

PLAYBILL®

ARIZONA MUSICAL THEATRE ORCHESTRA

Central United Methodist Church

Phoenix, AZ

The Arizona Musical Theatre Orchestra

PRESENTS

CRAZY FOR YOU®



Music and Lyrics by
George Gershwin
and **Ira Gershwin**

Book by
Ken Ludwig

Co Conception by **Ken Ludwig** and **Mike Ockrent**

Inspired by Material by **Guy Bolton** and **John McGowan**

Originally produced on Broadway by **Roger Horchow** and **Elizabeth Williams**

Original Broadway Choreography by **Susan Stroman**

Saturday, April 22, 7:00 PM
Central United Methodist Church
Pay What You Can

Arizona Musical Theatre Orchestra

PRESENTS

CRAZY FOR YOU®

A GERSHWIN® MUSICAL

Music and Lyrics by George Gershwin and Ira Gershwin
Book by Ken Ludwig

Co-Conception by Ken Ludwig and Mike Ockrent
Inspired by Material by Guy Bolton and John McGowan

In Symphonic Presentation

Conducted by Stephen Schermitzler

Chorus Master: Billy Mattison

Originally produced on Broadway by Roger Horchow and Elizabeth Williams
Original Broadway Choreography by Susan Stroman

Crazy for You® is presented by arrangement by Concord Theatricals.

ABOUT CRAZY FOR YOU

Crazy for You is a hit Broadway musical from 1992. The winner of three Tony Awards, including Best Musical, the beloved George & Ira Gershwin revue opened on February 19th, 1992 at the Schubert Theatre, and ran for 1,622 performances. Since its debut, *Crazy for You* has been performed on a U.S. National Tour, revived multiple times on the West End in London, and celebrated in concert and workshop styles, featuring Tony Yazbeck and Laura Osnes.

A classic boy-meets-girl love story, *Crazy for You* was inspired by the 1930 musical *Girl Crazy*, which featured a score by the Gershwin brothers along with a book co-written by Guy Bolton and John McGowan. *Crazy for You* librettist Ken Ludwig found the story of *Girl Crazy* outdated, so he worked to reinvent the show, centering the plot around a character heading west for romance (which allowed him to keep a couple of important musical ideas from "Bidin' My Time" and "Could You Use Me?" that ended up setting the story). Beyond its initial framework, the concept of *Crazy for You* deviates emphatically, claiming its own fresh storyline and original characters.

The timeless music of George & Ira Gershwin takes center stage, with such classic tunes as "I've Got Rhythm", "Someone to Watch Over Me", and "Nice Work If You Can Get It" painting the show's sonic landscape. Ludwig sought to use only the music that George & Ira wrote *together*, which limited his choice to about 400 songs in total. Ludwig was careful to incorporate numbers that advanced the plot and were objectively "great numbers" into his story, even calling on fellow pianist and singer Michael Feinstein to assist him. Michael turned out to be a wonderful addition to the project, using his love and study of the Great American Songbook and the knowledge of the Gershwins from being Ida's personal secretary for many years.

The challenge of finding the right tunes meant that Ludwig often had to return to the script and make small adjustments to help songs fit within the broader storyline. One such example is the song "Naughty Baby", which Ludwig loved and desperately wanted to include. Rewriting Irene as a vixen allowed her to sing it to Lank. For every song that made it into the final cut, there were others left on the cutting room floor, such as "Our Love Is Here to Stay", which Ludwig adored but could never quite find the right use for.

The final product is a joyous romp through classic musical theatre tropes with some timeless Broadway comedy interspersed throughout. Audiences have delighted in the joyous nature of the show that hearkens back to the Golden Age, and we hope you do as well!

One final note: in its original conception, *Crazy for You* features a *lot* of dancing. AZMTO's production is focused on the music, but we have kept some of the dance breaks in so you can witness how the music contributes to the overall emotion and character development of the piece. When we come to a long dance break, the visual action will intentionally stagnate. Pay close attention to how the music provides great subtext in these moments.

SONGS

ACT I

Overture Orchestra

Scene I: Backstage at the Zangler Theatre, New York, 1930s

..... K-ra-zy For You Bobby

Scene II: 42nd Street, outside the theatre

..... I Can't Be Bothered Now Bobby, Follies Girls

Scene III: Main Street, Deadrock, Nevada

..... Bidin' My Time Mingo, Sam, Moose, Ensemble Tenors
& Basses

..... Things Are Looking Up Bobby

Scene IV: Lank's Saloon

..... Could You Use Me? Polly, Bobby

Scene V: In the Desert

..... Shall We Dance? Polly, Bobby

Scene VI: The Gaiety Theatre, Deadrock

Scene VII: Main Street, Dead Rock, three days later

..... Girls Enter Nevada Follies Girls, Ensemble

..... Someone to Watch Over Me Polly

Scene VIII: The Stage of the Gaiety Theatre

..... Slap that Bass Bobby, Cowboys, Follies Girls,
Ensemble

..... Embraceable You Polly, Bobby

Scene IX: The Gaiety Theatre Dressing Rooms, opening night

..... Tonight's the Night Follies Girls, Cowboys, Ensemble

Scene X: Main Street, Deadrock

..... I Got Rhythm Polly, Junior, Custus, Pete, Wyatt,
Everett, Cowboys, Ensemble

ACT II

Scene I: Lank's Saloon, later that evening

..... Entr'acte/The Real American Folk Mingo, Sam, Moose, Ensemble
Song

..... What Causes That? Bobby, Zangler

Scene II: Lank's Saloon, the next morning

..... Naughty Baby Irene, Harry, Wyatt, Mingo, Junior, Lank

SONGS

ACT II (continued)

Scene III: The Gaiety Theatre, backstage

Scene IV: The Auditorium of the Gaiety Theatre

Stiff Upper Lip Bobby, Polly, Eugene, Patricia, Mingo,
Sam, Moose, Ensemble

They Can't Take That Away From Me Bobby

But Not for Me Polly

Reprise: But Not For Me Polly

Scene V: New York, six weeks later

Nice Work If You Can Get It Bobby, Follies Girls

Scene VI: Main Street, Deadrock, six days later

French Reprise: Bidin' My Time Mingo, Sam, Moose

Finale Ensemble

Curtain Calls Company

SPECIAL THANKS

Brandon Gilmore & Central United Methodist Church Staff

AZMTO Participants and Donors

Volunteers: Raylah Pillar, Susan Woods, Michele Kahn, Brian Lovell-Jones

Shawn Jordan & Sonja Branch, *percussion equipment*

Andrea Gudeyon, *Audio Technician*

Marla Stringham, *Choral Accompanist*

Billy Mattison, *Chorus Master*

Lyle Cherry, *Piano Technician*

Josh Condon & St. Francis Xavier Parish, *Additional Audio Equipment*

DONATE

Did you know that 100% of AZMTO's funding comes from participants and private donors?

Please consider helping AZMTO's sustainability with a tax-deductible contrubiton!

GIVE HERE

Volunteers can receive cash or checks at the door.

Please talk to a volunteer on how to contribute in other ways, including in-kind donations.

AZMTO thanks you for your generous support!

CAST

Cast Members

Bobby Child	Matt Ortega
Polly Baker	Marina Jarrette
Bela Zangler	Rick Ross
Tess	Jennifer Michele
Lank Hawkins	Dylan Abrams
Irene Roth	Alice Johnson
Eugene Fodor/Cowboy with Guitar	Tom Glow
Patricia Fodor	Patti Graetz
Mrs. Lottie Child (Mother)	Korby Myrick
Everett Baker	Lee Cook
Sam (Cowboy Trio)	Chet Taylor
Billy	Dana Graybeal
Wyatt	Billy Mattison
Junior	David E. Weck
Moose	Aaron Schneider
Mingo	Zack Wells
Custus/Jimmy	Taryn Landis
Pete/Harry	Stephen Lazer
Louise	Jennifer Alexander
Margie	Kendra Martinez
Vera	Mandy Ressler
Betsy	Elizabeth Bridgewater
Elaine	Natalie Booth
Mitzi	Tara Furcini
Sheila	Sarai Phillips-Dunlap
Patsy	Nicole Baker
Perkins/Chauffeur	Robert Wilkinson
Narrator	Shad'e Zuiweta

CAST

Production / Creative

Audio Technician	Andrea Gudeyon
Choral Accompanist	Marla Stringham
Chorus Master	Billy Mattison
Conductor	Stephen Schermitzler (He/Him)

Chorus

Soprano 1	Jennifer Alexander Elizabeth Bridgewater Laura Feghali Marina Jarrette Mary LaValley Sarai Phillips-Dunlap Mandy Ressler Kate Sylvester Joanna Torla
Soprano 2	Natalie Booth Kerri Christie Patti Graetz Jennifer Michele Laura Stevens Jenna Sweet Kalinka Davis
Alto 1	Nicole Baker Lucy Currier Tara Furcini Kendra Martinez Korby Myrick Marla Stringham Kathy Travous Valarie Vousden
Alto 2	Nancy Browne Edie Chudnow Alice Johnson Susan Kujawski Summer Nickerson Thelma Stamaria Shad'e Zuiweta
Tenor	Dana Graybeal Taryn Landis Billy Mattison Matt Ortega Aaron Schneider David E. Weck Zack Wells

CAST

Chorus (continued)

Bass	Dylan Abrams Tom Glow Stephen Lazer Rick Ross Chet Taylor Robert Wilkinson
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Orchestra

Reed 1 (Flute/Piccolo/Clarinet/Soprano Sax/Alto Sax)	Tim Solarz
Reed 2 (Flute/Piccolo/Clarinet/Alto Sax/Ocarina/Pennywhistle)	Liza Ballard
Reed 3 (Oboe, English Horn, Clarinet, Tenor Sax)	Suzanne Johnsen
Reed 4 (Clarinet)	Heather Van Beek
Reed 4/5 (Bass Clarinet/Tenor Sax)	Mandy Gifford
Reed 5 (Bassoon, Bass Clarinet, Bari Sax)	John Shepherd
French Horn	Brian Alan
Trumpet 1	Michael Downey
Trumpet 2	Brandon Kollmorgen
Keyboard 1	Paul Lee
Keyboard 2 (Strings)	Raquel Medina
Guitar/Banjo	Lucy Tanyi
Percussion	Sonja Branch Shawn Jordan Brigette Stephens
Violin	Angela Storey Heather Merchut Whitney Smith
Cello	Liz Galpin Joann Cleland Sandra Leen
Bass	Joe Ellis Byron Edgar



Stephen Schermitzler (He/Him)

Conductor

Stephen Schermitzler is the Founder of the Arizona Musical Theatre Orchestra. An Arizona native, Stephen is a local music director, singer, and collaborative pianist. After earning a BFA in Music Composition from Arizona State University in 2010, Stephen became the resident music director for Detour Company Theatre and the Broadway Palm Dinner Theatre, along with several independent local community productions. On his theatrical journey, he collaborated with artists who have performed Broadway and National Touring runs of *1776*, *Dear Evan Hansen*, *Waitress*, *Hamilton*, *Camelot*, and *42nd Street*. A member of the *Phoenix Chorale*, Stephen has also been a featured soloist or choral section leader with Arizona Musicfest, the Arizona Bach Festival, Symphony of the Southwest, and the West Valley Symphony, among others. His passion is strengthening music in the community by nurturing the authentic artistic development of young actors and musicians. Love always to Raylah.



Billy Mattison (He/Him)

Thrilled to be a part of AZMTO's *Titanic*, Billy joins the staff and cast with extensive music theatre experiences on stage and in the pit. Chorus Master credits include *9 to 5*, *Hello Dolly*, *Disaster*, and AZMTO's *Titanic*. Billy would like to thank Stephen, TJ, and Ella for their inspiration and for his Scranton, Tucson and greater Phoenix families for their motivation!

ABOUT AZMTO

The Arizona Musical Theatre Orchestra (AZMTO) was originally borne out of frustration. In December of 2021, founder Stephen Schermitzler was upset by what he perceived to be a diminishing value of *music* in *musical theatre*. With pit sizes shrinking (or disappearing altogether) due to budget cuts at the local level, and with directors finding themselves without adequate time to foster creative nuance in their casts, the problem became clear: *theatres rarely have an opportunity to communicate the stories of musical theatre with the full lifeblood that they deserve.*

There is nothing that can adequately replace the merits of live music as it pertains to our personal growth in our theatrical careers. With the erosion of each chair, each rehearsal, and each harmony part from our theatre landscape, actors and musicians are suffering. But aren't we forgetting something here? Music provides subtext; it illuminates how to feel; it provides the blueprint that helps characters overcome and adapt through their circumstance. Watching a production without hearing the benefits of its full orchestration is akin to viewing the world through a blurry camera lens. We may be able to focus enough to get the point, but...*are we really getting the clarity of the full picture?*

How can we expect actors to reach a pinnacle of professional artistry so inherently sought-after in this industry without allowing them to hear the full musical consequence of their work? And how can developing musicians be expected to prepare for the challenge of a pit orchestra without adequate opportunities?

It is no surprise that 2021 brought sweeping changes to the theatre industry desperately trying to retain its identity in a pandemic...but the *types* of changes that were implemented, specifically in the world of musical theatre, transcended Covid-19 in a truly jolting manner. In April of 2021, it was announced that the Phantom of the Opera orchestra on the West End was reducing its pit size by *nearly* 50%, from 27 players down to 14. Then, national touring houses like Gammage were told that local musicians would not be hired as often (if at all) for pit orchestra gigs (those jobs would go to players who travel with the shows).

Unfortunately, pit musicians have grown accustomed to such deterioration, as it's been looming on Broadway's doorstep for years (take the removal of the Tony Award for Sound Design in 2014 or the Musician's Union striking to save their jobs from synthesizers twenty years ago). But *why* has it been looming for so long?

If appreciation for quality music in the theatre is declining, it should become the duty of all theatre musicians to "Showcase" why this artform is so valuable and so *necessary*. Enter...the Arizona Musical Theatre Orchestra. The concept is the first of its kind in this country. We are a breath of fresh air after a period of artistic isolation. We offer a unique way to reconnect with our shared humanity. Quite simply, we're presenting quality theatre as you've never experienced it before.

AZMTO doesn't just seek to perform shows as they were intended; rather, it aims to include as many people as possible to keep this beloved artform vibrant. As it grows, it will provide unique opportunities from the professional level to the casual theatre lover. This orchestra is out to prove that musicals have their name for a reason – not *dance-icals* or *stage-icals* – and our mission is to establish a robust way for all to savor *musical* theatre storytelling at its core.

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JOIN US!

The arts are unique because they are fully dependent on live collaboration. In live theatre, *everyone plays, and no one sits on the bench*. The Arizona Musical Theatre Orchestra's environment encourages people of all ages and skill levels to let their spirits sing.

AZMTO is a space for people to belt their favorite songs with their friends and find out more about a show they've always wanted to see. It's a space for kids to learn about notation arm-in-arm with an established Valley professional. It's a space for college students to earn the practice to land a big National Tour...for newly-retired artists to stay active in musical recreation...for community chorus members to broaden their classical horizons...for budding actors to prepare for a competition...

No matter your musical journey, when you're with AZMTO, you join in our shared humanity. Here, we are all united by the Universal Language, in celebration of the Great American Art Form.

All of our Showcases are open to audiences and participants alike. We are always looking for singers, instrumentalists, and actors of all ages and skill levels who have a passion for theatre and want to challenge themselves! All of our mandatory Showcase activities take place in one day, culminating in a performance just like the one you're seeing tonight.

For those who love theatre but aren't sure about the pressure of a Showcase, we also have a program called Underscore. Underscore events are read-throughs of Broadway shows, top-to-bottom, with chorus, leads, and piano, that take place on Saturday evenings. *No audience is permitted at these events*; they're just for fun, and just for the participants in the room. Think of them as glorified Broadway house parties!

There is a quick application process for our events, but no formal auditions. 99% of our applicants are invited to participate. Each program has a small, *suggested* fee that keeps our programs running, which includes access to music, snacks/water, and instruction from some of the top talent in the state. And after each event, Facebook users are invited into our AZMTO Show & Tell group, which is a place for people to share photos/memories and stay connected.

Next Underscore Event: May 20 Man of La Mancha

Next Showcase: June 24 TBA @ 4/22 Showcase

Visit us online at www.azmto.org or email stephen@azmto.org for more information! And check out our social media pages on [Facebook](#) and [Instagram](#).

Application links become available via email and social media, and they stay open long after we cast. So if your schedule suddenly frees up, you can join the chorus!

As Gershwin would say, "Put on your dancin' shoes -- stop wasting time! / Put on your dancin' shoes, watch your spirits climb!" See you on the stage!

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