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Editor  Lori A. Cartwright

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By Stephen Malatratt based on the novel by Susan Hill
NOVEMBER 2 - NOVEMBER 20, 2011

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City of Angels

BOOK BY LARRY GELBART
MUSIC BY CY COLEMAN
LYRICS BY DAVID ZIEPPLE

VOCAL ARRANGEMENTS BY CY COLEMAN and YARON GERSHOVSKY
with
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SIERRA REIN  KATHLEEN ROONEY  SPENCER ROWE  JAY RUSSELL  JEFFREY DAVID SEARS
ROBERT J. TOWNSEND  LAURIE WELS

First Performance: September 23, 2011 at the Goodspeed Opera House

Scenic Design by DAVID P. GORDON
Costume Design by TRACY CHRISTENSEN
Lighting Design by JOHN LASITER

Projection Design by SHAWN BOYLE
Sound Design by JAY HILTON
Hair & Wig Design by DAVID H. LAWRENCE
Fight Director RON PIRETTI

Orchestrations by DAN DELANGE
Assistant Music Director WILLIAM J. THOMAS
Production Manager R. GLEN GRUSMARK

Production Stage Manager BRADLEY G. SPACHMAN
Associate Producer BOB ALWINE
Casting by STUART HOWARD, AMY SCHETTER, & PAUL HARDT
Line Producer DONNA LYNN COOPER HILTON

Music Direction by MICHAEL O’FLAHERTY
Choreographed by JENNIFER PAULSON LEE
Directed by DARKO TRESNJAJK

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## Cast of Characters

### “City of Angels” – The Movie

**Stone**
- Burke Moses

**Orderlies**
- Spencer Rowe, Robert J. Townsend

**Oolie**
- Nancy Anderson

**Alaura Kingsley**
- Liz Pearce

**Big Six, a big thug**
- Jerry Gallagher

**Sonny, a small thug**
- Spencer Rowe

**Jimmy Powers**
- Jeffrey David Sears

**Angel City Four**
- Mick Bleyer, Adam West Hemming, Vanessa Parvin, Sierra Rein

**Muñoz**
- Danny Bolero

**Officer Pasco**
- Josh Powell

**Bobbi**
- Laurie Wells

**Irwin S. Irving**
- Jay Russell

**Peter Kingsley**
- Allen E. Read

**Margaret, a maid**
- Christina Morrell

**Luther Kingsley**
- Gregor Paslawsky

**Dr. Mandril**
- Kathleen Rooney

**Mallory Kingsley**
- Robert J. Townsend

**Mahoney, a reporter**
- Spencer Rowe

**Yamato, the coroner**
- Mick Bleyer

**Commissioner Gaines**
- Sierra Rein

**Margie, a madam**
- Christina Morrell

**Bootsie, a hooker**
- Hollywood

**Donna**
- D.B. Bonds

**Anna, a masseuse**
- Jay Russell

**Sound Engineer**
- Robert J. Townsend

**Jimmy Powers**
- Laurie Wells

**Angel City Four**
- Nancy Anderson

**Carla Haywood**
- Christina Morrell

**Del Dacosta**
- Kathleen Rooney

**Pancho Vargas**
- Michael Keyloun

**Werner Kriegler**
- Robert J. Townsend

**Gerald Pierce**
- Jeffrey David Sears

**Carla’s Stand-in**
- Mick Bleyer, Adam West Hemming, Vanessa Parvin, Sierra Rein

**Avril Raines**
- Liz Pearce

**Gene, an Assistant Director**
- Josh Powell

**Cinematographer**
- Mck Bleyer

**Carla’s Stand-in Hairdresser**
- Christina Morrell

**Man in Phone Booth, Sound Engineer**
- Robert J. Townsend

**Dance Captain**
- Sierra Rein

**Assistant Stage Manager**
- Derek Michael Diggregorio

**UNDERSTUDIES**
- Stine, Luther, Mandril: Robert J. Townsend; Stone: Josh Powell; Bobbi/Gabby: Alaura/Cara; Madam: Donna/Oolie; Sierra Rein; Buddy/Irwin, Muñoz/Vargas: Spencer Rowe; Jimmy Powers, Peter/Gerald, Gilbert, Party Guest, Buddy’s Nephew, Sonny, 1st & 2nd Orderly, Yamato, Studio Guard, Pasco/Dacosta, Gene, Butler, Shoeshine Boy, Mahoney, Man in Phone Booth, Sound Engineer: Adam Bastien; Mallory/Avril, Margaret, Anna, Bootsie, Carla’s Stand-in, Party Guest: Becca Pesce; Big Six/Studio Guard: Josh Powell;

**ORCHESTRA**
- Conductor/Keyboard: Michael O’Flaherty; Keyboard: William J. Thomas; Reed: Liz Baker Smith; Reed II: Michael Schuster; Reed III: James Kleiner; Trumpet: Larry Gareau; Trombone: Scott Bean; Percussion: Salvatore Ranniello

**ALTERNATES**
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Cast of Characters

“City of Angels” – The Movie
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Orderlies
Oolie
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Sonny, a small thug
Jimmy Powers
Angel City Four
Muñoz
Officer Pasco
Bobbi
Irwin S. Irving
Peter Kingsley
Margaret, a maid
Luther Kingsley
Dr. Mandrill
Mallory Kingsley
Mahoney, a reporter
Yamato, the coroner
Commissioner Gaines
Margie, a madam
Bootsie, a hooker
Hollywood
Stone
Buddy Fidler
Shoeshine
Gabby
Gilbert, a barber
Donna
Anna, a masseuse
Sound Engineer
Jimmy Powers
Angel City Four
Carla Haywood
Del Dacosta
Pancho Vargas
Werner Kriegler
Gerald Pierce

Avril Raines
Gene, an Assistant Director
Cinematographer
Carla’s Stand-in
Hairdresser
Studio Cops

JOSH POWELL
MICK BLEYER
CHRISTINA MORRELL
SIERRA REIN

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Musical Numbers

Los Angeles, the late 1940s

Act I

Prologue, Hollywood

Prologue ............................................................................................................................ Angel City Four

Scene 1, The Movie—L.A. County Hospital

Scene 2, The Movie—Office of Stone Investigations

Double Talk ........................................................................................................................ Stone, Alaura

Scene 3, Hollywood—Buddy’s Fidler’s Office, the studio

Double Talk ........................................................................................................................ Buddy, Stine

Scene 4, The Movie—Stone’s Office, the studio

Scene 5, Hollywood—Stine’s Bedroom

Scene 6, The Movie/Hollywood—Stone’s Office/Stine’s Bedroom

What You Don’t Know About Women...................................................................................... Gabby, Oolie

Scene 7, The Movie—Stone’s Bungalow

You Gotta Look Out for Yourself ........................................................................... Jimmy Powers, Angel City Four

Scene 8, Hollywood—Buddy’s Office

The Buddy System............................................................................................................ Buddy

Scene 9, The Movie—Stone’s Bungalow

Scene 10, The Movie—The Blue Note Cocktail Lounge

With Every Breath I Take ...................................................................................................... Bobbi

Scene 11, The Movie—Bobbi’s Dressing Room

Scene 12, Hollywood—Stine’s Office

Scene 13, The Movie—The Terrace of Kingsley Mansion

Scene 14, The Movie—The Solarium of Kingsley Mansion

The Tennis Song.................................................................................................................. Stone, Alaura

Scene 15, The Movie—L.A.’s Mean Streets

Everybody’s Gotta Be Somewhere ............................................................................... Stone, Angel City Four

Scene 16, The Movie—Stone’s Bungalow

Lost & Found..................................................................................................................... Mallory

Scene 17, Hollywood—Donna’s Bedroom

Scene 18, The Movie—Stone’s Bungalow

Scene 19, The Movie—L.A. County Morgue

Scene 20, Hollywood—Buddy’s Office

Scene 21, Hollywood/The Movie—L.A. County Morgue/Stine’s Office

All You Have to Do Is Wait ............................................................................................... Muñoz, Yamato, Pasco, Mahoney
You’re Nothing Without Me.............................................................................................. Stine, Stone

Act II

Scene 1, Hollywood—A Recording Studio

Stay With Me....................................................................................................................... Jimmy Powers, Angel City Four

Scene 2, Hollywood—Buddy’s Bedroom, Bel-Air

Scene 3, The Movie—L.A. County Jail

Scene 4, The Movie—Oolie’s Bedroom

You Can Always Count On Me .......................................................................................... Oolie

Scene 5, Hollywood—Donna’s Bedroom

You Can Always Count On Me .......................................................................................... Donna

Scene 6, Hollywood—Buddy’s Garden, Bel-Air

Double Talk ....................................................................................................................... Buddy, Guests

Scene 7, Hollywood—Buddy’s Library, Bel-Air

Scene 8, The Movie—L.A. County Jail

Scene 9, Hollywood/The Movie—Buddy’s Library/A Dingy Tool Shed

Scene 10, Hollywood—Buddy’s Garden

Scene 11, The Movie—Alaura Kingsley’s Bedroom

Scene 12, Hollywood—Buddy’s Office

Scene 13, New York—Central Park

It Needs Work...................................................................................................................... Gabby

Scene 14, The Movie—Margie’s Place

Scene 15, The Movie—A Bedroom at Margie’s Place

With Every Breath I Take ................................................................................................. Stone, Bobbi

Scene 16, The Movie—A Pay Phone

Scene 17, The Movie—The Solarium of Kingsley Mansion

Scene 18, Hollywood—Buddy’s Office

Funny .................................................................................................................................... Stine

Scene 19, Hollywood—A Soundstage at Master Pictures Studio

I’m Nothing Without You.................................................................................................... Stine, Stone, Gabby, Company

There will be a 15-minute intermission between acts.
Musical Numbers

Los Angeles, the late 1940s

Act I

Prologue, Hollywood

| Scene 1, The Movie—L.A. County Hospital |
| Scene 2, The Movie—Office of Stone Investigations |
| Scene 3, Hollywood—Buddy’s Fidler’s Office, the studio |
| Scene 4, The Movie—Stone’s Office, the studio |
| Scene 5, Hollywood—Stine’s Bedroom |
| Scene 6, The Movie/Hollywood—Stone’s Office/Stine’s Bedroom |
| Scene 7, The Movie—Stone’s Bungalow |
| Scene 8, Hollywood—Buddy’s Office |
| Scene 9, The Movie—Stone’s Bungalow |
| Scene 10, The Movie—The Blue Note Cocktail Lounge |
| Scene 11, The Movie—Buddy’s Dressing Room |
| Scene 12, Hollywood—Stine’s Office |
| Scene 13, The Movie—The Terrace of Kingsley Mansion |
| Scene 14, The Movie—The Solarium of Kingsley Mansion |
| Scene 15, The Movie—L.A.’s Mean Streets |
| Scene 16, The Movie—Stone’s Bungalow |
| Scene 17, Hollywood—Donna’s Bedroom |
| Scene 18, The Movie—Stone’s Bungalow |
| Scene 19, The Movie—L.A. County Morgue |
| Scene 20, Hollywood—Buddy’s Office |
| Scene 21, Hollywood/The Movie—L.A. County Morgue/Stine’s Office |

Act II

| Scene 1, Hollywood—A Recording Studio |
| Scene 2, Hollywood—Buddy’s Bedroom, Bel-Air |
| Scene 3, The Movie—L.A. County Jail |
| Scene 4, The Movie—Oolie’s Bedroom |
| Scene 5, Hollywood—Donna’s Bedroom |
| Scene 6, Hollywood—Buddy’s Garden, Bel-Air |
| Scene 7, Hollywood—Buddy’s Library, Bel-Air |
| Scene 8, The Movie—L.A. County Jail |
| Scene 9, Hollywood/The Movie—Buddy’s Library/A Dingy Tool Shed |
| Scene 10, Hollywood—Buddy’s Garden |
| Scene 11, The Movie—Alaura Kingsley’s Bedroom |
| Scene 12, Hollywood—Buddy’s Office |
| Scene 13, New York—Central Park |
| Scene 14, The Movie—Margie’s Place |
| Scene 15, The Movie—A Bedroom at Margie’s Place |
| Scene 16, The Movie—A Pay Phone |
| Scene 17, The Movie—The Solarium of Kingsley Mansion |
| Scene 18, Hollywood—Buddy’s Office |
| Scene 19, Hollywood—A Soundstage at Master Pictures Studio |

There will be a 15-minute intermission between acts.
I Pledge

We couldn’t be any more proud of this connection.
Proud supporter of Goodspeed Musicals.
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WHO’S WHO

NANCY ANDERSON* (Oolie/Donna) Broadway: Wonderful Town, A Class Act. West End: Kiss Me, Kate (Olivier nomination). Tours: Kiss Me, Kate (Helen Hayes Nomination). Off-Broadway: Yank!, Fanny Hill, and Jolson & Co. (Drama Desk nominations). TV: “Kiss Me, Kate,” “South Pacific.” Regional: Peter Pan (Paper Mill), Ordinary Days (South Coast Rep), She Loves Me (Westport), The Women (Old Globe), The Black Monk (Yale Rep). Goodspeed: Sweeney Todd, By Jeeves, Fanny Hill, Dorian. CD: Ten Cents a Dance. www.nancyanderson.name

MICK BLEYER* (Angel City Four. Gaines/Cinematographer) Credits include the Virginia Shakespeare Festival, North Shore Music Theatre, The Classical Theatre of Harlem, and the National Tour of The Scarlet Pimpernel. He’s a proud member of the award-winning vocal group, Marquee Five — information on their new CD can be found at www.marqueefive.com. “Love and thanks to MPRs!”


D.B. BONDS* (Stine) is thrilled to be making his Goodspeed debut! Broadway: The Phantom of the Opera, Les Misérables. National Tours: Legally Blonde (Emmett), Dirty Rotten Scoundrels (Freddy Benson), The Scarlet Pimpernel. The Phantom of the Opera, Les Misérables. Off-Broadway: Make Me A Song: The Music of William Finn (also cast recording), The Last Five Years (original stand-by). Favorite regional credits include Sunset Blvd (Joe Gillis) and The Visit (Young Anton), both at the Signature Theater. He has also been seen at Weston Playhouse, Casa Mañana, Cincinnati Playhouse in the Park, and North Shore Music Theater.

JERRY GALLAGHER* (Big Six/Studio Cop) has traveled extensively throughout the US and Europe with Guys & Dolls (Big Jule) and Crazy for You (Moose). Goodspeed debut. Off-Broadway: Little Harn (Rushmore). Regional: Paper Mill, MUNY, Pittsburgh CLO. Height: 6’10”. Parents: 6’2”/5’9”. Sports: None. Conversation starters left: good luck!

ADAM WEST HEMMING* (Angel City Four) Some favorite regional credits: Titanic (Wallace Hartley), Falsettos (Marvin), Little Shop of Horrors (Seymour Krelborn). He was Artistic Director of GMCSD and Music Director for numerous shows including Into the Woods, And The World Goes Round, and Falsettos. Much love to Todd, Joplin, Jezebel, and M4 Jules! A proud member of Marquee Five: www.marqueefive.com.

MICHAEL KEYLOUN* (Mandrell Gilbert) Regional: The Producers (Leo Bloom), The 39 Steps (Clown), Boeing-Boeing (Robert), Is He Dead? (Millet), as well as productions for Pioneer Theatre Company, St. Louis Rep, Denver Center, Actors Theatre of Louisville, Geva Theatre, La Jolla Playhouse, and Indiana Rep, among others. Film & TV: The Tryout and “As the World Turns.” www.MichaelKeyloun.com.

CHRISTINA MORRELL* (Margaret, Bootsie/Anna, Carla’s Stand-in) Regional: Janet in The Drowsy Chaperone and Rita in Steel Pier at Cape Rep Theatre. Off-Broadway: Brother Can You Spare a Dime?, Back Home (NYMF), and When The Lights Go On Again. First National Tours: Oklahoma! *Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
GOODSPEED MUSICALS
The Norma Terris Theatre - Chester

BISHOPSgate Inn

November 3 - 27

WHO’S WHO

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DANNY BOLERO* (Muñoz/Vargas)

D.B. BONDS* (Stine)

MICHAEL KEYLOUN* (Mandrell Gilbert)
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“Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.”
and Oliver! Christina would like to thank Morgan and her family for their unending support.

BURKE MOSES* (Stone) was last seen at the Goodspeed Opera House as Adam Pontipee in Seven Brides for Seven Brothers. Broadway: Sky in Guys and Dolls; Gaston in Beauty and the Beast (also in London and Los Angeles); Petruchio in Kiss Me, Kate; Herekles in Frogs. Recently he portrayed Babe Ruth in Johnny Baseball at A.R.T in Cambridge and Captain Von Trapp in the Andrew Lloyd Webber/Mirvish production of The Sound of Music in Toronto.

JEFFREY DAVID SEARS (Jimmy Powers) is ecstatic to be joining the Goodspeed for his last Goodspeed debut! Recent: Legally Blonde, Spamalot (Gateway Playhouse), and Beyond Music, a new musical reading, Commercials: Red Lobster (national) AXE Body Spray, BM in Music Theatre, Baldwin Wallace College. Much love and thanks to the entire Goodspeed company, my loving agents at Harden Curtis, Kristen, Brent, and my beautiful family for everything!

JOSHDUB (Mallory/Avril) Goodspeed debut! Recent: Legally Blonde, Spamalot (Gateway Playhouse), and Beyond Music, a new musical reading, Commercials: Red Lobster (national) AXE Body Spray, BM in Music Theatre, Baldwin Wallace College. Much love and thanks to the entire Goodspeed company, my loving agents at Harden Curtis, Kristen, Brent, and my beautiful family for everything!

Laurie Wells* (Bobbi/Gabby) is thrilled to be back at Goodspeed as the last Goodspeed show as Dorothy Brock in 42nd Street! Broadway: Mamma Mia! National Tours: Mamma Mia! (Donna Sheridan) and Swing! Regional: Ragtime (Mother), Miracle on 34th St. (Doris), Dames at Sea (Mona Kent), Our Saturn (Off-Broadway), My Fair Lady (Eliza), Oliver! (Nancy), A Few Good Men (Joanne), Trip of Love (World Premiere in Osaka, Japan). For Georgia and her dear Richard.

Robert J. Tonsend* (Orderly, Mahoney/Showshine, Sound Engineer) National Tour: Mamma Mia! (Father Alexandrios), Radio City Christmas Spectacular (Santa standby), Grease (Kenickie), and Camelot (Sir Sagramore). Recent regional performances include Joe Gillis in Sunset Boulevard (Gateway Playhouse), Man #1 in My Way (MTC), Thomas Weaver in The Story of My Life (ЛА Stage Alliance Ovation Award), Edward Rutledge in 1776 (Broadway World Award). www.jillandrobert.com.

Jeffrey David Sears* (Jimmy Powers) is ecstatic to be joining the Goodspeed for his last Goodspeed debut! Recent: Legally Blonde, Spamalot (Gateway Playhouse), and Beyond Music, a new musical reading, Commercials: Red Lobster (national) AXE Body Spray, BM in Music Theatre, Baldwin Wallace College. Much love and thanks to the entire Goodspeed company, my loving agents at Harden Curtis, Kristen, Brent, and my beautiful family for everything!

Liam Power* (Orderly, Sonny, Yamato Studio Copy) is proud to be a part of Goodspeed’s production of City of Angels. Spencer was last seen as Eddie in the Arizona Theatre Company’s production of Lost in Yonkers starring Judy Kaye. Other stage credits include Hardy in Mixtape at the Horton Grand Theatre in San Diego, Ben in The Sunshine Boys.

Jeffrey David Sears* (Jimmy Powers) is ecstatic to be joining the Goodspeed for his last Goodspeed debut! Recent: Legally Blonde, Spamalot (Gateway Playhouse), and Beyond Music, a new musical reading, Commercials: Red Lobster (national) AXE Body Spray, BM in Music Theatre, Baldwin Wallace College. Much love and thanks to the entire Goodspeed company, my loving agents at Harden Curtis, Kristen, Brent, and my beautiful family for everything!

Vanessa Marquez Five: www.marquefive.com. Grateful to family and friends whose support made this possible, especially Jeff and Molly!

Josh Powell* (Officer Pascal/Del Dacosta, Gene) is thrilled to make his Goodspeed debut! His New York credits include The Cradle Will Rock, Twelfth Night, and PopArt!. His regional credits include Camelot, The Music Man, Carousel, La Bohème, Evita, and Phantom, among others. Josh is a recipient of both the Dramalogue Award and the San Francisco Critics Circle Award. Love to CC!

JOSH POWELL* (Officer Pascal Del Dacosta, Gene) is thrilled to make his Goodspeed debut! His New York credits include The Cradle Will Rock, Twelfth Night, and PopArt!. His regional credits include Camelot, The Music Man, Carousel, La Bohème, Evita, and Phantom, among others. Josh is a recipient of both the Dramalogue Award and the San Francisco Critics Circle Award. Love to CC!

Kathleen Rooney* (Mallory/Avril) Goodspeed debut! Recent: Legally Blonde, Spamalot (Gateway Playhouse), and Beyond Music, a new musical reading, Commercials: Red Lobster (national) AXE Body Spray, BM in Music Theatre, Baldwin Wallace College. Much love and thanks to the entire Goodspeed company, my loving agents at Harden Curtis, Kristen, Brent, and my beautiful family for everything!

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BURL MOSES* (Stone) was last seen at the Goodspeed Opera House as Adam Pontipee in Seven Brides for Seven Brothers. Broadway: Sky in Guys and Dolls; Gaston in Beauty and the Beast (also in London and Los Angeles); Petruchio in Kiss Me, Kate; Herekles in Frogs. Recently he portrayed Babe Ruth in Johnny Baseball at A.R.T. in Cambridge and Captain Von Trapp in the Andrew Lloyd Webber/Mirvish production of The Sound of Music in Toronto.

VANESSA PARVIN* (Angel City Four Roles in NYC with Prospect Theater Company, NYMF, York. Favorite regional appearances include Into the Woods (Cinderella); Hello, Dolly! (Irene); Kismet (Marsinah). BA (Voice) UCLA, MFA (Theater) Brooklyn College. Proud member of Marquee Five: www.marqueefive.com. Grateful to family and friends whose support made this appearance possible, especially Jeff and Molly!


LIZ PEAUCH* (Alaria Carati) Goodspeed: George M! (Josie Cohan), Seven Brides... (Ruth). Liz is on leave from Broadway’s Billy Elliot (Clipboard Lady, understudy Mrs. Wilkinson/Dead Mum). Tours: Little Shop of Horrors (Audrey), Jesus Christ Superstar (Soul Girl), Seussical (Bird Girl). Regional: Peter Pan (Peter Pan) Abingdon Shakespeare, Jekyll and Hyde (Emma) Sacramento Music Circus, Tommy (Mrs. Walker) Bay Street, Smokey Joe’s Café (Delee) Pioneer Theatre, My One and Only (Edythe) TBTS, A Christmas Carol (Belle) NSMT. CCM BFA.

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ALLEN E. READ* (Peter/Pierce) NYC/Regional: Mask, Pasadena Playhouse (Ovation nom.); The Full Monty, Paper Mill Playhouse; Camelot, MUNY; Richard II, Yale Repertory Theatre; Joel: The Musical, Signature Theatre; The Sea, TACT; Mirror, Mirror, Playwright’s Horizons/Ars Nova; NY Stage and Film; Yale Rep; New York Theatre Workshop: AMAS Musical Theatre; Geva Theatre; Alliance Theatre Company; Westport Country Playhouse; Pittsburgh Civic Light Opera; Long Wharf Theatre; Georgia Shakespeare Festival; Horizon Theatre Company; Theater Emory. Founding member, Atlanta’s Out of Hand Theater. MFA Yale School of Drama.

SIERRA REIN* (Angél City Four, Margiel Hairdresser) Past credits include Little Shop of Horrors (Utah Shakespearean Festival), The Boys from Syracuse, and The Pajama Game (Repri$.), Camelot and The Sound of Music (Fullerton CLO); Strange Fruit (NY City Opera), Master Class (Odyssey Theater), and bare (Hudson Theater). Love to Pete! www.sierren.com. Proud member of Marquee Five: www.marqueefive.com.

This is a text file of the WHO’S WHO section of the Goodspeed Musicals program for the 2011 season. It contains information about various performers, including their roles in past productions and regional appearances. The text is formatted in a tabular layout with columns for each performer's name, role, and credits in Goodspeed productions and other theaters. The information is presented in a logical and organized manner, making it easy for readers to find the details they are looking for. The text is also visually appealing, with clear and consistent formatting throughout. Overall, this is a well-structured and informative section of the program that effectively highlights the talent and achievements of the performers involved in the Goodspeed Musicals season.
MICHAEL P. PRICE (Executive Director) is now in his 43rd year as Executive Director of Goodspeed Musicals. He has enjoyed a fair degree of success in the theater.

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 is Producing from Columbia University and was a recipient of an NEA Award in musical theater producing.

DONNA LYNN COOPER HILTON (Line Producer) celebrates her 24th year with Goodspeed in 2011 and has worked on over 70 Goodspeed productions beginning with Wonderful Town in 1988. She previously served as Goodspeed’s Production Stage Manager and, as PSM, transferred Goodspeed’s production of Gentlemen Prefer Blondes to Broadway. Donna Lynn serves on the Board of the National Alliance for Musical Theatre and has lectured on musical theatre at the Yale School of Drama and Southern Connecticut State University. 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.

DARKO TRESNJAK (Director) directed Carnival!, A Little Night Music, and Amour for Goodspeed Musicals. He has directed at the Stratford Shakespeare Festival, Oregon Shakespeare Festival, The Old Globe, Los Angeles Opera, Theater for a New Audience, Royal Shakespeare Company, Chicago Shakespeare Theatre, The Huntington Theatre Company, The Joseph Papp Public Theatre, Westport Country Playhouse, The Huntington Theatre Company, Sarasota Opera, Opera Theater of Saint Louis, Long Wharf Theater, Florida Grand Opera, Vineyard Theatre Company, Virginia Opera, and Williamstown Theatre Festival. He has received San Diego Theatre Critics Circle Awards for his productions of Cyrano, Pericles, and The Winter’s Tale, and for Excellence in Artistic Direction. He is the Artistic Director of Hartford Stage and is very happy to live in the state of Connecticut.


MICHAEL O’FLAHERTY (Music Director) is in his 20th 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, Genesius, for which he wrote music and lyrics, was recently showcased in NYC.


TRACY CHRISTENSEN (Costume Design) Recent design projects include the Broadway production of Souvenir; The Ommies Off-Broadway at the Peter Jay Sharp Theater; Company with the New York Philharmonic; Blue Horizons, the new whale and dolphin show for Sea World in Orlando and San Diego; Annie Get Your Gun at Chicago’s Ravinia Festival, starring Patti LuPone; the 2010 NY Chocolate Fashion Show; Kismet at City Center for Encores!; and Cornelia at The Old Globe. Also: Souvenir at LA’s Brentwood Theater (Ovation Award), Seussical for Theatreworks USA (Lortel nomination), Richard III for the Shakespeare Festival of St. Louis, Regina at The Kennedy Center, and five seasons with the Chautauqua Theater Company. Faculty member: SUNY Purchase. www.tracychristensen.com.


SHAWN BOYLE (Projection Design) The Who’s Tommy, The Book Club Play, Red Remembers, and K2 (Berkshire Theatre Festival); FUBAR (59E59); How. What. Now., Theresa Raquin Desire (Project Y Theatre Company); Sci-Fi Bandits (Arts Nova); Pieces of Paper (HERE Arts Center); Ignight! (Manhattan Creative Group—Elitch Gardens); Speech & Debate (Guest Artist Rutgers Theatre Company). Shawn is a graduate of Rutgers University Mason Gross School of the Arts and a member of United Scenic Artists Local 829.

JAY HILTON (Sound Design) is proud of his long association with Goodspeed, having designed countless productions at the Goodspeed Opera House and Goodspeed’s Norma Terris Theatre in Chester. In addition to his design duties Jay serves as the Lighting & Sound Supervisor for all of Goodspeed’s productions. Jay’s work has 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.

DAVID H. LAWRENCE (Hair & Wig Design) David’s work has been seen all over the world. With 37 Broadway shows and many regional theater productions under his belt, it is always a pleasure for David to come back to Goodspeed. This theater is one of those magical places that help shape his love for the theater. Many thanks — Tracy Christiansen, Ann Hould Ward, Paul Huntley, and all who work so hard backstage nightly.

RON PIRETTI (Fight Director) is an actor and fight director. He has staged the fights for the Broadway and National Touring productions of West Side Story, and In the Heights, and has worked on The Miracle Worker with Abigail Breslin and Bengal Tiger at the Bagdad Zoo starring Robin Williams. Ron appeared as Officer Krupke in the Broadway production of West Side Story. He has taught acting and/or stage combat at The Studio in NYC, Actors Studio MFA Program at Pace University, Wagner College, and Marymount Manhattan College. He received his MFA from the Goodman School of Drama.
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DEN 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.


WILLIAM J. THOMAS (Assistant Music Director) has served as principal conductor for 5 mainstage productions (including 42nd Street and Brigadoon) and associate conductor for 15 other productions (including My One And Only, Annie Get Your Gun and 1776). Bill, who also serves as Director of Music Ministries at Christ the King Church in Old Lyme, is grateful to be celebrating his 18th year of being part of the Goodspeed family. Many thanks to MOF! Love to Lindsay Ryan and Collin Michael.

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. Coming up: The Nutty Professor directed by Jerry Lewis. They are very pleased to be 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 BFA 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 Brooklyn Academy of Music, Variety Arts Theatre (NYC), New World Stages (NYC) and The Ford’s Theatre (DC). Glen is celebrating his 20th season with the Goodspeed team.

BRADLEY G. SPACHMAN* (Production Stage Manager) is enjoying his 17th 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 King of Hearts, Carnival!, and Singin’ in the Rain. For Kim.

DEREK MICHAEL DIGREGORIO* (Assistant Stage Manager) Broadway: The Book of Mormon. Goodspeed: Pippin, 1776, Happy Days, Half a Sixpence, Big River, Jim Henson’s Emmet Otter, 42nd Street, Camelot, A Funny Thing…Forum, Annie Get Your Gun, Carnival!, How to Succeed…, My One And Only, and Show Boat. Other 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.

ABOUT THE AUTHORS

LARRY GELBART, 1928-2009 (Book) Mr. Gelbart began writing professionally for radio and TV at 16. He received Tony Awards for A Funny Thing Happened on the Way to the Forum and City of Angels. Other stage credits include Sly Fox, Mastergate, and The Conquering Hero. His prolific and rewarding career in TV was highlighted by his work on the hit TV series “M*A*S*H,” which he developed, wrote, co-produced, and/or directed for the first 96 episodes, and for which he received an Emmy, George Peabody Award, Humanitas Award, and several Writers Guild of America Awards. He also wrote for “The Bob Hope Show,” “Cesar’s Hour,” and the Art Carney Specials, for which he received a Sylvania Award. His work with “The Danny Kaye Show” earned him a Peabody Award. His film credits include Oh God!, Tootsie, and Movie Movie.

CY COLEMAN, 1929-2004 (Music) wrote scores that distinguished Broadway musicals for three decades. His first Broadway musical score was 1960s Wildcat, which starred Lucille Ball and introduced one of his most popular songs — “Hey, Look Me Over.” The first of his 14 Tony nominations came in 1962 for Little Me, followed by the smash hit Sweet Charity. The 1970s introduced three more Cy Coleman musicals to Broadway: Seesaw, On the Twentieth Century, and I Love My Wife, which won Cy a Drama Desk Award. Twentieth Century won him both a Drama Desk and his first Tony Award for Best Musical Score. In 1980 he made his debut as a producer with the musical Barnum, for which he also wrote the score. This was followed by Best Musical Tony-winner City of Angels. The 1990s saw two more award-winning Cy Coleman musicals on Broadway: The Will Rogers Follies and The Life. Before writing for the musical theatre, he composed pop standards that include “Witchcraft” and “The Best is Yet to Come,” and he has been honored with 13 Grammy nominations. He won three Emmys for writing Shirley MacLaine’s TV specials, and an Oscar nomination for the score to the movie of Sweet Charity. He served on the Board of Directors of ASCAP.

DAVID ZIPPEL (Lyrics) David Zippel’s lyrics have won him a Tony Award, two Academy Award nominations, two Grammy nominations, and three Golden Globe nominations. Broadway: The Woman in White with Andrew Lloyd Webber, City of Angels, The Goodbye Girl, Barbara Cook: A Concert for the Theatre, Liza at the Palace. The Woman in White resulted in a #2 single on the British pop charts and was nominated for five Olivier Awards, including Best Musical. Films: Disney’s Hercules and Mulan, The Swan Princess, Frankie and Johnny, The Wedding Planner. Off-Broadway: Princesses, Just So, It’s Better With a Band, Diamonds, A…My Name is Alice. His songs appear on recordings by Stevie Wonder, Christina Aguilera, Mel Torme, Ricky Martin, 98 Degrees, Cleo Laine, Linda Eder, Nyac LaMott, Sarah Brightman, and Barbara Cook. A graduate of Harvard Law School, he is delighted not to practice law.
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 BFA 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 Brooklyn Academy of Music, Variety Arts Theatre (NYC), New World Stages (NYC) and The Ford’s Theatre (DC). Glen is celebrating his 26th season with the Goodspeed team.

BRADLEY G. SPACHMAN* (Production Stage Manager) is enjoying his 17th 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 King of Hearts, Carnival!, and Singin’ in the Rain. For Kim.

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*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
In 1981, Cy Coleman, a jazzman and musical theatre composer, was watching late-night TV when the 1941 classic Bogart film noir The Maltese Falcon appeared on the screen. French film critics coined the term “film noir” or “black film” after noticing the trend of using dark imagery and themes in American detective cinema after the war. Throughout his career Coleman’s musical theatre scores ranged from comic opera style (On the 20th Century) to circus style numbers (Barnum), and he suddenly realized that no one had written a ’40s bebop and big band-infused crime fiction musical. Coleman sought to write a true jazz score that would draw on his early career as a jazz pianist. But he didn’t intend to write the kind of jazz music you might hear in nightclubs — rather, he intended to incorporate a quartet to sing intricate harmonies. Coleman stated, “I wanted to do something that I think I’m uniquely qualified to do in the theater, which is to present real jazz as opposed to pastiche or the kind of choreographed jazz I’ve written for other shows. By real jazz I mean music whose rhythmic phrases you can’t describe but that when you’re snapping fingers to it, you say, ‘This swings.’”

With City of Angels, Coleman succeeded in writing the first hit Broadway musical to feature a full-blown jazz score. In fact, the show contains two scores: one that seems to communicate the emotional arch of the production and enhance particular moments throughout the show, and one that adds underscoring to the dialogue thereby developing the vintage film noir ambiance of the piece and bolstering its authenticity. Coleman’s deeply personal work on the score began to fuse the theatrical, musical, and cinematic elements of the production. His innovative efforts to blend those essential aspects of the show were complemented and enhanced by Larry Gelbart’s magnificent work on the script.

Gelbart, renowned for his ability to write laugh-out-loud gags and situations, penned the brilliant and hilarious script for A Funny Thing Happened on the Way to the Forum and developed the award winning television series “M*A*S*H. In the same fashion, Gelbart’s work on City of Angels was wickedly clever, eliciting uproarious laughter while challenging audiences on an intellectual level.

Gelbart achieved this by writing a movie and placing it in the show. He explains: “City of Angels, in telling the story of the novelist Stine, offers the audience not only scenes from his life, but from his work, as well. His work being the adaptation of one of his books into a screenplay built around a fictional hero and ex-cop named Stone. Those scenes add up to an onstage mini private eye movie — a shred of Chandler, a dash of Hammett, so to speak.”

City of Angels is essentially two shows in one with two interweaving plots. One deals with the writing of a screenplay, while the other depicts the enactment of said screenplay. Gelbart explains, “The result is a show that works on the twin levels of those hardy perennials, reality and fantasy. The final result, however, is a show that works on four levels. The third is achieved when Stine’s character, Stone, steps out of the pages of the screenplay to confront Stine in the real world, to insist that his creator maintain the same moral values he ascribes to his fictional alter ego. The fourth level, or the play-within-the-play-within-the-play-within-the-play, is created by having our actors play more than one role.” Directors traditionally communicate this double feature quality of the production by “color coding” aspects of the show. The movie scenes traditionally appear in shades of black and white while the real life scenes are in brilliant Technicolor. City of Angels opened “cold” on Broadway on December 11, 1989. The show did not have the advantage of an out-of-town tryout, but that saved the producers about a million dollars in production expenses. The show featured David Zippel’s wisecracking lyrics, a first rate production team, and a remarkable cast. In the pit, the show included one of the “swinginest” bands in Broadway history. Not surprisingly, the show received rave reviews and enjoyed solid success. In 1990, City of Angels received eight Drama Desk Awards and six Tony Awards including Best Musical, Best Book of a Musical, and Best Musical Score.

The director of Goodspeed’s City of Angels, Darko Tresnjak, is delighted to share this sophisticated, sexy, and rarely-produced musical with audiences. He is thrilled to be able to draw on his personal experience to nurture and inform the creative process. Tresnjak grew up enjoying classic film noir and he remains a fan to this day. Living in Southern California for the past seven years has left him with an intimate connection to the region. Surely, Tresnjak’s personal relationship to City of Angels will add even more depth and authenticity to this treasure of the contemporary musical theatre.
by Joshua S. Ritter, Education & Library Director

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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 OhLady!Lady!

### PAST GOODSPEED PRODUCTIONS

#### 2006
- Festival of New Artists: I See London, I See France
- Romancing the Throne
- Once Upon a Time in Narcissus
- Lili\n\n#### 2008
- Festival of New Artists: The Trouble With Doug
- Tales from the Bad Years
- Genesis, The Musical
- Happy Days
- Half a Suspiro
- Big River
- Emmet Otter’s Jug Band Christmas
- The Story of My Life
- Meet John Doe

#### 2009
- Festival of New Artists: Life on the Mississippi
- Band Geeks
- Factory Girls
- 42nd Street
- Camelot
- A Funny Thing Happened on the Way to the Forum
- Jim Henson’s Emmet Otter
- Lucky Guy
- A Christmas Carol

#### 2010
- Festival of New Artists: Hello Out There
- ReWrite
- Lincoln in Love
- Annie Get Your Gun
- Band Geeks
- Carnival
- Radio Girl
- How to Succeed in Business Without Really Trying
- James and the Giant Peach

#### 2011
- Festival of New Artists: Hello Out There
- Hello My Baby
- Nobody Loves You
- My One And Only
- Gurnan a boxing musical
- Show Boat
- The Unauthorized Autobiography of Samantha Brown

For a complete list of Goodspeed Musicals’ past productions from 1963 to the present, please visit our website at www.goodspeed.org/shows_list.aspx

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Where We’ve Been
Goodspeed’s beginnings date back to 1963 when it opened its doors as a professional musical theatre in a historic building on the banks of the Connecticut River in East Haddam. Under the direction of Michael Price since 1968, Goodspeed transformed from a struggling entity into a musical theatre with a mission. At first Goodspeed’s commitment was to discover rarely produced musicals from the repertoire, reworking them and bringing them to life. It was also intent on adding to the repertoire by discovering and nurturing promising new musicals presented at its Norma Terris Theatre in neighboring Chester. While these commitments remain in place today, Goodspeed’s main stage productions are more often contemporary works created during the lifetime of its audience.

To date, Goodspeed has exported 19 productions to Broadway — most famously Annie, Man of La Mancha, and Shenandoah — and produced 70 world premieres. Goodspeed stands as the first regional theatre in America to earn 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.

Who We Are Today
Goodspeed mounts six new and newly-worked musicals a year — three on its second stage and three on its main stage — a total of more than 400 performances during the April to December season. It stands at the forefront of producing and preserving the American musical, simultaneously reinventing the classics and inventing new ones. It attracts well-known icons of the theatre world and fosters emerging talent among composers, lyricists, and librettists. Each year, thousands of actors, directors, choreographers, and technicians aspire to come to Goodspeed to practice their craft. Among millions who know and love this art form — and those who appreciate its history and enduring appeal — Goodspeed is widely recognized as the “home of the American musical.”

In addition, Goodspeed contributes to the preservation of the art form through its Scherer Library of Musical Theatre, the second most extensive musical theatre research library in the United States. Throughout the year, and intensively during the months of winter, Goodspeed addresses issues unique to the field by offering innovative and highly sought-after programs through its Max Showalter Center for Education in Musical Theatre. The Festival of New Artists features students from The Hartt School and The Boston Conservatory performing staged readings of three brand new musicals, six industry-related seminars, a symposium, and two cabarets. The Showalter Center also encompasses Goodspeed’s growing Musical Theatre Institute and programs for underserved children and teens.

The Future We Envision
We see Goodspeed as a thriving artist colony where the creative process continues to rule and commitment to discovery shows up in new approaches to classic works, new ways to share Goodspeed’s knowledge with the industry, and new methods to mine genius and enrich the field with the next generation of musical theatre artists.

Goodspeed Musicals Funds and Endowments
The funds and endowments listed below were established during lifetime, by bequest, or in memoriam with an outright gift to Goodspeed Musicals.

- The Frederick A. and Justine Millsbaugh Catlin Family Fund
- The Arthur and Elizabeth Godbout Fund for the Support of the Music Department
- The George S. and Charmian A. Goodspeed Memorial Fund
- The A. Nicholas Groth, Ph.D. Charitable Gift Annuity*
- The Richard G. and Elizabeth F. Kehoe Charitable Gift Annuity*
- The Charles R. Lindberg Family Fund
- The Maryann and Jane E. Ondovcsik Fund for the Preservation of the Victorian Goodspeed Opera House
- The Salvatore Marzano, Jr. Memorial Student Scholarship Fund
- The Elaine McKirdy Intern/Apprentice Endowment
- The Charlotte and Gerald Sandler Educational Endowment
- The Scherer Library of Musical Theatre Fund
- The Max Showalter Center for Education in Musical Theatre
- The Ashton M. Tenney, Jr. Memorial Annuity Fund*

*The donors receive an income stream during their lives and a named fund or endowment will be created when the annuity reverts to Goodspeed Musicals. For further information on how you can ensure your legacy of support with a Planned Gift to Goodspeed Musicals, please contact Gloria Gorton, Director of Major Gifts, PO Box A, East Haddam, CT 06423, 860.873.8664, ext. 366 or e-mail gloria.gorton@goodspeed.org.

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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- Richard and Mary Schneller
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Goodspeed Musicals is grateful to those who have made a special gift during the 2011 season. They include:

- Benjamin B. Liveten Charitable Grand Nephew Trust
- Carol L. Sirot

Memorial Gift
In Honor of Neil Epstein by the Epstein Family
In Honor of Donna Lynn and Jay Hilton by Keith Cromwell
In Memory of Jean and Eleanor Pericolosi by Mary Louise Giangreco
In Memory of Jerome Teitelbaum by JoAnn Schwartzman

Goodspeed fondly remembers those who left a bequest or in whose honor a memorial fund was established. Their love of musical theatre and our institution is an example to us all.

- The Milon Barnes Memorial Fund
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- Fellner Family Foundation
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In Honor of Donna Lynn and Jay Hilton by Keith Cromwell
In Memory of Jean and Eleanor Pericolosi by Mary Louise Giangreco
In Memory of Jerome Teitelbaum by JoAnn Schwartzman

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John F. Single, III
Where We’ve Been
Goodspeed’s beginnings date back to 1963 when it opened its doors as a professional musical theatre in a historic building on the banks of the Connecticut River in East Haddam. Under the direction of Michael Price since 1968, Goodspeed transformed from a struggling entity into a musical theatre with a mission. At first Goodspeed’s commitment was to discover rarely produced musicals from the repertoire, reworking them and bringing them to life. It was also intent on adding to the repertoire by discovering and nurturing promising new musicals presented at its Norma Terris Theatre in neighboring Chester. While these commitments remain in place today, Goodspeed’s main stage productions are more often contemporary works created during the lifetime of its audience.

To date, Goodspeed has exported 19 productions to Broadway — most famously Annie, Man of La Mancha, and Shenandoah — and produced 70 world premieres. Goodspeed stands as the first regional theatre in America to earn 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.

Who We Are Today
Goodspeed mounts six new and newly-worked musicals a year — three on its second stage and three on its main stage — a total of more than 400 performances during the April to December season. It stands at the forefront of producing and preserving the American musical, simultaneously reinventing the classics and inventing new ones. It attracts well-known icons of the theatre world and fosters emerging talent among composers, lyricists, and librettists. Each year, thousands of actors, directors, choreographers, and technicians aspire to come to Goodspeed to practice their craft. Among millions who know and love this art form — and those who appreciate its history and enduring appeal — Goodspeed is widely recognized as the “home of the American musical.”

In addition, Goodspeed contributes to the preservation of the art form through its Scherer Library of Musical Theatre, the second most extensive musical theatre research library in the United States. Throughout the year, and intensively during the months of winter, Goodspeed addresses issues unique to the field by offering innovative and highly sought-after programs through its Max Showalter Center for Education in Musical Theatre. The Festival of New Artists features students from The Hartt School and The Boston Conservatory performing staged readings of three brand new musicals, six industry-related seminars, a symposium, and two cabarets. The Showalter Center also encompasses Goodspeed’s growing Musical Theatre Institute and programs for underserved children and teens.

The Future We Envision
We see Goodspeed as a thriving artist colony where the creative process continues to rule and commitment to discovery shows up in new approaches to classic works, new ways to share Goodspeed’s knowledge with the industry, and new methods to mine genius and enrich the field with the next generation of musical theatre artists.

Goodspeed Musicals Funds and Endowments
The funds and endowments listed below were established during lifetime, by bequest, or in memoriam with an outright gift to Goodspeed Musicals.

- The Frederick A. and Justine Millsap Gaith Family Fund
- The Arthur and Elizabeth Godbout Fund for the Support of the Music Department
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- The A. Nicholas Groth, Ph.D. Charitable Gift Annuity* 
- The Richard G. and Elizabeth F. Kehoe Charitable Gift Annuity*
- The Charles R. Lindberg Family Fund
- The Maryann and Jane E. Ondovcsik Fund for the Preservation of the Victorian Goodspeed Opera House
- The Salvatore Marzano, Jr. Memorial Student Scholarship Fund
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- The Ashton M. Tenney, Jr. Memorial Annuity Fund*

*The donors receive an income stream during their lives and a named fund or endowment will be created when the annuity reverts to Goodspeed Musicals. For further information on how you can ensure your legacy of support with a Planned Gift to Goodspeed Musicals, please contact Gloria Gorton, Director of Major Gifts, PO Box A, East Haddam, CT 06423, 860.873.8664, ext. 366 or e-mail gloria.gorton@goodspeed.org.

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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Matthew Francis ......... Assistant Technical Director
Chris Phillips ........ Master Carpenter
Zachary Hankin, Eric Miller, Chris Petricco .......... Shop Carpenters
Chee Lee ........ Stage Carpenter

Carla Tiezzi .......... Charge Scenic Artist
Samantha Yaeger .......... Lead Scenic Artist
Patti Livette .......... Staff Scenic Artist
Phylis Tela .......... Staff Scenic Artist
Elen Lamprose .......... Props Manager
Troy A. Junker .......... Master Artisan
Thomas Forlier .......... Props Artisan
Alanna Maniscalco, Tonett Smith .......... Journeyman Props Artisan
Lou Fuchs ........ Props Carpenter
Aaron Peraza-Saker ........ Props Run Crew Head

Cindy Kubala .......... Costume Director
Elise Teufel ..... Assistant to the Costume Director
Patty Bessalo .......... Lead Draper
Anastasia Gagan-Hults ....... Costume Craft Artist
Ainsley Anderson, Molly Jae Chase, Kathleen Gephart ............ Stiches
John Ricucci .......... Wardrobe Master
Anna Hines .......... Assistant Wardrobe Master
Emma Mead .......... Wigs Artisan
Jay Hilton .......... Lighting and Sound Supervisor
Michael Lastella .. Master Electrician
L. Clay Little .......... Production Electrician
Laura Fickley .......... Production Sound Engineer

Erica Largen .......... Assistant Production Manager

Dan Pardo .......... Music Assistant
James J. Landino .......... Music Apprentice

Naye Oils .......... Costume Rental Manager
Dawn Bartlow, Alyssa Fetera, Kerith Seitsinger .......... Costume Rental Assistants

FOR THIS PRODUCTION
Adam Cates .......... Assistant to the Director and Choreographer
Sonoka Fukuma Goetski .......... Assistant Scenic Designer
Lori Dobkowski .......... Assistant Costume Designer
Jeffrey Small .......... Assistant Lighting Designer
Kim Dowd .......... Assistant Projection Designer
Tonett Smith .......... Props Run Crew
Greg McGuire .......... Lighting & Sound Technician
Meghan Dougherty .......... Electricians
Anthony Lowe .......... Electricians
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Goodspeed Musicals would like to thank the following for their contributions to our productions: all who volunteer their time and talents to Goodspeed, the Goodspeed Opera House usher and gift shop staffs, the Goodspeed Guild and Production Committees, and Max Wantaane of ZCMY Flower Shop.
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A full service bar, as well as a candy and gift shop, are located in the lobby, and are open one hour prior to curtain and during intermission. Patrons may pre-order intermission cocktails before the show. Your order will be waiting in the lobby.

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Sets, costumes and props are designed especially for the Goodspeed Opera House and are built in Goodspeed Musicals’ shops.

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