

STUDIO THEATRE OF CALIFORNIA
AND
STAGELIGHT PRODUCTIONS
PROUDLY PRESENT

TOMFOOLERY

THE WORDS AND MUSIC OF
TOM LEHRER

BOOK, MUSIC AND LYRICS BY TOM LEHRER
ADAPTED BY CAMERON MACINTOSH AND ROBIN RAY
MUSICAL ARRANGEMENTS BY CHRIS WALKER AND ROBERT FISHER

DIRECTED BY JONATHAN ROSEN
CHOREOGRAPHY BY DUDLEY BROOKS
MUSIC DIRECTION BY KEVIN CORMIER
PRODUCED BY JON AND BARBARA ROSEN

FEATURING

DAVID CURLEY

AND

ASHLEY BENING HILARY LITTLE
DAN GALPIN DOUG BROOK
REBECCA WALLACE

WITH A SPECIAL APPEARANCE BY **BRAD BENING**

OCTOBER 14-29, 2006
THEATRE ON SAN PEDRO SQUARE
29 N. SAN PEDRO STREET, SAN JOSE, CALIFORNIA

CAST

(in order of appearance)

David	David Curley *
Hilary.....	Hilary Little
Dan	Dan Galpin
Becky	Rebecca Wallace
Doug	Doug Brook
Ashley	Ashley Bening
The Hunter	Brad Bening

* David Curley appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

PRODUCTION STAFF

Director	Jonathan Rosen
Choreographer	Dudley Brooks
Music Director	Kevin Cormier
Producers	Jon Rosen, Barbara Rosen
Stage Manager.....	Phil Genera
Dance Captain	Donnie Matsuda
Costume Design	Barbara Rosen
Lighting Design	John Palmer
Sound Design	Bob Nelson
Set Construction.....	Rick Dentoni
Property Supervision	Barbara Rosen
Spotlight Operator	Alex Martin
Programs and Publicity.....	Jon Rosen
Box Office Manager.....	Marge Hand

Tap and soft shoe dance sequences choreographed by Donnie Matsuda

“The Elements” animation courtesy of Mike Stanhill

www.privatehands.com

ORCHESTRA

Piano, Conductor.....	Jon Rosen
Trombone	Andrew Brown
Reeds	Ben Doitel
Drums and Percussion	Randy Hood

TOMFOOLERY is presented through special arrangement with,
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Music Theatre International, 421 West 54th Street New York, NY 10019
Tel: (212) 541-4684 Fax: (212) 397-4684 www.mtishows.com

MUSICAL NUMBERS

ACT ONE

INTRODUCTION	Voices of Stephen Sondheim and Tom Lehrer*
BE PREPARED	Company
POISONING PIGEONS	David and Hilary
I WANNA GO BACK TO DIXIE	David (<i>with Dan and Doug</i>)
MY HOME TOWN	Dan
POLLUTION	Ashley, Becky and David
BRIGHT COLLEGE DAYS.....	Dan and Doug
FIGHT, FIERCELY HARVARD	Dan, David and Doug
THE FOLK SONG ARMY	Ashley, Becky and Dan
SHE'S MY GIRL	David
WHEN YOU'RE OLD AND GRAY	Doug, Dan (<i>with Ashley and David</i>)
IN OLD MEXICO	Becky (<i>with Doug, David and Dan</i>)
THE ELEMENTS.....	Dan
WERNHER VON BRAUN	Hilary
WHO'S NEXT.....	Company
I GOT IT FROM AGNES	David and Company
NATIONAL BROTHERHOOD WEEK.....	Company

There Will Be A Fifteen-Minute Intermission

Drinks and snacks may be purchased at the bar.

ACT TWO

SEND THE MARINES	Company
SO LONG MOM.....	Dan and Becky
A CHRISTMAS CAROL	Ashley, Hilary, Becky (<i>with Men</i>)
HANUKKAH IN SANTA MONICA	David, Dan and Doug
THE IRISH BALLAD.....	Doug (<i>with Company</i>)
SMUT	Ashley, Dan and David
NEW MATH.....	Becky (<i>with Doug and Hilary</i>)
SILENT E.....	Company
GEORGE MURPHY	Hilary
OEDIPUS REX.....	Ashley
I HOLD YOUR HAND IN MINE	Dan
THE MASOCHISM TANGO	David (<i>with Hilary</i>)
THE HUNTING SONG.....	The Hunter
THE VATICAN RAG	Company
WE WILL ALL GO TOGETHER WHEN WE GO	Company

*From the CD "Hey, Mr. Producer!" (Philips 538030), recorded at a Charity Gala for the Royal National Institute of the Blind in the presence of Queen Elizabeth II in 1998, honoring Cameron Macintosh, producer of the original Tomfoolery as well as a few "other" shows (Cats, Phantom of the Opera, Miss Saigon, Les Miserables, etc.)

STAFF FOR THEATRE ON SAN PEDRO SQUARE

Theater Manager	Gary De Mattei
House Manager	Leslie Tamel Hardy
House Technical Director	Andrew Ceglio

STUDIO THEATRE OF CALIFORNIA BOARD OF DIRECTORS

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SPECIAL ACKNOWLEDGEMENTS

City of San Jose Redevelopment Agency and Bryant Adelson
Theatre on San Pedro Square and Gary De Mattei
West Valley Light Opera
Ed and Marge Hand
Kevin and Claire Cormier
Nancy Kwong
Coral8, Inc.
Mike Stanhill
Rosemary Elementary School
and of course, Tom Lehrer!

It is always possible that we may have overlooked someone who contributed in a material way to making this production happen. If so, please accept our apologies and acknowledgement for your contribution. Thank you.

BROWN PAPER TICKETS

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DIRECTOR'S NOTES

(Director's Note about the Director's Notes: Most directors keep their notes relatively short, but I really feel that the story of this show, and the background about Tom Lehrer, is both interesting and important. Please bear with me and enjoy! - J.R.)

Welcome to TOMFOOLERY, a show that we hope will leave you gasping for breath with delight and laughter, and, at the same time, thinking deeply about where we have been as a people and where we are heading in the years to come. Satirical comedy is one of the classic ways to highlight the human condition, and, in my opinion, nothing does that better than the words and music of Tom Lehrer.

In 1965, on my 14th birthday, my mother bought me my first comedy LP, *An Evening Wasted With Tom Lehrer*. Of course, 40-year old memories can play tricks, but I still remember lying on the floor laughing hysterically at the funniest song I had ever heard in my tender young life. *Poisoning Pigeons In The Park* made every other comedy song pale by comparison! There was no doubt in my mind that Tom Lehrer was FUNNY! Shortly thereafter, we bought a copy of *That Was The Year That Was*, and learned that not only could Tom Lehrer be funny, but he could be very relevant too. Songs like *Pollution*, *Send The Marines* and *National Brotherhood Week* foreshadowed themes that echoed through the national conscience in those days. Amazingly (and in some cases quite sadly), those songs and others continue to do so even today.

The early 1960's television show *That Was The Week That Was*, a precursor to many modern comic news programs (such as NBC's *Saturday Night Live Weekend Update* and Comedy Central's *The Daily Show*), made many of Tom's songs nationally well-known (if not always popular). Of course, Tom had been performing and recording since the early 1950's, and he continued to write music for many years after, including songs for the Children's Television Workshop production of *Electric Company* in the early 1970's on PBS. He stopped performing in public in 1967, although he has made occasional appearances on behalf of various losing political candidates and hopeless causes (one of the last of those appearances was during the 1972 George McGovern campaign when he noted, "I am often reminded of a line from *Beyond the Fringe* - 'We need a futile gesture at this point.' ")

While his die-hard fans have always been passionate about his music, new generations are continually being reintroduced to it, through his recordings and through radio shows like Dr. Demento. All of his music has been re-released on CDs, and in 2000, Rhino Records produced the definitive boxed set of his music entitled *The Remains Of Tom Lehrer*, which attempted to dispelled oft-heard rumors of his demise (Tom himself has said that he encourages such rumors in order to reduce the level of his junk mail, but that unfortunately it hasn't really ever made much of an impact!) In reality, at the age of 78, he is very much alive and he continues to spend part of each year in Santa Cruz, and the remainder in Cambridge.

I am often asked if Tom has ever seen one of my TOMFOOLERY productions, and I have to say (sadly) that the answer is no. He has been very gracious in his support of my frequent (this is the fourth time I have directed this show!) and humble attempts to do justice to his work. He even told my wife and co-producer Barbara this past spring that he appreciates the fact that "your husband is keeping food on my table!". When I finished directing the show the first time in Santa Cruz in 2001 (a production that featured Dan Galpin, who has returned to reprise his role for me), he told me, "I'm glad you got that out of your system; now you'll never have to do that again." I apologize, Tom, but I fear that I didn't, and I'm happy to keep food on your table!

I believe he decided many years ago to move on from his early music and although I hear rumors that in private, his closest friends can occasionally rouse him to run

DIRECTOR'S NOTES

through some of his music at the piano, I personally have never been privy to what I expect would be a marvelous evening of entertainment. I hope someday to have the opportunity to see him perform live (something that ranks up there with flying the space shuttle on my list of "long-shot" things I'd love to do in my life – another was to see Leonard Bernstein conduct WEST SIDE STORY and I got very close once, being delighted by his marvelous work at the podium at the Hollywood Bowl where he conducted the SYMPHONIC DANCES from that show).

I imagine if we could somehow manage to get Tom to consider doing one farewell performance, we could probably fill the HP Pavilion (or possibly even Madison Square Garden) with people paying far more than what they pay for a Rolling Stones or Paul McCartney concert. Tom is indeed a living legend, and I know I would be first in line waiting to lay my money down, whatever the price.

I want to express my sincere appreciation to Studio Theatre of California, the sponsors and supporters of this production. When we got wind of the fantastic opportunity being offered here at Theatre on San Pedro Square, the one stumbling block to mounting a production of Tomfoolery was the need to have a 501(c)(3) organization that had been in business for a year. Although Stagelight Productions will be striving to attain that status soon, we could not have done this production without the tremendous support we got from people like Marge Hand, Kevin and Claire Cormier and all of the board members from STOC who passionately embraced the idea of mounting this production in an amazingly short time. On the night we open, it will have been only ten weeks since we first heard that the theater would be available to us, possibly a record in putting on a production like this. We couldn't have done this without all of you!

I also want to thank Gary De Mattei and the people at the City of San Jose Redevelopment Agency for putting together the marvelous program that is making this possible. I have long coveted the opportunity to direct a show at Gary's Theatre on San Pedro Square, which has been doing marvelous work, particularly in the area of intimate musical theater, for over six years, but the costs were prohibitive. Their agreement, which makes the theater available to non-profit arts groups who don't have a permanent performing space for six months each year, should be applauded by everyone in the community. It will bring a wide range of entertainment to the downtown San Jose community, shows that otherwise might never see the light of day.

I want to thank the cast and staff of this production for coming together in a remarkably short period of time and mounting a show that should make all of them very proud. You have all worked tremendously hard, and despite the few rough bumps we encountered along the way, the final results are nothing short of amazing.

Finally, I want to express my heartfelt thanks and gratitude for the love and support of my family, and in particular, my wife and loving partner, Barbara. After I directed my last show in San Francisco, I had doubts we would ever mount another production again, yet her confidence and unwavering commitment made it possible to fulfill this dream. And I promise, sweetie, after we strike on October 29, I will finish the garage!

We hope you enjoy watching this show as much as we have enjoyed bringing it to you. Some may see it as offensive, but to those, we say, "Lighten up!" It should make you think, but it should, above all, make you laugh. As Tom says, if, after seeing this show, one of you is tempted to say something nasty to a friend, or perhaps, to strike a loved one, then it will all have been worthwhile! Now, sit back, relax and enjoy TOMFOOLERY!

Jon Rosen



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WHO'S WHO IN TOMFOOLERY



David Curley (*David*) appeared in the world and regional premieres of *THE HAUNTING OF WINCHESTER* (San Jose Repertory Theatre), *MEMPHIS* (TheatreWorks) and *BAT BOY* (TheatreWorks). So far this year, David was seen in *URINETOWN* (Foothill Music Theatre), *GYPSY* (American Musical Theatre of San Jose), *JOHN & JEN* (BusBarn Stage), the staged reading of Andrew Lippa's *ASPHALT BEACH* (TheatreWorks' New Works Festival) and *GUYS AND DOLLS* (Cabrillo Stage). Other credits: *RAGTIME* (TheatreWorks), *CABARET* (Theatre on San Pedro Square), *SHE LOVES ME* and *ON THE TWENTIETH CENTURY* (Foothill Music Theatre), *THE GOODBYE GIRL* (BusBarn Stage), *AND THE WORLD GOES ROUND* (Pear Avenue Theatre) and *HOORAY FOR WHAT!*, *MINNIE'S BOYS* and *MISS LIBERTY* (42nd Street Moon). His performance in *MISS LIBERTY* earned him a 2005 Bay Area Theatre Critic's Circle award. David is also a voiceover and commercial actor and was seen on The Discovery Channel in *30 Roller Coasters in 24 Hours*, which documented his successful attempt at a Guinness World Record. For contact and upcoming performance information, please visit his website at www.davidcurley.com.



Ashley Bening (*Ashley*) is thrilled to be in this production of *TOMFOOLERY*, her first performance since graduating from U.C. Irvine in June 2006, with a B.A. in Drama. While at U.C. Irvine, Ashley portrayed Celia in *AS YOU LIKE IT*, and also appeared in the political satire *CULTURE CLASH IN AMERICA*, and the musical *NINE*. In 2005, she was accepted to a five-week summer intensive program at the Stella Adler School in New York to study Chekhov. In 2004, she participated in a summer training congress at San Francisco's American Conservatory Theatre. Ashley performed in over 15 shows for the San Jose Children's Musical Theatre in such roles as Ariel in *FOOTLOOSE* and Trio in *LITTLE SHOP OF HORRORS*. She was raised in Los Gatos with her father, mother, and brother. She would like to dedicate her performance in *TOMFOOLERY* to her mother, Billiana Bening, a continuing presence in her life, guiding Ashley with her grace and power. She will be moving to New York to continue to hone her talents and pursue her dreams. This December, check her out in *BEAUTY AND THE BEAST*, the San Jose Children's Musical Theatre Alumni Show.



Doug Brook (*Doug*) has appeared on many area stages in roles such as *PICASSO AT THE LAPIN AGILE* (Freddy), *THE FANTASTICKS* (Hucklebee), *PRIVATE LIVES* (Victor), *A FUNNY THING HAPPENED ON THE WAY TO THE FORUM* (Lycus), *ANNIE* (Roosevelt, Bert Healy), *BLOOD BROTHERS* (Mr. Lyons), *JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT* (Judah, Simeon, Butler), and *WITNESS FOR THE PROSECUTION* (Prosecutor). He gave directions to *FIDDLER ON THE ROOF*, *LEND ME A TENOR*, *CRAZY FOR YOU*, *DAMN YANKEES*, *DEATHTRAP*, *MERRILY WE ROLL ALONG*, *DRACULA*, *42ND STREET*, *LUCKY STIFF*, *RICHARD CORY*, his play *INTERPERSONAL RELATIONS*, and too many other shows to be mentioned by the BATCC awards.

In a former life, he also designed sets and lighting. In his current life, he is a humor columnist for the Deep South Jewish Voice and is a senior manager at Mirapoint. An associate of the Dramatists Guild of America, his published play *RETROGRADE* professionally premiered on 42nd Street in New York and is being recurrently staged nationwide. Several of his other plays have been staged at Actor's Theatre, Santa Cruz. He escaped with degrees in writing and theatre from Carnegie Mellon University. For more information, see <http://carfax.cnc.net/>.

WHO'S WHO IN TOMFOOLERY



Dan Galpin (*Dan*), a member of Openstage Repertory Theatre's TOMFOOLERY cast in Santa Cruz (2001), is amused to be abusing audiences once again with the brilliance of Tom Lehrer. Tom became one of his heroes when Dan had the pleasure of joining him in his Musical Theater workshops at UC Santa Cruz, where Dan and other amateurs performed minimally-staged musical readings with Tom on the piano to surprisingly enthusiastic audiences. Favorite roles he's performed since then include: Jack Point in *THE YEOMEN OF THE GUARD* (Lyric Theatre), The Baker in *INTO THE WOODS* (Mountain Community Theatre), Charlie Brown in *YOU'RE A GOOD MAN, CHARLIE BROWN* (Scotts Valley Performing Arts), and Marcellus in *THE MUSIC MAN* (Cabrillo Stage). He has been most recently seen as Papageno in Mission City Opera's production of *THE MAGIC FLUTE*, and with San Jose Lyric Theatre in their discovery series productions of *DOROTHY* (Lurcher), *THE SERENADE* (Lopez), and their mainstage production of *NAUGHTY MARIETTA* (Simon). In addition, he has been a regular member of the Opera San Jose chorus for the past two years. He has an extensive background in choral singing and solo work, and has been seen and heard for the past two years in the role of David Copperfield in the Dickens Christmas Fair in San Francisco.



Hilary Little (*Hilary*) has appeared in many productions throughout the Bay Area, most recently finishing a fabulous run as Adelaide in Cabrillo Stage's 25th anniversary production of *GUYS AND DOLLS*. Regional Credits: *THE SOUND OF MUSIC* (American Musical Theatre of San Jose), *RAGTIME* and *SWENEY TODD* (Foothill Music Theatre), *LITTLE SHOP OF HORRORS* (Pacific Repertory Theatre), *I LOVE YOU, YOU'RE PERFECT, NOW CHANGE* (Theatre on San Pedro Square), *HONK!* and *WEST SIDE STORY* (Cabrillo Stage) and *BYE BYE BIRDIE* (Woodminster). Other favorites include: *THE WHO'S TOMMY*, *INTO THE WOODS* (Baker's Wife), *SINGIN' IN THE RAIN*, *SONGS FOR A NEW WORLD*, *OLIVER!* (Nancy), *BIG* (Mrs. Baskin), *THE PIRATES OF PENZANCE* (Mabel), *RUTHLESS!* (Judy/Ginger). In 2001, Hilary vocally directed South Valley Civic Theatre's *HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING* and later reprised her role for their 2004 *ONCE UPON A MATTRESS*. Earlier this year she added choreographer to her resume with Odyssey Theatre Company's *THE PAJAMA GAME*. Classically trained at San Jose State, Miss Little toured Europe with Dr. Charlene Archibeque and her Choraliers and later joined Janie Scott's Company One. She looks forward to her next role in November as first-time aunt. Look for Hilary this Christmas in Jewel Theatre Company's production of *YOU'RE A GOOD MAN, CHARLIE BROWN* in Santa Cruz. "Much love and thanks to my family and friends – I couldn't partake in such foolery without your support! xoxo"



Rebecca Wallace (*Becky*) is thrilled to be singing some of the wittiest music she has ever heard - even though it's forcing her to face her fear of all math, new and old. Her previous theater experience includes playing Sunny in *THE LAST NIGHT OF BALLYHOO* (Tabard Theatre Company), Pegeen in *MAME* (West Valley Light Opera), and the Drunken Maid in *LUCKY STIFF* (Pacifica Spindrift Players). But her favorite role has been Beth in *MERRILY WE ROLL ALONG* (Sunnyvale Community Players). She is a writer and newspaper editor who used to sing with a country-western band in Budapest. Special thanks to Ron for his love, support, and willingness to listen to *IN OLD MEXICO* fifteen times in a row. Szeretlek!

WHO'S WHO IN TOMFOOLERY



Brad Bening (*The Hunter*) is an attorney in San Jose, and is excited to again share the stage with his daughter, Ashley. When not litigating business matters, Brad is a strong supporter of local community and regional theater. Brad has been on the board of Children's Musical Theater San Jose for eleven years supporting its mission of giving a real professional theater experience to every young person who auditions. Bringing years of theater experience, he has enjoyed sharing the CMT stage with young performers many times in his obvious role as Daddy Warbucks in ANNIE and ANNIE WARBUCKS. Brad has performed in numerous other local and civic light opera productions, including Herbie in GYPSY, the

Wiz in THE WIZ, CHESS, PULSE, SHOWBOAT, MY FAIR LADY, and many more. Brad dedicates this performance to his late wife, Billiana, and his children Ashley and Blake, for their eternal love and support!



Dudley Brooks (*Choreographer*) is the Artistic Director of Run For Your Life!...it's a dance company! (www.runforyour-life.org). His work has been described as "refreshing", "delightful", "pure invention", "a true delight", "a highlight of the program", and "really silly". His comic, eccentric, and unusual choreography, and his workshops in Physical Comedy, have had audiences rolling in the aisles, from San Francisco to Göteborg, Sweden – a long way to roll! He has choreographed for Oakland Ballet, Moving Arts Dance, Peninsula Ballet Theater, Ballet Counterpointe, City Summer Opera, the San Francisco Conservatory of Music, OpenStage Repertory Theatre and the New Pickle Circus.

He has served on the faculty and Board of Directors of the San Francisco Circus School, the Isadora Duncan Dance Awards Committee, and several dance grants panels. His music compositions have been performed by the Santa Cruz Chamber Players. He is a musician and dancer (and soon-to-be composer) with the Bay Area's premier Balinese ensemble, Gamelan Sekar Jaya. He performed with the Nikolais Dance Theater, San Francisco Opera Ballet, San Francisco Dance Spectrum, and Theater in Education. He has studied ballet, modern dance, Balinese music and dance, circus skills, physical comedy, improvisational comedy, and music composition, with major teachers from Bill Irwin to Steve Reich. He has a BA in Mathematics from U.C. Berkeley.



Barbara Rosen (*Producer, Costume Design*) is the illegitimate love child of Mini-Me and Elmo, and was raised in an empty coffee can in the back of a stranger's garage. After frittering away degrees in Geology and Biology, she settled into a happy career as a staple remover in the busy mailroom of a large dot.com company. But after the dot.com bubble burst, her love of theater came home to roost and she turned her hand to producing and designing costumes. When asked "Why be a producer?" her answer was: "Because of the large casting couch, silly!" Barbara has costumed many productions in the Bay area including shows with 42nd Street Moon in San Francisco (ROBERTA, FINIAN'S RAINBOW, ONCE

UPON A MATTRESS), OpenStage Repertory Theatre (TOMFOOLERY, LITTLE MARY SUNSHINE and NUNSENSE A-MEN!) and Broadway By The Bay in San Mateo (BYE BYE BIRDIE, CABARET, MY FAIR LADY, JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT, RAGTIME). She is married to a wonderful, talented, crazy, handsome studmuffin who also happens to be a wonderful director. Together they have far too many (wonderful) children and not nearly enough (wonderful) cats who have all adjusted remarkably well to having such strange parents.

WHO'S WHO IN TOMFOOLERY



Jonathan Rosen (*Director, Pianist*), when asked “Why be a director?” responded “So you can share the large casting couch with the producer, silly!” He never edits the biographies so he couldn’t do anything about his wife’s description of him (but then again, why argue with free publicity?) Jon has a long, crazy passion for Tom Lehrer and his music, as witnessed by the fact that he has directed this show four times (and he cautions anyone laying odds against a fifth!) Contrary to persistent rumors, he occasionally even directs other musicals including, most recently, Gilbert and Sullivan’s H.M.S. PINAFORE for Stanford Savoyards in Palo Alto and LITTLE MARY SUNSHINE and NUNSENSE A-MEN for OpenStage Repertory Theatre in San Francisco. He also took to the boards for the first time in many years this summer, playing uptight Connecticut bigot (and consummate Daquiri connoisseur) Claude Upson in West Valley Light Opera’s production of MAME. By nature, Jon is a herder, so by day, he spends his time herding a team of quality assurance engineers, support engineers and technical writers for Mountain View software start-up Coral8, while by night, he herds actors and techies on stage (disciplines that have many interesting similarities). In his copious free time, he tries to herd his myriad children and cats (although this is much trickier than herding either theater or software people). Fortunately, he has the lovely (and admiring) Barbara to support him and keep him upright. He dedicates this production to her, for all her love, support and wisdom which somehow helps him maintain his sanity. Sort of. “It’s a crazy life, but someone has to live it! Soooch!”



Kevin Cormier (*Music Director*) is a founder of the Studio Theatre of California (STOC) and has been directing and conducting in the South Bay for over twenty-five years, first directing GUYS AND DOLLS for Sunnyvale Community Players at the ripe old age of 18. Since that time, he has directed shows for West Valley Light Opera, Sunnyvale Community Players, the Gilbert and Sullivan Society of San Jose (now the Lyric Theatre), and many others, including STOC. Kevin’s last STOC theatrical production was directing one of the two casts of STEEL MAGNOLIAS, but he has stayed busy directing STOC’s concert choir, the STOCtet, since its inception in 1995. Kevin received his M.A. in Theatre Arts, with an emphasis in directing musical theatre, from Cal State Fullerton, where he met his wife Claire while performing in Shakespeare’s TWELFTH NIGHT. They have two beautiful boys, William and Andy, who have been singing Tom Lehrer songs around the house for several weeks now.



Donnie Matsuda (*Dance Captain*) is originally from Sacramento. He moved to the Bay area for college several years ago and has been here ever since. He is proficient in various styles of dance (including ballet, jazz, musical theatre, tap, and Fosse) and was most recently a member of Foothill College’s Intercollegiate Dance Team. Donnie was last seen on stage playing the Gene Kelly role in SINGIN’ IN THE RAIN. Other theatrical credits include: GODSPELL (Judas/John the Baptist), 42ND STREET (Andy Lee), GUYS AND DOLLS (Sky Masterson), and CAROUSEL (Enoch Snow). Donnie is a recent graduate of American Musical Theatre of San Jose’s Theatre Artists Institute and has been involved with local theatre groups, including TheatreWorks, West Valley Light Opera, Studio Theatre of California, and Stanford Drama. By day, he is a full time student at Stanford’s School of Medicine, where he is studying to become a pediatrician.

WHO'S WHO IN TOMFOOLERY



Phillip Genera (*Stage Manager*) headed west to the Bay area after earning his B.S. in Computer Science and Psychology from Rensselaer Polytechnic Institute in Troy, New York. This year, he stage managed MAME for West Valley Light Opera and worked stage crew for ONCE UPON A MATTRESS (WVLO) and WEST SIDE STORY (Sunnyvale Community Players). He is currently a Systems Engineer for Cisco Systems.



John Palmer (*Lighting Design*) is the consummate theatre guy. He enjoys working both on-stage and off-stage, most recently as Sr. Stage Manager for The Tabard Theatre production of MR. PIM PASSES BY and as Samuel Chase in Saratoga Drama Group's recent production of 1776. He also works with West Valley Light Opera and serves as a board member of Studio Theatre of California. By day, he is a Production Assistant at Alternative Office Solutions, a cubicle refurbishing company in San Jose. He also loves to sing and currently sings with STOC's performing group, *The STOCKET*.



Andrew Brown (*Trombone*) loves to play. Since returning to the Bay area after his nomadic travels to various parts of the planet, he has been heard playing trombone with West Valley Light Opera, Saratoga Drama Group, Sunnyvale Community Players, Peninsula Youth Theater and the Children's Musical Theater of San Jose. Historically he has a bias towards jazz and Latin rhythms, but continues to relish the great variety of styles found in musical theater scores. He also loves singing with small a cappella choirs (once opening a Giants game with the anthem), and is haphazardly yet persistently trying to learn drum set and piano. In his other life, Andy boasts plenty of "geek cred": he holds degrees in both Physics

and Electrical Engineering (signal processing), has handfuls of email addresses, has been caught sending test messages to himself, owns pretty much all the latest gadgets and is at home discussing nearly anything network- or radio-related. He calms himself from this mania with regular theater work, and during daylight, he can be found flying model airplanes or sailing the bay.



Ben Doitel (*Reeds*) has played the saxophone and clarinet for over 15 years, and flute for over four years. He attended California State University Hayward and completed his BA in Music in 2005. While at Hayward, he performed with the award winning Cal State Hayward Jazz Ensemble around the Bay Area, at the Reno Jazz Festival, and at international Jazz festivals around Europe, performing with guest artists such as Maria Schneider, Peter Erskine, Tom Harrel, Bob Sheppard and local saxophonist Dann Zinn. He has performed and arranged horn parts for GoodFoot, a local cover funk band. Ben has over seven years of teaching experience as a private instructor for beginning students on saxophone, flute and clarinet.

Since 1998 he has been involved with numerous organizations dedicated to providing quality music education for beginning students, including Music Connection, a Pleasanton (CA) agency that provides students lessons on various instruments at their home, and the studios of Musik-Time, a private music school for children in

WHO'S WHO IN TOMFOOLERY

the Tri-Valley area. Currently, Ben is teaching and performing music professionally in the Bay Area.



Randy Hood (*Percussionist*) is originally from Los Angeles, but he has been a Bay area drummer and percussionist for the last eight years. He has worked over 45 shows with Alameda Civic Light Opera, Pleasanton Playhouse, Altarena Playhouse, Willows Theatre, Hillbarn Theatre and other Bay area venues. "I've played timpani and percussion in orchestras and guitar in clubs and resorts, but nothing quite compares to live theatre." Favorite shows (from drummer's perspective) include *EVITA* and *JESUS CHRIST SUPERSTAR* but his favorite show overall is Stephen Sondheim's *SWEENEY TODD*. "Sweeney is just so bloody over the top... and a great percussion part, too!"



Dr. Wernher Magnus Maximilian Freiherr von Braun (*March 23, 1912 – June 16, 1977*) was one of the leading figures in the development of rocket technology in Germany and the United States. The German scientist who led Germany's rocket development program before and during World War II, entered the United States at the end of the war through the then-secret Operation Paperclip. He became a naturalized U.S. citizen and worked on the American ICBM program before joining NASA, where he served as director of NASA's Marshall Space Flight Center and the chief architect of the Saturn V launch vehicle, the superbooster that propelled the United States to the Moon. He is generally regarded as

the father of the United States space program while also remembered as head of the team that designed the German V-2 rockets that together with the V-1 rocket killed more than 67,111 civilians in Britain in 1944 and 1945.



Reverend Fred Waldron Phelps, Sr. (*November 13, 1929 –*) is the pastor and leader of the Westboro Baptist Church, an independent church in Topeka, Kansas, that is listed as a hate group by the Southern Poverty Law Center. He is known for preaching that God hates "fags" and that God will punish both homosexuals and their "enablers" (whom his church defines as anyone it considers to be insufficiently anti-homosexual). Along with funerals, Phelps and his followers frequently picket various events, especially gay pride gatherings and high-profile political gatherings arguing it is their sacred duty to warn others of the wrath to come. Phelps believes that homosexuality and its acceptance have doomed most

of the world to eternal damnation. His group has less than 100 members, 90 of whom are related to Phelps through blood or marriage. The group is built around a core anti-homosexual theology, with many of their activities stemming from the slogan "God hates fags," which is also the name of the group's main website. Gay rights activists, as well as Christians of virtually every denomination, have denounced him as a producer of anti-gay propaganda and violence-inspiring hate speech.

WHO'S WHO IN TOMFOOLERY



George Lloyd Murphy (*July 4, 1902 – May 3, 1992*) was an American dancer, actor, and politician. He was born in New Haven, Connecticut of Irish Catholic extraction, and attended Yale University. He worked as a tool maker for the Ford Motor Company, a miner, a real estate agent, and a night club dancer. In 1927 he appeared on Broadway, partnering with his wife Julie Johnson as a dance act. When she decided to retire from show business, Murphy moved the family to Hollywood, appearing in several motion picture musicals and comedies until 1952. He was the president of the Screen Actors Guild from 1944 to 1946. In the 1950s, Murphy entered politics as chairman of the California Republican State Central Committee. In 1964 he was elected to the United States Senate, serving just one term. When Tom Lehrer wrote his song about Mr. Murphy, he was indeed the one who'd "done the best by far". However, today he is a mere footnote in history to several other actors who have played the political game in California.



Oedipus the King (*July 4, 1902 – May 3, 1992*) was the mythical king of Thebes, son of Laius and Jocasta, who unknowingly killed his father and married his mother. Greek poets explain the name as meaning "swollen-foot," but this is probably a pun rather than an etymology; historically the name is more likely to have come from two elements meaning "he who knew (*oid-*) the Sphinx's riddle of the feet (*-pous*)". The Sophoclean tragedy has been retold in countless popular forms, including several plays, motion pictures, television shows and songs (not the least of which is the one written by Tom Lehrer). One of the most interesting variations is the P.D.Q. Bach opera, OEDIPUS TEX, which resets the story into a Western setting to ridiculous and silly ends. In September 2006, a new musical opened in New York, entitled OEDIPUS FOR KIDS, relating how the Fuzzy Ducks Theatre Company, which specializes in bringing classic tales to the stage for children, tries to portray the Oedipus story for elementary school children, along the lines of its previous masterpieces TITUS ANDRONICUS BAKES A CAKE and UNCLE TOMMY'S CABIN.

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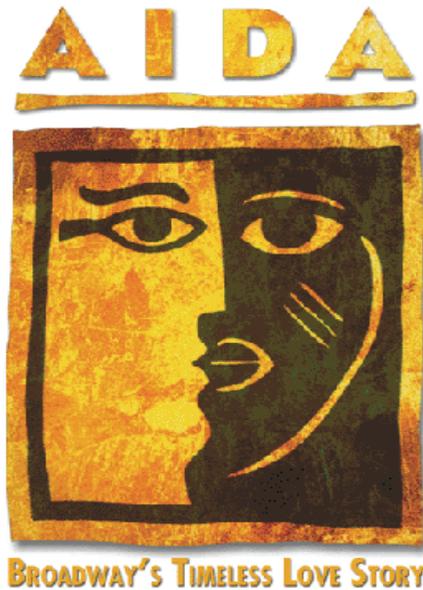
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