

**WAOS is proud to present their next production**

 *noda*  
Registered Charity No. 284122 inspired by amateur theatre

# HIGH SOCIETY

Music & Lyrics by Cole Porter  
Book by Arthur Kopit  
Additional Lyrics by Susan Birkenhead

5th to 9th  
November 2019

Evenings 7:30pm  
& Sat Matinée 2:30pm  
Box Office on 07765 006565 or  
[www.waos.info/tickets](http://www.waos.info/tickets)

Rhoda McGaw  
Theatre  
Woking

High Society is presented by arrangement with MusicScope and Stage Musicals Ltd of New York  
Based on the play "The Philadelphia Story" by Phillip Barry. Also based on the Turner Entertainment Co. motion picture "High Society". Original Broadway  
Production Produced By: Lauren Mitchell & Robert Gajlus and Hal Lytlig & Richard Samson and Dodger Endemmol. Theatricals in association with Bill Haber.  
Originally Produced by American Conservatory Theatre, San Francisco, CA Carey Perloff, Artistic Director. Heather Kitchen, Managing Director.

## **Production Team**

**Directors: Mark Mowbray & Hannah Kitchener**

**Musical Director: Laura Brown**

**WAOS Production Facilitator: Sue Gaastra**

# Rehearsal Times and Venue

## Rehearsal days

WAOS rehearse twice weekly; on Mondays (excluding bank holidays) and Thursdays 19.45 to 22.00. Closer to the show, there will be preselected Sundays.

Please arrive promptly so we can start rehearsals on time. If you are going to be late, please let someone know.

## Venue

Old Woking Community Centre, Sundridge Road, Woking GU22 9AT, in the Elizabethan Hall at the back of the building.

## Monday Rehearsal

Mondays are for the full company.

## Thursday Rehearsal

Thursdays are for principals and sometimes dancers. Closer to the show, the full cast is also called for Thursday rehearsals.

## Rehearsal Schedule

A key date schedule is available in the presentation pack and also on the website [www.waos.info](http://www.waos.info). A full detailed schedule will also be available on the website once the auditions have been completed. As blocking progresses, the schedule will need to be updated on a regular basis. The updated schedule will be on the website as well as being circulated to the cast via email from the Production Facilitator. Please make sure you check the schedule regularly for updates and changes. It is also important to let the Production Facilitator know of any prearranged absences so they can plan the rehearsal schedule accordingly.

## Production Facilitator

For this production, the Production Facilitator will be overseeing the distribution of the librettos and scores, will liaise with the Committee and will be part of the communications system with the cast.

# Show Week

## Sunday 3<sup>rd</sup> November 2019

Band Call: Old Woking Community Centre – 13.00 to 17.00  
Safety Brief: Rhoda McGaw Theatre – 18.30 with Stage Manager  
Technical Rehearsal: Rhoda McGaw Theatre – 19.00 to 22.30

## Monday 4<sup>th</sup> November 2019

Dress Rehearsal: Rhoda McGaw Theatre – 19.30 curtain up, leave theatre by 22.45

## Tuesday 5<sup>th</sup> to Friday 8<sup>th</sup> November 2019

Shows 1,2,3,4: Rhoda McGaw Theatre – 19.30 curtain up, leave theatre by 22.45  
(we usually go out for a meal on Friday night after the show)

## Saturday 9<sup>th</sup> November 2019

Shows 5 & 6: Rhoda McGaw Theatre – 14.30 and 19.30 curtain up, leave theatre by 22.45; followed by after show party

## Sunday 10<sup>th</sup> November 2019

'Get out' at theatre: Rhoda McGaw Theatre – from 09.00am

## Rehearsal Materials

Librettos and scores are available to hire for £50 a set, £25 of which is a returnable deposit which is refunded once the books are returned in a condition that is acceptable by the hire company. The returnable deposit payment can be made in the form of a post-dated cheque which will only be cashed in if the book is not returned in an acceptable condition.

Librettos and scores will be available to borrow at rehearsal evenings until fairly soon after the show has been cast. After that, you will be required to hire them. Any problems, please speak to the Membership Secretary, Sue Gaastra, or email her at [membership@waos.info](mailto:membership@waos.info).

## Keeping in Touch

### Group Emails from WAOS

Most written communications regarding the show will come via Mailchimp. Some communication may come through emails but will be blind copied.

### Individual Emails

If the production team needs to contact select members of the cast, this will be done as a blind copy to respect data protection. The same applies to members wanting to contact the production team or other members.

### WhatsApp

We have a WhatsApp group set up. If you would like an invitation, please ask Sam Moylan-Heydt [sam.moylan@live.co.uk](mailto:sam.moylan@live.co.uk) (tel. 07748 347910).

## Social Media

Photos and video recording may be used for promotional material. If you have any queries regarding this please contact Will McDermott [wjcmcdermott@gmail.com](mailto:wjcmcdermott@gmail.com)

## Membership Subscription and Fees

Please email Sue Gaastra, [membership@waos.info](mailto:membership@waos.info), if you have any queries regarding membership and she will be happy to answer any questions. Sue will also be at the introduction night if you need to speak to her.

# Audition Information

## Date and Time

Date: Sunday 16<sup>th</sup> June 2019

Time: 11:00 to 16:00

Venue: Old Woking Community Centre, Sundridge Road, Woking GU22 9AT

## Audition Application Form

The audition form will be available at the intro night as well as from the WAOS website [www.waos.info](http://www.waos.info). Please remember to fill in all sections.

## Submission Cut-off Time

Please make sure your audition form is submitted no later than **23:59 on Thursday 13<sup>th</sup> June 2019**.

## Timing

Once an audition schedule has been put together, you will be emailed with your audition time slot. Please be sure to inform the Production Facilitator if there are any times you are unable to make on the audition day, so an accurate schedule can be put together. You can contact Sue at [membership@waos.info](mailto:membership@waos.info).

## Format

The audition panel will consist of the Directors, Musical Director and a member of WAOS. The audition pianist may also sit on the panel and can offer their advice. The auditions are closed with no person present other than the panel and the readers.

## Audition Policy and Guidelines

These are available on the WAOS website [www.waos.info](http://www.waos.info).

## Audition Fee

The audition fee for non-members is £20. This will go towards your membership if you decide to take part in the production.

## Results

The audition results will be available to view on the WAOS website [www.waos.info](http://www.waos.info) at 22:00 on Sunday 16<sup>th</sup> June 2019.

## Audition feedback

Regardless of whether you are offered a role or are unsuccessful, you can request audition feedback via email. We encourage everyone to be gracious, regardless of the result.

# High Society

**The year is 1938, Franklin D. Roosevelt is President, and income inequality is high, high, high...**

The Wall Street Crash of 1929 hurtled the coming decade into a financial crisis that would leave a lasting impact across the globe. Authoritarian governments would sink their teeth into nations in Europe, Asia and South America, while most Americans and Canadians suffered from extreme poverty and starvation. Labour rebellions broke out in the English controlled Caribbean and Mohandas Gandhi led a march to the sea as a stand against Imperialism. The 1930s proved to be a difficult time for many, and would eventually lead to the rise of Nazism and the start of World War II.

But wealth put a cushion between an individual and hard times. No social injustice or looming war could stop high society. With advancements in radio and film – along with the abolishment of Prohibition in 1933 – celebrities, socialites and aristocrats were ready to let loose. Extravagant soirees were a way for the world's upper echelon to escape the dreary economic and political realities, and remind themselves that, like superheroes, they were immune to even the most severe of shocks.

It was during this time that the Waldorf-Astoria in New York City opened its doors at a cost of \$42 million (\$600 million today). El Morocco and The Stork Club were the trendiest spots in New York City, frequented by socialites and the Hollywood elite, including Tallulah Bankhead, Carmen Miranda and Charlie Chaplin. The West Coast saw its share of extravagance as well. Newspaper king William Randolph Hearst hosted lavish celebrations and commissioned new bedrooms at his mansion to accommodate his plethora of guests. Marion Davies was actually an exception when it came to the Hollywood colony, though she did have an ongoing affair with Hearst. Davies frequently hosted wild and unsparing celebrations, but she was also known as the most generous woman in show business. During her life, Davies established a children's hospital that would go on to be one of the best in Los Angeles and consistently provided money to charitable causes.

Debutante balls were quite common at this time. "Poor little rich girl" Barbara Woolworth Hutton had her coming out celebration at the Ritz in New York City to the tune of \$60,000 (\$1 million today). The Astors and the Rockefellers were some of the party's more highfalutin guests, and Rudy Vallee entertained the multitudinous crowd. Hutton fell under harsh public criticism for such an opulent display, to the point that she was forced to flee to Europe to escape the press. Barbara Hutton married self-styled prince Alex Mdivani of Georgia in 1933 after her debutante ball. She would go on to marry six more times and continue to spend lavishly. Hutton's third husband was famous actor Cary Grant. The media dubbed the couple "Cash and Cary."

The Hollywood elite didn't only relish in extravagant parties in the 1930s, they also delighted in jewellery. Diamond demand was on the decline due to the failed economy and cheaper, more modest rings and metalwork became truly competitive substitutes. DeBeers had already established a monopoly on the diamond mines in South Africa, so it made sense that they would turn to advertising executives in uber-opulent New York to boost their sales. The ad agency used Hollywood starlets to advertise diamonds and within three years sales rose by fifty percent. This would create the standard of diamond giving for engagements in the modern era.

The oblivion could only last so long. Eventually, the dust would settle, America would be drawn into the Second World War and jobs would be created while wealth would be compressed. Women would tie back their hair, don pants and join the work force. The elite wouldn't be respected for throwing parties but rather for their philanthropic interests, and the Dirty Thirties would be just a memory.

# Synopsis

Our show starts on the eve of Tracy-Samantha Lord's second marriage to George Kittredge, a wealthy and successful industrialist. A lavish ball (a precursor to today's hen and stag parties) is being thrown to celebrate the occasion. Our 'Greek chorus', whose purpose in the show is to narrate the proceedings, is a team of house staff (butler, housekeeper, cooks, servants and maids) who know that they are going to have their work cut out. They are going to be busy, busy, busy; welcoming guests, cleaning up their mess and providing an endless supply of drinks and 'haute cuisine', let alone the preparations for the wedding including expensive adornments of flowers and impressive decorations. Their feet will be sore and their eyes will be tired, but they cannot let the impression of seamless perfection slide.

Tracy-Samantha, who is naively oblivious to the degree of hard work and expense, is 'riding high' on life and the prospect of continuing her life in the lap of luxury. However, early on in our show, her ex-husband Dexter (who fondly calls her Sam) bounds in and informs the family that, unless Tracy agrees to be photographed by two reporters from a celebrity magazine, the editor will print a story about Tracy's estranged father, who is carrying on an affair with an exotic dancer. Soon the reporters, Mike and Liz, arrive to be greeted by a very strangely costumed Dinah (Tracy's young sister). Tracy joins her, also dressed outrageously, and together they perform a bizarre song and dance routine. To further perplex the reporters, Tracy introduces her Uncle Willie as her father before her father turns up by surprise for the wedding and has to be introduced as her uncle.

Much drinking ensues and the party hits full swing, with lively music and dancing. Naturally, most guests (by no means least Uncle Willie and Tracy) end up completely sozzled. Tracy hides from George and invites Mike to go skinny-dipping with her in the pool. Meanwhile, Dexter has a heart-to-heart with Liz, who is fleeing the amorous Uncle Willie, and she admits that she's in love with Mike, even though he doesn't know it. She promises Dexter that neither she nor Mike will write any stories about the Lords, even if it costs them their jobs. George witnesses Mike carrying a comatose Tracy up to her room, and assumes the worst.

The wedding day dawns with the bride hung-over and the groom furious. George confronts Tracy and Mike, but Mike swears that he did nothing wrong. Tracy decides that she can't marry George, no matter what. In the end, she and Dexter decide to re-marry.

## Scenes and musical numbers

### Act 1

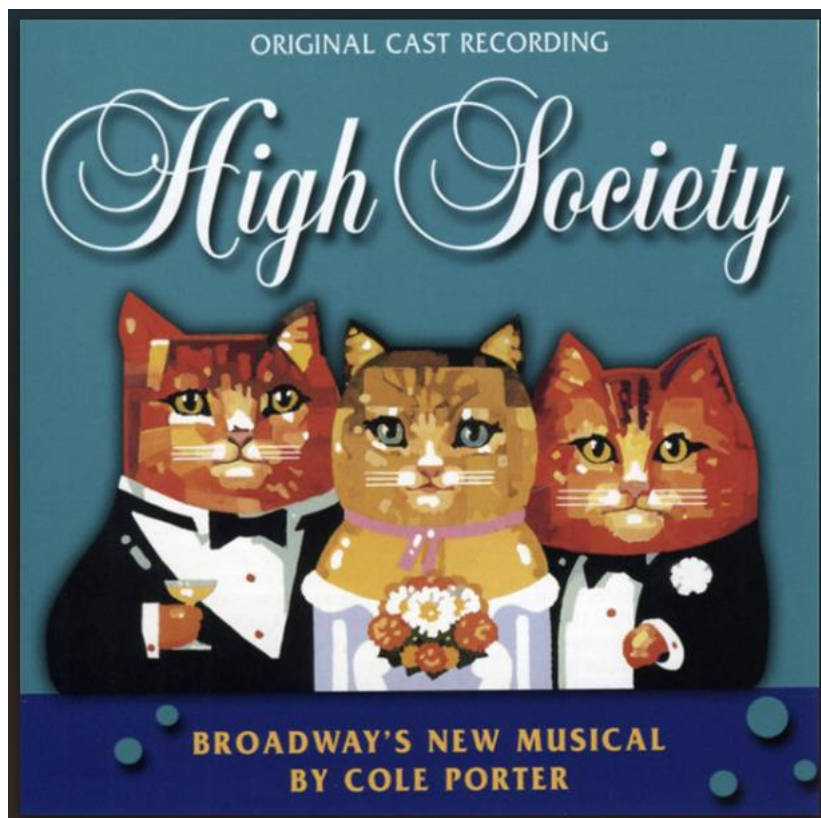
Scene 1	The terrace of the Lords' mansion	High Society / Riding High Throwing a Ball Tonight	House staff / Tracy Mrs Lord / Tracy / Dinah / Uncle Willie
Scene 2	Inside the house	Little One Who Wants to be a Millionaire? I Love Paris	Dexter / Dinah House staff / Liz / Mike Dinah / Tracy
Scene 3	The terrace of the Lords' mansion	She's Got That Thing She's Got That Thing (reprise)	Uncle Willie / Dexter House staff
Scene 4	The Lords' swimming pool	Once Upon a Time I Worship You Once Upon a Time / True Love	Dexter George Tracy / Dexter



<b>Act 2</b>			
Scene 1	The terrace of the Lords' mansion	High Society (4a.m. version) Let's Misbehave I'm Getting Myself Ready for You	House staff Tracy / George / Uncle Willie / House Staff Uncle Willie / Liz
Scene 2	The Lords' swimming pool	Just One of Those Things	Dexter
Scene 3	Inside the house	Well, Did You Evah?	House staff / Tracy / Liz
Scene 4	The terrace of the Lords' mansion	You're Sensational Let's Misbehave (reprise) Say it With Gin	Mike Chorus, off stage Uncle Willie
Scene 5	The Lords' swimming pool	It's All Right With Me	Tracy
Scene 6	The terrace of the Lords' mansion	Let's Misbehave (reprise) He's a Right Guy	House staff Liz
Scene 7	As above, the following morning; bright sunshine; set for wedding ceremony	Who Wants to Be a Millionaire? Finale (I Love You, Samantha)	House staff Dexter

## Musical references

An album recording of the 1999 Broadway revival is available on Spotify at <https://open.spotify.com/album/4waqpSbSeFM8xuw7ULTVV4?si=LRpUiN0ISHqTwtNA5Rb5Bw>



# Characters

## Ladies

## Characterisation

### Tracy Samantha Lord

Principal character  
Mezzo soprano  
Playing age 20 to 30

*"She swims, she sails, she golfs, she rides. A credit to her class is she... high society!"* Young, attractive, very rich bride-to-be, second time down the aisle. Educated but naive to the 'real world' outside of her cosseted lifestyle. Energetic, classy, athletic, funny, charming. Vocal range F to E. *Requires strong acting, vocals and movement (may need to go 'en pointe').*

### Liz Imbrie

Central character  
Mezzo soprano  
Playing age 25 to 40

Journalistic photographer, "Girl Friday. Inquisitive, very honest, strong, straightforward demeanour, loves Mike, sharp tongue, sharp mind. Vocal range F to E. *Requires strong acting, vocals and movement.*

### Margaret Lord

Supporting character  
Mezzo/Alto  
Playing age 45 to 55

Mature, classy, stylish matriarch to the Lord family. Epitome of high society. Mannered, sophisticated, poised; the hurt caused by her husband's philandering is always covered.

### Dinah Lord

Supporting character  
Mezzo/Alto  
Playing age 10 to 16

Tracy's younger sister; very astute and can see what's really going on. Sassy, sparky and not afraid to speak her mind. Needs a confident and humorous approach, as well as a good French accent. *Requires strong acting, vocals and movement (may need to go 'en pointe').*

### House staff / party guests

Chorus  
Any age

Some will be our principal dancers; however not all staff will need to be strong dancers. However, all will need good movement and ability to narrate the story with good facial expressions. Some house staff are named e.g. Polly.

## Men

## Characterisation

### Dexter Haven

Principal character  
Tenor/baritone  
Playing age 25 to 40

Tracy's first husband and Yale graduate. Young, handsome, jaunty, athletic, sexy. It is hinted he had a wild youth and was a former drinker; now he is an adventurous sailor and boat designer. Still loves Tracy, but is a hit with all the ladies. *Vocal range B to G. Strong vocals, movement and acting required.*

### Mike Connor

Central character  
Tenor/baritone  
Playing age 25 to 45

Reporter and author; Liz's pal. Writes poetry, earthy, honest, witty, hopelessly romantic, becomes smitten with Tracy. *Vocal range G to F. Strong vocals, movement and acting required.*

### George Kittredge

Central character  
Tenor/baritone  
Playing age 30 to 40

Rich, handsome, boring and humourless. Wants Tracy to settle down and be a lady. Honest and strong, but gullible. *Range: G# to F# - needs big, powerful voice.*

### Uncle Willie

Central character  
Tenor/baritone  
Playing age 45 to 60

Loving, easy going, harmless lush. Extremely wealthy, loves the ladies, sweet, charming, witty, a bit forgetful, likes the booze (a bit too much). Provides, comic relief, so needs excellent comedic skills. *Range: B to G. Requires strong vocals and character acting. Minimal movement although some required.*

### Seth Lord

Supporting character  
Playing age 45 to 60

Mature patriarch of Lord family. Warm and friendly, but had a recent dalliance with an exotic dancer (a mid-life crisis?).

### House staff / party guests

Chorus  
Any age

Some will be our principal dancers; however not all staff will need to be strong dancers. However, all will need good movement and ability to narrate the story with good facial expressions. Some house staff are named e.g. Chester.



# Choreography

Our principal dancers will be some of our team of house staff, who may be required to tap dance. Dinah and Tracy put on an outrageous dance routine in tutus - probably 'en pointe' – during 'I Love Paris'. We are delighted that Zoe Davis is returning as Lead Choreographer; however we aim for a lot of our dance routines to be a collaborative effort assisted by Hannah Dare and Cathy Chappell.

## Audition Pieces

Ladies	Libretto	Music
<b>Tracy Lord</b>	I-8-55 "Care for a drink, dear?" to I-8-57 "I no longer drink champagne!" <b>AND</b> II-5-15 to II-5-16 "Why?"	No. 18 It's All Right With Me – bar 12 to end (p. 55 to 57)
<b>Liz Imbrie</b>	I-6-26 to I-6-27 up to Dinah's entrance	No. 19 He's a Right Guy (p. 58 to 59)
<b>Margaret Lord</b>	I-8-61 "Well, thank you Seth" to end of I-8-63 (walks off)	No. 3 Throwing a Ball Tonight – bar 16 to bar 76 (p. 11 to 12)
<b>Dinah Lord</b>	I-3-15 "Tracey hasn't invited" to I-3-17 "No! I don't want to hear!"	No. 7 I Love Paris ( p. 20 to 21)
Men	Libretto	Music
<b>Dexter Haven</b>	I-3-13 No. 3b to I-3-14 (end of page) <b>AND</b> I-8-55 "Care for a drink, dear?" to I-8-57 "I no longer drink champagne!"	Act I Finale: True Love bar 84 to bar 156 (p. 32 to 33)
<b>Mike Connor</b>	I-6-26 to I-6-27 up to Dinah's entrance	No. 17a You're Sensational (p. 50 to 51)
<b>George Kittredge</b>	I-7-38 entrance to I-7-40 "I don't believe it!"	No. 10 I Worship You (p. 28 to 29)
<b>Uncle Willie</b>	II-5-24 "It could help" to runs off in pursuit of Liz	No. 8 She's Got That Thing to bar 32 (p. 22 to 23)
<b>Seth Lord</b>	I-8-61 "Well, thank you Seth" to end of I-8-63 (walks off)	N/a

# Key Dates

June	Monday	3	High Society	Elizabethan Hall	Intro night
	Thursday	6	High Society	Elizabethan Hall	
	Monday	10	High Society	Elizabethan Hall	
	Thursday	13	High Society	Elizabethan Hall	
	<b>Sunday</b>	<b>16</b>	High Society	Elizabethan Hall	Auditions 11.00 to 16.00 (open until 17.30)
	Monday	17	High Society	Elizabethan Hall	
	Thursday	20	High Society	Elizabethan Hall	<b>Laura away</b>
	Monday	24	High Society	Elizabethan Hall	
	Thursday	27	High Society	Elizabethan Hall	
July	Monday	1	High Society	Elizabethan Hall	<b>Mark &amp; Hannah away</b>
	Thursday	4	High Society	Elizabethan Hall	<b>Mark &amp; Hannah away</b>
	Monday	8	High Society	Elizabethan Hall	
	Thursday	11	High Society	Elizabethan Hall	
	Monday	15	WAOS AGM	Elizabethan Hall	
	Thursday	18	High Society	Elizabethan Hall	
	Monday	22	High Society	Elizabethan Hall	
	Thursday	25	High Society	Elizabethan Hall	
	Monday	29	High Society	Elizabethan Hall	<b>Laura away</b>
August	Thursday	1	Fund Raiser/High Society	Elizabethan Hall	<b>Laura away</b>
	Monday	5	Fund Raiser/High Society	Elizabethan Hall	<b>Mark &amp; Hannah away</b>
	Thursday	8	Fund Raiser/High Society	Elizabethan Hall	<b>Mark &amp; Hannah away</b>
	Monday	12	Fund Raiser/High Society	Elizabethan Hall	
	Thursday	15	Fund Raiser/High Society	Elizabethan Hall	
	Monday	19	Fund Raiser/High Society	Elizabethan Hall	
	Thursday	22	Fund Raiser/High Society	Elizabethan Hall	<b>Laura away</b>
	Monday	26	-		Bank Holiday
	Thursday	29	Fund Raiser/High Society	Main Hall	
	Friday	30	Fund Raiser	Main Hall (All day)	Performance
Saturday	31	Fund Raiser	Main Hall (All day)	Performance	
September	Monday	2	High Society	Elizabethan Hall	
	Thursday	5	High Society	Elizabethan Hall	
	Monday	9	High Society	Elizabethan Hall	
	Thursday	12	High Society	Elizabethan Hall	
	Monday	16	High Society	Elizabethan Hall	
	Thursday	19	High Society	Elizabethan Hall	
	Monday	23	High Society	Elizabethan Hall	
	Thursday	26	High Society	Elizabethan Hall	
	Monday	30	High Society	Elizabethan Hall	
October	Thursday	3	High Society	Elizabethan Hall	
	<b>Sunday</b>	<b>6</b>	High Society	Elizabethan Hall	13.00 to 18.00
	Monday	7	High Society	Elizabethan Hall	
	Thursday	10	High Society	Elizabethan Hall	
	Monday	14	High Society	Elizabethan Hall	
	Thursday	17	High Society	Elizabethan Hall	
	<b>Sunday</b>	<b>20</b>	High Society	Elizabethan Hall	13.00 to 18.00
	Monday	21	High Society	Elizabethan Hall	
	Thursday	24	High Society	Elizabethan Hall	
	<b>Sunday</b>	<b>27</b>	High Society	Elizabethan Hall	13.00 to 18.00
	Monday	28	High Society	Elizabethan Hall	
Thursday	31	High Society	Elizabethan Hall		
November	Thursday	1	High Society	Elizabethan Hall	
	<b>Sunday</b>	<b>4</b>	High Society	Main Hall	Band call 13.00 to 17.00 (open from 12.00)

# Production Team

**Directors: Mark Mowbray & Hannah Kitchener**

**Musical Director: Laura Brown**

**Production Facilitator: Sue Gaastra**

**Set Design: Julia Da Costa**

**Set Building: Mike Griffiths and Team**

**Publicity and Media: Lisa Young, Will McDermott and Team**

**Stage Manager: Lisa Young**

**Wardrobe: TBC**

**Props: TBC**

**Lighting: Richard Pike (TBC)**

**Sound: Oscar Thompson**

**FOH: TBC**