

Lead Role Character Descriptions: Guys and Dolls JR.

NOTE: All the roles in *Guys and Dolls* are supposed to be played as stereo-typical characters from the late 1940's. We will recognize and challenge those outdated mid-century social norms during our production process. The relationships in the story are meant to be ridiculed, and all of the situations will be played strictly for laughs. We're often confronted with this when we revive beloved classic Broadway shows. The amazing work being done in the modern musical theater world shows that people involved in the performing arts are right out in front when it comes to the acceptance, inclusivity and celebration of all.

Lead roles that include LINES and SOLO SINGING:

Nathan Detroit

Nathan Detroit is the heart and soul of *Guys and Dolls Jr.* Nathan needn't be a great singer, but should be a very good actor with excellent comic timing and able to handle a sizable role. His presence must draw the focus in any scene. Nathan's big secret is that he wants to marry Adelaide; he just can't bring himself to admit it.

Miss Adelaide

Miss Adelaide is the stereo-typical "intellectually-challenged floozy." (AKA dumb blonde) She is the featured showgirl at the Top Hat Cocktail Lounge. This actor should be a strong dancer with an excellent sense of pitch and timing. Adelaide needs to be funny and able to do a convincingly thick New York City dialect

Sky Masterson

Sky Masterson is the quintessential, "smooth-as-velvet" Broadway gambler; he's slick and charming. All the other gamblers wish they were him. Sky should have a strong voice capable of owning the stage when delivering "Luck Be a Lady." He has a soft spot for Sarah Brown. Sky is the role for a confident, mature actor who can sing, dance and drive his scenes.

Sarah Brown

Sarah Brown is the "girl next door" with an adventurous side that's waiting to escape. She is gently authoritative, the mirror opposite of Sky. Sarah is about substance as much as Sky is about style. She should be an excellent actress as well as singer, and must be able to show two distinct sides of herself. Select an actress who is a triple threat, who pairs off well and can hold her own opposite Sky Masterson.

Nicely - Nicely Johnson

Nicely - Nicely Johnson is walking, talking, Broadway comedy. Select a performer who has fantastic comic timing and is naturally funny. Cast an excellent musician and someone who isn't afraid to take positive risks. He should have the chops to really deliver the showstopper, "Sit Down You're Rockin' the Boat."

Benny Southstreet and Rusty Charlie

Benny Southstreet and Rusty Charlie are the small-time gambler sidekicks of Nicely-Nicely Johnson. These are perfect roles for good actors who are naturally funny. They should be confident singers (they open the show with "The Fugue for Tin Horns") and have a handle on comic timing. Don't be afraid to cast a girl who has the skills for one of these roles. It is comical to cast contrasting-sized kids for these parts! Benny has speaking lines throughout.

Arvide Abernathy

Arvide Abernathy is Sarah Brown's grandfather (or grandmother) and the leader of the Mission Band. The actor in this role has a small solo song, and quite a few lines. They should be able to portray a fiercely protective older parent who wants Sarah to be safe and happy.

Smaller featured acting roles with NO solo singing

Note: if you are interested in one of these parts, you should come to the auditions to read lines for us, but you do NOT need to sing a solo.

Harry the Horse and Big Jule

Harry the Horse and Big Jule are colorful additions to the crap shooters crew. They should be strong and humorous characters. They are in all the ensemble numbers but don't need to be strong singers. Their lines are sidesplitting so cast characters that can deliver them.

Lt. Brannigan

Lt. Brannigan and his police force are constantly trying to track down the elusive gamblers and shut down their operation. Nathan and his crew are always one step ahead, and Brannigan is frustrated. He would give a lot to catch them red-handed. This is a character part with no solo singing.

General Cartwright

General Cartwright is the formidable leader of the Save-a-Soul Mission organization. The mission has a band, and General Cartwright can be a singer or a musician. This character has several lines.

Master Of Ceremonies

The Master of Ceremonies is the host at the Top Hat Lounge. He has one memorable line, so this is a great role for someone new to the stage.

Ensemble Players

If you would like to be an ensemble player, you do NOT need to come to the auditions at all. Just sign up on the clipboards outside the music room. At the first rehearsals we will split you up into groups according to your preference and your dance experience and ability. Return the audition materials, and just pick up a cast participation packet. Read it and follow the directions.

Everyone else in the cast will be assigned as a gambler, a Top Hat Lounge dancer, or a mission band member. They will sing, dance and act together, but may not have any spoken lines. The ensemble could also include NYC policemen, newsies, shoppers, street vendors, cabbies, Top Hat Lounge diners and Mindy's Diner's lunch crowd. The ensemble members should be willing to sing and move comfortably on stage.

Gamblers

The Gamblers are the well-dressed "comic glue" of the show. They sing together and have some major dance numbers. Angie the Ox is a gambler with one solo speaking line. Named gamblers also include Liver Lips Louie, Society Max, and the Lookout.

Top Hat Lounge Girls

The Top Hat Lounge Girls work in the club where Miss Adelaide is the headliner. The girls sing together, and can be jazz or tap dancers. The girls are Adelaide's friends, and are sympathetic to her ridiculously long engagement. On their breaks they hang out in the dressing room, have lunch at Mindy's Deli, or go shopping.

Mission Band

The Mission Band is a Salvation Army-style group of singers and musicians who promote clean and sober living. They do not approve of drinking alcohol or gambling. They go out on the street and encourage folks to come to the mission to be "saved." Their music is more about persistence than precision. Mission band members do a lot of enthusiastic singing and marching around, but they don't have to be high-level dancers. Several of them are named characters with a few lines.

You still rehearsing?

ADELAIDE

Yeah. That slave driver Charlie — he's been working us all day. Finally I says, "Look, Charlie, I'm starving! I gotta get outa here and get something to eat." And he says, "You don't want to eat. You just want to sneak out and meet that cheap bum, Nathan Detroit!"

NATHAN

(Outraged)

So what did you say to him?

ADELAIDE

(Proudly)

I told him. I says, "I'll meet whoever I want!" Nathan! Happy Anniversary!
(SHE hands him the box)

NATHAN

A present? For me?

(HE begins to open it)

ADELAIDE

I hope you like it.

(He looks inside)

NATHAN

A belt!

ADELAIDE

Read the card!

NATHAN

"Sugar is sweet, and so is jelly, so put this belt around your belly." That's so sweet. Look, honey — about your present. I didn't get one. I'm sorry.

(Gets in front of him — he puts his arms around her)

No, I kinda like it when you forget to give me presents. It makes me feel like we're married.

NATHAN

Don't worry, honey — one of these days I'll be in the money, and you'll have more mink than a mink.

ADELAIDE

Nathan darling, I can do without anything just so long as you don't start running the crap game again.

NATHAN

The crap game! What an absurd thought!
(BENNY and NICELY ENTER)

Scene

1

Nathan +
Adelaide

Scene 2 - Sky and Nathan

12

(He crosses ADELAIDE to BENNY, sees SKY approaching. ADELAIDE is borne away by BENNY and NICELY — they raise her up and EXIT. NATHAN is alone. He paces a moment, peers off. SKY MASTERSON ENTERS)

SKY

Nathan! You old promoter, you!

NATHAN

How are you, Sky? Going to be in town long?

SKY

Flying to Havana tomorrow.

NATHAN

Havana!

SKY

Yes, there's lots of action down there. Want to come with me?

NATHAN

No, I got a lot of things to... Tell me — you hungry? Maybe we could go into Mindy's and have a piece of cheesecake or strudel or something?

SKY

No. I think I'll go get the late results.

NATHAN

But you will admit that Mindy has the greatest cheesecake in the country?

SKY

Yes, I'm quite partial to Mindy's cheesecake.

NATHAN

Who ain't? And yet there are some people who like Mindy's strudel.

(SKY seems disinterested)

Offhand, which do you think he sells more of, the cheesecake or the strudel?

SKY

Well, I never give it much thought. But if everybody is like I am, I'd say Mindy sells much more cheesecake than strudel.

NATHAN

For how much?

SKY

Huh?

NATHAN

I will bet you a thousand bucks that yesterday Mindy sold more strudel than cheesecake.

SKY

Nathan, let me tell you a little story...

NATHAN

Oh...

SKY

When I was a young man about to go out in the world, my father says to me a very valuable thing. "Son", the old guy says, "...one of these days in your travels a guy is going to come to you with a brand new deck of cards and 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 as sure as you are standing there you are going to wind up with an ear full of cider. Now, Nathan, I do not claim that you have been clocking Mindy's cheesecake...

NATHAN

You don't think that...

SKY

However, if you're really looking for some action -

(Crosses to NATHAN, puts his hand across his chest hiding NATHAN's necktie)

I will bet you the same thousand that you do not know the color of the necktie you have on.

(We can tell from NATHAN's expression that his entire life is passing before him as he fails to remember the color)

Well?

14

NATHAN

(Dismally)

No bet.

(SKY removes his hand. NATHAN looks disgustedly at the color of his tie)

Blue. What a crazy color.

Scene 3 - Adelaide + Sarah

78

SCENE FOURTEEN

(NIGHT. STREET OFF BROADWAY.

ADELAIDE and SARAH ENTER and stand, looking agitated.
Eventually, ADELAIDE notices SARAH)

#39 Adelaide Meets Sarah

ADELAIDE

Oh, hello.

SARAH

(Uncertainly)

Good evening.

ADELAIDE

I'm Adelaide, the well known fiancee.

SARAH

Oh, yes. When are you getting married?

ADELAIDE

The twelfth of never.

SARAH

Oh, I'm sorry. But try to be forgiving and understanding, and the pain will go away. In the Bible it tells us in Obediah ... Obediah ...

(The thought is too much for her)

.... Obediah

(But she cannot go ahead)

ADELAIDE

You've got a boy friend named Obediah, huh?

SARAH

(Through her tears)

Obediah was an ancient prophet.

ADELAIDE

Don't tell me. Nobody cries like that over an old guy Whoever it is, you got it bad. You know, when I saw you with Sky Masterson the other night -

(SARAH goes into a fresh outburst of tears. ADELAIDE looks at her)

Oh, no! Not Sky! You're not in love with Sky?
(No answer, which is its own confirmation)

You poor thing!
(SARAH gestures helplessly)

SARAH

(Low-voiced)
I thought I hated him.

ADELAIDE

I thought I hated Nathan. I still think I hate him. That's love.

SARAH

Adelaide — can't men like Sky ever change?

ADELAIDE

(Shakes her head)
For fourteen years I've tried to change Nathan. I've always thought how wonderful he would be, if he was different. But they just can't change.

SARAH

A little while ago at our prayer meeting there were a lot of gamblers who acted as though maybe they could change.

ADELAIDE

Gamblers at your prayer meeting ... Was Nathan Detroit there?

SARAH

I'm sure I heard that name. I think so.

ADELAIDE

How do you like that rat! Just when he should have been lying he's telling the truth! I'm glad I'm through with him!

(Turns to SARAH)

And you ought to be glad you're through with Sky, too.

SARAH

(Thoughtfully)

I am.

(TWO GIRLS look at each other for a moment)

ADELAIDE

What are we — crazy or something!

Adelaide's Lament

Cue: ADELAIDE opens book.

Slowly

(ADELAIDE) 1

(Spoken) "It says here" (Reading haltingly)

The av'-rage un-mar-ried fe-male bas-ic-ly in-se-
fe-male re-main-ing sin-gle just in the le-gal

2 3

4 5 6 7

cure Due to some long frus-tra-tion may re-act
sense Shows a neu-trot-ic ten-den-cy See note

8 9 10

With psy-cho-so-mat-ic symp-toms
(Spoken) Note: Chron-ic or-gan-ic syn-dromes

11 12 13 3

dif-fi-cult to en-dure Af-fect-ing the up-per
Tox-ic or hy-per-tense In-volv-ing the eye, the

(Adelaide reacts)

14 15 16

res-pir-a-tor-y tract. In
ear, and the nose, and throat. In

17 3 3 3 3 18 3

o-ther words—just from wait-ing a-round for that plain lit-tle band of gold A
o-ther words,—just from wor-ry-ing whe-ther the wed-ding is on or off A

19 3 3 20

per-son— can de-vel-op a cold.
Per-son— can de-vel-op a cough.

The

If I Were a Bell

(SARAH) Am I all right??

Slowly Very freely and slightly tipsy

(SARAH) (spoken)

Ask me how do I feel— Ask me now that we're co - zy and

cling - ing— Well, sir, all I can say— is, If I—

— were a bell— I'd be ring - ing— From the

mo - ment we kissed to - night— That's they way I've just got to be - have—

— Boy, if I were a lamp I'd light— And if I—

— were a ban - ner I'd wave.— Ask me how do I feel,— lit - tle

18 me with my qui - et up - bring - ing Well, sir all I can say — is, If I —

19 20 21

22 — were a gate — I'd be swing - ing — And if

23 24

25 I were a watch I'd start pop - ping my spring — Or if

26 27 28

29 I were a bell — I'd go Dong, dong, ding, dong, ding. — Ask me

30 31 32

More I Cannot Wish You

(Optional)

Cue: (ARVIDE) Sarah dear...

Andante moderato

Under Dialogue

1 4

very tenderly

(ARVIDE)

5 6 7 8

Vel - vet I can wish you for the col - lar of your coat — And

9 10 11 12

for - tune smil - ing all a - long your way — But

13 14 15 16

more I can - not wish — you Than to wish you find your love, — Your

17 18 19 20 21

own true love, — this day —

Rockin' the Boat

Cue: (GENERAL) Tell us in your own words

Freely

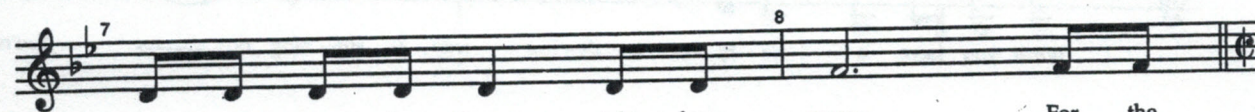
(NICELY)₁



I dreamed last night I got on the boat to Hea-ven And by some chance I had



brought my dice a-long And there I stood And I hol-lered "Some-one fade me" But the



pas-sen-gers they know right from wrong. For the

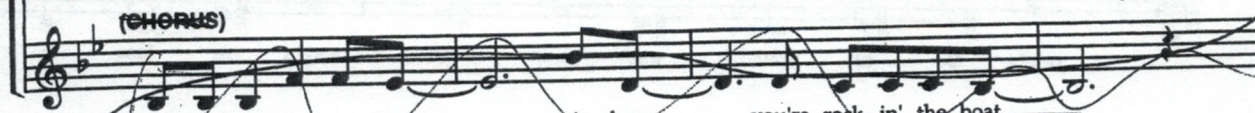
Bright - Rhythmic



peo-ple all said sit down— Sit down— you're rock-in' the boat.



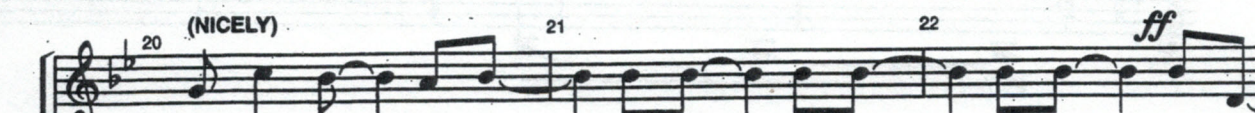
13 (NICELY) Peo-ple all said sit down— sit down— you're rock-in' the boat.— And the



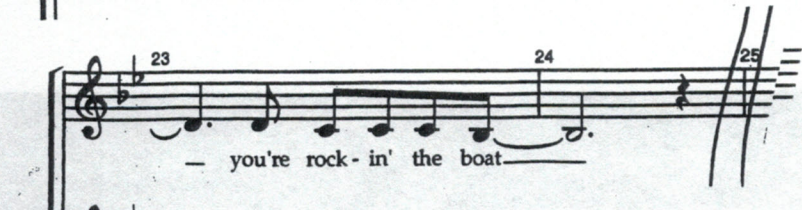
(CHORUS) Peo-ple all said sit down— sit down— you're rock-in' the boat.—



17 (NICELY) de-vil will drag you un-der— By the sharp la-pel— of your



20 (NICELY) check-ered coat— Sit down— sit down— sit down— sit down— sit down—



— you're rock-in' the boat—

Luck Be A Lady

Cue: (SKY) I've got a little more than dough riding on this one

(freely and dramatically)

(SKY) 1 2 3 4

They call you "La- dy Luck" But there is room for doubt. At

5 6 7 8 *mf*

times you have a ve- ry un- la- dy- like way of run- ning out—— You're

9 10 11 12

on this date with me. The pick- ings have been lush And

13 14 15 16

yet be- fore this eve- ning is o- ver you might give me the brush—— You

17 18 19

might for- get your man- ners, You might re- fuse to

20 21

stay And so the best that I can do is

Brightly

22 (*in tempo*) 23 24 25

pray

(SKY)

Luck be a la - dy to - night.

Luck be a la - dy to - night.

Luck, if you've ev - er been a la - dy to be - gin with

Luck be a la - dy to - night.

Luck let a gen - tle - man see.

How nice a dame you can be. I know the

way you've treat - ed oth - er guys— you've been with, Luck be a

la - dy with me! So

Guy's And Dolls

1 2 (NICELY)
When you

3 4 5 6
see a guy, reach for stars in the sky You can

7 8 9 10 (BENNY)
bet that he's do - ing it for some doll! When you

11 12 13 14
spot a John wait - ing out in the rain Chan - ces

(BENNY) 15 16 17 18 (NICELY)
are he's in - sane as on - ly a John can be for a Jane When you

19 20 21 22 23
meet a gent pay - ing all kinds of rent For a flat that could flat -

(NICELY AND BENNY) 24 25 26 27
- ten the Taj Ma - hall Call it sad, call it

(NICELY) 28 29 30 *ff*
fun - ny, But it's bet - ter than e - ven mon - ey That the

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