

Crazy for You Audition Readings

Character list:

Bobby Child: From New York, young man in love with musical theater.

Bella Zangler: From New York, an established producer.

Lank Hawkins: Nevada, saloon proprietor

Everett Baker: Polly's father

Polly Baker: Deadrock, Nevada postmistress, "All American Girl"

Irene Roth: New York debutant

Eugene Fodor: An English tourist

Patricia Fodor: Eugene's sister

Mother (Mrs. Lottie Child): Bobby's business oriented and controlling parent

Follies Girls: Part of Zangler's Follies

Tess: Dance Director, Zangler's favorite

Moose, Pete, Sam: Nevada cowboys/Cowboy trio!

Bobby, Irene, Mother

Irene

Now I want you to promise me: from the day we are married you will work in the bank.

Bobby

But I don't want to work in the bank! That's my mother's idea! I mean, that's the trouble. Nobody in the theater takes me seriously! Well if my mother was here right now, you know what I'd say to her? Huh?! I'd say: "Mother!!"

Mother

Yes, Bobby?

Bobby

My my, you look swell. That coat is just ...

Mother

I knew I'd find you here.

Irene

Lottie, dear, I am talking to Bobby.

Mother

Well, so am I! Bobby in the ten years since you left Harvard, you have accomplished nothing.

Irene

He got engaged to me.

Mother

You have accomplished less than nothing. Now the Board of Directors and I have decided to give you one last chance. If you fail the bank this time, I will cut off your allowance.

Irene

When He's married to me, he won't need an allowance.

Mother

No, he'll need a psychiatrist. Now this is a deed of property. We'd like it signed.

Bobby

Fine! Do you have a pen?

Mother

Not by you, you Idiot! By some other idiot who lives in Deadrock, Nevada. I want you to go there immediately and get him to sign it.

Bobby

Nevada?!

Mother

It will save the bank quite a sum in foreclosure costs.

Bobby

But who cares?! I want to dance. I don't care about money.
(Mother gasps and clutches her heart.)

Bobby

I'm sorry, Mother, I'm sorry.....

Irene

He will go to Nevada over my dead body!

Mother

That sounds like an excellent route.... Bobby, get in the car!

(The following two lines are spoken simultaneously)

Mother

I will cut off your allowance if you do not go to Nevada, first thing tomorrow morning! Now I don't want to hear any nonsense about it!

Irene

Darling, don't even listen to her. I've got the wedding all planned. You'll wear a morning coat and I'll go strapless. It's all the rage -

Tess, Zangler

Zangler

I do not do shows in desert!

Tess

We have the show! We need an audience.

Zangler

This is middle of no place!

Tess

We'll advertise! Get the word out! You could do it!

Zangler

It is impossible!

Tess

(A beat, then:)

Fine. Don't ever kiss this neck again.

(She walks away, but ZANGLER follows her.)

Zangler

Tessie, please! It wouldn't work! This is town of morons!

Tess

That is so typical.

Zangler

Tessie –

Tess

These are nice, normal, healthy people.

Lank, Polly, Pete

Lank

Well, well, well. The busy bee is hard at work.

Polly

Lank, this here's a theater and a post office. You can buy a ticket or a stamp. Otherwise, go back to your saloon.

Lank

Polly, you are wasting your time! The show is doomed. Do you honestly think that anyone is going to pay good money to see a bunch of singing numbskulls?

Pete

'Mornin', Polly.

Polly

'Morning', Pete.

Lank

Now what does this man know about the theater? Hm?

Polly

Lay off him, Lank.

Lank

Perhaps you would tell us, sir, your views of the contemporary American stage.

Pete

... Heck, I dunno.

Lank

"Heck, I don't know." I'd say that's fairly trenchant.

Pete

I s'pose you could say that . . . Eugene O'Neill is just beginnin' to explore the symbolism of Greek tragedy.

(A beat, then:)

O' course, the realism of Anton Chekhov is still a pretty important influence.

(A beat, then:)

And then there's Stanislavsky –

Lank

Thank you!

(Polly, pleased with herself, heads for the street.)

Polly

'Bye, Lank.

Lank

Polly, get back here -! . . . Polly!!

(She's gone.)

Pete

Headstrong, ain't she?

(A beat, then:)

Kinda reminds me of the gal in King Lear . . .

(Lank makes a lunge for Pete, who escapes into the theater.)

Lank

(Pulling out his gun.)

I'll stop this show if it's the last thing I ever do!

Bobby, Polly

Bobby
Oh my, just look at this place!

Polly
(Proudly:)
It's somethin', huh?

Bobby
It's incredible!

Polly
When I was a little thing, I'd watch all the big shows. The lights, the music. . .

Bobby
I've never seen anything like it. What's it doing in Deadrock?

Polly
This here was a pretty big town about fifty years ago. Then the mines ran out and most people just kinda got up and left.

Bobby
Look at this stuff! Oh my! You can't let the bank take this place!

Polly
How do you know about it?

Bobby
Well, I-I-I- couldn't help overhearing on the street, and . . . Wait a second. I've got an idea!

Polly
About what?

Bobby
I know what to do!

Polly
What are you talkin' about?!

Bobby
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!

Polly
...just put on a show?

Bobby
Right.

Polly
In here?

Bobby
Right!

Polly
Is everybody this stupid back East, or are you just special?

Bobby
Well, why not?! Don't you ever go to the movies? Mickey Rooney does it all the time! ...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!

Polly
...Ya mean Bela Zangler?!

Bobby
Yeah.

Polly
Dad's talked about him! Do you know him?!

Bobby
Do I know him. Are you kidding? We're like..... this.

Polly
D'ya think he'd come out here and put on a show?! I mean, if ya asked him?!

Bobby
(nodding his head yes.)
...no.
(polly turns away, disappointed.)

But we don't need him! I can do it, I promise!
(no answer)
Polly, please. Let me try it. I could accomplish something. And this theater, just imagine, giving it a whole new life!

Polly
...I guess we can try it.
(Bobby shouts with joy.)

Bobby
I'll call the girls first thing in the morning! Hey! Watch this!
(He does a tap flourish—and ends up with a slam literally nose-to-nose with Polly.)

Polly
...You're standin' on my foot.

Bobby
I'm sorry! Darn!

Polly
That's okay. It sure is nice of you to help like this. I mean, we hardly know each other.
(Extending her hand.)

I'm Polly Baker.

Bobby
I'm Bobby Child.

(A beat then Polly suddenly goes pale.)

Polly
What?

Bobby
Bobby Child.

Polly
From New York City?

Bobby
Right.

(Slap! Polly swaps Bobby across the face.)

Bobby
What did I do?!

Polly
You're from that Bank!

Bobby
Yeah. Well, I can explain that---

Polly
You're here to take our theater, ain't ya? This is a trick!

Bobby
No, it's not!

Polly

How could ya do this to me?!

Bobby

Polly, you're wrong---

Polly

You and your singin' and your dancin' and you...Bela Zanglers!

Bobby

I can save this theater!

Polly

(Deeply hurt, her eyes full of tears:)

Just Go Away!!

Polly (cont.)

(She hurries to the wings; turns and says quietly:)

And don't you ever let me catch you talkin' to me again.

(She hurries off.)

Bobby

Polly----

Tess, Eugene, Patricia, Polly

Hallo. Eugene

Good evening. Patricia

Is this Deadrock, Nevada? Eugene

It sure is. Tess

Jolly good. Eugene

Where's everybody else? Polly

Everyone else? Patricia

From the train! Polly

I didn't see anyone else on the train, did you, dear? Patricia

Oh, now wait. There was that rather older gentleman. We left the poor chap somewhere in the desert. Eugene

Frankly, I'm not sure he'll make it. Patricia
(They laugh at this.)

Eugene
(Extending his hand.)
The name is Fodor. I'm Eugene. This is Patricia.

Tess
You mean there's just the two of you?

Eugene
I'm afraid so. Is that a problem?
(Stunned silence. Everyone just looks at each other.)

Polly
(Bravely:)
... No. No, that's okay. I guess you want to buy your tickets now.

Eugene
Tickets?

Polly
To see the show!
(She points at the company and they strike a pose.)

Tess
Ta da!

Patricia
Oh, dear.

Eugene
I'm afraid we're not here to see a stage show.

Polly
You're not?

Eugene
Oh, no no no. You see, we're writing a sort of guide book to the American West.

Patricia
We hope to do a series of them.

Patricia
(Consulting her notes.)
Now let's see. We're here to review the . . . "Lank Hawkins Saloon Bar, Hotel and Restaurant."

Bandito Audition Sides 2010

Note: The following are some excerpts from “Bandito Rides Again” that we will be reading for callbacks. Although all of the show’s characters are not represented in these readings, these should be enough to give us a feel for your sense of comedic timing.

Characters in these readings:

Sheriff Jack Avery: Handsome, confident Western Sheriff hero. Western accent.

Booker: Man or Woman. One of Bandito’s Western henchmen. Ruff and gruff, but not too bright.

Jessie: Man or Woman. Second of Banditos’ gang. A little smarter than Booker, but not by much.

Lila: The heroine. Second in command of a crazy Pirate crew. Speaks in a proper British accent. (Listen to Minnie Driver’s accent as Jane in Disney’s Tarzan.) Strong and powerful but sweet with an air of sophistication that makes her a bit out of place with the pirates.

Captain Diablo: Pirate captain. Pick your favorite pirate accent! Ruthless and intimidating, but funny in his own way.

Farley: Man or Woman. Part of a duo of misfit pirates. Often speaks with big words but don’t be fooled. He’s as sharp as a spoon. Pick your favorite pirate accent!

Riley: Man or Woman. Second part of pirate duo. Same idea as Farley. Pick your favorite pirate accent!

SHERIFF JACK AVERY, BOOKER, JESSIE

BOOKER

Say Sheriff, do you mind if'n we ask you a few questions?

JACK

Sure. Go ahead and shoot.

BOOKER and JESSIE pull out their guns, they start to freak out – sure that they're surrounded by invisible lawmen.

JESSIE

Shoot? Who said anything about shootin'?

BOOKER

Yeah we ain't come here to shoot nobody.

JESSIE

If this is about the dry ice bombs in the outhouse, that was all his idea.

BOOKER

I don't wanna go to jail!!!

JACK

No, no take it easy. I mean shoot like, go ahead and ask me your question.

BOOKER

Oh right. I knew that.

JACK

But what were you sayin' about the outhouse?

BOOKER

Not important.

JESSIE

SO not a big deal trust me.

BOOKER

So anyway Sheriff, is it true about El Diablo's chest full of treasure?

JACK

What about it?

JESSIE

Is it ... real?

JACK

I wouldn't believe it myself if I hadn't seen it with my own two eyes.

BOOKER

I heard it's chock full of the most wonderful treasures on earth.

JESSIE

Diamonds, rubies ...

BOOKER

Krispie Creams ...

JACK

Far as I can tell, them stories are true.

JESSIE

So where is it?

JACK

Sorry y'all, can't tell you that.

CAPTAIN, LILA, FARLEY, RILEY

CAPTAIN

Good morning men.

FARLEY/RILEY

Good morning Captain!

CAPTAIN

And how did we sleep last night?

FARLEY

Like a wee baby, thank you Captain!

CAPTAIN

Sees that LILA isn't participating.

First mate.

She doesn't respond.

First mate, you will respond when spoken to.

LILA

Not with anger, with a half smile that tells us that she is above their silly pirate games. She's not afraid of the CAPTAIN and it bugs him.

My name is Lila and I will respond only if it suits me to do so.

FARLEY/RILEY

Reacting to the fact that she spoke back to CAPTAIN

Oooh nah she didn't! Snap. Etc

CAPTAIN

First mate, you are bordering upon mutiny. And what of the mutineers men?

RILEY

We feed the fish with 'em Captain!

CAPTAIN

Precisely. First Mate, have you a desire to feed the fish with your flesh?

LILA

No Captain.

CAPTAIN

I didn't think so.

LILA

But this is foolish. How long will we waste our time searching for El Diablo before we return to the ship where we belong?

CAPTAIN

As long as it takes! That's how long! El Diablo is a coward.

FARLEY

You can say that again!

CAPTAIN

The man was our Captain!

RILEY

That's right.

FARLEY

El Cap-ee-tahno.

CAPTAIN

We gave him our trust.

FARLEY/RILEY

Aye!

CAPTAIN

We gave him our toil.

FARLEY/RILEY

Aye!

CAPTAIN

And for what purpose? So that he could steal away in the middle of the night with a chest full of our finest treasure to squander according to his own will and pleasure?

RILEY

Aye! I mean ... no.

FARLEY

I wonder what he's doin' with all that money.

Pause, then:

RILEY

I'll bet he bought an iPad.

They all look at him.

I would. ... And maybe a flat screen.

FARLEY

I'll bet he's got at least a 72 inch-er.

RILEY

And all he does all day is watch Bachelor re-runs and play Garage Band.

FARLEY

The lucky jerk.

LILA

What makes you think we're going to find him?

RILEY

We *have* been searching for him for over a year now.

CAPTAIN

I don't care. El Diablo must die.

LILA

He's your father.

CAPTAIN

What?! You think just because he's my father, I shouldn't want to see him squeal with pain like a little sissy girl?

LILA

Well ... yes actually.

CAPTAIN

You are so old school, you know that.

LILA, JACK

JACK
Can I help you ma'am?

LILA
I'm looking for El Diablo.

JACK
Really?

LILA
Do you know him?

JACK
You might say that.

LILA
I must see him, it's a matter of life and death.

JACK
Did you bring a shovel?

LILA
Excuse me?

JACK
I'm sorry, I guess you ain't heard yet. El Diablo is dead.

LILA
What?!

JACK
Died two days ago. Funeral was this morning.
Extends his hand
Jack Avery ... that's my name.

LILA

Lila.
Shakes his hand.

JACK
Well miss Lila, what brings you to Devil's Gulch?

LILA
Truthfully?
JACK nods yes.

I've come with a band of fearsome pirates seeking revenge on our ex-captain, El Diablo. We intend to locate his notorious chest of treasure, steal it back and return to the sea where we'll continue pillaging, plundering, and wreaking havoc wherever and whenever it suits our fancies.

JACK
I uh ...

LILA
You said you wanted the truth.

JACK
I'm the Sheriff you know?

LILA
Congratulations. I'm sure your mother is proud.

JACK
And here in Devil's Gulch we have a very strict "no-piratrty" rule.

LILA
Sorry to hear that.

JACK
I should probably arrest you, ya know?
She laughs
What's so funny?

LILA

Alright then, go ahead.

She suddenly gets uncomfortably close to him, staring up into his eyes. He's stunned by her feminine charm. She knows exactly what she's doing.

JACK

Um, ... uh ...

LILA

Something the matter Sheriff?

Fixes his fest.

JACK

Blabbering. Ahhh! She's touching me!

If uh ... well maybe ... and prison like ... the, the handcuffs.

LILA

Is that right?

JACK

Uhhhh ... yep.

LILA

Good day Mr. Avery.

Exits.