

The Devonshire Playhouse presents:

# GYPSY

## Audition Packet

**Auditions:** March 16 / 5-9P & March 17 / 7-10P  
Ages 11+

Adult Callbacks: March 18 / 7-10  
Youth Callbacks: March 19 / 7-8:30P

Performances: Saturdays, May 31 & June 7 / 7P  
Sundays, June 1 & 8 / 3P

Devonshire Cultural Center 4400 Greenwood Street Skokie, IL 60076

For appointment, email [rhorwitz@skokieparks.org](mailto:rhorwitz@skokieparks.org)

CULTURAL  
*Devonshire*  
CENTER

The Devonshire Playhouse  
Audition Notes  
*Gypsy*

Welcome to the Skokie Park District Devonshire Playhouse auditions for *Gypsy!* Recommended cast ages are 11+. Auditions are by appointment, but walk-ins will be accepted as time allows. Auditions are from 5-9P, Sunday, March 16 and 7-10P on Monday, March 17.

Music Auditions

Prepare 1 minute or a 32 bar cut from music in the same style as the show. An accompanist will be provided as well as a speaker with Bluetooth and auxiliary for those with their own tracks. If you are bringing sheet music, please make sure that it is in the correct key and prepared on card stock or in a binder.

Dance Auditions

Dance auditions will include a general dance/movement call for all adults and older high school aged actors. Please dress to move with shoes that allow for easy movements, turns etc. (i.e. jazz shoes, character shoes or sneakers).

Callbacks

Callbacks will be held on the following schedule:

Adult Actors: Tuesday, March 18 / 7-10P

Youth Actors: Wednesday, March 19/7-8:30P.

- Actors being invited to callbacks will read sides contained in this packet. Actors will also be asked to sing the character's song for which they are being called back.
- Callback musical pieces are contained in this packet.
- Youth actors will dance at their callback on Wednesday.
- Select adult actors will be asked to dance at callbacks. Particularly those being called back for Tulsa, June or one of the other young adult ensemble.

Rehearsal/Performance Schedule

Please see the attached calendar. A more detailed schedule is released after casting is complete. Be sure to list all potential conflicts on your audition application. Not everyone will be called for every rehearsal. It is crucial that all actors be able to attend rehearsals during Pre-tech and Tech weeks: May 14, 15, 18, 19, 21, 22, 26 to 29.

Role Offers

We will send role offers out starting Thursday, March 20 and will complete the process by Saturday, March 22. Actors have 24 hours to accept emailed notices.

Social Media Cast Announcements

Please refrain from posting any roles offered until the official cast list is released. The release will be emailed to the entire cast.

Strike

Those who are cast should plan to assist with strike following the final performance.

### Production Heads

Production Supervisor/House/Playbill	Robin Horwitz
Artistic Director	Eileen Hand
Musical Director	Doug Komandt
Choreographer	Kelly Lohrenz
Stage Manager	Cydney Moody
Lighting Designer	TBD
Set Construction	Evans Poulos & Paul Pint
Props Design/Coordination	TBD
Costume Design	Annie Guter
Sound Design	Evans Poulos

Staff can be contacted through message left at the front desk 847-674-1500 ext. 2400 or through Production Supervisor, Robin Horwitz at 847-929-7420 or [rhorwitz@skokieparks.org](mailto:rhorwitz@skokieparks.org)

### Production Package Options

#### **Adult - No Frills Package – No fee**

Actors receive a commemorative poster of the show and two discounted tickets. Actors may purchase optional items such as additional tickets and photos ala carte as listed under Fees & Costs.

#### **Adult - Full Production Package – \$108**

This includes a commemorative poster, digital photos of the show and two complimentary tickets.

#### **Youth Production Package -Required for actors under the age of 18 - \$108**

This includes a commemorative poster, digital photos of the show and two complimentary tickets.

If two members of a household are cast and opt for the full production fee, then the 2<sup>nd</sup> family member receives a 15% discount on their production fee. The third household member would receive a 25% discount. Production Fees are due during the first week of rehearsals.

### Fees and Costs You Will/Might Incur

Full Production Package	\$108
Replacement of Rental Script	\$25
Digital Photos ala carte	\$50
Charge for removal of pencil markings in rented script	\$5
*Costumes	\$10-\$40

#### Tickets Full Price

\$23 – Students/Seniors  
\$28 – Adults

#### Tickets Discounted for No Frills Package

\$20 – Students/Seniors  
\$25 – Students/Seniors

\*Every effort is made to use costumes that are in stock, but at times, actors may be asked to bring something from home or to purchase items for them to keep (i.e. hose/tights, shoes, socks, some hair pieces, etc.) Costumers work with the cast to produce the best look for the production at the lowest possible cost to the actor.

# March 2025

April 2025

Su	Mo	Tu	We	Th	Fr	Sa
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

March 2025

Su	Mo	Tu	We	Th	Fr	Sa
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Feb 23	24	25	26	27	28	Mar 1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
5:00pm Gypsy Auditions (Prog. 1, 2 & Dance Studio)	7:00pm Gypsy Auditions (Prog. 1 & Preschool 1)	7:00pm Gypsy Adult Callbacks (Prog. 1 & Preschool 1)	7:00pm Gypsy Youth Callbacks (Prog. 1 & Preschool 1)	7:00pm Gypsy Rehearsal (Program 1)	7:00pm Gypsy Rehearsal (Program 1 & 2)	7:00pm Gypsy Rehearsal (Program 1 & 2)
23	24	25	26	27	28	29
5:00pm Gypsy Read Through (Program 1 & 2)	7:00pm Gypsy Rehearsal (Theatre)	7:00pm Gypsy Rehearsal	7:00pm Gypsy Rehearsal (Program 1)	7:00pm Gypsy Rehearsal (Program 1)	7:00pm Gypsy Rehearsal (Program 1)	7:00pm Gypsy Rehearsal (Program 1 & 2)
30	31	Apr 1	2	3	4	5
5:00pm Gypsy Rehearsal (Program 1 & 2)	7:00pm Gypsy Rehearsal (Program 1)					

# April 2025

April 2025							May 2025						
Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa
6	7	8	9	10	11	12	4	5	6	7	8	9	10
13	14	15	16	17	18	19	11	12	13	14	15	16	17
20	21	22	23	24	25	26	18	19	20	21	22	23	24
27	28	29	30				25	26	27	28	29	30	31

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Mar 30	31	Apr 1	2 7:00pm Gypsy Rehearsal (Prog. 1)	3 7:00pm Gypsy Rehearsal (Prog. 1)	4	5
6 5:00pm Gypsy Rehearsal (Theatre)	7 7:00pm Gypsy Rehearsal (Theatre)	8	9 7:00pm Gypsy Rehearsal (Theatre)	10 7:00pm Gypsy Rehearsal (Theatre)	11	12
13 1:00pm Gypsy Rehearsal (Theatre)	14 7:00pm Gypsy Rehearsal (Theatre)	15	16 7:00pm Gypsy Rehearsal (Theatre)	17 7:00pm Gypsy Rehearsal (Theatre)	18	19
20 5:00pm Gypsy Rehearsal (Theatre)	21 7:00pm Gypsy Rehearsal (Theatre)	22	23 7:00pm Gypsy Rehearsal (Theatre)	24 7:00pm Gypsy Rehearsal (Theatre)	25	26
27 5:00pm Gypsy Rehearsal (Theatre)	28 7:00pm Gypsy Rehearsal (Theatre)	29	30 7:00pm Gypsy Rehearsal (Theatre)	May 1	2	3

# May 2025

May 2025							June 2025						
Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa
				1	2	3	1	2	3	4	5	6	7
4	5	6	7	8	9	10	8	9	10	11	12	13	14
11	12	13	14	15	16	17	15	16	17	18	19	20	21
18	19	20	21	22	23	24	22	23	24	25	26	27	28
25	26	27	28	29	30	31	29	30					

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Apr 27	28	29	30	May 1 7:00pm Gypsy Rehearsal (Theatre)	2	3
4 5:00pm Gypsy Rehearsal (Prog. 1 & 2)	5 7:00pm Gypsy Rehearsal (Theatre)	6	7 7:00pm Gypsy Rehearsal (Theatre)	8 7:00pm Gypsy Rehearsal (Theatre)	9	10
11 5:00pm Gypsy Rehearsal (Theatre)	12 7:00pm Gypsy Rehearsal (Theatre)	13	14 7:00pm Gypsy Rehearsal (Theatre)	15 7:00pm Gypsy Rehearsal (Theatre)	16	17
18 5:00pm Gypsy Rehearsal (Theatre)	19 7:00pm Gypsy Rehearsal (Theatre)	20	21 5:00pm Gypsy Orchestra Rehearsal (Playroom) 7:00pm Gypsy Rehearsal - Sitzprobe (Theatre)	22 6:00pm Gypsy Tech Rehearsal (Theatre Music Studio & PS 3)	23	24
25 5:00pm Gypsy Tech Rehearsal (Theatre)	26	27 6:00pm Gypsy Tech Rehearsal (Theatre, Music Studio & Preschool 3)	28 6:00pm Gypsy Tech Rehearsal (Theatre, Music Studio & Preschool 3)	29 6:00pm Gypsy Tech Rehearsal (Theatre, Music Studio & Preschool 3)	30	31 5:30pm Gypsy Actor Call 5:30P & Performance 7P (Theatre, Music Studio & Preschool 3)

# June 2025

July 2025

Su	Mo	Tu	We	Th	Fr	Sa
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

June 2025

Su	Mo	Tu	We	Th	Fr	Sa
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Jun 1 3:00pm Gypsy Actors Call 1:30 & Performance 3P (Theatre, Music Studio & Preschool 3)	2	3	4 7:00pm Gypsy Pick Up Rehearsal (Theatre)	5	6	7 5:30pm Gypsy Actor Call 5:30P & Performance 7P (Theatre, Music Studio & Preschool 3)
8 3:00pm Gypsy Actors Call 1:30 & Performance 3P (Theatre, Music Studio & Preschool 3)	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	Jul 1	2	3	4	5

## CHARACTER BREAKDOWN *GYPSY*

**Rose:** Female, The Mother.  
Age: 40-60 (Range: Low F to C )

**June:** Female, Rose's daughter  
Age: 20-30 (Range: A flat to D)

**Louise:** Female, Rose's other daughter, later Gypsy, the stripper.  
Age: 20-30 (Range: C Sharp to E Flat)

**Tessie Tura:** Female, Ballet Stripper  
Age: Flexible (Range: C Sharp to D Flat)

**Mazeppa:** Trumpet Stripper  
Age: Flexible (Range: G below middle C to B Flat)

**Electra:** Female, Lightbulb Stripper  
Age: Flexible (Range: B Flat to D)

**Baby June:** Female, Rose's baby daughter  
Age: Youth/Preteen (Range: Eb to Eb)

**Baby Louise:** Female, Rose's other baby daughter  
Age: Youth/Preteen (Range: Eb to Eb)

**Herbie:** Male, Candy salesman and Rose's manager  
Age: 40-60 (Range: Baritone)

**Tulsa:** Male, Farm boy, etc. (with others)  
Age: 20-30 (Range: F to G)

**Uncle Jocko:** Male, Vaudeville master of ceremonies  
Age: 40+ (Range: Flexible)

**Georgie:** Male, Jocko's assistant  
Age: Flexible (Range: Flexible)

**Clarinet Boy (Clarence):** Male or Female, Auditioning child  
Age: Youth/Preteen (Range: Flexible)

**Pop:** Male, Rose's father  
Age: 50-70 (Range: Flexible)



**Weber:** Male, Theatre manager in Los Angeles  
Age: Flexible (Range: Flexible)

**L.A.:** Male, Farm boy, etc. (with others)  
Age: 18-30 (Range: G to G)

**Yonkers:** Male, Farm boy, etc. (with others)  
Age: 18-30 (Range: G to G)

**Angie:** Male, Farm boy, etc. (with others)  
Age: 18-30 (Range: G to G)

**Kringelein:** Male, Hotel Manager in Akron  
Age: Flexible (Range: Flexible)

**Mr. Goldstone:** Male, Representative of the Orpheum Circuit  
Age: 30-50 (Range: Flexible)

**Miss Cratchitt:** Female, Secretary at Grantziger's Palace  
Age: 20-40 (Range: Flexible)

**Agnes:** Female, Hollywood Blonde  
Age: 16-30 (Range: Flexible)

**Marjorie May:** Female, Hollywood Blonde  
Age: 16-30 (Range: Flexible)

**Dolores:** Female, Hollywood Blonde  
Age: 16-30 (Range: Flexible)

**Thelma:** Female, Hollywood Blonde, non-speaking  
Age: 16-30 (Range: Flexible)

**Gail:** Female, Hollywood Blonde, non-speaking  
Age: 16-30 (Range: Flexible)

**Cigar:** Male, Theatre Manager in Wichita  
Age: Flexible (Range: Flexible)

**Pastey:** Male, Stage Manager in Wichita  
Age: Flexible (Range: Flexible)

**Offstage Announcer:** Male or Female, Introducing Gypsy across the country  
Age: Flexible (Range: Flexible)

**Renee:** Female, Louise's maid  
Age: Flexible (Range: Flexible)

**Phil:** Male, Louise's press agent  
Age: Flexible (Range: Flexible)

**Bourgeron-Cochon:** Male, Photographer  
Age: Flexible (Range: Flexible)

**Baby June's Newsboys,** Male or Female  
Age: Youth/Preteens (Range: Flexible)

# *Gypsy* Sides

Side #1	Young Louise	pg. 1
Side #2	Tulsa & Louise	Pgs. 1~4
Side #3	Rose & Louise	Pgs. 1~6
Side #4	June & Louise	Pgs. 1 & 2
Side #5	Herbie & Rose	Pgs. 1~6
Side #6	Baby June	Pgs. 1 & 2
Side #7	Tessie Tura	Pgs. 1~3
Side #8	Jocko & Rose	Pgs. 1~3

# Young Louise

#1

ROSE

Never!

(She turns to see LOUISE who has  
entered behind her)

Why aren't you ready for bed, Louise?

LOUISE

June says you said she can sleep with you tonight.

ROSE

You know how high-strung the baby is after a performance.

LOUISE

I performed.

ROSE

It ain't the same. Now say goodnight and go to bed.

LOUISE

Goodnight, Grandpa.  
(Kisses him)

FATHER

Goodnight, Louise. You're a good girl.

ROSE

You are a good girl, and I was proud of you tonight.

(LOUISE runs to her and hugs her.  
Then:)

LOUISE

Momma, how come I have three fathers?

ROSE

Because you're lucky... You were born with a caul. That means  
you got powers to read palms and tell fortunes and wonderful  
things are going to happen for you!

(LOUISE goes) *Sw*

FATHER

Why do you fill her with such bunk?

ROSE

It ain't bunk!

①

# Tulsa/Louise

#2

TULSA  
It's O.K., Herbie...

HERBIE  
I thought you were maybe worried about the act.

TULSA  
Oh, no, Herbie.

HERBIE  
Because the way things are pickin' up - why, I wouldn't be surprised if you kids got paid!  
(To LOUISE)  
Matter of fact, they're good enough right now for me to treat you to an ice cream soda.

LOUISE  
No, thank you.

HERBIE  
Chow mein?

LOUISE  
Momma doesn't like us to eat just before a show.

HERBIE  
(After a beat, gently)  
There's one thing your momma knows I wish you did: I like her.  
(Starts in)

LOUISE  
Herbie...

(HE returns. A moment, then SHE shakes her head)

Nothing.

HERBIE  
Tulsa, if you or the boys have any problems, you bring 'em to me. Will you?

TULSA  
Sure, Herbie.

(HERBIE exits)

①

LOUISE

You didn't tell him anything, did you? I mean that you're rehearsing a dance team act?

TULSA

How'd you know I was working on an act?

LOUISE

I saw you practicing Monday after the matinee, with your broom for a partner. I was up in the flies.

TULSA

Louise - please -

LOUISE

Oh, I won't tell anybody, Tulsa! I'm very secretive. Just like you.

(Takes his hand)

That's what this means here in your palm. And this means you make up dreams - like me.

TULSA

(Moves away)

What do you make up dreams about?

LOUISE

...People.

TULSA

Oh, I do that too.

LOUISE

Yes, but yours are about a partner for your act.

TULSA

She's gonna be more than a partner, I hope. I mean I dream...that one day well, you know ...

(Starts to dance around)

LOUISE

What would she have to be like, Tulsa? A wonderful singer and dancer, I guess.

TULSA

Oh, no. I'm going to do most of that. I don't mean I'm going to hog it all but - they always look at the girl...in a dance team. Especially if she's pretty.

(2)

LOUISE  
Makeup can help. And costumes.

TULSA  
I've got the costumes all figured out. A blue satin tux for me  
-

LOUISE  
With rhinestone lapels --

TULSA  
You think?

LOUISE  
I'll sew them on.

(Music)

TULSA  
(As music starts)  
O.K. Secret?

LOUISE  
Secret.

TULSA  
I pretend I'm home getting dressed for a date. I comb my hair.  
I take a flower...Put it in my lapel. Then I spot the audience.  
(Sings:)

/12/ ALL I NEED IS A GIRL - Tulsa  
(Vocal)

ONCE MY CLOTHES WERE SHABBY,  
TAILORS CALLED ME "CABBIE,"  
SO I TOOK A VOW,  
SAID "THIS BUM'LL  
BE BEAU BRUMMEL."  
NOW I'M SMOOTH AND SNAPPY,  
NOW MY TAILOR'S HAPPY.  
I'M THE CAT'S MEOW,  
MY WARDROBE IS A WOW;  
PARIS SILK, HARRIS TWEED,  
THERE'S ONLY ONE THING I NEED.  
GOT MY TWEED PRESSED,  
GOT MY BEST VEST,

TULSA (Cont'd)

ALL I NEED NOW IS THE GIRL!  
GOT MY STRIPED TIE,  
GOT MY HOPES HIGH,  
GOT THE TIME AND THE PLACE, AND I GOT RHYTHM -  
NOW ALL I NEED'S THE GIRL TO GO WITH 'EM!  
IF SHE'LL  
JUST APPEAR, WE'LL  
TAKE THIS BIG TOWN FOR A WHIRL,  
AND IF SHE'LL SAY, "MY  
DARLING, I'M YOURS," I'LL THROW AWAY MY  
STRIPED TIE AND MY BEST-PRESSED TWEED -  
ALL I REALLY NEED  
IS THE GIRL!

(LOUISE has been watching with yearning and now, as TULSA begins to dance the yearning increases. He explains his dance to her as he goes along:)

/12A/ ALL I NEED IS A GIRL (Dance)

Orchestra

I start easy...Now I'm more - debonair...Break! And I sell it here...I start this step, see -- I build it and double it -- and she appears! All in white!

(He reaches out his hand to the invisible partner, tentatively. HE is unaware of her, unaware of her hopes, unaware SHE is following him about, visualizing herself as the partner for him)

I take her hand - kiss it - and lead her on the floor...

(SHE holds her hand out)

This step is good for the costumes...Astaire bit. Now we waltz.

(She follows him out "on the floor")

Strings come in. And I lift her!

(She mimes being lifted)

...Again!...Once more!...Now the tempo changes; and all the lights come up; and I build!

(At last, he starts a step that LOUISE knows and clumsily, she starts to do it with him. At last, HE notices and shouts:)



Rose/Louise

#3

RENÉE

Yes, madam.

(Goes out with the furs and the cow head)

ROSE

Aren't you going to take your bath?

LOUISE

Yes, Mother.

ROSE

Then why are you fixing your face?

LOUISE

A photographer's coming.

ROSE

Where's he going to photograph you? In the tub?

LOUISE

Eventually.

ROSE

(Shocked)  
Louise!!

LOUISE

It's for Vogue.

ROSE

(Elated)  
Louise!! Well I better get out our scrapbooks.

LOUISE

Phil's taken care of all that.

ROSE

Phil! He's a rotten press agent. He never tells 'em we headlined the Orpheum Circuit.

(Phone rings)

LOUISE

(Beating her to it)  
Hello?...

LOUISE (Cont'd)

(Intimately)

Hello. No, it's difficult right now.

ROSE

I'm not leaving.

LOUISE

I'll see you at the party... Yes, I promise. À bientôt.  
(Hangs up)

ROSE

À bien what?

LOUISE

I guess I'm being a little much - but Momma, I love it.

ROSE

All right so...who's giving the party?

LOUISE

Some friends.

ROSE

In the old days, I was always invited first.  
(Very grandly)

I wouldn't go even if I did have something to wear. I got more important things to do - like thinking up an idea for a new strip for us.

LOUISE

Mother, we're still stuck with that wind machine you bought to blow my clothes off... Actually - I'm putting in a new number on Saturday.

ROSE

...What is it?

LOUISE

You'll see.

ROSE

I'll see.

LOUISE

Let me surprise you.

(2)

ROSE

These days, you're just one big surprise after another...we have to go shopping tomorrow for the material for the gown.

LOUISE

I've got a French lesson tomorrow.

ROSE

Oh. Well, I'll go alone. Any particular color you have in mind?

LOUISE

Mother - I've already started to make the gown.

ROSE

Oh... Well, I better run your bath.

LOUISE

You don't have to. That's what I've got a maid for.

ROSE

LET ME DO SOMETHING, DAMMIT!

LOUISE

What, Mother?

ROSE

A million things. I'm not a baby.

LOUISE

Neither am I.

ROSE

Don't you take that tone to me. Your sister used to get that edge to her voice -

LOUISE

I am not June!

ROSE

You're not Louise, either!

LOUISE

And neither are you!

ROSE

Oh yes I am! More than you, Miss Gypsy Rose Lee -- with your dirty pictures for Vogue!

LOUISE

Mother -

ROSE

And your maids and your press agents and your fancy friends and their fancy parties!

LOUISE

They happen --

ROSE

Your loud-mouth mother ain't invited to those goddam parties. They laugh at her!

LOUISE

They don't --

ROSE

They DO! And don't think I don't know that's one reason why you don't want me backstage: so I won't hear 'em laugh. Well, it's them you oughta keep out, not me! Because they're laughing at you, too! You, the burlesque queen who speaks lousy French and reads book reviews like they was books!

LOUISE

Turn it off, Mother.

ROSE

Do you know what you are to them? A circus freak. This year's novelty act! And when the bill is changed -

LOUISE

I SAID TURN IT OFF! Nobody laughs at me - because I laugh first! At me! ME - from Seattle; me - with no education; me with no talent - as you've kept reminding me my whole life. Well, look at me now: a star! Look how I live. Look at my friends! Look where I'm going! I'm not staying in burlesque. I'm moving - maybe up, maybe down -- but wherever it is, I'm enjoying it! Mama, I'm having the time of my life because for the first time, it is my life! And I love it! I love every second of it and I'll be damned if you're going to take it away from me! I AM Gypsy Rose Lee! I love her - and if you don't, you can clear out right now!

4

(A moment: ROSE stares at her,  
stunned. Then a knocking on the  
door and RENÉE enters)

RENÉE

Your Press Agent is here with the photographer.

LOUISE

Tell him I'll be ready in a minute.

(Quieter)

Momma, we can't go shouting seven performances of this a week.

ROSE

The whole family shouts: it comes from our living so near the  
railroad tracks.

LOUISE

I'm getting an ulcer.

ROSE

You think I'm not?

LOUISE

Yes, I think you're not. And if you want an ulcer, Momma, get  
one of your own. You can't have mine.

ROSE

(Frustrated)

Everybody has stomach trouble but me.

LOUISE

Mother, you fought your whole life. I wish you could relax now

-

ROSE

You need more mascara on your left eye.

LOUISE

Momma, you have got to let go of me!

ROSE

Let go?

LOUISE

I'll give you anything you want -

5

ROSE

You need me!

LOUISE

A house, a farm, a school -- a dramatic school for kids? You were always great with kids!

ROSE

(Cutting in)

I'm a pro! Not an old work horse you can turn out to pasture just because you think you're riding high on your own!

LOUISE

Momma, no kid does it all on his own but I am not a kid any more! From now on, even if I flop, I flop on my own!

(Knock on door)

PHIL

(Off)

Hey, Gyps, what do you say?

ROSE

"So long, Rose," that's what she says. "Don't slam the door on your way out."

(Starts to go, but is pushed aside  
by the PRESS AGENT and PHOTOGRAPHERS)

PHIL

(As he enters)

Hi, Rose. Gyps, baby, may I present, Monsieur Bougeron-Cochon.

LOUISE

Enchanté, Monsieur.

BOUGERON-COCHON

Enchanté.

PHIL

Let's make with the oiseau, kiddies. One before you take the plunge. All set...

(LOUISE takes a cheesecake pose)

Fine!

6

# June/Louise

#4

calling and running out after her.  
A pause, then LOUISE picks up the  
phone left off the hook:)

LOUISE

No!

(Hangs up)

Momma's just talking big, June. She won't really --

JUNE

Yes, she will.

LOUISE

Maybe Mr. Grantziger will -

JUNE

No, he won't... Well, that's show business.

LOUISE

Aren't you happy someone like Mr. T. T. Grantziger thinks you  
can be a star?

JUNE

You're funny.

LOUISE

Why?

JUNE

Well, you're never jealous.

LOUISE

Oh. Well, I don't have any talent. I don't mind really -  
except Momma would like it better if I did.

JUNE

I guess that's what she likes about me. Momma's no fool. I'm  
not a star.

LOUISE

You are.

JUNE

I'm not! Mr. Grantziger could make me one if --

LOUISE

Momma can make you a star, too.

(1)

JUNE

Momma can do one thing: she can make herself believe anything she makes up. Like with that rhinestone finale dress you sewed for me. Momma wants publicity so she makes up a story that three nuns went blind sewing it! Now she believes it. She even believes the act is good.

LOUISE

Isn't it?

JUNE

It's a terrible act and I hate it! I've hated it from the beginning and I hate it more now! I hate pretending I'm two years old. I hate singing those same awful songs, doing those same awful dances, wearing those same awful costumes -- I didn't mean it about the costumes.

LOUISE

No. You just meant you're too big for them now.

JUNE

Do you ever feel like you didn't have a sister?

LOUISE

... Sometimes.

JUNE

It's Momma's fault.

LOUISE

You can't blame everything on Momma.

JUNE

You can't maybe. I wish she'd marry Herbie and let me alone.

LOUISE

Herbie doesn't want to marry her. All he cares about is the act.

JUNE

Oh, honest. Louise.

LOUISE

Well, he's an agent!

(2)



# Herbie/Rose

#5

ROSE

(Baby-talk to dog)  
'Atsa healthy-wealthy lady-wadie.

HERBIE

Oh, God!

JUNE

Herbie's angry.

ROSE

Herbie's never angry; it's bad for his stomach. Come on, girls, beddie-bye.

JUNE

It's so early!

ROSE

But, you have to audition for Mr. T. T. Grantziger at his Palace Theatre tomorrow and you have to look young.

LOUISE

Can I wear a dress?

ROSE

You'd look old in a dress. Besides, you haven't got one.

(SHE and JUNE have lined up with  
LOUISE: 3 blanket-coats in a row)

JUNE

Good night, Uncle Herbie.  
(Kisses him)

HERBIE

Good night, June.  
(Stands up to kiss LOUISE who  
stiff-arms him)  
Good night, Louise.

LOUISE

Good night, Herbie.  
(Exits with JUNE)

ROSE

I'll cold-cream their faces and be right back.

①

HERBIE  
Rose, the hotel is two doors away! Honestly, you behave as though those girls - Rose!

(This is because SHE is collecting silverware)

ROSE  
We need new silverware.  
(Stops)  
Herbie, how long is it going to take you to get used to me?

HERBIE  
How long did it take me to get used to those coats?

ROSE  
What's the matter with them? They're very stylish! Louise is very handy with a needle.  
(Picking up silverware)  
Herbie, as the good Lord says: an eye for an eye - a tooth for a tooth -  
(Dumps the silver into her bag)  
And it serves them right for over-charging. --

(Starts to go - HERBIE hands her a knife which SHE also takes. But then she stops and returns)

They can skip the cold cream for one night.

(Automatically, HE gets up too and helps her off with her coat)

(ROSE, admiringly:)  
All this time we've been together and you still stand up for me!

HERBIE  
Instead of standing up to you.

ROSE  
I wanted to have dinner tonight, just the two of us, but what was I going to do with the girls? They're babies.

HERBIE  
Rose, no matter how you dress 'em, no matter how you smother 'em, they're big girls. They're almost young women---

ROSE

They're not and they never will be!

HERBIE

I'm embarrassed in front of them! When are you going to marry me, Rose?

ROSE

Don't forget to take our scrapbooks to Mr. Grantziger's tomorrow.

HERBIE

When are you going to quit stalling? Honey, don't you know there's a depression?

ROSE

Of course I know! I read Variety.

HERBIE

Don't you know what it's doing to vaudeville? Don't you know what the talkies are doing to vaudeville? Don't you know I love you?

ROSE

You think I'd be unfaithful to my husbands if you didn't? But I have to think of my girls and their happiness.

HERBIE

Louise is very happy being the rear end of a cow!

ROSE

She loves animals.

HERBIE

She and June should both be in school ---

ROSE

And be like other girls; cook and clean and sit and die!

(To Waitress, sweetly)

Honey, could I have a spoon to stir my tea?... I promised June she'd be a star and she will be. I promised I'd get her on the Pantages Circuit and I did. I promised I'd get her on the Orpheum Circuit and I did.

HERBIE

I did! And you promised me that after I did, you'd marry me.

3

ROSE  
I promised her she'd headline on Broadway and --

HERBIE  
Didn't you hear what I said?

ROSE  
Yes, but I'm ignoring it.  
(To Waitress)  
Thanks, honey.  
(Waits 'til she's gone, then  
puts spoon in her bag)  
Herbie, it isn't very polite for a gentleman to remind a lady  
that she welched. There was no date on that promise --

HERBIE  
ROSE, STOP HANDING ME THAT BULL.

ROSE  
Your stomach!  
(Quickly handing him a pill)  
(Music starts)

Herbie, why don't you get angry outside, instead of letting it  
settle in your stomach?

HERBIE  
I'm afraid.

ROSE  
Of me?

HERBIE  
Of me.

ROSE  
What do you mean?

HERBIE  
If I ever let loose, it'll end with me picking up and walking.

ROSE  
Only around the block.

HERBIE  
No.

4

Don't say that.

ROSE

/9/ YOU'LL NEVER GET AWAY FROM ME - Rose & Herbie

ROSE

(Sings)  
YOU'LL NEVER GET AWAY FROM ME.  
YOU CAN CLIMB THE TALLEST TREE,  
I'LL BE THERE SOMEHOW.  
TRUE, YOU COULD SAY, "HEY, HERE'S YOUR HAT,"  
BUT A LITTLE THING LIKE THAT  
COULDN'T STOP ME NOW.  
I COULDN'T GET AWAY FROM YOU  
EVEN IF YOU TOLD ME TO,  
SO GO ON AND TRY!  
JUST TRY,  
AND YOU'RE GONNA SEE  
HOW YOU'RE GONNA NOT AT ALL GET AWAY FROM ME!

HERBIE

Rose, what do you want? There are better agents.

ROSE

Not for me.

HERBIE

Even weaker men.

ROSE

Not for me.

HERBIE

Then what?

ROSE

You. Herbie, just help me like you been helping. Just let me get June's name up in lights so big, it'll last my whole life.

HERBIE

Rose, what you expect --

ROSE

I'll get! And after I get it, I promise I'll marry you. I even promise to keep my promise. Please, Herbie.

(5)

ROSE (Cont'd)

I don't want to upset anything before the audition tomorrow.  
Including your stomach.

HERBIE

(Sings)

ROSE, I LOVE YOU,  
BUT DON'T COUNT YOUR CHICKENS.

ROSE

COME DANCE WITH ME.

HERBIE

I WARN YOU  
THAT I'M NO BOY SCOUT.

ROSE

RELAX A WHILE - COME DANCE WITH ME.

HERBIE

SO DON'T THINK  
THAT I'M EASY PICKIN'S -

ROSE

THE MUSIC'S SO NICE --

HERBIE

ROSE!  
'CAUSE I JUST MAY  
SOME DAY  
PICK UP AND PACK OUT.

ROSE

OH NO. YOU WON'T.  
NO, NOT A CHANCE.  
NO ARGUMENTS,  
SHUT UP AND DANCE.

YOU'LL NEVER GET AWAY FROM ME,  
YOU CAN CLIMB THE TALLEST TREE -  
I'LL BE THERE SOMEHOW!

TRUE, YOU COULD SAY, "HEY, HERE'S YOUR HAT,"  
BUT A LITTLE THING LIKE THAT  
COULDN'T STOP ME NOW.

⑥

# Baby June

#6

gaudiest, fanciest, richest costume  
ROSE has been able to whip up. She  
whirls madly to the footlights, does  
a split and coyly screeches:)

JUNE

Hello, everybody! My name is June. What's yours?

/6A/ LET ME ENTERTAIN YOU (Ragtime version)

(Sings)

LET ME ENTERTAIN YOU,  
LET ME MAKE YOU SMILE,  
LET ME DO A FEW TRICKS,  
SOME OLD AND THEN SOME NEW TRICKS,  
I'M VERY VERSATILE.  
AND IF YOU'RE REAL GOOD,  
I'LL MAKE YOU FEEL GOOD,  
I WANT YOUR SPIRITS TO CLIMB.  
SO, LET ME ENTERTAIN YOU

(Scream)

AND WE'LL HAVE A REAL GOOD TIME, YES SIR!  
WE'LL HAVE A REAL GOOD TIME!

(After that, she toe-tap dances wildly  
and does every trick ROSE has been able  
to teach, steal and think up. She has  
a big finish - with the BOYS offstage,  
of course. SHE does high kicks for  
her bows and then, breathing as though  
each gasp were her last, she trips  
daintily to the footlights and says:)

/6B/ INCIDENTAL (Let Me Entertain You)  
Orchestra

JUNE

Thank you so much, ladies and gentlemen. You're very kind...

(Music)

/6C/ RECITATION & MILITARY ROUTINE  
Orchestra

JUNE

You know, everybody has somebody to thank for their success.  
Usually, it's their mother; and sometimes, it's their father.

①

JUNE (Cont'd)

But tonight, I would like you all to join me in giving thanks to an uncle of mine -- and an uncle of yours. The greatest Uncle of Them All: OUR - UNCLE - SAM!

(A crash from the orchestra and as JUNE darts behind the kiosk to change her costume, the BOYS and LOUISE return - in military costumes. Each of the REAL BOYS represents a wing of our armed forces, LOUISE is Uncle Sam. Each child does whatever he can for a specialty; LOUISE does "bells" (which she also did in the opening). The piece de resistance is, naturally, JUNE. This time she is dressed like a red-white-and-blue Statue of Liberty and she is on point, twirling batons for all she is worth. Behind her, the American Eagle pops up over the kiosk; the band plays "The Stars and Stripes." But ROSE takes no chances. As JUNE twirls herself into a split, LOUISE and the BOYS fire the rifles they are carrying - and American flags pop up.)

/6D/ THE SCENE CONTINUES (Let Me Entertain You) -  
Orchestra

(Wild applause, stopped only (?) by:

JUNE, breathing harder than ever)

JUNE

Mr. Conductor, if you please.

/6E/ MILITARY ROUTINE (Part II) - Orchestra

(The orchestra strikes up again and JUNE and her NEWSBOYS start a traveling step. The lights on the performers begin to flicker faster and faster - by using a lobsterscope - and as JUNE and her BOYS seem to dance faster and faster, they appear to be flying in space and growing. Actually, through the

(2)



# Tessie Tura

# 7

HERBIE

Listen, you little punk. For the next two weeks, you're gonna speak like a Sunday school teacher. You have something in this theatre you've never seen before. A lady.

(Points him toward ROSE)

That is a lady.

(Points him toward LOUISE)

That is also a lady. Every girl in this damn act is a lady, you understand?

PASTEY

Yes, sir.

HERBIE

Now get on stage and I'll give you those cues when I'm ready.

PASTEY

Yes, sir. Excuse me, ma'am.

(He goes out and off. ROSE kisses HERBIE, who hikes his pants up. He goes out but is stopped in the corridor by TESSIE:)

TESSIE

Oh, sir? Won't you give me your protection? I'm a lady, too!

(On the last, a vivacious grind and bump. The bumper flips)

Hey! The goddam thing worked!

(She goes into the dressing room as HERBIE goes off to the "stage")

HERBIE

Oh, no, no, no...

TESSIE

Well, if you ladies will excuse me -

ROSE

We're very busy.

TESSIE

In my dressing room.

ROSE

In your dress--

(1)

LOUISE

(Overlapping)

Momma --

TESSIE

You're damn right. And I don't like sharing it any more than you do. Particularly with a troupe of professional virgins.

ROSE

We are not -

TESSIE

All right, so you're acrobats.

ROSE

We happen to be headliners from the Orpheum Circuit. We were booked into this theatre by mistake.

TESSIE

Weren't we all!

(Reaching for a costume ROSE has unpacked)

Say! Who made that?

LOUISE

I did. I make all our costumes.

TESSIE

My! Look at them lady-like little stitches! That miserable broad that's been makin' my gowns must be usin' a fish hook!

LOUISE

What do you pay her?

TESSIE

25 bucks a gown and I provide the material.

ROSE

30.

TESSIE

She's new in the business!

ROSE

30.

(2)

Who're you? Her mother? TESSIE

Yes. ROSE

30. I'll get the material after the matinee. TESSIE

It's a deal. ROSE  
(To LOUISE)  
Where's your toreador costume?

The girls must have it in the dressing room with them. LOUISE

God knows what else they have in the dressing room with them. ROSE  
(Exits)

She's your mother? TESSIE

Yes, she's my mother. LOUISE

(A burly man, the MANAGER enters)

Tessie, I'm short a talking woman. CIGAR

Tough titty. TESSIE

Tessie, the new comic won't use a chorus girl. CIGAR

Then let him use Mazeppa. TESSIE  
(To LOUISE)  
Everyone else has.  
(Laughs at her joke)

Now you know Mazeppa's got her Revolution Ballet just before his spot. CIGAR

3

# Jocko / Rose

#8

ROSE

Hold it, please, hold it! Save your strength, June. Louise, dear, if you don't count --

JOCKO

Madame, do you realize you are absolutely --

ROSE

I do, Uncle Jocko, but I want to save your very valuable time for you.

JOCKO

In that case --

ROSE

When I saw your sensitive face at the Odd Fellows Hall -- my first husband was an Odd Fellow --

JOCKO

I am not an Odd Fellow!

ROSE

I meant a Knight of Pythias. My second husband was --

JOCKO

I'm not a Knight of Pythias!

ROSE

Then where did you catch our act?

JOCKO

At the Elks.

ROSE

My father is an Elk! I have his tooth in here someplace.

(She dumps the dog into JOCKO's arms as SHE rummages in her hand-bag)

If you will just hold Chowsie for me -- that's short for chow mein.

(Baby talk)

Mommy just loves chow mein, doesn't she, chowsie wowsie? Stop sucking your thumb, Louise.

(To the Conductor)

Professor, I just marvel how you can make a performer into an artist.

①

JOCKO

What is going on here??

ROSE

Now if you could help my little girls by giving them a good loud  
la da da de da da da ---

(To JOCKO)

God helps him who helps himself.

(To the Drummer)

Mr. Zipser -- when the girls do their specialty would you please  
ad lick it? Thank you. Show him, girls.

JOCKO

Is this really happening?!

ROSE

Oh, Gus? Gus, would you please slap Baby June with something  
pink? She's the star. Smile, baby dear!

JOCKO

I have seen all kinds of mothers --

ROSE

Don't hang on the baby's dress, you'll rumple it up -- Do you  
know of a really good agent who could book a professional act  
like ours?

JOCKO

(Laughing)

A professional act! Hey, Georgie! Get a load of this --

ROSE

Don't you laugh! Don't you dare laugh! ... That child is going  
to be a star.

JOCKO

That's what they all say. All right --

ROSE

But we're not finished!

JOCKO

They are as far as I'm concerned.

ROSE

Because you're trying to play favorites!

2

JOCKO

(Stops)

What?

ROSE

How dare you let that rotten, untalented fat balloon block up my babies? I won't leave this stage till she does!

JOCKO

That child --

ROSE

Have you no loyalty to the Elks?

JOCKO

I'm not an Elk!

ROSE

Well, the editor of the Gazette is! I happen to know because at the last meeting he showed my father a letter he got -- complaining some contest was fixed... I guess desperate people do desperate things.

(ROSE looks at Conductor)

La da da de da da!

(Music starts and the GIRLS begin their act)

Thank you, Professor. Thank you, Uncle Jocko.  
(She takes back the dog)

Thank you, Gus! Thank you, Mr. Zipser! Smile, girls, smile!

(She is singing along with her girls as she dances toward the BALLOON GIRL. Still singing gaily, ROSE removes her hatpin. The BALLOON GIRL backs away as ROSE comes after her, the hatpin extended like Joan of Arc's sword. She carefully punctures one or two and dances off as her dancing daughters grin, and finish to a blare of music)

BLACK OUT

③

# Gypsy Callback Music

- Baby June & Baby Louise - *Rose's Entrance, m7-38*
- Rose:
  - *Some People, m17-73*
  - *Rose's Turn, m95-146*
- Mazeppa - *Gimmick, m5-28*
- Electra - *Gimmick, m53-67*
- Tessie Tura - *Gimmick, m70-77 & m94-100*
- Tulsa - *All I Need is the Girl, m17-48*
- Louise - *Gypsy Strip Routine, m10-28 & m93-106*
- June - *Farm Sequence, m42-72*
- Herbie - *Together Wherever We Go Reprise, m87-110*

# Rose's Entrance

(Let Me Entertain You)

Cue: JOCKO: Out to the end. The end, kiddo!

## Baby Tune + Baby Love

Moderate waltz (♩ = 68)

JOCKO: Half of the song, half of the dance and off.

Piano

CONDUCTOR: Go! ya!

Vln.  
Crt., P., Bass, Dr.

**Start**

7

May we en - ter - tain you?

Vln.  
mf Small Orch.

May we see you smile?



15

~~from out in~~

I will do some kicks. I will

23

do some tricks. I'll tell you a

Vln.

sto - ry. I'll dance when she's done.

31

By the time we're through en - ter - tain - ing you,

end

(If necessary for time repeat from [2] without voice)

You'll have a bar - rel of fun.

[39] Cue: ROSE: Sho' em! ROSE:

da da da de da da

DRUMMER: Slap sticks catch kicks.

+Cl. mf

[45] JUNE

May we en - ter - tain you, May

mf

ROSE: Thank you, Professor. [53] Thank you, Uncle Jocko. (Gives him the dog)

we see you smile?

Thank you, Gus! Thank you, Mr. Zipser!

W.B.L. Slapsticks (catch kicks)

# "Some People" Rose-1

Start

17

livel. *Br. muted*

Some peo - ple can

thrive and bloom, — Liv - ing life — in a

*W.W. Vib.*

25

liv - ing room. — That's per - fect for

some peo - ple of one hun - dred and

33

fivel ————— But I

Br. Str.

*mf* Br.

at least — got - ta try,

41

When I — think of all the sights that I — got - ta see yet,

+Br.

All the plac-es I — got - ta play, All the things that I — got - ta be yet-

Vclln

49

Come on, Pop-pa, whad - da - ya say? Some peo - ple can

be - con - tent - Play - ing Bing - o and

57

pay - ing rent. - That's peach - y for

some peo - ple; for some hum

65

drum peo - ple to be.

But some peo - ple ain't

Poco meno mosso (♩ = 112)

mel

*p* Cls.

*end*

75

I had a dream,

*simile*

*p* Cello

Ob.

*112*

A.

# "Rose's Turn" Rose-2

87

Thanks a lot and out with the garbage. They take bows and you're battin' ze-ro!

Eb, Hn., Cb.

Timpani

## Start

95

+ Vlns.

I had a dream. I

Cello, Bass, Trbns.

dreamed it for you, June. It

103

was - n't for me, Herb - ie. And if it

B. Cl., Esn.

was - n't for me Then where would you be, Miss

+ Piano

Gyp - sy Rose Lee?

*f* Tutti

116

Well, some-one tell me when... is it my turn? Don't I get a dream...

Str.

Br.



120

— for my-self? Start-in' now it's gon - na be my turn! Gang-way, world, get off —

— a' my run-way! Start-in' now, I bat a thou-sand! This time, boys, I'm tak-

128 *Molto moderato* (♩ = 92)

- in' the bows. And ev-'ry-thing's com-ing up Rosel

*mf*

Br. <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup>

Ev-'ry-thing's com-ing up ros-es! Ev-'ry-thing's com-ing up.

<sup>3</sup> <sup>3</sup> <sup>3</sup>

134

ros-es this-time for mel For mel

*poco accel.*  
Saxs.

Molto agitato

For mel For mel

For mell For mell

142

FOR ME!!!

Tutti

Tpt.

+ Timp.

glass.

# You Gotta Get A Gimmick

One: MAZEPPA: ... an idea that makes you strip special.

Moderately slow ( $\text{♩} = 108$ )

(in 4)  
Gl. Solo.

Mazeppa

Piano

Musical notation for the piano introduction, featuring a treble and bass clef with a key signature of one sharp (F#). The tempo is moderately slow at 108 beats per minute. The notation includes a dynamic marking of *mf* and a drum part labeled 'Dr.' with a snare drum symbol. The piano part consists of a series of chords and single notes, while the drum part has a simple snare pattern.

**Start**

MAZEPPA: 5

You can pull all the stops out, Till they call the cops out,

Musical notation for the first line of the song. It includes a vocal line with lyrics and a piano accompaniment. The piano part features a bass line with a walking bass feel and chords in the right hand. There are some handwritten annotations and a circled '5' above the piano part.

Grind your be-hind till you're banned. But you got - ta get a gim-mick If-

Musical notation for the second line of the song. The piano part includes a section with a 'Br.' (brass) marking and some complex chordal textures. There are also some handwritten annotations and a circled '7' above the piano part.

- you wan - na get a hand. You can

Musical notation for the third line of the song. The piano part continues with a similar bass line and chordal accompaniment. There are some handwritten annotations and a circled '7' above the piano part.



end

Bugle

(—) And I (—) And I (—)(—)(—) But I do it with a horn.—

29 Bugle strip (on stage)

*f*

87 Slow four

*mf* W.W., Str., Trp.

# "Gimmick" Electra

45

149

Once I was a schlep-per, Now I'm Mis Ma-zep-pa, With my rev-o-lu-tion in dance.  
Cl.

You got-ta have a gim-mick if you want na have a chance!

**start**

ELECTRA:  
She can

*f* Br., B.

53

(\_) She can (\_\_) She can (\_\_) (\_\_) (\_\_)

They'll nev-er make her rich.

*mf* Saxs., Trb.  
+ Tom Tom

Me, I ( ) And I ( ) And I ( ) ( ) ( ) But I

Tpts.

Bulb strip

do it with a switch!—

(Short) Cymb.

Tpt. (at cue)

(Drum business with stage)

62 Tempo 12

I'm e-lec-tri-fy-ing And I'm not e-ven try-ing. I nev-er have to sweat to get paid,

Cls.

'Cause if you got a gim-mick, Gyp - sy girl, you've got it made!

unis. Tpts. 3

+ Trbs,

# "Gimmick"

# Tessie Turn

TESSIE: 70

Start All them ( ) And them ( ) And them

Br.

Saxe., Trbs.  
+ Tom Tom

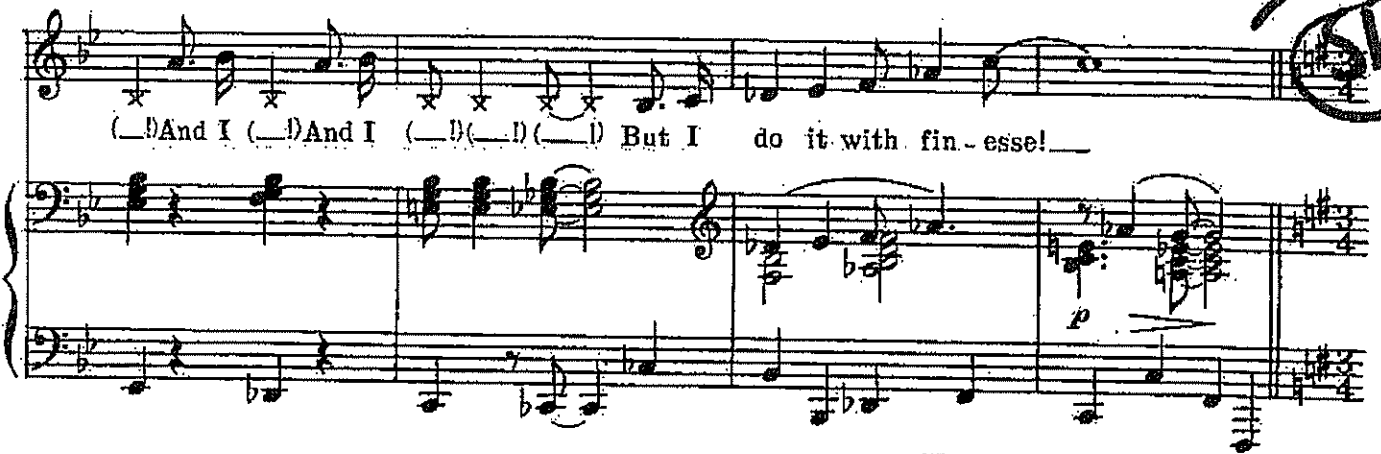


( ) ( ) ( ) Aint gon- na spell suc - cess. — Me, I

Tpts.



( ) And I ( ) And I ( ) ( ) ( ) But I do it with fin - esse! —



Skip

## 78 Ballet strip

Vln. Solo

Hr. Ols.

Cello

B. D.





94

Tempo I<sup>o</sup>

skip

Dress-y Tes-sie Tur-a. Is so much more de-mur-er Than all them oth-er la-dies be-cause

You got-ta get a gim-mick If you wan-na get ap-plause!

end

102

MAZEPPA:

Do some-thing spe-cial An-

# "All I Need is the Girl" **TULSA**

17

Start

Now I'm smooth and snap-py, Now my tail-or's hap-py.

I'm the cat's me-ow! My ward-robe is a wow!

25

Pa-ris silk, Har-ris tweed.

There's on-ly one thing I need, Got my

33 A little slower (d = 88)

tweed pressed, Got my best vest, All I

W.W.

need now — is the girl Got my

Trpts. muted

41

striped tie, Got my hopes high, Got the

time and the place And I — got rhyth- m, Now all I need's the girl — to go with 'em.

# Gypsy Strip Routine

(Let Me Entertain You)

**Louise**

ANNOUNCER:  
Presenting: Miss Gypsy Rose Lee!  
THE SINGER: Louise!

**Maestoso**  
Piano *ff*

*(Humor)* *(Curtain)* *(Spotlight)* *(Blind spot)* *(B. spot off)* *(Front spot on Gypsy Rose)*

**Slow Blues** (♩ = 60)  
Piano Solo (Low down Burlesque style)  
*mf* + B. + Drs.

**10** [Small orch. ad lib. background]

LOUISE:

Let me — en — ter — tain you. — Let me make you

*mf* Piano

ROSE: Sing out, Louise.

smile. Let me do a few tricks, Some

This system contains the first two measures of the piece. The vocal line begins with a whole rest followed by a half note 'smile.' and then a series of eighth notes for the rest of the phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

old and then some new tricks, I'm ver - y ver - sa - tile. —

This system contains measures 3 and 4. The vocal line continues with eighth notes and a final half note. The piano accompaniment features a more complex rhythmic pattern with some chords marked with a circled 'b'.

18  
And if you're real good, I'll make you feel good.

This system contains measures 5 and 6. Measure 5 is marked with a boxed '18'. The vocal line has a half rest at the start, followed by eighth notes. The piano accompaniment has a similar eighth-note pattern.

I want your spir - its to climb. So

This system contains measures 7 and 8. The vocal line has a half rest at the start, followed by eighth notes and a final half note. The piano accompaniment includes a triplet of eighth notes in the right hand.

let me en - ter - tain you And we'll have a real good

time, Yes sir! — We'll have a real good

time.

*mp Tutti*

**Skip**

30

*f* Dirty Hon., Saks. (Cl. ad lib.)

(Offstage) CIGARS Do something! DKS

*pp* *f*

Handwritten scribbles in black ink cover the top two staves of the piano accompaniment. The bottom staff contains a bass line with some notes and rests. The music is in a key with two flats and a 4/4 time signature.

93 Moderato (♩ = 88)

LOUISE:

And if you're real good, I'll make you feel good. I want your spir-its to climb.

Saxs. *p*

The saxophone part consists of a series of chords and melodic lines in the right hand, with a simple bass line in the left hand. The music is in a key with two flats and a 4/4 time signature.

skip

97

Let me en - ter -

Br. *f*

Trbs., Saxs. *p*

The brass part features a melodic line in the right hand and a bass line in the left hand. The saxophone part provides harmonic support with chords in the right hand and a bass line in the left hand. The music is in a key with two flats and a 4/4 time signature.

tain you, And we'll have a real good time, Yes sir!

The piano accompaniment continues with a bass line in the left hand and chords in the right hand. The music is in a key with two flats and a 4/4 time signature.

We'll have a real good time! *con Sva*

*ff* Tutti

*attacca*

This system contains a vocal line and piano accompaniment. The vocal line has the lyrics "We'll have a real good time!". The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. The tempo/mood is marked "con Sva" and the dynamics are "ff Tutti". The system ends with the instruction "attacca".

No. 19 a

# Change Of Scene

(Let Me Entertain You)

Moderately bright

Piano *f* Tutti

Br.

Trb.

Trb. Cello

9 *Fade at cue: ROSE hammering.*

This system continues the piano accompaniment and includes parts for other instruments. The tempo/mood is "Moderately bright" and the dynamics are "Piano f Tutti". The instruments listed are Br. (Trumpet), Trb. (Trombone), and Trb. Cello. A rehearsal mark "9" is present, followed by the instruction "Fade at cue: ROSE hammering.". The score is heavily annotated with large, overlapping scribbles.



# "Farm Sequence" JUNE

Moderato (♩ = 80)

big-gest lit-tle head-line: in vaud-e-ville! Pre-sent-ing,

*rituti*

in per-son, That five foot two bun-dle of dy-na-mite, Dain-ti-tune!

*rituti*

JUNE: Hello everybody,  
My name is June.  
What's yours?

Slowly (♩ = 100)

*Dr. Solo* *Str., W.W.* *Trb., B. Dr.*

**Start**

42

JUNE:

I have a moo cow, A new cow, a true cow named

*Str.*

cow: Moo, moo, moo, moo!

Car o - line. She's an ex - tra spe - cial

Moo, moo, moo, moo!

friend of mine. I like ev - 'ry thing a -

Moo, moo, moo, moo!

bout her fine. She likes to moo in the  
Str.

50

moon-light; When the mood-y moon ap-pears. And when she moos in the  
Str.

moon-light, Gosh, it's moo-sie to my ears! She's so moo-si-call

58

She loves a man cow, A tan cow Who can cow her

w.w.

Str.

with a glance. When he winks at her she

+Timp.

starts to dance. It's what grown-ups call a

+Timp.

real ro - mance. But if we moved to the  
Str.

+ Timp.

cit - y, Or we set - tled by the shore, She'd make the moon

Cello

Più mosso (♩ = 116) *Terz*

ove, Cause she loves me more.

Br

Sax's, Trb., Low Str.

74 Dance

Br. Str., Trb.

*mf*

W. Whistle

Slide whistle L.H.

Br. + Picc.

Whistle L.

HERBIE: & LOUISE:

ALL

ev-er, Where- ev- er To- geth- er, wher- ev- er we

gol.

f

Tutti

No. 16a Together Wherever We Go

Encore

Cue: ROSE: Rose-Louise and her Hollywood blondes.  
 LOUISE: O.K.

**Herbie**

**Start**

**Piano**

Tempo 1<sup>o</sup>

87

w.w.

Through thick and through thin, All

w.w.

mf Hn., Cello

Str.

out of all in, — And wheth-er it's win, — place or show, —

w.w.

With you for me, And me for you, We'll muddle through. What-ev-

Rubato

To - geth - er, Wher - ev - er,  
 - er we do - To - geth - er, Wher - ev - er, To -

*Celeste* *Str.*

*rit.*

(pick note)

Tempo 10.

geth - er - wher - ev - er - we go!

*w.w.* *w.w.* *mf*

*Cello*

*f Tutti*

*attacca*

DEVONSHIRE



PLAYHOUSE

*Gypsy- Audition Application*

Name\_\_\_\_\_

Address\_\_\_\_\_

Preferred Phone\_\_\_\_\_ E-Mail\_\_\_\_\_

Date of Birth\_\_\_\_\_ Preferred Pronouns\_\_\_\_\_

Do you prefer a particular role?\_\_\_\_\_

Would you accept another role if offered? (circle one)      Yes      No

What vocal part are you?\_\_\_\_\_ Vocal range if known\_\_\_\_\_

What song are you singing?\_\_\_\_\_

Do you have any special skills/talents/tricks (i.e tumbling, juggling, etc). Please list.

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Please state any conflicts that you may have within the proposed rehearsal schedule. (see rehearsal calendar included in the audition packet).

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Please attach a resume and picture if you have one **OR** complete pages 2 and 3 of this application





