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PRODUCTION No. 164



AUG. 11  
THROUGH  
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.....  
{ Musical }



# The DROWSY Chaperone

A MUSICAL WITHIN A COMEDY.

*Music and Lyrics by Lisa Lambert and Greg Morrison;  
Book by Bob Martin and Don McKellar*



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HALE CENTER THEATER OREM proudly presents

# The Drowsy Chaperone

A MUSICAL WITHIN A COMEDY.

Music and Lyrics by Lisa Lambert and Greg Morrison;  
Book by Bob Martin and Don McKellar

starring

GLEN CARPENTER • KELLY COOMBS  
MARCIE JACOBSEN • NATHAN M. JENSEN  
ALEX KING • JAYNE LUKE • SHAWN LYNN  
BRETT MERRITT • DARICK J. PEAD • MARK PULHAM  
CHASE RAMSEY • NICOLE RIDING • MACKENZIE SEILER  
BRITTON SMITH • DAVID SMITH • WES TOLMAN

costume design  
MARYANN HILL

costume director  
ANNE SWENSON

costume assistant  
AMANDA FITT

hair & make-up design  
JANNA LARSEN

assistant hair & makeup  
MELINDA WILKS

music director  
KORIANNE  
ORTON JOHNSON

choreographer  
DAVE TINNEY

properties  
LINDA HALE

production stage manager  
MEAGAN M. DOWNEY

technicians  
KYLER DALTON

technical assistant  
CHARLES ROSS

directed by  
DAVE TINNEY

lighting design  
CODY SWENSON

technical operations manager  
TIM RIGGS

technical direction  
CODY SWENSON &  
CODY HALE

producers  
THE HALES & SWENSONS

scenic design  
BOBBY SWENSON

scenic painting  
PENNY JONES

The Drowsy Chaperone is produced by special arrangement with Music Theatre International (MTI).  
Musical recording provided by the MT Pit L.L.C.  
[www.thempit.com](http://www.thempit.com)

## CAST OF CHARACTERS

CHARACTER	NAME
Man in Chair .....	BRETT MERRITT (M-S)
The Drowsy Chaperone .....	MARCIE JACOBSEN (M-S)
Janet Van De Graaf.....	NICOLE RIDING* (M-S)
Robert Martin.....	DAVID SMITH (M-S)
George.....	ALEX KING (M-S)
Aldolpho .....	DARICK J. PEAD (M-S)
Mrs. Tottendale.....	JAYNE LUKE* (M-S)
Underling.....	MARK PULHAM (MWF) GLEN CARPENTER (TThS)
Feldzieg .....	NATHAN M. JENSEN (M-S)
Kitty.....	BRITTONI BILLS SMITH (MWF) KELLY COOMBS (TThS)
Trix .....	MACKENZIE SEILER (M-S)
Gangster #1 .....	CHASE RAMSEY (M-S)
Gangster #2 .....	WES TOLMAN (MWF) SHAWN LYNN (TThS)

\*The actor appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the U.S.

## SCENE SYNOPSIS & MUSICAL NUMBERS

### ACT I

#### PROLOGUE

SCENE 1: Tottendale's Entrance Hall – Morning  
*Fancy Dress (Company)*

SCENE 2: Robert's Room – Morning  
*Cold Feet's (Robert & George)*  
*Wedding Bells #1 (George)*

SCENE 3: Tottendale's Pool – Early Afternoon  
*Show Off (Janet & Company)*  
*Show Off Encore (Janet)*

SCENE 4: Entrance Hall – Afternoon

SCENE 5: Janet's Bridal Suite – Afternoon  
*As We Stumble Along (The Drowsy Chaperone Janet & Company)*  
*Aldolpho (Aldolpho and the Drowsy Chaperone)*

SCENE 6: Tottendale's Garden – Afternoon  
*Accident Waiting To Happen (Robert & Janet)*

SCENE 7: Tottendale's Salon – Afternoon  
*Toledo Surprise (Gangsters, Kitty, Feldzieg, Mrs. Tottendale & Company)*  
*Act I Finale (Company)*

### INTERMISSION

### ACT II

SCENE 1: Oriental Palace – Day  
*Message From A Nightingale (Kitty, Gangsters, The Drowsy Chaperone, Aldolpho)*

SCENE 2: Courtyard – Afternoon  
*Bride's Lament (Janet & Company)*

SCENE 3: Hallway – Late Afternoon  
*Love Is Always Lovely (Mrs. Tottendale & Underling)*

SCENE 4: Janet's Bridal Suite – Late Afternoon

SCENE 5: Tottendale's Garden – Sunset  
*Wedding Bells #2 (George, Trix & Company)*

SCENE 6: Wrap Up  
*Finale Ultimo (Man In Chair & Company)*

## GLOSSARY OF TERMS

**Busby Berkeley**—(November 29, 1895–March 14, 1976) A pioneering director/choreographer, Busby Berkeley learned the basis for his kaleidoscopic and regimented dance numbers from his training as a field artillery officer in World War I. He was the dance director for nearly two dozen Broadway musicals in the 1920s, moving to film in the 1930s. He was the first director to explore dynamic camera angles and roving cameras, opening new visual perspectives.

**Biscotti**—An Italian biscuit often made with nuts and flavored with anise. It is baked twice, first in a loaf and then sliced. This was originally done to allow for long periods of storage, making them popular with explorers and the military.

**Carnival**—The final celebration before the fasting and austerity of Lent, the largest and most famous Carnival is held in Rio de Janeiro, Brazil. Carnival has its origins in pagan fertility rites, which were later subsumed by the Catholic Church. In Rio, Carnival features parades of musicians and revelers known as blocos and masquerades.

**Chinoiserie**—A style of Western art dominated by Chinese or pseudo-Chinese ornamentation. It was most popular in the 18th century when it blended well with the rococo style.

**Chorine**—A woman who dances in a chorus line.

**Elocutionist**—Elocution is the art of public speaking or reading, focusing on correct intonation, inflection, and gesture.

**Falklands**—Also known as the Islas Malvinas, the Falkland Islands are a group of islands in the southern Atlantic Ocean, claimed by both England and Argentina and administered by the British crown colony. The islands were invaded by Argentina in 1982 but quickly reoccupied by Britain. The war hastened the collapse of the military junta in Argentina and helped Prime Minister Margaret Thatcher win the 1983 general election.

**Fourth Wall**—The space separating the audience from the action onstage in theatre, generally envisioned as an imaginary wall enclosing a proscenium stage. Breaking the fourth wall occurs when an actor directly addresses or displays awareness of the audience.

**Ganache**—A mixture of chocolate and whipping cream, poured over a cake or torte, or as a filling in soufflé form.

**Gibson**—A dry gin martini garnished with a pickled onion, it was named for illustrator Charles Dana Gibson.

**Gimlet**—A cocktail made from vodka or gin, lime juice, sugar syrup and soda water, though the syrup and water are optional. It is served straight up with a slice of lime.

**Greasepaint**—Theatrical make-up, often made up of a mixture of grease and colorings.

**Gypsy**—An American musical by Arthur Laurents (book), Jule Styne (music), and Stephen Sondheim (lyrics), Gypsy: A Musical Fable is based on the autobiography of the burlesque artist Gypsy Rose Lee. It focuses on the efforts of the ultimate stage mother to see her two daughters become stars.

**Highball**—A drink served in a tall glass made up of an alcoholic base and a larger proportion of non-alcoholic mixer, first poured sometime in the 1890s. The name is said to come from the railway practice of raising a ball on a pole to signal for an approaching train to speed up – the process of making these drinks was sped up by pouring the alcohol and mix directly over ice in a glass.

**Huppah**—A huppah, or chuppah, is a canopy under which the bride and groom are married in a Jewish wedding ceremony. It represents the home the couple will build together.

**Lido deck**—The lido deck on a cruise ship is generally the area around the outdoor swimming pool. In the United Kingdom, a Lido is a public outdoor swimming pool and its environs, or a bathing beach, named for the sandbar separating the lagoon of Venice from the Adriatic Sea.

**Lothario**—A man who seduces women, named for a character in Nicholas Rowe's 1703 play, *The Fair Penitent*, who seduces and betrays the heroine.

**Morosco Theatre**—Opened in 1917 on West 45th Street, New York, the Morosco Theatre was designed by Herbert Krapp for the Shubert theatre chain. It was designed for dramatic theatre, with excellent acoustics and sightlines, and housed many Pulitzer Prize winning plays. It changed hands several times over the decades and in 1982 was razed to make way for a hotel. The fictional "The Drowsy Chaperone" is said to have opened in 1928 at the Morosco Theatre. The *Drowsy Chaperone*, itself, ran on Broadway at the Marquis Theatre, which is built in the Marriott Marquis, the hotel that was built on the old Morosco site.

**Petit four**—A piece of sponge or pound cake cut into a small square, frosted and elaborately decorated. They are usually eaten at the end of a meal or served as part of a buffet.

**Profiterole**—A small round cream puff made from choux pastry and served with chocolate sauce. They can be filled with either sweet or savory mixtures as an appetizer or dessert.

**Gertrude Stein**—(February 3, 1874–July 27, 1946) An American writer, Gertrude Stein studied psychology at Radcliffe College under William James and medicine at Johns Hopkins before moving to Paris in 1903, where her home became a salon for artists and writers. Along with her brother, Leo, she compiled one of the earliest collections of modern art. Her famous book, *The Autobiography of Alice B. Toklas* was a memoir written from the perspective of her long-time companion and secretary.

**Stratus**—A low-altitude cloud formation, horizontally layered and formed from lifting fog or the movement of cold air at low altitudes.

**Tiny Tim**—(April 12, 1932–November 30, 1996) Born Herbert Khaury, Tiny Tim was best known for his rendition of "Tiptoe Through the Tulips." A novelty act in the 1960s, he played the ukulele and sang with a distinctive falsetto that endeared him to audiences, though his popularity waned in the 1980s. He passed away in 1996 after suffering a heart attack while performing his signature tune.

**Trifle**—A sponge cake soaked in rum, sherry or brandy and topped with layers of custard, jam and whipped cream.

**Meredith Wilson**—(May 18, 1902–June 15, 1984) A composer and lyricist best known for *The Music Man*, Meredith Wilson performed in John Philip Sousa's band and the New York Philharmonic, and later worked as a musical director in radio. He scored several films and composed two symphonies, as well as many popular songs.

**Zoloft**—The trade name for sertraline, a selective-serotonin reuptake inhibitor most commonly prescribed as an antidepressant.

— Sean Murphy

the  
Family  
is one of Nature's  
Masterpieces



own a  
Portrait  
Masterpiece  
from

Doug  
Martin  
Photography



## ABOUT THE SHOW

Nearly all of the best Broadway musicals from the 1920s ended with a wedding. *The Drowsy Chaperone* is no exception (in fact, its wedding is Utah-style!). What makes this 1928 show unique is that it begins with a wedding, and also that said wedding doesn't take place until 1997.

It was in 1997 that the real-life Canadian comedian and writer Robert (Bob) Martin was set to marry his then fiancée Janet Van de Graaf. His bachelor party was held at The Rivoli Theater in Toronto, and his friends performed the original 40-minute sketch that was to become the Tony Award winning Broadway hit. These friends included Lisa Lambert and Greg Morrison (who later became the show's composers),



Bob Martin as the Man in the Chair

and Don McKellar (who became co-writer with Bob Martin). While the original version had music, it was not specific to the Jazz Age or the music of late 1920s Broadway, nor did it feature the character of the Man in the Chair. The concept of the Man in the Chair as narrator was added to the storyline during its development into a full-length musical to give perspective on the musical numbers that composed the fictional 1928 musical.

The expanded version was presented at the Toronto Fringe Festival in 1999, where it caught the eye of producer David Mirvish. Under his leadership, the show moved to a small, not-for-profit theater, Théâtre Passe-Muraille in Toronto, and then to the 1000-seat Winter Garden Theater, also in Toronto, after favorable reviews and strong ticket sales. In 2001, New York producer Roy Miller, who attended a performance at the Winter Garden Theater at the invitation of the Canadian production team, fell in love with the show and opted the rights.

His fellow Broadway producers were less excited, and refused even to read the script, so Miller organized a stage reading starring Robert Martin (*Man in the Chair*) and many other members of the original Canadian cast. The reading was a hit, and they were immediately inundated with interest from actors, singers, and producers, including the future Director and Choreographer Casey Nicholaw. After a pre-Broadway engagement at the Ahmanson Theater in Los Angeles in 2005, *The Drowsy Chaperone* opened on Broadway at the

Marquis Theater on May 1, 2006 and ran for 679 performances, including 32 preview nights.

A production of *The Drowsy Chaperone* opened on May 14, 2007 in London's West End, but despite a mostly British cast and overall encouraging reviews from the British press, the show did not encounter the same success it did on Broadway. The run ended early on August 4, 2007, instead of February 2008 as was originally scheduled.

In September 2007, *The Drowsy Chaperone* went on a national tour, starting at the Elgin Theater in Toronto, and traveled to more than 30 cities before coming to a close on March 28, 2010.

*The Drowsy Chaperone* has won numerous awards, beginning with the Canadian Comedy Award for *Pretty Funny Comedic Play* in 2000. In 2006, the Broadway production received 5 Tony Awards, including awards for Best Original Score (Lisa Lambert and Greg Morrison), Best Book of a Musical (Bob Martin and Don McKellar), Best Costume Design of a Musical (Gregg Barnes), Best Featured Actress in a Musical (Beth Leavel), and Best Scenic Design of a Musical (David Gallo). The show also earned six Drama Desk Awards that same year. Bob Martin received a Theater World Award in 2006 for his performance in *The Drowsy Chaperone*.

— Sean Murphy



Summer Strallen in the London production of *The Drowsy Chaperone*.

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## WHO'S WHO

### GLEN CARPENTER

*Underling*

TThS

Glen is excited to be working with this talented team in his first show here at HCTO. Glen has performed a lot at Salt Lake Valley theatres including HCTWV, The Grand Theatre, Desert Star Playhouse, Rodger's Memorial Theatre, The Egyptian Theatre, Wasatch Theatre Company and The Empress. Some of his favorite roles include Sancho in *Man of La Mancha*, Nicely Nicely Johnson in *Guys and Dolls*, Hannibal in *The Curious Savage*, Marcellus in *The Music Man*, Cogsworth in *Beauty and the Beast* and The Cat in the Hat in *Seussical*. Glen has also directed at various theatres including The Empress, Benson Grist Mill Performing Arts and Rodger's Memorial Theatre. Glen is also the Drama Director at Stansbury High School in Stansbury Park, where he has some of the most talented students in the Tooele Valley. "Enjoy The Show!"

### KELLY COOMBS

*Kitty, u/s Janet Van De Graff*

TThS

Kelly is super excited to be back at HCTO and so thankful for the Hales, Swensons, Dave, Korianne, and Meagan for giving her this wonderful opportunity to do what she loves. She was last seen on the HCTO stage as Mayzie LaBird in *Seussical*. Other favorite roles include, Hope in *Urinetown* at UVU, Janet in *The Drowsy Chaperone* at HCTWV, and Little Red Riding Hood in *Into The Woods* at HCTWV. Kelly loves to spend time with her loved ones, cook/eat Italian food, blast tunes in her car, and soak up the sun. A HUGE thank you to her family and friends for all their love and support. Couldn't do this without you! "HOLY CATS!"

### MARCIE JACOBSEN

*The Drowsy Chaperone*

M-S

Holy Toledo!!! Marcie is just thrilled to be making her HCTO debut in this delightful show with this amazing cast! She hopes you'll sit back, forget your cares & enjoy! And may a

bluebird sing its song as you stumble along! "I miss you, my Mommy-tins!"

### NATHAN M. JENSEN

*Feldzieg*

M-S

Nathan began his acting career at the Frankfurt International School in Frankfurt, Germany. His roles have included Count Orsino in *Twelfth Night*; Don Pedro in *Much Ado About Nothing*; Tybalt in *Romeo and Juliet*; Nicely Nicely Johnson in *Guys and Dolls*; Agamemnon in *The Golden Mask of Agamemnon*; Bill Sykes in *Oliver!* and even Dracula in the hit British comedy, *The Blood of Dracula*. In addition to writing and directing, Nathan's recent performances include Ben in the BYU Idaho production of *The Secret Garden*, Mercier in HCTO production of *The Scarlet Pimpernel*, and Richard in Noel Coward's *Hay Fever* at the Springville Playhouse. Nathan is thrilled to be returning to HCTO for *The Drowsy Chaperone*.

### ALEX KING

*George, u/s Robert*

M-S

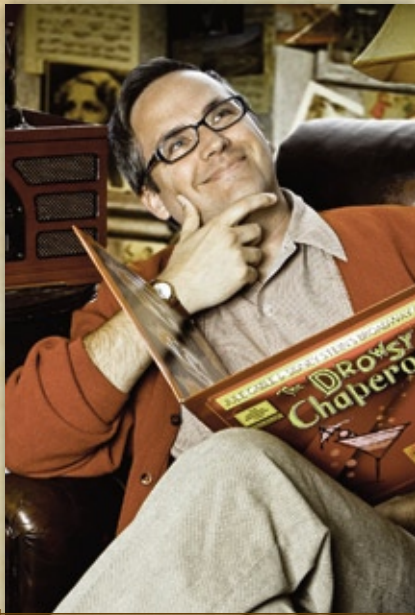
Alex hails from Riverton where he currently only sleeps, practices his harmonica, and plays the occasional round of racquetball! He has been in various shows and performances, the latest of these being *Seussical* with HCTO and Parade at BYU. He is currently working on his Theatre Education degree at the aforementioned "Y," and is excited to eventually join the ranks of the professionally penniless (the educators). He would like to thank his family and friends for all of their support...you know who you are. He is frequently heard to say, "Enjoy the show!" which is awkward under everyday circumstances, but tonight these wishes are most fitting.

### JAYNE LUKE

*Mrs. Tottendale*

M-S

Jayne really wanted to be in *The Drowsy Chaperone*, directed by David Tinney. She first worked with him in 1989 when she directed him in *Singin' in the Rain* at the Sundance Summer Theatre. Since that time, she has watched him



BRETT MERRITT



DAVID SMITH



MARCIE JACOBSEN



NICOLE RIDING

Continued on page 11

## WHO'S WHO (cont.)

grow as a director, choreographer, actor and fine man. She thinks the best thing about being in show business is that the really good people keep coming back into her life...especially at HCTO. She has been seen at HCTO in *The Girl, the Grouch, and the Goat*, *Over the River and Through The Woods*, *Thoroughly Modern Millie*, and *The Spitfire Grill*. She also directed *April Ann* and *The Man with the Pointed Toes*. She recently had the opportunity to play her dream role, Amanda Wingfield in Tennessee Williams' classic *The Glass Menagerie* at the Grand Theatre. She has also played in *The Producers* at Pioneer Theatre Company, *Charm* at Salt Lake Acting Company, *Cabaret* at the Egytian Theatre, and *Facing East* for Plan-B Theatre Company in Salt Lake City, New York City and San Francisco.

### SHAWN LYNN

*Ganster #2, w/s Gangster #1* TThS

Shawn last appeared as prosecutor Horace Gilmer in last summer's production of *To Kill a Mockingbird* and he's thrilled to be back at HCTO working with so many of the actors/directors who have influenced him over the years.

### BRETT MERRITT

*Man in Chair* M-S

Brett was last seen at HCTO in 2010 as Freddy Benson in *Dirty Rotten Scoundrels*, one of his all-time favorite roles. Locally, he's played Gary in *Noises Off!*, Paul in *Moon Over Buffalo*, and Benedick in *Much Ado About Nothing*. Brett wishes to thank the Hales and Swensons for being great to work with, Dave Tinney for seeing his potential, Meagan Downey for her miracle working, and the cast for being remarkable every night. He sends his love to his wife and kids who haven't see much of him since June.

### DARICK J. PEAD

*Aldolpho* M-S

Darick is very excited to be rekindling the role of the luscious Latin lover, which he played at HCTWV last fall. He just finished playing the part of Freddy in *Dirty Rotten Scoundrels*

at HCTWV, which he also played at HCTO in the spring of last year. Darick has also sparked and thrilled audiences locally at SCERA, BYU, UVU and Sundance Summer Theater. Some of his other favorite roles include: Starbuck in *110 in the Shade* (HCTO), Orin in *Little Shop of Horrors* (HCTO), and El Gallo in *The Fantasticks* (Sundance Summer Theater). He would love to thank the Hales, Swensons, Dave, Korianne, and Meagan for this chance to satisfy his performing need. He would also like to thank the cast and crew for always being so voluptuous to work with. "Thanks for coming and enjoy the show!"

### MARK PULHAM

*Underling* TThS

Mark has been doing shows at HCTO, since they first began. He played the Salesman in *Thank You Papa*, with Nathan and Ruth Hale. That same year he played Bob Cratchit, with Nathan Hale as Scrooge. "Doing plays at HCTO is like going to a 'fun' family reunion, you feel like a family and everyone is rooting for you." Mark has been seen in a number of shows at HCTO, some you might remember... See *How They Run*, *Arsenic and Old Lace*, *Lucky Stiff*, *The Hasty Heart*, *My Fair Lady*, *The Sound of Music*, *Pillow Talk*, *The Christmas Carol*, and *Beauty and the Beast*, to name a few. Now he's serving up good times as Underling in *The Drowsy Chaperone*. "It's great to be doing another play with such a wonderful cast...I hope the audience has as much fun as we're having!"

### CHASE RAMSEY

*Gangster #1, w/s George* M-S

A little something when you're feeling blue! This one's for Josh!

### NICOLE RIDING

*Janet Van De Graff* M-S

The last time Nicole performed at HCTO, she was as a Wife in *Joseph... Dreamcoat* in 1998, directed by the amazing Syd Riggs. She is thrilled to be back! A graduate of BYU in Music Dance Theater, she spent 2 years with the Young

Continued on page 13



GLEN CARPENTER



DARICK J. PEAD



JAYNE LUKE



MARK PULHAM

## WHO'S WHO (cont.)

Ambassadors. While at BYU she also played Mama Noah in *Children of Eden* and Abigail Williams in *The Crucible*. Nicole is a proud member of Actors Equity Association, and her favorite professional credits include the Broadway National Tour of *Les Miserables* (Eponine), *Joseph... Dreamcoat* at Tuacahn Center for the Arts (Narrator), *West Side Story* at TCA (Anita), *Beauty and the Beast* at TCA (Silly Girl), Elton John's *Aida* (Amneris), *Sunset Boulevard* at Pioneer Theatre Company and the New York Premiere of *Berlin: The Musical* (Stephanie). Nicole is happy to be performing with such a fabulous cast, and sends thanks to everyone involved for this opportunity.

### MACKENZIE SEILER

*Trix* M-S

Mackenzie was last seen here at HCTO as Motormouth Maybelle in *Hairspray*, and is excited to be working with this amazing cast! "A special thanks to those who have helped me in my journey to make my dreams come true, I love you all and I will keep on working until one day I reach my dreams." "Shoot for the moon even if you miss you'll land among the stars."

### BRITTONI BILLS SMITH

*Kitty* MWF

Brittoni earned her BFA in Acting and Theater Education from Brigham Young University in 2008, and now enjoys teaching drama at Mountain Ridge Junior High School. Go Huskies! Brittoni co-directs the youth theater productions here at HCTO, and enjoys teaching and directing other workshops around the valley. Recent HCTO acting credits include Catherine in *The Foreigner*, Daria in *The Girl, the Grouch, and the Goat*, April Ann in *April Ann*, and Miss Dorothy in *Thoroughly Modern Millie*. Brittoni is honored to work with such a talented cast and production team. Thanks for being wonderful! This show is dedicated to her dashing and talented husband David, and to her brother Brady. Welcome home!

### DAVID SMITH

*Robert Martin* M-S

David is so happy to be back at HCTO performing in yet another wonderful show. David currently teaches private voice lessons here at HCTO and is a member of NATS. He also writes and records music for film and theater, including the last children's production of *The Emperor's New Clothes*. Other HCTO credits include Cat in the Hat in *Seussical*, Charlie in *The Foreigner*, the Narrator in the premiere of *The Girl, the Grouch, and the Goat*, Cosmo in *Singin' in the Rain*, Georg Nowack in *She Loves Me*, Jimmy in *Thoroughly Modern Millie*, Lumiere in *Beauty and the Beast*, Tony in *West Side Story*, and Smudge in *Forever Plaid*. David is so grateful to his wife, Brittoni, for her support and for being "so darn talented and inspiring". Also much thanks to the parentals and brosef, to the producers and directors that gave him this chance, and to this mucho talented cast for being so awesome! "Now all you in the audience, let's see if we can make those cold feets hot!"

### WES TOLMAN

*Gangster #2* MWF

This is Wes' first show at HCTO and he is thrilled to be a part of such a wonderful show with a stellar cast and creative team! Wes is a graduate of the Theatrical Acting program at UVU and some previous credits include Garry/Roger in *Noises Off*, Mr. Dark in *Something Wicked This Way Comes*, and Bottom at Sundance's *A Midsummer Night's Dream*. He thanks his parents for their support and encouragement in pursuing his dreams, and urges everyone else to follow theirs as well! "You're in for a 'Toledo' surprise! Enjoy the show!"

## HALES' TALES

In the late '70s and early '80s, Grandma and Grandpa (Ruth and Nathan) Hale began to see their family grow with more and more grandchildren. This increase in the family tree inspired Grandma to write plays in which all of us grandkids could have parts. It really didn't matter if we had no creative bone in our body—if you were a Hale, you had no choice but to be on the stage.

It was both great and dreadful to be under the tutelage of Grandma and Grandpa Hale. It had its benefits! If we did something unique and went the extra mile, we might be rewarded with a whole quarter! However, because she was my grandma, there was not as much room to argue with direction, even when what she asked might take me completely out of my comfort zone.

One of my first favorite roles was that of Dick Wilkins in our annual production of A Christmas Carol. I was 14 years old and so excited because I knew that Dick Wilkins had a kissing scene. However, much to my horror, my cousin Sarah was cast as my opposite! I told Grandma, "I'm not doing this. Sarah is my cousin!" Her response was, "Haven't you ever heard of kissing cousins?" After much arguing, but no changing Grandma's mind, I had to kiss my cousin, Sarah. Grandma kept saying, "No one in the audience is going to know you are cousins."

It didn't matter, Grandma... I knew. I knew.

— Ryan Hale Radebaugh

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The Drowsy Chaperone is anything but drowsy. I even found myself singing along! Good fun.

1 hour ago



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2 hours ago

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## HISTORY

### *The Roaring 20s*

The 1920s were a time of reckless prosperity and social upheaval. Known as the “Roaring Twenties” in North America, the “Golden Twenties” in parts of Europe, and “Les Années Folles” in France and French-speaking Canada. Ushered in by the end of World War I and the advent of radio and their proliferation into each living room, the era was also often referred to as the Jazz Age.

It was a time of rebirth and rejuvenation, and one which was sorely needed after the decimation of an entire generation by WWI and the 1918 flu pandemic (the Spanish Flu), the latter of which killed between 50 and 100 million people worldwide. The survivors seemed to dedicate themselves to living life to the fullest, and the period was marked with societal breaks from tradition is a movement towards “modernity” and new technologies.

The first transatlantic flight took place, feature films were being produced in record numbers, and mass-produced consumer goods were available like never before. It was a time of flappers, jazz, Art Deco, and mass marketing.

Rampant consumerism, unfettered joie de vivre, and endurance contests (such as marathon dancing, pole sitting, and six-day bicycle races) reflected a society wanting to test and exceed their limits in every way possible.

### *The Golden Age of Broadway*

Such optimism and jubilation carried over into New York's theater district on 42nd street, better known as Broadway. In terms of musicals that society more commonly recognizes as classics—Oklahoma!, The Music Man, South Pacific—the 1920s did not produce much. But they certainly produced quantity with an average of 50 productions opening each year on Broadway. (To provide perspective, fewer than ten musicals open in any given season, including revivals.) It also was the age of the birth of the musical play, musical comedies, operettas, and show-stopping revues.

The Drowsy Chaperone is a typical, if exaggerated, example of a 1920s musical comedy, one with a book that is mostly subordinate to the spectacle. As the Man in the Chair reflects, “The story exists only to

*Continued on page 17*

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## HISTORY (cont.)

connect the longer, more engaging production numbers.”

The stories almost always involved a boy and a girl falling in love, encountering obstacles, and overcoming them before ultimately getting married in a grand finale. Broadway became a factory for performers like triple-threat sensation Marilyn Miller, who tap danced and sang her way into theatergoers’ hearts with her first starring role in *Sally* (1920). That show also featured singer Cliff Edwards, better known as “Ukulele Ike” (and the voice of Jiminy Cricket in *Pinocchio*), who is credited with popularizing the ukulele in the 1920s.

The *Drowsy Chaperone* pays homage to another staple of Broadway theater in the 1920s, exemplified by the fictional producer Feldzieg, a parody of the real-life Florenz Ziegfeld. His elaborate theatrical production, the *Ziegfeld Follies*, ran on Broadway from 1907 to 1931. The *Follies* were based on the Paris *Folies Bergères* and London musical halls, and featured beautiful chorines (the *Ziegfeld Girls*), comedic acts such as W.C. Fields, and singing sensations such as Eddie Cantor. His most lasting contribution to musical theater was

the first great book musical, *Show Boat*, which he produced in 1927.

According to the *Man in the Chair*, *The Drowsy Chaperone* opened at the Morosco Theater in November 1928, a banner year for Broadway musicals. Marilyn Miller starred in *Rosalie*, with music by George Gershwin and Sigmund Romberg and lyrics by Ira Gershwin and P.G. Wodehouse. Coke Porter had his first Broadway hit with *Paris*, most notable for introducing the song, “Let’s Do It, Let’s Fall in Love.” The Marx Brothers starred in *Animal Crackers*, their second Broadway hit.

### *The End and a Beginning*

This Golden Age came to a screeching halt on October 29, 1929, with *Black Tuesday* and the stock market crash. The economic downturn combined with the burgeoning movie industry devastated Broadway ticket sales. It was the end of an era, but the opening chapter in the book musical that continues to enrich the theater world.

— Sean Murphy

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### FALL YOUTH ACTING CLASSES

*Taught by Ryan Hale Radebaugh*

**WHAT:** Learn the skills necessary for a theatrical production - auditioning, characterization, blocking, improvisation, voice work and performance.

**WHEN:** Mondays and Tuesdays in October, 4:00-5:00 P.M. Final Recital: October 25

**WHO:** Youth 8 - 15 yrs old. **COST:** \$120

### YOUTH'S A CHRISTMAS CAROL

**WHO:** Youth (ages 10-16)

**WHAT:** Students will be cast in the various roles of Charles Dickens' timeless story. Students will develop and strengthen skills in memorization, blocking, character study, projection, accents, and teamwork. The workshop will culminate in eight performances on the HCTO stage. *Continued on opposite page*

## ACTING (cont.)



### YOUTH'S A CHRISTMAS CAROL

**AUDITIONS:** Oct. 28 from 4:30-6:00 P.M.

**REHEARSALS:** Mon-Wed in November, 4:30-6:00 P.M.

**PERFORMANCES:** Dec. 5, 6, 7 with school matinees on the 6th and 7th

**COST:** \$200

### ADULT ACTING CLASSES

*Taught by Shaevnda Moss*

**WHAT:** There are some basic guideposts to auditioning and acting that when practiced can make your performance pop. These guideposts can be incorporated into musicals, plays, auditions, monologues, scene work, ensemble work, etc. During this course, participants will work on two monologues while receiving guidance and feedback.

**WHEN:** Sept 6 to Oct 4.

**TIME:** 5:30-7:00 P.M.

**WHO:** Adults (ages 18 and up)

**COST:** \$125



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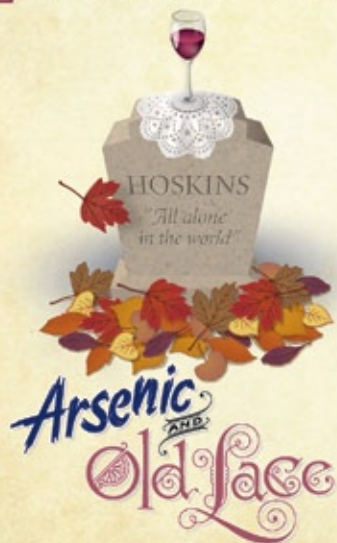
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NOV. 30 THROUGH DEC. 22 | MUSICAL

# A CHRISTMAS CAROL

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 Costume Assistant.....AMANDA FITT  
 Hair and Make-up Design.....JANNA LARSEN  
 Assistant Hair and Make-up.....MELINDA WILKS  
 Wig Tying.....AMANDA FITT  
 Music Director.....KORIANNE ORTON JOHNSON  
 Choreographer.....DAVE TINNEY  
 Production Stage Manager.....MEAGAN M. DOWNEY  
 Lighting Design.....CODY SWENSON  
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### TICKETING & THEATER POLICIES

- Doors open 30 minutes prior to each performance – all seats are reserved – you must be in your seat prior to the performance
- LATE-COMERS will be seated at the house management's discretion  
*{Hale Center Theater Orem accepts no responsibility for inconvenience to late-comers}*
- NO CHILDREN UNDER THE AGE OF FOUR OR BABES-IN-ARMS
- No cell phones, pagers with alarms or other electronic devices
- The videotaping or other video or audio recording of this production is strictly prohibited
- No outside food or drink
- Free parking in our lot or on the street *{note: TESORO will tow your car}*
- Restrooms are located at the rear of the theater and downstairs
- Exits are located in the front and rear of the theater
- Season Ticket holders must make reservations early for each show. HCTO is not responsible for missed plays.

### ADVERTISING & INFORMATION

- For advertising and promotional opportunities, contact Sean Murphy at 801.360.6669
- For audition schedules, acting and music class schedules and additional theater information visit our website at [www.HaleTheater.org](http://www.HaleTheater.org)
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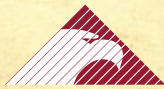
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