

Ithaca College Theatre

presents



Head Over Heels

the musical

Songs by *The Go-Go's*

Based on *The Arcadia* by Sir Philip Sidney

Conceived and Original Book by Jeff Whitty

Adapted by James Magruder

Original Broadway Production produced by

Christine Russell Louise Gund Donovan Leitch Rick Ferrari Gwyneth Paltrow

Scott Sigman Hunter Arnold Tom Kirdahy Jordan Roth

The World Premiere of *Head Over Heels* took place at Oregon Shakespeare Festival

Bill Rauch/Artistic Director; Cynthia Rider/Executive Director

Developed with the support of New York Stage and Film & Vassar's Powerhouse Theater,
Summer 2016

Produced by special arrangement with Broadway Licensing.

(www.broadwaylicensing.com)

Audience Advisory: *Head Over Heels* contains atmospheric elements including flashing/strobe lights and high-volume sound, as well as mature sexual content.

DIRECTOR'S NOTE

Let's address the elephant in the room. The Coronavirus Pandemic has made this past year challenging for each and every one of us. This is probably one of the first times you have witnessed live/semi-live theatre in over a year. For some of you, this is your first time in a theater in too-long of a time. And if you're like us, you've missed it more than words can describe. We are honored that *Head Over Heels* at Ithaca College is the production that brings you back home. Although this might not be how you pictured your return to the theater, we can assure you that our production is unlike anything you've ever seen on stage (in more ways than one). With the pandemic in full swing, we were faced with a variety of different challenges when bringing this show to life. We struggled to find ways to follow safety precautions while having actors share intimate moments, engage in physical comedy, and perform in big musical dance numbers. Even in the most awkward moments of social distancing, we found ourselves laughing through the chaos and finding creative ways to incorporate these safety measures while still working to create a beautiful piece of theatre. If you look beyond the socially distant staging and masked characters, what you'll find is simply a celebration. And be honest with yourself, when's the last time you truly celebrated this chaotic and amazing life?

There are so many aspects of pre-pandemic life that we have missed during this troubling time, but if there's one thing we have relied on and continue to cherish, it is love. Love is quite literally all we have. It allows us to share joy with others, to fuel our own passions and to overcome life's greatest challenges. We always have and continue to fight for love every day, for ourselves and for others. This show is a reminder of how powerful love can be if we continue to fight for it. Each of these characters find some kind of love to fight for, be it romantic love, familial love, new love, or lost love. Their journeys like all of ours, are complicated, captivating and candid but most importantly show the value and influence that love has on our lives. During this production, it has been our goal to celebrate that. *Head Over Heels*, filled with bright colors and classic Go-Go's tunes, is our exuberant celebration.

We hope you leave the theatre (or the stream) feeling the overwhelming sense of joy and celebration that might've been a stranger to you in the past year. It has been an honor to bring "*This Old Feeling*" back into all of our lives.

Marley Schwarz & Steven Marti, Assistant Directors

DRAMATURGY NOTE

Elizabethan England Meets the Go-Go's.

Head Over Heels is a jukebox musical with songs from the Go-Go's and a book by Jeff Whitty and James Magruder. The story is adapted from the 16th-century pastoral prose romance *The Countess of Pembroke's Arcadia* by Sir Philip Sidney. *The Arcadia*, in short, is the tale of King Basilius, his wife, Queen Gynecia, their daughters, Princesses Pamela and Philoclea, and a crew of rowdy Arcadians that accompany them on their journey. King Basilius wishes to maintain peace and prosperity in his kingdom and seeks the predictions of an Oracle. The oracle delivers him ill-fated prophecies: Pamela will be stolen from him, Philoclea will enter into an unsuitable love affair, and Gynecia will cheat on him. Attempting to escape the prophecies, Basilius takes his wife and daughters to a secluded part of the countryside. During their perilous journey, the family encounters an array of eccentric characters and a series of trials and tribulations, which lead them back to Arcadia.

Sidney actually wrote *The Arcadia* during a break from his profession. Sidney served a courtier to Queen Elizabeth I and was regarded as one of her most trusted advisors. But in 1579 he upset Elizabeth by expressing his opposition to a marriage proposal between the Queen and the French Duke of Alencon, a union he believed would cause a rift between Catholics and Protestants in England. As a result, he was temporarily dismissed from the court of Queen Elizabeth I. Taking refuge at the countryside residence of his sister, Lady Mary Herbert, Countess of Pembroke, he penned the 180,000-word prose to entertain her during this stay. *The Arcadia* later served as a gift for Queen Elizabeth I. Still, Sidney did not consider himself a writer by occupation and described his work as 'a trifle, and that triflingly handled.'

Sidney finished a version of the text in the 1570s, but later wrote a revision that expanded upon the original story in the 1580s. These two versions are referred to by scholars as the *Old Arcadia* and the *New Arcadia*, respectively. The *New Arcadia* remained unfinished at the time of Sidney's death in 1586. Lady Mary Herbert, Sidney's sister for whom the story was written, published a version in 1593 to wide critical acclaim that used the plot of *Old Arcadia* to complete the story.

Theatre, art, and literature flourished in Elizabethan England, the period of Queen Elizabeth I's reign from 1558 to 1603, which is considered the Golden Age in England. While Elizabeth ascended to the throne amidst conflict between the Catholics and Protestants, her forty-four-year reign brought stability to England. Like many Golden Age writers, Sidney found inspiration in Arcadia. Derived from the Greek province of the same name, the term is used to describe a pastoral utopia isolated from the corrupted world in which inhabitants live in peace and harmony with nature. Arcadia's lush fields and mountainous terrain birthed the idea that Arcadians had

not been corrupted by the outside world. The romantic idea of everlasting prosperity was frequently the subject of paintings, literature, and music throughout the European Renaissance.

Now match that with the Go-Go's; a 1980s pop-punk band that became the first all-female group to both write their own songs and play their own instruments to top the Billboard charts. Comprised of Belinda Carlisle (lead vocals), Jane Wiedlin (rhythm guitar), Charlotte Caffey (lead guitar and keyboards), Gina Schock (drums), and Kathy Valentine (bass guitar), the Go-Go's revolutionized the music industry with their spirited rock hits like *We Got the Beat* and *Our Lips Are Sealed*. The band toured the world in the 1980s and delivered their fresh, new wave sound to wild audiences. Their 1981 debut album *Beauty and the Beat* hit No. 1 on the Billboard 200 chart and remained there for six consecutive weeks. The band was nominated for a Grammy Award for Best New Artist in 1982. Managed by Ginger Canzoneri until their career peak, the Go-Go's achieved commercial success on their own merits; a feat deemed nearly impossible in the male-dominated music industry.

But the Go-Go's achieved more than commercial success; they were a cultural reset. In Ronald Reagan's America, their rebellious spunk and grit offered an alternative to traditional gender norms. They were confident, outspoken, and determined at a time when women were discouraged from such behavior. People of all genders admired how they powerfully embraced their femininity by rejecting the idea that women had to be polite and docile.

Head Over Heels is the collision of these two worlds, Sir Philip Sidney's *The Arcadia* and the Go-Go's. While one may scratch their head at what they could possibly have in common, through closer examination, it becomes clear that harmful power structures prevail in any society. We invite you to view their destruction.

Lilly McGrath, Production Dramaturg

ARTISTIC & DESIGN TEAM

Director.....Gavin Mayer
Choreographer.....Courtney Young
Music Director.....Jeff Theiss
Fight Choreographer.....Dean Robinson
Text Coach.....Kathleen Mulligan
Scenic Designer.....Maddie Dieterle
Costume Designer.....Olivia Kirschbaum
Lighting Designer.....Max Oskt
Dramaturg.....Lilly McGrath
Assistant Director..... Steven Marti
Assistant Director.....Marley Schwarz
Assistant Choreographer.....Caeli Carroll
Assistant Lighting Designer.....AK Cox

STAGE MANAGEMENT

Production Stage Manager.....Rico Froehlich
Assistant Stage Manager.....Rachel Baumann
Assistant Stage Manager.....Christina Johns
Assistant Stage Manager.....Carolyn Ruby
Production Assistant.....Maggie Caradonna

CAST

Basilus, <i>King of Arcadia</i>	Jeff Hines-Mohrman
Gynecia, <i>his wife</i>	Courtney Long
Pamela, <i>their older daughter</i>	Tessa Lynn Coleman
Philoclea, <i>their younger daughter</i>	Delaney Stephens
Dametas, <i>the King's viceroy</i>	Jack Russell Richardson
Mopsa, <i>his daughter</i>	Maya Brettell
Musidorus, <i>a shepherd</i>	Logan Geddes
Pythio, <i>The Oracle of Delphi</i>	Sushma Saha
Ensemble/US Philoclea.....	Liz Gilmartin
Ensemble/US Gynecia.....	Amanda Xander
Ensemble/US Pamela.....	Erica Reyes
Ensemble/US Mopsa.....	Markia Furtado-Rahill
Ensemble/US Dametas.....	Josh Witzling
Ensemble/US Musidorus.....	Peter Murphy
Ensemble/US Basilus.....	Nick Traficante
Ensemble/Dance Captain/US Pythio.....	Jahmar Ortiz
Swing.....	Abby Unpingco
Swing.....	Brian Tuohey

SETTING

Arcadia and Environs

MUSICAL NUMBERS

Act I

“We Got the Beat”	Company
“Beautiful”	Pamela & Ensemble
“Vision of Nowness”	Pythio & Ensemble
“Get up and Go”	Basilius & Company
“Mad About You”	Musidorus & Male Ensemble
“Good Girl”	Philoclea, Mopsa & Pamela
“Visions of Nowness”/”Beautiful”(reprise)	Musidorus, Pythio & Female Ensemble
“Automatic Rainy Day”	Pamela & Mopsa
“Cool Jerk”	Company
“Vacation”	Mopsa & Female Ensemble
“How Much More”	Pamela
“Our Lips Are Sealed”	Musidorus, Philoclea, Pamela, Mopsa, Pythio & Ensemble

Act II

“Head Over Heels”	Musidorus, Philoclea, Mopsa, Pamela & Company
“This Old Feeling”	Gynecia & Basilius
“Turn to You”	Mopsa, Pamela, & Ensemble
“Heaven Is a Place on Earth”	Pythio, Gynecia, Basilius, & Ensemble
“Lust to Love”	Basilius & Ensemble
“Here You Are”	Philoclea
“Mad About You” (reprise)	Company
Finale	Company

THE BAND

Key 1/Conductor	Jeff Theiss
Guitar 1	Gillian Kroll
Guitar 2	Cara Moses
Bass	Anna Young
Drums	Leah Gardner

PRODUCTION TEAM

Technical Director.....Lally Varela
Asst. Technical Director/Master Carpenter.....Tane Muller
Assistant Master Carpenter.....Cali Trainor
Props Master.....Aisha Hamida
Assistant Props Master.....Olivia Vitale
Charge Scenic.....Savannah Moore
Production Electrician.....Sarah Mars
Master Electrician.....Tom Cohen
Wardrobe Supervisor.....Daniel Hewson
Sound Engineer.....Devyn Reinhart
Mixing Engineer (A1).....Jacob Sanner
Assistant Sound Engineer (A2).....Molly Danieli
Recording Engineer.....Josh Samuels

TECHNICAL THEATRE PRACTICUM STUDENTS

Aaron Hutchens, Amber Ward, Austin Ruffino, Ava Paulson, Carter Crane, Claire Gratto, Colin Nacion, David Klos, Delaney Judson, Eleanore Pavelle, Grace Gallagher, Grace Madeya, Isabella Orrego, Jenny Rose, Jess Petti, Jill Gault, Justin Dusenbury, Kyle Friedman, Lillian Hosken, Lilliana Branch, Maggie Sullivan, Mary Strein, Melina Cicigline, Naandi Jamison, Noah Pantano, Paige Pimental, Peter McGarry, Quinn Wittman, Rose Pascal, Scott Kauffman, Shawn Malone, Sheila Wallis

THEATRE ARTS MANAGEMENT TEAM

Production Liaison.....	Aaron Hutchens
Assistant Production Liaison.....	Maddie Koury
Marketing Manager.....	Jess Kalams
Assistant Marketing Associate.....	JR Dandrea
Promotion and Publicity Managers.....	Clari Atherlay, Melina Cicigline
Promotion and Publicity Assistant.....	Grace McGrath
Programs Manager.....	Connor Watson
Programs Assistant.....	Antonia Mody
Digital Media Manager.....	Grace Madeya
Digital Media Assistants.....	Lexi Esposito, Kaitlyn Malone, Antonia Mody
Box Office Managers.....	Peter Marrara, Jess Petti
House Managers.....	Shawn Malone, Cris Rabines
House Assistants.....	Kai Moore, Gabrielle Moran

DEPARTMENT STAFF

Chair.....	Catherine Weidner
Associate Chair.....	Steve TenEyck
Theatre Operations Coordinator.....	Mary Scheidegger
Artistic Associate.....	Cynthia Henderson
Production Associate/Technical Director.....	Colin Stewart
Lighting and Sound Technology.....	Mike Garrett
Sound Design.....	Don Tindall
Theatrical Properties.....	Joey Bromfield
Scenic Art.....	Ruth Barber
Costume Shop Manager.....	Lilly Westbrook
Costume Technology.....	Ainsley Anderson
Scenic Design.....	Daniel Zimmerman
Theatre Production I.....	Rose Howard

MUSIC CREDITS

“Automatic Rainy Day” – written by Regina Schock, Steve Plunkett, and Jane Wiedlin. Used by permission of Plunksongs (BMI), Schock It to Me Music c/o PEN Music Group Inc. (ASCAP) and Wiedwacker Music (ASCAP).

“Beautiful” – by Charlotte Caffey and Regina Schock. Used by permission of Schock It to Me Music c/o PEN Music Group Inc. (ASCAP) and Universal Music- MGB Songs (ASCAP).

“Cool Jerk” – by Donald Storboll. Used by permission of T/Q Music Inc. c/o BMG Bumblebee (BMI).

“Get Up and Go” – by Charlotte Caffey and Jane Wiedlin. Used by permission of Universal Music- MGB Songs (ASCAP).

“Good Girl” – by Charlotte Caffey and Jane Wiedlin. Used by permission of Universal Music- MGB Songs (ASCAP)

“Head Over Heels” – by Charlotte Caffey and Kathy Valentine. Used by permission of Universal Music- MGB Songs (ASCAP) and Spirit Two Music Inc. o/b/o Spirit Services (ASCAP).

“Heaven is a Place on Earth” – by Richard Nowels, Jr. and Ellen Shipley. Used by permission of BMG Bumblebee (BMI) and Spirit Two Music Inc. o/b/o Spirit Services Holdings, S.a.r.l (ASCAP).

“Here You Are” – by James Vallance, Charlotte Caffey, and Jane Wiedlin. Used by permission of Wiedwacker Music (ASCAP), Chargo Music (ASCAP), and Universal Music- MGB Songs (ASCAP).

“How Much More” – by Charlotte Caffey and Jane Wiedlin. Used by permission of Universal Music- MGB Songs (ASCAP).

“Lust to Love” – by Charlotte Caffey and Jane Wiedlin. Used by permission of Universal Music- MGB Songs (ASCAP).

“Mad About You” – by Paula Jean Brown, James Francis Whelan and Mitchel Young Evans. Used by permission of Universal Music- MGB Songs (ASCAP) and Len Freedman Music, Inc. on behalf of Lilac Drive Music (ASCAP).

“Our Lips are Sealed” – by Jane Wiedlin and Terence Edward Hall. Used by permission of Universal Music- MGB Songs (ASCAP) on behalf of itself and Plangent Visions Music Ltd. (ASCAP)

“Skidmarks on My Heart” – by Belinda Carlisle and Charlotte Caffey. Used by permission of Universal Music- MGB Songs (ASCAP) and Punishment Tunes c/o BMG Gold Songs (ASCAP)

“This Old Feeling” – by Charlotte Caffey and Jane Wiedlin. Used by permission of Universal Music- MGB Songs (ASCAP).

“Turn to You” – by Charlotte Caffey and Jane Wiedlin. Used by permission of Universal Music- MGB Songs (ASCAP).

“Vacation” – by Charlotte Caffey, Kathy Valentine and Jane Wiedlin. Used by permission of Universal Music- MGB Songs (ASCAP) and Spirit Two Music Inc. o/b/o Some Other Music (ASCAP).

“Vision of Nowness” – by Kathy Valentine and Craig Ross. Used by permission of Spirit Two Music Inc. o/b/o Some Other Music and Wigged Music (BMI)

“We Got the Beat” – by Charlotte Caffey. Used by permission of Universal Music- MGB Songs (ASCAP).