



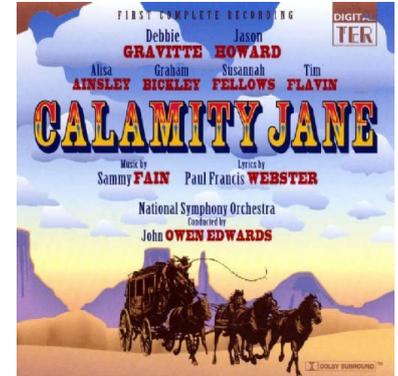
The Guide to Musical Theatre

CALAMITY JANE

Music by Sammy Fain, lyrics by Paul Francis Webster, adaptation by Phil Park and Ronald Hanmer

Original British theatre production - 27 August, 1979 - Forum Theatre, Billingham

This musical Western is adapted from the celebrated stage-play and film.



SYNOPSIS

'Calam' dresses like a man, totes a gun and drives the Deadwood City stagecoach. Well-meaning, but disaster-prone, she tries to help the local saloon proprietor out of a jam by promising to fetch a music-hall star from Chicago. A hilarious comedy, it nevertheless has many tender moments and some very famous numbers, including "Secret Love", "Black Hills Of Dakota", "Deadwood Stage" and "Windy City".

STORY:

Deadwood City's two most famous peace officers, Calamity Jane and Wild Bill Hickock, get involved in saving the neck of Henry Miller, the local saloon operator. It seems that "Millie" has been promoting a beautiful actress named Frances Fryer, but Frances turns out to be a boy, Francis. Millie's attempt to cover up is soon unmasked by the angry miners, and

To keep the peace, Calamity sets out for Chicago to bring back the miner's real heart-throb, Adelaide Adams. In Chicago Calamity mistakes Adelaide's maid, Katie Brown, for the actress and hauls her back to Deadwood. Onstage Katie is greeted warmly, but breaks down and confesses that she is not the famous star. Calamity once more has to restore order and persuades the audience to give Katie a chance. They do, and she wins the heart of every male in town including Calamity's dashing love hope, Lt. Danny Gilmartin. Calamity reluctantly overcomes her jealousy over losing Danny and discovers her true love for Wild Bill.

MUSICAL NUMBERS:

1. Deadwood Stage
2. Adelaide
3. Everyone Complains About the Weather
4. Weather Dance
5. Men
6. Careless with the Truth
7. A Hive Full of Honey
8. Adelaide's Ballet
9. Weather Dance lesson
10. I Can Do Without You
11. 'Tis Harry I'm Planning to Marry
12. Windy City
13. Keep It Under Your Hat
14. Exaggeration Ballet
15. Higher Than a Hawk
16. A Woman's Touch
17. Love You Dearly
18. The Black Hills of Dakota
19. Secret Love

CHARACTERS

- Calamity Jane (Low G (Opt. F) to D Flat (Opt. E. Flat) The hard-bitten, gun-totin' heroine, who tries to behave like a man but can't help loving like a woman. In order to hold her own in a man's world, she dresses, speaks, rides and shoots like a man ; groomed and dressed in proper feminine fashion, she is revealed as a beautiful girl-and the transformation is quite startling.
- Wild Bill Hickock (B Flat to E Natural) - Aged about 35, and a handsome figure of a man, he is an ex-peacc-officer turned professional gambler. Good-natured, with a sense of humour. In love with Calamity Jane, but doesn't know it.
- Lieutenant Danny Gilmartin (B Flat to E Flat) - A young officer attached to the nearby fort. He is the man Calamity Jane dreams about, but he falls in love with somebody quite different.
- Katie Brown(Low F Sharp to C Sharp) - A stage-struck city-girl who poses as a famous actress, but has good looks and talents of her own.
- Henry Miller (Non-singing) - Proprietor of " The Golden Garter ", Deadwood City's saloon-hotel-theatre. Aged about 50, he is nervous and erratic-giving the impression that he is constantly only one jump ahead of a nervous breakdown.
- Susan (Non-singing) - Miller's young, friendly and pretty niece.
- Francis Fryer (B Flat to D) - A song-and-dance man more at home in the vaudeville theatres of the Eastern States than in the Wild West.
- Adelaide Adams (Low F Sharp to B (Opt. D)) - A highly-paid vaudeville star and celebrated " beauty " of the period ; off-stage, a selfish and conceited woman.
- Rattlesnake (Non-singing) - A bewhiskered old fossil who drives the stage-coach.
- "Doc" Pierce (Non-singing) - Deadwood City's doctor/undertaker, with doubtful qualifications but considerable experience. A poker-playing pal of Hickock's.
- Joe (Non-singing) - Bartender of "The Golden Garter"
- Hank and Pete - Two Scouts.
- Colonel of Fort Scully.
- Cowpunchers, Bullwhakers, Prospectors, Trappers, Indians, Women of the town, Chorus Girls, Officers, Soldiers and their Wives, Stage Coach Passengers, etc

PRINCIPALS: - 4 female, 7 male

INSTRUMENTATION:

Reed I (alto sax, clarinet), Reed II (alto sax, clarinet), Reed III (tenor sax, flute), Reed IV (tenor sax, clarinet), horn, 3 trumpets, 2 trombones, percussion, guitar, piano, strings

DISCOGRAPHY

Studio Cast Recording TER CDTER2 1215 (Complete)

DRESS PLOT

CALAMITY JANE

Act One Scene 1. - A much-worn masculine-cut suit of deerskins, with shoulder-tassellings, ankle-riding-boots, etc.

Act Two A simple, spring-gay dress.

Scene 2. An elegant ball-dress, with a white pettitcoat, silk stockings, smart shoes, long white gloves-all concealed beneath an incongruous man's overcoat, very big and heavy looking.

Scene 5. Bridal gown.

BILL HICKOCK

Act One - Riding-slacks, with gun-belt, patterned shirt, jacket with decorative facings.

Act Two -

Scene 1. As Act One, but with riding jacket and ten-gallon hat.

Scene 2. Dark trousers, shirt and cravat, Gaylord Ravenal jacket, hat.

Scene 5. Dark trousers, shirt with collar and tie, more formal jacket with silk facings.

LIEUT. DANNY GILMARTIN

Act One - Scene 1. American military post-Civil-War duty-uniform, torn in places, mudded as from a fall, blood-marked on front of one shoulder

Scene 3. A clean, uniform version of the same duty-uniform.

Act Two Scene 1. As Act One Scene 3, with cap and gauntlets.

Scene 2. (Onwards) : Full dress uniform.

KATIE BROWN

Act One

Scene 2. Well-fitting dress- smart, but simple.

Scene 3. (a) Same, with travelling coat and bonnet. (b) Stage-dress of the period.

Act Two

Scene 1. Simple, spring-gay dress.

Scene 2 and 3. Ball-gown, cloak.

Scene 5. Bridal gown.

HENRY MILLER

Act One

Sober, middle-aged suit of the period.

Act Two

Scene 2 and 3. Evening suit, overcoat.

Scene 5. Morning suit of the period.

SUSAN

Act One - Pretty teenage dress.

Act Two

Scene 2 and 3. Young-style ball-dress with simple cloak and head-scarf.

Scene 5. Bridal gown.

FRANCIS FRYER

Act One

Scene 1. (a) Slick city-suit of the period, slightly theatrical.

(b) Woman's vamp-style stage-dress -with all accessories (female impersonation).

Scene 3. As Scene 1 (a).

Act Two

Scene 2 and 3. Smart evening suit of the period, overcoat.

Scene 5. Bridegroom's morning suit.

ADELAIDE ADAMS

Act One

Scene 2. Over-stylish dress of the period, with stole, striking hat, etc., to give successful-actress-off-stage impression.

RATTLESNAKE.

Act One

Seedy "Western old-timer" outfit.

Act Two

Scene 2 and 3. Smartened-up version of same character, with seen-better-days overcoat.

Scene 5. Ill-fitting tail-suit, battered top-hat.

DOC PIERCE

Act One

Darkish slacks, belt, white shirt.

Act Two

Scene 2 and 3. Oldish black-suit, collar and tie, overcoat.

Scene 5. Same suit, flower in buttonhole.

- **MALE CHORUS** Optional variations on the "cowboy" and "prospector" outfits of the period (riding slacks, chaps, gun-belts, coloured /patterned openneck shirts, some with neckerchiefs, leather jerkins, etc.) Some more decorative jackets, cravats, etc., for the party scene. Military duty and dress-uniforms of the period.
- **FEMALE CHORUS** Period dresses of "Dodge City" style. Some "lady-like" dresses of the period. Party-dresses, with cloaks.
- **DANCERS** Period chorus-girl dresses for the Can-Can.

ADAPTERS' NOTE ON Scenery The play requires three main sets, and our basic suggestion is that the largest, THE GOLDEN GARTER, should remain more or less permanently set.

Act One This Act would seem to present no problem, since THE GOLDEN GARTER set, used for the first and third of the three scenes, would not be affected by the intermediary Scene 2, which is a small downstage set for which the backing can be either a frontcloth or a hinged flat.

Act Two

It is suggested that during the interval the FORT SCULLY set (middle-sized) should be pre-set within THE GOLDEN GARTER set, and that the CABIN set should be pre-set within the FORT SCULLY Set. (To facilitate this, all movable props would obviously be cleared from THE GOLDEN GARTER set, and the "stage" and bar-counter shifted upstage if practical and if necessary.) Thus the Act would open on the CABIN set (the smallest of the three) and during Scene 2 (front-cloth) this would be struck to reveal FORT SCULLY for Scene 3. Then, during Scene 4 (front-cloth again) the FORT SCULLY set would be struck to reveal THE GOLDEN GARTER again, for the final scene.

An alternative plan would be to set only the CABIN within THE GOLDEN GARTER for the opening of this Act, in which case it would have to be practical to strike the CABIN and replace it with FORT SCULLY, still within THE GOLDEN GARTER, during the front-cloth

Scene 2.

The above suggestions are made with all due deference to the ingenuity of the Director and /or the Stage Director who will have in mind the practicalities of the stage and the style and scale of the scenery it is desired to use.

PHIL PARK / RONALD HANMER THE ORCHESTRA

The complete orchestra for *Calamity Jane* comprises 3 Trumpets, 2 Trombones, 4 Saxes, Horn, Violins A.B.C., Viola, Cello, Bass, Guitar, Drums and Piano. The 1st Alto, 2nd Alto and 2nd Tenor Saxes double Clarinet; the 1st Tenor Sax doubles Flute. However, in the event of Saxes not being available, parts are provided for non-doubling Flute and 1st and 2nd Clarinets. A 3rd Clarinet may be added by playing the whole of the 2nd

Tenor Sax part on Clarinet. A special orchestral piano part is supplied, which should be used; the pianist should NOT use the vocal score. The Violin parts are printed Violin A to one book; Violin B and C together in a second book. The minimum combination for a successful performance is 2 Trumpets, 1 Trombone, 3 Saxes (or 3) Woodwind), 3 Violins, Cello, Bass, Drums and Piano. Thereafter, instruments should be added in the following order; 2nd Trombone, 2nd Tenor Sax (or 3rd Clarinet), 3rd Trumpet, additional Violins, Viola, Horn and Guitar. All parts are cued where necessary, and the vocal score has complete instrumental marks and cues for the conductor's guidance.

RONALD HANMER.

SYNOPSIS OF SCENERY

Act One

- Scene 1. "THE GOLDEN GARTER" Deadwood City, Dakota Territory.
- Scene 2. THE STAR DRESSING-ROOM Bijou Theatre, Chicago.
- Scene 3. "THE GOLDEN GARTER" again.

Act Two

- Scene 1. CALAMITY JANE'S CABIN.
- Scene 2. A TRAIL through a Pass in the Black Hills.
- Scene 3. FORT SCULLY.
- Scene 4. THE TRAIL again.
- Scene 5. "THE GOLDEN GARTER"

MUSICAL NUMBERS

1. "THE DEADWOOD STAGE" (Calamity and Ensemble).
2. "CARELESS WITH THE TRUTH " (Calamity, Bill and Men).
3. "ADELAIDE " (Bill and Men).
4. "EV'RYONE COMPLAINS ABOUT THE WEATHER" (Fryer).
5. "MEN!" (Calamity).
6. "HIVE FULL OF HONEY" (Fryer).
7. "I CAN Do WITHOUT YOU" (Calamity and Bill).
8. "IT'S HARRY I'M PLANNING TO MARRY " (Adelaide and Stage- Door-Johnnies).
9. "WINDY CITY" (Calamity and Chorus).
10. "KEEP IT UNDER YOUR HAT" (Katie).
11. "A WOMAN'S TOUCH" (Calamity and Katie).
12. "HIGHER THAN A HAWK" (Bill).
13. "THE BLACK HILLS OF DAKOTA " (Chorus).
14. "LOVE YOU DEARLY" (Katie and Danny).
15. "MY SECRET LOVE" (Calamity).



Doris Day - Forever associated with the role of Calamity in the film "Calamity Jane"