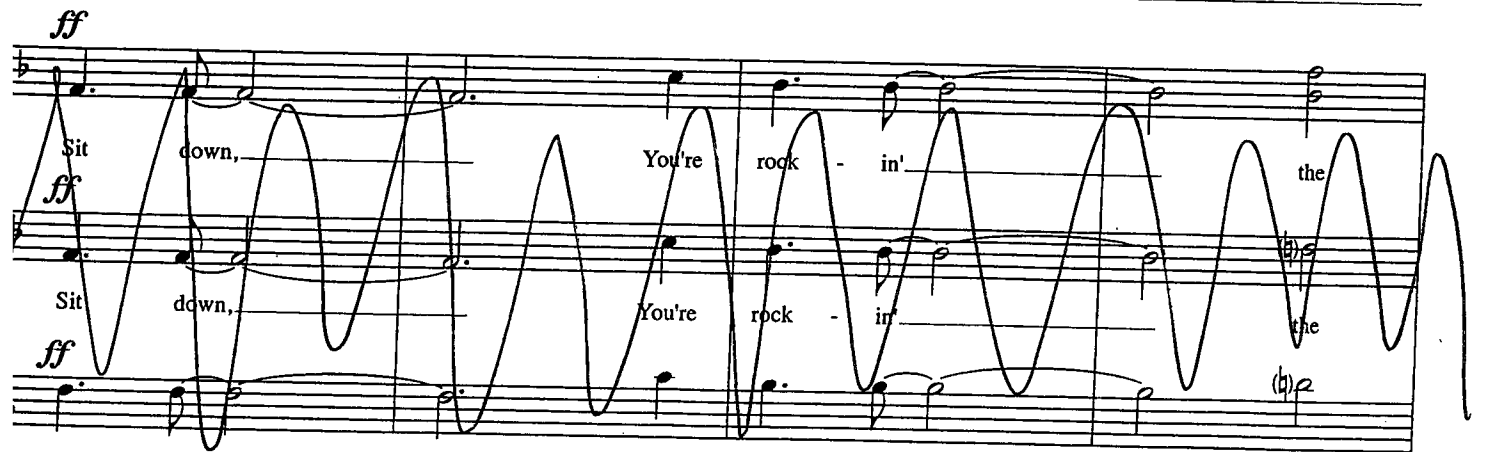
Sit down, you're rock - in', Sit down, sit down, Sit down, you're rock - in' the boat!

ff



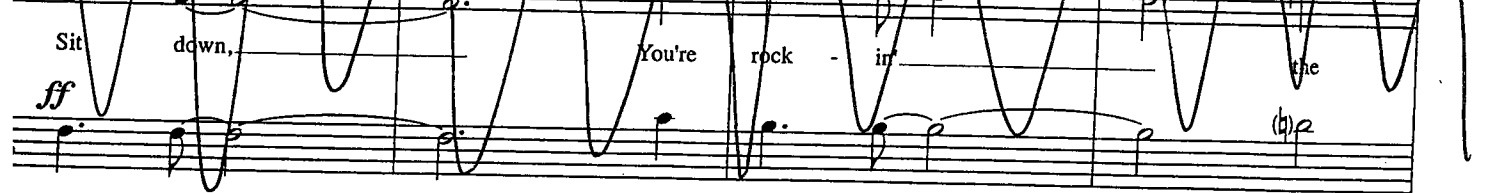
Sit down!

ff



Sit down, You're rock - in' the

ff



Sit down, You're rock - in' the

ff



Sit down, You're rock - in' the

91 92 93 STOP



boat!

boat!

