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GOODSPEED MUSICALS
GOODSPEED MUSICALS | 2015 SEASON

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Editor Lori A. Cartwright

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

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Eat fresh. Eat clean. At Atlantic Seafood we pride ourselves in bringing you fresh fish with no color added, no pesticides, no gmo’s. When we say ‘fresh’ & ‘clean’ it’s more than just a promise, it’s a commitment.
The Theory of Relativity

Book by BRIAN HILL
Music and Lyrics by NEIL BARTRAM

with
JENNIFER APPLE    ROBERT ARIZA    MICHAEL BROWNE    JANE BRUCE    VICTORIA COOK
MICHAEL COALE GREY    KURT HELLERICH    CAITLIN HOULAHAN    GIZELE JIMÉNEZ
KYRA KENNEDY    ERIN KOMMOR    KEITH POTTS    MACK SHIRILLA

Scenic & Costume Design by DANE LAFFREY
Lighting Design by JENNIFER SCHRIEVER
Sound Design by JAY HILTON

Orchestrations by NEIL BARTRAM
Casting by STUART HOWARD & PAUL HARDT

Production Manager R. GLEN GRUSMARK
Production Stage Manager MELISSA M. SPENGLE

Associate Producer BOB ALWINE
Line Producer DONNA LYNN COOPER HILTON

Music Direction by DANIEL GREEN
Directed by BRIAN HILL

First Performance: May 7, 2015 at The Norma Terris Theatre

The Theory of Relativity was developed at the Canadian Music Theatre Project, Michael Rubinoff, Producer, Sheridan College, Oakville, Ontario, Canada

Marquee Producing Partners RICH CERSOSIMO and VALERIE KOIF

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CAST

JENNIFER APPLE
ROBERT ARIZA
MICHAEL BROWNE
JANE BRUCE
VICTORIA COOK
MICHAEL COALE GREY
KURT HELLERICH

CAITLIN HOULAHAN
GIZEL JIMÉNEZ
KYRA KENNEDY
ERIN KOMMOR
KEITH POTTS
MACK SHIRILLA

MUSICIANS

Drums MARTY WIRT; Guitar JEFF CARLSON; Bass DAVID UHL; Bass Alternate SEAN RUBIN

Piano/Conductor DANIEL GREEN; Keyboard JORDON CUNNINGHAM.

SONGS AND SCENES

Relativity
I’m Allergic to Cats
Cake (Part 1)
Pi (Part 1)
The End of the Line
Great Expectations
Relativity (Reprise)
Footprint
Cake (Part 2)
Pi (Part 2)
Lipstick
Apples & Oranges
Me & Ricky
Promise Me This
Cake (Part 3)
Julie’s Song
Pi (Part 3)
Relativity (Reprise #2)
Relative Pitch
You Will Never Know
Manicure
Nothing Without You

The Theory of Relativity will be performed without an intermission.

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.

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.

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

WHO’S WHO

JENNIFER APPLE is truly honored and grateful to be amongst such a fantastic bunch of individuals! Some favorite credits include: Monty Python’s Spamlamot (Lady of the Lake), Fiddler on the Roof (Tzeitel – Pennsylvania Shakespeare Festival; Hodel – Cape Fear Regional Theatre), Something Funny’s Going On (dir/chor: Martin Charnin, Lee Roy Reams), Factory Girls (Winnifred), [title of show] (Susan), Grease (Rizzo), and Les Misérables (Eponine). Jennifer wants to thank everyone at Goodspeed, Paul Hardt, the brilliant cast/creative team, JWS, and her family and friends for their endless love and support. “You’re ready. Start making stuff.” www.JenniferApple.net

ROBERT ARIZA* is excited to be making his Goodspeed debut in The Theory of Relativity! Originally from Queens, Robert is a proud graduate of The University of Michigan with a BFA in Musical Theatre. Previously, he performed as a resident company member at Music Theatre Wichita for three consecutive seasons. Highlights include Bert/Oscar in 42nd Street, Chino in West Side Story, and Francis Lockwood in the US Premiere of Betty Blue Eyes. Recent credits: Joly/Ensemble in Les Misérables (Maltz Jupiter Theatre), Andrew Lippa’s I Am Harvey Milk (Lincoln Center). Thanks to Neil, Brian, Paul Hardt, and Harden Curtis Associates. www.robertariza.com

MICHAEL COALE GREY is a recent graduate of The Boston Conservatory, Michael couldn’t be more excited to be a member of this production. Huge thanks to my mom and dad, Vinn, Kathy Olsen, Kristen Blodgett, and every friend who inspires me to continue along this path! “I am nothing without you!”

JANE BRUCE is a Utah native, a proud University of Michigan graduate, and is thrilled to be a part of this exciting new work! NYC: The Bad Years (Kerrigan and Lowdermilk), National Tour: Elf (Emily). Regional: Martha in The Secret Garden (Farmers Alley Theatre), Dr. Charlotte in Falsettos (TrArts Sharon Playhouse), and Cathy in The Last Five Years. Member of The Viewpoints Collective, based in Brooklyn, NY. Jane gives huge thanks to her family, friends, and Bob for their love and support, and the creative team for such a wonderful opportunity.


MICHAEL HELLERICH* Goodspeed debut. Regional credits: Lord of the Flies (The Denver Center Theatre Company); The Comedy of Errors (Repertory Theatre of St. Louis); Jackie & Me (Metro Theater Company); The Civil War

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Program subject to change.

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WHO’S WHO

KYRA KENNEDY* is psyched to be making her Goodspeed debut! Regional credits include Murder Ballad (Sara) and Spring Awakening (Wendla). Others favorites: Carousel (Carrie), Rent (Joanne), and Hair (Shelley). Endless thanks to Abrams Artists, Tony Cleo, Mom, Daddy, and her Soldier. Kyra is a proud graduate of Baldwin Wallace Conservatory and member of AEA. www.kyramkennedy.com

ERIN KOMMOR* is thrilled to return to Goodspeed after appearing in Come From Away (Festival of New Musicals) as Diane and in Stephen Schwartz’s Snapshots preview concert as Susie. Other credits include Grace/Mary in Animal Crackers (Baltimore Centerstage), and Eve in The Apple Tree and Nuna in Necessary Targets (Boston Conservatory). Training: Boston Conservatory Musical Theatre BFA 2013, B.A.D.A.A Oxford/Yale Shakespeare Academy, PIT Improv School NYC. All of my love/gratitude to my incredible parents, COF, Paul Hardt, the Goodspeed team, and AB.

KEITH POTTS* is beyond thrilled to be back in the Goodspeed neighborhood, having performed at Goodspeed’s 2012 Festival of New Musicals in Bartram and Hill’s Not Wanted on the Voyage. Other recent credits include Fiddler on the Roof at Beef and Boards, Ring of Fire at Lake Dillon Theatre Company, and Hank Williams: Lost Highway at the Merry-Go-Round Playhouse. Upcoming: Twelfth Night at Heartland Actors Repertory Theatre. Thanks and love to Bryan, Mom and Dad, the family, Mrs. M., and HP. Endless gratitude to Neil, Brian, Dan, the cast, and everyone at Goodspeed. BFA Boston Conservatory. @kthpotts

CAITLIN HOULAHAN* Goodspeed debut! Recent credits include Parade (Lincoln Center), Carrie (Beck Center, Cleveland Critics Circle Award), Sweeney Todd (Great Lakes Theatre Festival), The 25th Annual Putnam County Spelling Bee (Clinton Showboat Theatre), Follies, Pokémusical. TV/film: Peter Pan Live! (NBC/Dir. Rob Ashford). Baldwin Wallace Conservatory of Music grad. Much love to her crew, her cat Bellatrix, and her Ryguy. Special thanks to Stone Manners Salners. For my family. @caitlinhoulahan

GIZEL JIMÉNEZ* National Tour: West Side Story (Rosalinda). Regional: Smokey Joe’s Café (DeLee) at Capital Repertory Theater, In the Heights (Vanessa) at Walnut Street Theater and Westchester Broadway Theater. Downtown: Rosario and the Gypsies (Mary) at Theater for the New City. TV/Film: Law & Order SVU. “Presumed Guilty,” “The Tale of Timmy Two Chins.” Other credits include Broadway workshop 21 (Vera), Barclays Center (National Anthem), music video with Will Sparks, and a commercial with comedian Nick Kroll for Comedy Central. Graduate: New World School of the Arts, BFA in Musical Theater. Upcoming: Up Here (Cool Girl) at La Jolla Playhouse in CA.

MACK SHIRILLA* is thrilled to be joining the Goodspeed family for this wonderful production! Previous credits include: Huck Finn (Big River), Gai/Japeth (Children of Eden), Chad (All Shook Up), Bobby C (Saturday Night Fever), Lockwood (History Boys), and George (Spring Awakening). Mack is also the owner/creative director of his own web design studio (bigstachedesign.com) and is a proud graduate of the Baldwin Wallace University Conservatory. He sends his love to Mom, Dad, Festive Knits, as well as his friends and everyone at Abrams Artists Agency for their never-ending support. @mackshirilla

BRIAN HILL (Book, Director) As an actor, Brian spent three seasons with the Shaw Festival repertory company, played Raoul in the The Phantom of the Opera, Joe Gillis in Sunset Boulevard, and won a Dora Award as a member of the original Canadian cast of Forever Plaid. For the Stratford Festival, he directed Gilbert & Sullivan’s Patience and was associate director of Susan H. Schulman’s productions of Man of La Mancha and Fiddler on the Roof. He served as associate director of the US National Tour of Sunset Boulevard and the First National Tour of The Sound of Music. For Disney Theatrical Productions, he was resident director of the Broadway production of The Lion King and associate director of The Little Mermaid.

With Neil Bartram he has written, among others, Not Wanted on the Voyage (Goodspeed’s Festival of New Musicals 2012), The Adventures of Pinocchio (Chicago Shakespeare Theater), and The Theory of Relativity (Goodspeed’s Festival of New Musicals 2014 and London 2014). Current projects include Spin (Signature Theatre 2013), and stage adaptations of Ray Bradbury’s Something Wicked This Way Comes and Disney’s Bedknobs and Broomsticks. Brian is best known as the book writer for The Story of My Life, which was developed at Goodspeed’s Norma Terris Theatre, premiered on Broadway in 2009, and earned four Drama Desk Award nominations for outstanding musical, music, lyrics, and book. Brian most recently wrote the new book for the acclaimed Goodman Theatre production of Lerner & Loewe’s Brigadoon.

NEIL BARTRAM (Music & Lyrics, Orchestrations) is the composer and lyricist of Broadway’s The Story of My Life with book writer Brian Hill (four Drama Desk Award nominations). Prior to Broadway, The Story of My Life played at CanStage in Toronto and Goodspeed’s Norma Terris Theatre. Neil has also written music and lyrics for Somewhere in the World (five seasons at the Charlestowne Festival), Clara’s Piano (Stratford Festival), Not Wanted On The Voyage (AMPTP, 2012 Goodspeed Festival), The Adventures of Pinocchio (Chicago Shakespeare Theater), Spin (Signature Theatre) and Belles Soeurs (Segal Centre Montreal). His musical The Theory of Relativity, commissioned by Toronto’s Sheridan College, was part of Goodspeed’s 2014 Festival of New Musicals and had its London premiere in May of 2014.

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WHO’S WHO

(Threewayworks USA); Anything Goes, Jekyll & Hyde, The Drowsy Chaperone, Peter Pan, How To Succeed in Business Without Really Trying, A Chorus Line (Rocky Mountain Repertory Theatre); Snuppy!, Little Shop of Horrors (Cran River Theater Company). Other credits: Carousel, The Pig Iron People, Hello Again, The Threepenry Opera, and Fit for Feet. Training: BFA, Webster Conservatory, kurthellerich.com

CAITLIN HOULAHAN* Goodspeed debut! Recent credits include Paradise (Lincoln Center), Carrie (Beck Center, Cleveland Critics Circle Award), Sweeney Todd (Great Lakes Theatre Festival), The 25th Annual Putnam County Spelling Bee (Clinton Showboat Theatre), Follies, Pokémusical. TV/film: Peter Pan Live! (NBC/Dir. Rob Ashford). Baldwin Wallace Conservatory of Music grad. Much love to her crew, her cat Bellatrix, and her Ryguy. Special thanks to Stone Manners Salners. For my family. @caitlinhoulahan

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WHO’S WHO

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GOODSPEED MUSICALS | 2015 SEASON
R. GLEN GRUSMARK (Production Manager) is a graduate of the University of North Carolina School of the Arts, and is in his 23rd season at the Goodspeed. In addition to Goodspeed’s two stages, Glen has overseen technical management of two Goodspeed National Tours and Goodspeed’s By Jeeves! on Broadway, as well as transfers, construction, and installation work on Goodspeed’s behalf, including Brooklyn Academy of Music, Variety Arts Theatre (NYC), New World Stages (NYC) and The Ford’s Theatre (DC).

MELISSA M. SPENGLER* (Production Stage Manager) Broadway: IF/THEN, Hands on a Hardbody, Fela, 33 Variations. Off-Broadway: Artaria The Musical (DRTM), Ohio State Murders (Theatre for a New Audience), Doctor Knock (The Mint Theatre Co), Seven (Vital Voices), The Milliner (The Directors Company), Hamlet, False Servant (Classic Stage Company), A Little Rebellion Now (Reverie Productions), A Hundred Years Into the Heart (NY Music Theatre Festival). Regional: Hartford Stage, Long Wharf Theatre, La Jolla Playhouse, Center Theatre Group, Center Stage (Baltimore), and Weston Playhouse. With gratitude to my parents and Nathan.

STUART HOWARD & PAUL HARDT (Casting) The Goodspeed 2015 season marks the beginning of their twelfth year happily casting for Goodspeed Musicals. Stuart and Paul also cast for Broadway, Off-Broadway, National and International Tours, and other major regional theatres such as Asolo Repertory Theatre in Sarasota, Studio Theatre in Washington, DC, Philadelphia Theatre Company, American Theatre Company in Chicago, and Delaware Theatre Company in Wilmington.

WHO’S WHO

DAVE LAFREY (Scenic & Costume Design) has recent off-Broadway credits that include set and/or costumes for Iowa (Playwright’s Horizons), Bad Jews and Tigers Be Still (Roundabout), Disgraced (Lincoln Center), Arlington (Vineyard), American Hero and The Tail (Second Stage), The Maids (Red Bull), I Remember Mama and The Patsy (Transport Group), The Few (Rattlestick). Regional work at major theaters including The Humana Festival, Williamstown, Old Globe, Huntington, Denver Center, Deaf West, Center Stage, Dallas Theater Center, New York Stage & Film, The Studio, Signature, Two River. International work in Tokyo, Oslo, and Oklahoma throughout. A native of Hadlyme, Connecticut.

JENNIFER SCHRIEVER (Lighting Design) Broadway: Ghetto Klown. Opera: Die Fledermaus (Metropolitan); Faust, Midsummer Night’s Dream (Marinsky); Pearl Fishers (ENO). Off-Broadway: Toast, A Second Chance (Public); The Pearl Fishers; Faust, The Milliner (The Directors Company), A Little Rebellion Now (Reverie Productions), A Hundred Years Into the Heart (NY Music Theatre Festival). Regional: Hartford Stage, Long Wharf Theatre, La Jolla Playhouse, Center Theatre Group, Center Stage (Baltimore), and Weston Playhouse. With gratitude to my parents and Nathan.

JAY HILTON (Sound Design) is pleased to continue his long association with Goodspeed Musicals. Jay has designed countless productions at both The Norma Terris Theatre and the Goodspeed Opera House in East Haddam. His work has also been heard on Broadway, National Tours, and at Regional Theatres from coast to coast. In addition to being Goodspeed’s Resident Sound Designer, Jay also serves as their Lighting & Sound Supervisor. He and his wife, Goodspeed Line Producer Donna Lynn Hilton, make their home (and garden) in Hadlyme, Connecticut.

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

DONNA LYNN COOPER HILTON (Line Producer) serves as line producer for all projects at the Opera House and The Norma Terris Theatre, where she led last season’s successful Irving Berlin’s Holiday Inn and The Circus Is Winter. She was instrumental in the conception and creation of Goodspeed’s Johnny Mercer Writers Colony and currently serves as President of the National Alliance for Musical Theatre. A native of North Carolina and a graduate of East Carolina University, Donna Lynn and her husband, Goodspeed Lighting and Sound Supervisor, Jay Hilton, make their home in Hadlyme.

STEVEN C. CALLAHAN (General Manager) was the General Manager of Lincoln Center Theater when board chairman John V. Lindsay reestablished it in 1985, and continued in that position for 17 years. Prior to that he was an associate of the Broadway General Manager/Producer Marvin A. Krauss, and worked at the public relations office of Gifford Wallace, Inc. A Boston area native, he helped produce the stadium series Uptown in the Park, before moving to New York City.

MICHAEL GENNARO (Executive Director) comes to Goodspeed from Providence, RI, where he served as Executive Director at Trinity Repertory Company for seven years. Prior to Trinity, he served as Managing Director at Ford’s Theatre in Washington, DC; Executive Director at Pennsylvania Ballet in Philadelphia; Producing Director at Paper Mill Playhouse in NJ; and for eight years as Executive Director at the prestigious Steppenwolf Theatre in Chicago. During his tenure at Trinity, Michael was instrumental in leading a coalition of nine Rhode Island performing arts organizations to secure a $35 million bond referendum providing state funding to private organizations, the first of its kind in the State. While at Steppenwolf, the theatre received the National Medal of Arts from President Clinton and transferred numerous productions to London’s Barbican Centre, the Dublin and Galway Arts Festivals, and Broadway, where One Flew Over the Cuckoo’s Nest won the Tony Award for Best Play Revival. Michael has served on grant panels for the National Endowment for the Arts, Theatre Communications Group, the Doris Duke Charitable Foundation, and the Rhode Island Foundation. Michael is a licensed attorney in New York, where he practiced for several years as a litigator and entertainment attorney, and has appeared as an actor at the Brooklyn Academy of Music, Off-Broadway, and in the Broadway production of Godspell. He is a graduate of the University of Notre Dame and received a JD from Fordham University. Michael’s wife, Donna Lee, is a special events coordinator, and his son, Brendan, lives in Chicago.
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JENNIFER SCHRIEVER (Lighting Design) Broadway: Ghetto Klown. Opera: Die Fledermus (Metropolitan); Faust, Midsummer Night’s Dream (Marinsky); Pearl Fishers (ENO). Off-Broadway: Toast, A Second Chance (Public); I’m Looking For Helen Tweltveetres (Brons), Bright Half Life, (Women’s Project); Mala Hierba, American Hero (Second Stage); Sunset Baby (Labyrinth); Triassic Parq (Soho Playhouse); Stuffed and Unstrung (Union Square); An Evening Without Monty Python (Tow Hall), Regional/other: Carousel (Oline); Our Betters (Asolo); Rapture Blister Burn (Goodman); Marie Antoointe (Woolly Mammoth); Sunday in the Park with George (Signature); The Other Josh Cohen (Paper Mill); Romeo and Juliet, Conference of the Birds, Taming of the Shrew (Forger); Stones In His Pockets (CenterStage). Dance: Liz Lerman: Healing Wars. Adjunct Professor, Purchase College.

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MICHAEL P. PRICE (Founding Director) Under the direction of Michael Price for 47 years commencing in 1968, Goodspeed Musicals became internationally recognized for its dedication to the advancement and preservation of the American Musical. For Goodspeed, Mr. Price produced over 250 classic and forgotten musicals, 100 new musicals, and transferred 19 shows to Broadway, earning 13 Tony Awards. Goodspeed itself was honored with two special Tony Awards.

Mr. Price is the founder of the League of Historic American Theatres and a founding member of the National Alliance for Musical Theatre. He serves as Treasurer of the American Theatre Wing and as a member the Tony Management Committee. His board memberships include the American Academy of Dramatic Arts and the Johnny Mercer Foundation. He received his BA from Michigan State University, MA from Minnesota, and MFA from Yale. He is married to Jo-Ann Nevas Price; they are the proud grandparents of Ezra.

MICHAELE GENNARO (Executive Director) comes to Goodspeed from Providence, RI, where he served as Executive Director at Trinity Repertory Company for seven years. Prior to Trinity, he served as Managing Director at Ford’s Theatre in Washington, DC; Executive Director at Pennsylvania Ballet in Philadelphia; Producing Director at Paper Mill Playhouse in NJ; and for eight years as Executive Director at the prestigious Steppenwolf Theatre in Chicago. During his tenure at Trinity, Michael was instrumental in leading a coalition of nine Rhode Island performing arts organizations to secure a $35 million bond referendum providing state funding to private organizations, the first of its kind in the State. While at Steppenwolf, the theatre received the National Medal of Arts from President Clinton and transferred numerous productions to London’s Barbican Centre, the Dublin and Galway Arts Festivals, and Broadway, where One Flew Over the Cuckoo’s Nest won the Tony Award for Best Play Revival. Michael has served on grant panels for the National Endowment for the Arts, Theatre Communications Group, the Doris Duke Charitable Foundation, and the Rhode Island Foundation. Michael is a licensed attorney in New York, where he practiced for several years as a litigator and entertainment attorney, and has appeared as an actor at the Brooklyn Academy of Music, Off-Broadway, and in the Broadway production of Godspell. He is a graduate of the University of Notre Dame and received a JD from Fordham University. Michael’s wife, Donna Lee, is a special events coordinator, and his son, Brendan, lives in Chicago.

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
by Brian Hill and Neil Bartram

A couple of years ago, Michael Rubinoff, the Associate Dean overseeing the musical theatre program at Toronto’s Sheridan College, invited us to develop a show with his students. We considered a number of our works-in-progress but really wanted to write something new, although we had no idea what it could be.

At the same time, we happened to be at the University of Oklahoma working on our adaptation of Ray Bradbury’s *Something Wicked This Way Comes*, a piece in which every character is over 50 or under 13.

The average age of our cast was 20.

Now, it’s a fact of life that in every college musical theatre program, some poor student will have to play Tevye or Aunt Eller or Madame Armfeldt, but we wondered if there might be a way to cater to this age group more specifically—to write something college students can directly relate to.

It seemed that the Sheridan College invitation might be the perfect opportunity to do just that.

Of course, we didn’t dare to presume to know what goes on in the heads and hearts of today’s millennials. So, we invited the *Something Wicked* cast out for pizza and asked them to tell us what was on their minds. We quickly learned that if you feed students, they will happily talk. Since these were musical theatre students, we braced ourselves for stories of show tunes and Broadway dreams. We got a refreshing surprise instead. The students shared with us endlessly captivating tales of family, fear, love, loss, and the need for human connection—and in their stories was an incredible individuality and an astounding commonality.

Inspired by that pizza-fuelled conversation, we started crafting a song and text “cycle” (an overused word, but we can’t think of anything better) specifically for and about college students, with Neil supplying the music and lyrics and Brian writing connecting material, scenes, and monologues. Within a year, the first draft of *The Theory of Relativity* was ready for a reading with the talented Sheridan College students as part of the Canadian Music Theatre Project. This was the perfect way to begin development of the show and the wildly talented students leapt in with both feet.

Since that presentation, many others have jumped on board. Penn State, Baldwin Wallace University, and the University of Michigan have all worked on material from the show. There was even a gorgeous production in London. Along the way, we’ve picked up new inspiration for stories and songs and with each presentation of the piece; we’ve tweaked, adjusted, and rewritten in an effort to find the most effective arrangement of the puzzle pieces.

In 2014, Goodspeed invited us to present *The Theory of Relativity* as part of their Festival of New Musicals. Of course, we said yes. We love it here and it felt like the perfect next step. It was during that presentation that we learned that audiences beyond the intended 20-somethings seemed to relate to these stories. Many audience members told us “My grandchildren are going through the same thing” or “We’ve all been that age.” Our surprise at the depth of feeling expressed in the students’ stories was equaled by our surprise that the show might actually resonate beyond that demographic.

As a small side note, we’ve just returned from rehearsing and presenting *The Theory of Relativity* at the University of Oklahoma with many of the same students who inspired us over pizza only a few years ago. Full circle.

And now, here we are back at Goodspeed, which is fast becoming our second home, to tweak and revise and rewrite with another group of extraordinary young actors. We look forward to sharing this version of *The Theory of Relativity* with you. We hope you enjoy yourselves and maybe even find a little of yourselves in these stories.
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Sheridan College launched the Canadian Music Theatre Project in 2011. It was designed to bring new musicals – like The Theory of Relativity – to life. Congratulations Neil Bartram and Brian Hill!
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Shortness of breath and difficulty breathing are just two warning signs of a heart attack. Call 911 if you experience any warning sign. Learn the other signs at americanheart.org or call us at 1-800-AHA-USAI.

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Sheridan College launched the Canadian Music Theatre Project in 2011. It was designed to bring new musicals – like The Theory of Relativity – to life. Congratulations Neil Bartram and Brian Hill!

Proud to Support the Development of New Musicals

Congratulations, Bartram & Hill!

April 30th
WE LIVE IN THE HOUSE WE ALL BUILD.

Every decision we make has consequences. We choose what we put into our lives and we set the tone for the world we live in. We make the right choices. Learn what you can do to take care of our water, our air, our land and yourself at earthshare.org. Earth Share supports more than 400 environmental and conservation organizations that impact you everyday.

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GOODSPEED OPERA HOUSE
COMING NEXT

JUNE 26 - SEPT 6
La Cage aux Folles
A MUSICAL COMEDY

SEPT 18 - NOV 29
A Wonderful Life
The Musical
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WHERE WE’VE BEEN
Goodspeed Musicals’ beginnings date back to 1963 when it opened its doors as a professional musical theatre in an historic building on the banks of the Connecticut River in East Haddam. Under the direction of Michael Price from 1968 to 2014, 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 71 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 by 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—for 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, one of the most extensive musical theatre research libraries 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 Musicals features students from The Hartt School and The Boston Conservatory performing staged readings of three brand new musicals, several 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. Goodspeed’s newest program, the Johnny Mercer Writers Colony at Goodspeed Musicals, is a four week residency for musical theatre writers and is the only program in the country dedicated solely to the creation of new musicals.

THE FUTURE WE ENVISION
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
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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*. Since then, over 75 musicals have been produced here at Goodspeed Musicals’ second stage.
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Jason Wadecki .................. Technical Director
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Russ Amett, Jesse Hoyer, Andy Smith .................. Shop Carpenters
Choe Lee .................. Opera House Stage Carpenter

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Miranda Casler .................. Lead Scenic Artist
Renata Brewington .................. Staff Scenic Artist
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Jordon Cunningham .................. Music Assistant
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Crystal Gonzalez .................. Props Run Crew Head
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Joshua Kustafson .................. Production Assistant
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Box Office
Goodspeed Opera House, 6 Main Street,
East Haddam, CT 06423-0392
860.873.8668 • boxoffice@goodspeed.org

House Manager: 860.873.8664, ext. 368

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

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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.

Goodspeed Guild:
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.

Sets, costumes and props are designed especially for The Norma Terris Theatre and are built in Goodspeed Musicals’ shops.

Goodspeed Musicals is a professional theatre operating under an agreement between the League of Resident Theatres and Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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The scenic, costume, lighting and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE.
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