

MUSICAL THEATRE PROGRAM

The Drowsy Chaperone

A musical by Lisa Lambert, Don McKellar,
Bob Martin and Greg Morrison

7:30 p.m., Nov. 10-12, 2022

2 p.m., Nov. 13, 2022

Music Theatre

Stage Director	Justin Johnson
Choreography	Tracy Doty
Musical Director	Collin Sinclair
Set Design	Amy Campion Ron Mueller Jeff Rusnak
Costume Design	Ann Piano
Lighting Design	Jonathan Spencer
Sound Designer	Dan Sjastaad
Production Director	Ron Mueller
Production Stage Manager	CJ Llewellyn Ryan
Assistant Stage Manager	Adriana Cipponeri
Director, BM/MT Program	Matthew Chellis
Dramaturg	Austin Burns

Original Broadway production of *The Drowsy Chaperone* produced by Kevin McCollum, Roy Miller, Bob Boyett, Stephanie McClelland, Barbara Freitag and Jill Furman. *The Drowsy Chaperone* is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.mtishows.com

ACKNOWLEDGEMENTS

- John Davis, Dean, College of Music
- Matthew Roeder, Associate Dean, College of Music
- Paul Eklund
- Michele Ritter
- The Bixler Family Foundation
- College of Music Advisory Board
- CU Presents
- Nawledge Brewington
- Joan Braun
- Laima Haley
- Sabine Kortals
- Sabrina Green

- Daniel Leonard
- Alexis McClain
- Susan Thomas
- Voice Faculty
- Instrumental Faculty

PLEASE NOTE

- Masks are optional in public indoor spaces on the CU Boulder campus as of March 7, 2022.
- Latecomers will be seated at the discretion of the house manager.
- Photography and video recordings of any type are strictly prohibited during the performance.
- Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

Role

Person in Chair
 Mrs. Tottendale
 Underling
 Rober Martin
 George
 Feldzieg
 Kitty
 Gangster #1
 Gangster #2
 Adolpho
 Janet Van de Graff
 The Drowsy Chaperone
 Trix the Aviatrix
 Superintendent

Cast Orange

Lou Abecassis
 Adriana Ripley
 Alex Mehigan
 Sam Meyer
 Mari Beazley
 Kees Nachbahr
 Melissa Burke-Manwaring
 Ian Saverin
 Reilly O’Neill
 Eli Harvey
 Ellie Karp
 Libby Shull
 Isabella Jones
 Zane Larson

Cast Green

Lou Abecassis
 Mya Busch
 Alex Mehigan
 Sam Meyer
 Mari Beazley
 Kees Nachbahr
 Brooke Curry
 Ian Saverin
 Reilly O’Neill
 Eli Harvey
 Caroline Dewell
 Ruby Anderson
 Isabella Jones
 Zane Larson

Ensemble and Understudies

(for all casts)
 Isabel Harrison
 Alecia Marquardt
 Lily Valdez
 Angie Torres
 Zane Larson
 Quint Hill
 Calen Brudos-Nockels
 Norah Schaefer

Cast Orange performs the following shows:

7:30 p.m, Friday, Nov. 11
 7:30 p.m., Saturday, Nov. 12

Cast Green perfoms the following shows:

7:30 p.m., Thursday, Nov. 10
 2 p.m., Saturday, Nov. 12
 2 p.m, Sunday, Nov. 13

Swing

Sophie Green
 Lydia Blaisdell
 Alesa Rose Moskal
 Jude Hill

Orchestra

Reeds
 Jason Olney
 Jamyson Lindhorn
 Eric Erhardt
Trumpet
 Michael Winkler
 Chris Boulais
 Isaac Ponce Urbina
Trombone
 Sebastian Alvarez Piras

Double Bass

Kurt Melendy
Drums
 Cameron Olson
Percussion
 Christian De La Torre
Piano
 Collin Sinclair
 Anastasiia Pavlenko

Synopsis

Winner of five Tony Awards, including Best Book and Best Original Score, *The Drowsy Chaperone* is a loving send-up of the Jazz Age musical, featuring one show-stopping song and dance number after another.

With the house lights down, a man in a chair appears on stage and puts on his favorite record: the cast recording of a fictitious 1928 musical. The recording comes to life and *The Drowsy Chaperone* begins as the person in the chair looks on. Mix in two lovers on the eve of their wedding, a bumbling best man, a desperate theater producer, a not-so-bright hostess, two gangsters posing as pastry chefs, a misguided Don Juan and an intoxicated chaperone, and you have the ingredients for an evening of madcap delight. Hailed by New York Magazine as “The Perfect Broadway Musical,” *The Drowsy Chaperone* is a masterful meta-musical, poking fun at all the tropes that characterize the 1920s musical theater genre.

Stage Director’s Note

by Justin Johnson

“Sometimes people leave you, Halfway through the wood, Do not let it grieve you, No one leaves for good, You are not alone, No one is alone ...” These lyrics from *Into the Woods* came up for me often while directing *The Drowsy Chaperone*. On its face, *Drowsy* is just a super fun musical comedy romp with a lot of over-the-top characters and silliness. A great evening for laughs.

And it is. But there’s also something more. Man in chair, or in our production—Person in Chair, is in a state they call “blue.” They are lonely, depressed and have purposefully isolated from society. They don’t like reminders of the outside world whether it be a ringing phone or a knock on the door. They’d prefer to escape into the blissful, imaginary world of musical theatre, where everything “turns out right in the end.” It’s the only thing that seems to bring them joy.

Last summer, CU Boulder senior Nawledge Brewington told me he felt that Person in Chair could represent any young person stuck at home during COVID—especially a musical theatre student. Typically, the character is played as an

older gentleman who’s seemed to have lived a long, uneventful “humdrum” life. But I liked this idea of Nawledge’s. It made sense. So, I looked it up. In 2021, a survey from the Centers for Disease Control showed that 63 percent of young people reported experiencing substantial symptoms of anxiety and depression during the pandemic. More than any other age group.

So we went with it. Our Person in Chair is younger and more modern, but just as lonely and depressed as their predecessors. Thank goodness *The Drowsy Chaperone* exists to lift their spirits. We all have things that help us escape for a bit when this world gets to be too much. I just hope this show can be a reminder that we can all find people who make us feel loved and keep us from feeling lonely. For it is true that “No one is alone.” And don’t worry, it does turn out right in the end.

Historical Notes

by Austin Burns, Dramaturg

As fans of *The Drowsy Chaperone* will note, there have been a few new improvements to the script. Musical Theatre International, the licensing company for many, many wonderful shows, has recently released these updates at the request of the authors. They are so new, in fact, that we received them at the beginning of our rehearsal process!

For those who are unfamiliar with the show, it follows our melancholy Man in Chair (or, Person in Chair) as he* guides us through his record of the fictional 1928 musical *The Drowsy Chaperone*. While the musical is still chock-full of all the gags, gimmicks and shticks of 1920’s musical theater, there were a few things that simply turned sour with age.

One example, and perhaps the most notable, is that “Message from a Nightingale” has been cut entirely from the show. “Message from a Nightingale” was a spectacle of a song that got accidentally played at the top of Act II. It was explained that there was a mix-up in our narrator’s record collection, and while this was also a work of the fictional Gable and Stein, it was from a different musical entirely. This explanatory monologue also included some racism on the narrator’s part as he explains that he “has a woman” who comes in and cleans and

sometimes puts his records back in the wrong sleeves, despite him saying, “No touch records, Carmela. No touch records.” The fictional musical was called *The Enchanted Nightingale* and was described by our narrator as, “... a degrading piece of chinois about an emperor who is told by a magic bird to marry his American elocutionist instead of his betrothed and ends up building the Great Wall of China. Horribly offensive, I know. But it had some wonderful tunes.” This number asked the actors to use written-in “accents,” participate in offensive stereotypes and don generic “oriental” costuming. While the intention of including this bit in the first place may have been to satirize the fetishization of Asian cultures that so often happens in 1920’s and 30’s popular culture, it crossed the line. Additionally, it painted the character of our narrator in a strange light. Up until this point, we saw him as a lonely and “blue” person in a somewhat crummy apartment, swooning passionately over his favorite musical and the actors in them. At this point, we now saw him as someone who can not only afford to hire a housekeeper, but treats her with racism and condescension. With this moment cut, the continuity of *Man in Chair*’s character remains unbroken and consistent.

Another exciting update to the script is the changing of “monkey” to “bunny.” Janet originally called Robert her “little monkey,” which has now been updated to, “funny bunny.” This may seem like a strange change to make, but it opens the door for anyone to play Robert Martin without the pet name potentially becoming a racial slur. It is important that they made this an official change; due to licensing laws, it could not simply be changed from production to production. Making this a universal change in the script of *The Drowsy Chaperone* is an extremely positive step for equality in all future productions.

Additionally, this production has chosen to have a Person in Chair rather than a Man in Chair. The experience of loneliness and finding solace in one’s passions is a universal experience that is not limited by gender. Especially after having lived through the ongoing covid-19 pandemic, I think we all found ourselves being a Person in Chair at one point or another.

Lastly, as you may have noticed, there is no intermission. One of the other benefits of the

updates to the script is that it is now a more condensed (fun-sized if you will), nonstop musical spectacular. There is no interruption in your ability to suspend your disbelief and you are truly allowed to be immersed in this world from beginning to end. This grants the audience the full experience of being able to go on this journey with the narrator and sincerely appreciate the soul of *The Drowsy Chaperone*.

**The inclusion of He/Him pronouns for “Man in Chair” is in reference to the original script.*

Personnel

LOU ABECASSIS (Person in Chair) is a senior at CU Boulder studying for their BM in musical theatre and for their BA in psychology, and they are thrilled to be performing in *The Drowsy Chaperone* as one of their final shows at CU Boulder! In their free time, they enjoy knitting, exploring Boulder’s different thrift spots and catching up on the most recent horror movies. Their favorite previous credits include Ash in *Treoson*, a French Noble Lady at the Colorado Renaissance Festival, and Olive in *Spelling Bee*.

RUBY ANDERSON (The Drowsy Chaperone) is so excited to be in her first show at CU Boulder. She’s a freshman BM/MT major from San Diego, studying under Abigail Nims. Some of her past credits include Donna in *Mamma Mia!* and Maria in *The Sound of Music* (Highland Players). She’s very grateful to be a part of this program and would like to thank her parents for this opportunity. Enjoy the show!

MARI BEAZLEY (George) is now a senior who will be graduating in May with her Bachelor of Fine Arts in musical theatre. This will be her seventh production at CU. Past productions include *Guys and Dolls*, *Say My Name*, *Kaidan+*, and *Loveville High*. She is so excited to be playing best “man” to her best friend and hopes you enjoy this absolute hoot of a musical. Love you, mom and dad.

MELISSA BURKE-MANWARING (Kitty) is originally from Bellingham, Washington, where she performed in more than 25 regional musicals and plays. She is in her senior year at CU Boulder and is pursuing a BM in musical theater as well as a minor in business. Her latest principal roles were as Hope Cladwell in the BM/MT’s production of

Urinetown and as Rona Lisa Peretti in *Spelling Bee* in 2020. She is extremely honored to be a member of the first BM/MT cohort at CU Boulder, and can't wait to continue growing and learning in her final year of school!

MYA BUSCH (Mrs. Tottendale) is currently a sophomore at CU Boulder and is studying to get a BM in musical theatre. Busch grew up in Colorado and has always loved Boulder, and knew she had to come to school here. She has been studying music and theatre for more than 13 years. She is currently working with Jennifer DeDominici in vocal performance and loves being apart of her studio. Stage credits at CU Boulder include *Urinetown* and *Guys and Dolls*.

ISABELLA CHO JONES (Trix the Aviatrix) is in her third year at CU Boulder pursuing her BFA in acting and minor in computer science. She participates in acting as well as scenic painting and carpentry within theatre. Her previous works include Amina in *Dance Nation*, Peeps in *The Performers* and Diana in *Gallathea*. She is excited to be able to perform in the Music Theatre as her fifth production at CU Boulder.

BROOKE CURRY (Kitty) is currently a senior studying voice and communication with a business minor. You may have seen her in other CU Boulder shows including *Guys and Dolls* (Hot Box Dancer), *The Three Penny Opera* (Mrs. Peachum), *Loveville High* (Chastity), *#Life, Spelling Bee* (Marcy Park) and *Edges*. Thank you for supporting live theater!

ISABEL HARRISON (Ensemble) is a sophomore studying under Jennifer DeDominici in the BM/MT program at CU Boulder. She recently performed in *Guys and Dolls* with the Eklund Opera Program. Over the summer, she played Elmer and a Bowery Beauty in *Newsies* with Village Arts Theatre in her hometown of Colorado Springs. Harrison has performed in a variety of shows, and one of her favorite roles is Jo in *Little Women the Musical*. Harrison is thrilled to be part of this wonderful production and hopes you enjoy the show!

ELLIE KARP (Janet Van de Graff) is a junior in the Bachelor of Music musical theatre program at CU Boulder studying under Jennifer DeDominici. Recent named performances include Polly Peachum in *The Threepenny Opera* and Mrs.

Millenium in *Urinetown*, both with the CU Boulder College of Music. *The Drowsy Chaperone* will be Karp's fifth production at CU Boulder. She is thankful for her family and friends, as well as teachers and directors for their constant support.

ALEX MEHIGAN (Underling) is a 20-year-old, second-year student at the University of Colorado Boulder studying towards a BM in musical theatre and voice performance. Mehigan is a member of Professor Andrew Garland's voice studio and sings tenor with the CU Boulder Chamber Singers directed by Gregory Gentry. Mehigan's credits at the CU Boulder College of Music include *La Bohème*, *Urinetown* and *Guys & Dolls!* Born and raised in Portland, Oregon, the Pacific Northwest is where Mehigan calls home.

SAMUEL MEYER (Robert Martin) is a proud member of the first senior BM/MT (Bachelor of Music in musical theatre) cohort at CU Boulder, studying under Matthew Chellis. Most recently seen as Sky in *Mamma Mia!* (StageDoor Theatre), his CU credits include *Guys and Dolls* (Nicely-Nicely), *The Threepenny Opera*, *Loveville High*, *Spring Awakening* and *A Broadway Christmas Carol* (Tiny Tim). He owes a tremendous amount of thanks to his family and friends for their unwavering support and love! IG: @samuelwmeyer

KEES NACHBAHR (Feldzieg) is a tenor from Baltimore, currently in his fourth year of the BFA in musical theatre program, studying under Matthew Chellis. Recent named performances include Nathan Detroit in *Guys and Dolls*, Hot-Blades Harry in *Urinetown* and Douglas Panch in *The 25th Annual Putnam County Spelling Bee* with the CU Boulder College of Music. *The Drowsy Chaperone* will be his seventh production at CU Boulder. He is so delighted to share this production with the public and is thankful for his family's support.

ADRIANA RIPLEY (Mrs. Tottendale) is so happy to be a cast member in *The Drowsy Chaperone!* A Eugene, Oregon, native, she was recently Old Ma Strong in CU Boulder's production of *Urinetown* and a Hot Box Dancer in Eklund Opera's *Guys and Dolls*. She is a sophomore pursuing a BM in musical theatre at the University of Colorado Boulder, studying under Jennifer DeDominici. Ripley is so excited to be here and is eager to see what the future holds!

NORAH SCHAEFER (Ensemble) is currently in her sophomore at CU Boulder, pursuing a BFA in musical theater and a BSBA in business management. Her favorite roles include Grace Clements in *Working The Musical* and Catherine Connolly in *The Laramie Project: 10 Years Later*. She participates in Mile 21 Acapella outside of theater. She is so excited to continue grow from all the opportunities CU Boulder has to offer.

LIBBY SHULL (The Drowsy Chaperone) is ecstatic to return to the CU Boulder stage! Previous credits at CU Boulder include Little Becky Two Shoes in *Urinetown* (2021) and “Mimi” the Hot Box Dancer in *Guys and Dolls* (2022). A junior, Shull is pursuing a BFA in musical theatre, a BA in history, and minors in dance and education. She also serves on her sorority’s executive board and is a CU Boulder Student Ambassador, guiding campus tours for prospective students. Thanks to her family, friends and GPhi sisters!

JUSTIN JOHNSON (Stage Director) has been involved in over 60 productions either as an actor, production manager or director. For the CU Boulder College of Music, he has directed *Edges*, *The 25th Annual Putnam County Spelling Bee*, *#Life*, *The Threepenny Opera* and now *Urinetown*. Other directing credits include *The Full Monty*, *Steel Magnolias*, *Barefoot in the Park*, *Deathtrap* and *Avenue Q*. He has performed with the Playback Theatre Troupe at a National Diversity and Inclusion Conference in Virginia and facilitated Applied Theatre workshops at Bahá’í Seasonal Schools in Michigan, Illinois, Georgia, Colorado and the Newkind Festival in Tanzania, Australia. Johnson recently participated in the 2019 Colorado Shakespeare Festival as a company member in *King Charles III* and won a Meritorious Acting Achievement Award from the Kennedy Center American College Theatre Festival for his performance as Ageon in *The Comedy of Errors*. In addition to directing shows, he currently teaches musical theater studio courses for the BM/MT program here at CU.

RON MUELLER (Production Director) has served Eklund Opera as Technical Director and now Production Director for more than 24 years. He has also designed scenery and/or lighting for many Eklund productions in that time, most recently *Postcard from Morocco* and *Agrippina*. Also a BETC ensemble member, he designed

scenery for this season’s production of *The Children*, and a dozen others over the last decade. He has also designed scenery or lighting for productions at Crested Butte Music Festival, Skylight Opera Theatre, Colorado Shakespeare Festival, Boulder’s Dinner Theatre, Theatre X, Milwaukee Chamber Theater, Boulder Broadway Company, CU Theatre and Dance, and University of Denver’s Lamont School of Music.

ANN PIANO (Costume Design) As the Costume Coordinator for Opera Colorado since 2003, she has designed costumes *Don Giovanni* (2013), *Carmen* (2014) and *The Magic Flute* (2015). She has designed over 100 shows for Denver area opera, theater and dance companies. In 2012, she won a True West “Best Costume Design” Award for *The Elaborate Entrance of Chad Deity* at Curious Theatre. Most recently, she designed *Tosca* at Bravo! Vail Music Festival and *Agrippina* for Eklund Opera at CU Boulder. Piano has a BFA in Fashion Design from Stephens College in Columbia, Missouri, with a minor in fine art.

LISA LAMBERT (Music and Lyrics) Stage credits include: *The Drowsy Chaperone* (2006 Tony, Drama Desk, Outer Critics Circle Awards); *Big Rosemary* (book by Blake Edwards); *Cole Escola: First Gay President* (Duplex Cabaret); *Stars of David* (DR2 Theater); *The Ant and the Elephant* (Work Light Productions); *Honest Ed: The Bargain Musical* (Poor Alex Theater); and several shows for The Fringe of Toronto Festival and Second City. For film and television: *Slings & Arrows*; *Sensitive Skin*; *Michael Tuesdays and Thursdays*; *Highway 61*; *Blue*; *The Boy Who Smells Like Fish* (Rhombus Media); *Skippy’s Rangers: The Show They Never Gave*; *The Joe Blow Show* (Comedy Network); *Portrait of a Serial Monogamist* (directed by John Mitchell); *Pete’s Christmas* (ABC TV); *Getting Along Famously* (CBC TV); *Pippi Longstocking* (Nelvana Ltd.); *Battery’s Down*; and *Skinamarink TV*. Upcoming: *Miss Pettigrew Lives For a Day* (music by Greg Morrison, book by Robert Harling); and a film adaptation of *The Drowsy Chaperone*.

GREG MORRISON (Music and Lyrics) U.S. Credits: *The Drowsy Chaperone* (Center Theatre Group, Ahmanson Theatre; NAMT’s 2004 Festival of New Musicals). Canadian Credits: Composer/ musical director for *Hello...Hello* (Tarragon Theatre); *Pochsy’s Lips*; *Oh, Baby*; *Citizen Pochsy* and *Pochsy Unplugged* (Toronto Fringe, Canadian)

U.S. tours); *The Drowsy Chaperone* (Toronto Fringe, Theatre Passe Muraille, Mirvish Production, Winter Garden Theatre, Toronto); *Mump and Smoot in Something Else* (Canadian Stage, Yale Repertory Theatre); *Mump and Smoot in Flux* (Canadian Stage); *An Awkward Evening With Martin & Johnson* (Tim Sims Playhouse); *The Age of Dorian* (Artword Theatre). TV songwriter credits: *Slings and Arrows* (Rhombus Media for Showcase/Sundance), *Getting Along Famously* (CBC), *The Joe Blow Show* (Comedy Network). Other: musical director for the Second City National Touring Company, Alumni Café (Tim Sims Playhouse), *The Chumps and the Muckrakers* (CBC Radio).

BOB MARTIN (Book writer) has been working as an actor and writer in Canadian theatre, film and television for more than 3 decades. He has had a long association with the Toronto Second City, where he co-wrote and performed in four Second City revues, directed three, and had a stint as artistic director. He is a co-creator of *The Drowsy Chaperone*, and has performed in many of its incarnations including Ahmanson Theatre (Los Angeles), Marquis Theatre (Broadway), Novello (London). Martin has won a number of awards for his work including an LA Drama Critics Circle Award, an L.A. Stage Alliance Ovation Award, a Drama Desk Award, a Theatre World Award and a Tony Award. He is also co-creator of the critically acclaimed dramatic series *Slings & Arrows*. Recent TV projects include *Michael: Tuesdays and Thursdays I & II* (CBC), *Sensitive Skin I & II* (HBO), and *Elf: Buddy's Musical Christmas* (NBC). Recent theatre projects include *Elf* (Broadway), *Minsky's* (Ahmanson LA), and in dev., *Gotta Dance*, *The Sting*, and *Millions*. Martin reunited with *Elf* collaborators Matthew Sklar and Chad Beguelin to create the new musical *The Prom*, which ran on Broadway at the Longacre Theatre and was nominated for seven Tony Awards, including Best Musical.

DON MCKELLAR (Book writer) was born on Aug. 17, 1963 in Toronto, Canada. Beginning his career in the theatre at a young age, McKellar co-founded Childs Play Theatre and went on to study English and theatre at the University of Toronto. In 1989, he co-founded the Augusta Company with Daniel Brooks and Tracy Wright, then moved into feature films writing the screenplay for Bruce McDonald's film *Roadkill* (1989). McKellar has continually collaborated on and produced engaging and

provocative work in film, TV and theatre—whether acting, writing, directing or all three. He made his directorial debut in 1992 with two short films, *Blue* (starring David Cronenberg) and *Bloody Nose*, then in 1998 completed *Last Night*, his feature directing debut (which he also wrote and starred in), for which he won the Prix de la Jeunesse at the Cannes Film Festival. He continued directing with his TV series *Michael: Tuesdays and Thursdays* in 2012 and is currently working on a remake of *La Grande Séduction*.

MUSIC THEATRE INTERNATIONAL (MTI) is one of the world's leading theatrical licensing agencies, granting theatres from around the world the rights to perform the greatest selection of musicals from Broadway and beyond. Founded in 1952 by composer Frank Loesser and orchestrator Don Walker, MTI is a driving force in advancing musical theatre as a vibrant and engaging art form. MTI works directly with the composers, lyricists and book writers of these musicals to provide official scripts, musical materials and dynamic theatrical resources to over 70,000 professional, community and school theatres in the US and in over 60 countries worldwide. MTI is particularly dedicated to educational theatre, and has created special collections to meet the needs of various types of performers and audiences.

Production Team

Sound ASM

Courtney Sjastaad

Set Crew

Eric Wang

Eric Botto

Props

Jenn Melcher Galvin

Master Electrician and Board Operator

Ben Smith

Wardrobe

Carolyn Miller

Costume Assistant

Nia Quan

ATD and Crew Head

Jeff Rusnak

Master Carpenter

Ben Smith

Carpenters

Bryce Taylor

Eric Botto

ENJOYED *THE DROWSY CHAPERONE*?
YOU MIGHT LIKE:

CHICAGO

Presented by the Musical Theatre Program

Book by Fred Ebb and Bob Fosse

Music by John Kander

Lyrics by Fred Ebb

Based on the play by Maurine Dallas Watkins

Script adaptation by David Thompson

April 27-30, 2023

Music Theatre



Tickets start at \$23 at cupresents.org
Or buy tickets **at this QR code**

Discounts for groups, youth, seniors, students and CU employees at cupresents.org/discounts

CHICAGO is presented by arrangement with Concord Theatricals. www.concordtheatricals.com