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Once Upon a Mattress (1987)

Spring 4-3-1987

Once Upon a Mattress Playbill

Providence College

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The Blackfriars Theatre



THERE was once a prince who wished to marry a princess, but she had to be a real princess. he traveled the whole world over hoping to find such a lady, but there always seemed to be something wrong. there were plenty of princesses, but whether they were real or not he just couldn't tell. there was something about all of them that was not quite right. so he came home again feeling miserable because he wanted so much to marry a princess. one evening there was a terrible storm, thunder rolled, lightning flashed and rain came pouring down. then there came a loud knocking at the gate and the old king went down to open it. a princess was standing outside, but goodness, what a state she was in! rain was streaming down from her hair, dripping from her clothes and oozing out of her shoes, but she claimed that she was a real princess. "we'll soon see about that!" thought the old queen . . . the old queen spoke to the servants. "go to the garden and fetch me a pea." she took the pea, went into a bedroom, lifted all the bedclothes off the bed and put the pea under them. then she took twenty mattresses, laid them on top of the pea and then took twenty quilts and put them on top of the mattresses. this was where the princess was to sleep that night. the next morning they asked the princess how she had slept. "terribly," said the princess. "i scarcely closed my eyes all night. goodness knows what was in my bed, but it was something hard and it's made me black and blue all over. it was dreadful!" now they could tell that she must be a real princess, because she had felt the tiny pea through twenty mattresses and twenty quilts. no one but a princess could be so sensitive. so the prince asked her to be his bride, for at last he had found a real princess. the pea was put in a glass case and is there still unless someone has carried it off. so you see, this is a true story!

hans christian andersen

PROVIDENCE COLLEGE THEATRE

PRESENTS



BOOK by JAY THOMPSON, MARSHALL BARER
and DEAN FULLER

Music by MARY RODGERS

Lyrics by MARSHALL BARER

Directed by
MATTHEW D. POWELL, O.P.

Scenery & Lighting Design by
DON HIRSCH

Costume Design by
DAVID COSTA-CABRAL

Musical Direction by
R. B. HALLER, O.P.

Choreography by
WENDY OLIVER

Assistant Director
MARK E. ENRIGHT

Stage Manager
JAMES M. SULLIVAN

Theatre Program Director — JOHN GARRITY

THE BLACKFRIARS THEATRE

April 3-5 and 9-12, 1987

THE FIRST ONCE UPON A MATTRESS

Once Upon A Mattress opened Off-Broadway on May 11, 1959. The musical enjoyed such success that it moved to Broadway where it played for 470 performances. The show occasioned several musical theatre firsts.

Once Upon A Mattress was:

- the first show ever to move from Off-Broadway to Broadway and show a profit.
- the first full-length American musical to have a score composed by a woman — Mary Rodgers. (Rodgers is the daughter of composer Richard Rodgers, the collaborator of both Lorenz Hart and Oscar Hammerstein, II.)
- the first Broadway production in which a black woman portrayed a white character (Jane White, daughter of Walter White, founder of the NAACP, played the role of Queen Aggravain).
- the first Broadway musical to contain a song written entirely in 5/4 time ("Sensitivity").
- the first hit musical to have **failed** to get one recorded single of any song from the score. (A hit is defined as a show that makes at least one full return of investors' money . . . **Once Upon A Mattress** more than tripled it and has continued far beyond that for backers and authors.)
- the first professional theatre appearance of Carol Burnett (as Princess Winnifred).

In addition, **Once Upon A Mattress** is the only musical to have twice been adapted for television — in black and white in 1962 and in color in 1972 — both times with Carol Burnett. Since its opening 28 years ago, **Once Upon A Mattress** has had over 15,000 productions (not performances, but separate productions).

Once Upon A Mattress is presented through special arrangement with the Rodgers and Hammerstein Theatre Library.

THE PRODUCTION STAFF

Assistant Stage Managers	Patrick J. Hennedy Michael Patrick Joseph
Assistant to the Musical Director	Michael Day
Assistants to the Costume Director	Ted Deasy Patrick J. Hennedy
Technical Assistant	Teri Finegan
Lighting Board Operator	Jana Jarosz
Properties Master	Vincent Lupino
Properties Head	Elizabeth Wilson
Costume Pattern Draftsmen	Ted Deasy, Kathy McAreavey
Stitchers	Patrick J. Hennedy, Linda Pizzuti Clelia Smalley, Lisa Zereski
Puppet Construction	Matthew D. Powell, O.P. Jennifer Zereski, Nancy Missimi
Running Crew Captain	Ted Deasy
Running Crew Assistant	Linda Pizzuti
Running Crew	Vita Bellafiore, Ted Deasy Mary Ellen Kopp, Michelle Montoya Linda Pizzuti, Lisa Zereski
Scene Shop Crew	Stephen Dias, Roberto Fente Richard H. Greene, Vincent Lupino
Photography	Randall Photography
Publicity	Kirsten Heckmann Mary Ellen Kopp, Michelle Montoya Joan Rizza, Jennifer Zereski
Box Office Manager	Joan Rizza
Assistant	Maria Ranaldi
House Manager	James Colvin
Ushers	The P.C. Friars Club
Concessions	The Blackfriars Archie Committee
Subscriptions	Joan Rizza
Theatre Program Secretary	Marilee J. McClure
Office Assistants	Janet Marti, Karen Stevenson

All costumes for this production were designed and constructed in the Theatre Program Costume Shop.

JUST SOME INFORMATION ON THE COMPOSER . . .

Mary Rodgers, as composer, may have only fourth billing in the credits for "Mattress" (per the usual custom of first noting author or authors of the libretto of a musical), but she certainly holds first place in interest, as the daughter of Richard Rodgers, the notable composer of such epoch-making musicals as "Oklahoma!," "The King and I," "Pal Joey," "Carousel," "The Sound of Music" and "South Pacific."

Miss Rodgers, born in 1931, is one of two daughters of Richard Rodgers. With her younger sister, Linda Rodgers Melnick, she wrote "Three to Make Music," a "twenty-minute musical revue about music for kids," which was performed by Mary Martin and the Little Orchestra Society at Hunter College, New York in 1958 — in this case Mary Rodgers supplying the words and her sister the music.

She gave up her piano lessons at sixteen, out of despair of matching younger sister Linda's supposedly greater talent, but she majored in music when she attended Wellesley College. She left that school, before graduating, to marry Jerome Beaty, Jr., a lawyer, from whom she was divorced some years later, after having three children.

It was out of fun that, at the age of 20, she wrote some of the songs to go with some of the lyrics and some of the libretto of "Once Upon A Mattress" when it was a one-act summer-camp entertainment known as "The Princess and the Pea." And it was to her that the Eckharts suggested, seven years later, that she and her summer-camp collaborators, ought to turn it into a full-length show.

Miss Rodgers' first published work was a book of songs, for which she wrote music and lyrics, called "Some of My Best Friends Are Children," which came out in 1952. She continued writing for or about children or, in two cases, dogs. She wrote children's musical versions of "Cinderella" and Dickens' "A Christmas Carol," with Howdy Doody playing Bob Cratchet; set "Ali Baba" to music with Sammy Cahn's lyrics sung by Bing Crosby; and she did a number of tunes for the "Lassie" and "Rin Tin Tin" TV programs. Among them were "Cold Nose, Warm Heart" and "My Four-Footed Friend." At Easter week, 1959, a marionette show presented by Bill and Cora Baird in a Broadway theatre for children's matinees, "Davy Jones's Locker," had all its music by Mary Rodgers.

AND SOME MORE ABOUT . . .

Jay Thompson (co-author of libretto) hails from Spartanburg, S.C., and holds a bachelor of music degree from Converse College there. He studied piano at Peabody Conservatory and musicology at N.Y.U. graduate school. He has been a musical director for a number of summer-stock music productions and spent a season at Camp Tamiment as composer-lyricist—the summer that “Mattress” took its first form. He has been a musical director at Baltimore WAAM-TV, and he wrote a short night-club revue, “Demi Dozen” that was given at New York’s smart bistro, The Upstairs at the Downstairs. He also wrote book, music and lyrics for two one-act musical plays, “The Bible Salesman” and “The Happy Medium,” welcomed Off-Broadway in New York early in 1961.

Dean Fuller (co-author of libretto) received a B.A. in music and drama from Yale in 1947, composed the ballet music for the national companies of “A Tree Grows in Brooklyn” and “Maggie.” He also spent five summers wielding a baton for various summer-stock packages. He was musical director for Tallulah Bankhead’s Las Vegas niterie engagements and, from 1954 to 1957, was on the staff at that Camp Tamiment where all this started.

Marshall Barer (co-author of libretto and lyricist) set out to be a designer-illustrator, but he switched to lyric writing when some successful tries in that direction convinced him that rhyme could be made to pay — notably writing special material for Celeste Holm, Dwight Fiske and others. He also wrote popular songs with Alec Wilder and became staff lyricist at Golden Records, where Wilder was a staff composer. He has written a hundred songs that have been recorded by that company, and since 1954 has been editor of Golden Records (i.e. after writing a song he submits it to himself and then he accepts it). He began collaborating with Dean Fuller in 1951, wrote the score for a revue, “Walk Tall,” done in 1954 with Paul Hartman starring, has worked at the Tamiment Playhouse every summer since 1954 and contributed (with Fuller) six songs to “New Faces of 1956” and three other songs plus a sketch to Beatrice Lillie’s “Ziegfeld Follies.”

CLASS OF '87

For those of you who have followed our seniors since they first stepped onto the Blackfriars stage, we thought you might like to know what they have done and where they are going!

JAMES COLVIN is presently a production assistant at Trinity Square Repertory Company, working on *Our Town*, *Glengarry Glen Ross*, and *All the King's Men*. James appeared in P.C.'s *The Imaginary Invalid* and played Jesus in the 1984 production of *Godspell* and just this year directed *Agnes of God* in our studio lab. He plans to continue working at Trinity and eventually obtain his M.F.A. in design.

TED DEASY plans to do some graduate work in acting after graduation. He has appeared in Blackfriars' *Pippin*, *Godspell*, *The Caine Mutiny Court Martial*, and *Time of the Hand and Eye*, just to name a few. Ted has been an active part of many production crews and says he's enjoyed all his P.C. experiences, inside the theatre and out.

STEPHEN DIAS has worked in Blackfriars College Work-Study Program since 1983. He was Scenic Designer for last year's *The Noodle Doodle Box*, a children's production here at Blackfriars. Steve has acted in *Antigone*, *The Caine Mutiny Court Martial*, *The King of Hearts*, *Evita*, and a student directed *Mass Appeal*. He plans to remain in Providence after graduation and continue work in theatre.

MARK E. ENRIGHT (*Wizard*) will be directing at the Astor's Beechwood in Newport this summer, giving training to actors to give theatrical tours. At Blackfriars, Mark has directed *Tales of the Windship* and *Spoon River Anthology*, and has appeared in many Blackfriars productions, including *A Midsummer Night's Dream*, the first production in the present Blackfriars Theatre! Mark plans to get an M.F.A. in acting in the future.

TERI FINEGAN has appeared in *The Dining Room* and *The Little Prince*, which was a studio-lab production here at P.C. Teri has worked technical crew for many shows here, including *The Diary of Anne Frank* and *Pippin* and is Assistant Technical Director for *Once Upon A Mattress*. She is presently interning at WBCN in Boston and hopes to go into radio station sales in the future.

KELLY WESTCOTT (*Lady Larken*) is presently interning with Glenn Laxton at Channel 12, and hopes to pursue a career in television. She is going to work at the Astor's Beechwood this summer as an actor/tour guide. Kelly has appeared in *The King of Hearts*, *Spoon River Anthology*, and *A Doll's House*.

GOOD LUCK TO ALL OUR SENIORS!

THEATRE PROGRAM FACULTY

JOHN GARRITY, M.F.A., Director of the Theatre Program;
Assistant Professor in Theatre.

DAVID CABRAL, M.F.A., Costume Designer;
Special Lecturer in Costume Design.

MARY G. FARRELL, M.F.A., Assistant Professor in Acting and
Children's Theatre.

REGINALD HALLER, O.P., Ph.D., Assistant Professor in Music;
Musical Director of the Blackfriars Theatre.

DONALD HIRSCH, M.A., Scenic and Lighting Designer;
Special Lecturer in Technical Theatre.

WENDY OLIVER, M.F.A., Assistant Professor in Dance;
Choreographer.

MATTHEW POWELL, O.P., Ph.D., Assistant Professor in Theatre
History and Dramatic Literature.

ACKNOWLEDGMENTS

Waldorf Tuxedo Co.; Chief Graham, BU 1 Blakely,
and MS 1 Sipple from CBC, Davisville; Stagecraft 105;
Mr. Peter Louthis, Student Health Clinic

PROGRAM NOTES

Smoking is not permitted in the Blackfriars Theatre.

The use of cameras during the performance is prohibited.

If you would like to be placed on our mailing list,
please fill out an address card in the lobby.

MANY THANKS . . . to those of you who have given us clothing for costumes in the past. We can still use clothing of any period, along with any accessories or material you no longer need. Your contributions would be greatly appreciated. Please call us at 865-2327, and we shall be happy to make arrangements to pick up any items you may wish to donate. Thank you.

Blackfriars Summer Theatre

OPEN AUDITIONS

FOR A SUMMER SEASON OF
TWO MUSICAL PLAYS

QUILTERS

by Molly Newman and
Barbara Damashek

Music and Lyrics by
Barbara Damashek

JUNE 17 - 28, 1987

(Rehearsals: May 18 - June 16)

SUNDAY IN THE PARK WITH GEORGE

Music and Lyrics
Stephen Sondheim

Book by James Lapine

JULY 29 - AUGUST 9, 1987

(Rehearsals: June 29 - July 28)

**LOCAL ACTORS, SINGERS, AND DANCERS
ARE INVITED TO PARTICIPATE.**

AUDITIONS SHOULD INCLUDE:

A PREPARED SONG FROM A CONTEMPORARY MUSICAL

Accompaniment will be provided

Please bring sheet music

A 3 MINUTE MONOLOGUE

BRING A RESUME

SUNDAY, APRIL 26, 1987

Afternoon and evening sessions in the Blackfriars Theatre.

Call 865-2327 for an audition appointment.

THEATRE WORKSHOPS FOR HIGH SCHOOL STUDENTS

**ACTING AND PLAYWRITING WORKSHOPS
FOR STUDENTS AGES 14-18**

JUNE 29 - AUGUST 7, 1987

10 A.M. - 12 NOON

**FOR REGISTRATION INFORMATION, CONTACT PROVIDENCE
COLLEGE SCHOOL OF CONTINUING EDUCATION
SUMMER SCHOOL AT 865-2487**