



# Crazy For You March 22<sup>nd</sup> – 26<sup>th</sup> March 2011

## PERSONNEL

### Director and Choreographer

Sian Couture Tel: (01638) 510460 Mob: 0781 843 0873 [sianandmark@hotmail.co.uk](mailto:sianandmark@hotmail.co.uk)

### Musical Director

Mark Jefferson Tel: (01638) 510460 Mob: 07979 022 033 [sianandmark@hotmail.co.uk](mailto:sianandmark@hotmail.co.uk)

## PRODUCTION DATES

### Sing through Auditions

Monday 8<sup>th</sup> November 2010 – The Hyndman Centre  
Tuesday 9<sup>th</sup> and Wednesday 10<sup>th</sup> November 2010 – The Hunter Club

### Technical Rehearsal

10am – 10pm Sunday 20<sup>th</sup> March 2011 – Theatre Royal, Bury St. Edmunds

### Dress Rehearsal

6pm – 11pm Monday 21<sup>st</sup> March 2011 – Theatre Royal, Bury St. Edmunds

### Opening

**Tuesday 22<sup>nd</sup> March 2011**

### Closing

**Saturday 26<sup>th</sup> March 2011** NB There will be a matinee performance on the Saturday

### Rehearsals

Rehearsals take place on Monday and Wednesday evenings at the Hyndman Centre. After auditions a schedule will be drawn up and your attendance at rehearsals which require you is not negotiable.

As the performance draws nearer we may well call two or three all day Sunday rehearsals. Again, these will be marked clearly on the rehearsal schedule.



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## The Hyndman Centre



**The Hyndman Centre**  
Hospital Road  
Bury St. Edmunds  
IP33 3JT

## The Hunter Club



**The Hunter Club**  
The Hunter Club  
St Andrews Street South  
Bury St Edmunds  
Suffolk, IP33 3PH



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## Sing Through and Auditions

For your vocal audition I will require you to sing a prepared piece NOT from the show and then a song from the list below. Please DO NOT be offended if I do not hear both pieces in their entirety. It is not because you haven't done well it is because we have heard enough to make a musical decision. MLJ

<b>Sing Through Songs</b>	<b>Bars</b>	<b>Suggested Audition Songs</b>
I Can't Be Bothered Now	Complete	Bobby, Eugene
Bidin' My Time	Complete	Male Chorus, Cowboy Trio
Someone To Watch Over Me	Complete	Polly, Irene, Patricia
Slap That Bass	Bars 1 – 76	Male and Female Chorus
Embraceable You	Bars 24 to end	Polly, Irene
I Got Rhythm	Bars 1 – 96	Polly, Male and Female Chorus
The Real American Folk Song /Entr'acte	Bars 56a to end	Cowboy Trio
What Causes That	Complete	Zangler, Bobby
They Can't Take That Away From Me	Complete	Bobby
But Not For Me	Complete	Polly, Irene, Lottie



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## Principal Roles and Vocal Ranges (in no particular order)

Character	Vocal Part	Description
<b>Bobby Child</b>	<i>Baritone A to F</i>	<i>New York song and dance man with loads of style, charisma and charm. Baritone with dance, tap and comedic acting skills</i>
<b>Polly Baker</b>	<i>Mezzo Soprano A flat to E flat</i>	<i>All American song and dance leading lady. Excellent acting, vocal belt and mix, dance and tap skills</i>
<b>Lank Hawkins</b>	<i>n/a</i>	<i>A comic saloon proprietor, cranky but lovable. Minimal vocal skills.</i>
<b>Irene Roth</b>	<i>Alto with low A flat to B flat</i>	<i>New York society debutante with icy demeanor and sharp wit. Pretty and reserved. Excellent who moves well.</i>
<b>Bela Zangler</b>	<i>Baritone with C to F</i>	<i>An established New York producer with European accent. Must sing well</i>
<b>Everett Baker</b>	<i>Baritone with D flat to D flat</i>	<i>Character actor play's Polly's father. Loveable, with good comic timing.</i>
<b>Mother (Mrs. Lottie Child)</b>	<i>Alto</i>	<i>Character actress who plays Bobby's domineering and austere mother.</i>
<b>Eugene Foder</b>	<i>Baritone with D to F</i>	<i>Character actor who plays British tourist.</i>
<b>Patricia Foder</b>	<i>Mezzo Soprano with E flat to F</i>	<i>Character actress</i>
<b>Cowboy Trio: Mingo, Moose and Sam</b>	<i>Mingo – Tenor to A Sam – Baritone to F Moose – Bass</i>	<i>Doubles as part of male ensemble</i>
<b>Female Ensemble</b>	<i>All ranges Sopranos to high B flat with one E flat</i>	<i>Includes featured ensemble roles of Tess and Patsy</i>
<b>Male Ensemble</b>	<i>All ranges</i>	<i>Includes Moose, Mingo and Sam (Cowboy Trio)</i>



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## History:

***Crazy for You*** is a musical with a book by Ken Ludwig, lyrics by Ira Gershwin, and music by George Gershwin. Billed as “The New Gershwin Musical Comedy”, it is largely based on the songwriting team’s 1930 production, *Girl Crazy*, but interpolates songs from several other productions as well. *Crazy for You* won the 1992 Tony Award for Best Musical.

## Awards:

3 Tony Awards for Musical, Choreographer and Costume Designer  
3 Outer Critics Circle Awards for Broadway Musical, Choreography and Set, Costume and Lighting Design  
2 Drama Desk Awards for Musical and Choreography

## Synopsis:

This new Gershwin extravaganza is filled with song and dance, and Ken Ludwig's hilarious dialogue. The audience will be swept up in an artfully constructed tale of boy meeting girl in the Wild West, where they spread goodness and ultimately fall in love.

The curtain opens on that most magical of places, backstage at the Zangler Theater in New York in the 1930's. The last performance of The Zangler Follies is wrapping up for the season and Tess, the dance Director, is dodging the advances of the married Mr. Zangler. Bobby Child, the rich son of a banking family, is backstage hoping for an audition with Zangler. Bobby performs *K-ra-zy for You*, but fails to impress Zangler after landing on Zangler's toe during the final flourish of his dance routine. Dejected, Bobby heads outside.

Bobby is met by Irene the wealthy woman to whom he has been engaged for five years, and then by his mother who demands that Bobby carry out a piece of banking business for her. Bobby is told to go to Deadrock, Nevada to foreclose on a rundown theatre. As the two women argue over him, Bobby imagines dancing with the Follies Girls and joins them in a rousing rendition of *I Can't be Bothered Now*. Brought back to reality, Bobby decides to escape to Nevada.

When Bobby arrives in Deadrock, it is clear that the town has seen better days. The men sing *Bidin' My Time* in a long, slow drawl. Everett Baker is expecting a banker named Bobby Child to arrive and foreclose on his Gaiety Theater. The only woman left in this forlorn town is Everett's daughter, the spunky Polly Baker, who vows to get even with "Bobby Child" if she ever meets him. Bobby falls in love with Polly at first sight, not realizing who she is, and expresses his excitement in *Things are Looking Up*. Lank Hawkins, the owner of Deadrock's saloon, and Polly's ardent suitor, is not pleased to see a rival for Polly's affections.

Bobby finds himself in quite a bind. If he forecloses on the theatre, he will lose the girl he loves. Inspired, he comes up with the idea of



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"putting on a show" to pay off the mortgage. Polly agrees to this plan until she finds out who Bobby is - that banker from New York! Bobby is heartbroken, but he decides to put on the show anyway, disguised as Zangler. Polly, deeply hurt, expresses her loneliness in *Someone to Watch Over Me*.

A few days later, ten Follies Girls on vacation from The Zangler Follies appear like a mirage in the desert. Bobby has asked them to help stage a spectacular show in Deadrock. When the men of Deadrock see the girls, the sleepy town becomes very lively. Meanwhile, to Bobby's dismay, Irene arrives, threatening to expose Bobby's charade. Polly falls in love with Bobby's impersonation of Zangler, and expresses her love for "Zangler" with the song *Embraceable You*.

Opening night arrives, but everyone is disappointed to find that the only ticket buyers are the Fodors, an English couple writing a guidebook to the American West. What starts out as a disappointment changes into the realization that the show has galvanized the once-sleepy town. They celebrate with a spirited rendition of *I Got Rhythm* while the actual Zangler stumbles unnoticed into town.

Act Two opens in Lank's saloon where Bobby is professing his love to Polly. Unfortunately, she is still in love with the man who she thinks is Zangler. Bobby is about to convince Polly that he has been impersonating "Zangler" when the real Zangler walks into the saloon looking for Tess.

Zangler finds Tess but refuses her request to produce the show. Tess storms off. Zangler, now drunk, bemoans his fate. Bobby, dressed like Zangler, reels in to drown his sorrow over losing Polly. The two men act as mirror images of each other and lament their lost loves in *What Causes That*. The next morning, Polly sees two Zanglers passed out together. She realizes that Bobby was telling her the truth, but she feels hurt by his deception.

The townsfolk vote to give up on performing the show again. Bobby is disappointed and decides to return to New York when Polly refuses to admit that she wants him to stay. Before departing, Bobby thanks her for the memories by singing *They Can't Take That Away From Me*. Polly then mourns her loss in *But Not for Me*.

Zangler agrees to stay in Deadrock and back the show after all. He spends his last dollar putting together a top-notch production to show Tess how much he loves her. In New York, Bobby's mother gives him the deed to the Zangler Theater. Bobby's happiness evaporates as the Follies Girls remind him in *Nice Work If You Can Get It* that nothing matters as much as true love. Bobby takes off for Deadrock and Polly.

Deadrock has been transformed into a jewel of a city where the "Deadrock Follies" has been playing to packed houses, and the star of the show is Polly. Nevertheless, Polly misses Bobby and decides to look for him in New York. Polly and Bobby cross paths but are ultimately reunited in Deadrock. Irene marries Lank, and Bobby's mother (who follows her son out West) is smitten with Everett. Bobby and Polly embrace at last. The curtain falls on a finale of bliss and a reprise of *Embraceable You*.



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## *Musical numbers*

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### Act I

- Overture
- K-ra-zy for You (from *Treasure Girl*)
- [I Can't Be Bothered Now](#) (from *A Damsel in Distress*)
- [Bidin' My Time](#) (from *Girl Crazy*)
- [Things Are Looking Up](#) (from *A Damsel in Distress*)
- Could You Use Me (from *Girl Crazy*)
- Shall We Dance? (from *Shall We Dance*)
- Entrance to Nevada (Stairway to Paradise/Bronco Busters/K-ra-zy For You)
- [Someone to Watch Over Me](#) (from *Oh, Kay*)
- [Slap That Bass](#) (from *Shall We Dance*)
- [Embraceable You](#) (from *Girl Crazy*)
- Tonight's the Night (Lyrics By [Gus Kahn](#) and Ira Gershwin)
- [I Got Rhythm](#) (from *Girl Crazy*)

### Act 2

- [The Real American Folk Song Is a Rag](#) (from *Ladies First*)
- What Causes That? (from *Treasure Girl*)
- Naughty Baby (Music by Desmond Carter)
- [Stiff Upper Lip](#) (from *A Damsel in Distress*)
- [They Can't Take That Away from Me](#) (from *Shall We Dance*)
- [But Not For Me](#) (from *Girl Crazy*)
- But Not for Me (Reprise)
- New York Interlude ([Concerto in F](#))
- [Nice Work If You Can Get It](#) (from *A Damsel in Distress*)
- Bidin' My Time (French Reprise)
- Things Are Looking Up (Reprise)
- Finale