

E C U / L O E S S I N
PLAYHOUSE

the **DROWSY**
Chaperone

February 28 - March 5, 2013



Music & Lyrics by **LISA LAMBERT & GREG MORRISON**
Book by **BOB MARTIN & DON MCKELLAR**

East Carolina University. *School of Theatre and Dance*

ECU/LOESSIN PLAYHOUSE

~ P R E S E N T S ~

the **DROWSY** **Chaperone**

Music & Lyrics by **Lisa Lambert & Greg Morrison**

Book by **Bob Martin & Don McKellar**

Original Broadway production of *The Drowsy Chaperone* produced by
Kevin McCullum, Roy Miller, Bob Boyett, Stephanie McClelland,
Barbara Freitag and Jill Furman.

February 28 - March 5, 2013

John Shearin, Producing Artistic Director

Jeff Woodruff, Managing Director

DIRECTOR..... Robert Caprio
CHOREOGRAPHER..... Tommi Galaska
SCENIC DESIGNER..... Jeni L. Parker
LIGHTING AND SOUND DESIGNER..... Erich R. Keil
COSTUME DESIGNER..... Jeffery Phipps
TECHNICAL DIRECTOR..... Reid Parker
STAGE MANAGER..... Maggie Caswell
MUSICAL DIRECTOR..... Jonathan Sitton
CONDUCTOR..... Scott Carter, ECU School of Music

*The play is performed in approximately 1 hour and 40 minutes
without an intermission.*

THE DROWSY CHAPERONE

Is presented through special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI.

421 West 54th Street, New York, NY 10019

Phone: 212-541-4684 Fax: 212-397-4684

www.MTIShows.com

CAST OF CHARACTERS

Man in Chair	Adam Griffin
Mrs. Tottendale.	Emily Weber
Underling.	Michael Tahaney
Robert Martin	Alan Chandler
George.	Joseph Veale
Feldzieg.	Robert DiDomenico
Kitty	Elizabeth Graves
Gangster #1.	Austin Crowley
Gangster #2	Cody Schauble
Aldolpho	Landon Summers
Janet Van De Graff	Mary Simmons
The Drowsy Chaperone	Candice Dickinson
Trix the Aviatrix	Brooke Quintana
Superintendent	Clinton Long
The Ensemble.	Jaimar Brown, Clinton Long, Erica Heer, Amy Douglass, Lauren Neely, Daniel Gonzalez

ORCHESTRA

ACCOMPANIST/PIANO.	Josiah Stocker
KEYBOARD 2	Brandon Fillette
FLUTE/PICCOLA	Rebekah Tippett
CLARINET	Laura Turkal, Wesley Rhodes
SAXOPHONE	Andy Kropp, Melissa Ragone, Sam Carter
TRUMPET	Boone Constantinides, Cole Merricks, Zack Crissman
TROMBONE	Karen Peele
PERCUSSION	Devin Adams, Corey Elrod
BASS	Nikki Jasper
TUBA	Jacob Daniel

The play takes place in a New York City apartment.

MUSICAL NUMBERS

Overture	Man
Fancy Dress	Tottendale, Underling, Company
Cold Feet	Robert, George
Wedding Bells #1	George
Show Off	Janet, Company
I Remember Love	Tottendale, Underling
As We Stumble Along	Drowsy, Ensemble
Adolpho	Adolpho, Drowsy
Accident Waiting to Happen	Robert, Janet
Toledo Surprise	Gangsters, Feldzeig, Company
Act 1 Finale	Company
Bride's Lament	Janet, Man, Company
Love is Always Lovely	Tottendale, Underling
Wedding Bells #2	George, Company
I Do, I Do In the Sky	Trix, Company
As We Stumble Along	Company

 East Carolina University

Bobby McFerrin

Tuesday, April 9, 8:00 p.m.
Wright Auditorium
www.ECUARTS.com
252-328-4788

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for Disability Support Services at
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at 252-737-1016 (voice/TTY).



DIRECTOR'S NOTES

The Drowsy Chaperone's origins are the makings of modern musical legend. It was actually conceived as a wedding gift for Second City performers Bob Martin and Janet Van De Graaff. They asked Lisa Lambert, songwriter and best friend, to be a best man at their wedding. As is the duty of every best man, Ms. Lambert was reluctant to organize a stripper-laden bachelor party, so instead she enlisted Don McKellar, Greg Morrison and a team of theatrically minded colleagues to create and perform a 40-minute original musical called *The Drowsy Chaperone*. She named the lead characters 'Bob Martin' and 'Janet Van De Graaff' (the show's bride and groom).

There is hardly anything of the real Bob and Janet in the show, as their cohorts endeavored to have it be as little about their friends as possible. The point was to bring all of them together to perform a pastiche of the 1920s musicals they all loved. After the presentation, Bob Martin joined his cast of friends on stage and, now famously, quipped: "What a wonderful show. I have some notes." Mr. Martin said, "I knew when we were watching it in 1998, at my wedding party, that there was something about the exuberance of a 1920s musical." Those notes would be the beginnings of the "Man in Chair," the character who comments on the action of what would become *The Drowsy Chaperone*. Mr. Martin, who would play "Man in Chair", "realized the value of having a very human, recognizable iconic character, who presents the audience's perspective on what we were watching, which would allow us to comment on it, to deconstruct it. Sort of a more post-modern approach."

But selling the show to potential producers had one major roadblock: No one would read it because of its title. Producer Kevin McCollum put it, "I would never produce a show called *The Drowsy Chaperone!*" The creators were open to changing the title. Finally, they took matters into their own hands and produced a stage reading in New York. Mr. McCollum immediately jumped on board and said we'll fix the title later.

Eight years after its premiere at Bob & Janet's wedding reception, *The Drowsy Chaperone* opened at The Marquis Theatre on Broadway and was nominated for 13 Tonys winning 5 including one for Mr. Martin (book) and best man Lisa Lambert (music & lyrics).

As for producer McCollum, he has often said: "A musical should start on the earth and end in the heavens." "And one more thing," he added, "the title is perfect."

Robert Caprio

Director

THE DROWSY CHAPERONE

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Demetra Drayton

ASSISTANT MUSIC DIRECTOR

Josh Brown

SINGING COACH

Mollye Otis

STUNT COORDINATOR

Jill Matarelli Carlson

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PHOTOGRAPHER

Jenni Farrow, www.jennifarrow.com

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Victor Bercher

ASSISTANT WARDROBE CREW CHIEF

Jessica Vaughan

WARDROBE CREW

Anne Marie Kennedy, Alexandra Theus, Gina Belmont

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Eric Norbury

MASTER ELECTRICIAN

Michael Shoaf

ASSISTANT ME

Justin Gibson

PROGRAMMER

Justin Webster

ELECTRICIANS

Jasmyn Abuarab, Mechelle Armbruster, Cameron Buck, Anton Crooks, Candice Dickinson, Robert DiDimenico, Amy Douglass, Demetra Drayton, Katie Edwards, Regina Epps, Gary Gatling, Nicole Gemmell, Sarah Glover, Adam Griffin, Nashley Mattocks, Jeffrie Ann Moss, Victoria Neff, Nancy Ormond, Megan Rhodes, Sarah Ritchy, Hannah Rivers, Kirsten Sieg, Jessie Smith, Sean Springle, Symone Whitfield, Zach Woodard

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Janie Spencer

LIVE MIX OPERATOR

Kyle Soble

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Denise Lalevee

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Friends' memberships are used to fund merit scholarships for deserving students. These scholarships are critical in two very important ways. First, they provide aid to gifted and talented students during their academic careers while in the ECU School of Theatre and Dance. Second, they support recruiting the best and brightest new students to the school; making ECU their first choice. To date, the Friends have awarded over \$100,000 in annual scholarships.

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John Shearin, Director
School of Theatre and Dance



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As you enjoy this performance, consider the talent, hard work, long hours and dedication of the students on-stage and behind the scenery. Consider that many of them are scholarship recipients and are able to continue their education ONLY because of the thoughtfulness and generosity of you, our patrons, in your donations. We need your help in shepherding them to graduation; then, to recruit the next generations.

Because our students benefit only when you make your gift directly to the School of Theatre and Dance's fund accounts, please use the form below to mail your gift, or can call us at 328-6829, and we can help direct your donation.

As a fellow donor, from the bottom of my heart, I thank you.



John Shearin, Director
School of Theatre and Dance



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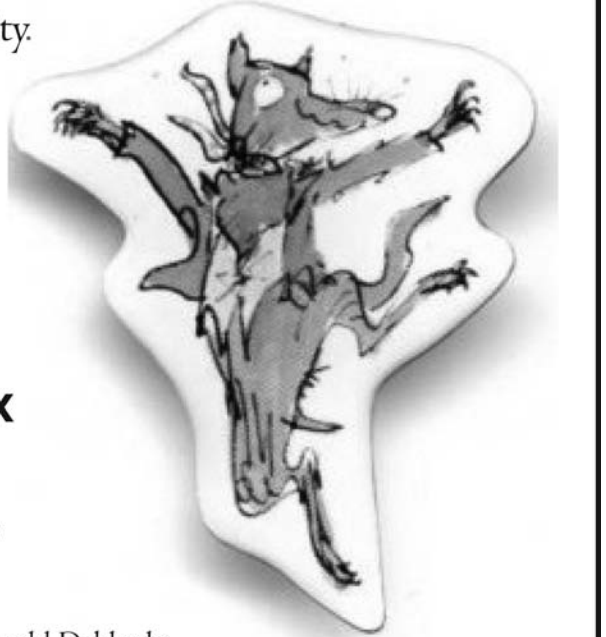
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"Boggis and Bunce and Bean
One fat, one short, one lean
These horrible crooks,
So different in looks
Were nonetheless equally mean."

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ECU/LOESSIN PLAYHOUSE

2012-2013 Season

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After the murder of his mother, Orestes is pursued and plagued by Hell's own avengers-primal, rapacious, insatiable in their thirst to punish the matricide. Can even the gods deter them from their righteous wrath?

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CHOREOGRAPHY

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ECU/LOESSIN SUMMER THEATRE

We will not be producing a summer theatre season this year. With the impact of a variety of financial decisions, our plan is to not produce this season but to husband our resources into a large, block-buster, show in 2014. Watch this space!

Tickets can be purchased at at the McGinnis Theatre Box Office
328-6829 • www.ECUARTS.com

Drama Camp



July 22-26

Share day on July 27

Classes in acting, improvisation, movement, creative dramatics for ECU School of Theatre and Dance faculty and students. Classes are divided in age/ability groups: 5-10 year olds, 11-13 year olds, and 14-18 year olds.

Messick Theatre Arts Center
School of Theatre and Dance

Full Day

9am-4pm

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Questions: Contact Patch Clark at
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McGINNIS THEATRE

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Food and beverages are not permitted inside the auditorium.

McGinnis Theatre is accessible to the handicapped. Handicapped parking spaces are provided in all parking lots. An elevator is located on the west side of the building. Wheelchairs may be accommodated in both the upper and lower auditorium. Please mention the need for a wheelchair location when purchasing tickets. Assisted-listening devices may be borrowed at no cost and are available from the house manager.

Restrooms are located on the lower level and may be reached via the stairs off the main lobby or via the elevator.

Refreshments are available in the lobby during intermission. Proceeds benefit the East Carolina Theatre Foundation.

Campus parking permits are not required during night and weekend performances. Patrons may park in any designated parking space except those designated as state owned, service/maintenance, or handicapped unless proper permits are displayed.

A NOTE ABOUT THEATRE ETIQUETTE

When patrons move about the auditorium during the performance, it is distracting to both the performers on stage and other patrons. The performers can see and hear almost everything that goes on in the theatre, and any distraction can ruin their timing and concentration. If you must leave before intermission, do so quickly and quietly. Upon your return, an usher may ask you to remain at the back of the theatre until there is a suitable break in the performance.

TAKE JUST A MINUTE

When you read this playbill, you will see the names of all of those who have put in countless hours to make this performance possible. Most of these individuals are students who labor long and hard without any monetary compensation. These performers and stagehands only seek your applause. So, when the final bow is being taken, we ask that you not rush out the door. Take an extra minute to thank them with your applause. You'll be glad you did.

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