



### **Included in this packet**

Audition Information

Character Breakdown

Crew Information

Audition Songs

Play Summary

Interest Sheet

### **Important Dates**

|                    |            |            |             |
|--------------------|------------|------------|-------------|
| Info Meeting       | Mon, 2/10  | 3:30-4:30  | Aud         |
| Audition Workshop  | Wed, 2/12  | 4-5:30     | Choir Rm    |
| General Auditions  | Tues, 2/18 | 4-6:30     | GMR         |
| General Auditions  | Wed, 2/19  | 4-6:30     | GMR         |
| Dance Call (All)   | Wed, 2/19  | 7-9:30     | Cafeteria   |
| Ensemble Callbacks | Thur, 2/20 | 4-5:30     | Choir Rm    |
| Callback Auditions | Fri, 2/21  | 4-9:00     | GMR/various |
| Cast List Posted   | Sun, 2/23  | 9 am       | Website     |
| In-School Preview  | Wed, 4/22  | 10:30-2:10 | Aud         |
| Performance        | Thur, 4/23 | 7:30 pm    | Aud         |
| Performance        | Fri, 4/24  | 7:30 pm    | Aud         |
| Performance        | Sat, 4/25  | 2:00 pm    | Aud         |
| Performance        | Sat, 4/25  | 7:30 pm    | Aud         |
| Set Strike (All)   | Sun, 4/26  | 10-2 pm    | Aud         |

**Please Note - This show rehearses during Spring Break. Please check the schedule prior to auditioning. Availability for Spring Break rehearsals will be considered in casting decisions.**

**[www.mundeleintheatre.org](http://www.mundeleintheatre.org)**

## **Audition Details**

A sign-up sheet will be posted on the callboard after the Informational Meeting. You will audition in the order in which you sign up. Make sure that you sign up on the same line as your audition partner. If you have a special circumstance (need to go first, need to go last, etc.) tell the audition proctor on the day of your audition and they will do their best to accommodate you.

Everyone auditioning is required to participate in all three of the following areas:

- *Acting* – everyone will be performing a scene from *Guys & Dolls*. There are several audition scenes from which to choose. There are scenes for 2 girls, a scene for 2 boys and a scene for 1 boy and 1 girl. You will select your own partner to audition with. The scenes are listed in this packet. Copies of the scenes are available on our website. Hard copies will also be made available at the informational meeting. If you are having trouble finding a partner, not to worry. We will pair you with someone on the day of the audition. Not every character in the show has an audition scene. Pick a scene that is closest to the character you have an interest in playing.
- *Singing* – everyone will be performing a song from the show. A computer accompaniment (RehearScore) will be provided. There are multiple songs to choose from, all listed in this packet. The music can also be found on our website. Hard copies will be available at the informational meeting. Select the song that best suits your voice and most closely resembles the character you are most interested in playing. We highly recommend that you attend the Singing Workshop on Wednesday, February 12<sup>th</sup>. This is not an audition, but an opportunity to learn the music that you will be singing at your audition. Even if you know the song, it would be a good idea to attend; you may pick up an important tip that will enhance your audition.
- *Dancing* – all who audition will be required to attend the general dance call. You will be taught a combination by our choreographer which you will then perform. Not to worry, you will be in a group and we will keep it fairly simple. The main reason for the dance call is to make sure people can handle basic movement, though we will also be identifying our strongest dancers. Come dressed to move and wear appropriate footwear.

## **Audition Tips**

To memorize or not to memorize? Always a popular question. We do not require the songs or scenes be memorized. That said, the more familiar you are with the material, the more effective your audition will be.

Be as familiar with the play and the characters as is possible. The script/score is available on our website. The original cast album is widely available. Be aware that there are differences between that album and the version we have licensed for performance.

Be confident – even if you have never done this before, walk into the audition as if you own the place.

Make bold choices – you need to show us your stuff. These are bigger than life characters, don't just stand and sing.

You and your partner will be the only students in the room during your audition. You will be auditioning for several members of the artistic staff (Meier, Thompson, Bellas, Basso, Harding). You will walk into the room and hand us your audition forms. You should introduce yourself, and then sing your song. Do not be surprised if Thompson or Bellas has you sing some scales. We need to have a clear idea of your vocal range. You will then read your scene.

You will be nervous. That is a good thing. The key is to channel your nerves into good positive energy. It is important to remember that the directors want you to be great.

Accents. The show is highly stylized piece that takes place in New York. Most characters speak with a New York/Brooklyn/Gangster type accent. Don't stress over the accent, but just have fun trying different styles.

## **Audition Scenes**

Nathan & Sky (Act 1 p. 19-21)

Sky & Sarah (Act 1p. 29-31)

Nathan & Adelaide (Act 1 p. 41-43)

Sarah & Adelaide (Act 2 p. 42-44)

## **Audition Songs**

There are four songs from which to choose. Don't worry that the song is not from a character that you are interested in playing. The general audition is to hear your voice quality and to gauge your ability to act the song. The Information/Audition Sheet will give you the opportunity to tell us which characters you are interested in playing.

*Guys & Dolls* - pages 13-14

Nicely-Nicely Johnson and/or Ensemble (higher voices)

*Luck Be a Lady* - pages 21-22

Sky Masterson, Nathan Detroit and/or Ensemble (lower voices)

*Adelaide's Lament* - page 12

Adelaide

*I'll Know* - page 9

Sarah

## **Callbacks**

We will have an ensemble callback on Thursday 2/20 at 4 pm. This group will be made up of those we don't know as well and those being considered for ensemble or smaller roles. It is possible that some from the ensemble callback will be asked to return for the final callback on Friday, 2/21. Just because you are not called back for final callback does not mean you will not be cast in the show.

The general callback will be on Friday 2/21 at 4 pm. The end time listed on the schedule is 9pm, but you never know how a callback will go. Not everyone will be staying until the end. We will send people home throughout the evening. It is possible, though not likely, that the callback may go later than 9pm. Be prepared. The list of callback songs will be available prior to the callback. This will give everyone a chance to look at the material in advance of the callback audition.

## **Crew**

- You sign up for crew by filling out an Interest Sheet. You can get an Interest Sheet by seeing Mr. Meier (A106), or by going to our website.
- Leadership technical positions generally are assigned to experienced theatre students, but we do make exceptions from time to time, so sign up for whatever you are interested in.
- The crew list usually goes up with a day or two of the cast list.

## **Tech Leadership Positions**

**Student Designers (Set & Lights)** - work closely with the staff to design and execute set and light designs.

**Assistant Director(s)** – attends most rehearsals, works closely with the directors.

**Production Stage Manager** – attends most rehearsals, in charge of show once it opens. Calls cues, manages all backstage activities.

**Assistant Stage Manager** – assists PSM in all backstage activities.

**Set Construction Crew Chief** – assists Mr. Basso and student designers in construction of the set. Also leads stage crew.

**Light Crew Chief** – assists Ms. Gunther and student designer in the hang and focus of the show. Oversees running crew and operates board during the run of the show.

**Sound Crew Chief** – works with staff in the design and execution of sound design. Oversees running crew and operates board during the run of the show.

**Prop Master** – secures all props for show, coordinates prop run crew for run of show.

**Make-Up Designer/ Coordinator** - will work closely with our cast, in charge of make-up execution during the run of the show and the makeup crew.

**Costume Coordinator** – oversees the costume crew and in charge of helping actors manage costumes for run of show.

**House Manager** – manages ushers and Front of House staff during run of show.

## **Run Crew Positions**

**Light Board Operators** –operates light board for run of show. Also operates follow-spots (if needed) for the run of the show. Expected at all light hang days.

**Soundboard Operators** –operates sound board for run of show. Also serves as microphone wrangler, coordinating equipment with actors during run of show.

**Stage Crew** – responsible for moving set pieces and scenery on and off stage during run of show. Expected at all set build days.

**Prop Crew** – responsible for managing all props during the run of the show.

**Costume/Make-up Crew** – assist actors with costumes and make-up during run of show.

## **Tech Team Positions**

These individuals show up for crew calls to help with set construction and light hangs. This is a great entry position for those new to Mundelein Theatre.

## Play Summary

*Guys and Dolls* is a musical romantic comedy involving the unlikeliest of Manhattan pairings: a high-rolling gambler and a puritanical missionary, a showgirl dreaming of the straight-and-narrow and a crap game manager who is anything but. Set in the Manhattan of Damon Runyon's short stories, *Guys and Dolls* tells of con-man Nathan Detroit's efforts to find new life for his illegal, but notorious, crap game. When their trusty venue is found out by the police, Nathan has to find a new home for his crap game quickly - but he doesn't have the dough to secure the one location he finds. Enter Sky Masterson, a high-rolling gambler willing to take on any honest bet with a high enough reward attached. Nathan bets Sky that he can't take the "doll" of Nathan's choosing to Havana, Cuba, with him on a date. When Sky agrees to the bet, Nathan chooses uptight Evangelist Sergeant Sarah Brown, head of Broadway's Save-a-Soul Mission. Sky thinks he's been duped, but he's in for even more of a surprise when his efforts to woo Sarah are so successful that he falls in love with her himself! *Guys and Dolls* takes us from bustle of Times Square to the dance clubs of Havana to the sewers of New York City as it demonstrates the great lengths to which a guy will go when he truly falls in love with a "doll." *Guys and Dolls* features some of Frank Loesser's most memorable tunes, including the hilarious "Adelaide's Lament," the romantic "I've Never Been in Love Before," the exuberant "If I Were a Bell," and the classic "Luck Be a Lady."

## Character Breakdown

**Sky Masterson**- a charming but self-assured gambler. Sky is able to adapt to any situation but ready to reel off prepared anecdotes regarding his view of the world. Despite his failings, Sky is immensely likeable and oozes style.

**Nathan Detroit** - a feckless and humorous manipulator, Nathan is the facilitator of illegal gambling in town. He maintains a distance by acting only as a broker; seldom a gambler. A consummate businessman with divided loyalties; he pacifies his fiancé Adelaide with vague promises of a marriage 'some time' in the future.

**Nicely Nicely Johnson** - is an eccentric gambler and one of Nathan's closest associates. He sings one of the most well known numbers of the show.

**Benny Southstreet** - is a gambler and one of Nathan's primary associates.

**Arvide Abernathy** - a member of the Save-a-Soul mission, Arvide is Sarah's grandfather/grandmother. He/she is a reasoned old man/woman with a warm heart that harbours only the kindest intentions, even if he/she tends to be a little gullible.

**Rusty Charlie** - is a gambler and one of Nathan's primary associates (friends).

**Big Jule** - an intimidating hustler from Chicago, Big Jule is temperamental and a sore loser. Although not necessarily a large man, stage presence and acting ability are the main requirements for this role.

**Harry the Horse** - is a gambler with a complaining streak and is one of Nathan's primary associates.

**Lt. Brannigan Brannigan** - is a policeman engaged in what he perceives to be a battle of wits with Nathan to stop the craps game. This is primarily an acting role. Comic timing and acting ability are essential.

**Angie the Ox** - is a gambler in Nathan's gambling group of friends.

**Joey Biltmore** - is a gambler and businessman.

**Calvin** - is a member of the Mission Band

**Sarah Brown** - an idealistic but sheltered missionary, Sarah is kind-hearted but too categorical in her view of the world. She learns she has an adventurous side and goes through character changes over the course of the show. Must feel comfortable with classic musical theatre singing as well as jazz.

**Adelaide Adelaide** - is a strongly comic and classic show girl. A club singer and Nathan's longsuffering fiancée, Adelaide is not always the brightest. Weary of the disruption Nathan's involvement in the craps game causes to their relationship, she longs for quiet family life away from New York.

**General Matilda B. Cartwright** - the regional director of the Save-a-Soul mission, Matilda is authoritative through necessity but motivated by charity.

**Agatha & Martha** - are members of the Mission Band and friends of Sarah.

**Allison, Vernon, Ferguson** - friends of Adelaide and main Hot Box dancers.

**Various Male and Female Ensemble Members**

# Guys and Dolls

## Interest Sheet

Name \_\_\_\_\_ School Year 9 10 11 12

Pronouns \_\_\_\_\_ (ex: she/her, he/him, they/them)  
questions/curious about gender pronouns? Click here for more info: <https://tinyurl.com/vhv4bpv>

Cell Phone \_\_\_\_\_ E-Mail \_\_\_\_\_

\_\_\_\_\_ I am interested in auditioning.  
(bring this sheet with you to your audition)

\_\_\_\_\_ I am interested in choreographing/dance captain.  
(if *not* auditioning, give this sheet to Mr. Meier)

\_\_\_\_\_ I am interested in doing Tech.  
(give this sheet to Mr. Meier)

### **Please rank positions in order of interest (1-5)**

\_\_\_\_\_ I am interested in being a student set designer..

\_\_\_\_\_ I am interested in being a student light designer

\_\_\_\_\_ I am interested in a crew chief position.  
(attend bi-weekly tech meetings & oversee crews throughout the production )

\_\_\_\_\_ Assistant Director

\_\_\_\_\_ Production Stage Manager

\_\_\_\_\_ Assistant Stage Manager

\_\_\_\_\_ Set Construction Crew Chief

\_\_\_\_\_ Light Crew Chief

\_\_\_\_\_ Costume Crew Chief

\_\_\_\_\_ Make-Up Crew Chief

\_\_\_\_\_ Sound Board Crew Chief

\_\_\_\_\_ Prop Master

\_\_\_\_\_ House Manager

\_\_\_\_\_ I am interested in being on a running crew  
(need to be available for tech/dress rehearsals as well as build days)

\_\_\_\_\_ Light Board Operator

\_\_\_\_\_ Sound Board Operator

\_\_\_\_\_ Stage Crew

\_\_\_\_\_ Costume/Make-Up

\_\_\_\_\_ Props

\_\_\_\_\_ House

\_\_\_\_\_ I am interested in being on Tech Team only  
(help during the tech build days. Do not attend tech/dress rehearsals)



List any known conflicts between now and April 26<sup>th</sup>. Understand that conflicts after spring break will have a serious impact on whether or not you are cast or assigned a leadership position. Conflicts over spring break may not keep you out of the show, but it will have an impact on the role in which you are cast.

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Please list any stage experience you have outside of Mundelein High School. Don't worry if you do not have any experience. You have to have your first role sometime!

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***This section is very important. Putting your preferences does not mean we will not look at you for all roles, but knowing your interests ahead of time helps us make better casting decisions.***

Are there any roles that you are particularly interested in?

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Are there any roles that you do not wish to be considered for?

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For Students:

I have seen the *Guys and Dolls* Production Calendar (available at [www.mundeleintheatre.org](http://www.mundeleintheatre.org)) and I am available for all rehearsals except those I have listed on this sheet.

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Student Signature

For Parents:

I have seen the *Guys and Dolls* Production Calendar and my student will be available for all rehearsals except those listed on this sheet. I acknowledge that there is a mandatory parent meeting on Monday, March 9<sup>th</sup> at 7pm in the Auditorium. I understand that each family involved in the musical is expected to volunteer to help the production in some capacity. More details will be provided at the meeting on 3/9.

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Parent Name (please print)

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Parent Signature