

# Guys and Dolls

2020 Audition Packet



## Auditions take place on:

Tuesday, December 10th through Thursday, December 12th.

*Sign up for an audition time on Mr. Williams' door after the audition workshop.*

Optional dance workshop takes place on Wednesday, December 4th from 2:45 to 4:30pm.

Audition workshop takes place on Thursday, December 5th from 2:45 to 4:30pm.

## Audition Materials

This packet contains monologues and song selections for you to audition with. Please read through the monologues carefully and select one that will portray the best of your acting ability. Feel free to select from any of the monologues regardless of which character they originate from, we only ask that you make strong choices. You are required to sing the two selections from songs based off of your voice part below:

	Treble Voices	Bass Voices
Selection 1	I'll Know <i>mm. 29 to 40</i>	Luck Be a Lady <i>mm. 140 to end</i>
Selection 2	Sue Me <i>mm. 1 to 17 first verse</i>	I've Never Been in Love Before <i>pick up to mm. 49 to end</i>

## What You Need to Bring to Auditions

- Completed Audition Form (found in back of the Musical Handbook).
- Complete list of dates that you will be unable to attend rehearsal listed on the back of your audition form.

## Callback Process

*Callbacks will be posted on RHSWilliams.com under the Musical Theater tab Sunday evening, December 15th, around 7:00pm. In addition to the callback list posted, there will also be a full ensemble and cast list. If your name appears on the ensemble list or you are called back to read for a specific role, congratulations you have made the cast. Students who are interested in discussing their audition can schedule a meeting with Mr. Williams before winter break.*

If you have any questions please feel free to email Mr. Williams at [bwilliams@robbinsville.k12.nj.us](mailto:bwilliams@robbinsville.k12.nj.us).

# MONOLOGUES

## 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!

## SARAH BROWN

Brothers and sisters, resist the Devil and he will flee from you. That is what the Bible tells us. And that is why I am standing here, in the Devil’s own city, — on the Devil’s own street, prepared to do battle with the forces of evil. Hear me, you gamblers! With your dice, your cars, your horses! Pause and think before it is too late! (*she is failing to hold her audience and occasionally falters in her speech as she notices someone walk out*) You are in great danger! I am not speaking of the prison and the gallows, — but of the greater punishment that waits you! Repent before it is too late! Just around the corner is our little Mission — where you are always welcome to seek refuge from this jungle of sin. Come here and talk to me. Do not think of me as Sergeant Sarah Brown, but as Sarah Brown, your sister. Join me, Brothers and Sisters, in resisting the Devil, and we can put him to flight forever. Remember, friends, it is the Save-A-Soul Mission — located at 409 West 49th Street, open all day and all night, with a special prayer meeting this Thursday at — (*gives up*)

## MISS ADELAIDE

Nathan, no matter how terrible a fellow seems, you can never be sure that some girl won’t go for him. Take us. Nathan darling. Starting with next week, I’m going to get a raise. So with what I’ll be making, I wondered what you would think — maybe we could finally get married. I know, Nathan (*sneezes*) but I’m starting to worry about Mother. Well, Nathan, this is something I never told you before, but my mother, back in Rhode Island, she thinks we’re married already... — I couldn’t be engaged for fourteen years, could I? People don’t do that in Rhode Island. They all get married. Anyway I wrote here I was married. Then, after about two years we had a baby. — I had to Nathan. Mother wouldn’t have understood if we hadn’t. It was a boy, I named it after *you*, Nathan. He’s in boarding school now. I wrote Mother he won the football game last Saturday. But Nathan, that’s not all Nathan. All those years, Nathan. Mother believes in big families... We now have five children, Nathan. But, Nathan, now we’re finally getting married, and it won’t be a lie any more!

Rit.

26

calm steady voice, Those feet on the ground. I'll

29 A Tempo

30

know as I run to his arms That at last I've come home safe and sound. And till

*dolce*

33

then I shall wait, And till then I'll be strong, For I'll

*ten.*

Slower

37

know when my love comes a - long.

*p* [under dialogue]

43

## Sue Me

Music and Lyrics by  
FRANK LOESSER

Cue: NATHAN: But I promise you it's true.

## Quite Fast

ADELAIDE: (NATHAN 2x only)

1 you. 2 3 4

You prom-ise me this, You prom-ise me that, You prom-ise me an - y - thing un - der the sun, Then you  
gam-ble it here, You gam-ble it there, You gam-ble on ev - 'ry - thing all ex - cept me, And I'm

5 6 7 8

A give me a kiss And you're grab-bing your hat And you're off to the ra - ces a - gain. When I think of the  
sick of you keep - ing me up in the air Till you're back in the mon - ey a - gain. When I think of the

9

10 11 12

A time \_\_\_\_\_ gone by \_\_\_\_\_ And I think of the

NATHAN:  
Ad - e-laide! Ad - e-laide!

13 14 15

A way I try

N Ad - e - laide!

*p*

Sub. Rit.

16 17 18

A I could hon - est - ly die.

N Call a law - yer and  
Serve a pa - per and

*p*

19

20 21 22

N Sue me, sue me, What can you do me? I  
Sue me, sue me, What can you do me? I

*p*

137 138 139

T

Ens.

B

A

140

SKY:

141 142 143

la - dy would - n't flirt with stran - gers, She'd have a

*p*

144

145 146 147

heart, She'd have a soul. A

148  
la - dy would - n't make lit - tle snake eyes at me When

**CRAPSHOOTERS:**

T  
Roll 'em, Roll 'em, Roll 'em, Snake eyes.

Ens.  
Roll 'em, Roll 'em, Roll 'em, Snake eyes.

B

152  
I've bet my life on this roll. So

T  
Roll 'em, Roll 'em, Roll 'em.

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

B

156

157 158 159  
let's keep the par - ty po - lite.

T  
Ens.  
B  
So let's keep the par - ty po - lite.

*p*

160 161 162 163  
Ne - ver get out of my sight.

T  
Ens.  
B  
Nev - er get out of my sight.

*p*

164 165 166 167

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

T

Ens. Stick here, ba - by, Stick here,

B

168 169 170 171

Luck be a la - dy.

T

Ens. ba - by. Luck be a la - dy.

B

172

173

174

175

Luck be a la - dy.

T

Ens.

B

*p*

*ff*

176

177

178

179

Luck be a la - dy to -

T

Ens.

B

Roll will ya, Roll will ya, What's the mat - ter? Roll the dice!

180

181 182 183

night.

T

Ens.

B

Com - in' out, Com - in' out, Com - in' out,

*mf*

184

185 186 187 188

Ha!

T

Ens.

B

Com - in' out right. Ha!

*fp* *sfz*

Applause Segue

P/V

Pick-up to

118

45 safe, I thought I knew the score. 47 But this is 48

49 wine that's all too strange and strong. 50 I'm full of fool- 51 ish 52

53 song And out my song must pour. 54 55 56 SARAH SKY: So please for-

57

SARAH:

Sa 58 59 60  
give this help - less haze I'm in; I've real - ly nev - er

SKY:

Sk

61

Sa 62 63 64  
been in love \_\_\_\_\_ Be - fore. \_\_\_\_\_

Sk