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PRODUCTION NO. 149



JUNE 4
THROUGH
AUG. 1

{Musical}



SINGIN' IN THE RAIN

*Music by Nacio Herb Brown; Lyrics Arthur Freed;
Book by Betty Comden and Adolph Green*

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SINGIN' IN THE RAIN

Based on the MGM Film

(Original Choreography by Gene Kelly and Stanley Donen)

Songs by Nacio Herb Brown and Arthur Freed; Screenplay by Betty Comden and Adolph Green
 Produced by Arrangement with Maurice Rosenfield, Lois F. Rosenfield and Cindy Pritzker, Inc.
 Music Published by EMI Robbins Catalog Inc.

starring

BREANNE E. FOLKMAN • MELANIE MCKAY
 ALEXIS MONNIE • DAVID SMITH • MURPHY SMITH
 RACHEL LYNN WOODWARD • KENNETH WRIGHT

featuring

AMES BELL • NANCY CANDRIAN • MATTHEW R. CARLIN • JOHN GRAHAM
 MIKE GRAY • HILARY HOLLAND • MICHAEL HOLT • FAWNA GILLETTE JONES
 CODY JORDAN • JARED KEETCH • JANESSA LAMB • MELISSA LINDSEY
 DALLIN MAJOR • SEAN P. MURPHY • ROSA PARMA • CHASE RAMSEY
 BRITTNI BILLS SMITH • STEPHANIE SOUTHERLAND • RUSTIN VAN KATWYK

costume design
 MARYANN HILL

costume director
 ANNE SWENSON

costume assistant
 AMANDA FITT

hair & make-up design
 STACEY
 WILLIAMSON

choreographer
 GEOFFREY
 REYNOLDS

fight choreographer
 MATTHEW R. CARLIN

Music Director
 KORIANNE ORTON
 JOHNSON

production assistant
 HEATHER RIGGS

asst. production assistant
 KYLER DALTON

lighting design
 CODY SWENSON

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executive producer
 LINDA HALE

directed by
DAVID MORGAN

technical operations manager
 JORDAN MCCLUNG

technical direction
 CODY SWENSON
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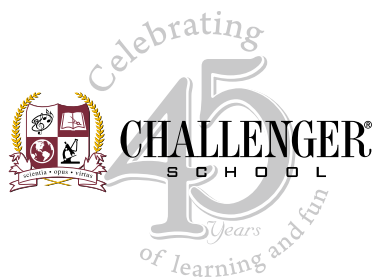
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CAST OF CHARACTERS

CHARACTER	NAME
Don	KENNETH WRIGHT (MWF) / MURPHY SMITH (TThS)
Kathy.....	MELANIE MCKAY (MWF) / RACHEL LYNN WOODWARD (TThS)
Lina.....	BREANNE E. FOLKMAN (MWF) / ALEXIS MONNIE (TThS)
Cosmo.....	DAVID SMITH (M-S)
Dora/Dinsmore.....	NANCY CANDRIAN (MWF) / FAWNA GILLETTE JONES (TThS)
R.F. Simpson.....	MIKE GRAY (M-S)
Roscoe Dexter.....	MATTHEW R. CARLIN (M-S)
Zelda	BRITNI BILLS SMITH (M-S)
Tenor.....	AMES BELL (M-S)
Chorus.....	RUSTIN VAN KATWYK (M-S), JOHN GRAHAM (M-S) CODY JORDAN (MWF), CHASE RAMSEY (TThS), MICHAEL HOLT (MWF) JARED KEETCH (TThS), SEAN P. MURPHY (TThS), DALLIN MAJOR (MWF) MELISSA LINDSEY (M-S), STEPHANIE SOUTHERLAND (M-S) JANESSA LAMB (M-S), HILARY HOLLAND (M-S), ROSA PARMA (M-S)

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ABOUT THE SHOW

Who knew that a simple song produced in 1929 would become one of the most beloved musicals of the screen and stage? And yet, that is exactly what happened. *Singin' in the Rain* began with the simple fusion of Arthur Freed's lyrics and Nacio Herb Brown's music eighty years ago and was an immediate hit. It was sung by such notables as Jimmy Durante and Judy Garland, and Cliff Edwards performed it in the early musical sound film *The Hollywood Revue of 1929*.

Just over twenty years later, the song became the centerpiece of the famous and well-known Gene Kelly musical of the same name. In the movie, as in the play, the song is sung by Don Lockwood on his way home from walking Kathy home. Early drafts of the script, however, had Don, Kathy, and Cosmo singing the song together while walking home from the flop preview of *The Dueling Cavalier*. While filming the version of the song used in the film, Gene Kelly was sick with a 103-degree fever, and they actually added milk to the rainwater and puddles to help them show up better on film.

Although a terrific dancer, Kelly was reportedly not the nicest or most patient fellow. According to legend, he once came down quite hard on Debbie Reynolds, insulting her for her lack of dance ability (her background was as a gymnast). Fred Astaire, who was hanging out on the set, found her crying under a piano and volunteered to help her with her dancing. She stuck with the project, and later stated that surviving childbirth and making this film were the two most difficult experiences of her life (her feet bled while filming the "Good Morning" dance sequence). Kelly later admitted he had acted out of line

and was surprised that she spoke to him again.

Other interesting trivia includes the fact that Don originally had a reprise of the song "All I Do Is Dream of You", and that although the film revolves around Kathy Selden doing a voice-over for Lina Lamont, many of the songs supposedly sung by Debbie Reynolds were actually dubbed by the uncredited Betty Noyes or the actress who plays Lina Lamont, Jean Hagen. Hagen was nominated for the Academy Award for Best Supporting Actress, and the film was nominated for Best Original Music Score. It constantly appears in the top ten of lists of best movies and musicals. In 1989, it was deemed to be "culturally, historically or aesthetically significant" by the United States Library of Congress and selected for preservation in the National Film Registry.

Another 30 years passed before it was adapted into a stage musical in 1983 with a book by Betty Comden and Adolph Green, with the songs by Nacio Herb Brown and Arthur Freed. It ran for just over two years on London's West End before coming to Broadway where it was directed and choreographed by famed dancer and choreographer Twyla Tharp. It ran for 367 performances and was followed by an extensive national tour.

It now makes its debut at the Hale Center Theater Orem, and although a leaky roof and untimely downpour caused it to rain once during last year's production of *Little Women*, it marks the first time a thunderstorm has been staged inside our theater.

— Sean Murphy

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SETTING

Hollywood, California – 1927

SCENES

- ACT I**
- SCENE 1 Outside Graumann's Chinese Theater
 - SCENE 2 "The Royal Rascal"
 - SCENE 3 Stage of the Theater
 - SCENE 4 Hollywood Blvd.
 - SCENE 5 R.F. Simpson's Mansion
 - SCENE 6 Stage at Monumental Pictures
 - SCENE 7 Set of Dueling Cavalier
 - SCENES 8&9 Sound Stage
 - SCENE 10 Vocal Coach Offices
 - SCENE 11 Set of Dueling Cavalier
 - SCENE 12 Outside/Inside Movie Theater
 - SCENE 13 Don's House
 - SCENE 14 Street Outside Kathy's

- ACT II**
- SCENE 1 R.F. Simpson's Office
 - SCENE 2 Recording Stage
 - SCENE 3 Somewhere on the Lot
 - SCENE 4 R.F. Simpson's Office
 - SCENE 5 Outside/Inside/Backstage
Graumann's Chinese Theater

MUSICAL NUMBERS

- | | |
|-----------------------------|--------------------------------|
| 1. Fit as a Fiddle | 10. Lina's Film Would You |
| 2. All I Do is Dream of You | 11. Kathy's Would You |
| 3. Make 'em Laugh | 12. Don's Would You |
| 4. Beautiful Girl | 13. What's Wrong With Me |
| 5. Lucky Star | 14. Broadway Melody/Rhythm |
| 6. You Were Meant for Me | 15. Would You Finale (film) |
| 7. Moses Supposes | 16. Lina's Would You |
| 8. Good Morning | 17. Lucky Star (reprise) |
| 9. Singin' in the Rain | 18. Singin' in the Rain Finale |

Don Lockwood and Lina Lamont are the two biggest movie stars of the Roaring Twenties' silent films, celebrating their latest blockbuster smash, *The Royal Rascal*. After walking the red carpet to fanatical aplomb, Don and the oft overlooked Cosmo tell the story of how they got their start. Although Don makes it sound as though they were born with a silver spoon in their mouths, the dynamic duo grew up as street performers in bars and brothels. Eventually, they hit it big, and life is good.

Don's screen partner, the lovely yet vocally lacking Lina Lamont, languishes longingly for Don's love, but he could not feel more different. While walking to the movie's after-party, he is mobbed by adoring fans, but also stumbles upon one who is not-so-adoring, the strikingly saucy and beautiful Kathy Selden. She not only refutes his advances, but also mocks his acting ability, or lack thereof. At the party, everyone is a bit shaken by R.F.'s presentation of a talking picture, but laugh it off as a passing novelty. When the entertainment for the party arrives, Don is more than a little surprised to see Kathy Selden pop out of the cake. Embarrassed and frustrated by his snarky comments, Kathy aims a pie at Don which instead hits Lina.

Weeks later, Don is moping about on the set of the new film, depressed because he has spent all his free time trying to find Kathy. Cosmo tries to cheer Don up with a song, which works until Lina reveals that she is the one who got Kathy fired from her job. They exchange heated and

vituperative remarks while filming (since it is a silent film), when R.F. storms in commanding that due to the amazing success of *The Jazz Singer*, all productions be shut down until they too can make a "talkie".

One of the first sequences filmed at the new sound studio is the breathtaking musical number, "Beautiful Girl", starring Kathy Selden. Cosmo hurries to alert Don of his discovery, and Kathy is amazed when instead of wanting her fired, Don actually shows interest in her. She also reveals that she is a huge fan of Don Lockwood and has seen all his films.

Unfortunately, despite hiring diction coaches for the stars, Lina "cain't stain 'em", makes little if any progress, and can never seem to remember where the microphone is. The studio's woeful inability to produce a film with sound is showcased at a preview for *The Dueling Cavalier*, which quickly unravels into what will be a catastrophic flop unless drastic action is taken. Don, Kathy, and Cosmo put their heads together for an early morning brain storming session and come up with the idea of doing a voice-over with Kathy dubbing all of Lina's talking and singing. Later, the twitterpated Don giddily dances and sings his way home in the rain.

All is progressing nicely with the film and its new moniker, *The Dancing Cavalier*, (Cosmo even comes up with a way to get tap dancing into the 18th century France setting), that is until thanks to her pal Zelda, the acrimonious Lina finds out what is going on. After consulting with her lawyers and threatening to "syoo", R.F. agrees to keep the dubbing on the down-low.

As is expected, *The Dancing Cavalier* is a major success. Lina goes mad, drunk on her own sense of self-worth, and insists on giving her own speech following the screening. When the audience clamors for a song, Lina insists that Kathy be behind the curtain for vocal support. To the audience's great amusement, Don, Cosmo, and Dexter haul up the curtain halfway through a reprise of "Would You", which only increases in hilarity when Cosmo replaces Kathy at the microphone. A humiliated and ruined Lina flees the stage as an embarrassed Kathy attempts to escape up the aisles, but Don stops her and publicly reveals his true love for her and only her.



— Sean Murphy

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WHO'S WHO

AMES BELL

Tenor

M-S

Ames is very grateful to be part of this show and to continue performing at HCTO. As a current student at UVU, he loves to have a blast on any stage he can get on. Previous roles include Dennis in *All Shook Up* (HCTO), Greylag in *Honk!*, Billy in *Anything Goes*, and John Gordon in *Greed*. He wants to thank his family and all those who have constantly supported him.

NANCY CANDRIAN

Dora/Dinsmore

MWF

Nancy is happy to return to the HCTO stage. She was last seen reprising her role as Donna Luisa D'alvadoris in *Charley's Aunt*. Among her favorite roles at HCTO are Miriam in *Beau Jest* and she has also performed roles in *A Christmas Carol*. Nancy can be seen in local commercials and she met her husband Bruce when they were cast as husband and wife on *Touched by an Angel*. She teaches Special Ed preschool for the Jordan School District and is very proud of her 13 perfect grandchildren.

MATTHEW R. CARLIN

Roscoe Dexter

M-S

Matthew Carlin, n. (Heb. & Ger./ MAEthiu AR KARlin/1. a. A man born in California with a BFA in Acting from Brigham Young University. b. A twin from a family of ten children. c. An actor with recent credits in *Room Service*; *Pericles*, *Prince of Tyre*; and *Hamlet*. d. A fight choreographer with recent credits in *Don Giovanni*, *Houseboat Honeymoon*, and *Hamlet*. e. All of the above.

BREANNE E. FOLKMAN

Lina

MWF

BreAnne is excited to be back at HCTO after serving a mission in Omaha, NE. She is a senior in the Music Dance Theater program at BYU. She was last seen as Therese Du Parc in *Berenice* (BYU). BreAnne's previous roles at HCTO include Belle in *Beauty and the Beast*, Rita in *Lucky Stiff*, Jane Eyre in *Jane Eyre*, Meg Brockie in *Brigadoon*. Other favorite



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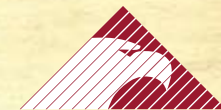
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WHO'S WHO (cont.)

roles include Amneris in *AIDA* (WVHCT) and Laurie in *Oklahoma* (SCERA). In 2006 she received an Irene Ryan Award for her portrayal of Betty in *The Foreigner*. Much love and thanks to LJBRMCK!

JOHN GRAHAM

Chorus

M-S

John Graham is a native of Provo, Utah and has been a performer since the age of 12 when he started ballroom dancing. He first became involved with musical theater in 2006 when he was cast in *AIDA* at Brigham Young University. Since that time he has performed at Tuacahn, Center Street Musical Theater, and the SCERA. This being his first experience at HCTO, he is excited to be here, especially because it is *Singin' in the Rain*.

MIKE GRAY

R.F. Simpson

M-S

Mike Gray is and "Old Timer" at HCTO. He's been in *A Christmas Carol* since Mr. Dickens first produced it. He's also had many parts in many other plays through the years. He hopes you are as amused watching as he is performing.

HILARY HOLLAND

Chorus

M-S

Hilary is so excited to be performing at HCTO. Previous roles include Ariel in *Footloose*, Narrator in *Joseph*, Marty in *Grease*, and ensemble in *All Shook Up* and *Thoroughly Modern Millie*. Hilary is a senior at BYU majoring in dance, and she performed with BYU's Ballet Showcase Co. Thanks to all the production team for their dedication and hard work. Love and gratitude to my family.

MICHAEL HOLT

Chorus

MWF

Michael Holt is making his HCTO premiere with *Singin' in the Rain*. His previous roles include Ren in *Footloose*, Bobby in *Crazy for You*, Toby Belch in *Twelfth Night*, and Sir Harry in *Once Upon a Mattress*. Michael hails from Vancouver, Washington and is a junior at BYU studying accounting.

FAWNA GILLETTE JONES

Dora/Dinsmore

TThS

The last time she was seen at HCTO was in *Jekyll and Hyde*. She was a MDT major at BYU and Young Ambassador with an additional degree in English (Creative Writing emphasis) at the U of U. A mother of three, she continues to perform on a regular basis as well as teach vocal lessons and substitute teach for local schools. Her favorite roles are Eva Peron in *Evita*, Maria in *West Side Story*, Erzulie in *Once on this Island*, Lily in *Annie*, Stepsister Joy in *Cinderella*, Johanna in *Sweeney Todd*, Vi Moore in *Footloose*, Claudia in *Nine*, Yvonne in *Sunday in the Park with George*, and many more. "All you need is love, Jameson, Shannara, Jasmine, and Trent!"

CODY JORDAN

Chorus

MWF

Cody is so excited to be performing at HCTO for the first time! Recently returning from a successful mission in Paraguay, he jumped right back into the arts and performed as Jimmy in *Thoroughly Modern Millie* at the Scera Theater. He has also been seen previously as Ren in *Footloose* and Doody in *Grease*. He thanks his mom and family for continuous love and support. This one's for you, dad!

JARED KEETCH

Chorus

TThS

Jared is thrilled to be returning to the HCTO stage! He was most recently seen as Man 4 in *AIDA* and the Fork in *Beauty and the Beast*. He just graduated from High School and is headed off to Big Bad College this fall to study Psychology. Or maybe Philosophy. Or possibly Dance (all while hitting the pre-med requirements). So, wish him luck! He thanks his family and his bestest friends. Enjoy the show!!

JANESSA LAMB

Chorus

M-S

Janessa is so excited to be back on the HCTO stage even though it hasn't been long since she was last seen in the ensemble of *All Shook Up*, and Women 4 in *AIDA*. J! She is so grateful for her friends, family, Heather, Dave, Geoff, Korianne, and the amazing Chase for their love and support. Thanks for coming to the show! Enjoy!!



RACHEL LYNN WOODWARD



MURPHY SMITH



DAVID SMITH



MELANIE MCKAY

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WHO'S WHO (cont.)

MELISSA LINDSEY

Chorus M-S
Melissa's credits include Yonah in *Children of Eden*, Wendy Jo and Urleen in *Footloose*, Betty in *West Side Story*, and Judah's Wife in *Joseph and the Amazing Technicolor Dreamcoat*. She is excited to be back at HCTO. Melissa loves performing and all things fun! Love to family and friends! MWAH! Enjoy the show!

DALLIN MAJOR

Chorus MWF
Dallin is excited to be back at the HCTO. He will be a senior in high school this next year attending Pleasant Grove High School. Some of his favorite roles include Hot Blades Harry in *Urinetown*, the Baker in *Into the Woods*, and Starbuck in *110 in the Shade*. Dallin loves musical theater and is excited to be in this wonderful production of *Singin' in the Rain*.

MELANIE MCKAY

Kathy MWF
Melanie is thrilled to be making her HCTO debut! From Danville, California, she is currently a Music Dance Theater major at BYU and a proud member of Kinnect. Recent credits include Laurie in *Oklahoma*, Kathy in *Singin' in the Rain*, and Miss Dorothy in *Thoroughly Modern Millie*. Special thanks to friends, teachers, family, and Father in Heaven!

SEAN P. MURPHY

Choir TTbS
This is Sean's acting debut at HCTO although he also works as their Director of Marketing, Communications, and Development. (Please read the "History" and "About the Show" sections, I worked hard on them!) Special love and thanks to his wife, Megan, and their daughter, Matilda. Daddy's going to be home a lot more after August 1.

ALEXIS MONNIE

Lina TTbS
Alexis is from Portland, Oregon and is an acting major at BYU. Previous roles include Baker's Wife in *Into the Woods* and Mame in *Auntie Mame*. She has been focusing most of her time in student films at BYU and looks forward to

pursuing a career in film acting post graduation. She would like to thank her family and closest friends for their support, love, and laughter.

ROSA PARMA

Chorus M-S
Rosa is so thrilled to make her HCTO debut in this delightful show! Some of her past roles include Anne Egerman in *A Little Night Music* and Maysie in *Seussical*. She is a Music Dance Theater major at BYU. Special thanks to David Morgan for this wonderful opportunity.

CHASE RAMSEY

Chorus TTbS
Chase is excited to be back at HCTO for another great show, crew, cast, and family. Previous shows at the Hale include *Beauty and the Beast* and *The Educated Heart*. He loves performing and is excited to leave on his mission as soon as he is needed. He wants to thank his dad, brothers and sisters, Dave, Geoff, Korianne, best friends, other family (the Holcombes), beautiful and wonderful Nessa, and the Lord for his opportunities and blessings. Have fun.



ALEXIS MONNIE

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WHO'S WHO (cont.)

BRITTNI BILLS SMITH

Zelda

M-S

After a busy year of graduation, getting married, teaching high school and moving into a real house, Brittni is glad to be back at HCTO! Previous HCTO credits include Miss Dorothy in *Thoroughly Modern Millie*, Maria in *West Side Story*, Babette in *Beauty and the Beast*, and Florence Rains in *The Man with the Pointed Toes*. Brittni is proud of her BFA in Acting from BYU and her wonderfully talented husband David.

DAVID SMITH

Cosmo

M-S

David graduated from BYU with a Bachelors in Media Music, and currently teaches voice here at HCTO. Some of his performing credits include Mr. Darcy in the world premiere of *Pride and Prejudice the Musical* (Scera), Georg Nowack in *She Loves Me* (HCTO), Jimmy in *Thoroughly Modern Millie* (HCTO), Lumiere in *Beauty and the Beast* (HCTO), Charlie in *The Foreigner* (BYU, Irene Ryan Acting Award) and Tony in *West Side Story* (HCTO). Thanks to family and friends for their continuous support, and most of all to his very talented wife, Brittni, for making this a fun experience. "My dad said be an actor my son, but be a comical one!"

MURPHY SMITH

Don

TThS

Murphy is excited for his first show at HCTO. He is a graduate of BYU's Acting program. His previous credits include McDuff in *Macbeth* at BYU, Cambell in *Without Fear*, Tony Wendice in *Dial M for Murder*, and Harvey in *Season's Greetings*. Special thanks to his wife, Jylare, for being so supportive!

STEPHANIE SOUTHERLAND

Chorus

M-S

Stephanie is currently a senior in the Music Dance Theater program at BYU. Some of her previous credits include Gertrude McFuzz in *Seussical*, Anita in *West Side Story*, and the Witch in *Into the Woods*. Stephanie was a

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WHO'S WHO (cont.)

member of the Young Ambassadors in 2008-2009 and toured with them to Australia and around the western United States. She would like to thank her wonderful teachers and her amazing family for all their love and support.

RUSTIN VAN KATWYK

Chorus M-S

A California resident, Rustin began tap and jazz lessons for five years as a child. Dance found a way into his life at full force upon joining the BYU International Folk Dance Ensemble performing all over the US, Canada, and Europe. He received his BA in dance and has taught tap, clogging, folk dance, and hip hop all over the Wasatch Front.

RACHEL LYNN WOODWARD

Kathy TTbS

Rachel is thrilled to be returning to the HCTO stage after last appearing as Miss Dorothy in *Thoroughly Modern Millie*. Other credits include Belle in *Beauty and the Beast*, Maria in *West Side Story*, Mary in *Savior of the World*, Hermia in *A Midsummer Night's Dream* and many others. You may have seen her in the Disney Channel original movie *Hatching Pete* this spring as Susie. Much thanks to all those who have supported her over the years. "Sparkle Shirley!"

KENNETH WRIGHT

Don MWF

Kenneth is making his HCTO debut. He was a musical theater major at BYU and now teaches at American Fork Junior High. He has been choreographing for local schools for the past eight years and is happy to be switching from directing to acting again. Kenneth's previous roles include Bill in *Me and my Girl*, Fyedka in *Fiddler on the Roof*. He would like to thank his supportive wife and family for tolerating all the late night tapping in the basement.

HALE'S TALES

Our current building was originally built as a Veteran's Hall. It has been used as a dance studio, a wedding reception center, a school, and a church! When we first walked into the building, the entire stage area was open from the windows in the lobby to the south wall. There were arched windows on both sides as well, two large chandeliers hanging from the ceiling, and three large mirrors attached to the south wall underneath the area where the Tech Booth now resides.

We loved all the open space without any posts or pillars to obstruct vision and the full basement downstairs that would allow us to rehearse and build sets and costumes. We carefully planned out the seating and walled off a portion of the big room to create a lobby. Then, wondering what to do with the mirrors and chandeliers, we put them in the lobby. We knew that they were too big and ostentatious for such a little space, but, we had to put them somewhere! We used to have a big mirror on both sides of the lobby entrance, but had to lose one when we put in the entrance on the North East corner for *Phantom*.

I remember the day that we lost the third mirror. While we were working in the lobby during the initial remodeling we had all three leaning up against the wall in the main room. One of them must've been placed carelessly because as I walked into the main room I noticed one of the eight foot tall mirrors slowly tipping over. I had two choices. Run and try to catch it before it fell, (it was about 30 feet away) or run away from it as fast as I could. I went with the safe choice and heard the most amazing crash. I wish we could have recorded it. It would have made an amazing sound effect!

— Cody Hale

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HISTORY

Throughout the election of 1920, U.S. Presidential candidate Warren G. Harding promised, "A return to normalcy." Although life did placate somewhat in the wake of WWI, the decade that followed was anything but normal.

The spirit of the Roaring Twenties was marked by a general feeling of discontinuity associated with modernity, a break with traditions. Everything seemed to be feasible through modern technology, especially automobiles, movies, and radio, which promulgated "modernity" to a large part of the population. Formal decorative frills were shed in favor of practicality, in architecture as well as in daily life. At the same time, amusement, fun and lightness were cultivated in jazz and dancing, in defiance of the horrors of World War I, which remained present in people's minds. The period is also often called "The Jazz Age".

The Roaring Twenties was an era of great economic prosperity driven by





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Continued on page 22



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HISTORY (cont.)

the introduction of a wide array of new consumer goods. As the US transitioned from a wartime economy to a peacetime economy, a subsequent economic boom took place, augmenting its standing as the richest country in the world.

Mass production and assembly lines made technology affordable to the middle class. Many of the devices which were previously unaffordable to most people were now commonplace. Of chief importance was the automobile industry. Before the war, cars were a luxury, but by 1927, Henry Ford had sold 15 million Model Ts. The automobile industry's effects were widespread, contributing to such economic pursuits as gas stations, motels, and the oil industry. Radio quickly became the first mass broadcasting medium, revolutionizing the home entertainment industry and the mass advertising industry. They once boasted programming as diverse as today's television networks.

Cinema also came into the spotlight as a cheap new form of entertainment. Advertisement reels shown before early films augmented the already booming mass advertisement market. At the beginning of the decade, films were silent and colorless. After the release of *The Jazz Singer* in 1927, the first feature to include talking sequences and sound, the public went wild for talkies, and movie studios converted to sound almost overnight. In 1928, Warner released *Lights of New York*, the first all-talking feature film and ended the decade by unveiling in 1929 the first all-color, all-talking feature film, *On with the Show*.

For the first time in US history, more Americans lived in cities of 250,000 or more people than in small towns or rural areas. The finance and insurance industries doubled and tripled in size. Cities on the West Coast received increasing benefits from the 1914 opening of the Panama Canal.

As the Prohibition years progressed, speakeasies became popular and numerous and led to the rise of gangsters such as Al Capone. They commonly operated with connections to organized crime and liquor smuggling. In major cities, speakeasies could often be elaborate, offering food, live bands, and floor shows. Police were notoriously bribed by speakeasy operators to either leave them alone or at least give them advance notice of any planned raid.

Charles Lindbergh gained sudden great international fame as the first pilot to fly solo and non-stop across the Atlantic Ocean, flying from Long Island, New York to Paris on May 20-May 21, 1927. His flight on the single-engine airplane,



Continued on page 23



**SEASON TICKETS
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* ON SALE JULY 15 TO CURRENT SEASON TICKET HOLDERS. AUG 1 TO GENERAL PUBLIC

HISTORY (cont.)

“The Spirit of St. Louis”, took 33.5 hours. The President of France bestowed on him the French Legion of Honor and, on his arrival back in the United States, President Calvin Coolidge awarded him the Distinguished Flying Cross.

Art Deco was the style of design and architecture that marked the era. Originating in Belgium, it spread to the rest of Western Europe and North America towards the mid-1920s. One of the most remarkable buildings featuring this style was constructed as the world’s tallest building: the Chrysler Building. It was surpassed in height 11 months later by the Empire State Building.

The first commercial radio station in the United States, KDKA, began broadcasting in Pittsburgh in 1922. Radio stations subsequently proliferated at a remarkable rate, and with them spread the popularity of jazz. Jazz became associated with all things modern, sophisticated, and also decadent. Louis Armstrong marked the time with improvisations and scat singing, often as part of a call-and-response interaction with other musicians on stage. At the end of the Roaring Twenties, Duke Ellington initiated the big band era.

Starting in the early 1920s, a variety of eccentric dances were developed based on African-American dance movement and musical styles and beats. The first of these were the Breakaway and Charleston. By 1927, the Lindy Hop, a dance based on Breakaway and Charleston which integrated elements of tap, became the dominant social dance. It remained popular for over a decade before evolving into Swing dance. These dances, nonetheless, were never mainstreamed, and the overwhelming majority of people

continued to dance the Foxtrot, Waltz and Tango throughout the decade.

Young women’s fashion of the 1920s exemplified a breaking-off from the rigid Victorian way of life. These young, rebellious, middle-class women, labeled “flappers” by older generations, did away with the corset and donned slinky knee-length dresses, which exposed their legs and arms. The hairstyle of the decade was a chin-length bob, of which there were several popular variations. Make-up, which until the 1920s was not typically accepted in American society because of its association with prostitutes, became for the first time extremely popular.

The social changes for women in the 1920s were just as great as those of fashion. With the passing of the 19th Amendment in 1920, women finally attained the political equality that they had so long been fighting for. World War I had temporarily allowed women to enter into industries such as chemical, automobile, and iron and steel manufacturing, which were once deemed inappropriate work for women. A generational gap began to form between the “new” women of the 20s and the previous generation.

The Dow Jones Industrial Stock Index had continued its upward move for weeks, and coupled with heightened speculative activities, it gave an illusion that the bull market of 1928 to 1929 would last forever. On October 29, 1929, also known as Black Tuesday, stock prices on Wall Street collapsed. The events in the United States added to a worldwide depression, later called the Great Depression, which put millions of people out of work across the world throughout the 1930s.

— Sean Murphy



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~ Ryan Radebaugh, Theater School Director

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- Doors open 30 minutes prior to each performance – all seats are reserved – you must be in your seat prior to the performance
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- NO CHILDREN UNDER THE AGE OF FOUR OR BABES-IN-ARMS
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