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# GOODSPEED MUSICALS®

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Please turn off your cell phone, beeper, watch alarm or anything else that might make a distracting noise during the performance. Unwrap any candies, cough drops, or mints before the performance begins to avoid disturbing your fellow audience members or the actors on stage. We appreciate your cooperation.

Editor: Lori A. Cartwright

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# HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING

Music and Lyrics by  
**FRANK LOESSER**

Book by  
**ABE BURROWS,  
JACK WEINSTOCK and  
WILLIE GILBERT**

Based upon the book by  
**SHEPHERD MEAD**

with

**JAMES BEAMAN NATALIE BRADSHAW RONN CARROLL JERRY CHRISTAKOS TOM DECKMAN  
LIANNE MARIE DOBBS NICOLETTE HART SARAH MARIE HICKS MATTHEW KILGORE ERIN MAGUIRE  
PETER MILLS NATALIE NEWMAN BRIAN OGILVIE KRISTIN PIRO JOHN SCACCHETTI BRIAN SEARS  
AARON SEROTSKY JENNIFER SMITH DREW TAYLOR KELLYN UHL RICHARD VIDA MICKI WEINER**  
Featuring **SENATOR CHRISTOPHER J. DODD** as the Voice of the Narrator

Scenic Design by  
**ADRIAN W. JONES**

Costume Design by  
**GREGORY GALE**

Lighting Design by  
**PAUL MILLER**

Hair & Wig Design by  
**ASHLEY RYAN**

Sound Design by  
**JAY HILTON**

Orchestrations by  
**DAN DeLANGE**

Assistant Music Director  
**WILLIAM J. THOMAS**

Production Manager  
**R. GLEN GRUSMARK**

Production Stage Manager  
**BRADLEY G. SPACHMAN**

Casting by  
**STUART HOWARD, AMY  
SCHECTER, & PAUL HARDT**

Associate Producer  
**BOB ALWINE**

Line Producer  
**DONNA LYNN COOPER HILTON**

Music Direction by  
**MICHAEL O'FLAHERTY**

Choreographed by  
**KELLI BARCLAY**

Directed by  
**GREG GANAKAS**

Produced for Goodspeed Musicals by  
**MICHAEL P. PRICE**

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First Performance September 24, 2010

*Goodspeed Musicals is dedicated to the heritage of the musical and the development of new works to add to the repertoire.*

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# Cast of Characters

(In order of appearance)

Voice of the Narrator **SENATOR CHRISTOPHER J. DODD**  
J. Pierrepont Finch **BRIAN SEARS**  
Milt Gatch **JAMES BEAMAN**  
Jenkins **BRIAN OGILVIE**  
Tackaberry **MATTHEW KILGORE**  
Peterson **DREW TAYLOR**  
J.B. Biggley **RONN CARROLL**  
Rosemary Pilkington **NATALIE BRADSHAW**  
Bert Bratt **AARON SEROTSKY**  
Smitty **ERIN MAGUIRE**  
Bud Frump **TOM DECKMAN**  
Miss Jones **JENNIFER SMITH**  
Mr. Twimble **RICHARD VIDA**  
Hedy LaRue **NICOLETTE HART**  
Miss Krumholtz **LIANNE MARIE DOBBS**  
Toynbee **JOHN SCACCHETTI**  
Benjamin Ovington **JERRY CHRISTAKOS**  
Wally Womper **RICHARD VIDA**

**JAMES BEAMAN**  
**JERRY CHRISTAKOS**  
**LIANNE MARIE DOBBS**  
**SARA MARIE HICKS**

ENSEMBLE  
**MATTHEW KILGORE**  
**NATALIE NEWMAN**  
**BRIAN OGILVIE**  
**KRISTIN PIRO**

**JOHN SCACCHETTI**  
**DREW TAYLOR**  
**MICKI WEINER**

SWINGS  
**PETER MILLS**  
**KELLYN UHL**

DANCE CAPTAIN  
**MATTHEW KILGORE**

ASSISTANT STAGE MANAGER  
**DEREK MICHAEL DiGREGORIO**

UNDERSTUDIES  
Finch **BRIAN OGILVIE**; Biggley **DREW TAYLOR**; Rosemary, Miss Jones **LIANNE MARIE DOBBS**;  
Bratt **JAMES BEAMAN**; Smitty **KRISTIN PIRO**; Frump **JOHN SCACCHETTI**;  
Twimble, Womper **JERRY CHRISTAKOS**; Hedy **NATALIE NEWMAN**

ORCHESTRA  
Conductor/Keyboard I **MICHAEL O'FLAHERTY**; Keyboard II **WILLIAM J. THOMAS**;  
Percussion **SALVATORE RANNIELLO**; Violin **KARIN FAGERBURG**; Reeds **LIZ BAKER SMITH**;  
Trumpet **MARK SLATER**; Trombone **SCOTT BEAN**

ALTERNATES  
Conductor/Keyboard I **WILLIAM J. THOMAS**; Keyboard II **MOLLY STURGES**; Percussion **STEVE COLLINS**,  
**DAVID EDRICKS**; Violin **DIANE ORSON**, **SARAH WASHBURN**; Reeds **MICHAEL SCHUSTER**;  
Trumpet **LARRY GAREAU**, **KEN ROE**, **PETER ROE**; Trombone **DAVID KAYSER**, **TOPHER LOGAN**

*Out of respect for our actors and your fellow theatergoers, we ask that you remain seated until the curtain calls are over and the house lights have come up. The use of cameras, cellular phones, or recording devices is not permitted in the theatre. Thank you.*

# Musical Numbers

## Synopsis of Scenes & Musical Numbers

Time: 1962

### ACT ONE

<b>The Overture</b> .....	<i>Orchestra &amp; Company</i>
<b>Scene 1, Outside the World Wide Wicket Company</b>	
<i>How to Succeed in Business Without Really Trying</i> .....	<i>Finch</i>
<b>Scene 2, Lobby of the World Wide Wicket Company</b>	
<i>Happy to Keep His Dinner Warm</i> .....	<i>Rosemary</i>
<b>Scene 3, The Outer Office</b>	
<i>Coffee Break</i> .....	<i>Bud, Smitty &amp; Office Workers</i>
<b>Scene 4, The Mail Room</b>	
<i>The Company Way</i> .....	<i>Twimble &amp; Finch</i>
<i>The Company Way (Reprise)</i> .....	<i>Bud, Twimble &amp; Office Workers</i>
<b>Scene 5, J.B. Biggley's Office</b>	
<b>Scene 6, A Corridor &amp; The Outer Office</b>	
<i>A Secretary is Not a Toy</i> .....	<i>Bratt, Bud, Miss Jones &amp; Office Workers</i>
<b>Scene 7, The Elevator Landing</b>	
<i>Been a Long Day</i> .....	<i>Smitty, Rosemary &amp; Finch</i>
<i>Been a Long Day (Reprise)</i> .....	<i>Bud, Biggley, Hedy</i>
<b>Scene 8, The Outer Office</b>	
<i>Grand Old Ivy</i> .....	<i>Biggley &amp; Finch</i>
<b>Scene 9, Finch's First Office</b>	
<b>Scene 10, Plans &amp; Systems Office</b>	
<b>Scene 11, The Cafeteria</b>	
<i>Paris Original</i> .....	<i>Rosemary, Smitty, Miss Jones &amp; Secretaries</i>
<b>Scene 12, The Roof</b>	
<b>Scene 13, The Elevator Landing</b>	
<b>Scene 14, J.B. Biggley's Office</b>	
<i>Rosemary</i> .....	<i>Finch &amp; Rosemary</i>
<i>Finale – Act One</i> .....	<i>Finch, Rosemary &amp; Bud</i>

### ACT TWO

<b>The Entr'acte</b> .....	<i>Orchestra &amp; Company</i>
<b>Scene 1, Finch's Advertising Office</b>	
<i>Happy to Keep His Dinner Warm (Reprise)</i> .....	<i>Rosemary &amp; Smitty</i>
<b>Scene 2, J.B. Biggley's Office</b>	
<i>Love from a Heart of Gold</i> .....	<i>Biggley &amp; Hedy</i>
<b>Scene 3, Men's Executive Washroom</b>	
<i>I Believe in You</i> .....	<i>Finch &amp; Men</i>
<b>Scene 4, The Boardroom</b>	
<b>Scene 5, The Television Show</b>	
<i>Yo Ho Ho</i> .....	<i>Hedy, The Jolly Wickets &amp; Wickettes</i>
<b>Scene 6, The Outer Office</b>	
<i>I Believe in You (Reprise)</i> .....	<i>Rosemary</i>
<b>Scene 7, J.B. Biggley's Office</b>	
<i>Brotherhood of Man</i> .....	<i>Finch, Womper, Biggley, Miss Jones &amp; Men</i>
<b>Scene 8, The Outer Office</b>	
<i>Finale</i> .....	<i>The Company</i>



# WHO'S WHO



**NATALIE BRADSHAW\*** (*Rosemary Pilkington*) is excited to be back at Goodspeed! Broadway/National Tour: *Hair* (Jeanie/Mom/Buddha Understudy), *Jersey Boys* (Francine). Regional: *Happy Days* (Joanie), *The Wedding Singer* (Holly), *High School Musical* (Sharpay), *Urinetown* (Hope), NYMF, NYFringe. TV: "All My Children," "The Celebrity Apprentice." Big thanks to Paul, Mark, family and friends.



**RONN CARROLL\*** (*J.B. Biggley*) returns to Goodspeed in the role he played on Broadway with Matthew Broderick. Among his twenty Broadway shows: *Oklahoma!*; *Annie Get Your Gun*; *Crazy For You*; *Steel Pier*; *Promises, Promises*; *Gypsy*; *The Rink*; *On Golden Pond*. Favorite Off-Broadway credits: *Greater Tuna*, *Love's Labours Lost*, *A Man of No Importance*. Goodspeed: *1776* (Franklin) and *Camelot* (Pellinore).



**TOM DECKMAN\*** (*Bud Frump*) Broadway: *Spamalot* (also First National, Helen Hayes nom.), *Good Vibrations*. NY: *South Pacific* in concert at Carnegie Hall, *Bye Bye Birdie* (Encores!), *What May Fall* (Pope Auditorium), *Best Foot Forward* (York Theatre). Regional: *Hair* (Baystreet Theatre), *Grease* (Downtown Cabaret Theatre). TV/Film: *The Debut* (dir. David Turner), "Sex and the City," "Law & Order: SVU," "Hope & Faith," "Haute & Bothered," "Salon Confidential."



**NICOLETTE HART\*** (*Hedy LaRue*) Last seen in the Broadway Tour of *Rent* (Maureen). *The Wedding Singer*; *Rent*; *Legally Blonde*; *Will Rogers Follies*; *Civil War*; *Grease*; *Stand By Your Man*; *A Chorus Line*; *Little Shop of Horrors*; *Always, Patsy Cline*. TV/Film: "Law & Order," "Lipstick Jungle," *Cherry*

*Crush*, *Veronika Decides To Die*. Harlette, Bette Midler's *Kiss My Brass* World Tour.



**ERIN MAGUIRE\*** (*Smitty*) is thrilled to be back at Goodspeed, having appeared as Amelia Earhart in *Flight of the Lawnchair Man*. NYC: *Forbidden Broadway*, *Flight...*, *Five Course Love*. Tours: *101 Dalmatians* (Nanny Cook, Cruella u/s), *Seussical* (First National) Regional: *Chicago* (Roxie) and *Dirty Rotten* (Christine) at Maine State, *Emma* (Cincinnati Playhouse), *Cabaret* (NC Theatre), and more. [www.erinmaguire.com](http://www.erinmaguire.com) Dedicated to Frank Roberts.



**BRIAN SEARS\*** (*J. Pierrepont Finch*) is thrilled to be making his Goodspeed debut! Broadway: *Lend Me A Tenor* (dir. Stanley Tucci), *Finian's Rainbow*, *All Shook Up*, and *Grease*. First National Tour: *All Shook Up* (Dean Hyde) Regional/Readings: Paper Mill, Marriott Lincolnshire (Jeff nominee), MTC, and the Vineyard. CCM grad. Much love to Mom, Dad, Jeff, and J. For MG.



**AARON SEROTSKY\*** (*Bratt*) Broadway: *August: Osage County*. Off-Broadway: *Frankenstein*. National Tours: *Titanic*. Regional: Denver, Seattle, Alliance, Arizona, George Street, Northlight (Jeff nominee), St. Louis, Cincinnati, et al. International: Vienna and Frankfurt. Various television, radio, and commercials. Special thanks to The Talent House, CESD, and to Shannon.



**JENNIFER SMITH\*** (*Miss Jones*) 11 Broadway shows including original companies of *La Cage aux Folles*, *Victor/Victoria*, *The Producers*, and *The Drowsy Chaperone*. At Goodspeed: *Lucky in the Rain*, *George M!*, and *Lucky Guy*. Film and TV: "Law

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# WHO'S WHO

& Order: Criminal Intent" and "SVU," "Curb Your Enthusiasm," *The Producers*, *Calling It Quits*, and *Confessions of a Shopaholic*.



**RICHARD VIDA\*** (*Mr. Twimble, Wally Womper*) Broadway/National Tours: *Les Misérables*, *The Drowsy Chaperone*, ...*Whorehouse Goes Public*, *Busker Alley*, *Play Ball* (LCT), *42<sup>nd</sup> Street*, *Anything Goes*, *Singin' in the Rain*, *My One and Only*. Off-Broadway: Langston Hughes's *Little Ham*, *The Plot*. Regionally: Everywhere. Television: "Sex and the City," "Law and Order," "Now and Again," numerous commercials, recordings, videos. Film: *The Stepford Wives*, *Little Manhattan*, Disney's *Geppetto*.



**JAMES BEAMAN\*** (*Gatch, Ensemble*) played Charlie Davenport in *Annie Get Your Gun* this season, and is delighted to return to Goodspeed. National Tour: Sir Robin in *Spamalot*. Off-Broadway: *When Pigs Fly*, *Whoop-Dee-Do!*, *Romeo and Juliet*, title role in *Macbeth*. Leading roles at numerous regional theatres and Shakespeare festivals. Visit James and enjoy his popular blog at [www.jamesbeaman.com](http://www.jamesbeaman.com).



**JERRY CHRISTAKOS\*** (*Ovington, Ensemble*) Goodspeed: 1776 (Rev. John Witherspoon), *Wonderful Town*. Broadway: *Kiss of the Spider Woman* (Gabriel). National Tours: *Les Misérables* (Enjolras); *Andrew Lloyd Webber: Music of the Night*. Off-Broadway: *Forbidden Broadway: SVU*. Regional: *Annie* (Daddy Warbucks), Little Theatre on the Square; *La Cage* (Zaza) and *The Producers* (Roger Debris), Coeur d'Alene Summer Theatre; *Chicago* (Billy Flynn), TriArts Theatre; *Gypsy* (Herbie), Cohoes Music Hall.



**LIANNE MARIE DOBBS\*** (*Miss Krumboltz, Ensemble*) NY credits: *Stairway to Paradise* (Encores! NY City Center). National Tour: *Irving Berlin's White Christmas*. Regional: Emma in *Jane Austen's Emma* (TheatreWorks, Cincinnati Playhouse, St. Louis Rep), *Happy End* (American Conservatory Theater), *An American in Paris* (Alley Theatre), *A Little Princess*, *Jane Eyre*, *A Little Night Music* (TheatreWorks).



**SARAH MARIE HICKS\*** (*Ensemble*) is super excited to Succeed at Goodspeed! Broadway: *Gypsy*, starring Patti LuPone. Other: *Irving Berlin's White Christmas* (Rhoda, Orpheum Theatre), *42<sup>nd</sup> Street* (Lorraine, TOTS), *Cabaret* (Frenchie, PCS), *The Music Man* starring Jeff Goldblum (PCLO), *Gypsy* (NSMT). Thanks to Kelli and the Goodspeed team! Love to friends, fam, and Ruby (dog)!



**MATTHEW KILGORE\*** (*Ensemble, Dance Captain*) Goodspeed debut! Broadway: *Irving Berlin's White Christmas*. Off-Broadway: *No, No Nanette* (Encores!). Tours: *Fiddler on the Roof*, *Evita*, *Beauty and the Beast*, *Joseph...Dreamcoat*, *Jesus Christ Superstar*, *42<sup>nd</sup> Street*. Film/TV: *The Big Gay Musical*, *Clear Blue Tuesday*, *Fat Guy Stuck in Internet*. Most recently: *Superman*. Huge thanks to Kelli, Greg, Paul, and Jim at bloc! "I'm doin' it, Mom!" [www.matthewkilgore.net](http://www.matthewkilgore.net)



**NATALIE NEWMAN\*** (*Ensemble*) happily makes her Goodspeed debut in one of her most-loved shows! Recent performances: *Nine* at Westchester Broadway Theatre (Renata, Claudia u/s), *Oliver!* at Pittsburgh CLO. Favorite roles: Percy (*Spitfire Grill*), Roxie (*Chicago*), Cinderella (*Into the Woods*), Hedy LaRue (*How to Succeed...*). BFA Music Theatre

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## WHO'S WHO

and BA Dance from Elon University. Proud Equity member. Proverbs 3:5-6.



**BRIAN OGILVIE\*** (*Tackaberry, Ensemble*) is excited to make his Goodspeed debut. Tour: *White Christmas*. Regional: *Thoroughly Modern Millie, The Drowsy Chaperone*. Love to my own leading lady, my wife Dana (recently in the cast of *Carnival!*). Thanks to Greg and Kelli. Brian dedicates this performance to his mother and father who continue to amaze and inspire. [www.BrianOgilvie.com](http://www.BrianOgilvie.com).



**KRISTIN PIRO\*** (*Ensemble*) is thrilled to be making her Goodspeed debut! Favorite credits include *Trip of Love* (Swing), *Chicago* (Velma), *West Side Story* (Anita), *Saturday Night Fever* National and Vegas Companies (Stephanie), Frank Wildhorn's *Waiting for the Moon, Joseph...Dreamcoat* (Mrs. Potiphar), *Damn Yankees* (Lola). Thanks and love to my amazing family and Ryan!



**JOHN SCACCHETTI\*** (*Toynbee, Ensemble*) is thrilled to make his Goodspeed debut! Proud member of AEA. Credits include Broadway: *Gypsy* with Patti LuPone and *42<sup>nd</sup> Street*; Off Broadway: *Time Step*; National Tours: *My Fair Lady, 42<sup>nd</sup> Street*. Special thanks to the Mine, my family, and my redhead for all their love and support.



**DREW TAYLOR\*** (*Peterson, Ensemble*) Broadway: *Sweet Smell of Success, The Secret Garden, Annie* (20<sup>th</sup> Anniversary, u/s Warbucks). Tours: *Doctor Dolittle, Annie, Can-Can* (with Chita Rivera), *Gigi* (with Louis Jourdan), *Oliver!*. Regional: Goodspeed, Paper Mill, McCarter, Westport

Playhouse, Westchester Broadway, Northern Stage. TV/Film: *The Replacement Child* (Sundance), *Great Expectations*, "The Guiding Light." Writer: (Book & Lyrics) *One Way Ticket To Hell* (Top Ten Pick-LA Magazine).



**MICKI WEINER** (*Ensemble*) is thrilled to be making her musical theatre debut with the Goodspeed Opera House! Based in NYC, credits include *The Chase Brock Experience, Dance on Broadway* (Nintendo Wii), Ana Gasteyer TV project, "Purgatorio" (CBS), and New York Theatre Ballet. Love to all who've helped me reach this great place.



**PETER MILLS** (*Swing*) graduated from Boston Conservatory this May with a BFA in Musical Theatre. Regional: *Curtains; Crazy For You; Annie* (Music Theatre of Wichita); *Guys and Dolls* (Ogunquit Playhouse); *PIRATES!* (Huntington); *Bye Bye Birdie* (NSMT); *Kiss Me, Kate* (Lyric Stage Company, Boston). Thanks to Paul Hardt and Henderson Hogan! Love to my biggest fans, Mom and Dad!



**KELLYN UHL** (*Swing*) is honored to work at Goodspeed and delighted to be reunited with Director Ganakas! Kellyn just earned her BFA in Acting from Michigan State University this May; her favorite roles include Velma (*Chicago*) at Mac-Haydn, Ruth (...*Gamma Rays*...) at Williamston Theatre, and Maureen (*Rent*) at MSU. Thanks family & Rob.

**MICHAEL P. PRICE** (*Executive Director*) is now in his 42<sup>nd</sup> year as Executive Director of Goodspeed Musicals. Under his direction Goodspeed became known for its dedication to the American musical and the development of new works of this genre. He accepted two special Antoinette Perry (Tony) Awards for

*\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*



## WHO'S WHO

Goodspeed. He is chairman of the Connecticut Commission of Culture and Tourism. Mr. Price is a founding member and past vice president of the National Alliance for Musical Theatre. He is the founder of the League of Historic Theatres and served as its first president. He is the vice president of the American Theatre Wing and is a member of the Tony Awards Management Committee. He earned a BA from Michigan State, an MA from Minnesota University, and an MFA from Yale. Michael is the recipient of honorary doctorates in fine arts, *honoris causa*, from Connecticut College and the University of Hartford.

**BOB ALWINE** (*Associate Producer*) joined the Goodspeed producing team in 2002. He established the Goodspeed National Touring initiative featuring productions of *Pippin* and *The Boy Friend* directed by Julie Andrews. Previously, he worked as the Associate Managing Director of The Old Globe in San Diego, CA, and the Director of Programming for The Ordway Center in St. Paul, MN. Bob holds an MFA in Theater Management and Producing from Columbia University and was a recipient of an NEA Award in musical theater producing.

**DONNA LYNN COOPER HILTON** (*Line Producer*) has worked on nearly 70 Goodspeed productions since 1988 and, most recently, was honored to guide Goodspeed's development of the new musical *Band Geeks!*, produced this spring at The Norma Terris Theatre. She serves on the Board of the National Alliance for Musical Theatre and is currently co-chair of NAMT's New Works Festival. A native of North Carolina and a graduate of East Carolina University, Donna Lynn and her husband, Goodspeed Lighting & Sound Supervisor Jay Hilton, make their home in Hadlyme with Jack.

**GREG GANAKAS** (*Director*) Broadway, Off-Broadway, DisneyLive Entertainment, Radio City

Music Hall Productions, Madison Square Garden, Lincoln Center. Faculty of New York University, where he founded their nationally-renown Music Theatre program. Regional credits: American Stage Company, Dallas Theater Center, Long Wharf Theatre, North Shore Music Theatre, Paper Mill Playhouse. Recipient of the Helen Hayes Award for his production of *Caroline or Change* at The Studio Theatre in Washington, D.C. Opera and concerts: *An Evening of Gilbert and Sullivan* with the Boston Pops for PBS's *Great Performances*, Glimmerglass Opera, Minnesota Opera, Opera Omaha, Virginia Opera. He is pleased to return Goodspeed for his seventh production. [www.gregganakas.com](http://www.gregganakas.com)

**KELLI BARCLAY** (*Choreographer*) Broadway: Associate Choreographer of *42<sup>nd</sup> Street*, *White Christmas*, *State Fair*, *Ain't Broadway Grand*. Goodspeed: *Lucky in the Rain* (Associate Choreographer) and *George M!* (with director Greg Ganakas). City Center Encores!: Associate Choreographer of *No, No, Nannette*; *Face the Music*; *Of Thee I Sing*, *Do Re Mi*. Muny: Choreographer of *Beauty and the Beast*, *42<sup>nd</sup> Street*, *50 Years of Muny Magic*, *White Christmas*, Other choreography credits include *Hurricane the Musical* (NYMTF), *Pure Heaven*, American Ballet Theatre, and the feature film *Made for Each Other*.

**MICHAEL O'FLAHERTY** (*Music Director*) is in his 19<sup>th</sup> season as Goodspeed's Resident Music Director. Broadway: *By Jeeves*, *Gentlemen Prefer Blondes*, *A Streetcar Named Desire*. Also: Paper Mill Playhouse, North Shore Music Theatre, Playwrights Horizons, Ford's Theatre, The Brooklyn Academy of Music, The Kennedy Center, Pittsburgh Public Theatre, and the Smithsonian Institution. Musical Supervisor and Cabaret Director of the Williamstown Theatre Festival for 11 years. His original musical, *Genesisius*, for which he wrote music and lyrics, was recently showcased in NYC.



## WHO'S WHO

**ADRIAN W. JONES** (*Set Design*) Broadway: *Looped*. Other theater: New York Stage & Film, LAByrinth Theatre, The New Group, Baltimore Centerstage, Arena Stage, Pasadena Playhouse, Coconut Grove Playhouse, Theaterworks Hartford, The Repertory Theater of St. Louis, Bloomsburg Theater Ensemble, Barrington Stage Company, Boise Contemporary Theater, Capital Rep, and Synapse Productions. He has received a Carbonell, a Connecticut Critic's Circle Award, and a Kevin Kline Award. He is a graduate of the Yale School of Drama. [adrianwjones.com](http://adrianwjones.com)

**GREGORY GALE** (*Costume Design*) Broadway: *Rock of Ages*, Tony and Henry Hewes Design Award Nominations; *Cyrano de Bergerac* with Kevin Kline and Jennifer Garner, Tony and Henry Hewes Nominations; *The Wedding Singer*, Drama Desk Nomination; *Urinetown*, Lucille Lortel Nomination. Off-Broadway: *The Voyagey Inheritance*, Lucille Lortel Award (Atlantic); *The Milliner*, Lucille Lortel Nomination (CSC); *The Third Story*, Henry Hewes Nomination; *The Country Club*, Drama Desk Nomination. Goodspeed: *High Button Shoes*, *Seven Brides for Seven Brothers*, and *The Pajama Game*. Irene Sharaff Young Master Award. [www.gregorygale.com](http://www.gregorygale.com).

**PAUL MILLER** (*Lighting Design*) Broadway: *Legally Blonde*, *Freshly Squeezed*, *Laughing Room*, *Of Thee I Sing*, *Music in the Air* (Encores!). Off-Broadway: *Nunsense*, *Vanities - the Musical*, *Waiting for Godot*, *Addicted*, *Balancing Act*. Regional: Cleveland Playhouse, Pasadena Playhouse, Bay Street, Lookingglass, Chicago Shakespeare, and Paper Mill. International: West End, China, Asia, La Scala. Tours: *Storytime Live*, *Wizard of Oz*, *Sweeney Todd*, *Legally Blonde*, *Nunsense*, *Scooby Doo*. Television: "Camelot" (Lincoln Center), and the internationally televised "New Year's Eve Celebration in Times Square". [www.Q1go.net](http://www.Q1go.net)

**ASHLEY RYAN** (*Hair & Wig Design*) recent Broadway makeup designs: *Promises, Promises*;

*Next to Normal*; *Million Dollar Quartet*; also The BAM Bridge Project 2010. Wigs for *I Do! I Do!* Westport Playhouse, *The Philanthropist* on Broadway; *YANK!*; *Charlie Brown*; *Love, Inc.*; *Schlomo*; *A Tale of Two Cities* (associate design). Opera companies include the Met, St. Louis, Santa Fe, Minnesota. Broadway wig designs: *Addams Family*; *Promises, Promises*; *Sondheim on Sondheim*; *A View from the Bridge*; *Wicked*; *Godot*; *Cyrano*; *Sunday in the Park*.

**JAY HILTON** (*Sound Design*) is proud to be in his 26<sup>th</sup> season with Goodspeed. Since 1985 he has designed countless productions at the Opera House and Goodspeed's Norma Terris Theatre in Chester. Jay's sound effects have been heard on Broadway, National Tours, and at regional theatres from coast to coast. Jay and his wife, Goodspeed's Line Producer Donna Lynn Hilton, make their home (and garden) in Hadlyme.

**DAN DeLANGE** (*Orchestrator*) has scored music for Paul Williams, Julie Andrews, Rosie O'Donnell, Jerry Herman, Harvey Schmitt, Peter Link, and the Jim Henson Company. He orchestrated the premiere of Charles Strouse's *You Never Know*, conducted the Broadway National Tour of *Chicago*, and was music director/conductor for Musical America's National Tours of *Crazy for You*, *Beauty and the Beast*, and *Singin' in the Rain*. Graduate of Interlochen Arts Academy and Oberlin Conservatory of Music. [DanDeLangeOrchestrations.com](http://DanDeLangeOrchestrations.com)

**WILLIAM J. THOMAS** (*Assistant Music Director*) has served as principal conductor for five mainstage productions (including *42<sup>nd</sup> Street* and *Brigadoon*) and associate conductor for 13 productions (including *Annie Get Your Gun*, *Big River*, and *1776*). Bill is Director of Music Ministries at Christ the King Church in Old Lyme, Conn. Bill is grateful to be celebrating his 17<sup>th</sup> year of being part of the Goodspeed family – many thanks to MOF! Love to Lindsay Ryan and Collin Michael.

*\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*





## WHO'S WHO

**STUART HOWARD, AMY SCHECTER, & PAUL HARDT** (*Casting*) have cast hundreds of shows over the past 25 years in the USA, Canada, and Great Britain. Among their favorites—*Gypsy* (Tyne Daly), *Chicago* (Bebe Neuwirth, Ann Reinking), original *La Cage aux Folles*, Off-Broadway: *I Love You, You're Perfect, Now Change*; *The Normal Heart*. Currently on Broadway: Twyla Tharp's *Come Fly Away* and *West Side Story*. Coming up: *The Nutty Professor* directed by Jerry Lewis. They are very pleased to casting for Goodspeed again.

**R. GLEN GRUSMARK** (*Production Manager*) is a graduate of North Carolina School of the Arts, where he earned a scholarship for artistic excellence and a B.F.A. in technical production. In addition to Goodspeed's two stages, Glen has overseen technical management of two Goodspeed National Tours, Goodspeed's *By Jeeves!* on Broadway, as well as transfers, construction and installation work on Goodspeed's behalf, including Variety Arts Theatre (NYC), New World Stages (NYC) and The Ford's Theatre (DC). Glen is celebrating his 19<sup>th</sup> season with the Goodspeed team.

**BRADLEY G. SPACHMAN\*** (*Production Stage Manager*) is celebrating his 16<sup>th</sup> season with Goodspeed Musicals! Originally from Chicago, he has worked at the Goodman and Lookingglass

theatres. In Connecticut, he has stage managed at Yale Rep and the Connecticut Repertory theatres. He brought Goodspeed's productions of *Pippin* and *The Boy Friend* to audiences across North America. At The Norma Terris Theatre he stage managed *Lizzie Borden*, *The Baker's Wife*, and *O. Henry's Lovers*. Some of his favorite Goodspeed productions include *Redhead*, *King of Hearts*, and *George M!*.

**DEREK MICHAEL DIGREGORIO\*** (*Assistant Stage Manager*) is thrilled to be back at Goodspeed this season. Past productions here include *Pippin*, *1776*, *Happy Days*, *Half a Sixpence*, *Big River*, *Jim Henson's Emmet Otter*, *42<sup>nd</sup> Street*, *Camelot*, *A Funny Thing...Forum*, *Annie Get Your Gun*, and *Carnival!* New York credits include *Applause* at Encores!. Other regional credits include *Black Snow*, *Safe in Hell*, and *Comedy on the Bridge/Brundibar* (Yale Rep). BA from Salem State College, MFA from Yale School of Drama. Proud member of AEA.

**ACTORS' EQUITY ASSOCIATION**, founded in 1913, represents more than 45,000 actors and stage managers in the US. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. Equity seeks to foster the art of live theater as an essential component of our society.

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MORE IT SHOWS.

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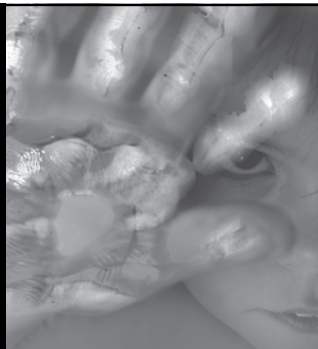
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- 4 times more likely to participate in a math and science fair
- 3 times more likely to win an award for school attendance
- 4 times more likely to win an award for writing an essay or poem





## ABOUT THE AUTHORS

**FRANK LOESSER**, 1910-1969 (*Musc & Lyrics*) has been called the most versatile of all Broadway composers. He never studied music formally. Although his father was a distinguished German-born teacher of classical music and his older brother was a renowned concert pianist, he refused to study classical music in favor of pop music. Loesser first taught himself the harmonica and then the piano in his early teens. Intrigued by word play, Loesser began writing songs, sketches and radio scripts. In 1939 he made his composing debut when he wrote the music and lyrics for the title song of the film *Seventeen*. He gained acclaim through the dozens of popular hits that he wrote for Hollywood musicals. One of the most familiar of these standards is Loesser's 1948 Academy Award winner, "Baby, It's Cold Outside." After being convinced to move to New York, Loesser's Broadway career took off. He wrote the scores for five musicals: *Where's Charley?*, *Guys and Dolls*, *The Most Happy Fella*, *Greenwillow*, and *How to Succeed in Business Without Really Trying*, thus proving to be more than just another pop tune writer from Hollywood.

**ABE BURROWS**, 1910-1985 (*Book*) always had a way with words but only began to make use of his skills professionally at the age of twenty-eight. He and a friend teamed up to write some jokes for the Rudy Vallee radio show and soon had a flourishing career writing comedy routines, nightclub acts, and radio scripts. Burrows eventually became a performer as well, appearing in nightclubs and on his own radio program. Without any prior Broadway experience,

Burrows was asked to write the book for *Guys and Dolls* and quickly became one of the most sought-after Broadway writers of the 1950s and '60s. Burrows' shows include *Make a Wish*; *Can-Can*; *Silk Stockings*; *Say, Darling*; *Two on the Aisle*; *What Makes Sammy Run?*; *Cactus Flower*; *Forty Carats*; and the movie *The Solid Gold Cadillac*.

**WILLIE GILBERT**, 1916-1980 (*Book*) came from Cleveland, Ohio, received a B.S. in Education, but pursued a career as a comedian. He won a Tony Award as co-writer of *How to Succeed*. Subsequent stage credits include the 1963 musical comedy *Hot Spot* and the 1965 hit comedy mystery *Catch Me If You Can*.

**JACK WEINSTOCK**, (*Book*) was a native New Yorker who first attended Columbia College and was a graduate of NYU's Bellevue Medical College. In private life he was a doctor. He did not start to write professionally until he met, first as a patient and then as a friend, his collaborator Willie Gilbert.

**SHEPHERD MEAD**, 1914-1994 (*Author*) wrote the original book, *How to Succeed in Business Without Really Trying: The Dastard's Guide to Fame and Fortune* in 1952 while serving as one of the vice-presidents of an important New York advertising agency. After the book gained success in 1962, Mead retired from advertising and devoted his time to writing more novels including the best-seller *How to Succeed With Girls Without Even Trying*.



## PROGRAM NOTES

By Joshua S. Ritter, Goodspeed Education  
Director/Librarian

Television played an important role in reinvigorating Broadway musical comedy in the 1960s. A new musical, *How to Succeed in Business Without Really Trying*, penned by successful screen, radio, and stage writer Abe Burrows, opened on October 14, 1961 at the 46<sup>th</sup> Street Theatre. At that time, screenwriters such as Neil Simon, Larry Gelbart, Joseph Stein, and Michael Stewart had begun to write outstanding musical comedy librettos for the stage. These writers perfected the art of sketch writing for television and they brought those skills with them to the theatre. Upon arrival, they combined forces with Broadway veterans to revive a lively and amusing style of musical that would appeal to the proverbial “tired businessman.” Successful shows emerged such as *How to Succeed; Bye Bye Birdie; A Funny Thing Happened on the Way to the Forum*; and *Promises, Promises*.

In the 1960s the Great White Way wasn't teeming with tourists from every corner of the globe as it is today. A large portion of the potential audience for Broadway shows was sitting in nearby offices, wealthy and weary after a long day of work. Producers knew that it would not be easy to lure businessmen into accompanying their wives (or mistresses) to the theatre. It would require attractive performers, high-energy physical comedy, and a story with which they could identify. Some lesser known shows, such as *How Now, Dow Jones; Oh, Captain!; Let It Ride!; I Had A Ball*; and *Subways Are for Sleeping*, focused too much on bringing in working men and lacked substance. These productions had short runs and they were the unheralded classics of the tired businessman genre. However, New York theatre has been steeped in shows for the male workforce since the early 1900s. For example, the 1913 edition of *The Passing Show* featured a character named The Tired Businessman, played by Herbert Gilfoil.



Rudy Valle and Robert Morse in the original 1961 Broadway production of *How to Succeed in Business Without Really Trying*.

*The Passing Show* was an elaborate revue designed to compete with the popular *Ziegfeld Follies*, which had begun in 1907. In *The Passing Show*, the Shuberts used underpaid staff writers to produce numbers that were lacking in style but filled with half-clothed chorus girls.

Much later, *How to Succeed's* producers Cy Feuer and Ernest Martin helped begin a trend on Broadway of adding interest to a production by featuring one buxom bombshell. This technique was used in their productions of *How to Succeed*, *Can-Can*, and *Whoop-Up*. Virginia Martin assumed that role while playing Hedy LaRue in *How to Succeed*. However, the show would require more than one knockout dame to make it a first-rate hit.

*How to Succeed* would need to be one of the funniest musicals in Broadway history, and many agree that it accomplished that feat. Part of the credit goes to Shepherd Mead, who authored the book from which the show takes its name in 1952. The book was inspired by his corporate experiences at Benton & Bowles advertising agency. Mead worked his way up



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## PROGRAM NOTES

from mailroom clerk to vice-president by the time he left in 1951. The story follows a relentless young climber of the corporate ladder. It is a caustic satire of the business world written in the form of a comedic instructional manual.

Jack Weinstock, a neurosurgeon, and Willie Gilbert, an established playwright, adapted the book for the stage. In 1960, an agent named Abe Newborn brought the unproduced play to Cy Feuer and Ernest Martin. They saw potential in the script and Feuer remarked, "We sensed a good musical in the debauched hive of corporate conformity." Feuer and Martin convinced Abe Burrows to pen the book of the musical and Frank Loesser to write the score. After bringing them onboard, Feuer went to a trade show and was impressed by a dance that was choreographed by a young man named Hugh Lambert. After hiring him, they learned that Lambert's talents were limited to working on the specific musical number they had seen. He duplicated it for the show and they billed it as the Pirate Dance. Fortunately, Bob Fosse agreed to choreograph the rest of the production. Fosse was credited with "Musical Staging" and he insisted that Lambert maintain the title of choreographer. Feuer recounted that Fosse did not want Lambert to be fired from his position because he was just starting out in the business.

A number of other problems emerged during the development of the musical. Despite the challenges, the excellent score, legendary creative team, talented performers, and remarkable book combined to form a sensational hit. *How to Succeed's* appeal reached far beyond the tired business people of New York City, enjoying a grand run of 1,417 performances. It went on to win seven Tony Awards, the 1962 Pulitzer Prize for Drama, and the Best Musical Award from the New York Drama Critics Circle. Normally, we do our best to ensure that you have a smile on your face as you walk out of the Opera House. This show is so hilarious, we could have succeeded without really trying.

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# HISTORY OF THE GOODSPEED OPERA HOUSE

The Goodspeed Opera House has endured as a majestic presence on the Connecticut River since it was built in 1876 by William H. Goodspeed, a shipping and banking magnate and avid theatre lover. Since that time the Opera House has lived two lives: the first as a bustling center of commerce, housing a theatre, professional offices, steamboat passenger terminal and a general store; and the second, after a period of neglect and deterioration, as a magnificent professional musical theatre fully restored in 1963 to its original splendor.

Goodspeed's history goes back to its opening night on October 24, 1877, when a repertory group presented the comedy *Charles II* and the farces *Box and Cox* and *Turn Him Out*. Featured performers of the day were brought to East Haddam by steamboat, many directly from theatre in New York.

After William Goodspeed's death, the theatre was eventually sold and used as a storage depot for the State Highway Department. The building was marked for demolition in 1958, but local preservationists became interested and in 1959 The Goodspeed Opera House Foundation was organized to restore and reactivate the theatre. With the cooperation of the State of Connecticut and the support of donor-members, the Goodspeed Opera House was restored and rededicated on June 18, 1963, with the opening of the musical *Oh Lady! Lady!!*

*The Goodspeed Opera House in the 1880s.*



## PAST GOODSPEED PRODUCTIONS

2002

Dames at Sea  
Babes in Arms  
King of Hearts  
\*Actor, Lawyer, Indian Chief  
\*The Road to Hollywood  
\*The Baker's Wife

2003

Me and My Girl  
Very Good Eddie  
A Tree Grows in Brooklyn  
\*Stand By Your Man: The Tammy Wynette Story  
\*Camille Claudel  
\*O. Henry's Lovers

2004

Call Me Madam  
Where's Charley?  
Mack & Mabel  
°All Shook Up  
\*Princesses

2005

Seven Brides for Seven Brothers  
The Boy Friend  
Abyssinia  
\*Flight of the Lawnchair Man  
\*Amour  
\*The Girl in the Frame

2006

Li'l Abner  
Pippin  
Pirates of Penzance  
\*Caraboo, Princess of Java  
\*The 60's Project  
\*Meet John Doe

2007

Singin' in the Rain  
High Button Shoes  
1776  
\*Happy Days

2008

Happy Days  
Half a Sixpence  
Big River  
\*Emmet Otter's Jug-Band Christmas  
°13  
°The Story of My Life

2009

42<sup>nd</sup> Street  
Camelot  
A Funny Thing Happened on the Way to the Forum  
\*Lucky Guy  
Jim Henson's Emmet Otter

2010

Annie Get Your Gun  
\*Band Geeks!  
Carnival!  
\*Radio Girl

For a complete list of Goodspeed Musicals' past productions from 1963 to the present, please visit our website at [www.goodspeed.org/shows\\_past.aspx](http://www.goodspeed.org/shows_past.aspx)

° Went on to Broadway    + Produced at The Norma Terris Theatre    \*World Premiere



## ABOUT GOODSPEED MUSICALS

Lauren Worsham in *Carnival*, 2010  
Photo by Diane Sobolewski



Goodspeed Musicals was first formed as The Goodspeed Opera House Foundation in 1959 to restore the 19<sup>th</sup> century Goodspeed Opera House as a professional theatre. Under the direction of Michael P. Price since 1968, Goodspeed has achieved acclaim as the home of musical theatre. Mixing classics by the Gershwins, Cole Porter, and Jerome Kern with the very best of this country's newest musicals, such as *Annie*, *Man of La Mancha*, and *Shenandoah*, Goodspeed pioneered the practice of rethinking, restoring, and revitalizing America's musical theatre heritage.

### Goodspeed Opera House

Dedicated to the preservation and advancement of musical theatre, Goodspeed produces three musicals April through December on its mainstage in East Haddam. Nineteen Goodspeed productions have gone on to Broadway, receiving more than a dozen Tony Awards. Goodspeed itself has been awarded two Special Tony Awards, one in 1980 for outstanding contributions to the American musical and a second in 1995 for distinguished achievement for a regional theatre.

Located in rural East Haddam on the Connecticut River, the historic Victorian-style Opera House takes musicals from the past and brings them to life for today's audiences.

### New Musicals at The Norma Terris Theatre

Goodspeed is at the forefront of shaping the future of musical theatre. At The Norma Terris Theatre, located in nearby Chester, Goodspeed develops new musicals and nurtures emerging artists. Goodspeed has launched over 50 musicals into the theatre world at The Norma Terris Theatre, giving composers and authors the opportunity to develop their material through actual production. Audience response is a vital part of this theatre. Regular input is actively sought through "Talkback" discussions with the creative staff, giving audiences the opportunity to play a part in creating a new musical.

### The Scherer Library of Musical Theatre

The Scherer Library of Musical Theatre is integral in perpetuating our national musical heritage. The Library preserves scores, sheet music, scripts, original cast recordings, playbills, and theatre memorabilia. In addition to making this collection available for study and research, the library provides the Goodspeed creative staff with original source material to assist in the faithful re-creation of musicals.

### The Max Showalter Center for Education in the Musical Theater

In 2002, Goodspeed Musicals established The Max Showalter Center for Education in the Musical Theater. The Center encourages and nurtures musical theatre artists and students by providing a unique and comprehensive array of training and educational programs to serve both the national and local academic communities. As a part of that mission, the Center conducts the annual Goodspeed Musical Theatre Institute in collaboration with New York University's Tisch School of the Arts and The Hartt School at the University of Hartford. In addition, it offers education pages on Goodspeed's website, allowing visitors to further participate in and appreciate the rich and vibrant world of musical theatre. For more information, please call Education Director Joshua S. Ritter at 860.873.8664, ext. 745.





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## *Honoring Those Who Have Made a Commitment to Provide for the Future of Goodspeed Musicals*

By remembering Goodspeed through a planned gift, you can ensure that your legacy of support, so important to our production of highest quality musical theatre, continues for future generations. The William H. Goodspeed Society was created to recognize those who have included a future bequest to Goodspeed in their wills or estate plans.

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*Goodspeed Musicals is grateful to those who have made a special gift during the 2010 season.*

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*The Goodspeed Opera House Foundation, chartered by the State of Connecticut as a charitable, educational, non-profit organization, is charged with the responsibility of maintaining the Goodspeed Opera House both as a historic landmark and as a living theatre. The objective of the Foundation is the establishment and development of a nationally recognized regional theatre of which its members and supporters can be justly proud.*

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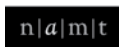
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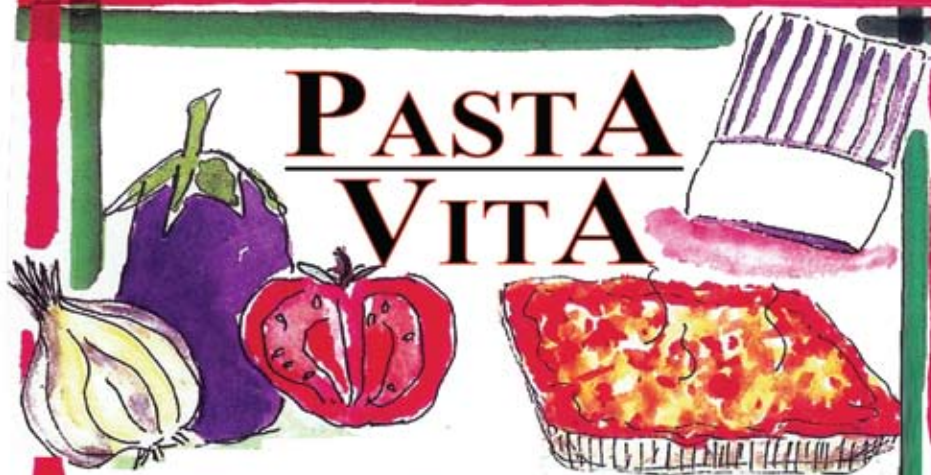
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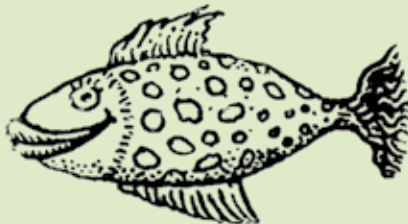
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