

DROWSY CHAPERONE SCRIPT

DROWSY CHAPERONE SCRIPT IS A HIGHLY SOUGHT-AFTER RESOURCE FOR THEATER ENTHUSIASTS, DRAMA EDUCATORS, AND FANS OF MUSICAL COMEDY. THE SCRIPT OF "THE DROWSY CHAPERONE" OFFERS A DELIGHTFUL BLEND OF HUMOR, NOSTALGIA, AND CLEVER STORYTELLING, MAKING IT A FAVORITE FOR STAGE PRODUCTIONS AROUND THE WORLD. IN THIS COMPREHENSIVE ARTICLE, YOU'LL DISCOVER EVERYTHING YOU NEED TO KNOW ABOUT THE DROWSY CHAPERONE SCRIPT, INCLUDING ITS ORIGINS, STRUCTURE, KEY CHARACTERS, AND PERFORMANCE INSIGHTS. WE'LL EXPLORE THE UNIQUE ELEMENTS THAT SET THIS MUSICAL APART, PROVIDE GUIDANCE FOR DIRECTORS AND ACTORS, AND DISCUSS HOW THE SCRIPT CONTRIBUTES TO ITS ENDURING POPULARITY. WHETHER YOU'RE SEARCHING FOR DETAILED INFORMATION ABOUT THE SCRIPT FOR STUDY OR PERFORMANCE, OR SIMPLY WANT TO UNDERSTAND ITS SIGNIFICANCE IN MUSICAL THEATER, THIS GUIDE IS DESIGNED TO OFFER EXPERT KNOWLEDGE AND PRACTICAL TIPS. CONTINUE READING FOR A THOROUGH EXPLORATION OF THE DROWSY CHAPERONE SCRIPT THAT ENSURES YOU GET THE MOST OUT OF THIS BELOVED THEATRICAL WORK.

- UNDERSTANDING THE DROWSY CHAPERONE SCRIPT
- HISTORICAL CONTEXT AND DEVELOPMENT
- STRUCTURE AND FORMAT OF THE SCRIPT
- KEY CHARACTERS AND THEIR ROLES
- MAJOR THEMES AND MOTIFS
- PERFORMANCE INSIGHTS AND TIPS
- IMPACT AND LEGACY IN MUSICAL THEATER

UNDERSTANDING THE DROWSY CHAPERONE SCRIPT

THE DROWSY CHAPERONE SCRIPT IS THE WRITTEN FOUNDATION OF THE ACCLAIMED MUSICAL "THE DROWSY CHAPERONE." IT CONTAINS ALL DIALOGUE, STAGE DIRECTIONS, MUSICAL NUMBERS, AND CHARACTER DESCRIPTIONS NECESSARY FOR STAGING THIS WITTY AND ENTERTAINING SHOW. THE SCRIPT IS KNOWN FOR ITS CLEVER META-THEATRICAL COMMENTARY AND ABILITY TO CAPTURE THE SPIRIT OF 1920S MUSICAL COMEDIES WHILE ENGAGING MODERN AUDIENCES. AS A RESOURCE, THE SCRIPT IS INVALUABLE FOR ACTORS, DIRECTORS, AND THEATER EDUCATORS, OFFERING CLEAR INSTRUCTIONS AND MEMORABLE LINES THAT BRING THE STORY TO LIFE ON STAGE.

THE SCRIPT'S POPULARITY STEMS FROM ITS UNIQUE NARRATIVE DEVICE: AN UNNAMED MUSICAL THEATER FAN, KNOWN AS "MAN IN CHAIR," GUIDES THE AUDIENCE THROUGH THE STORY BY PLAYING A RECORD OF HIS FAVORITE SHOW. THIS FRAMING ALLOWS FOR DIRECT AUDIENCE ENGAGEMENT, HUMOROUS ASIDES, AND A NOSTALGIC LOOK AT CLASSIC MUSICALS. THE DROWSY CHAPERONE SCRIPT BALANCES COMEDY, ROMANCE, AND SATIRE, MAKING IT A STANDOUT CHOICE FOR AMATEUR AND PROFESSIONAL PRODUCTIONS ALIKE.

HISTORICAL CONTEXT AND DEVELOPMENT

"THE DROWSY CHAPERONE" ORIGINATED AS A SPOOF FOR A WEDDING CELEBRATION BEFORE EVOLVING INTO A FULL-LENGTH MUSICAL. THE SCRIPT WAS CRAFTED BY BOB MARTIN AND DON MCKELLAR, WITH MUSIC AND LYRICS BY LISA LAMBERT AND GREG MORRISON. ITS BROADWAY DEBUT IN 2006 WAS MET WITH CRITICAL ACCLAIM, EARNING MULTIPLE TONY AWARDS AND SOLIDIFYING ITS PLACE IN MODERN MUSICAL THEATER.

THE DEVELOPMENT OF THE DROWSY CHAPERONE SCRIPT REFLECTS A DEEP APPRECIATION FOR THE MUSICALS OF THE 1920S AND 1930S, INCORPORATING PERIOD-APPROPRIATE HUMOR AND STYLIZED DIALOGUE. THE CREATIVE TEAM INFUSED THE SCRIPT WITH META-THEATRICAL TECHNIQUES, ALLOWING THE AUDIENCE TO REFLECT ON THE ART OF THEATER ITSELF. THIS INNOVATIVE APPROACH SET THE SHOW APART FROM TRADITIONAL MUSICALS AND CONTRIBUTED TO ITS ENDURING APPEAL.

STRUCTURE AND FORMAT OF THE SCRIPT

THE DROWSY CHAPERONE SCRIPT FOLLOWS A TWO-ACT STRUCTURE, TYPICAL OF BROADWAY MUSICALS, WITH A CLEAR PROGRESSION FROM EXPOSITION TO RESOLUTION. THE SCRIPT INCLUDES ALL SPOKEN LINES, MUSICAL LYRICS, AND DETAILED STAGE DIRECTIONS TO GUIDE PERFORMERS AND DIRECTORS. EACH SCENE IS CAREFULLY CRAFTED TO MAINTAIN PACING, COMEDIC TIMING, AND DRAMATIC TENSION.

IN ADDITION TO DIALOGUE, THE SCRIPT PROVIDES CUES FOR MUSIC, CHOREOGRAPHY, AND TECHNICAL ELEMENTS SUCH AS LIGHTING AND SOUND. THE PRESENCE OF THE "MAN IN CHAIR" CHARACTER AS NARRATOR IS A DISTINCTIVE FEATURE, AS HIS INTERJECTIONS AND COMMENTARY ARE INTEGRATED THROUGHOUT THE SCRIPT. THIS FORMAT ENCOURAGES CREATIVE STAGING AND ALLOWS FOR FLEXIBILITY IN INTERPRETATION, MAKING EACH PRODUCTION UNIQUE.

KEY ELEMENTS OF THE SCRIPT FORMAT

- ACT AND SCENE DIVISIONS FOR CLEAR NARRATIVE FLOW
- MUSICAL NUMBERS WITH EMBEDDED LYRICS
- STAGE DIRECTIONS FOR MOVEMENT, PROPS, AND SET CHANGES
- CHARACTER ENTRANCES, EXITS, AND INTERACTIONS
- NARRATOR COMMENTARY FOR AUDIENCE ENGAGEMENT

KEY CHARACTERS AND THEIR ROLES

THE DROWSY CHAPERONE SCRIPT FEATURES A VIBRANT CAST OF CHARACTERS, EACH CONTRIBUTING TO THE SHOW'S HUMOR AND CHARM. WHILE THE "MAN IN CHAIR" SERVES AS THE AUDIENCE'S GUIDE, THE MAIN STORY CENTERS AROUND A WEDDING, WITH VARIOUS ECCENTRIC PERSONALITIES INVOLVED IN THE FESTIVITIES.

MAIN CHARACTERS IN THE DROWSY CHAPERONE SCRIPT

- **MAN IN CHAIR:** THE NARRATOR AND MUSICAL THEATER DEVOTEE, WHOSE COMMENTARY DRIVES THE STORY.
- **JANET VAN DE GRAAFF:** THE GLAMOROUS BRIDE, TORN BETWEEN HER CAREER AND LOVE.
- **ROBERT MARTIN:** THE GROOM, EARNEST AND SOMEWHAT NAIVE.
- **THE DROWSY CHAPERONE:** JANET'S TIPSY GUARDIAN, TASKED WITH KEEPING HER OUT OF TROUBLE.
- **ALDOLPHO:** THE OVER-THE-TOP LATIN LOVER WITH COMEDIC FLAIR.
- **MRS. TOTTENDALE:** THE WEALTHY HOSTESS OF THE WEDDING.

- **UNDERLING:** MRS. TOTTENDALE'S LONG-SUFFERING BUTLER.
- **FELDZIEG:** THE PRODUCER DESPERATE TO PREVENT JANET'S MARRIAGE.
- **KITTY:** FELDZIEG'S DITZY COMPANION.
- **GANGSTERS:** POSING AS PASTRY CHEFS, THESE CHARACTERS ADD SLAPSTICK HUMOR.

EACH CHARACTER IS WRITTEN WITH DISTINCT LANGUAGE, MANNERISMS, AND COMEDIC BEATS, ENSURING VARIETY AND ENGAGEMENT THROUGHOUT THE SHOW.

MAJOR THEMES AND MOTIFS

THE DROWSY CHAPERONE SCRIPT EXPLORES SEVERAL THEMES, OFTEN SATIRIZING CONVENTIONS OF CLASSIC MUSICAL THEATER. THE SHOW CELEBRATES THE ESCAPISM AND JOY OF MUSICALS WHILE POKING FUN AT THEIR CLICHÉ S AND MELODRAMA. NOSTALGIA, ROMANCE, AND THE TRANSFORMATIVE POWER OF THEATER ARE MAJOR MOTIFS THAT RECUR THROUGH THE PLOT AND CHARACTERS.

SELF-REFERENTIAL HUMOR IS A DEFINING FEATURE, WITH THE "MAN IN CHAIR" BREAKING THE FOURTH WALL TO CRITIQUE, EXPLAIN, AND SHARE PERSONAL REFLECTIONS ON THE SHOW'S CONTENT. THIS META-COMMENTARY ADDS LAYERS OF MEANING AND INVITES THE AUDIENCE TO REFLECT ON WHY MUSICALS HOLD SUCH A SPECIAL PLACE IN CULTURAL MEMORY.

RECURRING MOTIFS IN THE SCRIPT

- CELEBRATION OF MUSICAL THEATER'S HISTORY AND TRADITIONS
- PARODY OF STOCK CHARACTERS AND PLOT DEVICES
- ROMANTIC ENTANGLEMENTS AND COMEDIC MISUNDERSTANDINGS
- DIRECT AUDIENCE ADDRESS AND ENGAGEMENT
- CONTRAST BETWEEN REALITY AND FANTASY

PERFORMANCE INSIGHTS AND TIPS

STAGING THE DROWSY CHAPERONE SCRIPT REQUIRES ATTENTION TO TIMING, COMIC DELIVERY, AND CHARACTER INTERACTIONS. DIRECTORS OFTEN EMPHASIZE THE SCRIPT'S PLAYFUL TONE AND ENCOURAGE ACTORS TO EMBRACE ITS EXAGGERATED STYLE. THE SHOW'S META-THEATRICAL ELEMENTS MEAN PERFORMERS MUST BALANCE SINCERITY WITH IRONY, ENGAGING DIRECTLY WITH THE AUDIENCE THROUGH THE "MAN IN CHAIR" AND ENSEMBLE MOMENTS.

COSTUME AND SET DESIGN PLAY IMPORTANT ROLES, EVOKING THE 1920S WHILE ALLOWING FOR QUICK CHANGES AND VISUAL GAGS. MUSICAL NUMBERS ARE LIVELY AND DEMAND PRECISE CHOREOGRAPHY TO MAXIMIZE THEIR COMEDIC IMPACT. REHEARSALS TYPICALLY FOCUS ON ENSEMBLE DYNAMICS, TIMING, AND THE INTEGRATION OF NARRATION WITH STAGE ACTION.

TIPS FOR A SUCCESSFUL PRODUCTION

1. PRIORITIZE CLEAR COMIC TIMING IN LINE DELIVERY.
2. ENCOURAGE ACTORS TO DEVELOP DISTINCT CHARACTERIZATIONS.
3. UTILIZE THE NARRATOR'S ROLE TO BRIDGE SCENES AND ENGAGE THE AUDIENCE.
4. COORDINATE CHOREOGRAPHY AND MUSICAL CUES FOR SEAMLESS TRANSITIONS.
5. INCORPORATE PERIOD-APPROPRIATE COSTUMES AND PROPS TO ENHANCE AUTHENTICITY.
6. FOCUS ON ENSEMBLE SCENES TO BUILD ENERGY AND MAINTAIN PACING.

IMPACT AND LEGACY IN MUSICAL THEATER

SINCE ITS DEBUT, THE DROWSY CHAPERONE SCRIPT HAS HAD A SIGNIFICANT IMPACT ON CONTEMPORARY MUSICAL THEATER. IT REVITALIZED INTEREST IN META-MUSICALS AND DEMONSTRATED THE ENDURING APPEAL OF SHOWS THAT BOTH HONOR AND PARODY THEIR PREDECESSORS. THE SCRIPT'S WITTY WRITING AND INNOVATIVE STRUCTURE HAVE INSPIRED COUNTLESS PRODUCTIONS AND ADAPTATIONS, FROM SCHOOL STAGES TO PROFESSIONAL COMPANIES WORLDWIDE.

THE LEGACY OF THE DROWSY CHAPERONE SCRIPT IS EVIDENT IN ITS CONTINUED POPULARITY AND THE AFFECTION AUDIENCES HOLD FOR ITS BLEND OF HUMOR, NOSTALGIA, AND HEARTFELT STORYTELLING. AS AN EDUCATIONAL TOOL, THE SCRIPT OFFERS LESSONS IN WRITING, PERFORMANCE, AND THE HISTORY OF MUSICAL THEATER, MAKING IT AN ESSENTIAL RESOURCE FOR ANYONE LOOKING TO UNDERSTAND OR PRODUCE THIS BELOVED SHOW.

QUESTIONS & ANSWERS ABOUT DROWSY CHAPERONE SCRIPT

Q: WHAT IS THE MAIN STORYLINE OF THE DROWSY CHAPERONE SCRIPT?

A: THE SCRIPT FOLLOWS THE "MAN IN CHAIR" AS HE INTRODUCES HIS FAVORITE MUSICAL, WHICH CENTERS ON A BRIDE'S WEDDING DAY, FEATURING ROMANTIC MIX-UPS, ECCENTRIC CHARACTERS, AND COMEDIC CHAOS, ALL SET IN A PARODY OF 1920S MUSICALS.

Q: WHO WROTE THE DROWSY CHAPERONE SCRIPT?

A: THE SCRIPT WAS WRITTEN BY BOB MARTIN AND DON MCKELLAR, WITH MUSIC AND LYRICS BY LISA LAMBERT AND GREG MORRISON.

Q: WHAT MAKES THE DROWSY CHAPERONE SCRIPT UNIQUE?

A: ITS USE OF A NARRATOR ("MAN IN CHAIR") WHO DIRECTLY ADDRESSES THE AUDIENCE, META-THEATRICAL COMMENTARY, AND PLAYFUL SATIRE OF MUSICAL THEATER CONVENTIONS SET IT APART FROM TYPICAL SCRIPTS.

Q: WHICH CHARACTERS ARE CENTRAL TO THE DROWSY CHAPERONE SCRIPT?

A: KEY CHARACTERS INCLUDE MAN IN CHAIR, JANET VAN DE GRAAFF, ROBERT MARTIN, THE DROWSY CHAPERONE, ALDOLPHO,

MRS. TOTTENDALE, UNDERLING, FELDZIEG, KITTY, AND THE GANGSTERS.

Q: HOW IS THE HUMOR PRESENTED IN THE DROWSY CHAPERONE SCRIPT?

A: HUMOR ARISES THROUGH WITTY DIALOGUE, PHYSICAL COMEDY, PARODY OF MUSICAL TROPES, AND THE NARRATOR'S SELF-AWARE COMMENTARY.

Q: WHAT THEMES ARE EXPLORED IN THE DROWSY CHAPERONE SCRIPT?

A: MAJOR THEMES INCLUDE NOSTALGIA FOR CLASSIC MUSICALS, THE TRANSFORMATIVE POWER OF THEATER, ROMANTIC ENTANGLEMENTS, AND THE CONTRAST BETWEEN REALITY AND FANTASY.

Q: IS THE DROWSY CHAPERONE SCRIPT SUITABLE FOR SCHOOL OR COMMUNITY PRODUCTIONS?

A: YES, ITS FLEXIBLE CAST SIZE, COMEDIC STYLE, AND ENGAGING MUSIC MAKE IT AN EXCELLENT CHOICE FOR SCHOOLS AND COMMUNITY THEATERS.

Q: WHAT SHOULD DIRECTORS FOCUS ON WHEN STAGING THE DROWSY CHAPERONE SCRIPT?

A: DIRECTORS SHOULD EMPHASIZE COMIC TIMING, ENSEMBLE INTERACTION, CREATIVE STAGING, AND THE INTEGRATION OF META-THEATRICAL ELEMENTS.

Q: HOW CAN ACTORS PREPARE FOR ROLES IN THE DROWSY CHAPERONE SCRIPT?

A: ACTORS SHOULD STUDY THE SCRIPT FOR CHARACTER-SPECIFIC MANNERISMS, HONE COMIC DELIVERY, AND COLLABORATE CLOSELY WITH THE ENSEMBLE TO ACHIEVE THE SHOW'S LIVELY ENERGY.

Q: WHAT IMPACT HAS THE DROWSY CHAPERONE SCRIPT HAD ON MODERN MUSICAL THEATER?

A: THE SCRIPT HAS INFLUENCED THE DEVELOPMENT OF META-MUSICALS, INSPIRED NEW WORKS, AND REMAINS A FAVORITE FOR ITS CREATIVITY, HUMOR, AND AFFECTIONATE PARODY OF THE GENRE.

Drowsy Chaperone Script

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The Drowsy Chaperone Script: A Deep Dive into the Hilarious, Heartwarming Musical

Are you a theatre enthusiast searching for the perfect comedic masterpiece? Or perhaps a budding director looking for a script that effortlessly blends humor, romance, and a healthy dose of self-awareness? Then look no further! This comprehensive guide delves into the delightful world of The Drowsy Chaperone script, offering insights into its structure, characters, and the enduring appeal that makes it a perennial favorite on stages worldwide. We'll unpack the key elements that make this musical a comedic triumph, from its witty dialogue to its memorable musical numbers. Get ready to discover why The Drowsy Chaperone script remains a sought-after gem in the theatrical landscape.

Understanding the Structure of The Drowsy Chaperone Script

The genius of The Drowsy Chaperone lies not only in its witty dialogue and catchy tunes but also in its unique meta-theatrical structure. The script cleverly incorporates a framing device: a superfan, "Man in Chair," introduces the story, providing commentary and even interacting directly with the characters and action onstage. This device adds a layer of self-awareness and humor, blurring the lines between reality and the fictional world of the 1920s musical comedy within the play. This isn't your typical linear narrative; it's a layered experience, cleverly playing with audience expectations.

Key Characters and Their Roles in the Drowsy Chaperone Script

The characters in The Drowsy Chaperone are each richly developed, contributing to the comedic and emotional depth of the story.

1. Man in Chair: The narrator and the glue holding the entire production together. His insightful commentary adds a humorous and engaging layer. His love for the show is infectious.
2. Robert Martin: The charming groom-to-be, caught between his love for Janet and the pressures of his impending nuptials. His role is crucial in driving the plot forward.
3. Janet Van de Graaff: The beautiful and somewhat naive bride. She represents the classic ingenue, but with a modern twist of independence. Her journey adds emotional weight to the narrative.
4. Aldolpho: The flamboyant Latin lover, complete with a memorable song-and-dance number. He provides comedic relief and adds a touch of absurdity.
5. Feldzieg: The frantic and often exasperated best man, contributing to the fast-paced humor of the script. His interactions with the other characters are consistently hilarious.

6. The Drowsy Chaperone: The titular character, a slightly tipsy chaperone who provides a constant source of both comic and dramatic tension. Her presence adds depth and intrigue to the story.
7. Kitty and George: The couple representing the comedic foil to Robert and Janet's romance. Their dynamic enhances the overall comedic timing.

The Music and Lyrics: An Integral Part of the Drowsy Chaperone Script

The music and lyrics of *The Drowsy Chaperone* are as integral to the success of the production as the dialogue. The songs are expertly crafted, blending elements of classic musical comedy with a contemporary sensibility. Each song serves a purpose, moving the plot forward, developing characters, or adding to the overall comedic tone. From the rousing opening number to the touching ballads, the musical score is essential to the experience.

Finding the Drowsy Chaperone Script: Where to Access It

Obtaining a legitimate copy of *The Drowsy Chaperone* script is crucial for any production. While you might find unauthorized copies online, it's highly recommended to obtain a legally licensed version through official theatrical licensing agencies. This ensures that you're supporting the creators and complying with copyright laws. These agencies provide access to the complete script, including musical scores, and often offer guidance and resources for staging the production.

Staging Considerations for The Drowsy Chaperone Script

The Drowsy Chaperone offers a wealth of opportunities for creative staging choices. The meta-theatrical aspect lends itself beautifully to innovative set designs and theatrical techniques. The use of props, costumes, and lighting can significantly enhance the comedic elements and emotional resonance of the script. The interaction between "Man in Chair" and the onstage action opens possibilities for playful and engaging directorial decisions.

Conclusion

The *Drowsy Chaperone* script is a masterpiece of witty dialogue, memorable music, and clever meta-theatrical structure. Its enduring appeal lies in its ability to effortlessly blend humor, romance, and a

deep appreciation for the golden age of musical comedy. Whether you're an experienced theatre professional or simply a fan of great storytelling, exploring this script is a guaranteed journey into laughter, charm, and theatrical brilliance.

Frequently Asked Questions (FAQs)

1. Is the Drowsy Chaperone script suitable for community theatre? Absolutely! Its structure allows for adaptation to various skill levels and resources.
2. How many actors are needed for a Drowsy Chaperone production? The number of actors can vary depending on the director's choices, but generally, a cast of around 12-15 actors is typical.
3. Where can I find sheet music for The Drowsy Chaperone? The sheet music is usually available through the same theatrical licensing agencies that offer the script.
4. What are the key themes explored in The Drowsy Chaperone? The musical explores themes of love, marriage, dreams, and the enduring power of nostalgia.
5. What makes The Drowsy Chaperone script so unique? Its meta-theatrical nature and self-aware humor set it apart from other musicals, creating a truly unique and engaging theatrical experience.

drowsy chaperone script: Sutton Foster: Broadway Sweetheart, TV Bunhead Christine Dzidrums, 2016-06-12 Musical theater fans first fell for Sutton Foster in her triumphant turn as the title character in *Thoroughly Modern Millie*. Since then the heralded triple threat performer has charmed Broadway audiences in a wide variety of memorable roles, playing a writer, a princess, a movie star, a nightclub singer and a Transylvania farm girl. Now the two-time Tony Award winner is conquering television as the lead in the critically acclaimed series *Bunheads*. A children's biography, *Sutton Foster: Broadway Sweetheart, TV Bunhead* details the role model's rise from a tiny ballerina to the toast of Broadway and Hollywood.

drowsy chaperone script: The Book of Mormon Script Book Trey Parker, Robert Lopez, Matt Stone, 2011-06-07 The only official companion book to the Tony Award winner for Best Musical from the creators of *South Park* and the co-creator of *Avenue Q*. Features the complete script and song lyrics, with 4-color spot illustrations throughout, an original introduction by the creators, and a foreword by Mark Harris. *The Book of Mormon*, which follows a pair of mismatched Mormon boys sent on a mission to a place that's about as far from Salt Lake City as you can get, features book, music, and lyrics by Trey Parker, Robert Lopez and Matt Stone. Parker and Stone are the four-time Emmy Award-winning creators of Comedy Central's landmark animated series *South Park*. Tony Award-winner Lopez is co-creator of the long-running hit musical comedy *Avenue Q*. *The Book of Mormon* is choreographed by three-time Tony Award-nominee Casey Nicholaw (*Monty Python's Spamalot*, *The Drowsy Chaperone*) and is directed by Nicholaw and Parker. The book includes • an original foreword by journalist Mark Harris (author of *Pictures at a Revolution*) • an original introduction by the authors on the genesis of the show • a production history • the complete book and lyrics, with four-color spot illustrations throughout.

drowsy chaperone script: Here's to the Ladies Eddie Shapiro, 2023 In *Here's to the Ladies*, theater journalist Eddie Shapiro opens a jewelry box full of glittering surprises, through in-depth conversations with twenty leading women of Broadway. The women he interviewed spent endless

hours with him, discussing their careers, offering insights into the iconic shows, changes on Broadway over the last century, and the art (and thrill) of taking the stage night after night. Each of these conversations is guided by Shapiro's expert knowledge of these women's careers, Broadway lore, and the details of famous (and infamous) musicals--

drowsy chaperone script: Broadway Musical MVPs: 1960-2010 Peter Filichia, 2011-09-01 (Applause Books). Every year, Major League Baseball, the National Football League, the National Basketball Association, and the National Hockey League name a Most Valuable Player an MVP. The Broadway musical community doesn't. Oh, there are the Tony Awards, the Drama Desk Awards, and the Theatre World Awards. But what if Broadway selected a MVP each season? In *Broadway Musical MVPs: 1960-2010, The Most Valuable Players of the Past 50 Seasons*, Peter Filichia names his choices for the MVPs of each of the past 50 Broadway seasons they might be performers, producers, directors, or choreographers. Not surprisingly, many of the featured MVPs are multitaskers, such as directors who also choreographed, or wrote the book, or even designed the costumes! Also included are awards in categories such as Comeback Player of the Year, Reliever of the Year, Rookie of the Year, and Led League in Errors. From Tammy Grimes, MVP of the 1960-61 season for *The Unsinkable Molly Brown*, to Joe DiPietro, MVP of the 2009-10 season for *Memphis*, Filichia recognizes the best and the brightest that have appeared on Broadway.

drowsy chaperone script: Directing in Musical Theatre Joe Deer, 2014-01-10 This comprehensive guide, from the author of *Acting in Musical Theatre*, will equip aspiring directors with all of the skills that they will need in order to guide a production from beginning to end. From the very first conception and collaborations with crew and cast, through rehearsals and technical production all the way to the final performance, Joe Deer covers the full range. Deer's accessible and compellingly practical approach uses proven, repeatable methods for addressing all aspects of a production. The focus at every stage is on working with others, using insights from experienced, successful directors to tackle common problems and devise solutions. Each section uses the same structure, to stimulate creative thinking: Timetables: detailed instructions on what to do and when, to provide a flexible organization template Prompts and Investigations: addressing conceptual questions about style, characterization and design Skills Workshops: Exercises and 'how-to' guides to essential skills Essential Forms and Formats: Including staging notation, script annotation and rehearsal checklists Case Studies: Well-known productions show how to apply each chapter's ideas *Directing in Musical Theatre* not only provides all of the essential skills, but explains when and how to put them to use; how to think like a director.

drowsy chaperone script: A Million Miles from Broadway Revised and Expanded Edition Mel Atkey, 2019 Musical theatre is --and always has been-- an international form, not just an American one. It can take root anywhere. Few people would realise that such hit standards as *The Glow Worm*, *Brazil*, *Mack the Knife*, *I Will Wait for You* and *El Condor Pasa* came from foreign language musicals. *A Million Miles from Broadway --Musical Theatre Beyond New York and London* looks at the history (and future) of work that exists outside of the two traditional centres. Mel Atkey has lectured internationally on musical theatre. He is also a composer and lyricist himself. When his musical *A Little Princess* (written with the late Robert Sickinger) opened, the *New York Times* praised its lovely music. His earlier book *Broadway North: the Dream of a Canadian Musical Theatre* has become the basis for courses taught in Canadian Universities, including Sheridan College, where the international hit musical *Come from Away* was born. Australian TV producer and musical writer Peter Pinne called it well documented, full of facts, and a compelling read for any musical theatre buff. --

drowsy chaperone script: Playbill, 2006

drowsy chaperone script: *The Fantasticks* Harvey Schmidt, Tom Jones, 2000-02-01 A libretto of the beloved musical. "Richly illustrated, it is ideal for fans of the show, as well as admirers of musical theatre." - *Variety*; "Anybody who has seen the show (who hasn't?) should read the book." - *Entertainment Today*; "The perfect present for any *Fantasticks* fans." - *Cleveland Plain Dealer*; "A valuable resource. Recommended for all collections." - *Choice*

drowsy chaperone script: *Summary of Bob Saget's Dirty Daddy* Milkyway Media, 2024-01-15
Get the Summary of Bob Saget's Dirty Daddy in 20 minutes. Please note: This is a summary & not the original book. Dirty Daddy by Bob Saget is a memoir that delves into the comedian's life, filled with humor, loss, and personal growth. Saget's narrative is non-linear, reflecting his free-associative thought process and frequent temporal shifts. He discusses his early stand-up days, his dark comedic material, and the profound losses he has faced, including the deaths of legendary comedians and his own family members...

drowsy chaperone script: *Theatre* Cynthia M. Gendrich, Stephen Archer, 2017-02-02
Successful theatre relies on a complex interaction of all theatrical elements: script, direction, acting, and design interact in shifting configurations to offer a new work of art at every performance. Examining these relationships often enriches the theatrical experience. *Theatre: Its Art and Craft* is an introductory theatre text that focuses on the practitioners and their processes. Using an accessible tone and a focused exploration of how theatre artists work, the book covers every aspect of this art form: from writing, directing, and acting to the designing of sets and costumes, as well as the use of props, lights, sound, and new technology. This book also examines the varying roles of scholars, critics, and dramaturgs. This seventh edition has been thoroughly revised and features new statistics, new photos, and updated references. New sidebars have been added throughout, including one on cultural appropriation, another on lighting technology, and more and better discussions of what carpenters, technical directors, stage managers, and theatre artists do. Accessible to students who have little or no theatrical background, this book helps readers understand how theatre happens by explaining who makes it happen and what they do. Reflecting a commitment to explore how all theatre practitioners work, *Theatre: Its Art and Craft* is a useful text for beginning theatre majors, minors, and non-majors alike.

drowsy chaperone script: *Hello Hello* Karen Hines, 2006 In the vast, unnamed metropolis of Hello ... Hello, art and commerce have finally and completely conjoined; stylish cafés serve up zebra mussels and the air is thick with a gentle rain of sparrows plummeting down from the mirrored office towers. Everywhere, people are falling for an edgy new fashion accessory: a shiny ball filled with poison that hangs from a delicate chain. In this oddly peaceful world, Cassandra, a salesgirl at a clothing store called the Abyss, meets a charismatic ad man named Ben in the graveyard where she is mourning her lover, the last true artist on earth. They find themselves helplessly attracted to one another. Ben walks Cassandra home and invites her out to dinner, which leads to sex, marriage and a house in Semi-Residentia. Then comes baby. All one and a half inches of her. *Hello ... Hello*, nominated for several Dora awards, including Best Play and Best Musical, is a tragic, comedic and curiously erotic attack on western society's predilection for escapist consumerism and entertainment. If the boy-meets-girl musical is the shiny happy ball, then the content of the play, and its characters, are the poison held within.

drowsy chaperone script: *The Complete Book of 2010s Broadway Musicals* Dan Dietz, 2020-09-10 This volume contains detailed information about every musical that opened on Broadway from 2010 through the end of 2019. This book discusses the decade's major successes, notorious failures, and musicals that closed during their pre-Broadway tryouts. In addition to including every hit and flop that debuted during the decade, this book highlights revivals and personal-appearance revues.

drowsy chaperone script: *"No Legs, No Jokes, No Chance"* Sheldon Patinkin, 2008-05-20
Traces the American musical from its rich beginnings in European opera. This book talks about the infancy of the musical - the revues, operettas, and early musical comedies, as well as the groundbreaking shows like *Oklahoma!* and *Show Boat*, with references to how history, literature, fashion, popular music and movies influenced musical theater.

drowsy chaperone script: *Broadway North* Mel Atkey, 2006-10-30 Did you know that the idea behind the Radio City Music Hall Rockettes was first tried out in Toronto? That Canada produced the world's longest-running annual revue? Few people realize the Canadian influences that are at the heart of American and British culture. Author Mel Atkey's research for *Broadway North* included

interviews with Norman and Elaine Campbell and Don Harron, creators of *Anne of Green Gables-The Musical*; Mavor Moore, founder of the Charlottetown Festival and of *Spring Thaw*; John Gray, author of *Billy Bishop Goes to War*; Ray Jessel and Marian Grudeff, *Spring Thaw* writers who had success on Broadway with *Baker Street*; Dolores Claman, composer of the *Hockey Night In Canada* theme, who also wrote the musicals *Mr. Scrooge* and *Timber!!*; and Galt MacDermot, the composer of *Hair* who started out writing songs for the McGill University revue *My Fur Lady*. Included is the phenomenal success of *The Drowsy Chaperone*. Atkey also draws on his own experience as a writer and composer of musicals, and tells the story of why a show that should have starred James Doohan (*Star Trek's* Scotty) didn't happen. Composer, lyricist and author, Mel Atkey is currently based in the U.K. Proud of his Canadian cultural roots, he has long been fascinated with the notion of a distinctive Canadian musical theatre.

drowsy chaperone script: *San Diego Magazine* , 2008-09 *San Diego Magazine* gives readers the insider information they need to experience San Diego-from the best places to dine and travel to the politics and people that shape the region. This is the magazine for San Diegans with a need to know.

drowsy chaperone script: *Theatre Record* , 2007

drowsy chaperone script: *The Cambridge Companion to the Musical* William A. Everett, Paul R. Laird, 2017-09-21 An expanded and updated edition of this acclaimed, wide-ranging survey of musical theatre in New York, London, and elsewhere.

drowsy chaperone script: *Every Day She Rose* Andrea Scott, Nick Green, 2022-05-31 After the Black Lives Matter protest at the 2016 Toronto Pride Parade, two friends find their racial and queer politics aren't as aligned as they thought, and the playwrights behind them must figure out how to write about the fallout. Cathy Ann, a straight Black woman, and her roommate Mark, a gay white man, came home from the parade with such differing views of what happened and how it affected their own communities. Cathy Ann agrees with the protest that the police presence at the parade doesn't make her feel safe, while Mark felt safer with them there, especially in the wake of the Pulse nightclub shooting in Orlando. Frustrated he can't see the bigger issue, Cathy Ann questions if she can continue living with Mark. Simultaneously, playwrights Andrea and Nick--who share the same identities as their characters--pause throughout the show to figure out how to work together to tell the story of a significant turning point in a friendship. Through both sets of dialogue, *Every Day She Rose* is a powerful exploration of white supremacy, privilege, and patriarchy in supposed safe spaces.

drowsy chaperone script: *The Complete Book of 1970s Broadway Musicals* Dan Dietz, 2015-09-03 The 1970s was an exciting decade for musical theatre. Besides shows from legends Stephen Sondheim (*Company*, *Follies*, *A Little Night Music*, and *Sweeney Todd*) and Andrew Lloyd Webber (*Jesus Christ Superstar* and *Evita*), old-fashioned musicals (*Annie*) and major revivals (*No, No, Nanette*) became hits. In addition to underappreciated shows like *Over Here!* and cult musicals such as *The Grass Harp* and *Mack and Mabel*, Broadway audiences were entertained by black musicals on the order of *The Wiz* and *Raisin*. In *The Complete Book of 1970s Broadway Musicals*, Dan Dietz examines in detail every musical that opened on Broadway during the 1970s. In addition to including every hit and flop that debuted during the decade, this book highlights revivals and personal-appearance revues with such performers as Tony Bennett, Lena Horne, Bette Midler, and Gilda Radner. Each entry includes the following information: Opening and closing dates Plot summaries Cast members Number of performances Names of all important personnel including writers, composers, directors, choreographers, producers, and musical directors Musical numbers and the names of performers who introduced the songs Production data, including information about tryouts Source material Critical commentary Tony awards and nominations Details about London and other foreign productions Besides separate entries for each production, the book offers numerous appendixes, including a discography, filmography, and published scripts, as well as lists of Gilbert and Sullivan operettas, black-themed shows, and Jewish-themed productions. A treasure trove of information, *The Complete Book of 1970s Broadway Musicals* provides readers with a

comprehensive view of each show. This significant resource will be of use to scholars, historians, and casual fans of one of the greatest decades in musical theatre history.

drowsy chaperone script: Theatre World 2008-2009 Ben Hodges, 2009-11-01 Scenes from the plays and portraits of leading actors accompany a statistical record of the current season

drowsy chaperone script: Moon New York City Christopher Kompanek, 2019-06-18 From the corner bodega to the top of the Empire State Building, NYC is overflowing with energy and culture. Experience the city with a local with Moon New York City. Explore the City: Navigate by neighborhood or by activity with color-coded maps, or follow a self-guided neighborhood walk See the Sights: Dive into culture at the Metropolitan Museum of Art, or stroll down sun-dappled paths in Central Park before dinner and a Broadway show Get a Taste of the City: From cutting-edge fine dining to a slice from a beloved pizzeria, New York has something for every palate Bars and Nightlife: Jazz clubs, beer gardens, cocktail lounges, world-class theater, and parties that don't end before dawn: New York is truly the city that never sleeps Trusted Advice: Native New Yorker and journalist Christopher Kompanek shows you his hometown Strategic Itineraries: Make the most of your trip with ideas for foodies, culture-seekers, families traveling with kids, and more Full-Color Photos and Detailed Maps so you can explore on your own Handy Tools: Background information on history and culture, plus an easy-to-read foldout map to use on the go With Moon New York City's practical tips and local know-how, you can plan your trip your way. Looking to experience more world-class cities? Try Moon Boston or Moon Chicago. Exploring the rest of the Empire State? Check out Moon New York State or Moon Niagara Falls.

drowsy chaperone script: A New Brain William Finn, James Lapine, 1999 an energetic, sardonic, often comical musical about a composer during a medical emergency. Gordon collapses into his lunch and awakes in the hospital, surrounded by his maritime-enthusiast lover, his mother, a co-worker, the doctor, and the nurses. Reluctantly, he had been composing a song for a children's television show that features a frog - Mr. Bungee - and the specter of this large green character and the unfinished work haunts him throughout his medical ordeal. What was thought to be a tumor turns out to be something more operable, and Gordon recovers, grateful for a chance to compose the songs he yearns to produce.--Publisher.

drowsy chaperone script: The Show Won't Go On Jeff Abraham, Burt Kearns, 2019-09-03 There has never been a show business book quite like *The Show Won't Go On*, the first comprehensive study of a bizarre phenomenon: performers who died onstage. *The Show Won't Go On* covers almost every genre of entertainment, and is full of unearthed anecdotes, exclusive interviews, colorful characters, and ironic twists. With dozens of heart-stopping stories, it's the perfect book to dip into on any page.

drowsy chaperone script: Mixing a Musical Shannon Slaton, 2011 When mixing a live show, for the first time or hundredth time, there are countless things running through your mind, foremost- this is live and you have to get it right! Whether you are working on Broadway, in a regional theatre or on the school production, having an understanding of the equipment, set up, and how sound behaves is crucial to the success of your show's performance. In this guide to live sound mixing for theatre, Shannon Slaton shares his expert knowledge and proven, effective techniques acquired from years of experience working on Broadway shows. Written in a clear and easy to read style, and illustrated with real world examples of personal experience and professional interviews, Slaton shows you how to mix live theatre shows from the basics of equipment, set ups, and using sound levels to creating atmosphere, emotion and tension to ensure a first rate performance every time.

drowsy chaperone script: Motherhood Out Loud Leslie Ayvazian, Brooke Berman, David Cale, Jessica Goldberg, Beth Henley, Lameece Issaq, Claire Scovell LaZebnik, Lisa Loomer, Michele Lowe, Marco Pennette, Theresa Rebeck, Luanne Rice, Susan R. Rose, Annie Weisman, Joan Stein, Cheryl L. West, 2012 THE STORY: When entrusting the subject of motherhood to such a dazzling collection of celebrated American writers, what results is a joyous, moving, hilarious, and altogether thrilling theatrical event. Utterly unpredictable, MOTHERHOOD OUT LOUD sh

drowsy chaperone script: The Commercial Theater Institute Guide to Producing Plays and Musicals Frederic B. Vogel, Ben Hodges, 2007-01-01 (Applause Books). The Commercial Theater Institute sponsors an annual intensive program in New York for individuals interested in producing or investing in the theatre that attracts people from all over the world. The top working theatre professionals offer hard, factual information to those interested in producing for Broadway, Off-Broadway, Off-Off-Broadway, anywhere in North America, as well as in the United Kingdom. The Commercial Theater Institute Guide to Producing Plays and Musicals now collects for the first time the cream of the crop of that advice, from the noted theatre professionals who participate in the program, in their own words. Interviews, contributions, and a resource directory are included from 30 theatre professionals who have won a total of 45 Tony Awards. Agents, directors, production designers, general managers, fundraisers, marketing directors, producers, and theatrical attorneys all offer invaluable advice in a book that will be the definitive resource in its field.

drowsy chaperone script: *Choreography and Dance in Theater* Don Rauf, 2017-12-15 Movement is crucial to setting the pace and mood of any play. Whether it's the synchronous movement of a crew of dancers or the seemingly random coordination of actors on stage, this physical activity is part of the vision established by the choreographer. This book explores the methods and techniques that meshes that vision with those of the director to create a unified message.

drowsy chaperone script: *Plays International* , 2006

drowsy chaperone script: *Murder For Two* Kellen Blair, Joe Kinosian, 2019 Officer Marcus Moskowicz is a small town policeman with dreams of making it to detective. One fateful night, shots ring out at the surprise birthday party of Great American Novelist Arthur Whitney and the writer is killed...fatally. With the nearest detective an hour away, Marcus jumps at the chance to prove his sleuthing skills—with the help of his silent partner, Lou. But whodunit? Did Dahlia Whitney, Arthur's scene-stealing wife, give him a big finish? Is Barrette Lewis, the prima ballerina, the prime suspect? Did Dr. Griff, the overly-friendly psychiatrist, make a frenemy? Marcus has only a short amount of time to find the killer and make his name before the real detective arrives... and the ice cream melts!

drowsy chaperone script: *Urinetown* Greg Kotis, Mark Hollmann, 2003-02-19 Publisher Description

drowsy chaperone script: *The Musical Theatre Writer's Survival Guide* David Spencer, 2005 Award-winning musical dramatist and teacher David Spencer provides a guide-to-the-game that helps you negotiate aspects of the musical theatre business and more.

drowsy chaperone script: *The Spitfire Grill* James Valcq, Fred Alley, Lee David Zlotoff, 2002 It all starts with the release of fidgety, suspicious Percy Talbott from state prison after serving a five-year sentence. We don't know why, only that she's released and on her way to Gilead and its colors of paradise. But when she arrives it is February and bitter cold, and the only one around to meet her is restless Sheriff Joe Turner, who takes her to the Spitfire Grill to help the aging Hannah Ferguson run the diner. All is gray, dismal and listless around them, and the characters are in the winter of their lives emotionally and spiritually.

drowsy chaperone script: *Shrek the Musical (Songbook)* , 2009-09-01 (Piano/Vocal/Guitar Songbook). Features 18 piano/vocal selections from this Broadway hit that won both Tony and Drama Desk awards. Includes a plot synopsis, sensational color photos, and these tunes: The Ballad of Farquaad * Big Bright Beautiful World * Build a Wall * Don't Let Me Go * Donkey Pot Pie * Finale (This Is Our Story) * Freak Flag * I Know It's Today * I Think I Got You Beat * Make a Move * More to the Story * Morning Person * Story of My Life * This Is How a Dream Comes True * Travel Song * What's Up, Duloc? * When Words Fail * Who I'd Be.

drowsy chaperone script: *Time* , 2006

drowsy chaperone script: *The Melville Boys* Norm Foster, 1986 Owen and Lee Melville arrive at a lakeside cabin for a weekend of fishing, but their plans are thrown out of whack by the arrival of two sisters who become catalysts for a tenderly funny and unsentimental look at four lives in transition.

drowsy chaperone script: *The Circus in Winter* Cathy Day, 2005-07-06 Over a half century, a small Indiana town hosts a circus troupe during the off-seasons in linked stories “as graceful as any acrobat’s high-wire act” (San Francisco Chronicle). A Story Prize Finalist From 1884 to 1939, the Great Porter Circus made the unlikely choice to winter in an Indiana town called Lima, a place that feels as classic as Sherwood Anderson's Winesburg, Ohio, and as wondrous as a first trip to the Big Top. In Lima, an elephant can change the course of a man's life—or the manner of his death. Jennie Dixianna entices men with her dazzling Spin of Death and keeps them in line with secrets locked in a cedar box. The lonely wife of the show's manager has each room of her house painted like a sideshow banner, indulging her desperate passion for a young painter. And a former clown seeks consolation from his loveless marriage in his post-circus job at Clown Alley Cleaners. In this collection of linked stories spanning decades, Cathy Day follows the circus people into their everyday lives and brings the greatest show on earth to the page. “[An] exquisite story collection.” —The Washington Post “Often funny, always graceful, and rich with a mix of historical and imaginative detail.” —Tim O’Brien, author of *The Things They Carried* “Sublimely imaginative and affecting.” —The Boston Globe

drowsy chaperone script: *The Little Dog Laughed* Douglas Carter Beane, 2007 THE STORY: Yes, we love the cinema for its great auteurs, its glorious faces and its daring images. But in this tabloid age where big stars go on Oprah and jump around like heartsick schoolboys, what we really love is all that dish! The play

drowsy chaperone script: *Writing Musical Theater* A. Cohen, S. Rosenhaus, 2016-04-30 This guide to the modern musical covers the entire process of creating a show, from finding and working out the initial idea, through to the ways in which writers can market a finished show and get it produced. For the interested theatregoer and writers, it is written in a lively and user-friendly style and illustrated with numerous examples.

drowsy chaperone script: *Dramatics* , 2008

drowsy chaperone script: *The New Yorker* Harold Wallace Ross, Katharine Sergeant Angell White, 2007-12

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