

Little Theatre of Owatonna

P.O. BOX 64 · OWATONNA, MN 55060

LittleTheatreofOwatonna.org   

Home of the Sharon Stark Auditorium at West Hills

AUDITIONS for Irving Berlin's WHITE CHRISTMAS

Sunday, September 10 and Monday, September 11

6:30 – 8:00PM

at the Sharon Stark Auditorium at West Hills: 560A Dunnell Drive, Owatonna, MN

We encourage diversity in casting. Actors of all races, ages, and ethnicities are encouraged to audition. We can't wait to meet you!

During the audition you may be asked to:

SING a portion of one of the songs in this packet.

READ an excerpt from this packet.

DANCE: learn a short dance combination. Please come dressed to move.

The first rehearsal will be on September 18. Most scheduled rehearsals will be Monday through Thursday evenings. Some weekends are possible closer to the show's opening.

PERFORMANCE DATES: November 9, 10, 11, 16, 17, 18 at 7:30PM and November 12 & 19 at 2:00 PM.

If you would like to audition but cannot attend, please contact director Gordy Handeland about setting up a possible alternate time at gehandel@charter.net.

Questions? Contact Kristi Westergaard, Technical Director: kristiwesti@gmail.com

Irving Berlin's White Christmas

Character Descriptions

Bob Wallace – (late 20s to mid 30s) A major singing star, Bob is the guiding force behind the song and dance team of Wallace and Davis. He wears his fame easily and is a born leader, but has some trouble with social and romantic interactions. Despite his occasional gruffness, he is a deeply kind and principled man who is searching for his true love.

- a superb singer with crooning style who moves very well. A baritone.

Phil Davis – (late 20s to mid 30s) The fun-loving, go-getting song-and-dance partner of the team of Wallace and Davis. An irrepressible clown, operator and incorrigible ladies' man who is determined to see his friend happy, even if it requires scheming and outright deception. He has a boyish charm and sex appeal.

- strong jazz and tap dancing needed - A song-and-dance comic performer. Bari-tenor

Betty Haynes – (mid to late 20s) The sensible, responsible half of the upcoming song-and-dance team, the Haynes sisters. Destined to be a star in her own right, she is nonetheless hesitant to take the spotlight for herself. A woman of descent, upstanding principles, she is devoted to her younger sister. Like Bob, she hides her yearning for true love under her protective shell.

- A female singer of quiet beauty and charm with rich chest mix sound and a soprano extension. Must move well.

Judy Haynes – (early 20s) the younger, more ambitious, slightly scheming Haynes sister. While wholesome and adorable, she is sexy and flirty - a winning charmer whom no man can resist.

- Strong jazz and tap dancing needed- A major song and dance performer. Chest mix.

General Henry Waverly – (late 50s to mid 60s) a retired U.S. Army general, adjusting to returning to civilian life in the post World War II America. Once a powerful leader, he now struggles to run an Inn in Vermont. He remains a man of great principle and dignity. Beneath his curmudgeonly military exterior lies a warm, compassionate man in need of family and love.

- With the exception of one line, a non-singing roll.

Martha Watson – (late 40s to mid 60s) Once a Broadway star, now the general's housekeeper at the Inn, Martha has a very dry, wry, wisecracking sense of humor. Big hearted but completely unsentimental, she runs the General's life in spite of his protestations. She is an irrepressible meddler, but always for what she believes to be the other guy's best interests.

- A winning, appealing character-comedienne with a Clarion belt voice.

Susan Waverly – (9-12 years old to play 9 years old) The general's granddaughter, Susan is a lovable and outgoing real kid. She's very smart, wise beyond her years, and cares deeply about her grandfather. Once bitten hard by the showbiz bug, she demonstrates everything that is winning in the ultimate child performer.

- She must have an excellent belt voice and able to move well.

Ralph sheldrake – (mid to late 30s) Army buddy of Bob and Phil's, now a major television executive with the Ed Sullivan show. Fast-talking, New York professional.

- A Baritone.

Rita and Rhoda – (mid 20s to early 30s) Bob and Phil's two star chorus girls, they are brash, sexy, and fun, although perhaps not the smartest.

Ezekiel Foster – (mid 40s to late 50s) The ultimate taciturn New Englander, who helps out at the Inn and takes life at a very slow pace. Can be double-cast with the role of SNORING MAN.

Mike – (mid 20s to late 30s) Bob and Phil's stage manager. Has a tendency to be overdramatic and completely hysterical, but will get things done. Never seen without his whistle and clipboard, which he uses to attempt to keep order. Can be double-cast with the role of ED SULLIVAN ANNOUNCER.

ENSEMBLE ROLES

Tessie - Bob and Phil's extremely competent assistant. Can be double cast with the role of ASSISTANT SEAMSTRESS.

Jimmy - the proprietor of "Jimmy's Back Room," a none-too-classy nightclub.

Cigarette Girl

Snoring Man

Mrs. Snoring Man - Can be double cast with the role of SEAMSTRESS

Train Conductor

Dance Captain

Seamstress

Assistant Seamstress

Ed Sullivan Announcer

Regency Room Announcer (Offstage voice)

Sheldrake's Secretary (Offstage voice)

Ensemble: male and female ensemble of dancers. Ages 18+. Must be equally strong in ballroom, jazz and tap. Must sing very well. This is a 1950s Hollywood movie musical dancing. Covers for principal roles will come from this ensemble. The ensemble will, over the course of the show, play:

- **"Jimmy's Back Room" Clubgoers**
- **Train passengers/ Inn guests**
- **Chorus members**
- **Patrons of the Regency Room**



Please fill out as much of the requested information below as possible, or circle the appropriate choice where applicable. If you prefer to be part of the backstage crew, please see the technical director.

Full name: _____ Age: _____
Height: _____ Weight: _____ Hair: _____ Gender: M / F
Home Phone: _____ Cell Phone: _____
Email: _____

PREVIOUS PERFORMANCE EXPERIENCE / ROLES (you may use a separate sheet of paper)

1st choice role: _____ 2nd choice role: _____
Would you consider other roles? YES NO Would you accept an ensemble role? YES NO
Would you consider a role of the opposite sex? YES NO

MUSIC EXPERIENCE

Can you read music? YES NO What voice part do you sing? SOPRANO ALTO TENOR BASS
What is your vocal range? (You may use the provided staff below to assist you)



Can you play any instruments?

Numbers of years studied? _____

Skill Level? BEGINNER INTERMEDIATE ADVANCED

DANCE EXPERIENCE

BALLET TAP JAZZ CONTEMP/MODERN HIP-HOP BALLROOM OTHER

Style (if other) _____ # of Years _____ Skill Level: BEGINNER INTERMEDIATE ADVANCED

SPECIAL SKILLS

STAGE COMBAT JUGGLING GYMNASTICS CHEERLEADING

Other skills to note: _____

EMERGENCY CONTACT INFORMATION

Full name: _____ Relationship: _____
Home phone: _____ Cell phone: _____
Email Address: _____
Parent or Guardian info (if under 18): _____
Doctor Name and Phone (if applicable): _____

Potential Medical or other conditions to note: *(Are you diabetic? Asthmatic? Severe Allergies? Any phobias we should be aware of?)*

Are you currently performing/rehearsing anything now? *(Please note the show and dates below)*

Are there any potential scheduling conflicts you're aware of?

How did you hear about our auditions?

NEWSPAPER

WEBSITE

FRIEND

TEACHER

FLYER

OTHER

Thank you for your interest in our production!

We appreciate you sharing your talents and gifts with us, and we look forward to the opportunity to work with you!

LET US ENTERTAIN YOU!

-Little Theatre of Owatonna

Safety Volunteer Background Checks must be completed for all volunteers 18 years and older at no cost and will be completed every 3 years.

I - 3 - 9

SHELDRAKE

This one did. Boys, I got a million-dollar proposition for you. Ed wants you back on the show after the Florida tryout. You do a piece of your new revue and we broadcast it, what do you say?

PHIL

Bob? What do you say?

BOB & PHIL

It's a million-dollar proposition!

SHELDRAKE

I'll send you all the bumf. And hey—have a Merry Christmas, fellas!

PHIL

Merry Christmas, Ralph!

BOB

Merry Christmas.

(SHELDRAKE exits.)

(RITA and RHODA enter.)

RITA

Oh, Philly-dilly!

RHODA

Once we're in Florida, are we gonna work on that new quote-unquote "routine" unquote?

PHIL

Yeah, honey, yeah, I've got it all worked out.

RITA

That last routine did wonders for my sacroiliac.

RHODA

Hiya, Bobby! See ya in Florida!

RITA

And remember. Use Oxydol!

RHODA & RITA

(Bawdily.)

For purity!

(RITA and RHODA exit giggling.)

BOB

"Philly-Dilly..." Have you ever considered giving the female sex a breather?

PHIL

What, and give up show business?

I - 3 - 10

BOB

I don't know what's getting older faster—me, or your jokes.

PHIL

Hey, why don't we go for a drink before the train? I heard about this great little club downtown...

BOB

Whoa. Whoa. Whoa. I smell an angle. Skip the scam, Phil, what do you actually want from me?

PHIL

Okay—you remember mess sergeant Frankie Haynes?

BOB

Freckle-faced Haynes? The dog-faced boy?

PHIL

Yeah. His sisters are doing a show in some joint. We're doing a new revue—and we said we wanted a sister act.

BOB

This isn't a plot to hook me up with another belly-dancing rocket scientist —?

PHIL

It's a way to find a sister act! Of course, we could always take Rita and Rhoda along...

BOB

Stop. Ever since we were in the army, you've been trying to fix me up with something female. Ten years now—

PHIL

(Under "ten years now.")

You wanna know why, Bob?

BOB

— let me finish—big ones, little ones, dumpy ones, as long as it wears a skirt and it's still breathing, you trot it out.

PHIL

I'm trying to put a little romance in your life, Bob! I want you to go out and have some fun. Remember fun? I want you to stop being Bob Wallace Incorporated and fall in love! I want you to get married and have nine children, so you can have a home and I can go out and get a massage or something!

BOB

Okay. Okay. Maybe you've got a point there, about home. But come on, Phil—most of the kids we meet are young, they're ambitious.

MUSIC 5: LOVE AND THE WEATHER

They don't want to settle down and raise a family. As for love—no thanks. It's too much like the weather.

I - 3 - 11

You lost me.

PHIL

BOB

UNPREDICTABLE,
IRRESPONSIBLE,
UNBELIEVABLE,
UNRELIABLE,
EVER SINCE THE WORLD BEGAN
ARE CUPID AND THE WEATHERMAN.

LOVE AND THE WEATHER,
BIRDS OF A FEATHER
CAN'T BE DEPENDED UPON.
ONE DAY IT'S SUNNY,
NEXT DAY THE SUNSHINE HAS GONE.

LOVE AND THE WEATHER,
ALWAYS TOGETHER,
PLANNING ANOTHER SURPRISE,
BRINGING THE RAINDROPS
JUST LIKE THE TEARS TO YOUR EYES.

ANY GUY
WITH LOVE CLOSE BY
IS COZY AND WARM.
LOVE WALKS OUT
AND KICKS A GUY
RIGHT OUT OF THE WARM
INTO A STORM.

MOONLIGHT ROMANCES
HAVE TO TAKE CHANCES,
THAT'S WHAT YOU LEARN WITH THE DAWN—
LOVE AND THE WEATHER
CAN'T BE DEPENDED UPON.

(A shabby dressing room at "Jimmy's Back Room" is revealed on the other half of the stage as JUDY HAYNES enters, getting ready for a show.)

JUDY

I told Jimmy to put them at a table right down front. I'm so excited. I hope I don't stare at them during the number.

(BETTY HAYNES enters.)

BETTY

Well, I still don't understand it...

JUDY

Oh, Betty, will you settle down? We've actually got Wallace and Davis coming to see us.

I - 3 - 12

BETTY

Yes, but how did Wallace and Davis ever find out about Betty and Judy Haynes?

JUDY

I don't know. They were in the army with Frankie. Maybe through Frankie...

BETTY

Frankie's in Alaska. How did he ever get to Wallace and Davis?

JUDY

I, uh....

BETTY

I smell a rat here. Maybe the same rat who told this club owner we're his cousins.

JUDY

I didn't say cousins. I said we went to kindergarten together.

BETTY

Did you ever hear about honesty being the best policy?

JUDY

Yeah, and I never believed it for a second. Don't you want us to get someplace, Betty? Do you want to go on playing dives like this forever?

BETTY

Oh, honey, I do want you to succeed...

JUDY

We're a twosome, remember? I don't succeed if you don't.

BETTY

But Judy, I don't want you to hold the act together just because of me. If you get an offer, or if you find a really great guy...

JUDY

How can you be so beautiful and so insecure? You're the one who deserves the offer—and the guy.

BETTY

I don't know about deserve him.

MUSIC 5A: LOVE AND THE WEATHER (PART II)

But I'm going to grab an umbrella and put on galoshes when I meet him.

JUDY

You lost me.

BETTY

LOVE AND THE WEATHER,
BIRDS OF A FEATHER,

I - 8 - 49

SUSAN

Dear God, please, please bless Grandpa this Christmas. And bless Mommy and Daddy and the state of California, especially Pasadena. But remember to bless Grandpa most of all. I'll even give up snow—though frankly I'd rather not. Amen.

(BOB enters.)

BOB

Say there, Miss Susan, what are you doing wandering around in the middle of the night? It's bedtime.

SUSAN

It's all right, Mr. Wallace, I'm on Pacific time. I'm three hours behind.

BOB

Your grandfather will put you on military time if you don't get some shut-eye. C'mon.

SUSAN

I haven't been sleeping so well in Vermont anyway.

BOB

Why is that? Are you homesick?

(SUSAN shakes her head.)

Have you got something on your mind?

SUSAN

No. Nothing. Just the usual day-to-day concerns and stuff.

BOB

Those day-to-day concerns are killers, all right.

(BETTY steps into view on the opposite side of the stage and stands, unseen, in the shadows, watching and listening in.)

SUSAN

Mr. Wallace, is Grandpa really going back in the army?

BOB

I don't know. He might sometime.

SUSAN

Could I go into the army with him?

BOB

You could volunteer, but you might be on the short side.

SUSAN

Mr. Wallace, is Grandpa very unhappy?

BOB

Yeah, Susan, I think he is.

SUSAN

I wish I could find a way to help him. Oh, I love him so much, Mr. Wallace.

I - 8 - 50

BOB

You just tell him. Maybe that's all the help he needs.

SUSAN

I want to tell him. I almost did today. But I'm—I'm kind of scared of him.

BOB

Don't feel bad. He used to scare 6,000 grown men at a time. Now you go on in and get to sleep.

MUSIC 11: COUNT YOUR BLESSINGS INSTEAD OF SHEEP

SUSAN

But how can I? All I think about is Grandpa.

BOB

It's really simple. You try the Bob Wallace method.

WHEN I'M WORRIED
AND I CAN'T SLEEP,
I COUNT MY BLESSINGS
INSTEAD OF SHEEP,
AND I FALL ASLEEP
COUNTING MY BLESSINGS.

WHEN MY BANKROLL
IS GETTING SMALL,
I THINK OF WHEN
I HAD NONE AT ALL.
AND I FALL ASLEEP
COUNTING MY BLESSINGS.

I THINK ABOUT A NURS'RY
AND I PICTURE CURLY HEADS,
AND ONE BY ONE I COUNT THEM
AS THEY SLUMBER IN THEIR BEDS.

IF YOU'RE WORRIED
AND YOU CAN'T SLEEP,
JUST COUNT YOUR BLESSINGS
INSTEAD OF SHEEP.
AND YOU'LL FALL ASLEEP
COUNTING YOUR BLESSINGS.

(SUSAN has fallen asleep. WAVERLY enters, and BOB puts his fingers to his lips. WAVERLY picks up SUSAN in his arms.)

WAVERLY

'Night, Captain.

BOB

Good night, sir.

I - 10 - 58

MARTHA

"Our secret plan is going great," he says. Says to me he's got a company all ready to take over the Inn—on Christmas Eve, no less. The old man'll never know what hit him, he says. Oh—and then he says it's a million dollar deal and he swears me to silence.

BETTY

That's not possible...

MARTHA

They're not even gonna warn the old coot, just kick him in the drawers.

BETTY

Bob couldn't be involved in something like that.

MARTHA

If I'm wrong, I'll resign as President of the New England chapter of Busybodies Anonymous.
(SUSAN enters.)

SUSAN

Martha! Grandpa found all the bills you've been hiding. Is he angry.

MARTHA

Oh, Jupiter, I'm in trouble now.

SUSAN

What are we going to do?

MARTHA

Honey, there's only one honorable thing to do. We're gonna hide.
(MARTHA and SUSAN exit.)

MIKE

(Entering.)

Can we lift this drop? Can we please lift this drop? Ezekiel?

(MIKE goes off to find Ezekiel as BOB enters in costume for "Blue Skies.")

BOB

Morning, Miss Haynes. How did you sleep? I didn't sleep a wink, myself. Yep. One of the best nights of my life. What's the matter?

BETTY

You got a message from a Mr. Sheldrake. It seems your secret scheme is working out.

BOB

Beautiful. Beautiful.

BETTY

A million-dollar deal, huh.

BOB

Million-dollar proposition. That's old Ralphie. Boy, how's this for a great little angle?

I - 10 - 59

Brilliant. BETTY

This oughta help the old man. BOB

Help him? Is that what you call it? BETTY

Sure. This'll take the load right off him. BOB

"A little bit of larceny in all of us...." BETTY

This'll put larceny out of business. Say, you'll keep this under your lid, won't you? BOB

I can't believe you'd have the gall to... BETTY
(Starts out.)
Excuse me.

Hey, what is all this? BOB

Oh, don't let me interfere in the business plans of the great Bob Wallace. And I have a telegram to answer. BETTY

Say, if this is about last night.... BOB

I'd rather not discuss that. BETTY

It was just a little kiss. There's nothing to feel guilty about. BOB

Look who's talking about guilt! BETTY

Am I supposed to feel guilty about something? BOB

Are we finished? Is that all, Mr. Wallace? BETTY

Yeah. That's all, Miss Haynes. BOB
(BETTY exits. WAVERLY enters with the box of bills.)

II - 6 - 85

MARTHA

Honey—you were born with it.

PHIL

Did I tell you she was terrific? As her manager, I demand six figures! No, twelve figures!

WAVERLY (O.S.)

Martha!

BOB

There's the Old Man. Don't forget, Martha.

MARTHA

I know. Operation Uniform.

(BOB, PHIL and JUDY exit as WAVERLY enters.)

WAVERLY

Front and center, Miss Watson. I want to talk to you.

SUSAN

You know what your problem is, Grandpa? You have to learn how to count your blessings instead of your sheep.

MUSIC 20A: SUSAN'S EXIT

(Belts out, Martha-style:)

AND YOU'LL BE HAAAA-PY!

(SUSAN exits.)

WAVERLY

This whole place seems to have gone insane... Martha, where are all my suits?

MARTHA

I sent them to the cleaners.

WAVERLY

All of them? On Christmas Eve?

MARTHA

Oh, don't worry about the show, you can wear your uniform tonight.

WAVERLY

No, I will not wear my uniform.

MARTHA

Then you'll wear your undershorts. And you'll make quite a picture. Folks won't be able to tell you from the Christmas tree stand.

WAVERLY

I got along very well in the army without you.

II - 6 - 86

MARTHA

Yeah, but it took 17,000 men to take my place! And you are wearing your uniform tonight!

WAVERLY

You know what you're acting like right now? You're acting like a wife.

MARTHA

Well, I've had enough practice. We fight all the time and we never have sex—people think we are married!

(EZEKIEL enters.)

EZEKIEL

Afternoon, General.

WAVERLY

Ezekiel.

EZEKIEL

Martha.

MARTHA

Zeke.

EZEKIEL

Merry Christmas.

MARTHA

And God bless us blah blah blah.

EZEKIEL

I been hearing that all day. Got a package for Mr. Wallace...

(Sets down a package.)

...and a special delivery for you, sir—from Washington D.C.

WAVERLY

From Washington...?

EZEKIEL

Ay-yup. The White House. Says so right there in the corner. Don't see too many of those...

(WAVERLY grabs the letter.)

Wind's comin' up, better light a fire tonight. Happy holidays!

MARTHA

Bah, humbug.

EZEKIEL

Been hearin' a lot of that too. See ya.

(EZEKIEL exits.)

II - 7 - 87

WAVERLY

(Has opened the letter and read it.)

Good Lord...

MARTHA

What. The Pentagon found that tank you stole?

MUSIC 20B: LETTER UNDERSCORE

WAVERLY

They want me back. The President pulled the strings. I've been posted to Europe. I can ship out after the holidays.

MARTHA

Oh, Henry... Henry, that's wonderful.

*(She embraces him.)*I'm so glad for you. Really. I'm so glad. I just hope...

WAVERLY

Now you're not going to cry on me, are you?

MARTHA

(Pulling away.)

No, I'm not going to cry. It's my astigmatism acting up. Now you see that? You can wear your uniform tonight after all!

WAVERLY

I don't know where all the medals are.

MARTHA

Oh, I'll find them, I'll find them... You are absolutely hopeless, I swear...

MUSIC 20C: INTO THE BARN THEATER*(MARTHA and WAVERLY exit. The scene changes to...)***Scene 7: Backstage at the Barn Theater – that evening, Christmas Eve***(There is a Christmas tree. CHORUS KIDS are exchanging gifts. A CHORUS BOY is led in blindfolded by a SECOND CHORUS BOY.)*

BLINDFOLDED CHORUS BOY

What's going on? Where are you taking me?

2ND CHORUS BOY

Relax. It's a surprise.

BLINDFOLDED CHORUS BOY

This is absurd! I have to get ready for the show...

VOCAL

24

White Christmas

"White Christmas"

(BOB & COMPANY)

CUE:

WAVERLY: "Or as they say in the theater, On with the show!"

In 2 - Con moto

2
1-2

3 BOB:

4 5 6
I'm dream - ing of a white Christ - mas,

7 8 9 10
Just like the ones I used to know

11 BOB: "If you remember the words, help me out. And let's take it from the top."

4
11-14

15 BOB:
(leading the AUDIENCE in a sing-along)

16 17 18
I'm dream - ing of a white Christ - mas,

19 20 21 22
Just like the ones I used to know Where the

23 24 25 26
tree - tops glis - ten And chil - dren lis - ten to

27 28 29 30
hear sleigh bells in the snow. To →

Vocal

White Christmas

30-A

30-B 30-C 30-D

I'm dream - ing of a white Christ - mas,

30-E 30-F 30-G 30-H

With ev - 'ry Christ - mas card I write. "May your

30-I 30-J 30-K 30-L

days be mer - ry and bright, And may

30-M 30-N 30-O

all your Christ - mas - es be white." 3 30-P-30-R

33

WOMEN: [PRINCIPALS sing melody]

34 35

I'm dream - ing of a white

MEN: [PRINCIPALS sing melody]

8

I'm dream - ing of a white

36 37 38

Christ - mas With ev - 'ry Christ - mas card I

Christ - mas With ev - 'ry Christ - mas card I

39 40 41 42

write. "May your days be mer - ry and

write. "May your days be mer - ry and

Vocal

- 3 -

White Christmas

43 bright, 44 And may all your 45 Christ - mas - es be 46

47 **Maestoso con moto**

48 white." Aah 49 50

51

4 51-54

55

Poco rall.

2 2 55-56 57-58

59 **A tempo**

WOMEN: [PRINCIPALS *sing melody*]

60 I'm dream - ing of a white 61 62 Christ - mas

MEN: [PRINCIPALS *sing melody*]

I'm dream - ing of a white Christ - mas

63 Just like the ones I used to know. 64 65 66 Where the

Just like the ones I used to know. Where the

Vocal

- 4 -

White Christmas

67 68 69 70

tree - tops glis - ten And chil - dren lis - ten to

tree - tops glis - ten And chil - dren lis - ten to

Poco rall.

71 72 73 74

hear sleigh-bells in the snow.

hear sleigh-bells in the snow.

75

A tempo

76 77 78

I'm dream - ing of a white Christ - mas

I'm dream - ing of a white Christ - mas

79 80 81 82 83

With ev - 'ry Christ-mas card I write "May your days be

With ev - 'ry Christ-mas card I write "May your days be

Rall.

Maestoso

84 85 86 87 88

mer - ry and bright, And may all your Christ-mas-es be

mer - ry and bright, And may all your Christ-mas-es be

Vocal

- 5 -

White Christmas

89 **Con moto** **Poco rit.**

white." _____

white." _____

92-94

3

3

Applause segue

VOCAL

26

I've Got My Love To Keep Me Warm

"White Christmas"

(COMPANY)

CUE:

APPLAUSE SEGUE from No. 25

Lively (In 2)

ALL: (MEN sing top)

1-3 3 4

The

5

6 7 8 (unis)

snow is snow - ing, the wind is blow - ing, but

9 10 11 12 BOB & BETTY:

I can weath - er the storm. _____ What ___ do I

13 14 15 16

care how much it ___ may storm? _____

ALL: WAVERLY, MARTHA & SUSAN:

17 18 19 20

I've got my love to keep me warm. I

VOCAL

13

Blue Skies (Part I)

"White Christmas"

(BOB, ENSEMBLE)

CUE:

MIKE: "Now lift this drop!"

Maestoso (Con moto) 5 **Rall.** 6

7 Rubato - In 2

BOB:

I was blue just as blue as I could be, _____

Ev - 'ry day was a cloud - y day for me, _____

Then good luck came a - knock - ing at my door, _____

Poco rall.

Skies were gray but they're not gray an - y more. _____

23 With a beat

Blue skies smiling at me

Noth - ing but blue skies do I see, _____

Vocal

- 2 -

Blue Skies (Part I)

35

Blue - birds _____ sing - ing a song Noth - ing but

blue - birds _____ all day long, _____

43

Never saw the sun shin-ing so bright, _____ Never saw things _____ go-ing so right. _____

No-tic-ing the days hur-ry-ing by, _____ When you're in love _____ my, how they fly. _____

51

Blue days _____ all _____ of them gone Noth - ing but

blue skies _____ from now on. _____

59

Smil - ing at me, _____

ENSEMBLE:

Blue skies _____ smil - ing at me, Noth - ing but

Blue _____ skies do I see. _____ Can't you hear those

blue skies _____ do I see. _____

Vocal

- 3 -

Blue Skies (Part I)

67

Blue-birds — sing - ing a song. Sing — ing a song. —

Bluebirds — sing-ing, singing, Noth - ing but

71

Hap - Hap-py blue - birds All — day long. —

blue - birds — all day long. —

75

Nev - er saw the sun shin - - - ing so bright, — Nev -

ENSEMBLE: It's so — bright when —

WOMEN:

MEN: It's so — bright when —

77

- er saw things — go - ing so right. — No-tic-ing the days hur -

— things — go — right. — They hur -

— things — go — right. — They hur -

Vocal

Blue Skies (Part I)

80 ry-ing by, 81 When you're in love 82 my, how they fly.

ry by when you're in love my how they fly.

ry by when you're in love my how they fly.

83 Blue days 84 all of them gone, 85 Noth - ing but 86

Blue days All of them gone,

Blue days All of them gone,

87 blue, blue, 88 blue skies from now on. 89 90-96 7

Blue skies from now on.

Blue skies from now on.

VOCAL

13B

Blues Skies
(Part III)

"White Christmas"

(BOB, ENSEMBLE)

CUE:

SEGUE AS ONE from No. 13A

ALL: (whisper)

1 Blue skies 2 smil - in' at me 3 Noth - in' but 4

5 blue skies 6 do I see. 7 8

9 Blue - birds 10 sing - ing a song, 11 sing - ing a song, 12 Noth - ing but

13 Blue, blue - birds 14 all day long. 15-16 2

17 BOB: Nev - er saw the sun shin - ing so bright, 18 Nev - er saw things 19 go -

ENSEMBLE:

Nev - er saw the sun shin - ing so bright, 20 Nev - er saw things 21 go -

22 - ing so right. No - tic - ing the days hur - ry - ing by, When -

- ing so right. No - tic - ing the days hur - ry - ing by, When -

Vocal

Blue Skies (Part III)

23 you're in love

24 My, how they fly.

25 Double-time

BOB:

26 Blue days, all of them gone, Noth-ing but

27

28

WOMEN:

Ooo Aah

MEN:

Ooo Aah

29 blue skies, Noth - ing but blue skies,

30

31

Noth - ing but blue skies. Noth - ing but

Noth - ing but blue skies. Noth - ing but

32 Noth - ing but blue skies from now

33

34

blue skies. Blue skies from now

blue skies. Blue skies from now

Vocal

- 3 -

Blue Skies (Part III)

35 Jazz 4 — L'istesso

on. _____ From now on, _____

on.

on.

(BOB:) 38

From now on, _____

41 L'istesso (In 2)

BOB:

Blue skies from now

ENSEMBLE:

Blue skies from now

on, _____ From now

on, _____ From now

on, _____

on, _____

53-57 5

5

Vocal

Blue Skies (Part III)

58 *ossia* 59 60 61

From now on! From now on!

62 63 64 65

MIKE: "Curtain!— — Curtain!— — Blackout!"

66 67 68

End of Act I