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Audio and video recording and photography are prohibited in the theatre.

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

Onstage Publications
937-424-0529 | 866-503-1966
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www.onstagepublications.com

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For independent residents, The Saybrook at Haddam offers gracious retirement living at an unmatched value.

For residents who need more assistance with daily living, the professional, experienced staff is ready to meet their needs.

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Book by HUNTER BELL
Based on the book by JULIE ANDREWS EDWARDS and EMMA WALTON HAMILTON
with

MATTHEW BAUMAN DAVID BEACH LARRY CAHN PAUL CARLIN
CHRISTIAN DELCROIX NOAH E. GALVIN JULIANE GODFREY JEREMIAH JAMES
LAURA JORDAN SEAN McGIBBON ALESSA NEECK KATERINA PAPACOSTAS
CAESAR SAMAYOA ALLIE SCHAUER EMILY SKINNER RICHARD RIAZ YODER

Scenic & Costume Design by
TONY WALTON

Lighting Design by
RICHARD PILBROW
MICHAEL GOTTLIEB

Sound Design by
JAY HILTON

Hair & Wig Design by
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Orchestrations by
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CAST OF CHARACTERS

(in order of appearance)

Father  DAVID BEACH
Son       NOAH E. GALVIN

Harold  PAUL CARLIN
Pippin  NOAH E. GALVIN
Toby     LAURA JORDAN
Sky      JEREMIAH JAMES
Wendy   ALESSA NEECK
Curly   CHRISTIAN DELCROIX
Rose    ALLIE SCHAUER
Bernardo  MATTHEW BAUMAN
Hysterium  CAESAR SAMAYOA
Emile  LARRY CAHN
Adelaide  EMILY SKINNER
Scud    JEREMIAH JAMES
Henry  DAVID BEACH
Ping    CHRISTIAN DELCROIX
Fausto  LARRY CAHN

ENSEMBLE  MATTHEW BAUMAN
           JULIANE GODFREY
           SEAN McGIBBON
           KATERINA PAPACOSTAS
           RICHARD RIAZ YODER

DANCE CAPTAIN  MATTHEW BAUMAN

ASSISTANT STAGE MANAGER  JILLIAN M. ANDERSON

ORCHESTRA
Keyboard I/Conductor  ADAM SOUZA; Keyboard II  DAN PARDO;
Reed  ANDREW FOGLIANO; Cello  CELESTE CUMMING; Percussion  RAY DAN DurAND

SYNOPSIS OF SCENES & MUSICAL NUMBERS

The Present—In & Under Broadway, Brooklyn, and Manhattan

Act One

Prologue, Stage of the Sovereign Theatre

Scene 1, Basement of the Sovereign Theatre
Why I Love the Theater ............................................................ Harold & the Mice

Scene 2, Backstage at The Mousical Theatre Company

Scene 3, Outside Adelaide’s Dressing Room

Scene 4, Adelaide’s Dressing Room
Oh, For A Life in the Country ......................................................... Adelaide & Pippin

Scene 5, Onstage, during rehearsal

Scene 6, Onstage, a little later
The Clambake Social ......................................................... Adelaide & the Mice

Scene 7, Onstage, the next day
Nothing Can Stop a Pirate .................................................... Sky, Harold, Wendy, Adelaide & the Pirates

Scene 8, Backstage
Adelaide’s Dilemma ......................................................... Adelaide

Act Two

Scene 1, Stage of the Mousical Theatre

Scene 2, The Docks, Brooklyn
Leaving So Soon ........................................................................ Scud & Rats

Scene 3, Henry’s Mouse Hole

Scene 4, Backstage of the Mousical Theatre
Oh, For A Life in the Country (Reprise) ..................................... Pippin

Scene 5, The Neighborhoods of NYC/Onstage at the Mousical Theatre

Scene 6, The Streets of NYC
Why Do I Feel So Cold ......................................................... Henry & Adelaide

Scene 7, Onstage & Backstage during Broadway Airs
Nice, Very! ............................................................................. Curly, Wendy & the Mice

Scene 8, Times Square

Scene 9, Onstage during Broadway Airs

Scene 10, Backstage, after the Show

The Great American Mousical ................................................ Pippin & the Mice
Why I Love the Theater (Reprise) ................................................ The Company

PROGRAM SUBJECT TO CHANGE
There will be a 15-minute intermission between acts.
CAST OF CHARACTERS

(in order of appearance)

Father                  DAVID BEACH
Son                     NOAH E. GALVIN
Harold                 PAUL CARLIN
Pippin                 NOAH E. GALVIN
Toby                    LAURA JORDAN
Sky                      JEREMIAH JAMES
Wendy                  ALESSA NEECK
Curly                CHRISTIAN DELCROIX
Rose                     ALLIE SCHAUER
Bernardo              MATTHEW BAUMAN
Hysterium               CAESAR SAMAYOA
Emile                 LARRY CAHN
Adelaide              EMILY SKINNER
Scud                    JEREMIAH JAMES
Henry                    DAVID BEACH
Ping                     CHRISTIAN DELCROIX
Fausto                 LARRY CAHN

ENSEMBLE

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JULIANE GODFREY
SEAN McGIBBON
KATERINA PAPACOSTAS
RICHARD RIAZ YODER

DANCE CAPTAIN

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Scene 2, Backstage at The Mousical Theatre Company

Scene 3, Outside Adelaide’s Dressing Room

Scene 4, Adelaide’s Dressing Room

Oh, For a Life in the Country .......................................................... Adelaide & Pippin

Scene 5, Onstage, during rehearsal

Scene 6, Onstage, a little later

The Clambake Social ................................................................. Adelaide & the Mice

Scene 7, Onstage, the next day

Nothing Can Stop a Pirate .......................................................... Sky, Harold, Wendy, Adelaide & the Pirates

Newslash .................................................................................. Hysterium

Scene 8, Backstage

Adelaide’s Dilemma ................................................................. Adelaide

Act Two

Scene 1, Stage of the Mousical Theatre

We’ll Do This One for Addie ........................................................ Emile & the Mice

Scene 2, The Docks, Brooklyn

Leaving So Soon ........................................................................ Scud & Rats

Scene 3, Henry’s Mouse Hole

The Show Goes On ...................................................................... Adelaide

Scene 4, Backstage of the Mousical Theatre

Oh, For a Life in the Country (Reprise) ........................................ Pippin

Scene 5, The Neighborhoods of NYC/Onstage at the Mousical Theatre

We Can Do This ........................................................................ Henry, Adelaide, Ping & Fausto

Broadway Airs ........................................................................... Toby, Harold, Rose, Sky & the Mice

Scene 6, The Streets of NYC

Why Do I Feel So Cold ............................................................ Henry & Adelaide

Scene 7, Onstage & Backstage during Broadway Airs

Scene 8, Times Square

Scene 9, Onstage during Broadway Airs

Scene 10, Backstage, after the Show

The Great American Mousical .................................................. Pippin & the Mice

Why I Love the Theater (Reprise) ............................................... The Company

PROGRAM SUBJECT TO CHANGE

There will be a 15-minute intermission between acts.
**WHO’S WHO**

**DAVID BEACH** (Henry) Broadway: *Mamma Mia!, Urinetown* (original Off-Broadway and Broadway companies), as well as the original company of *Moon Over Buffalo*. Television and film credits include “Submissions Only,” “Delocated,” “Blue Bloods,” “The Sopranos,” “Law & Order,” Jonathan Parker’s *Untitled*, “Firetrap” (HBO), *I Hate Valentine’s Day*, “Rescue Me,” “Dharma & Greg,” “Malcolm In The Middle,” and “Ed,” among others. Off-Broadway and Regional include the NY premiere of Michael Hollinger’s *Opus* at Primary Stages, *Cedar City Falls* at Galapagos, Rattlestick, Drama Dept., E.S.T., Alabama Shakespeare, *Souvenir* at the Kitchen Theater, and the North American premiere of *Ying Tong* at the Wilma. Education: Interlochen, Dartmouth, LAMDA. Most importantly: Russell and Sadie Kate.

**CHRISTIAN DELCROIX** (Curly) is thrilled to be back at Goodspeed where he was last seen in *Where’s Charley?* (directed by the amazing Tony Walton) in ’04. He is ever more thrilled to work on such a special project with such an incredible and inspiring creative team and cast! He is a native of Pittsburgh and a proud graduate of Florida State University. His favorite credits are husband to his beautiful wife Margot and daddy to his favorite little mouse in the whole world, Juliette.

**NOAH E. GALVIN** (Pippin) Theater: *Yosemitite* (Rattlestick Playwrights Theater), David Cromer’s *Our Town* (Barrow Street Theater), *Burnt Part Boys* (Playwrights Horizons, NYSF; Lucille Lortel nomination), *Cirque Du Soleil’s Wintuk*, founding Member of EPBB; played the Fool opposite Billy Porter’s King “Mama” Lear, Third National Tour of *Les Miserables*, and Ace: *The Musical* directed by Stafford Arima (St. Louis Rep., Cincinnati Playhouse in the Park, and The Old Globe) for which he received a Kevin Klein Award, a Cincinnati Entertainment Award, and an Acclaim Award. Film: “Promised Land” (PBS short). Love to the folks at Stewart, Station 3, The UWS clan, and JET.

**PAUL CARLIN** (Harold) is happy to be appearing in his eighth Goodspeed production: *Mame: On The Twentieth Century; Red, Hot and Blue; Brigadoon; Where’s Charley?: 1776*; and Julie Andrews’ production of *The Boy Friend*, which also toured nationally. New York credits include Jamie in *Long Day’s Journey Into Night* at the Irish Repertory Theatre with Brian Murray and Frances Sternhagen, Jim Slattery in the Mint Theatre’s recent *Temporal Powers*, Gary Gal in *Apple Cove* for The Woman’s Project, and Jack in *Salvation* for Hudson Stage. Regional theaters include Indiana Repertory and the Goodman Theatre. Paul was a featured player in “Ryan’s Hope” and “30 Rock,” among other TV credits.


**ALESSA NEECK** (Wendy) Broadway: *White Christmas* (Original Broadway Company). New York: *Happy Birthday* (Young Helen, Lincoln Center Theater); No, No, Nanette (New York City Center Encores!). National Tours: *Little House on the Prairie the Musical* (Mary Ingalls). Recent Regional: *Bye Bye Birdie* (Kim MacAfee, North Shore Music Theatre), *42nd Street* (Peggy Sawyer, Pittsburgh Civic Light Opera and Maine State Music Theatre). “Love always to Mom, Dad, Pat, and BRS for their endless support.”

**EMILY SKINNER** (Adelaide) Broadway: *Side Show* (Tony nomination, Drama League Award), *Jekyll & Hyde*, *The Full Monty*, *James Joyce’s The Dead*, *Dinner at Eight* (Outer Critics Circle Nomination), *Billy Elliot*. National Tours: *Billy Elliot, Disney’s On The Record*. Off-Broadway: Jerry Springer The Opera at Carnegie Hall; *No Strings, Pardon My English, A Tree Grows in Brooklyn* at City Center’s Encore!; leading roles at Manhattan Theatre Club, WPA Theater, Playwrights Horizons, Roundabout Theatre Company, York Theatre, Paramount Theatre at Madison Square Gardens. Regional: multiple roles at The Kennedy Center, Signature Theatre, Alliance Theatre, The Hangar Theatre, Long Wharf, The Old Globe. She has sung with symphonies internationally. Her numerous CD recordings may be found at Amazon.com. *Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.*
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LARRY CAHN* (Emile) Broadway: The Graduate, Guys & Dolls, Epic Proportions, Anything Goes, The Boy Friend, which also toured nationally. The Pee Wee Herman Show, 42nd Street (Peggy Sawyer, Mauritson). Regional: multiple roles at The Kennedy Center, Oklahoma!, The Gay Bride of Adelaide (Tony Award), The Boy Friend, and various national and international concert tours. Caesar holds a BFA from Ithaca College. For more information check out CaesarSamayo.com.

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JEREMIAH JAMES* (Sky) Some favorites include: Billy Bigelow, West End revival Carousel; Bobby Child, Crazy for You (Ovation Best Actor nominee); Beast, Disney’s Beauty and the Beast; Doctor Shocker, The Gay Bride of Frankie (Spotlight Best Actor Nominee); Frankenstein


ALESSA NEECK* (Wendy) Broadway: White Christmas (Original Broadway Company). New York: Happiness (Young Helen, Lincoln Center Theater); No, No, Nanette (New York City Center Encores!). National Tour: Little House on the Prairie the Musical (Mary Ingalls). Recent Regional: Bye Bye Birdie (Kim MacAfee, North Shore Music Theatre), 42nd Street (Peggy Sawyer, Pittsburgh Civic Light Opera and Maine State Music Theatre). “Love always to Mom, Dad, Pat, and BRS for their endless support.”

EMILY SKINNER* (Adelaide) Broadway: Side Show (Tony nomination, Drama League Award), Jekyll & Hyde, The Full Monty, James Joyce’s The Dead, Dinner at Eight (Outer Critics Circle Nomination), Billy Elliot. National Tours: Billy Elliot, Disney’s On The Record. Off-Broadway: Jerry Springer The Opera at Carnegie Hall; No Strings, Pardon My English, A Tree Grows in Brooklyn at City Center’s Encore!. Leading roles at Manhattan Theater Club, WPA Theater, Playwrights Horizons, Roundabout Theatre Company, York Theatre, Paramount Theatre at Madison Square Gardens. Regional: multiple roles at The Kennedy Center, Signature Theatre, Alliance Theatre, The Hangar Theatre, Long Wharf, The Old Globe. She has sung with symphonies internationally. Her numerous CD recordings may be found at Amazon.com.

ALLIE SCHAUER* (Rose) is thrilled to be back at The Norma Terris after appearing in Hello! My Baby as Marie and Radio Girl directed by Christopher Gattelli. She comes from Fargo, North Dakota and has a Music Education degree from Concordia College ( Moorhead, Minn.). She is so very thankful to all involved in casting her in this exciting project! She would also like to thank her parents, family, friends, Professional Artists, Karen, and most of all, her amazing hubby Justin!! Glory to God!! Romans 8:28

CAFÉ SAMAYOA* (Hysterium) was most recently seen on Broadway in the critically acclaimed productions of Sister Act and The Pee Wee Herman Show on Broadway. Credits include leading roles in film, TV, Broadway, Off-Broadway, and regional theatre companies around the country including Yale Rep., La Jolla Playhouse, Huntington Theatre, Le Freres Corbusier, Primary Stages, Urban Stages, The Play Company, Maltz Jupiter Theatre, and Contemporary American Theatre Festival. Mr. Samayo has also appeared as a soloist at Carnegie Hall, the Kennedy Center, and in various national and international concert tours. Caesar holds a BFA from Ithaca College. For more information check out CaesarSamayo.com.

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
WHO’S WHO

MATTHEW BAUMAN* (Ensemble) was last seen at The Norma Terris as Albie Coots in Hello! My Baby. Off-Broadway: Pipe Dream (City Center Encores!), A Tree Grows in Brooklyn (Pecadillo Theatre). Regional: Tarzan (NSMT); A Chorus Line (Berkeley Theatre Group); Beauty and the Beast, Damn Yankees, Footloose (MUNY); I’d Rather Be Right (Musicals Tonight); Forever Plaid, Grease, Oklahoma! (Interlakes Theatre); Joan Rivers: A Work In Progress (Edinburgh Fringe Festival); Many thanks to Julie, Chris, Hunter, Zina, Mary, Rachel, Bob, and the rest of the Mousical team! Love to my Andrew Adam. Graduate of Brown University. Twitter: @matthewbauman www.matthew-bauman.com

JULIANE GODFREY (Ensemble) is thrilled to make her Goodspeed debut! She was most recently seen as Zaneeta Shinn in Arena Stage’s The Music Man. Other credits include: A Wonderful Life (Engeman); Volleygirls (NY Workshop); Maggie in A Chorus Line, Erma in Anything (Seacoast Repertory); and Audrey in Little Shop of Horrors (Theater by the Sea); Demeter in Cats (West Virginia Public), Bebe in A Chorus Line (North Shore Music Theatre); and Betty in Kiss Me, Kate (Cape Playhouse). In NYC she was also seen as Franca in The Light in the Piazza (Frederick Loewe Theatre). She has a Bachelor of Music from NYU Steinhardt. Many, many thanks to the entire creative team and filakia to Ma, Baka, Nick, and Zoe.

SEAN McGIBBON (Ensemble) is a recent Texas State graduate. Other credits include Austin Musical Theater’s productions of Peter Pan, Gypsy, The Music Man, Oliver! (Artful Dodger, B. Iden Payne nomination), Guys and Dolls (Nathan Detroit, Austin Critics Table nomination), and Zach Scott’s production of The Drowsy Chaperone (George). Choreography credits include Texas State University’s productions of Beautiful, Beautiful World (Little Old New York Tap); Oklahoma (Kansas City); and Zach Scott’s The Drowsy Chaperone (“Cold Feet”). Sean would like to thank his family and the wonderful cast and creative team of The Great American Mousical!

KATERINA PAPACOSTAS (Ensemble) most recently played Ethel Tofflemire and understudied/ performed for Kate Baldwin as Marian in The Music Man at Arena Stage. Other regional credits include Audrey in Little Shop of Horrors (Theatre by the Sea); Demeter in Cats (West Virginia Public), Bebe in A Chorus Line (North Shore Music Theatre); and Betty in Kiss Me, Kate (Cape Playhouse). In NYC she was also seen as Franca in The Light in the Piazza (Frederick Loewe Theatre). She has a Bachelor of Music from NYU Steinhardt. Many, many thanks to the entire creative team and filakia to Ma, Baka, Nick, and Zoe.

RICHARD RIAZ YODER* (Ensemble) is elated to be returning to Goodspeed after being seen as a New Rhythm in My One And Only and as Stanley in Radio Girl. OKCU graduate. Broadway and Tony credits include Irving Berlin’s White Christmas and 42nd Street. Regional favorites include Soloist in Sophisticated Ladies and Duane in Hairspray. Love to family, friends, and Aaron! MLY! www.richardriazyoder.com

JULIE ANDREWS (Director/Author) has been a beloved star of stage, screen, television, and recordings for more than half a century. Ms. Andrews spent her youth in England as a stage and radio performer before making her Broadway debut in The Boy Friend. Her subsequent theater credits include My Fair Lady (NY Drama Critics Award, Tony nomination), Camelot (Tony nomination), and Victor/Victoria. Once Ottawa’s as a Broadway star, Ms. Andrews made her iconic film debut in Mary Poppins, which earned her an Academy Award, a Golden Globe Award and a BAFTA Award. Her other film credits include The Sound of Music (Academy Award nomination, Golden Globe Award), Thoroughly Modern Millie, Darling Lil, 10, Victor/Victoria (Academy Award nomination, Golden Globe Award), The Princess Diaries films, and, most recently, the Shrek films, Enchanted, The Tooth Fairy, and Despicable Me, to name a few. Ms. Andrews has also been honored for her work on television beginning in 1957 with her Emmy-nominated performance in “Cinderella.” Her television credits include “The Julie Andrews Hour” (Emmy Award), “The Julie and Carol” Specials (Emmy nomination), “Sounds of Christmas” (Emmy nomination), “Eloise at the Plaza,” “Eloise at Christmastime,” and “On Golden Pond.” In addition to her stage and screen work, Ms. Andrews is an accomplished best-selling author. She joined forces with her daughter to create the best-selling children’s book imprint The Julie Andrews Collection, which has released 27 books to date. Ms. Andrews was honored as a Dame of the British Empire by Her Majesty The Queen Elizabeth II on New Year’s Eve 1999. She received a Kennedy Center Honor in 2001.

EMMA WALTON HAMILTON (Author) has co-authored over twenty children’s books with her mother, Julie Andrews, six of which have been NY Times bestsellers. A former actress/director, Emma and her husband, actor/producer Stephen Herek, co-founded Bay Street Theatre in Sag Harbor, NY. Emma now teaches children’s literature for Stony Brook Southampton’s MFA in Creative Writing and Literature program and directs their annual Children’s Literature Conference. She is also Executive Director of the Young American Writers Project, an interdisciplinary writing program for teenagers, and creator and host of the Children’s Book Hub online, a center of information and support for children’s book authors.

ZINA GOLDRICH (Music) 2009 Fred Ebb Award, for excellence in songwriting, with Marcy Heisler. Currently working on the musical Ever After, directed by Kathleen Marshall, for Broadway 2013. Composed music for Dear Edwina (Drama Desk nomination) and Junie B. Jones (Lucille Lortel nomination), both which ran successfully Off-Broadway. Snow White, Rose Red (and Fred) (Helen Hayes nomination) was commissioned by the Kennedy Center and is licensed by MTI. Television: composed for “Wonderpets,” “Johnny and the Sprites,” “Pooch’s Learning Adventure,” “Third and Bird.” Recipient of the ASCAP Richard Rodgers New Horizons Award, a Larson grant, and is a Seldes-Kanin Fellow. Played keyboards on Broadway for Avenue Q, Bombay Dreams, Oklahoma, and Titanic, where she also conducted. www.maryandzina.com

MARCY HEISLER (Lyrics) 2012 Kleban Prize, Most Promising Theatre Lyricist. 2012 ASCAP Foundation Mary Rodgers/Larry Hart Award, Lyrics. 2009 Fred Ebb Award, Outstanding Songwriting (with ZinaGoldrich). Off-Broadway/ Regional: Book/Lyrics, Junie B Jones, TWUSA (Lucille Lortel Nomination, Best Musical); Dear Edwina, Daryl Roth DR2 Theatre (Drama Desk Nomination, Best Lyrics); Snow White, Rose Red (and Fred) (Helen Hayes Award nomination). Current projects include Book/Lyrics for Ever After, in collaboration with Goldrich and director Kathleen Marshall, announced for the 2013-14 Broadway season. Songbooks/CDs: Goldrich and Heisler, Volumes 1 and 2. (Hal Leonard), Dear Edwina, PS Classics, Marcy and Zina: The Album, Yellow Sound Label.

HUNTER BELL (Book) OBIE Award, Drama League nomination, and Tony nomination Best Book of a Musical, all for the original Broadway musical [title of show]. Other credits: books for Silence! The Musical, Bellobration! (Ringling Bros. Circus), Villains Tonight! (Disney Cruise Lines), Now. Here. This. (Vineyard Theatre), and Found (BTG). He is a co-creator of the web series “the [title of show] show” and recently developed for ABC Studios/Television and Cherry-Wind Productions. Developed works at O’Neill Center, Ars Nova, Weston Playhouse, Manhattan Theatre Center, NYMF, NY Fringe Festivals. Distinguished alumnus of Webster University; a proud member of WGA, the Dramatists Guild, and a MacDowell Fellow.

CHRISTOPHER GATTELLI (Choreographer) Broadway: Newsies (Tony, Drama Desk, OCC Awards), South Pacific (Tony, Outer Critics Circle nominations), Godspell, Women on the Verge of a Nervous Breakdown, Sunday in the Park with George, The Ritz, 13, Martin Short: Fame Becomes Me, High Fidelity. West End: Sunday
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ADAM SOUZA (Music Director) is happy to be home at Goodspeed and honored to be part of this wonderful team of artists. Broadway: Wicked; National Tours: Les Misérables, Spamalot 1st National (MD/Conductor), Wicked 2nd National (MD/Conductor), The Midtown Men in Concert. Regional credits include North Shore Music Theatre and over 15 productions here at Goodspeed, including George M!, Brigadoon, Very Good Eddie, Great Expectations, and The Road to Hollywood. Adam would like to thank the Goodspeed production and administrative staff for inviting him back and his family for their unending support. This is for you, MDF. Boston Conservatory.

TONY WALTON (Set & Costume Design) A director and designer of sets and costumes honored with 16 Tony nominations; won the award for Pippin, House of Blue Leaves, and Guys and Dolls. Among his 20 films, Mary Poppins, The Boy Friend, The Wiz, and Hello Again directed by Mankiewicz; and currently resides in Connecticut.

JAY HILTON (Sound Design) is proud to continue his long association with Goodspeed and is pleased to have the honor of working with this extraordinarily talented creative team. Jay has been Goodspeed’s resident sound designer for many years and has designed countless productions at both the Goodspeed Opera House and Goodspeed’s Norma Terris Theatre in Chester. His work has also been heard on Broadway, National Tours, and at regional theatres from coast to coast. Along with his design duties Jay serves as the Lighting & Sound Supervisor for Goodspeed. He and his wife, Goodspeed’s Line Producer Donna Lynn Hilton, make their home (and garden) in Hadlyme.


RICHARD PILBROW (Lighting Design) is one of the world’s leading theatre design consultants; has been a theatre, film, and television producer; and is an internationally known author and stage lighting designer. He founded Theatre Projects in London in 1957. At Goodspeed, he has been responsible for lighting Where’s Charley?, The Boy Friend, and Very Good Eddie. His work has been seen in London, New York, Paris, Berlin, Vienna, and Moscow. He is the author of the classic text Stage Lighting Design—The Art, The Craft, The Life and most recently A Theatre Project. Richard was born in London, England and currently resides in Connecticut.

MARY-MITCHELL CAMPBELL (Music Supervisor) NY: Company (Drama Desk Award, Orchestration); The Addams Family; Carrie; Hello Again (Drama Desk nomination, Orchestration); In Transit; Sweeney Todd; Road Show; Next to Normal (Second Stage). Regional: Little House on the Prairie (Guthrie Theater), Three (Prince). Recordings: In the Company of A Man (Kristin Chenoweth). Mary-Mitchell is the founder of ASTEP-Artists Striving to End Poverty (www.asteponline.org) and is passionate about arts education and poverty reduction. She has been featured on the television show “Giving,” and was NY1’s New Yorker of the Week for her philanthropic work. Faculty: NYU, Boston College, Juillard. Degrees from Furman University and North Carolina School of the Arts.


BRADLEY G. SPACHMAN* (Production Stage Manager) is happy to wrap up his 18th season with Goodspeed Musicals by helping Julie, Chris, Hunter, Marcy, Zina, and the incomparable design team bring the world of The Great American Mousical to life. Originally from Chicago, he has worked at the Goodman and Lookingglass theaters. 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. His favorite Goodspeed productions (from the more than 50 he’s worked on) include King of Hearts, City of Angels, and Carousel. For Kim.

JILLIAN M. ANDERSON* (Assistant Stage Manager) At Goodspeed: Show Boat, Hello! My Baby, The Bikinis, and Something’s Afoot. New York: How I Learned to Drive (Second Stage), The Taming of the Shrew (Theatre For A New Audience), Luther (Clubbed Thumb), and Camino Real (NYU). Other Regional: The Wiz, The Homecoming, Snow Falling on Cedars (Center Stage), Sins of Sor Juana (The Goodman Theatre), Private Lives (Chicago Shakespeare Theater), If You Take a Mouse To School (Emerald City Theatre Company), Tristan und Isolde (Seattle Opera). B.F.A. Stage Management from The Theatre School at DePaul University.

ACTORS’ EQUITY ASSOCIATION, founded in 1913, represents more than 49,000 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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ADAM GOODRUM (Technical Director) joined the Goodspeed staff as a carpenter in 2005 after graduating from North Carolina School of the Arts. He became Assistant Technical Director in 2007. Following a year’s hiatus as Technical Director at Signature Theatre in DC for its 2008 Tony Award winning season, Adam returned to Goodspeed as ATD before “moving up to the big seat” in July 2009. Adam thanks his family for being there for him during this amazing ride.

BRADLEY G. SPACHMAN* (Production Stage Manager) is happy to wrap up his 18th season with Goodspeed Musicals by helping Julie, Chris, Hunter, Marcy, Zina, and the incomparable design team bring the world of The Great American Musical to life. Originally from Chicago, he has worked at the Goodman and Lookingglass theaters. 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. A man who’s favorite Goodspeed productions (from the more than 50 he’s worked on) include King of Hearts, City of Angels, and Carousel. For Kim.

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With Heartfelt Thanks to our Members

We have always considered our accomplishments to be a collaboration with our Members. With your financial and moral support we have been able to maintain the high standards of excellence that you have come to expect in all of our musicals. When Goodspeed was honored with two Tony Awards for excellence in musical theatre, it was not just the theatre that was being honored, but each one of our Members, at every level, as well. Every accolade we receive is shared with you, because without you and your continued support, we could not achieve what we do.

Goodspeed is over 7,000 members strong. Visit www.goodspeed.org for a complete listing.

AUTHORS’ NOTES

Why I love the theatre...
Why do I love theatre...
How can one articulate the magic to be found?
Go ahead and ask me—
Ask me why I love it...
All you have to do is look around!

...and that’s exactly what we do every day as we work on this gift of a production. There’s not a day that goes by where we don’t look around and think how lucky we are for the chance to adapt Julie and Emma’s wonderful valentine to this life all of us have chosen and the characters in it we love so dearly.

From start to finish, The Great American Mousical has been a whirlwind of activity and a labor of love. We have loved laughing and crying and breathing life into these amazing mice. We have loved collaborating with the tap-happy and amazing Christopher Gattelli, the creative genius that is Tony Walton, the sublime Richard Pilbrow, and most of all with our beautiful Julie Andrews, our fearless director who is as kind as she is talented. We have loved our ridiculously gifted company that has brought such joy to us every step of the way. We have loved our artistic home here at Goodspeed, a place that cares for and respects not just the artist, but the artistic process as well.

And right now, we love that we get to share our beautiful show with each and every one of you.

We hope you enjoy the show.

Sincerely,

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Hunter Bell

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Why do I love theatre...
How can one articulate the magic to be found?
Go ahead and ask me—
Ask me why I love it...
All you have to do is look around!

...and that's exactly what we do every day as we work on this gift of a production. There's not a day that goes by where we don't look around and think how lucky we are for the chance to adapt Julie and Emma's wonderful valentine to this life all of us have chosen and the characters in it we love so dearly.

From start to finish, The Great American Mousical has been a whirlwind of activity and a labor of love. We have loved laughing and crying and breathing life into these amazing mice. We have loved collaborating with the tap-happy and amazing Christopher Gattelli, the creative genius that is Tony Walton, the sublime Richard Pilbrow, and most of all with our beautiful Julie Andrews, our fearless director who is as kind as she is talented. We have loved our ridiculously gifted company that has brought such joy to us every step of the way. We have loved our artistic home here at Goodspeed, a place that cares for and respects not just the artist, but the artistic process as well.

And right now, we love that we get to share our beautiful show with each and every one of you.

We hope you enjoy the show.

Sincerely,

Marcy Heisler
Zina Goldrich
Hunter Bell

With Heartfelt Thanks to our Members

We have always considered our accomplishments to be a collaboration with our Members. With your financial and moral support we have been able to maintain the high standards of excellence that you have come to expect in all of our musicals. When Goodspeed was honored with two Tony Awards for excellence in musical theatre, it was not just the theatre that was being honored, but each one of our Members, at every level, as well. Every accolade we receive is shared with you, because without you and your continued support, we could not achieve what we do.

Goodspeed is over 7,000 members strong. Visit www.goodspeed.org for a complete listing.

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ABOUT GOODSPEED MUSICALS

OUR PAST
Goodspeed’s beginnings date back to 1963 when we opened our doors as a professional musical theatre. Under the direction of Michael Price since 1968, Goodspeed has exported 19 productions to Broadway—most famously Annie, Man of La Mancha, and Shenandoah—and produced 65 world premières. 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.

OUR PRESENT
Goodspeed mounts six new and newly-worked musicals a year—three at the Goodspeed Opera House and three at The Norma Terris Theatre—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.

OUR FUTURE
We envision 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.

A complete listing of past Goodspeed Musical productions can be found at www.goodspeed.org.

HISTORY OF THE NORMA TERRIS THEATRE

The Norma Terris Theatre was inaugurated in 1984 by Goodspeed Musicals for the development of new musicals. The theatre is named in honor of the actress Norma Terris, star of Jerome Kern’s Show Boat and devoted patron and trustee of the Goodspeed Opera House during her later years.

Miss Terris began her stage career as a young vaudeville performer, which led to her first major role in George M. Cohan’s Little Nellie Kelly. She gained immortal acclaim as the creator of the roles of Magnolia and Kim in the original Florenz Ziegfeld 1927 production of Show Boat. After making two films for Fox, Married in Hollywood and Cameo Kirby, she starred for 10 seasons at the Municipal Opera Company in St. Louis.

Miss Terris first performed for Goodspeed audiences in the 1970 production of Little Mary Sunshine. She presided over the dedication of The Norma Terris Theatre, and in 1987 she established the Norma Terris Fund to expand the talents of individuals and to foster the vitality, excellence, and diversity of musical theatre at The Norma Terris Theatre. A beloved friend of the Goodspeed Opera House, Norma Terris is remembered for enriching the art of musical theatre with her beautiful voice, fine acting, and generous spirit.

The Norma Terris Theatre formerly was a factory built in the early 1900s for Susan Bates, Inc., which became one of the largest manufacturers of knitting needles and needlework accessories. In 1982, after relocating to a larger facility, Susan Bates, Inc., donated its abandoned factory in Chester to the Goodspeed Opera House Foundation. An intimate 200-seat performing space, The Norma Terris Theatre was fully renovated, opening its doors on July 10, 1984 with the new musical Harrigan ‘n’ Hart.
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You don’t have to be a high-powered lobbyist to call on Congress—just a healthcare professional who volunteers her time to prescribe a lifesaving message. American Heart Association advocates are part of a nationwide network of people dedicated to finding a cure for heart disease. They contact legislators to lobby for more funding for medical innovations, paving the way for lifesaving medical advances like new drugs to control high blood pressure and lower cholesterol, pacemakers and coronary bypass. Join us and you too can save lives from the nation’s No. 1 killer—heart disease.

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IMPROVING LIFE FOR ALL MIGRATORY ANIMALS.

THE BIKE PATH, YOUR OFFICE, THE BACKYARD. The environment isn’t just some far off place. It’s the asphalt beneath your bike, the coffee you for your commute, and the park where you walk your dog. And it’s why the Natural Resources Defense Council is working to protect the most important places on Earth. For easy ways to help protect your environment, go to NRDC’s how-to website, SimpleSteps.org.

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The mission of Goodspeed Musicals is to be the leader in preserving and producing musical theatre of the highest quality by:

- Rethinking, restoring and producing works that are valued and significant in the history of musical theatre;
- Developing new musical theatre works;
- Nurturing the talents of new composers, lyricists and librettists;
- Encouraging and developing the talents of artists, technicians, and administrators;
- Inspiring future audiences through education programs and outreach efforts;
- Preserving and expanding the archival collections of its Scherer Library of Musical Theatre and making them available for professional use;
- Maintaining the Goodspeed Opera House, a national historic landmark.

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Since its inception, Goodspeed Musicals has particularly benefited from the unique advantages of planned gifts and bequests. Because such gifts provide financial support over time, they have been essential to Goodspeed Musicals’ ability to consistently move from strength to strength, plan for the future with confidence, and ensure millions more will enjoy award-winning productions for generations to come.

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Goodspeed Musicals 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.

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The Goodspeed Guild is a volunteer organization dedicated to supporting Goodspeed Musicals' operations and productions. Since 1975, it has provided services to artists, patrons, and staff on a year-round basis, while offering our members the opportunity to become part of the behind-the-scenes activities at Goodspeed. To find out about volunteer opportunities that fit your interests and schedule, visit our website at www.goodspeed.org or contact Amy Campbell at 203.494.7328.

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