



July, 2019

MAD Fall Show: Auditions for *The Drowsy Chaperone*

Come on out for our 2019 Fall musical! “The Drowsy Chaperone” is an over-the-top farce for musical theatre lovers, set in the 1920s. MAD voting and non-voting members are encouraged to participate on stage, in the orchestra, or on the production team, and guests are welcome to participate and audition for ensemble or bit parts. Auditions are **July 29 and 31** at 6:00PM in the Building 3 auditorium. See the flyer at the end of this email for more details and contact information. Audition materials are available on the members' section of <https://madtheater.org>. If you'll need an escort to get on campus for auditions, please contact Christa Kronser: cakronser@gmail.com.

Sound Designer Needed for Fall Show

The MAD Fall show, “The Drowsy Chaperone,” is in need of a Sound Designer to lead the sound technical needs. This entails working with the tech director to set-up and cue sound effects for the show, program and control actor microphones for the show, set-up the sound system for the orchestra, set-up and run the speaker system, and any other sound-related needs in order to ensure our actors sound crisp and clear. Please contact Michael Silber (silberm34@gmail.com) for more information.

Summer Dance Project

MAD's summer dance project is next weekend, July 27-28! We have our cast of dancers, but are in need of additional help with videography. Read all about the project [here](#), and if you're interested in helping out, please sign up [here](#).

MAD Board Meeting

The next MAD Board meeting will be held on Thursday, August 8th, at 5:30 PM in Building 3, Room 137. All club members are welcome to attend. We plan to hold our board meetings in 2019 regularly on the second Thursday of the month.

MAD About Town

Chris Wells, longtime MAD orchestra conductor, is music directing and running sound (no orchestra!) for the Pasadena Theatre Company's production of “You're a Good Man, Charlie Brown.” The show runs from July 12 through July 21, with Fridays and Saturdays at 8 p.m., Sunday, July 14 at 3 p.m., and double matinee/evening shows on Saturday, July 20 at 3 and 8, and Sunday, July 21 at 3 and 7. The show will be performed at Stage and Screen Studios, 215 Najoles Road, Studio A, Millersville, MD 21108 (just off the Benfield Blvd. W exit off Interstate 97). For fans of GAC's production of “Return to the Forbidden Planet,” which Chris music directed last spring, the role of Snoopy will be played by Brett Rohrer, “Navigation Officer.” Tickets may be purchased at www.ptcshows.com.

MAD Updates

Penny Martin has spent the last five months getting ready for and welcoming her first grandchild to the world – Annika Sofia Kork! Also, Penny's sound design received positive mention in the DC Metro Arts Review for Bowie Community Theatre's production of “Absolutely Dead.” Congrats, Penny!

Remembrances of Priscilla Struthers

On June 29, 2019, MAD lost one of its treasures, Priscilla Struthers. She blessed our stages from 1974's "Oklahoma!" to 2017's "iMADgination Lab." In her honor are the following remembrances:

From **Penny Martin**: "I remember the shows I was in with Priscilla because she always brought such a positive energy to productions she was in."

Fro, **Chris Wells**: "I met Priscilla in 1997, when I was called to music direct "The Mystery of Edwin Drood." By then she had graduated to character roles, and her role was a far cry from both Fiona and Mother Abbess—the Princess Puffer, owner of an opium den. Nobody could say she didn't have range! She was always kind and thoughtful, and helped me keep an eye on my two boys, who were then my rebellious teenager Fred and my still dependent wheelchair-bound son Kevin (this was before the computer age gave him all the gadgets he now has to make him independent when I leave him at home alone). Later, in 1999, we shared the stage in my only MAD acting experience, "Twelve Angry Jurors." We talked a lot, and that's when I learned that she, too, had had a handicapped child, although sadly, her daughter had passed away. So we had a special bond. Onstage, she was the rich juror, and I was the bigot. During my big speech, during which I uttered every racial comment imaginable, all the other jurors turned away—except Priscilla, who looked me straight in the eye and said, "If you don't shut up, I will scratch your eyes out!" And you utterly believed her! Great actress, great talent, wonderful person—we will all miss her! "

From **Michael Hartman**: "One of Priscilla's numerous roles that I cherish most was her portrayal of Mrs. Paroo in "The Music Man." It was my second MAD production and I was in the ensemble, so had a lot of time (in character, of course) to enjoy Priscilla's magnificent work in this show. Priscilla's performance was perfectly comedic, compassionate, and compelling in this role, and she beautifully nailed Mrs. Paroo's Irish birth."

From **Belle Davis**: "My husband Marty and I met Priscilla and Bill in 1981 when he auditioned for the part of Tevye in *Fiddler on the Roof*, which Bill produced. This was the first time in Marty's adult life that he considered performing. The production council somehow took a chance on him and awarded him the understudy role. This gave him a guaranteed four performances opposite Priscilla's Golde, since it was MAD policy not to have an understudy lead play opposite another understudy. (That would have been fine with him, too - the understudy Golde was Jaylee Mead!) Priscilla was incredibly gracious in working with Marty. She even introduced him to her voice teacher, which greatly improved his singing. I love hearing the recordings of their duets. It didn't take us long to discover that Priscilla and I had grown up within three blocks of each other in the Bronx. That production of *Fiddler* was the start of our 38-year MAD membership and deep friendship, which I treasure. I picture Priscilla, now, using her glorious voice in the company of so many others in our MAD family - Marty, Jaylee, Bill Pruitt, Gene Smith, Ben Fisher, Karen Cannon, John Lindsay, Don and Diane Walton, and others - belting out show tunes around a celestial piano that Gil Mead is playing!"

MAD Condolences

Ted Ying is sad to report that on July 12 his 93 year old father had a stroke and passed away on July 17. He had been placed on hospice care which allowed the medical staff to elevate his pain medication and ease his comfort level. He passed away quietly in his sleep with his mother and son by his side. Andrew Ying loved MAD and traveled from Florida on many occasions to see MAD shows over the last 20 years. He was happy to make it to see last Fall's *Beauty and the Beast* and witness his two grandsons in their stage debut as Chip.

Editor: Cathy Barth, cbarth412@gmail.com, 301-233-7215

AUDITION

FOR THE GODDARD MUSIC AND DRAMA CLUB
2019 FALL MUSICAL!

THE  PRODUCTION OF

THE DROWSY Chaperone



Singers,
dancers, &
actors of all
abilities are
welcome!

JULY 29 and 31, 6:00PM
Building 3 Auditorium

Call-backs if needed August 2nd
Rehearsals begin late August
Performances Oct 25 – Nov 10

Find detailed audition info & materials at:
MADTHEATER.ORG

GSFC or NASA HQ civil servants (active or retired,) badged contractors, spouses & dependents, & MAD non-voting members are encouraged to audition. Guests are welcome to audition for ensemble and bit roles.

Audition questions? Contact Director Ben Rollins: bdrollins786@gmail.com
Want to join the orchestra? Contact Chris Wells: christine.wells@verizon.net
Interested in participating on the production staff?
Contact Producer Tiffany Hoerbelt: tiffany.heyd@gmail.com

 GSFCMAD

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***Drowsy Chaperone* Characters**

Actor in Chair: Musical theatre aficionado who mourns the end of the Golden Era. S/he narrates the show while listening to the record on vinyl. Leading pivotal role with much monologuing.

Janet Van de Graaff: (Female, Mezzo, 30s) Star of Feldzieg's Follies who is conflicted about giving up her life on the stage to marry. She loves being the center of attention and is the consummate 1920s starlet.

Robert Martin: (Male, Tenor, 30s) The groom-to-be who is deeply in love with Janet. He is debonair, dashing, and a matinee idol. He is cheesy, cheerful, and optimistic. This role requires tap dancing. Must be able to roller skate.

The Drowsy Chaperone: (Female, Alto, 40s-50s) Janet's alcoholic confidante and friend. A melodramatic diva to be reckoned with. Great comedic role.

Aldolpho: (Male, Baritone with Falsetto, 40s) A European self-proclaimed "ladies' man," who is confident, vigorous, and a buffoon. Vaudeville-style acting with fake Spanish/Italian accent. Needs great comic timing.

George: (Male, Tenor, 30s) Robert's anxious best man. He is loyal, sincere, and nervous. This role requires tap dancing.

Mrs. Tottendale: (Female, Mezzo, 55+) A wealthy widow and host of the wedding. She is absolutely charming, eccentric, and oblivious to the confusion her behavior generates in other people.

Underling: (Male, Baritone, 40+) Mrs. Tottendale's unflappable butler and manservant. He is stoic, dry-humored, and sarcastic.

Mr. Feldzieg: (Male, Baritone, 40+) Harried producer who will do anything to stop the wedding in order to keep Janet in the Follies. He is nervous, sarcastic, impatient, and insensitive.

Kitty: (Female, Soprano, 20s-30s) 1930s ditzy chorus girl. She is Mr. Feldzieg's companion and will do anything to be a leading lady. A great comedic role.

Gangsters 1 & 2: (Gender and age neutral, Alto/Tenor) Two jovial gangsters who are posing as pastry chefs. Typical 1920s Broadway gangsters, full of wordplay. Good comic timing required.

Trix the Aviatrix: (Female, Alto, Age Neutral) The brave and brash female aviator who, by chance, is recruited to preside over the wedding. Will double in the ensemble.

Ensemble: A strong, dancing/singing ensemble. The ensemble plays many roles, including Mrs. Tottendale's Staff, Wedding Guests, Photographers/Reporters, and featured dancers.