



November 22-December 27, 2008

# PLAY GUIDE



**PLAYHOUSE**  
THEATRE COMPANY

MAX REIMER, ARTISTIC MANAGING DIRECTOR

# THE DROWSY CHAPERONE

Music and lyrics by Lisa Lambert and Greg Morrison/Book by Bob Martin and Don McKellar

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## WELCOME

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**This booklet was created to help audience members explore the play beyond the actual performance.** If you have any questions, comments or suggestions for the guide please contact Meredith Elliott, Outreach and Education, at 604 629 2097 or by email at [melliott@vancouverplayhouse.com](mailto:melliott@vancouverplayhouse.com).

### About the Company

The Playhouse Theatre Company is dedicated to producing live theatre of the highest quality – to presenting a stimulating and challenging repertoire of plays that speak to today’s audiences. This year the Playhouse presents a five-play mainstage subscription series running from September to May, as well as a bonus production in April 2009.

The Playhouse was founded in 1962 to provide the people of British Columbia with professional live theatre. Since then it has grown from a core of volunteers operating out of basement offices into one of the country’s leading regional theatre companies, presenting an outstanding selection of plays produced by the very best actors, directors, designers and craftspeople from across the country.

## THEATRE ETIQUETTE

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Theatre relies on the give and take between actor and audience. The actors can see and hear the audience just as the audience can see and hear them.

**Seating** is assigned. Please sit in your assigned seat and respect the fact that other seats have been reserved for other patrons.

**Latecomers** are seated at the discretion of the Playhouse Theatre staff; otherwise, they may take their seat at intermission.

**A note to student groups:** If you are unable to attend the dedicated Wednesday student matinee we are happy to book you into another matinee performance. If you are booking a Tea Matinee performance instead, please note that many of our senior patrons attend these events.

**Talking during a show** (even in a whisper), fidgeting, rustling papers or candy wrappers all disturb the actors’ concentration and disrupt the performance. On the other hand, audience responses can inspire the actors to do their best work. This interplay is the essence of live theatre.

As a courtesy to performers and patrons, **all pagers, phones, cameras and other recording and noise making devices should be turned off.** This regulation is strictly enforced.

No **outside food or drink** is permitted inside the theatre. Also, audience members should be aware that **heavy perfumes and colognes** may also disturb others.

All performances are for patrons aged **6 years and up** (any exceptions will be announced).

## DID YOU KNOW? MORE ABOUT THE PLAYHOUSE'S EDUCATION INITIATIVES

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### **Talkbacks**

Following every student matinee and select evening performances, audience members are invited to remain in their seats to ask questions of the actors. *How does an actor prepare for a role? Do actors rehearse every day? How do the actors personally handle a play's difficult issues?*

***The Drowsy Chaperone* runs approximately 95 minutes. There is no intermission. Please plan to stay for approximately twenty minutes after the end of the performance.**

### **Production Centre Tours**

As a group, you can book a complimentary guided tour of the 25,000 square foot Production Centre and explore scenery and prop shops, the wardrobe department and rehearsal halls. The Playhouse recently moved into a new facility on East 2<sup>nd</sup> Avenue, which will be the company's home until 2011.

### **Salon Saturdays**

The second Saturday matinee of each production features our Salon Saturday pre-show chat. Explore the issues and ideas at the heart of each production in this informative and fun series that presents in-depth topics about the play, the playwright or the design. Past speakers have included broadcasters, playwrights, (musical) directors, actors, journalists and professors.

The Salon Saturday for *The Drowsy Chaperone* takes place on Saturday, December 6, 2008. Speaker still to be announced.

For information about any of our education programmes, including E-Stage: Playhouse Young Playwrights and show specific outreach initiatives, please contact Meredith Elliott, Outreach and Education Manager at 604 629 2097 or by email, [melliott@vancouverplayhouse.com](mailto:melliott@vancouverplayhouse.com).

For **group ticket bookings, discounts** and **Playhouse PERKS**, contact Stasa Andric, Sales Manager, at **604 637 3094** or by email, [groups@vancouverplayhouse.com](mailto:groups@vancouverplayhouse.com).

## THE DROWSY CHAPERONE AT A GLANCE

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### NUTS AND BOLTS



*The Drowsy Chaperone* began life in 1999 as a spoof of old-time musical first performed at the stag party before the wedding of actors Bob Martin and Janet Van De Graaff. Martin joined the three original creators to revise the show for the Toronto Fringe Festival. David Mirvish financed an expanded production for Theatre Passe Muraille in 1999, which led to a mainstage production at the Winter Garden Theatre in 2001. Interest from New York producers led to an out-of-town engagement at the Ahmanson Theatre in Los Angeles in 2005 and culminated in *The Drowsy Chaperone* opening on Broadway on May 1, 2006.

It was nominated for 13 Tony Awards, and won five, including Best Book and Best Original Score.

### Setting:

The Morosco Theater, New York City, 1928, through the imagination of the Man in Chair, circa 2008.

*The Drowsy Chaperone* runs approximately 100 minutes. There will be no intermission.

### WHAT TO LOOK FOR

#### Another World

The lights come up on a man sitting alone in a chair. He lives alone and he's feeling a little blue, but when he puts on the record of his favourite 1920s Broadway musical, his world transforms. The scratchy monotone record segues into a live band. Suddenly, he is transported to a manor home, the scene of a lavish wedding. As his environment transforms, so too does his mood. "It does what a musical is supposed to do," he tells the audience. "It takes you to another world."

#### Song and Dance

*The Drowsy Chaperone* is a show to make anyone a musical aficionado. It pokes fun at the genre, but with a loving touch, not unlike the mockumentaries of Christopher Guest. It takes the most artificial elements of the genre – the sudden outbreak into song and dance, the improbable plots twists, the set comedy pieces – and celebrates them for what they were intended to be: an escape to a place where it makes perfect sense for a man to rollerskate blind-folded across the stage.

### WHAT IT'S ABOUT

A lonely man, known only as Man in Chair, escapes his drab existence by listening to the cast recording of his favourite musical, "The Drowsy Chaperone." As the needle falls, the fourth wall shatters, and the musical comes to life around him. Delighted, Man in Chair leads the audience through the show, introducing the characters and commenting on this 1920s musical from the perspective of a 21<sup>st</sup> century fan. It's a romantic comedy, typical of the era, full of mistaken identities, misunderstandings, and catchy song and dance numbers.

When a Broadway star tries to give up the stage for love, her producer tries to sabotage the wedding to save the show – and his neck from two gangsters disguised as pastry chefs. Featuring a Latin lothario, a ditzzy chorus girl, an overwhelmed best man, a confused hostess and her uber-efficient manservant, and of course a drowsy chaperone, this musical comedy within a comedy is a delightful homage to a simpler and less cynical time.

## ABOUT THE CREATORS

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**LISA LAMBERT** (*Music & Lyrics*) received 2006 Tony, Drama Desk and Outer Critics Circle Awards for her work on *The Drowsy Chaperone*. U.S. credits: *The Drowsy Chaperone* (Center Theatre Group: Ahmanson, NAMT's 2004 Festival of New Musicals). Canadian credits: *The Drowsy Chaperone* (Fringe of Toronto Festival, Theatre Passe Muraille, Mirvish Productions: Winter Garden Theatre); *Honest Ed: The Bargain Musical* and *Mirth* (Poor Alex Theatre); *Ouch My Toe* (Fringe of Toronto Festival); *The Irish Musical* and *People Park* (Rivoli); *All Hams on Deck* (Summer Works); *An American in Harris* (Second City); *An Awkward Evening With Martin & Johnson* (Tarragon, Tim Sims Playhouse). TV: "Slings and Arrows" (Rhombus Media, broadcast on Showcase and the Sundance Network), "Getting Along Famously" (CBC), "Skippy's Rangers: The Show They Never Gave" and "The Joe Blow Show" (Comedy Network). Film: *Pippi Longstocking*, *Highway 61*, *Blue*. Radio: "Madly Off in All Directions," "Definitely Not the Opera." Upcoming: season three of "Slings & Arrows" on the Sundance Channel.

**GREG MORRISON** (*Music & Lyrics*) received 2006 Tony, Drama Desk, Outer Critics Circle and Backstage West Garland Awards for his work on *The Drowsy Chaperone*. 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 Productions, 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 & Arrows" (Rhombus Media for Showcase/Sundance) and "Getting Along Famously" (CBC). Other: musical director for the Second City National Touring Company and *The Alumni Café* (Tim Sims Playhouse). Score for the short film *My Name is Pochsy: An Industrial Film* (BravoFACT).

**DON MCKELLAR** (*Book*) received 2006 Tony and Drama Desk Awards for his book for *The Drowsy Chaperone*. His career began as co-founder of Toronto's the Augusta Company, with whom he co-created six critically acclaimed experimental plays. Since then he has become a ubiquitous presence in the independent Canadian cinema. As screenwriter for the award-winning films: *Roadkill* (for director Bruce McDonald), *Highway 61*, co-writer of *Dance Me Outside*, *Thirty-Two Short Films About Glenn Gould* (with director Francois Girard) and *The Red Violin*. For TV he wrote and starred in the CBC series "Twitch City" (which also played on the Bravo Network in America). As an actor in films: *Exotica* (directed by Atom Egoyan), *eXistenZ* (David Cronenberg), *When Night Is Falling* (Patricia Rozema), *Clean* (Olivier Assayas), *Waydowntown*, *The Red Violin*, *The Event*, *Monkey Warfare*. He is a regular on "Slings & Arrows," currently playing on the Sundance Channel.

**BOB MARTIN** is a comedian/actor/writer from Toronto, Ontario, Canada. He has been in many TV shows and has written many TV shows. He also provides the voice of Cuddles the comfort doll on the Canadian TV show *Puppets Who Kill* aired on the Comedy Network.

He most recently starred in the Broadway success *The Drowsy Chaperone* as the Man in Chair. He also collaborated with Don McKellar on the book. He was nominated for a Tony Award for his performance as Man in Chair, and won a Tony Award with Don McKellar for the book. After reprising his role as the Man in Chair in London's West End production of *The Drowsy Chaperone*, for which he received an Olivier nomination, he starred in the show's North American tour for its first stop in Toronto until October 14, 2007, before "relinquishing his chair" to stay in Toronto with his wife and newborn son.

Martin has been greatly involved in the award-winning series *Slings & Arrows* (TMN/Sundance), a TV show about a Canadian theatre company struggling to survive while a crazy genius director haunted by his dead mentor helps the actors find authenticity in their acting. As one of the creators, Martin also serves as a writer (alongside fellow writers Susan Coyne and Mark McKinney) and the Creative Producer.

## THEMES AND ALLUSIONS

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### Imitation is the Sincerest Form of Flattery

*The Drowsy Chaperone* could be considered both pastiche and parody. The line between the two forms is a thin one – both imitate and poke affectionate fun at an original work or style, but a pastiche is generally written on face-value, while a parody is designed to comment on the source material.

On its own, the musical within the comedy is a pastiche – it takes as its model one of the hundreds of musical comedies that dominated the Broadway stage in the 1920s, reflecting not only the musical styles of the era, but also the form of the storytelling. Comedy pieces such as the “spit take” scene and the pastry punning by the gangsters were inspired by the musical revues of the decade and the vaudeville and musical hall shows that came before.

The narration by the Man in Chair provides a more cynical framework for the musical, bringing it into the realm of parody. Yet he also pays homage to a simpler time and a genre of theatre that existed purely for entertainment’s sake. While the Man recognizes the improbabilities of the storyline and the cultural differences that make “The Drowsy Chaperone” itself anachronistic and even offensive by 21<sup>st</sup> century standards, his affection for the show, warts and all, is undeniable. “Look, I know it’s not a perfect show,” he concludes; “the spit take scene is lame and the monkey motif is labored. But none of that matters. It does what a musical is supposed to do: it takes you to another world. And it gives you a little tune to carry with in your head, you know? A little something to help you escape the dreary horrors of the real world.”

### It’s All in the Meta

Metafiction – or in this case, meta-theatre – is a literary term for a work of fiction or drama that alludes to or explicitly draws attention to the devices of the form, particularly those works that openly comment on its own fictional status.

*The Drowsy Chaperone* isn’t primarily designed to pose deep, intellectual questions about the relationship between fiction and reality. Yet the Man in Chair acts as a framing story for the musical within the comedy, a common device in metafiction, and his interjections about the musical are similar to narrative footnotes – continuing the story while commenting ironically on it. Furthermore, many of his asides are comments not just about 1920s musicals, but the state of theatre (and the world) in the 21<sup>st</sup> century. “Mature contemporary audiences are too sophisticated to enjoy broad racial stereotypes on the stage,” he says of Roman Bartelli/Adolpho, “so we’ve banished them to Disney. Let the children sort it out.”

From the first moment of the play, in fact, the fourth wall is deliberately and irrevocably shattered. The line between “reality” and “fiction” – as it exists within the overall show is further blurred when the Man becomes part of the final number and is subsumed by the story he has previously been presenting.

### Love is Always Lovely

Four different couples find love – or some version of love – in *The Drowsy Chaperone*. It is, of course, a musical comedy, and love and romance are inexorably twined within the genre. The road of love is full of potholes, especially when the groom is blindfolded and on roller skates, but they stumble into happiness all the same.

Mrs. Tottendale, the daffy hostess, sings the musical’s romantic theme of unbridled optimism: “Love is always lovely in the end,” she proclaims. In her confession of love for the Underling, she cites Romeo and Juliet, Henry VIII and Anne Boleyn, and Samson and Delilah as examples of love always working out in the end. And it does when love occurs within the framework of a 1920s musical comedy.

It doesn’t in real life, of course. “Often, in the end, there are lawyers,” the Man in Chair points out. And yet despite his own disappointments in life and love, even he comes to the conclusion that “in the larger sense, in a broader sense, it’s better to have lived than left, right?”

## A GOLDEN AGE ON BROADWAY

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*The Drowsy Chaperone* is a Valentine to 1920s Broadway musicals, albeit one with a gently mocking tone. The original show, first performed at the stag party for co-author Bob Martin, featured songs parodying musicals from the 1920s to 1940s. As it developed into a full-fledged musical, however, the character of Man in Chair was added and the focus became on “recreating” a 1920s style musical in all its glory and absurdity.

The 1920s may not have been Broadway’s Golden Age of musicals in qualitative terms – most consider that to fall somewhere in the quarter-century between 1943 and 1968 that began with *Oklahoma!* and ended with *Hair* – but in quantitative terms, the 1920s was the busiest decade in Broadway history, with an average of 50 productions opening each year. In comparison, fewer than 10 musicals will open in any given season nowadays, including revivals. Moreover, the 1920s was a decade of development, encompassing musical comedy, show-stopping revues, operettas and the introduction of the musical play.

*The Drowsy Chaperone* – the musical within the comedy – is a typical, if exaggerated, example of a 1920s musical comedy, with a book that is mostly subordinate to the spectacle. The Man in Chair compares it to the “plot” in pornography: “The story exists only to connect the longer, more engaging...production numbers.”

Those stories, such as they were, generally involved a boy and girl falling in love and overcoming obstacles or separations before finally marrying. *Sunny* (1925), for example, told the story of a bareback rider who falls in love with a rich playboy while entertaining the troops during World War I, much to the dismay of his family. The musical was a showcase for triple threat sensation Marilyn Miller, who had tap danced and sang her way into theatregoers’ hearts with her first starring role in *Sally* (1920). It also featured singer Cliff Edwards, better known as “Ukulele Ike” (and the voice of Jiminy Cricket in *Pinnocchio*), who is credited with popularizing the ukulele in the 1920s.

*Sunny* was written by Jerome Kern, Oscar Hammerstein II and Otto Harbach and featured the songs “Who?” and “D’Ye Love Me?” Although musical comedies from the 1920s are rarely performed today, many of the songs have become standards. Composers and lyricists such as Kern, Hammerstein, Cole Porter, George and Ira Gershwin, and Richard Rodgers and Lorenz Hart, cut their teeth in musical revues and comedies, and laid the foundations for the musicals that would transform the artform in the 1930s and 1940s.



*The Drowsy Chaperone* also pays homage to another staple of Broadway theatre in the 1920s. The producer, Feldzieg, is a stand-in for Florenz Ziegfeld, whose elaborate theatrical productions, 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 like Eddie Cantor. Marilyn Miller emerged as a star in the 1918 Follies, and it was because of her that Ziegfeld first branched out into book musicals written to showcase her combination of talents. His most lasting contribution to musical theatre, however, was the first great book musical, *Show Boat*, which he produced in 1927.



According to the Man in Chair, *The Drowsy Chaperone* opened at the Morosco Theater in November 1928. That was a banner season for Broadway musicals, the last one before the Great Depression and burgeoning movie industry devastated Broadway receipts. Marilyn Miller starred in *Rosalie*, with music by George Gershwin and Sigmund Romberg and lyrics by Ira Gershwin and P.G. Wodehouse. Cole 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.

It was the end of an era, but the opening chapter in the book musical that continues to enrich the theatre.

## THE ROARING TWENTIES

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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 francophone Canada, the era was also often referred to as the Jazz Age – a reflection of the spirit of the times as expressed in the development of jazz music. In that broader sense, it can be said to have started at the end of World War I and ended at the beginning of the Great Depression.

It was a time of rebirth, after the devastating death tolls of the Great War and the Spanish Flu, which together had decimated a generation. The survivors seemed intent on living life to the fullest, and the period was marked by a break from traditions and an embracing of “modernity” and new technologies. The first trans-Atlantic flight took place, feature films were being produced in record numbers, and consumers were mass produced consumer goods 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 testing its limits in every way possible.



At the same time, there was a greater sense of disillusionment and cynicism. Ernest Hemingway popularized the phrase “the Lost Generation” to describe the expatriate American writers living in Europe, as well as the entire generation that came of age during and after World War I.



In North America, the peacetime economy boomed, as the United States abandoned isolationism and became heavily involved economically in the rebuilding of Europe. It was a time of unprecedented prosperity – for some at least. While many got rich playing the stock market, millions still lived below the poverty line. Prohibition – which banned the manufacture, sale and distribution of alcohol from 1920 to 1933 – encouraged a new underclass of criminals and the development of organized crime, as well as creating an underground economy.

Charlie Wales, the central character in F. Scott Fitzgerald’s short story “*Babylon Revisited*”, looks back at that time and the man he’d been before everything changed: “Again the memory of those days swept over him like a nightmare--the people they had met travelling; the people who couldn’t add a row of figures or speak a coherent sentence. The little man Helen had consented to dance with at the ship’s party, who had insulted her ten feet from the table; the women and girls carried screaming with drink or drugs out of public places--The men who locked their wives out in the snow, because the snow of twenty-nine wasn’t real snow. If you didn’t want it to be snow, you just paid some money.”

The bottom fell out on the market – and the decade’s ethos – on Tuesday, October 29, 1929. Black Tuesday marked an end to the bull market of 1928-29 and a beginning to a worldwide depression. The Roaring Twenties were over.

## GLOSSARY

### Adam and Eve

In Judaism, Christianity and Islam, Adam and Eve are the parents of the human race, created in God's image on the sixth day. They were banished from the Garden of Eden for succumbing to temptation and eating fruit from the tree of knowledge of good and evil



### Antarctica

A continent lying primarily within the Antarctic Circle and including the South Pole, almost 95% of its landmass is covered by an icecap nearly four kilometres deep in some areas. There are no permanent settlements on the continent, though there are more than 30 year-round research stations in operation. In 1959, the Antarctic Treaty reserved the continent for free and non-political scientific study.

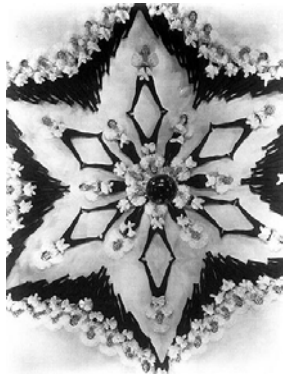
### Aviatrix

A female pilot; a male pilot is an aviator.

### 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 flavoured 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.

### Anne Boleyn

(c. 1504-May 19, 1536)

The second wife of Henry VIII and the mother of Queen Elizabeth I, Anne Boleyn became Queen of England in 1533 after Henry's first marriage to Catherine of Aragon was annulled. The circumstances surrounding their marriage formed the basis for the split between England and the Roman Catholic Church. When Anne was unable to produce a male heir, however, she was framed for adultery and beheaded.



### Boutonniere

A flower worn in a buttonhole, most often as a part of men's formal wear.

### Broadway

An avenue that runs north-south across Manhattan, Broadway is now synonymous with the theatre district of New York City. There has been a theatre on Broadway since 1735, though most are now film houses, with most "Broadway" theatre venues located between Times Square and 53<sup>rd</sup> Street.

### Buddha

The epithet given to one who has achieved enlightenment and experienced nirvana without the assistance of a teacher. Buddhist teaching holds that there can only be one Buddha in any era – the Buddha of the current era is Siddhartha Gautama, a 6<sup>th</sup>-century BC North Indian prince and founder of Buddhism.

### Cannoli

An Italian tube-shaped fried pastry filled with a mixture of ricotta cheese, candied fruit and chocolate.



### 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 revellers known as *blocos* and masquerades.

### Cats

A musical by Andrew Lloyd Webber based on T.S. Eliot's *Old Possum's Book of Practical Cats*. It held the record as the world's longest-running musical until surpassed by *Les Miserables* in London and *The Phantom of the Opera* on Broadway.



### Champagne

Sparkling wine produced exclusively in the Champagne region of France by the *méthode champenoise*, and using only Chardonnay, Pinot Noir or Pinot Meunier grapes. Sparkling wine can be produced from other grapes, in other regions, and by other

methods, but it legally cannot be called Champagne.

### Chinoiserie

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

### Chorine

A woman who dances in a chorus line.

### Cocaine

An addictive stimulant to the nervous system, cocaine is extracted from the leaves of the coca plant. Although coca leaves were used to combat altitude sickness and depress appetite by the Incas, it was only towards the end of the 19<sup>th</sup> century that cocaine hydrochloride was first extracted. It quickly became a common ingredient in patent medicines and products such as the original formula for Coca-Cola, though it is now a Schedule II drug only used legally as a local anaesthetic.

### Confucius

A 6<sup>th</sup> century BC teacher and scholar whose commentary on works of Chinese literature developed into a humanistic school of philosophy. After his death, his students compiled his sayings, and his belief system was formalized into a state cult during the Han Dynasty. Confucianism remained the state orthodoxy in China until the early 20<sup>th</sup> century. The name Confucius is the Latin rendering of K'ung Fu-tzu (Great Master K'ung).



### Disney

An entertainment company originally founded in 1923 as a small animation studio by brothers Walt and Roy Disney, the Walt Disney Company is now the second largest media conglomeration in the world, encompassing movies, music, television and theme parks.

### Dixie

A sentimental nickname for the South, it was in the song "Dixie's Land" by minstrel singer Dan Emmett in 1859. The region of Dixie is generally considered to encompass the 11 states that seceded from the Union and the name is thought to come from either the Mason-Dixon line (the boundary separating the North and South) or the ten-dollar bills printed in New Orleans, called "dixies" from the French word for ten printed on the back of the bills.

### Éclair

An oblong choux pastry filled with custard or whipped cream and often iced with chocolate.



### Elocutionist

Elocution is the art of public speaking or reading, focussing on correct intonation, inflection and gesture.

### Encore

From the French word for "again", an encore is a command additional performance, usually solicited by an audience's applause or demand.

### 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 as a British crown colony. The islands were invaded by Argentina in 1982 but quickly re-occupied by Britain. The war hastened the collapse of the military junta in Argentina and helped Prime Minister Margaret Thatcher win the 1983 general election.

### Footlights

A row of lights set along the front of a stage to illuminate a scene. Footlights are rarely used in modern theatre due to advanced overhead lighting techniques.



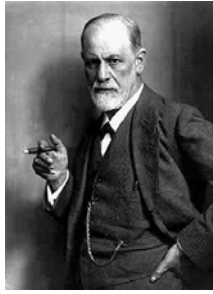
### Fourth Wall

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

### Sigmund Freud

(May 6, 1856-September 23, 1939)

The founder of psychoanalysis, Sigmund Freud revolutionized understanding of the human mind, introducing such concepts as the ego, id and superego, the Oedipus complex, and the unconscious. His early work with Jean-Martin Charcot on hysteria led him to believe that mental disorders could have a psychological rather than organic cause, opening the door to new forms of treatment.



### Ganache

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

### George Gershwin

(September 26, 1898-July 11, 1937)

One of the greatest American composers of the 20<sup>th</sup> century, George Gershwin straddled the worlds of popular and concert music, leaving behind a songbook of orchestral music and show tunes alike. He scored several musicals and movies with his lyricist brother Ira, winning a Pulitzer Prize in 1932 for *Of Thee I Sing* and redefining American opera with *Porgy and Bess*. His orchestral work includes *Rhapsody in Blue*, *An American in Paris* and the *Piano Concerto in F*.



### Ira Gershwin

(December 6, 1896-August 17, 1983)

One half of one of the greatest fraternal partnerships in songwriting history,

Ira Gershwin wrote the lyrics for numerous popular songs with his brother George. After George's death, Ira collaborated with Kurt Weill, Jerome Kern and Harold Arlen, retiring in 1960. He shared the 1932 Pulitzer Prize with his brother for *Of Thee I Sing*, the first time a musical comedy received that honour.

### 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.

### Global warming

The increase in global temperatures and disruption to weather patterns brought about the emission of greenhouse gases. While climate change has occurred throughout history, the concerns raised now are over the rate of change caused by human activity, in particular industrial activity and transportation.

### Jane Goodall

(April 3, 1934- )

A British ethologist best known for her study of chimpanzees in Gombe National Park, Tanzania, Jane Goodall transformed the basic understanding of the species and has worked tirelessly for conservation and the humane treatment of chimpanzees in captivity. She began her work at the behest of anthropologist Louis Leakey, who arranged for her to take her PhD at Cambridge.



### Greasepaint

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

### Great Wall of China

A fortification in northern China, the Great Wall of China runs approximately 4500 miles along the southern Mongolian plain from the Gulf of Chihli to deep in central Asia. Although some sections date back to the seventh century BC, existing defensive structures were linked together in the third century BC by the founder of the Qin dynasty. It was rebuilt in its present form during the Ming dynasty (1368-1644).

### 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 burlesque artist Gypsy Rose Lee. It focuses on the efforts of the ultimate stage mother to see her two daughters become stars.

### Henry VIII

(June 28, 1491-January 28, 1547)

The second son of Henry VII, Henry became heir to the throne when his older brother Arthur died in 1502. He acceded in 1509, shortly before his 18<sup>th</sup> birthday. Henry VIII was a man of great appetite, for food and women, and in his search for a male heir, he married six times. His desire for an annulment from his first wife, Catherine of Aragon – his brother's widow – ultimately led to the creation of the Church of England.



### 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.

### Ronny Howard

(March 1, 1954- )

Director/actor/producer Ron Howard grew up in a show business family and made his theatrical debut before he was two years old. As an actor he is best known for his juvenile roles in *The Andy Griffiths Show* and *Happy Days*, as well as for playing Winthrop in the movie version of *The Music Man*. He moved from acting to directing in the 1980s, winning the Academy Award for *A Beautiful Mind* in 2001.



### Huppah

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

### Elton John

(March 25, 1947- )

An English pop star and songwriter known for his flamboyant performances, Reginald Kenneth Dwight took the name Elton John from blues musicians Elton Dean and Long John Baldry. He teamed with lyricist Bernie Taupin in the late 1960s to write studio songs, soon launching his own recording career. He had a song in the Top 40 charts every year between 1970 and 1996; since the early 1990s, the royalties from his singles have been donated to charity. He collaborated with Tim Rice on the Disney musicals *The Lion King* and *The Road to El Dorado*, and composed the music for *Billy Elliot: the Musical* and the failed *Lestat: The Musical*.



### Labyrinth

A system of intricate passageways and blind alleys, often difficult to navigate, a labyrinth also refers to any puzzle or idea that is highly complex. The most famous labyrinth was the one on Crete constructed by Daedalus to house the Minotaur.



### Les Misérables

A musical by Alain Boublil and Claude-Michel Schönberg, with English lyrics by Herbert Kretzmer, based on the novel by Victor Hugo. It is the longest-running West End musical in history, celebrating its 23<sup>rd</sup> anniversary in October 2008.

### 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.

### Macaroon

A chewy cookie made with sugar, egg whites, and ground almonds or coconut, and baked on rice paper. It originated in Italy, where it is called *amaretti*.

### Miss Saigon

An adaptation of Giacomo Puccini's opera *Madama Butterfly*, *Miss Saigon* is musical by Alain Boublil and Claude-Michel Schönberg, with English lyrics by Richard Maltby, Jr. The story is transplanted from Japan to Vietnam in the 1970s, and charts the doomed romance between an American G.I. and a Vietnamese bar girl.

### Morosco Theatre

Opened in 1917 on West 45<sup>th</sup> 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.

### Overture

A musical introduction to a larger work; in operettas and musical theatre, the overture generally introduces the major musical themes in the show.

### 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.



### **Cole Porter**

(June 9, 1891–October 15, 1964)

An American composer and lyricist, Cole Porter was born into a wealthy family and educated at Yale and Harvard, abandoning law school for a life in the theatre. His musicals include *Anything Goes* and *Kiss Me, Kate*, and many of his songs are now American standards, including “Night and Day”, “Begin the Beguine” and “Love for Sale.”



### **Powerbar**

A brand name of energy bars first launched in 1986 by Brian Maxwell, a Canadian athlete. It was the first energy bar developed and paved the way for a range of snack food designed for use by endurance athletes.

### **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.



### **Prohibition**

The 18<sup>th</sup> Amendment to the United States Constitution went into effect on January 16, 1920, prohibiting the manufacture, sale, and distribution of alcoholic beverages in the United States. Prohibition resulted in a marked increase in organized crime in response to the demand for illegal alcohol. Prohibition was subsequently repealed by the 21<sup>st</sup> Amendment in 1933, the only time an amendment has been repealed in its entirety.

### **Pu pu platter**

A tray of assorted meat and seafood appetizers first popularized in Hawaii and transferred to the mainland in the mid-20<sup>th</sup> century to become a staple of American-Chinese cuisine.



### **Rio**

The second largest city in Brazil and former capital of the country, Rio de Janeiro is located on Guanabara Bay off the Atlantic Ocean. It is famous for its beaches – especially the Copacabana – and annual Carnival.

### **Romeo and Juliet**

The title characters in a play by William Shakespeare and subsequent operas, ballets and symphonic compositions. Romeo Montague and Juliet Capulet were born into feuding families, but fell in love at first sight. Their attempt to marry and break free of their families results in tragedy for all.



### **Samson and Delilah**

A warrior-hero of the Old Testament, Samson’s great strength was derived from a covenant with God, symbolized by a vow never to cut his hair. When he revealed this to his lover Delilah, she had his head shaved while he slept and betrayed him to the Philistines. He was easily captured and imprisoned, but as his hair grew, he regained his strength and pulled down the pillars of the temple, destroying his enemies and himself.



### **Santa Claus**

A mythical figure who delivers presents to children on Christmas Eve, Santa Claus lives at the North Pole, where he runs a toy workshop staffed by elves. The name comes from *Sinterklaas*, the Dutch nickname for St. Nicholas. Nicholas of Myra was a 4<sup>th</sup> century bishop in what is now Turkey, famous for his generosity towards the poor.



### **Saturday Night Fever**

A movie and later musical based on an article about the 1970s disco scene written for *New York Magazine* called “Tribal Rites of the New Saturday Night.” The 1977 movie made John Travolta a star and spawned the number one best-selling soundtrack in history, bringing disco into the mainstream.

### **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 most 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.



### Swanee Lake

“Swanee” is a popular song written in 1912 by George Gershwin and Irving Caesar, made famous by Al Jolson. Written as a parody of Stephen Foster’s “Old Folks at Home” it was Gershwin’s biggest hit, financing much of his later work. *Swan Lake* is a ballet by Tchaikovsky, one of the most frequently performed works in the ballet repertory.

### The Music Man

A musical comedy by Meredith Willson about a con man who organizes boys’ bands in order to sell musical instruments and uniforms, even though he can’t read a note of music. It won the 1957 Tony Award for Best Musical and was made into a film in 1962.

### 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.



### Toledo

A city in Ohio, Toledo is located on Lake Erie and is a major shipping centre on the Great Lakes.



### Trifle

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

### Truffle

A mixture of melted chocolate, sugar and cream, combined with various flavours. Once cooled the mixture is rolled into balls and coated with unsweetened cocoa, sugar or shaved chocolate. It takes its name from his resemblance to the prized fungus.



### Ukulele

A small four-stringed guitar that originated in Portugal in the second century BC, it was introduced to Hawaii in 1879 by immigrants from Madeira. The instrument quickly became a staple of Hawaiian music and transferred to the mainland at the San Francisco Panama-Pacific Exposition in 1915, where it was a feature of vaudeville acts.



### Utah

The 45<sup>th</sup> state to enter the union, Utah is located in the Western United States and contains the Great Salt Lake as well as parts of the Rocky Mountains. Originally populated by the Anasazi, its first European settlers were Mormons heading west following the murder of their founder Joseph Smith. The capital and largest city is Salt Lake City, headquarters of the Church of Jesus Christ of Latter-day Saints.

### Vaudeville

A variety show popular in the United States during the 19<sup>th</sup> and early 20<sup>th</sup> centuries, featuring songs, dances, skits, and a variety of entertainment acts. It developed from raunchier shows held in beer halls for male patrons – the first “clean variety show” was produced in New York in 1881. Many more quickly followed suit, with a chain of vaudeville theatres springing up around the country

### Meredith Willson

(May 18, 1902–June 15, 1984)  
A composer and lyricist best known for *The Music Man*, Meredith Willson 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.

## IDEAS AND EXPLORATIONS

### Pastiche

Pastiche is an artistic form that can be found in literature, art, architecture and music. In one meaning of the term, it is a hodgepodge of different styles blended together to create a new form. An example of this in theatre would be Tom Stoppard's *Rosencrantz and Guildenstern are Dead*, which is a pastiche of *Hamlet*, *Waiting for Godot*, vaudeville and existentialism.



*The Sower* by Jean-Francois Millet (left) and Vincent Van Gogh (right)

A pastiche can also be an imitation of a particular form or story. The *Star Wars* and *Indiana Jones* movies are a pastiche of the serial adventure films of the 1930s and 1940s. Vincent Van Gogh created a series of paintings based on works by Jean-Francois Millet, including *The Sower* and *Night* (based on Millet's *The Four Hours of the Day*). "It is not copying pure and simple that one would be doing," Van Gogh wrote his brother Theo about *Night*. "It is rather translating into another language, the language of colours, the impressions of chiaroscuro in white and black."

Choose a poem, short story, or song and write something in the style of that piece. Options could include taking the specific structure of a poem and writing an original piece within that rhyme scheme and metre, writing a sequel to a favourite story, or adopting a specific voice (eg: the narrator of a hardboiled detective story) as a significant element of the piece.

### Musical theatre

Trace the development of musical theatre from the 19<sup>th</sup> century to today. How have changing styles of musicals reflected changes in society? Are there specific musicals that can be said to have defined their era?

*Broadway: The American Musical* spotlights 15 musicals as having had a major impact on the development of the form in the 20<sup>th</sup> century. Choose one of the musicals below and discuss what was innovative, influential or important about it.

*Show Boat*  
*Kiss Me Kate*  
*Cabaret*  
*A Chorus Line*  
*La Cage aux Folles*

*Porgy and Bess*  
*Guys and Dolls*  
*Hair*  
*42<sup>nd</sup> Street*  
*The Lion King*

*Oklahoma!*  
*West Side Story*  
*Company*  
*Cats*  
*The Producers*

Who were some of the key figures on Broadway – the important directors, stars, songwriters and librettists? Choose one individual or writing team and write a brief biographical sketch discussing their career.

### The Roaring Twenties

What were some of the defining characteristics of the Roaring Twenties? What music did people listen to? What did they do for fun? What were some of the major political and social issues?

Sir John Paul Getty II said, "The Roaring Twenties were the period of that Great American Prosperity which was built on shaky foundations." Can a comparison be drawn to the first decade of the 21<sup>st</sup> century in terms of the current mortgage and equity crisis? How have rapid advances in technology, then and now, affected Western society?

Create a timeline of key events in the decade and discuss the importance of each one.

## WHAT THE CRITICS SAID

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"The more I see *The Drowsy Chaperone* (and, for those counting, this is my sixth time with the show in its various incarnations starting with its run at the Toronto Fringe in 1999), the more I'm delighted by its goofiness, impressed by its intelligence and touched by its bigger-than-life heart. I love the sophistication of Lisa Lambert's lyrics and adore how Greg Morrison's score captures the sound of an era while keeping its modern identity intact." *The Globe and Mail*

"...here is a musical that frankly sets itself up as a short (1 hour 40 minutes), happy exercise in escapism, adorned with just enough postmodern footnotes to make you feel all insiderly. It's sort of like being able to eat your cake and diet too. Surely few productions have ever pulled an audience so immediately and unconditionally on their sides." *New York Times*

"I loved *The Drowsy Chaperone* when I saw it on Broadway last year ... and I enjoyed it even more the second time around.... Only the self-importantly serious and the chronically depressed will fail to enjoy this preposterously entertaining evening." *The Daily Telegraph*

"With a title as bad as that, it had to be good. Well, this unexpected new musical is more than good. It's a smashing, witty and brilliantly staged show, and I enjoyed every mad minute of it. Put it this way: If you don't end up loving *The Drowsy Chaperone*, there's no hope for the world." *New York Observer*

"A witty valentine from musical theater lovers to the frothy tuners of the 1920s, this refreshing cocktail of a show gets the audience on its side in the opening minutes and keeps them there for the duration." *Variety*

"Scampering along at an intermission-free 100 minutes, *The Drowsy Chaperone* is not an insider piece of theatrical pastiche. Its valentine to 1920s musical style is sufficiently broad to be easily enjoyed." *Star-Ledger*

"Those with a taste for melodic, feelgood (sic) nostalgia will find plenty to feast upon in this musical's breezy, interval-free 100 minutes." *The Times*

"*The Drowsy Chaperone* is a frolicking great show of immense colour and pace – and a must to see." *The Daily Express*

"It's a rare evening when a musical makes me laugh out loud and often but it happened last night." *The London Evening-Standard*



Set sketch for *The Drowsy Chaperone* by J.C. Olivier

## NOTABLE QUOTABLES

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“Most convicted felons are just people who were not taken to museums or Broadway musicals as children.”  
Libby Gelman-Waxner (aka Paul Rudnick)

“He who sings frightens away his ills.” Miguel de Cervantes

“I don't think today's younger audience... would even know what 1920s musicals were like.” Julie Andrews

“Sometimes I like to play the soundtracks to famous musicals so we can all sing along. *South Pacific* is one of my favorites. Our neighbors must hate us.” Louise Brown

“We all sing about the things we're thinking; musicals are about expressing those emotions that you can't talk about..” Anthony Stewart Head

“The musicals had a good, happy feeling, saying that the world is a better place. They say it's not reality, but who cares? There's too much reality these days.” Shirley Jones

“Look at the darkest hit musicals – *Cabaret*, *West Side Story*, *Carousel* – they are exuberant experiences. They send you out of the theater filled with music.” John Lithgow

“Musicals are, by nature, theatrical, meaning poetic, meaning having to move the audience's imagination and create a suspension of disbelief, by which I mean there's no fourth wall.” Stephen Sondheim

“All the best stories in the world are but one story in reality – the story of escape. It is the only thing which interests us all and at all times, how to escape.” Arthur Christopher Benson

### **Words of wisdom from Man in Chair:**

“I hate theatre. Well, it's so disappointing, isn't it? You know what I do when I'm sitting in a darkened theatre waiting for the show to begin? I pray. Oh, dear God, please let it be a good show. And let it be short, oh Lord in heaven, please. Two hours is fine, three hours is too much. And keep the actors out of the audience. God. I didn't pay good money to have the fourth wall come crashing down around my ears. I just want a story, and a few good songs that will take me away. I just want to be entertained. I mean, isn't that the point? Amen.”

“What a mess! Will it all work out in the end? Of course it will! It's not real! It's a musical. Everything always works out in musicals. In the real world nothing ever works out and the only people who burst into song are the hopelessly deranged.”

“So, one day you say it to someone, you say 'I love you' and you basically phrase it as a question, but they accept it as fact and then suddenly there she is standing in front of you in a three thousand dollar dress with tears in her eyes, and her nephew made the huppah, so what do you do? Do you say I was kidding, I was joking? No, you can't! You live, right? You choose to live. And for a couple of months you stare at the alien form in bed beside you and you think to yourself 'Who are you? Who are you?' And one day you say it out loud... then it's a trial separation and couples counseling and all your conversations are about her eating disorder and your Zoloft addiction, and you're constantly redefining and re-evaluating and revisiting before you finally lose the deposit on the house and the whole 'relationship' ends on a particularly ugly note with your only copy of *Gypsy* spinning through the air and smashing against the living room wall. But still, in the larger sense, in a broader sense, it's better to have lived than left, right?”

## RECOMMENDED READING & VIEWING

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### ***Sunny***

A musical comedy produced in 1925, written by Jerome Kern, Oscar Hammerstein II and Otto Harbach, it was a showcase for Marilyn Miller, who played a bareback rider who falls in love with a rich playboy. Kern and Hammerstein next collaborated on *Showboat*, the show that transformed Broadway musicals.

### ***No, No Nanette***

A 1925 Broadway musical by Otto Harbach, Irving Caesar, Vincent Youmans and Frank Mandel that enjoyed a successful 1971 revival. According to baseball lore, the reason for the Boston Red Sox's 86-year World Series drought was due to owner Harry Frazee selling Babe Ruth to the Yankees to finance a Broadway musical – disputably *No, No Nanette* (he actually used the money to finance the play the musical was based upon).

### ***The Boy Friend***

A 1954 musical by Sandy Wilson set during the Roaring '20s, *The Boy Friend* is a pastiche of 1920s British musical comedies that became a parody of Busby Berkeley film musicals when it was made into a movie.

### ***Follies***

A 1971 musical by Stephen Sondheim and James Goldman about a reunion of the “Weismann’s Follies” in a soon-to-be-demolished Broadway theatre. Many of the songs are pastiches of 1920s and '30s musical theatre numbers.

### ***Words and Music (Rodgers and Hart)***

#### ***De-Lovely (Cole Porter)***

#### ***Rhapsody in Blue (George Gershwin)***

Three biopics about important figures in 1920s musical theatre, each one telling the story with varying degrees of accuracy and success.

### ***The Great Gatsby by F. Scott Fitzgerald***

One of the great novels of the Jazz Age – a term popularized by Fitzgerald in his collection of short stories “Tales of the Jazz Age”.

### ***Gentlemen Prefer Blondes by Anita Loos***

A novel (and later Broadway musical and film) about a gold-digging flapper in the 1920s. Originally a series of sketches in *Harper’s Bazaar* the novel is written in the form of the diary of Lorelei Lee, the “Little Girl from Little Rock.”

### ***Broadway Musicals: Show by Show by Stanley and Kay Green***

A survey of hit Broadway musicals from 1866 to the present, including synopses, trivia and credits for over 300 shows.

### ***Strike Up the Band: A New History of Musical Theatre by Scott Miller***

A look at the evolution of musical theatre over the past century, focusing on the connections to the social and political atmosphere of the time.

### ***Waiting for Guffman, A Mighty Wind***

Christopher Guest’s mockumentaries (about community theatre and folk music, respectively) poke fun at their subjects, but with a degree of affection.

### ***The Princess Bride by William Goldman***

A novel – later made into a movie – that is written as if it were an abridgement of a work by the fictional author S. Morgenstern.

## INTERNET SITES OF NOTE

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### **Playhouse Theatre Company**

[www.vancouverplayhouse.com](http://www.vancouverplayhouse.com)

Visit the Playhouse website for more information about *The Drowsy Chaperone* and the entire Playhouse season.

### **The Drowsy Chaperone – A Musical Within a Comedy**

[www.drowsychaperone.com](http://www.drowsychaperone.com)

The official website of *The Drowsy Chaperone*, including photos, videos and e-cards to send on special occasions.

### **Musicals 101 – The Cyber Encyclopaedia of Musicals**

[www.musicals101.com](http://www.musicals101.com)

A reference site for musicals, both on stage and in film.

### **Broadway: the American Musical**

<http://www.pbs.org/wnet/broadway/index.html>

Website supporting a PBS special about Broadway musicals.

### **Musicals.Net**

[musicals.net](http://musicals.net)

A resource page for musicals, including show information and forums.

### **The Nineteen Twenties in History**

[www.1920-30.com/](http://www.1920-30.com/)

A snapshot of life during the 1920s, the setting of the musical within the musical.

### **Digital History - Prohibition**

[www.digitalhistory.uh.edu/database/article\\_display.cfm?HHID=441](http://www.digitalhistory.uh.edu/database/article_display.cfm?HHID=441)

An overview of the Prohibition era in the United States, part of a series of articles on the 1920s.

### **YOUTUBE/GOOGLE VIDEO LINKS:**

[www.youtube.com/watch?v=XcVqP-JKClg](http://www.youtube.com/watch?v=XcVqP-JKClg)

Behind-the-scenes footage and interviews from the West End production of *The Drowsy Chaperone*.

[www.youtube.com/watch?v=weCfOzzVddU@feature=related](http://www.youtube.com/watch?v=weCfOzzVddU@feature=related)

An interview with John Glover, who played Man in Chair on Broadway for several months.

### **Tips from Man in Chair:**

[www.youtube.com/watch?v=l\\_Yj1nOvVaw@feature=related](http://www.youtube.com/watch?v=l_Yj1nOvVaw@feature=related)

Tip #46 – Times Square (“It’s clearly marked marquee above it, just to help you do the math.”)

[www.youtube.com/watch?v=uGln9FyKYCo@feature=user](http://www.youtube.com/watch?v=uGln9FyKYCo@feature=user)

Tip #372 – the stage door (“Other than that, the theatre community is very welcoming.”)

[www.youtube.com/watch?v=Nde78PfCncQ@feature=user](http://www.youtube.com/watch?v=Nde78PfCncQ@feature=user)

Tip #710 – theatre vs. television (“Don’t you want to see things Romans did?”)

[www.youtube.com/watch?v=i8dBFcfiHQk@feature=related](http://www.youtube.com/watch?v=i8dBFcfiHQk@feature=related)

Tip #1224 – the marquee (“I’d be screaming in pain if I tried to do that.”)