2010 SEASON

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WHILE OTHERS WAKE UP AND
WORK HARD AT IT.
— AUTHOR UNKNOWN

GOODSPEED MUSICALS
2010 SEASON

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GOODSPEED MUSICALS
2010 SEASON

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SHEPHERD MEAD

with
JAMES BEAMAN NATALIE BRADSHAW RONN CARROLL JERRY CHRISTAKOS TOM DECKMAN LIANNE MARIE DOBBS NICOLETTE HART SARAH MARIE HICKS MATTHEW KILGORE ERIN MAGUIRE PETER MILLS NATALIE NEWMAN BRIAN OGLIVIE KRISTIN PIRO JOHN SCACCHETTI BRIAN SEARS AARON SEROTSKY JENNIFER SMITH DREW TAYLOR KELLYN UHL RICHARD VIDA MICKI WEINER

Featuring SENATOR CHRISTOPHER J. DODD as the Voice of the Narrator

Scenic Design by
ADRIAN W. JONES

Costume Design by
GREGORY GALE

Lighting Design by
PAUL MILLER

Hair & Wig Design by
ASHLEY RYAN

Sound Design by
JAY HILTON

Orchestrations by
DAN DELANGE

Assistant Music Director
WILLIAM J. THOMAS

Production Manager
R. GLEN GRUSMARK

Production Stage Manager
BRADLEY G. SPACHMAN

Casting by
STUART HOWARD, AMY SCHETTER, & PAUL HARDT

Associate Producer
BOB ALWINE

Line Producer
DONNA LYNN COOPER HILTON

Music Direction by
MICHAEL O'FLAHERTY

Choreographed by
KELLI BARCLAY

Directed by
GREG GANAKAS

Produced for Goodspeed Musicals by
MICHAEL P. PRICE

First Performance September 24, 2010

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

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LIANNE MARIE DOBB  NICOLETTE HART  SARAH MARIE HICKS  MATTHEW KILGORE  ERIN MAGUIRE
PETER MILLS  NATALIE NEWMAN  BRIAN O'GILVIE  KRISTIN PIRO  JOHN SCACCETTI  BRIAN SEARS
AARON SEROTSKY  JENNIFER SMITH  DREW TAYLOR  KELLYN UHL  RICHARD VIDA  MICKI WEINER

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Cast of Characters

(In order of appearance)

Voice of the Narrator
J. Pierrepoint Finch
Milt Gatch
Jenkins
Tackaberry
Peterson
J.B. Biggley
Rosemary Pilkington
Bert Bratt
Smitty
Bud Frump
Miss Jones
Mr. Twimble
Hedy LaRue
Miss Krumholtz
Toybree
Benjamin Ovington
Wally Worper

SENATOR CHRISTOPHER J. DODD
BRIAN SEARS
JAMES BEAMAN
BRIAN OGILVIE
MATTHEW KILOGRE
DREW TAYLOR
RONN CARROLL
NATALIE BRADSHAW
AARON SEROTSKY
ERIN MAGUIRE
TOM DECKMAN
JENNIFER SMITH
RICHARD VIDA
NICOLETTE HART
LIANNE MARIE DOBBS
JOHN SCACCHETTI
JERRY CHRIStAKOS
RICHARD VIDA

GOODSPEED MUSICALS

Ensemble

MATTHEW KILOGRE
NATALIE NEWMAN
BRIAN OGILVIE
KRISTIN PIRO

SWINGS

PETER MILLS
KELLYN UHL

DANCE CAPTAIN

MATTHEW KILOGRE

ASSISTANT STAGE MANAGER

DEREK MICHAEL DIGREGORIO

UNDERSTUDIES

Finch BRIAN OGILVIE; Biggley DREW TAYLOR; Rosemary, Miss Jones LIANNE MARIE DOBBS; Bratt JAMES BEAMAN; Smitty KRISTIN PIRO; Bud JOHN SCACCHETTI; Finch JERRY CHRIStAKOS; Hedy NATALIE NEWMAN

ORCHESTRA

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

ALTERNATES

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

Musical Numbers

Synopsis of Scenes & Musical Numbers

Time: 1962

ACT ONE

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

ACT TWO

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

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(In order of appearance)

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J.B. Biggley
Peterson
J.B. Biggley
Jenkins
Milt Gatch
Bert Bratt
Tackaberry
J. Pierrepont Finch
Miss Krumholtz
Hedy LaRue
Miss Jones
Bud Frump
Toynbee
Mr. Twimble
Bert Bratt

Synopsis of Scenes & Musical Numbers
Time: 1962

ACT ONE

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

ACT TWO

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

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WHO’S WHO

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

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


NICOLETTE HART* (Hedy LaRue) Last seen in the Broadway Tour of Rent (Maureen), The Wedding Singer; Rent; Legally Blonde; Will Rogers Follies; Civil War; Grease. Stand By Your Man: A Chorus Line; Little Shop of Horrors; Always, Patsy Cline. TV/Film: “Law & Order,” “Lipstick Jungle,” “Cherry Crush, Veronika Decides To Die. Harlette, Bette Midler’s Kiss My Brass World Tour.

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

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


JENNIFER SMITH* (Miss Jones) 11 Broadway shows including original companies of La Cage aux Folles, Victor/Victoria, The Producers, and The Drowsy Chaperone. At Goodspeed: Lucky in the Rain, George M!, and Lucky Guy. Film and TV: “Law & Order: Criminal Intent” and “SVU,” “Curb Your Enthusiasm,” The Producers, Calling It Quits; and Confessions of a Shopaholic.


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

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

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

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


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

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

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

TOM DECKMAN* (Bud Frump) Broadway: Spamalot (also First National, Helen Hayes nom.), Good Vibrations. NY: South Pacific in concert at Carnegie Hall, Bye Bye Birdie (Encore!). What May Fall (Pope Auditorium), Best Foot Forward (York Theatre), Regional: Hair (Baystreet Theatre), Grease (Downtown Cabaret Theatre). TV/Film: The Debut (dir. David Turner), “Sex and the City,” “Law & Order: Criminal Intent” and “SVU,” “Curb Your Enthusiasm,” The Producers, Calling It Quits; and Confessions of a Shopaholic.

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WHO’S WHO

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

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

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

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


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

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

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

MICHAEL P. PRICE (Executive Director) is now in his 42nd year as Executive Director of Goodspeed Musicals. Under his direction Goodspeed became known for its dedication to the American musical and the development of new works of this genre. He accepted two special Antoinette Perry (Tony) Awards for Goodspeed. He is chairman of the Connecticut Commission of Culture and Tourism. Mr. Price is a founding member and past vice president of the National Alliance for Musical Theatre. He is the founder of the League of Historic Theatres and served as its first president. He is the vice president of the American Theatre Wing and is a member of the Tony Awards Management Committee. He earned a BA from Michigan State, an MA from Minnesota University, and an MFA from Yale. Michael is the recipient of honorary doctorates in fine arts, honoris causa, from Connecticut College and the University of Hartford.

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

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

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

MICHAEL O’FLAHERTY (Music Director) is in his 19th 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, Genesis, for which he wrote music and lyrics, was recently showcased in NYC.

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

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


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

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

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

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

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

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ABOUT THE AUTHORS

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

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PROGRAM NOTES

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

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

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

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

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

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

Jack Weinstock, a neurosurgeon, and Willie Gilbert, an established playwright, adapted the book for the stage. In 1960, an agent named Abe Newborn brought the unproduced play to Cy Feuer and Ernest Martin. They saw potential in the script and Feuer remarked, “We sensed a good musical in the debauched hive of corporate conformity.” Feuer and Martin convinced Abe Burrows to pen the book of the musical and Frank Loesser to write the score. After bringing them onboard, Feuer went to a trade show and was impressed by a dance that was choreographed by a young man named Hugh Lambert. After hiring him, they learned that Lambert’s talents were limited to working on the specific musical number they had seen. He duplicated it for the show and they billed it as the Pirate Dance. Fortunately, Bob Fosse was credited with “Musical Staging” and Feuer remarked, “We sensed a good musical in the debauched hive of corporate conformity.”

A number of other problems emerged during the development of the musical. Despite the challenges, the excellent score, lengthy creative team, talented performers, and remarkable book combined to form a sensational hit. How to Succeed’s appeal reached far beyond the tired business people of New York City, enjoying a grand run of 1,417 performances. It went on to win seven Tony Awards, the 1962 Pulitzer Prize for Drama, and the Best Musical Award from the New York Drama Critics Circle. Normally, we do our best to ensure that you have a smile on your face as you walk out of the Opera House. This show is so hilarious, you have a smile on your face as you walk out of the Opera House. This show is so hilarious, you have a smile on your face as you walk out of the Opera House. This show is so hilarious, you have a smile on your face as you walk out of the Opera House. This show is so hilarious, you have a smile on your face as you walk out of the Opera House. This show is so hilarious, you have a smile on your face as you walk out of the Opera House. This show is so hilarious,
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The Goodspeed Opera House has endured as a majestic presence on the Connecticut River since it was built in 1876 by William H. Goodspeed, a shipping and banking magnate and avid theatre lover. Since that time the Opera House has lived two lives: the first as a bustling center of commerce, housing a theatre, professional offices, steamboat passenger terminal and a general store; and the second, after a period of neglect and deterioration, as a magnificent professional musical theatre fully restored in 1963 to its original splendor.

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

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

- **2002**
  - Dames at Sea
  - Babes in Arms
  - King of Hearts
  - "Actor, Lawyer, Indian Chief"
  - "The Road to Hollywood"
  - "The Baker's Wife"

- **2003**
  - Me and My Girl
  - Very Good Eddie
  - A Tree Grows in Brooklyn
  - "Stand by Your Man: The Tammy Wynette Story"
  - "Camille Claudel"
  - "O. Henry's Lovers"

- **2005**
  - Seven Brides for Seven Brothers
  - The Boy Friend
  - Abysinia
  - "Flight of the Lawnchair Man"
  - "Amour"
  - "The Girl in the Frame"

- **2006**
  - Li'l Abner
  - Pippin
  - Pirates of Penzance
  - "Caraboo, Princess of Java"
  - "The 60's Project"
  - "Meet John Doe"

- **2007**
  - Singin' in the Rain
  - High Button Shoes
  - 1776
  - Happy Days
  - "All Shook Up"
  - "Princesses"

- **2008**
  - Happy Days
  - Half a Sixpence
  - Big River
  - "Emmet Otter's Jug-Band Christmas"
  - "*13"
  - "The Story of My Life"

- **2009**
  - 42nd Street
  - Camelot
  - A Funny Thing Happened on the Way to the Forum
  - "Lucky Guy"
  - "Jim Henson's Emmet Otter"

- **2010**
  - Annie Get Your Gun
  - "Bird Geeks!"
  - Carnival
  - "Radio Girl"

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

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

Goodspeed Opera House
Dedicated to the preservation and advancement of musical theatre, Goodspeed produces three musicals April through December on its mainstage located in nearby Chester, Goodspeed develops new musicals and nurtures emerging artists. Goodspeed has launched over 50 musicals into the theatre world at The Norma Terris Theatre, giving composers and authors the opportunity to develop their material through actual production. Audience response is a vital part of this theatre. Regular input is actively sought through “Talkback” discussions with the creative staff, giving audiences the opportunity to play a part in creating a new musical.

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

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

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

William H. Goodspeed Legacy Society
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.

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 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.

About Goodspeed Musicals

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

- Suzanne and Donald Joffray
- Benjamin B. Liveten Charitable Grand Nephew Trust
- Benjamin B. Liveten Charitable Grand Niece Trust
- Carol Sirot

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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
- The Preservation of Victorian Musical Theater Fund
- The Maryann and Jane E. Ondovcsik Fund
- The Student Scholarship Fund
- The Elaine Mcdermott Intern/Apprentice Endowment
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