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Ryders Health Management congratulates company founders on receiving honorary doctorate degrees.

Martin Sbriglio, RN, NHA (L) and Dr. Robert Sbriglio, MD (R) with Margaret and Robert Sbriglio, Sr. recipients of Honorary Doctorate degrees in Humane Letters from St. Vincent’s College, May 21, 2010.

Company founders are also recipients of the CAHCE Lifetime Achievement Award for delivering the highest quality nursing and rehabilitation care.
Goodspeed Musicals | 2011 Season

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

Editor | Lori A. Cartwright

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Editor  Lori A. Cartwright
100 YEARS OF CELEBRATING LAUGHTER, DRAMA, ROMANCE AND APPLAUSE.

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THE WOMAN IN BLACK
By Stephen Malatrett based on the novel by Susan Hill
NOVEMBER 2 - NOVEMBER 20, 2011

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Cast of Characters

In Order of Appearance

Mickey McKee
Nelly Gold/Ned O'Reilly
Frances Gold
Violet Gold
Junior Tierney
Johnny Giovanni
Dickie the Duck
Kid Vicious
Albie Coots
Noble T. Jones
Bert Coots
Ethel Coots
Marie
Stanford J. Tierney
Alice Tierney
Radio Announcer

ENLIST

JESSICA AZENBERG
MATTHEW BAUMAN
CATHERINE BLADES
ZAK EDWARDS
MICHAEL MENDEZ
CLINTON ROANE
ALLIE SCHAUER
JEREMY SEVELOVITZ
ASHLEY WALLACE
MICHAEL WARRELL

DANCE CAPTAIN

ZAK EDWARDS

ASSISTANT STAGE MANAGER

HEATHER KLEIN

MUSICIANS

Conductor/Keyboard STEVEN SAAARI; Keyboard II DAN PARDO;
Bass MICHAEL SPERANZA; Percussion GARRETT WOJCIK

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

Musical Numbers

Hello! My Baby takes place 100 years ago on Tin Pan Alley, the Lower East Side, and the Upper East Side of New York City.

ACT I

Pluggers' Prologue*.................................................................Mickey, Company

Play A Simple Melody.....................................................Mickey, Nelly, Junior, Frances, Violet
(Irving Berlin)

I'm Always Chasing Rainbows..............................................Nelly, Mickey
(Joseph McCarthy & Harry Carroll)

G&S 1..................................................................................Bert, Albie, Noble, Mickey
(W.S. Gilbert & Arthur Sullivan)

A Good Man Is Hard To Find............................................Ethel, Nelly
(Eddie Green)

Oh, Johnny, Oh!............................................................Ned, Marie, Johnny, Dickie, Kid
(Abe Olman & Ed Rose)

G&S 2...................................................................................Albie, Noble, Mickey, Ned

Ja-Da.................................................................Bert, Ned, Mickey, Company
(Bob Carleton)

Some Of These Days.........................................................Mickey
(Shelton Brooks)

Alice Blue Gown..............................................................Mickey, Ned, Fran, Viola, Junior, Alice, Company
(Harry Austin Tierney & Joseph McCarthy)

If You Were The Only Girl................................................Alice, Junior, Mickey, Frances
(Nat D. Ayer & Clifford Grey)

Alice Blue Gown (Reprise)................................................Company

ACT II

Hello! My Baby (reprise)......................................................Mickey, Junior, Radio Announcer, Company

I Don't Care.................................................................Nelly
(Jean Lenox & Harry O. Sutton)

If You Were The Only Girl (reprise)....................................Junior, Alice

Stairway To Paradise.........................................................Junior, Stanford, Alice
(George Gershwin, Ira Gershwin, Buddy DeSylva)

G&S 3.................................................................................Albie, Noble, Ned

Ballin' The Jack...............................................................Johnny, Bert, Mickey, Ned
Cast of Characters

In Order of Appearance
Mickey McKee
Nelly Gold/Ned O’Reilly
Frances Gold
Violet Gold
Junior Tierney
Johnny Giovanni
Dickie the Duck
Kid Vicious
Albie Cootts
Noble T. Jones
Bert Cootts
Ethel Cootts
Marie
Stanford J. Tierney
Alice Tierney
Radio Announcer

JUSTIN BOWEN
STEPHANIE KOENIG
KELLY MCCORMICK
ALEX VIOLA
CARRINGTON VILMONT
JEREMY SEVELOVITZ
MICHAEL WARRELL
MICHAEL MENDEZ
MATTHEW BAUMAN
CLINTON ROANE
FRANK ROOT
BETH MCCVEY
ALLIE SCHAUSER
DICK DECAEU
CATHARINE BLADES
FRANK ROOT

ENSEMBLE
JESSICA AZENBERG
MATTHEW BAUMAN
CATHARINE BLADES
ZAK EDWARDS
MICHAEL MENDEZ
CLINTON ROANE
ALLIE SCHAUSER
JEREMY SEVELOVITZ
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Play A Simple Melody ......................................................... Mickey, Nelly, Junior, Frances, Violet
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I’m Always Chasing Rainbows .................................................. Nelly, Mickey
(Joseph McCarthy & Harry Carroll)

G&S 1 ....................................................................................... Bert, Albie, Noble, Mickey
(W.S. Gilbert & Arthur Sullivan)

A Good Man Is Hard To Find .................................................... Ethel, Nelly
(Eddie Green)

Oh, Johnny, Oh! ........................................................................ Ned, Marie, Johnny, Dickie, Kid
(Abe Olman & Ed Rose)

G&S 2 ....................................................................................... Albie, Noble, Mickey, Ned

Ja-Da .......................................................................................... Bert, Ned, Mickey, Company
(Bob Carleton)

Some Of These Days ................................................................. Mickey
(Shelton Brooks)

Alice Blue Gown ........................................................................ Mickey, Ned, Fran, Viola, Junior, Alice, Company
(Harry Austin Tierney & Joseph McCarthy)

If You Were The Only Girl ....................................................... Alice, Junior, Mickey, Frances
(Nat D. Ayer & Clifford Grey)

Alice Blue Gown (Reprise) ...................................................... Company

ACT II

Hello! My Baby (reprise) ......................................................... Mickey, Junior, Radio Announcer, Company

I Don’t Care .............................................................................. Nelly
(Jean Lenox & Harry O. Sutton)

If You Were The Only Girl (reprise) ......................................... Junior, Alice

Stairway To Paradise ............................................................. Junior, Stanford, Alice
(George Gershwin, Ira Gershwin, Buddy DeSylva)

G&S 3 ....................................................................................... Albie, Noble, Ned

Ballin’ The Jack ....................................................................... Johnny, Bert, Mickey, Ned

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All of the songs in Hello! My Baby were written before January 1, 1923 and exist in the Public Domain.

*Pluggers Prologue: Hello! My Baby (Joseph E. Howard & Ida Emerson); Swanee (George Gershwin & Irving Caesar); Toot Toot Tootsie (Gus Kahn, Dan Russo, Ernie Erdman); Give My Regards To Broadway (George M. Cohan); Take Me Out To The Ballgame (Albert von Tilzer & Jack Norworth); Goodbye My Lady Love (Joseph E. Howard); Yes Sir, That’s My Baby (Walter Donaldson & Gus Kahn); Pretty Baby (George W. Meyer & Al Bryan); Sidewalks Of New York (James W. Blake & Charles B. Lawlor); Ballin’ The Jack (Billy Higgins & W. Benton Overstreet)

Ain’t We Got Fun ......................................................... Frances, Violet, Company
(Edward Kunz & Joseph McCarthy)

They Didn’t Believe Me. ............................................. Nelly
(Elmer Rice & Elmer Rice)

My Buddy ................................................................. Ned, Mickey
(Walter Donaldson & Gus Kahn)

Sidewalks Of New York (James W. Blake & Charles B. Lawlor); Hail, Hail, The Gang’s Love (Joseph E. Howard); Yes Sir, That’s My Baby (Walter Donaldson & Gus Kahn); Pretty Baby (George W. Meyer & Al Bryan); Sidewalks Of New York (James W. Blake & Charles B. Lawlor); Ballin’ The Jack (Billy Higgins & W. Benton Overstreet)

Ballin’ The Jack (reprise) ........................................... Johnny, Dickie, Kid
(Billy Higgins & W. Benton Overstreet)

Hello! My Baby (reprise) ............................................ Company

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Musical Numbers

continued

(C. Smith)

You’d Be Surprised .................................................................Ethel, Bert (Irving Berlin)

Alice Blue Gown (reprise) ....................................................Violet, Company

My Buddy ..............................................................................Ned, Mickey (Walter Donaldson & Gus Kahn)

They Didn’t Believe Me. .....................................................Nelly (Jerome Kern & Herbert Reynolds)

Ain’t We Got Fun ..................................................................Frances, Violet, Company (Richard A. Whiting, Gus Kahn, & Raymond Egan)

There’ll Be Some Changes Made ......................................Nelly, Mickey, Albie, Noble, Junior, Stanford, Johnny (Billy Higgins & W. Benton Overstreet)

Ballin’ The Jack (reprise) ......................................................Johnny, Dickie, Kid (James Vincent Monaco & Joseph McCarthy)

You Made Me Love You .....................................................Ned (James Vincent Monaco & Joseph McCarthy)

Hello! My Baby (reprise) ......................................................Company

There will be a 15-minute intermission between acts.

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

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WHO’S WHO


ALLIE SCHAULER* (Marie, Ensemble) is thrilled to return to Goodspeed after appearing in Radio Girl. Most recently: Lina Lamont in Singin’ in the Rain, Westchester Broadway Theater. She comes from Fargo, ND and has a Music Education Degree from Concordia College (MN). She thanks God, family, friends, Karen, and her love, Justin, for all their support. Romans 8:28

JEREMY SEVELOVITZ (Johnny, Ensemble) is a graduate of The Hartt School, Jersey is excited to return to Goodspeed and the cast of Hello! My Baby. Recent roles: Benjamin Franklin (We the People), Bobby (Company), Dottore (The Glorious Ones), Henry (The Fantasticks), Spitz (Band Geeks). Thanks to his family and friends for their support. www.jeremysevelovitz.com

CARRINGTON VILMONT* (Junior) is pleased to return to Goodspeed after appearing in Half a Sixpence. Broadway and National Tour, The Phantom of the Opera; Pittsburgh Public, Cabaret; 45th Street Theater, The Second Toscza; Hawaii Opera Theater, The Telephone and The Medium. Film and Television: Death in Love, The Tell-Tale Heart, “Flight of the Conchords,” Romance Languages, “Guiding Light,” Bill is My Dog. Carrington appeared this year with the Northshore Concert Band and is a graduate of Northwestern University.

ALEX VIOLA (Violet) Goodspeed debut! NY: The Seagull (Nina, Hudson Warehouse), Velma Gratch and the Way Cool Butterfly (Velma, Vital Theatre), The Complete Works of the Brothers Grimm (Abridged) (Manhattan Children’s Theatre). Regional: The Governor (SWU & the Schwartz Center), Bedroom Farce (Schwartz Center), Midsummer Night’s Dream (Hermia, Itchaa Shakespeare Company). She hopes you enjoy the show.

ASHLEY WALLACE (Ensemble) National Tours: Grease (Cha-Cha DiGregorio, Rizzo u/s), I Love a Piano (Swing), Oliver! (Dance Captain). Other credits: A Kid’s Life (The York Theatre), Me and My Girl (Sunlight Theatre), The Thing About Men (Royal Holloway University of London), Orpheus Descending (Muhlenberg College). Thanks to Nancy at Carson-Adler and Goodspeed. Love to my incredible friends and family. www.ashleyerinwallace.com


GEORGIA STITT (Arrangements, Orchestrations, and New Music) wrote the musicals Big Red Sun (with John Jiler), Hello! My Baby and Mosaic (with Cheri Steinkellner), The Water (with Jeff Hylen and Tim Weisner), and Sing Me A Happy Song (with Jamie Pachino). Recordings of her work include This Ordinary Thursday: The Songs of Georgia Stitt, Alphabet City Cycle (featuring Kate Baldwin), and the upcoming My Lifelong Love. With Susan Egan she pens the blog “Glamour and Goop.” Love to Molly, Susannah, and JRB. www.GeorgiaStitt.com

WHO’S WHO

BETH McVEY* (Ethel) Broadway: Original company of 42nd Street, Annie, Nine (Carla, Claudia), original company of Phantom, and Beauty and the Beast (Mrs. Potts). National Tours: Lend Me A Tenor (Diana), Copia Cabana (Gladys), Guys and Dolls (Adalatia), Urinetown (Ms. Pennywise). Regionally: Man of La Mancha (Aldonza) with John Rait, We Have Always Lived in the Castle at Yale Rep, A Little Night Music (Desiré), Forum (Domina) at Paper Mill Playhouse.

MICHAEL MENDEZ* (Kid Vicious, Ensemble) is thrilled to be making his Goodspeed debut. Regional: Fat Camp the Musical (Playhouse Square Cleveland, New York Workshop, NY Musical Theatre Festival), How Grinch Stole Christmas! (Old Globe), The Full Monty (AMTJS), The 25th Annual Putnam County Spelling Bee (Secret Theatre). Thanks to Nicolosi & Co., and his family and friends!

CLINTON ROANE* (Noble, Ensemble) Broadway: The Scottsboro Boys. NYC: The Sporting Life of Icarus Jones (Icarus Jones) and workshops/readings. Training: Howard University (BFA) and CAP21. Thanks to God, family, The Mine, creative team and Paul Hardt!

FRANK ROOT (Bert, Radio Announcer) is thrilled to be back at Goodspeed, having performed in George M! Broadway: Bert Barry, 42nd Street (Revival); Mack & Mabel (original production). National Tours: Pirates of Penzance, Show Boat; George M! You’re

RAY RODERICK (Director) directed My One And Only, Singin’ in the Rain, and 42nd Street at Goodspeed. Other credits: Director/Book Adaptation Chitty, Chitty, Bang, Bang National Tour (UK Tour and Licensed by MTI); Associate Director A Christmas Carol Madison Square Garden and Broadway revival of The Music Man and director of 3 year North American Tour; Co-Writer/Director/Choreographer Irving Berlin’s I Love A Piano 3 year National Tour/Japan; Writer/Director ‘S Wonderful! The New Gershwin Musical. Off-Broadway: Director/Co-Writer The Prince And The Pauper; Director/Choreographer The Ark, Lamour The Merrier, and The Story Goes On. Regional: Denver Center, Ogunquit Playhouse, and Gateway Playhouse.

STEVIE SAARI (Music Director) is honored to work on the HMB: Goodspeed: My One And Only (CT Critics Circle Award, Best Choreography). How to Succeed… (CT Critics Circle nomination) NYC: Camelot in Concert starring Jeremy Irons and Melissa Errico (Shubert Theater), NYMTF: My History of Marriage (music by David Shire) and Hurricane the Musical, both directed by Michael Bush. MUSN: Singin’ In The Rain, Bye Bye Birdie, Beauty and the Beast, 42nd Street, 50 Years of MUNY Magic, White Christmas. Feature film: Made for Each Other. Associate Choreographer, Broadway: 42nd Street (Revival), Irving Berlin’s White Christmas, State Fair, Ain’t Broadway Grand. Extensive dance company work including American Ballet Theatre Summer Intensive.

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20 GOODspeed Musicals | 2011 season

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WHO’S WHO

(Prince Music Theater); Aysha/Eve understudy, Children of Eden (Ford’s Theatre); and Fantine in the regional premiere of Les Misérables (Pioneer Theatre Company). NYC workshops: Ace: Zhivago. Huge thanks to Ray! For JCB.

BETH McVEY* (Ethel) Broadway: Original company of 42nd Street, Annie, Nine (Carla, Claudia), original company of Phantom, and Beauty and the Beast (Mrs. Potts). National Tours: Lend Me A Tenor (Diana), Copa Cabana (Gladys), Guys and Dolls (Adalatia), Urinetown (Ms. Pennywise). Regionally: Man of La Mancha (Alonzo) with John Rait, We Have Always Lived in the Castle at Yale Rep, in the Castle We Have Always Lived (Ms. Pennywise). Regionally: (Gladys), Forum Christmas! 20 of Penzance Ace; Zhivago Mine, creative team and Paul Hardt!

MICHAEL MENDEZ* (Kid Vicious, Ensemble) is thrilled to be making his Goodspeed debut. Regional: Fat Camp the Musical (Playhouse Square Cleveland, New York Workshop, NY Musical Theatre Festival), How the Grinch Stole Christmas! (Old Globe), The Full Monty (AMTSJ), The 25th Annual Putnam County Spelling Bee (Secret Theatre). Thanks to Nicolosi & Co., and his family and friends!

CLINTON ROANE* (Noble, Ensemble) Broadway: The Scottsboro Boys. NYC: The Sporting Life of Icarus Jones (Icarus Jones) and workshops/readings. Training: Howard University (BFA) and CAP21. Thanks to God, family, The Mine, creative team and Paul Hardt!


ALLIE SCHAUER* (Marie, Ensemble) is thrilled to return to Goodspeed after appearing in Radio Girl. Most recently: Lina Lamont in Singin’ in the Rain, Westchester Broadway Theater. She comes from Fargo, ND and has a Music Education Degree from Concordia College (MN). She thanks God, family, friends, Karen, and her love, Justin, for all their support. Romans 8:28

JEREMY SEVELOVITZ (Johnny, Ensemble) is a graduate of the Hartt School, Jeremy is excited to return to Goodspeed and the cast of Hello! My Baby. Recent roles: Benjamins Franklin (We the People), Bobby (Company), Dottore (The Glorious Ones), Henry (The Fantasticks), Spitz (Band Geeks). Thanks to his family and friends for their support. www.jeremysenergylovitz.com

CARRINGTON VILMONT* (Junior) is pleased to return to Goodspeed after appearing in Half a Sixpence. Broadway and National Tour, The Phantom of the Opera; Pittsburgh Public, Cabaret; 45th Street Theater, The Second Toscia, Hawaii Opera Theater, The Telephone and The Medium. Film and Television: Death in Love, The Tell-Tale Heart, “Flight of the Conchords,” Romance Languages, “Guiding Light,” Bill is My Dog, Carrington appeared this year with the Northshore Concert Band and is a graduate of Northwestern University.

ASHLEY WALLACE (Ensemble) National Tours: Grease (Cha-Cha DiGregorio, Rizzo u/s), I Love a Piano (Swing), Oliver! (Dance Captain). Others credits: A Kid’s Life (The York Theatre), Me and My Girl (Sunlight theatre), The Thing About Men (Royal Holloway University of London), Original Describing (Muhlenberg College). Thanks to Nancy at Carson-Adler and Goodspeed. Love to my incredible friends and family. www.ashleyerinwallace.com

ALEX VIOLA (Violet) Goodspeed debut! NY: The Seagull (Nina, Hudson Warehouse), Velma Gratch and the Way Cool Butterfly (Velma, Vital Theatre), The Complete Works of the Brothers Grimm [Abridged] (Manhattan Children’s Theatre). Regional: Imaginarius (Schwartz Center), Bedroom Farce (Schwartz Center), Midsummer Night’s Dream (Hermia, Ithaca Shakespeare Company). She hopes you enjoy the show.

MICHAEL WARRELL (Dickie the Duck, Ensemble) Goodspeed debut! National/International Tours: Spamalot (Dance Captain/ Patsy understudy), Grease (Dudley understudy), Farne (Nick/Schlonmo understudy). Regional: Joseph..., NSMT (Benjamin); Mega Nunsense (Virgil); Grease (Dudley). Others include: Urinetown (Bobby Strong), Love’s Labour’s Lost (Boyet), Lippa’s The Wild Party (Oscar), BA Ball State. For SJW, my rock, family and loves.

CHERI STEINKELLER (Book & New Lyrics) A 2011 Tony nominee for Sister Act, Cheri and husband/writing partner Bill have won multiple Emmys, Golden Globes, People’s Choice, BAFTA, Writers Guild, Parents Choice, and TVLand Legend Awards for writing/producing TV’s “Cheers” and creating “Disney’s Teacher’s Pet.” Other stage credits: Princesses, Mosaic, Our Place, and Instaplay, LA’s first all-improvised musical-comedy. Other television: “The Jeffersons,” “Facts of Life,” “Family Ties,” “Who’s The Boss?,” Bob,

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KELLI BARCLAY (Choreography) is thrilled to be working on HMBC. Goodspeed: My One And Only (CT Critics Circle Award, Best Choreography), How to Succeed... (CT Critics Circle nomination) NYC: Camelot in Concert starring Jeremy Irons and Melissa Errico (Shubert Theater), NYMTF: My History of Marriage (music by David Shire) and Hurricane the Musical, both directed by Michael Bush. MUNY: Singin’ In the Rain, Bye Bye Birdie, Beauty and the Beast, 42nd Street, 50 Years of MUNY Magic, White Christmas. Feature film: Made for Each Other. Associate Choreographer, Broadway: 42nd Street (Revival), Irving Berlin’s White Christmas, State Fair, Ain’t Broadway Grand. Extensive dance company work including American Ballet Theatre Summer Intensive.

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ROBIN L. MCGEE (Costume Design) Goodspeed: My One And Only, for which she won the Connecticut Critics Circle Award. Credits include: As Long as You Both Shall Laugh, Broadway; A Few Good Men...Dancin’, National /International Tours; Susannah, Des Moines Metro Opera; The Friars Club Roast of Jerry Stiller, clowns for Ringling Brothers and Barnum and Bailey Circus, and many other off-Broadway and Regional credits. Masters of Fine Arts, University of Texas; proud member of United Scenic Artists 829. www.rmcgeedesign.com


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 Terri 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 theatre 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 to all who work so hard backstage nightly.

STUART HOWARD & 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.

ADAM GOODMAN (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.

RENEE LUTZ* (Production Stage Manager) Credits include Amour (Goodspeed), 45 productions for Barrington Stage, and numerous for Theatre for a New Audience, including the tour and RSC productions of Merchant of Venice. Other credits: NY Shakespeare Festival, Lincoln Center, Playwrights Horizons, MTC, Berkshire Theater Festival, and La Jolla. She volunteers on, and sits on the board of, retired Fireboat John J. Harvey (fireboat.org). Her very best credit and longest run is her husband, actor Gordon Stanley.

HEATHER KLEIN* (Assistant Stage Manager) is thrilled to be working at The Norma Terri for the first time! Heather was a Production Assistant on Goodspeed’s Jim Henson’s Emmet Otter (2008 & 2009), 42nd Street, and Half a Sixpence. New York: The Mushroom Pickers, U.S. Premiere (alloy theater company); Binding (SolaNova Festival), Enfrascada (Clubbed Thumb Summerworks Festival). Regional: ReVision Theatre, McCarter Theatre Center, Yale School of Drama, Berkshire Theatre Festival, North Shore Music Theatre, Vineyard Playhouse. BA Theater Arts Stage Management Concentration, Brandeis University.

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

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 highest 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.

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What is your vision for your show?

If Turner Classics raided the MGM vault to discover a long-lost, brand-new musical filled with some of the greatest songs ever composed by the most beloved American songwriters who ever lived, and it felt modern and funny and moved like a locomotive—that would be our vision. Is that too much to ask?

Tell us about your inspirations.

Three years ago, while directing my youngest daughter’s junior high production of Anything Goes, I fell in love with the alchemy that occurs when you meet voices old tunes. Months later, while writing the book for Sister Act and surrounded by disco-nuns, my thoughts kept flipping back to kids singing the classics. On a whim, I jumped online to see which vintage tunes existed in the Public Domain, and was blown away by the treasures. “I’m Always Chasing Rainbows,” “Stairway to Paradise,” “Oh, Johnny, Oh,” “My Buddy”—“Ain’t We Got Fun,” of course “Hello! My Baby”—all the songs my mom’s mom taught her and she taught me—just sitting there, waiting to be sung again.

Talk a bit about how the show came about and your collaboration.

Hello! My Baby began with a songbook of memorable-but-forgotten tunes. I scribbled dozens of titles on Post-Its, stuck them to the wall, moved them around, tried to fashion a story around them.

My first instinct was to go straight-up Mickey Rooney/Judy Garland “Hey kids, let’s put on a show”: Babes In...something. Babies On...somewhere. But once I started digging into the songs’ origins, it became wildly clear: these ‘Tin Pan Alley tunes told a story of their own.

The seed of that story sprouted with an old-school term: “Song-plugger.” Teenage Irving Berlin, George and Ira Gershwin, Jerome Kern, Ebbie Blake—so many of our great composers began their musical careers as song-pluggers on the Lower East Side, hawking sheet music on the streets, in saloons—wherever people gathered. And it didn’t matter whether you were Jewish or Irish, rich or poor—if you came up with a hit, you could jump the wall, make a million, and write the songs the kids were all singing. And are singing again—a hundred years later!

In my earliest notes, the song-pluggers were modeled after the real-life guys: Mickey was Berlin, the Coots brothers were the Gershwin, Junior Tierney a Yale Whiffenpoof a la Cole Porter. But the story took a surprise turn when I stumbled on a Yiddish Theater troupe from the era. “The Trouser Comedy” took center stage as fictional sweatshop worker Nelly Gold put on the pants she once sewed—to defy her gender, pass for a boy, double her income (to sixteen bucks a week), and succeed in a male-dominated world.

The biggest Oprah “Aha!” moment came with the realization that songs in the Public Domain have no copyright restrictions. This meant we could (with great respect and affection for the original composers and lyricists) get creative! I added character-centric, story-forwarding lyrics in the form of new intros, bridges, additional verses. Georgia composed counter-melodies and dance music, pushed tempos, changed the styles and feel of the songs and built the score to sound fresh to the modern ear. Holding onto the classic refrains people know and love; we’ve taken this simple 16-bar ditties and 32-bar charm-songs into full-scale musical-theater numbers.

What stage of development is the show in now?

It’s time to get it on its feet and see it dance! We’ve had readings (including Goodspeed’s Festival of New Artists and the Village Theater Festival of New Musicals), and a wonderful youth production last summer the Rubicon Theatre in Ventura, California. But this is our first professional go—and happily, it’s at Goodspeed, where we always imagined it.

What do you hope to accomplish here at Goodspeed?

We’re excited to work with Michael Price and Donna Lynn Hilton once again, and to be directed and choreographed by Goodspeed favorites Ray Rodrick and Kelli Barclay. Knowing us, we’ll keep tweaking and tinkering ‘til someone hollers “stop!”—all with an eye toward making Hello! My Baby as fresh, fast, and funny as it can be. The hardest part may be cutting songs—but these tunes are everyone’s darlings!
What is your vision for your show? If Turner Classics raided the MGM vault to discover a long-lost, brand-new musical filled with some of the greatest songs ever composed by the most beloved American songwriters who ever lived, and it felt modern and funny and moved like a locomotive—that would be our vision. Is that too much to ask?

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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 67 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.

PAST GOODSPEED PRODUCTIONS

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

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

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*. 

**History of the Norma Terris Theatre**

Norma Terris

**Goodspeed Musicals | 2011 Season** 26
today, Goodspeed’s main stage productions are more often contemporary works created during the
timeframe of its audience.

To date, Goodspeed has exported 19 productions to Broadway—most famously Annie, Man of La
Mancha, and Shenandoah—and produced 67 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 shines 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.

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## PAST GODESPEED PRODUCTIONS

| Year | Festival of New Artists: |
| 2006 | I See London, I See France |
| 2007 | Once Upon a Time in Narcissia |
| 2008 | The Trouble With Doug |
| 2009 | Life on the Mississippi |
| 2010 | Hello Out There |
| 2011 | Band Geeks! |

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

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


Special Gifts
Goodspeed Musicals is grateful to those who have made a special gift during the 2011 season. They include:

Benjamin B. Liveten  Charles and Linda A. Memoria 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 Pericoli by Mary Louise Giancreco  In Memory of Jerome Teitelbaum by JoAnn Schwartzman  In Memory of Mark A. Wanger by Bernard J. Beiser and by Michael Album

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.


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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 Millsapaugh Catlin Family Fund
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The George S. and Charmian A. Goodspeed Memorial Fund
The A. Nicholas Groth, Ph.D. Charitable Gift Annual* The Richard G. and Elizabeth F. Kehoe Charitable Gift Annual* The Charles R. Lindberg Family Fund
The Maryann and Jane E. Ondovska Fund for the Preservation of the Victorian Goodspeed Opera House
The Salvatore Manzuno, 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.

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

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Box Office
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East Haddam, CT 06423-0392
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boxoffice@goodspeed.org
Hours:
Monday & Tuesday: 10 a.m. to 5 p.m.
Wednesday & Thursday: 10 a.m. to 8 p.m.
Friday & Saturday: 10 a.m. to 8:30 p.m.
Sunday: 10 a.m. to 7 p.m.

House Manager: 860.873.8664, ext. 368

Bar and Gift Shop:
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.

Infra-red Hearing System:
The Norma Terris Theatre offers the Sennheiser infra-red hearing system to assist hearing-impaired patrons. Free headsets are available at the Box Office. Goodspeed Musicals gratefully acknowledges the Carol L. Shirat Foundation for underwriting.

Special Services:
Handicapped parking is located in the spaces closest to the theatre entrance. Reserved parking spaces are available upon request; please call the House Manager. If you require special assistance of any kind (for example, assistance getting to your seats), please inform the Box Office when you purchase your tickets.

Special Thanks:
To Cap-21, Powerhouse Theatre, Rubicon Theatre, Santa Barbara City College, Village Theatre, and everyone whose support made Cap-21, Powerhouse Theatre, Rubicon Theatre, Santa Barbara City College, Village Theatre, and everyone whose support made Goodspeed Musicals possible

Goodspeed Musicals is a member of The League of Resident Theatres.

Mailing Address: Goodspeed Musicals
P.O. Box A
East Haddam, CT 06423-0281
Tell Us What You Think
Audience response is a vital part of The Norma Terris Theatre. In addition to discussing the production at our Thursday evening “Talkbacks,” you can actively participate in the process of creating a new musical by e-mailing the creative team at info@goodspeed.org.

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Hello! My Baby will be produced by Rubicon Theatre Company and PCPA Theaterfest in a production directed by Brian McDonald in 2012.
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Matthew Francis ................ Assistant Technical Director
Chris Phillips .................. Master Carpenter
Zachary Hankin, Eric Miller, Shop Carpenters
Chee Lee ................................ Opera House Stage Carpenter
Carla Tetzzi ................................ Charge Scenic Artist
Samantha Yaeger .................. Lead Scenic Artist
Patti Lizzo .................................. Staff Scenic Artist
Phyllis Teal .......................... Administrative Assistant
Ellen Lampros .................... Props Manager
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Ryan Scott ................................ Associate Scenic Designer
Elke Toftlefsen .................. Resident Assistant Costume Designer
Lisa McDaniel .................. Carpenter
Greg McGurie .................. Lighting and Sound Technician
Alexandra Reynolds .......... Stage Carpenter
Molly Jae Chase ................... Wardrobe Supervisor
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Molly Sturges .............. Piano Technician
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GOODSPEED MUSICALS | 2011 SEASON

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