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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.

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To be sure our community has access to the best healthcare possible, we’ve spent the past ten years investing in both the latest medical advances and the best people to complement them. This high level of care may surprise some, but not us. At Middlesex Hospital, our culture of excellence is built on a foundation of quality and safety, and it’s proven by the national awards we win year after year. It’s a better class of care – from a new kind of community hospital.
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As a resident at The Saybrook at Haddam, Bill continues to be impressed by all there is to do. His days are filled with exercise class, cultural programs, exceptional dining, social opportunities, and much more. His son, Steve says, “Dad has been so relaxed and is really enjoying life.”

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LAURIE VELDHEER  VICTOR J. WISEHART  KIRSTEN WYATT  TONY YAZBECK  RICHARD RIAZ YODER

Set Design by JAMES YOUMANS
Costume Design by ROBIN L. McGEE
Lighting Design by PAUL MILLER
Projection Design by MICHAEL CLARK
Sound by JAY HILTON
Hair & Wig Design by ROBERT-CHARLES VALLANCE
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 SCHETEY, & PAUL HARDT
Associate Producer BOB ALWINE
Line Producer DONNA LYNN COOPER HILTON

Music Direction by MICHAEL O'FLAHERTY
Choreographed by KELLI BARCLAY
Directed by RAY RODERICK
Produced for Goodspeed Musicals by MICHAEL P. PRICE

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MATTHEW J. KILGORE  DREW KING  LEA KOHL  KHRIS LEWIN  ALDE LEWIS, JR.  VASTHY E. MOMPOINT
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Cast of Characters

(In order of appearance)

Reverend J.D. Montgomery
New Rhythms

TRENT ARMAND KENDALL
VASTHY E. MOMPOINT
VICTOR J. WISEHART
RICHARD RIAZ YODER

Captain Billy Buck Chandler
Prince Nicolai (Nikki)

TONY YAZBECK

Erraclyovitch Tchatchavadze
Edythe Herbert
Mickey
Mr. Magix

ALDE LEWIS, JR.

ENSEMBLE

NANCY RENÉE BRAUN
BRIAN DAVIS
DEANNA GLOVER
JOE GRANDY

TRENT ARMAND KENDALL
MATTHEW J. KILGORE
DREW KING
LEA KOHL
VASTHY E. MOMPOINT
JARRAN MUSE
KRISTYN POPE
ALLISON KAYE RIHN
KRISTEN J. SMITH
VICTOR J. WISEHART
RICHARD RIAZ YODER

SWINGS

DAN GLEASON
LAURIE VELDHEER

DIALECT COACH

GILLIAN LANE-PLESCIA

DANCE CAPTAIN

MATTHEW J. KILGORE

ASSISTANT STAGE MANAGER

DEREK MICHAEL DIGREGORIO

UNDERSTUDIES

Billy: JOE GRANDY, Nikki, Achmed
Edythe: LEA KOHL
Mickey: NANCY RENÉE BRAUN, Reverend, Mr. Magix, Achmed
JARRAN MUSE

ORCHESTRA

Conductor/Keyboard I: MICHAEL O'FLAHERTY
Keyboard II: WILLIAM J. THOMAS
Reed I: LIZ BAKER SMITH
Trumpet: MARK SLATER
Trombone: DAVID KAYSER
Violin: KARIN FAGERBURG
Percussion: SAL RANNIELLO

Conductor/Keyboard II: WILLIAM J. THOMAS
Keyboard II: MOLLY STURGES
Reed II: PAUL FEYER
Reed: MICHAEL SCHUSTER
Trumpet: KEN ROE
PETE ROE
LARRY GAREAU
Trombone: SCOTT BEAN
Violin: DIANE ORSON
Percussion: MARY GARDNER
STEVE COLLINS
DAVE EDRICKS

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Musical Numbers

ACT I

Scene 1, Limbo & the Railroad Station

Opening, Part 1—I Can't Be Bothered Now
Reverend & New Rhythms

Opening, Part 2—I Can't Be Bothered Now
Billy

Opening, Part 3—Blah, Blah, Blah
Billy

Opening, Part 4—I Can't Be Bothered Now
Edythe & Girls

Scene 2, Billy's Hangar & Edythe's Room

Boy Wanted/Soon
Edythe & Billy

Scene 3, Mr. Magix' Emporial

High Hat
Mr. Magix, Billy, New Rhythms & Men

Scene 4, Club Havana

Blah, Blah, Blah (Reprise)
Edythe

Scene 5, A Movie House

He Loves & She Loves
Reverend, New Rhythms, Billy & Edythe

Scene 6, Central Park

Flying
New Rhythms

Scene 7, Billy's Hangar

‘S Wonderful
Billy & Edythe

Scene 8, A Deserted Beach

Strike Up the Band
Billy

Act II

Scene 1, The Aquacade Pool

In The Swim
Girls

Nice Work If You Can Get It
Edythe

Scene 2, Mr. Magix' Emporial

My One & Only
Mr. Magix & Billy

Scene 3, Railroad Station

Scene 4, Billy's Hangar

Funny Face
Mickey & Nikki

Scene 5, Club Oasis

My One & Only (Reprise)
Billy

Scene 6, Limbo

Kickin' the Clouds Away
Reverend & Company

How Long Has This Been Going On?
Edythe & Billy

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

**TRENT ARMAND KENDALL***

**GABRIELLE RUIZ***
(Eddythe Herbert) Goodspeed Debut! Broadway: *In the Heights* (Carla, u/s Vanessa, Nina) 1st National: *A Chorus Line* (Diana), Regional faves: *High School Musical* (Gabriella) Lyric Theatre, A *Christmas Carol* (NSMT), *Phantom*!

**KIRSTEN WYATT***
(Mickey) is thrilled to return to Goodspeed where she was last seen as Dulcie in *The Boy Friend*. Her Broadway credits include Elf; *Shrek The Musical*; *Grease* (2007 revival); High Fidelity; *The Pajama Game*; Urinetown; and *You’re A Good Man, Charlie Brown*. On TV she has been seen on “As the World Turns,” “All My Children,” and as Lizzie Grubfest on Nickelodeon’s “The Naked Brothers Band.”

**NANCY RENÉE BRAIN***
(*Ensemble* Broadway: Gypsy starring Patti LuPone. NY: Fat Camp (NYMF/NY Workshop), Gypsy (Encore!), *The Rockae* (NYMF), Seth Rudetsky’s Broadway 101 (New World Stages). Regional favorites: A *Chorus*

**PHYLLIS TAYLOR***

**KRIS LEWIN***
(Nikki/Achmed) is delighted to make his first appearance at Goodspeed. Recent work includes the Drama Desk-nominated *Fêtes de la Nuit* by Charles Mee at the Ohio Theatre, Frank Ford in *Merry Wives of Windsor* at TheatreWorks, Bullingbrooke in Flight’s trapeze-based *Richard II* at the Tank-NYC, and the title role in *Macbeth* at Nebraska Shakespeare. He has also appeared on NPR’s *Selected Shorts* and *Blowday on Broadway at Symphony Space*. www.krislewin.com

**ALDE LEWIS, JR.***
(*Mr. Magix*) is a former protégé of Charles ‘Hon’ Coles, and has worked under the direction and choreography of luminaries Dianne McIntyre, Bob Rosse, Frances Ford Coppola, Talley Beatty, Billy Wilson, Mike Nichols, Wendell B. Harris Jr., and Tommy Tune. He’s credited as an executive producer and actor in the forthcoming film *Arbiter: Roswell* starring Steven Soderbergh. His company, Acacia Productions, has screenplays and a Tap Musical *Dee’s Days* available; contact: slefficacymovement@yahoo.com. Website: www.myspace.com/acaciaproductions

**TONY YAZBECK***

**LEA KOHL***
(*Ensemble* Goodspeed debut! Favorite credits: *All Shook Up* (Natalie; Flat Rock Playhouse), A *Chorus Line* (Val); *Broadway Rose Theatre*, 42nd Street (Peggy); Westchester Broadway, Pioneer Theatre, Chicago (Roxie; Broadway Rose Theatre, Temple Theatre). Touring credits: 42nd Street (Peggy understudy), Irving Berlin’s *White Christmas* (Swing). Lea has also performed at the Rainbow Room and City Center. Proud member of Walden Dance Theatre. Film: *Hunger* (Anna). Thanks to PG, and love to the K’s B’s and Paul! www.leakohl.com

**VASTHY E. MOMPOINT***
(*New Rhythm, Ensemble*) Goodspeed debut! Broadway: *Mary Poppins*, Good Vibrations, *Footloose* (WendyJo), Smokey Joe’s Café

**MATTHEW J. KILGORE***
(*Ensemble, Dance Captain*) Thrilled to be back at Goodspeed after last season’s *H2S* Broadway; Irving Berlin’s *White Christmas*. Off-Broadway: *No, No Nanette* (Encore!). Tours: *Fiddler on the Roof*, *Evita*, *Beauty and the Beast*, Joseph… Dreamcoat, Jesus Christ Superstar; 42nd Street. Film/TV: The Big Gay Musical, *Clear Blue Tuesday*, Fat Guy Stuck in Internet. Huge thanks to Kelli, Ray, the Goodspeed gang, Paul, and Jim at bloc! “I’m doin’ it, Mom!” www.matthewkilgore.net

**DEANNA GLOVER***
(*Ensemble*) is extremely excited to be making her debut at Goodspeed! Favorite credits include North Shore, NYMF ’09, Music Theatre of Wichita, Maine State, and West Maine Public. She has also toured the country with Cabaret and *Bye Bye Birdie*. A proud Pittsburgh native, Deanna sends her unending thanks to her family for their continuous support.

**JOE GRANDY***
(*Ensemble*) is thrilled to return to Goodspeed for another tapping extravaganza! Favorite regional credits: A *Chorus Line* (Don), *The Sound of Music* (Rolf), 42nd Street (Billy u/s), IDAH0 (Joe), Joe recently performed in a new musical, *Reel To Real*, at the Fringe Festival Scotland (Best Production nominee). He thanks God, family, friends, Ray & Kelli, SCAW, Sally Wilfert, and Sheila Dugan for their love, guidance, and support, and Sparky for the daily bread.

**BRIAN DAVIS***
(*Ensemble*) began performing at the age of nine with NW Tap Connection in Seattle, Washington. As a Tapoholic, Brian won the Seattle 2004 Apollo Star Search. Brian was chosen to dance with Savion Glover in *Dance This!* in 2005 at the Paramount Theater in Seattle and holds the title of the 2008 Philly Tap Challenge. Brian earned his BFA in Modern Dance and Musical Theater minor at the University of the Arts.

**ASTY E. MOMPOINT***
(*New Rhythm, Ensemble*) Goodspeed debut! Broadway: *Mary Poppins*, Good Vibrations, *Footloose* (WendyJo), Smokey Joe’s Café

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TRENT ARMAND KENDALL* (Reverend J.D. Montgomery, Ensemble) Broadway: Wizard of Oz, Into The Woods revival. National Tours: The Color Purple, Smokey Joe’s Café, Joseph...London: Five Guys Named Moe; Hey, Mr. Producer. Other credits: Picture Incomplete (NY Fringe); Diva Diaries (TPBAC); LI’l Abner (Goodspeed); Children of Eden (Paper Mill); Hair (Hirschfeld Theater); Dreamgirls, Dangerous Music (Burt Reynolds Theater); Nunsense A-men!, Bat Boy (Off-B’way); Purlie! (Encore); Chess, Hair (Broadway in Concert). TV: “Law & Order SVU” (NBC), “Strangers With Candy” (Comedy Central). www.trentkendall.com

GABRIELLE RUIZ* (Edythe Herbert) Goodspeed Debut! Broadway: In the Heights (Carla, u/s Vanessa, Nina) 1st National: A Chorus Line (Diana), Regional faves: High School Musical (Gabriella) Lyric Theatre, A Christmas Carol (NSMT), Phantom! (Belladona), MTW. Film: BOE (Maria). Television: “One Life to Live” (recurring), “Sesame Street” (Latin Singer). BFA OCU. AEA. Endless gratitude to family, KSR, Andrea, Katy, my Jonathan, and above all, my Lord and Savior, Jesus Christ. For my mama and pop, I’ve been grateful since I was “a little toy soldier.” www.gabrielleruiz.net

KIRSTEN WYATT* (Mickey) is thrilled to return to Goodspeed where she was last seen as Dulcie in The Boy Friend. Her Broadway credits include Elf; Shrek The Musical; Grease (2007 revival); High Fidelity; The Pajama Game; Urinetown; and You’re A Good Man, Charlie Brown. On TV she has been seen on “As the World Turns,” “All My Children,” and as Lizzie Grubfest on Nickelodeon’s “The Naked Brothers Band.”

TONY YAZBECK* (Billy) White Christmas (Phil Davis), Gypsy with Patti LuPone (Tulsa, Outer Critics Circle Award Nom.), A Chorus Line (Al), Never Gonna Dance, Oklahoma!, and Gypsy with Tyne Daly, Off-Broadway: On the Town (Gabey, Encore!); Fanny Hill (Charles, The York). Regional: Antony and Cleopatra (Alexes, Hartford Stage), Sycamore Trees (Andrew, Signature, Helen Hayes nom.), Animal Crackers (Wally, Goodman), West Side Story (Tony, Trinity Rep.) Crazy For You (Bobby, Maine State) Film and TV: Every Little Step (feature documentary), “All My Children,” “As the World Turns.” www.tonyyazbeck.net

NANCY RENÉE BRAUN* (Ensemble) Broadway: Gypsy starring Patti LuPone. NY: Fat Camp (NYMF/NY Workshop), Gypsy (Encore!), The Rockae (NYMF), Seth Rudetsky’s Broadway 101 (New World Stages). Regional favorites: A Chorus Line (North Shore MT), The Boy Friend (Maltz Jupiter/Riverside), Grease (Marriott Theatre), Gypsy (Ravinia), Asphalt Beach (AMTP), Nancy is also an SDC choreographer: Berenstain Bears National Tour, Fantasy Football: The Musical, and the associate for Fat Camp at NYMF. Northwestern University. Love to Mom, Dad, Scott, Amanda, and Todd!

BRIAN DAVIS* (ensemble) began performing at the age of nine with NW Tap Connection in Seattle, Washington. As a Tapoholik, Brian won the Seattle 2004 Apollo Star Search. Brian was chosen to dance with Savion Glover in Dance This! in 2005 at the Paramount Theater in Seattle and holds the title of the 2008 Philly Tap Challenge. Brian earned his BFA in Modern Dance and Musical Theater minor at the University of the Arts.

DEANNA GLOVER (ensemble) is extremely excited to be making her debut at Goodspeed! Favorite credits include North Shore, NYMF ’09, Music Theatre of Wichita, Maine State, and West Maine Public. She has also toured the country with Cabaret and Bye Bye Birdie. A proud Pittsburgh native, Deanna sends her unending thanks to her family for their continuous support.

JOE GRANDY* (ensemble) is thrilled to return to Goodspeed for another tapping extravaganza! Favorite regional credits: A Chorus Line (Don), The Sound of Music (Rolfe), 42nd Street (Billy u/s), IDAH0 (Joe). Joe recently performed in a new musical, Reel To Real, at the Fringe Festival Scotland (Best Production Nominee). He thanks God, family, friends, Ray & Kelli, SCAW, Sally Wilpert, and Sheila Dugan for their love, guidance, and support, and Sparky for the daily bread.

MATTHEW J. KILGORE* (ensemble, Dance Captain) Thrilled to be back at Goodspeed after last season’s H2S! Broadway: Irving Berlin’s White Christmas. Off-Broadway: No, No Nanette (Encore!). Tours: Fiddler on the Roof, Evita, Beauty and the Beast, Joseph...Dreamcoat, Jesus Christ Superstar, 42nd Street. Film/TV: The Big Gay Musical, Clear Blue Tuesday, Fat Guy Stuck in Internet. Huge thanks to Kelli, Ray, the Goodspeed gang, Paul, and Jim at bloc! I’m “doin’ it,” Mom!” www.matthewkilgore.net

DREW KING (ensemble) is honored and overjoyed to be making his Goodspeed debut! A recent graduate of Fordham University, he is thrilled to not be using his International Studies degree. Past performances include the CTFD 25th Anniversary Gala (City Center, NYC), Oklahoma, Thoroughly Modern Millie, and The Pajama Game (MacHaydn Theatre). Endless gratitude to all my teachers, family, and friends, and my new Goodspeed family.

LEA KOHL* (ensemble) Goodspeed debut! Favorite credits: All Shook Up (Natalie; Flat Rock Playhouse), A Chorus Line (Val; Broadway Rose Theatre), 42nd Street (Peggy; Westchester Broadway, Pioneer Theatre), Chicago (Roxie; Broadway Rose Theatre, Temple Theatre). Touring credits: 42nd Street (Peggy understudy), Irving Berlin’s White Christmas (Swing). Lea has also performed at the Rainbow Room and City Center. Proud member of Walden Dance Theatre. Film: Hunger (Anna). Thanks to PG, and love to the K’s B’s and Paul! www.leakohl.com

VASTHY E. MOMPOUNT* (New Rhythm, Ensemble) Goodspeed debut! Broadway: Mary Poppins, Good Vibrations, Hot Feet. National Tours: Ragtime. Favorite roles: Aida (Aida), Hair (Dionne), Footloose (Wendy Jo), Smokey Joe’s Café.
(Brenda), And the World Goes Round (Woman 1). Recently appeared in the Broadway-bound musical Robin and the 7 Hoods at the Old Globe Theater. One of her most memorable dance jobs to date is dancing with Michael Jackson. Cartoon lovers can hear Vasthy on Fox Kid's "The Winx Club." Love to my teachers, friends, and wonderful family.

JARRAN MUSE* (Ensemble) a native Jersey Boy, is overjoyed to be working again (THANK YOU, GOD)...in a TAP show! He's also excited to finally perform at Goodspeed. Some credits include: Broadway/Off Broadway: Irving Berlin’s White Christmas OBC (Jimmy); Dreamgirls Apollo Theater (Frank). International Tours: Dreamgirls, Hairspray, 42nd Street (Billy Lawlor). Full resume available at www.jarranmuse.com. Also follow on twitter @jarranmuse. This one is for Mia, Taylor, Evin, Ryan, John, CJ, and Clara.

KRISTEN J. SMITH* (Ensemble) National Tour: South Pacific (Lincoln Center revival). Regional: An American in Paris (world premiere-Alley Theatre), Irving Berlin’s White Christmas (Ordway Center), Seven Brides for Seven Brothers
(Alice), West Side Story (Velma), Singin’ in the Rain (Kathy Selden), 42nd Street (Peggy Sawyer), Beauty and the Beast (Belle), Thoroughly Modern Millie (Pearl Lady), Fiddler on the Roof (Hodel) The Music Man (Zaneeta). Love and thanks to Mom, Dad, and Jeremy. www.kristensmith.mymix.com

VICTOR J. WISEHART* (New Rhythm, Ensemble) is delighted to be making his Goodspeed Musicals debut. West End: West Side Story, Sadler’s Wells Theatre London (Diesel/Riff u/s), Olivier Award Nomination. Tour: First National Tour of Lincoln Center’s South Pacific (LT. Buzz Adams), Helen Hayes Nomination. Regional: Pirates!, Huntington Theatre Boston (Pirate), Oklahoma!, St. Louis MUNY (Dream Curly). Danced principal roles with the New York Theatre Ballet. BFA in Dance from The Boston Conservatory.


ALLISON KAYE RINN (Ensemble) is thrilled to be making her Goodspeed debut! She graduated from Stephens College in Columbia, MO with her BFA in Theatre. Some of her favorite shows to have performed in are Beauty and the Beast (Silly Girl, Gateway Playhouse), A Chorus Line (Judy), The Will Rogers Follies (Betty Blake), 42nd Street (Ensemble), and The Philadelphia Story (Tracy Lord). She would like to thank her Mom and Dad for their endless support!

KRISTYN POPE* (Ensemble) sends love to family, friends, teachers, and the MOAO company, with special thanks to Kelli, Ray, Goodspeed, Riverside, and Jen Lee for making this opportunity possible! Broadway & NYC: 42nd Street (Revival), Irving Berlin’s White Christmas, and the Radio City Christmas Spectacular (Rockette/Swing). Regional: Sophisticated Ladies; The Producers; Anything Goes (Purity); Cabaret (Frenchie); Singin’ in the Rain; Yankee Doodle; and Hello, Dolly! BA Psychology, Northwestern University. PS 100.

RAY RODERICK (Director) Goodspeed: Singin’ in the Rain, 42nd Street. Director/Book Adaptation Chitty, Chitty, Bang, Bang National Tour; Associate Director A Christmas Carol Madison Square Garden; and Broadway revival of The Music Man and Director of North American Tour; Co-director/Director Irving Berlin’s I Love A Piano 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, L'amour The Merrie, The Story Goes On. Regional: Co-writer/Director/Choreographer A Christmas Survival Guide. I Love New York, Heaven Help Us! Director/Choreographer The Last 5 Years, The Taffetas, Five Course Love, I Love You, You’re Perfect, Now Change. Founding Artistic Director Tri-State Center for the Arts; co-owner of Miracle or 2 Productions (Miracleor2.com) creating/producing/licensing new musicals including Are We There Yet?, Coming To America, The Bikini- (touring 2011/2012); Creative Director Tennis Association’s US Open and Director “Arthur Ashe Kids Day” for CBS; English writer/director Chun Yi, The Legend Of Kung Fu Beijing, London’s West End, International Tour; Director Believe, award-winning “Shamu” show SeaWorld, San Diego. Ray resides in New York, is married to Broadway actress Karyn Quackenbush, and is the proud father of SUNY Purchase student and lighting designer Jamie Roderick.

KELLI BARCLAY (Choreographer) Goodspeed: How to Succeed. Hurricane the Musical (NYMF), Pure Heaven, Muny; Beauty and the Beast, 42nd Street, 50 Years of Muny Magic, White, and the feature film Made For Each Other. Associate Choreographer, Broadway: 42nd Street, White Christmas, State Fair, Ain’t Broadway Grand. City Center Encores: No, No, Nanette; Face the Music; Of Thee I Sing; Do Re Mi, Goodspeed; George M! and Lucky in the Rain. Master teacher including American Ballet Theatre. A very special thanks to all those masters of tap that lead the way!

MICHAEL O’FLAHERTY (Music Director) is in his 20th season as Goodspeed's Resident Music Director. Broadway: By Jeeves, Gentlemen PreferBlondes, A Streetcar Named Desire. Also: Paper Mill Playhouse, North Shore Music Theatre, Playwrights Horizons, Ford’s Theatre, The Brooklyn...
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WHO’S WHO

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KRISTEN J. SMITH* (Ensemble) National Tour: South Pacific (Lincoln Center revival), Regional: An American in Paris (world premiere-Alley Theatre), Irving Berlin’s White Christmas (Ordway Center), Seven Brides for Seven Brothers (Ordway Center), Anything Goes (Purity); and the “MOAO” company, with special love to family, friends, and wonderful family.

KRISYNE POPE* (Ensemble) sends love to family, friends, teachers, and the “MOAO” company, with special thanks to Kelli, Ray, Goodspeed, Riverside, and Jen Lee for making this opportunity possible! Broadway: Wicked (NYC), Beaches (On Broadway), and the Old Globe Theatres (Revival), Irving Berlin’s White Christmas, and the Radio City Christmas Spectacular (Rockette/Swing.

ALLISON KAYE RIHN (Ensemble) is thrilled to be making her Goodspeed debut! She graduated from Stephens College in Columbia, MO with her BFA in Theatre. Some of her favorite shows to have performed at include Beauty and the Beast (Silly Girl, Gateway Playhouse), A Chorus Line (Judy), The Will Rogers Follies (Betty Blake), 42nd Street (Ensemble), and The Philadelphia Story (Tracy Lord). She would like to thank her Mom and Dad for their endless support!

VICTOR J. WISEHART* (New Rhythm, Ensemble) is delighted to be making his Goodspeed Musical debut. West End: West Side Story, Sadler’s Wells Theatre London, and the New York Theatre Ballet. BFA in Dance from The Boston Conservatory.


DAN GLEASON (Swaying) is thrilled to be making his debut at the Goodspeed Opera House! Regional credits include Shenandoah (Nathan Anderson), The King and I (Ensemble, Lun Tha u/s), Baby (Ensemble, Danny u/s), and little of show] (Jeff Bowen). Dan studied Musical Theatre at Penn State University and is now a very proud member of Actors’ Equity Association. Much love and thanks to family, friends, FSPA, and MTX for love and support.

LAURIE VELDHEER (Swing) is originally from Grand Rapids, MI and is so excited to be making her Goodspeed debut! National Tours: Hairspray, Regional: Hairspray (Paper Mill Playhouse), Music Theater of Wichita. BFA in Musical Theater from Penn State University. My deepest thanks, gratitude, and love to God, my wonderful family, and friends, and The Mine. Romans 8:38-39.

MICHAEL P. PRICE (Executive Director) is now in his 43rd year as Executive Director of Goodspeed Musicals. My One And Only is Michael’s 203rd production at the Goodspeed Opera House. He has enjoyed a fair degree of success in the theater.

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

DONNA LYNN COOPER HILTON (Line Producer) celebrates her 24th year with Goodspeed in 2011 and has worked on over 70 Goodspeed productions beginning with Wonderful Town in 1988. She previously served as Goodspeed’s Production Stage Manager and, as PSM, transferred Goodspeed’s production of Gentlemen Prefer Blondes to Broadway. Donna Lynn serves on the Board of the National Alliance for Musical Theatre and has lectured on musical theatre at the Yale School of Drama and Southern Connecticut State University. A native of North Carolina and a graduate of East Carolina University, Donna Lynn and her husband, Goodspeed Lighting & Sound Supervisor Jay Hilton, make their home in Hadlyme with Jack.

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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.


ROBIN L. McGEE (Costume Design) is thrilled to work with this fabulous team of creators! Credits include: As Long As You Both Shall Laugh, Broadway; A Few Good Men...Dancin'; National and 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 from the University of Texas; proud member of United Scenic Artists 829. www.rlmcgeedesign.com


MICHAEL CLARK (Projection Design) Ring of Fire, Jersey Boys, 700 Sundays, Lennon, Elephant Man, Dracula The Musical (Broadway). Frankenstein The Musical, Burleigh Grimes (Off-Broadway), Forza (Baltimore Opera); The Word Begins, Saving Aimee, Hedwig, Allegro, One Red Flower (Signature Theatre); Macbeth (Washington Opera); The Wiz (La Jolla Playhouse); Blist II (Japan Tour); For The Glory (Gettysburg); The Persians (Shakespeare Theater); Company, Sunday in the Park With George, Merrily We Roll Along (Sondheim Celebration); The Last Five Years (Philadelphia); Manon Lescaut (Washington Opera); Spider-Man Live (National Tour).

JAY HILTON (Sound Design) is proud of his long association with Goodspeed, having designed countless productions at the Goodspeed Opera House and Goodspeed's Norma Terris Theatre in Chester. In addition to his design duties Jay serves as the Lighting & Sound Supervisor for all of Goodspeed's productions. Jay's work has been heard on Broadway, National Tours, and at regional theatres from coast to coast. Jay and his wife, Goodspeed's Line Producer Donna Lynn Hilton, make their home (and garden) in Hadlyme.


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 14 productions (including Annie Get Your Gun, Big River, and 1776). Bill, who also serves as Director of Music Ministries at Christ the King Church in Old Lyme, is grateful to be celebrating his 18th year of being part of the Goodspeed family — many thanks to MOF! Love to Lindsay Ryan and Collin Michael.

STUART HOWARD, AMY SCHETTER, & 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.

GILLIAN LANE-PLESCIA (Dialect Coach) is pleased to return to Goodspeed, where she coached Annie Get Your Gun, Camelot, Big River, Half a Sixpence, and 1776. She just coached War Horse, Priscilla Queen of the Desert, and The Milk Train Doesn't Stop Here Anymore in NYC. Regional work includes The Acting Company, Actor's Theatre, Alley Theatre, Arena Stage, CenterStage, McCarter, Goodman, Guthrie, Hartford Stage, Huntington, Long Wharf, Milwaukee Rep, NJ Shakespeare, Seattle Rep, Shakespeare Theatre (DC), Steppenwolf, TheaterWorks, Trinity Rep, Wilma Theater, and Yale Rep. She was English Diction coach at Chicago's Lyric Opera for five seasons. She teaches at Juillard. Her dialect CDs are used throughout the US and overseas.

R. GLEN GRUSMARK (Production Manager) is a graduate of North Carolina School of the Arts, where he earned a scholarship for artistic excellence and a BFA in technical production. In addition to Goodspeed's two stages, Glen has overseen technical management of two Goodspeed National Tours, Goodspeed’s By Jeeves! on Broadway, as well as transfers, construction, and installation work on Goodspeed’s behalf, including Brooklyn Academy of Music, Variety Arts Theatre (NYC), New World Stages (NYC) and The Ford’s Theatre (DC). Glen is celebrating his 20th season with the Goodspeed team.

BRADLEY G. SPACMAN* (Production Stage Manager) is enjoying his 17th season with Goodspeed Musicals! Originally from Chicago, he has worked at the Goodman and Lookingglass theatres. In Connecticut, he has stage managed at Yale Rep and the Connecticut Repertory theatres. He brought Goodspeed’s productions of Pippin and The Boy Friend to audiences across North America. At The Norma Terris Theatre he stage managed Lizzie Borden, The Baker’s Wife, and O. Henry’s Lovers. Some of his favorite Goodspeed productions include King of Hearts, George M!, and Singin’ in the Rain. For Kim.

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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.

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
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ABOUT THE AUTHORS

GEORGE GERSHWIN, 1898-1937 (Music & Lyrics) was an American composer and pianist. Gershwin’s compositions spanned both popular and classical genres, and his most popular melodies are widely known. He wrote most of his vocal and theatrical works, including more than a dozen Broadway shows, in collaboration with his elder brother, lyricist Ira Gershwin. George Gershwin composed music for both Broadway and the classical concert hall, as well as popular songs that brought his work to an even wider public. His compositions have been used in numerous films and on television, and many have become jazz standards recorded in numerous variations.

IRA GERSHWIN, 1896-1983 (Music & Lyrics) was an American lyricist who collaborated with his younger brother, composer George Gershwin, to create some of the most memorable songs of the 20th century. With George he wrote more than a dozen Broadway shows, featuring such songs as “I Got Rhythm,” “Embraceable You,” “The Man I Love,” and “Someone to Watch Over Me,” and the opera Porgy and Bess. The success the brothers had with their collaborative works has often overshadowed the creative role that Ira played. However, his mastery of songwriting continued after the early death of George. He wrote additional hit songs with composers Jerome Kern, Kurt Weill, and Harold Arlen. His critically acclaimed 1959 book Lyrics on Several Occasions, an amalgam of autobiography and annotated anthology, is an important source for studying the art of the lyricist in the golden age of American popular song.

PETER STONE, 1930-2003 (Book) wrote the books for Titanic, 1776, The Will Rogers Follies, and Woman of the Year; which all won the Tony Award for Best Musical. His other musicals are My One and Only, Sugar, Two By Two, and Kean. He won an Academy Award for his screenplay Father Goose, the Edgar (Mystery Writers of America Award) for his film Charade, and the Christopher Award for the screen adaptation of 1776. Other films: The Taking of Pelham 1-2-3, Sweet Charity, Who’s Killing the Great Chefs of Europe?, and Just Cause. Writing for TV, he won the Emmy Award (the only writer ever to win the Tony, Oscar, and Emmy) for an episode of “The Defenders.” He served as president of the Dramatist Guild from 1981 to 1998.

TIMOTHY S. MAYER (Book) won the Phyllis Anderson Award at Harvard where he founded the Agassiz Theatre Company with Thomas Babe and to which he returned in 1981 as Artist-in-Residence. He was Levine Senior Fellow at Yale and a Rockefeller Fellow in Public Television for which he wrote and directed “Jesus: A Passion Play” and appeared in a one-man talk show. In 1985, he was associate director of the American National Theater and directed its first production, Part I of Shakespeare’s Henry IV, at the Kennedy Center in Washington. Mayer wrote the lyrics for “Home by Another Way” on James Taylor’s album Never Die Young.

Interested in learning more about My One And Only?
Read our Audience Guide online at goodspeed.org/MOAO_audience_guide.pdf or CONNECT INSTANTLY by scanning the image to the right on your smart phone!

Articles include:
• The Gershwin brothers
• History of Tap Dance
• The 1920s
...and more!

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“Come on along, you can’t go wrong
Kicking the clouds away!”

By Joshua S. Ritter,
Goodspeed Education Director/Librarian

Broadway was booming in the 1920s with the energy of youth and new ideas roaring across the nation. In New York City, immigrants such as George Gershwin were infusing American music with their own indigenous traditions. The melting pot was cooking up a completely new sound and jazz was a key ingredient. At the time, radio and the phonograph weren’t widely available; sheet music and live performances remained the popular ways to enjoy the latest hits. In fact, New York City’s Tin Pan Alley was overflowing with “song pluggers” like George Gershwin who demonstrated new tunes to promote the sale of sheet music.

George and his brother Ira Gershwin composed music and lyrics for the 1927 Broadway musical Funny Face. It was the second musical they had written as a vehicle for Fred and Adele Astaire. As such, Funny Face enabled the tap-dancing duo to feature new and well-loved routines. During a number entitled “High Hat,” Fred sported evening clothes and a top hat while tapping in front of an enormous male chorus. The image of Fred during that song became iconic in versions of the routine appeared in later years. The unforgettable score featured such gems as “S Wonderful,” “My One and Only,” “He Loves and She Loves,” and “The Babbitt and the Bromide.” The plot concerned a girl named Frankie (Adele Astaire), who persuaded her boyfriend Peter (Allen Kearns) to help retrieve her stolen diary from Jimmie Reeve (Fred Astaire). However, Peter pilfered a piece of jewelry and a wild chase ensued. Funny Face was the first production at the newly built Alvin Theatre (now the Neil Simon Theatre) and it ran for 244 performances.

During the 1927-1928 season there were 264 shows on Broadway, making it the peak of the most production-filled decade in history. The desire to revisit such a vibrant time on Broadway was enticing and in 1981, a revival of Funny Face was in discussion. After opening on Broadway as My One And Only, the show would retain seven songs from Funny Face and the program stated that, “It is, in all other respects, a wholly new invention.” Those songs included the excised number “How Long Has This Been Going On?” as well as “My One And Only,” “High Hat,” “He Loves and She Loves,” “In the Swim,” “Funny Face,” and “S Wonderful.” To complete the score, additional songs were pulled from other Gershwin shows and movies, such as “Strike Up the Band” from the show of the same name and “Nice Work If You Can Get It” from the movie A Damsel in Distress.

On May 1, 1983 My One And Only opened on Broadway; a stylish art deco entertainment, it featured glamorous hoofing flappers, a debonair fly boy, a winsome English Channel swimmer, and classic Gershwin music. Despite its success at the St. James Theatre and the glorious appeal of the elements mentioned above, the show followed a classically difficult route.

During an interview two years earlier, writer and producer, Bernard Carragher learned that Tommy Tune desired to be back on stage. Tune had not had a role on Broadway since 1974, when he won a Tony for his part in Seesaw. Carragher later spoke with Peter Sellars, a young director at the American Repertory Theatre who wanted to make a musical. Carragher informed Sellars that Tune was eager to be in one. Tune and Sellars agreed to work together and Tune persuaded Sellars to hire the English model Twiggy as his co-star. Craig Smith would be Music Director, and he was charged with a difficult task: the original Funny Face orchestrations didn’t exist. Meanwhile, Sellars’ friend, Timothy

Interested in learning more about My One And Only?
Read our Audience Guide online at goodspeed.org/MAO_audience_guide.pdf or CONNECT INSTANTLY by scanning the image to the right on your smart phone!

Articles include:
• The Gershwin brothers
• History of Tap Dance
• The 1920s...
and more!
The producers considered closing the show and everything seemed to be falling apart. However, Peter Stone and Mike Nichols were in love with aspects of the production and asked the producers for ten days to rewrite the book. Their efforts proved successful and the producers planned to open in New York two weeks later. Many in the Broadway community wanted to see the show succeed. Even Michael Bennett volunteered to help adjust the dance numbers. After the Broadway opening, Variety described My One And Only as “one of the most successful salvage efforts in recent Broadway history.” The show went on to tour internationally, receive nine Tony awards, and leave audiences floating on air.

In a moment, you will enjoy an old fashioned tap-dance spectacular, re-envisioned for contemporary audiences, using the latest projection technology. We hope our production will hit on all sixes and send your spirit soaring!
S. Mayer penned a script inspired by his “obsessive, irresistible image of Tommy and Twiggy tap-dancing together.”

Before the show opened out-of-town, there was clear dissonance between Sellars and Tune. Sellars’ vision for the production resembled Brechtian satire, while Tune intended something lighter and more accessible. The producers brought Peter Stone and Mike Nichols in as “show doctors” and Stone later reported the following: “Nothing was working. The concept, above all, was not working. It was very hard to describe because it was a neo-Brechtian, socioeconomic pageant using the trappings of an old Gershwin show.” Daniel Sherkow of Paramount Theatre Productions ultimately fired Sellars a few days before the show was to open in Boston and Craig Smith met a similar fate. After the opening at the Colonial Theatre, Their efforts proved successful and the producers planned to open in New York two weeks later. Many in the Broadway community wanted to see the show succeed. Even Michael Bennett volunteered to help adjust the dance numbers. After the Broadway opening, Variety described My One And Only as “one of the most successful salvage efforts in recent Broadway history.” The show went on to tour internationally, receive nine Tony awards, and leave audiences floating on air.

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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!

Goodspeed Musical Productions 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 Musical Productions

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<th>2002</th>
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<td>Mack &amp; Mabel</td>
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<td>1776</td>
<td>Big River</td>
<td>A Funny Thing Happened on the Way to the Forum</td>
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<td>&quot;All Shook Up&quot;</td>
<td>&quot;Flight of the Lawnchair Man&quot;</td>
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<td>&quot;Jim Henson's Emmet Otter&quot;</td>
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<td>&quot;The Baker's Wife&quot;</td>
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For a complete list of Goodspeed Musical Productions' past productions from 1963 to the present, please visit our website at www.goodspeed.org/shows_nstx.aspx

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

**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 60 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 Musical Theatre**

In 2002, Goodspeed Musicals established The Max Showalter Center for Education in Musical Theatre. 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, The Hartt School at the University of Hartford, and Boston Conservatory. 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.
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The Goodspeed Opera House in the 1880s.

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Goodspeed Opera House

Dedicated to the preservation and advancement of musical theatre, Goodspeed produces three musicals April through December on its mainstage in East Haddam. Nineteen Goodspeed productions have gone on to Broadway, receiving more than a dozen Tony Awards. Goodspeed itself has been awarded 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.

Located in rural East Haddam on the Connecticut River, the historic Victorian-style Opera House takes musicals from the past and brings them to life for today’s audiences.

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*All Shook Up
*Princesses

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*Amerose
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Peirates of Penzance
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*+13
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<td>Amy Lee Crockett, DVM, Richard Goodman, Elizabeth Jane Goodspeed, Mrs.</td>
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<td>Jane Goodspeed, Jane E. Ondovcsik, Peter and Janet Otto, Matthew Price,</td>
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<td>Richard Goodman, Andrew C. McKirdy, Leslie and Lynne Nathan,</td>
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<td>John F. Single, III</td>
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### Special Gifts

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

- Benjamin B. Livet, Charitable Grand Nephew Trust

### Memorial Gift

In honor of Neil Epstein by the Epstein Family

In honor of Donna Lynn and Jay Hilton by Keith Cromwell

In memory of Jean and Eleanor Pericolosi by Mary Louise Gangreco

In memory of Jerome Teitelbaum by Joan Schwartzman

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

The Milton Barnes Memorial Fund

Cynthia Kellogg Barrington

Leonard N. Blake

Fellner Family Foundation

Albert D. Firestone

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

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

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The Richard G. and Elizabeth Kehoe Charitable Gift Annuity*
The Charles R. Lindberg Family Fund
The Maryann and Jane E. Ondovcsik Fund for the Preservation of the Victorian Goodspeed Opera House
The Salvatore Marzano, Jr. Memorial Student Scholarship Fund
The Elaine McKirdy Intern/Apprentice Endowment
The Charlotte and Gerald Sandler Educational Endowment
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Did you know that your ticket price covers less than 60% of the actual cost of our performances? You might think of it as getting everything after intermission FOR FREE. More accurately-everything in the second half of the production is made possible by the generosity of Goodspeed contributors.

Thank you, Goodspeed Members! Goodspeed is over 7,000 members strong — for a complete listing, please visit our website at www.goodspeed.org.

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Liza Witmer .......... Company Assistant
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Christine Hoge .......... Education & Library Assistant
Ari Levine .......... Education & Library Intern
Jeffrey Mays .......... Systems Administrator
Linda Benenson .......... Receptionist
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Beryl W. Thorpe, Sarah Moulton .......... House Managers
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Joshua S. Ritter .......... Shannon Robbins
Shannon Robbins .......... Marilyn Rybak
Samantha A. Scalfii .......... Shanna Lisilap
Rebecca Shea .......... Paul-Roger Philip Snell
Donna Tafel .......... Phyllis Tela
Babs Wilkinson .......... Bob Bennett, David Loffredo, Louis Loffredo, Pat Logan .......... Bartenders
Marilyn Rybak .......... Building Services Assistant
Paul Zajac .......... Building Services Supervisor
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Adam Goodrum .......... Technical Director
Andrew Becker .......... Assistant Technical Director
Lauren Cott .......... Technical Director
Eric Miller, Chris Petrizzo .......... Shop Carpenters
Cee Lee .......... Stage Carpenter
Carla Tiazz .......... Stage Carpenter

Phyllis Tela .......... Staff Scenic Artist/
Ellen Lampros .......... Props Manager
Troy A. Junker .......... Master Artisan
Thomas M. Porter, Amy Jenkins .......... Props Artists
Anna Maniscalco .......... Journeyman Props Artisan
Lou Fuchs .......... Props Carpenter
Aaron Peraza-Baker .......... Props Crew Head
Tonett Smith .......... Shop Runner

Cindy Kubala .......... Costume Director
Susan Judge .......... Assistant to the Costume Director
Angela Sica .......... Costume Craft artisan
Toby Kreinemehl .......... Draper/Stitcher
Ainsley Anderson .......... Stitcher
John Ricciuco .......... Wardrobe Master
Anna Hines .......... Assistant Wardrobe Master
Emma Mead .......... Wig’s Artisan

Jay Hilton .......... Lighting and Sound Supervisor
Michael Lastella .......... Master Electrician
C. Clay Little .......... Production Electrician
Laura Fickley .......... Production Sound Engineer
Erika Largen .......... Assistant Production Manager

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Stephen Moore
Louis Loffredo
Shanna Lisilap
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Harriett Kittner
John Ricci
Joshua S. Ritter
Shannon Robbins
Marilyn Rybak
Samantha A. Scalfii
Rebecca Shea
Paul-Roger Philip Snell
Donna Tafel
Babs Wilkinson

Patti Lizotte .......... Staff Scenic Artist/
Phyllis Tela .......... Staff Scenic Artist

FOR THIS PRODUCTION
KeefI HulI .......... Assistant to the Director
Matthew J. Kilgore .......... Assistant Choreographer
Kristo Tpe ................ Department Artist
Jerome Martin .......... Assistant Set Designer
Sue Monroe .......... Assistant Costume Designer
Paul Tobin .......... Associate Lighting Designer
Chris Kattef .......... Assistant Projection Designer
Sarah Bender .......... Assistant Hair & Wig Designer
Patricia Bessolo, Kathleen Gehron, Ginger Robertson .......... Stylists
Megan C. Coutts .......... Production Assistant
James Steinborg .......... Music Copyist
Molly Sturges .......... Piano Technician
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Mary Clare Blake-Boyle, Kyle P. Charles, Rachel Dombi, Meghan Dougherty, Kristin Nicole Durincik, Alina Gerral, Elizabeth Jordon, Louis Kreikamp, Dan Mikhalo, Megan Tenora .......... Apprentices
Nicholas Schwartz .......... Elaine McKirby Student Apprentice

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Kelly HulI .......... Assistant to the Director
Matthew J. Kilgore .......... Assistant Choreographer
Kristo Tpe ................ Department Artist
Jerome Martin .......... Assistant Set Designer
Sue Monroe .......... Assistant Costume Designer
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In APPRAIEMENT
Goodspeed Musicals would like to thank the following for their contributions to our productions: all who volunteer their time and talents to Goodspeed, the Goodspeed Opera House usher and gift shop staffs, the Goodspeed Guild and Production Committees, and Mae Wantzable of ZCOM Flower Shop.

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The Goodspeed Porch Bar and Gift Shop, located on the main floor, are open one hour prior to performances and during intermission.

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