

# AUDITION GUIDELINES

- Check to make sure you have your conflict sheet filled out and signed, you CAN NOT be cast without it.
- If you are interested in AD, mark that on the form.
- If you are interested in Dance Captain, mark that on the form.
- If you are interested in being an Understudy, mark that on the form.
- List roles you are interested in doing. Let us know what you are thinking, be honest and careful.
- Everyone auditioning will sing and dance, monologues are optional.
- Be ready to go into your audition on time.
- Be respectful of people waiting to audition.
- HOLD YOUR SCRIPT even if you have it memorized.
- Show us something you want to be remembered for, take risks.
- Remember we have to be able to hear you and see you to cast you.
- Call Backs – Does not mean you are cast or not cast. It means we have to hear or see more. You may be asked to look at additional music or sides.

Thank you for making the decision to be a part of the musical. Auditioning sometimes means hearing that you won't be performing on stage. Put this in perspective; please do not let this keep you from being involved in the production. Find a way to get involved.

Cast list will go up on Nov. 23<sup>th</sup>  
Scripts will be distributed at the 3:30, Dec. 17<sup>th</sup> meeting.

## HAVE FUN

# INFORMATION SHEET

NAME: \_\_\_\_\_

CIRCLE: Senior Junior Sophomore Freshman

CELL PHONE NUMBER: \_\_\_\_\_

ID NUMBER: \_\_\_\_\_

Are you interested in a specific ROLE? If so, which one(s)

---

I am ONLY auditioning for (role(s), and will NOT accept other roles.

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Will you accept any ROLE INCLUDING ensemble in the show?

Yes \_\_\_\_\_ No \_\_\_\_\_

Please note that if you mark yes, are cast, and then drop out of the production, you will not be eligible to be cast in another DHS production for a year.

Are you interested in being considered for an UNDERSTUDY? If you mark yes, please note that you may be asked to attend additional rehearsals and that you agree to be prepared to perform.

Yes \_\_\_\_\_ No \_\_\_\_\_

Are you interested in being considered for Dance Captain?

Yes \_\_\_\_\_ No \_\_\_\_\_

If you are not cast, would you be interested in being an Assistant Director?

Yes \_\_\_\_\_ No \_\_\_\_\_

Please use the space below to communicate any information we may need to know when casting the show. (Club, Model UN, All-State, Team, Religious, Auditions, Family, Work, Travel Conflicts.)

AUDITION INFORMATION  
**CRAZY FOR YOU**  
PLEASE READ THIS CAREFULLY

- There will be a music/dance clinic on Friday, November 9th, from 3:30 to 6:00 in the Chorus Room, R-100, AND THE AUDITORIUM. The audition music and dance combination will be taught. THIS IS NOT MANDATORY, and you can leave at any time.
- Audition materials are available on-line under the Fine Arts Department web sites of Susan Gorman and Alicia Akers.
- Choose one song and one monologue and prepare it well. If you are interested in a specific role you should sing and do a monologue for that role. **It does not need to be memorized. Please hold your script while auditioning.** If you are not interested in a speaking role, you do not need to prepare a monologue. **Everyone auditioning must sing and dance.**
- Singing and Reading Auditions will be held on Monday, November 12<sup>th</sup> from 3:30 to 7:00, in the Chorus room, R100. Dance auditions are on Tuesday, November 13<sup>th</sup> in the Studio Theater at 3:30. Some students may be asked to stay until 6 to dance or read again.
- Call backs will be on Wed. Nov. 14th in M-106. You will be notified if we need to see you for a call back. If you are not called back, it does not mean you won't be cast in the production.
- Everyone auditioning must fill out a conflict sheet and have it signed by a parent or guardian. **You will not be cast without a signed conflict sheet.**

- Please sign up for an audition slot. The sign-up sheet will be posted outside of the Studio Theatre, R 105. You will audition in the order you sign up.
- There are 23 speaking roles, with the addition of solo roles, and a small group of featured dancers. Ensemble members will also sing and dance. No singing, acting or dancing experience is required to audition.
- Copies of the script are available in the school library on Tuesday to read or checkout overnight.
- **Crazy For You** officially begin Monday Jan. 7<sup>th</sup> There is a short meeting on Monday, Dec. 17 at 3:30 to get measurements, pick up rehearsal schedules and scripts. The meeting usually lasts an hour.
- **Crazy For You** will be presented March 6-7-8-9- 2019, at 7:30 pm in the DHS auditorium.
- ALL CAST MEMBERS MUST ATTEND ONE DAY OF STRIKE which will be held on March 11 and 12.

Assistant Directors will be chosen when the cast is selected, AND Crew head positions will be determined after casting. Anyone interested in assistant directing but not auditioning should see Susan Gorman

Please print and bring the music you would like to learn to the clinic and your selection to the audition. Additional music will NOT be provided at the clinic or the auditions.

## DHS Theatre Participation and Conflict Sheet

There is a basic rehearsal schedule on the back of this sheet. On school days, we will be working between 3:30 and 6:00. Saturdays 10:00 to 5:00. Technical rehearsals are from 3:30 to 9:00. **Not everyone will be called for all rehearsals.** Please use this sheet to mark out all days you cannot attend rehearsal. It is our goal that, to the extent possible, we would like to work with sponsors and coaches to allow participation in other school activities. However, there is an expectation that you are at all rehearsals that you are scheduled to attend. Please remember that **only the conflicts listed will be considered in building the schedule and NO CONFLICTS can be honored for technical and dress rehearsals or performances.** We do our best to build a rehearsal schedule based on availability however, we cannot accommodate every conflict of every cast member. *Please be certain to list all music, work, sport, travel, college auditions or visits or co-curricular conflicts.* Please put down specific times as well as dates.

Please indicate on the rehearsal schedule any dates that you will have to come to rehearsal late or leave early. We recognize that unforeseen circumstances may occur and an individual's status in the show will be determined on a case by case basis if new conflicts develop. However, any additional conflicts may be grounds for dismissal from the show. Cast members are allowed 2 excused absences, Saturdays count as 2. In some cases, due to absences, the performer will either be removed from the number, or an understudy will take over in a performance(s).

If a student accepts any role in the production and then drops out, the student is not eligible to be cast in another DHS production for a year.

Please refer to the Code of Conduct in your student handbook for questions concerning code violations or contact Susan Gorman in the theatre office with questions (224) 632-3164.

Please have your parent(s), or guardian(s) and any sponsor or coach whose activity or sport meets at the same time sign this sheet. **Please turn this sheet in at your audition. No person will be cast without this sheet.**

### Student and Parent section:

We accept the responsibilities of participation in this production and will do everything in our power to completely fulfill them. We have read the above information and understand that conflicts with the rehearsal schedule other than those listed on the reverse side may be grounds for dismissal from the role and/or cast.

\_\_\_\_\_ (Student Print Name)

\_\_\_\_\_ (Student signature)

\_\_\_\_\_ (Parent or Guardian signature)

### Sponsor/Coach section:

I understand that the student who has signed the statement above is auditioning for participation in a theatre production. I have gone over the rehearsal schedule on the back of this page with the student and crossed out days that s/he will be with my activity/sport. I have read over the information and understand that this student will not be able to miss technical or dress rehearsals or performances.

Activity/Sport: \_\_\_\_\_

Music (Chorus/Band/Orch): \_\_\_\_\_

\_\_\_\_\_  
(Sponsor/Coach signature)

\_\_\_\_\_  
(Brame/Akers/Velleuer signature)

## Crazy For You **CONFLICT CALENDAR**

	MONDAY	TUESDAY	WEDNSDAY	THURSDAY	FRIDAY	SATURDAY
DECEMBER	17 Cast Meeting 3:30 – 4:30	18 Finals	19 Finals	20 Finals	21 No Rehearsal	22 No Rehearsal Start Winter Break
JANUARY	7 Music Rehearsal 3:30 – 6:00	8 Music Rehearsal 3:30 – 6:00	9 Music Rehearsal 3:30 – 6:00	10 No Rehearsal	11 No Rehearsal	12 No Rehearsal
	14 Rehearsal 3:30 – 6:00	15 Rehearsal 3:30 – 6:00	16 Rehearsal 3:30 – 6:00	17 Rehearsal 3:30 – 6:00	18 Rehearsal 3:30 – 6:00	19 Rehearsal 10 - 5
	21 No Rehearsal MLK	22 Rehearsal 3:30 – 6:00	23 Rehearsal 3:30 – 6:00	24 Rehearsal 3:30 – 6:00	25 Rehearsal 3:30 – 6:00	26 Rehearsal 10 - 5
	28 Rehearsal 3:30 – 6:00	29 Rehearsal 3:30 – 6:00	30 Rehearsal 3:30 – 6:00	31 Rehearsal 3:30 – 6:00	1 Rehearsal 3:30 – 6:00	2 Rehearsal 10 - 5
FEBRUARY	4 Rehearsal 3:30 – 6:00	5 Rehearsal 3:30 – 6:00	6 Rehearsal 3:30 – 6:00	7 Rehearsal 3:30 – 6:00	8 Rehearsal 3:30 – 6:00	9 Rehearsal 10-5
	11 Rehearsal 3:30 – 6:00	12 Rehearsal 3:30 – 6:00	13 Rehearsal 3:30 – 6:00	14 Rehearsal 3:30 – 6:00	15 Rehearsal TBA	16 Rehearsal TBA
MARCH	18 Presidents Day No Rehearsal	19 Rehearsal TBA	20 Rehearsal 3:30 – 6:00	21 Rehearsal 3:30 – 6:00	22 Rehearsal 3:30 – 6:00	23 Rehearsal 10 - 5
	25 Rehearsal 3:30 – 6:00	26 Tech Rehearsal 3:30 – 9:00	27 Tech Rehearsal 3:30 – 9:00	28 Tech with Orch. Rehearsal 3:30 – 9:00	1 Tech Rehearsal 3:30 – 9:00	2 Tech Rehearsal 10 - 5
	4 Casmir Pulaski Day Tech Rehearsal 10 – 5	5 Tech Rehearsal 3:30 – 9:00	6 Performance 7:30 Call 5:30	7 Performance 7:30 Call 5:30	8 Performance 7:30 Call 5:30	9 Performance 7:30 Call 5:00
	11 Strike All Day Cast 3:30 – 6:00	12 Strike All Day				

**Please sign the following agreement.**

Student signature

Parent/ Guardian signature

**PLACE AN "X" ON THE DAYS YOU HAVE A CONFLICT. Placing an X on a date does NOT excuse you from rehearsal, it allows Susan Gorman to create a Master Schedule for cast members based on individual conflicts. Not all conflicts can be honored.**

# Characters

Bobby Child -	A young man in love with musical theater.
Bela Zangler -	An established Broadway Producer.
Irene Roth -	A society debutante and Bobby's fiancée.
Mrs. Lottie Child- Perkins -	Bobby's business-oriented and domineering mother. Mother's business assistant, doubles as ensemble.
Tess -	A dance director, Zangler's favorite
Patsy -	A show girl with a high speaking or unique voice.
Mitzi -	A principal dancer.
Follies Girls -	Elaine Louise Susie Margie Shelia Vera
Polly Baker-	Postmistress of Deadrock, "All American Girl"
Lank Hawkins-	Saloon Proprietor in Deadrock.
Everett Baker-	Polly's father, owner of the Gaiety Theater, Deadrock.
Eugene Fodor-	An English tourist married to Patricia.
Patricia Fodor-	An English tourist married to Eugene.
Moose -	Featured character, part of the cowboy trio.
Mingo-	Featured character, part of the cowboy trio.
Sam-	Featured character, part of the cowboy trio
Pete or Petunia-	Intellectual in Deadrock
Harry-	Deadrock Saloon Bartender
Billy-	Saloon Card player
Wyatt-	Saloon Card player
Junior-	Saloon Card Player
Custus or Eunice-	Deadrock resident
Jimmy or Janie-	Deadrock resident
Featured Dancers Ensemble	

# Crazy for You

Men's

Monologues

Please prepare a monologue for your gender identification.

**LANK:** (To Everett and eventually Polly) Would you stop blathering, you pig-headed fool. Look. I'll make it simple. I ...own...the saloon. Now being a man of vision, I would like to expand the saloon in the direction of your theater, which, if you recall, was turned into a post office twenty years ago. Everett, it's never going to be a theater again. In two thousand years, there has been one resurrection, and it wasn't a theater!! (Lank calms himself) Think of it Everett, This could be a big town again! Shops and cafes! Sidewalks! We could have another ... Cleveland on our hands! Would you look around, for God's sake. Come here. Look! (Taking Everett on a tour of the street.) We have a town full of singing cadavers! We have bodies lying in the streets! We are the armpit of the American West. (to Polly) If Everett doesn't sell it to me, the bank is going to take it anyway!

**BOBBY:** (They are inside the old dusty theater. He speaks to Polly). Oh, my God, look at this place! It's Incredible. I've never seen anything like it. What's it doing in Deadrock? Look at all this great stuff. Wow. You can't let the bank take this place. What, uh how did I know? Sorry....I, I, I couldn't help overhearing on the street and...(Bobby has a revelation) Wait a second. I've got an idea! (Pulls on a costume jacket and fedora hat) I know what to do! It's simple All we have to do to save this place is just... put on a show. Here in the theater. That'll raise all the money you need to pay off the mortgage. Look the guys in the bar can sing, I heard them. And- and – and I could bring dancers from Zangler's Follies They're my friends! They'd come in a second! They're on vacation. Let me try it. I could Accomplish something. And this theater, just imagine, giving it a whole new life!

**BOBBY:** Polly! I've got to tell you something. ....You're not going to believe this. I'm Bela Zangler, Yeah, I'm Zangler, Me. I'm him. You see when you got so mad at me the first day, I-I-I realized there was only one way I could help, so I called up Tess, and-and-and- she brought the clothes and the beard and... that's who you fell in love with. It's true. Look, it's not a lie. I'll do the accent, okay? Vell, vell, vell it's so nice to see you today – Ve have rehearsal now, ya? First ve practice a little tap dancing. Polly you've got to believe me! I'm Zangler! I'll show you the clothes the beard, and makeup! There upstairs, I'll prove it to you. Polly I'd never lie to you.



**ZANGLER:** (Entering the theater and talking to Tess) This is incredible, Tessie, why didn't you tell me? These men are wonderful, The dance! They sing! They got rhythm! Okay, we start show this minute. We advertise in papers, all over the state. In this state, how many could that be?... Now I want everybody on stage for rehearsal in ten minutes. Tessie, I do this for you. This isn't like me, I know. That's what worries me. (To Polly) Young lady, YOUNG LADY. You are very good dancer. Where you learn this? (Because of the previous scene) You are also good kisser. By the way, I got big news for your boyfriend. I make him star of show. (No response) Frankly, I thought he was moron. (No response) Well.... He is moron. But he is talented moron.

**MOOSE, PETE, JIMMY, JUNIOR:** Mail call! Hey ya'all its mail call! Come and get it! (Looking in mail bag) Heck, Polly, I never get any mail. Oh right, there was that one letter last month. Yeah, you're right no kiddin'! Hmm, now what'd it say? Come to think of it, I don't know, I didn't have the energy to read it. (Pulls out another letter) Hey! Look at this! There's a letter here for Everett, from New York City! Looky here, Everett, you got a letter from New York City now ain't that exciting, Can I have the stamp Everett for my stamp collection? Bett'ya didn't know I had a stamp collection. (Takes stamp) Oh boy! Number two! Talk about your excitin' day.

**EUGENE:** Hallo, Good evening. Is this Deadrock, Nevada? Jolly Good. We just came in on the train. I don't believe there is anyone else coming. I didn't see anyone else on the train, did you dear? Oh now wait, there was that rather older gentleman. We left the poor chap somewhere in the desert. Frankly, I'm not sure he'll make it. So, I'm afraid it's just the two of us...is that a problem? (Confused) Tickets? Oh dear, I'm afraid we're not here to see a stage show. Oh, no, no, no. You see we're writing a sort of guide book to the American West. The names Fodor. I'm Eugene and this is Patricia.

# Crazy for You

## Women's

### Monologues

Please prepare a monologue for your gender identification.

**MOTHER:** Bobby you've been back here for six weeks and you haven't learned anything. Where's your head?! And don't tell it's about that girl again. Forget about her!...And remember Bobby, whoever you marry requires my prior approval. (beat) Now come over here. (Holds up a document) I have a little surprise for you. We foreclosed on another property. (hands document to Bobby) Happy Birthday! It's a deed of trust It means you own the property. Aren't you going to ask me what property? The Zangler Theater!! It's all yours. You always wanted to dance on stage. Now you have a stage to dance on. It's your toy.

**IRENE:** (to Lank) Mr. Hawkins! (Pushing room service tray at him) In case you were wondering, the coffee was cold, the food was inedible, and the cutlery was filthy. This is the worst hotel I've ever stayed in. This is a hotel correct? It does say "Hotel" you know. On the sign. (Points to the Hotel sign in the room which he proceeds to take down and crush) You're a very frustrated man, aren't you? You are without a doubt, the rudest most uncouth, roughest man I've ever met! (turns to Bobby) There you are. Are you ready to go now? I've been waiting in this stinking town for three days! You need to make time for me. I am your fiancée. Bobby, come back here.

**POLLY:** (To Bobby) When I was a little thing, I'd watch all the big shows. The lights, the music... This here was a pretty big town about 50 years ago. Then the mines ran out and most of the people just got up and left. You've got an idea about what we could do, don't you? Just put on a show? What the hell are you talk 'in about?! A show? In here? Is everybody this stupid back east, or are you just special? Bela Zangler come here. D'ya think he'd come out here and put on a show?! I mean if you asked him? I guess we could try, couldn't we. It sure is nice of you to help like this. I mean we hardly know each other. (Extending her hand) I'm Polly Baker! ... You're Bobby Child?...From New York City? Your'e from the bank! You're here to take our theater, ain't ya?! This is a trick! How could you do this to me?! You and your singin' and dancin' and your Bela Zanglers! (Deeply hurt) Just GO AWAY!! And don't ever let me catch you talkin' to me again.

**POLLY:** Don't forget rehearsal in ten minutes! (Plugging into a phone line at the switchboard) Gaiety Theater and U.S. Post Office. The show opens tomorrow night at eight o'clock. Just get off t the junction, then it's about an hour's walk ...Hello? Hello? (to Lank) Lank, this here's a theater and a post office. You can buy a ticket or a stamp. Otherwise, go back to your saloon.

**TESS, PATSY,** (To Zangler) Bela, what are you doing here? You could ruin everything. (Starts kissing Tess' neck) Stop it, stop it, Would you – ooooooooooh. Bela, how many times do I have to tell you I don't enjoy your company, I'm bored when I'm with you, and I don't find you remotely attractive. And by the way, how is Mrs. Zangler? (pause) She left you, and is running around with some stinking louse...Well I guess she couldn't break the habit.(Pause) So you say you'd do anything for me... I think I have an idea. We have a show! We need an audience. We'll advertise. Get the word out. You could do it. It's not impossible. No, fine then don't ever kiss this neck again. This is so typical of you. These are nice, normal, healthy people.

**PATRICIA:** Hallo, Good evening. Is this Deadrock, Nevada? Jolly Good. We just came in on the train. I don't believe there is anyone else coming. I didn't see anyone else on the train, did you dear? Oh now wait, there was that rather older gentleman. We left the poor chap somewhere in the desert. Frankly, I'm not sure he'll make it. So , I'm afraid it's just the two of us...is that a problem? (Confused) Tickets? Oh dear, I'm afraid we're not here to see a stage show. Oh, no, no, no. You see we're writing a sort of guide book to the American West. The names Fodor. I'm Patricia and this is Eugene.

**APPLICATIONS FOR  
ASSISTANT DIRECTOR  
For the Musical**

Please answer the following questions and return them to Mrs. Gorman **by Friday, Nov. 16**. For those of you whose first choice is auditioning and being in the cast, please feel free to audition for the musical. We will make decisions about assistant directors after auditions.

1. Why are you interested in this position?

2. Assistant directors must be:

- highly organized
- mature
- able to handle multiple tasks at once
- able to focus during difficult situations
- people who take initiative
- people who create solutions
- motivate, inspire and work with a team

What are the ways in which you have demonstrated the above characteristics in the past?

3. Explain how you would work with two actors on character development.

4. There are several responsibilities and focus areas connected with being an assistant director. Please select two of the following and describe in what ways you are interested or qualified to help in that area. Assistant Director with:

- Costumes
- Props
- Note taking
- Publicity and Promotions
- Build and shift crew
- Choreography
- Vocal Music
- Orchestra Music
- Production Party
- Cast Activities
- Staff/FOA connections
- Middle School connections
- Head shots
- Crew

5. Discuss what you would do if you thought there was an issue between two cast members? An incident between a cast and crew member?

# POLLY "Someone To Watch Over Me"

76

- 3 - 7. Someone To Watch Over Me

START

Slow tempo (♩=90)

27 28 29 30

There's a some-bod-y I'm long-ing to see: I hope that he Turns out to be

R.H. Pno., Gtr., Cym. w/brush

L.H. Pno., Bs. pizz.

31 32 33 34

Some - one who'll watch o - ver me.

Solo Vc.

L.H. Pno.

35 36 37 38

I'm a lit-tle lamb who's lost in the wood; I know I could Al-ways be good

R.H. Pno., Gtr., Cym. w/brush

Solo Vc.

Vibes.

L.H. Pno., Bs. pizz.

39 40 41 42 43

To one who'll watch o - ver me. Al- though he may not be the

(Gtr., Vibes., Hns., Tbns. div. sust.) E.Hn., Hns., Tpt.

Solo Vc.

Vibes.

acc.

Pno., Gtr. (Drs. tacet)

Pno.

Bs.Cl. Vc., Bs.

**Piú mosso**

(Cl. 2 colla voce thru bar 50.)

44 45 46 47 48

man some Girls think of as hand-some, To my heart he'll car-ry the

Hn. 2, E.Hn., Tpt., Cl., Fl., Hn., Bs.Cl., Vc., Bs.

**A tempo**

49 50 51 52

key. Won't you tell him, please, to put on some speed,

Fl., E.Hn. (Fl.), Fl., Vibes., Vc., L.H. Pno., Bs., + Bs.Cl. sust., (+ Tbn. 2 sust.)

*rall.*

53 54 55 56

Fol-low my lead? Oh! how I need Some-one to watch o-ver

Pno., Cls., Hns., Tbn., Vibes., Fl., Cl., Pno., Cl. 2 Gtr.

57 58 59 60

me. Some-one to watch o-ver (Cut off fermata with voice.)

E.Hn., Fl., Cl., Pno., Fl., Cl., Pno., E.Hn., Gtr., Hns., Tbn., Bs., Vc., + Vibes., Bs., + Bs.Cl., Pno., Bs.Cl., Hn., Tbn.

*rit.*

END

me. \_\_\_\_\_

61 62 63

Fl., Cl. *pp* Cl. *pp* Cl. *p* *mf*

Cup Tpts. Hn. Hn., Tbn., Vibes., Gtr., arco Bs.

*Segue on applause*

Detailed description: This is a page of a musical score for the song 'Someone To Watch Over Me'. It features a vocal line at the top and a piano accompaniment below. The score is divided into three measures: 61, 62, and 63. The vocal line consists of a single note in each measure, with a long horizontal line underneath labeled 'me.'. The piano accompaniment includes parts for Flute and Clarinet (Fl., Cl.), Clarinet (Cl.), Horns (Hn.), Trumpets (Tbn.), Vibraphone (Vibes.), Guitar (Gtr.), and Double Bass (arco Bs.). The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score concludes with the instruction 'Segue on applause'.

# POLLY

## "I GOT RHYTHM"

Tempo ( $\text{♩} = 132$ )

27 28 29 30

I got rhy - thm, — I got mus - ic, —

31 32 33 34

I got my man, — Who could ask for an - y - thing more?

Br. Cl. 3

Bs. Cl. (+S.D. roll)

mute Br., Hns. *mf* div. Cls. Hp. div. Cls. Tpts.

Bs. Cls., Bs., Drs. Rhy: Bs., Gtr., Drs. Bs. Cl. +Tbns. Rhy. Bs. Cl.

+Tbns. Rhy. Bs. Cl. Br. Cl. *f* 3 Bs. +Bs. Cl.



35 36 37 38

I got dai - sies — In — green pas - tures, —

Cls. Br. Vn. Vc. Rhy. Bs.Cl.

*p*

39 40 41 42

I got my man, — Who could ask for an - y - thing more?

Cls. W.W., Br. Rhy. Bs.Cl. Bs.

*f*

+8<sup>th</sup> Str.

43 44 45 46

Old — Man Trou - ble, — I — don't mind him, —

Hns.; Pno., Gtr. Rhy. Bs., L.H. Pno., Drs.

*sp* *mf*

+8<sup>th</sup> Str., +Cym.

47 48 49

You — won't find him — 'Round — my

Vn. Vc. Xylo., Fl., Ob. +Hns., Bs.Cl. (+Tpts.)

50 51 52

door. I got star - light,

W.W., Br., Xylo.

Vn.

Vc.

+Tbn.

Rhy. Bs., Pho., Gtr., Drs.

53 54 55 56

I got sweet dreams, - I got my man, - Who could

W.W.

(Br. tacet)

W.W.

Rhy. +Hns.

57 58 59 60

ask for an-y-thing more, - Who could ask for an-y-thing more?

Vns.

Vns.

Tpts., Hns. 8<sup>th</sup> Fl., Ob.

W.W. sust.

Rhy., Hns.

Pno., Gtr.

Vc. sust.

Vc. +Bs.

END

# IRENE

## "NAUGHTY BABY"

21 22 23 24 *LANK. J*

Naugh-ty ba - by, naugh - ty ba - by, who will tease — you.

E.Hn., Vibes  
Bs.Cl., Pno.

Pno.,  
Vibes,  
Tri.

Bs., Gtr., Drs.

CFY - Piano Conductor

Detailed description: This is a page of a musical score for the song "Naughty Baby" by Irene. It covers measures 21 through 24. The score is written for voice and piano. The voice part is on a single treble clef staff, and the piano accompaniment is on two bass clef staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 21 starts with a treble clef and a key signature change to two flats. The lyrics are: "Naugh-ty ba - by, naugh - ty ba - by, who will tease — you." The piano accompaniment includes chords and bass lines. Instrumentation includes E.Hn., Vibes, Bs.Cl., Pno., Bs., Gtr., Drs., and Pno., Vibes, Tri. The conductor's name, CFY - Piano Conductor, is at the bottom.

LANK

25 26 27 28

I can show— the way and know the way to please— you. (Ooh!)

IRENE

[Knock.]

29 30 31 32

If you're want-ing a be-gin-ner, I shan't do.

T.Bk.  
Xylo.  
gliss.

Tbn., Vc.

Rhy: Bs., Pno., Gtr., Drs.

33 34 35 36

I can make a saint a sin-ner When I want to.

Glock.

Fl., Cl.

E.Hn.

Rhy. +Vc.

[Push.]

37 38 39 40

If you find— the sim - ple kind are rath-er slow, — dear,

Br., Hns.,  
Pno., Drs. Δ  
Vibes.

f Δ

Drs.

[Scissor Lock.]

41 42 43 44

Then you ought- to try a naugh - ty one, you know, — dear.

W.W., Vibes, Hns., Ratchet *f*

45 46 47 48

But you'll nev-er meet an-oth-er who will be A

Rhy. Tbn. 1 Bs.Cl. Tbn. 2

Tbn., Vc.

Rhy: Bs., Pno., Gtr., Drs.

STOP  
Tempo di Tango (♩=119)

49 50 52

naugh - ty ba - by, naugh - ty ba - by just like... me.

Tbns. W.W., Pno., Gtr, Bs. (Reh. Pno. play only if no percussion present.) *fp* *f*

mute Tpts., Tbn., A.Sx., S.D. +Bs.Cl., Hns., Gtr., Marim., S.D. roll

S.D. roll

53 54 55

A.Sx., Tpt., Marim.

# CHORUS

ALL

START

23 24 25 26 27

I've just got a feel-ing: To - night's the night! — Let's tear down the

(Vn. sust.)

Vc., Bsn.

W.W.

Vc.

Tbn., Tba.

Rhy: Bs., Pno., Bjo., Drs., Hns.

28 29 30 31 32

ceil - ing, To - night's the night! — Take the chain and ball off, From

Vns.

W.W.

(+Tbn., Tba.)

Vc.

Rhy. +Tbn.

33 34 35 36 37

now on I'm free; — This is where I fall off The fam - i - ly tree. —

div. Vns.

38 39 40 41 42

There's no fun in be - ing an an - gel child; I

W.W., Str.

+Glock. (h)

Rhy: Bs., Pno., Bjo., Drs., Hns., Tba.

43 44 45 46 47 48

hear the call of the wild. If the worst should hap - pen, it

W.W., Glock., Cym.

Vn.

Bsn., Vc.

49 50 51 52 53 54

serves me right, To - night's the night!

+Br.

mf

Hns.

Cym., Br., Bsn.

END

1st & 3rd time: Str. 2/4  
2nd & 4th time: Xylo., W.W. loco.  
Add Br., Hns. on cue (with stage business)

55 56 57 58 59 60

[Dialogue]

Hns.

Rhy: pizz. Bs.,

112 EUGENE + PATRICIA

No. 17

Stiff Upper Lip

→ SING EVERYTHING (Bobby, Polly, Eugene, Patricia, Cowboy Trio & Company)

Cue: PATRICIA: Carry on. EUGENE & PATRICIA: Chin up! BOBBY: Stiff upper lip!  
POLLY: Carry on! EUGENE & PATRICIA: Chin up!

**BOBBY** 1 **EUGENE** 2 **BOBBY** 3 **PATRICIA** 4

Stiff up - per lip! Stout fel - la! Car - ry on, old fluff!

W.W., Hn., Gtr. *mf* W.W., Pno. + Hn.

**BOBBY** 5 **EUGENE & PATRICIA** 6 7 8

Chin up! Keep mud - di - ing through!

Pno. W.W. mute Br. + W.W. W.W., Hn. 1 Br. Hn. 2 Hns., Vc. Bsn.

Bs., Gtr. 8va *mf*

**POLLY** 9 **PATRICIA** 10 **EUGENE** 11 **BOBBY & POLLY** 12

Stiff up - per lip! Stout fel - la! When the go - ing's rough, Pip -

W.W., Vns. pizz. W.W. Rhy: Pno., Gtr., H-H Vc.

Bsn., Bs., Pno.



EUGENE & PATRICIA

13 14 15 16

pip to Old Man Trou- ble, and a too- dle- oo, too! Car- ry

Ob., Tri.

Fl.

Bsn.

W.W., Gtr., Vns. *pizz.*

Bs., Pno., S.D. *press roll*

17 18 19 20

on through thick and thin If you feel you're in the right. Let the

Vns. *arco*

Rhy: Gtr., R.H. Pno.

Hn. 1, Pno.

Tpts.

Hn. 2, Vc.

+ Bsn. *sust.*

Bs. + Drs.

**BOBBY & POLLY**  
**EUGENE & PATRICIA**

21 22 23 24

fight - ing spir - it win! Fight, fight, fight, fight, fight!

Vns.

Rhy.

Hns.

W.W.

Vc.

Bsn.

Bsn., Bs., Rhy.

Tbns., Bs., Gtr., Pno.

**Tempo** (♩=134)

25 26 27 28

Stiff up - per lip! Stout fel - la! When you're in a stew,

W.W.

Rhy. + Hns.

Vc.

Hns.

ff

**COMBINE**

29 30 31 32

**COMPANY**

Keep mud-dl-ing through!

So-ber or blot-to, This is our mot-to:

(Str. pizz.) Tutti

STOP

Dance

33 34 35 36 37

arco Vns., R.H. Pno., Dr.

Bsn., L.H. Pno.

Tba., Vc. etc.

(4)

38 39 40 57 58

Cls., Vns.

Rhy: Bs., Drs., Bjo., Pno., Hns.

(8)

59 60 61 62

W.W.

Tpts., Hn., S.D.

Bsn.

Rhy: Tba., Bjo.

63 64 65 66

+ Tbn.

# No. 18 They Can't Take That Away From Me

(Bobby)

Cue: BOBBY: ...there's nothing to keep me here now, is there?

Slowly

1 POLLY: ...I guess not. BOBBY: I guess not. [Dialogue]

div. mute Str. p

2

3

Str.

Bsn.

Cue to continue: BOBBY: A few broken teeth.

Tempo (♩=112)

14 BOBBY

15

16

The way you wear your hat, — The way you sip your tea, —

Cls.

Vn. mp

(+Vc., Bsn. sust.)

Rhy: Bs., Pno., Gtr., Drs. w/brushes +Bs.Cl.

17

18

19

The mem'-ry of all that, —

Hn.

Cup Br. (Str. sust.)

20

21

22

No, no! They can't take that a-way from me! The way your smile just beams, —

Tpts.

W.W. Gtr.

+Bsn., Tbns., Pno.

CFY - Piano Conductor

23 24 25

The way you sing off key,

W.W., Pno. 6 Bs.

*p* +Vibes Bsn.

Rhy: Bs., Pno., Gtr., Drs.

26 27

The way you haunt my dreams,

Rhy. +Vibes "smear ad lib." *sf*

*div.* Tbn., Pno. Hns. (b) 2

Tbn. Bs.Cl. Bs.

28 29 30

No, no! They can't take that a-way from me! We may

Vibes +Pno.

+W.W. Bsn. +Bs. Pno. 3 3

31 32 33

nev - er, nev - er meet a - gain On the bump - y road to

Pno. 1 Vc. solo Pno. pizz.

L.H. Pno. Gtr. hectically

CFY - Piano Conductor

34 love, 35 Still, I'll al - ways, al - ways 36 keep The mem' - ry

+arco solo Vc. gliss. +Bs. Hns. Bsn. Pno. solo Vc., Bs.

Grtr. rapidly

**A tempo**

37 of— 38 The way you hold your knife,— 39

Cl. Pno. Str. +8va Cls. mf Tbn. Bs. Cl., Bsn. Bs. etc.

40 The way we danced till three,— 41 42 The way you've changed my life,—

Pno., +Xylo. Cls. Bsn. Bs. Cl.

43 44 45 No, no! They can't take that a-way from me!—

R.H. Pno. Cym. Br. Hn. (Str. sust.) Tutti Bs.

END

**Slowly**

46 No! 47 They can't take that a - way 48 from me!

*W.W., Str.* *Pno.* *R.H.* *W.W., Hns. mp* *molto rit.* *Attacca*

# No. 19 But Not For Me

(Polly)

Cue: (Attacca from "They Can't Take That Away From Me".)

**Freely**

(POLLY, to cover her feelings of loss, starts straightening the furniture as though nothing was wrong.)

**BOBBY** (finishes and exits.)

1 2 3 4

*Bucket (or hat) solo Tpt.* *Cls.* *p*

**Tempo** (♩=125)

**POLLY**

5 6 32 33 34

They're writ - ing songs of love, — But not for

*Pno. "bell tone"* *Rhy.* *sempre cup Tbn. mp*

Rhy: pizz. Bs., Gtr., Drs. w/brushes

# ZANGLER + BOBBY

with accents

## "WHAT CAUSES THAT"

28 **BOBBY** 29 30

When I'm a - way from her, — I start — des - pair -

Tbns.  
Gr.  
Vc.  
Rhy: Bs., Gr., Drs.

31 **BOTH: (spoken) Oy, oy, oy, oy.** 32 **ZANGLER** 33

- ing — You ought to know by now —

Clis.  
Gr.  
Vc.  
Rhy.

34 **BOBBY: I got pretty good idea.** 35 36

— what caus - es that! —

Clis. Br.  
mf

ZANGLER

37 I'm grow - ing bald - er from the hair I'm tear - - - ing,

Br.

Gtr.

Vc.

Rhy.

38 39

BOTH: Sheeee...

BOTH

40 You ought to know by now what caus - es that!

Cls.

Gtr.

41 42

43 When she keeps on brush - ing you a - side, Oh

Cls., Bs.Cl.

Rhy.

Marimba, Str. pizz.

Rhy: Bs., Gtr., Drs.

44 45 46

47 gosh, you're all at sea! You feel like the shore beat by the tide It's

48 49 50



