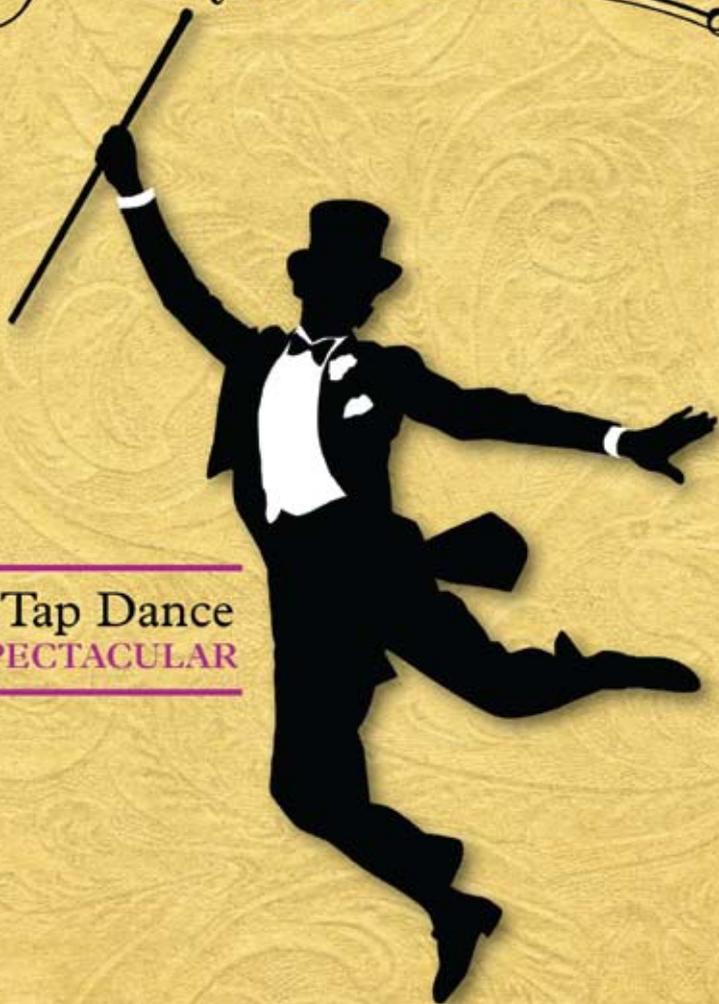


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# GOODSPEED MUSICALS®

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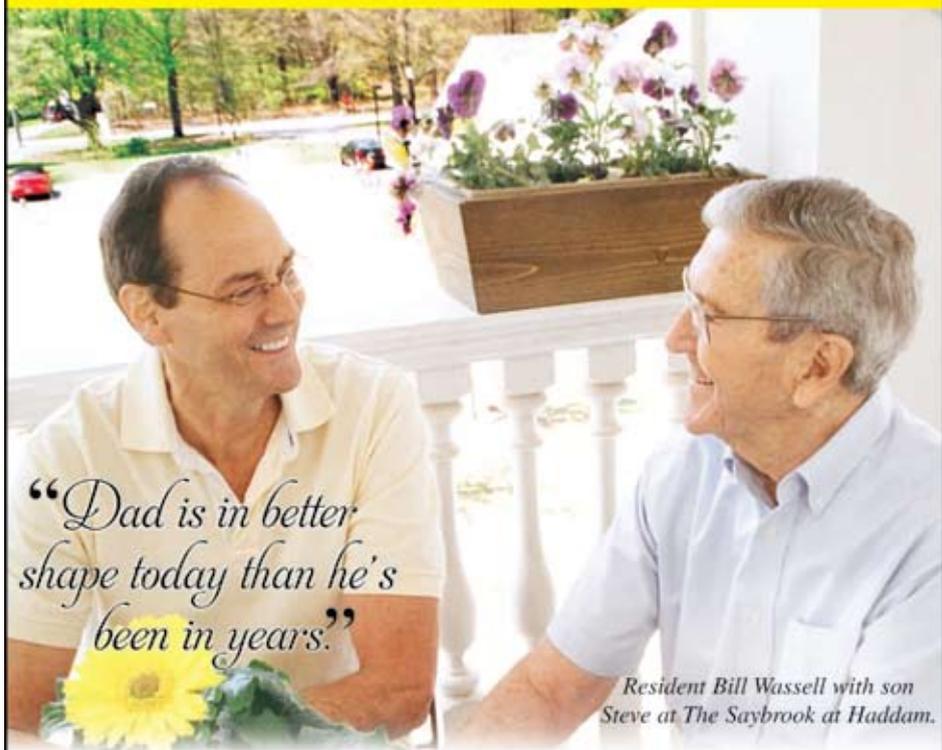
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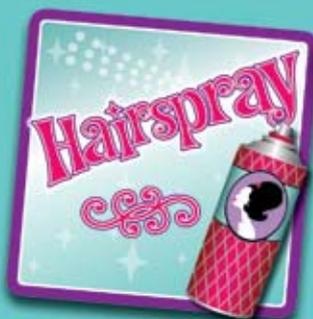
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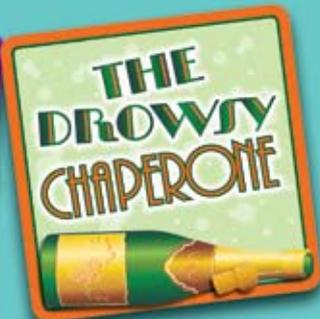


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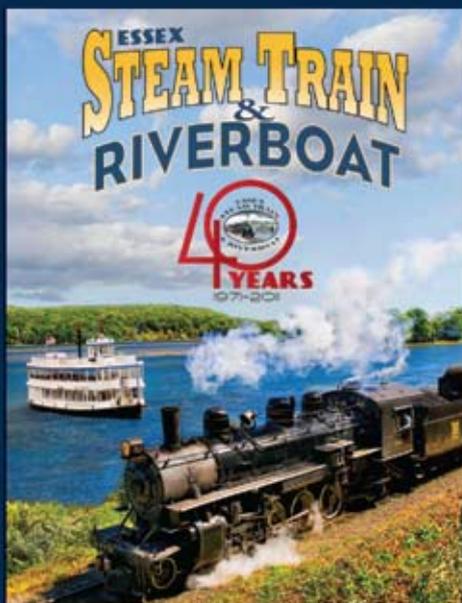


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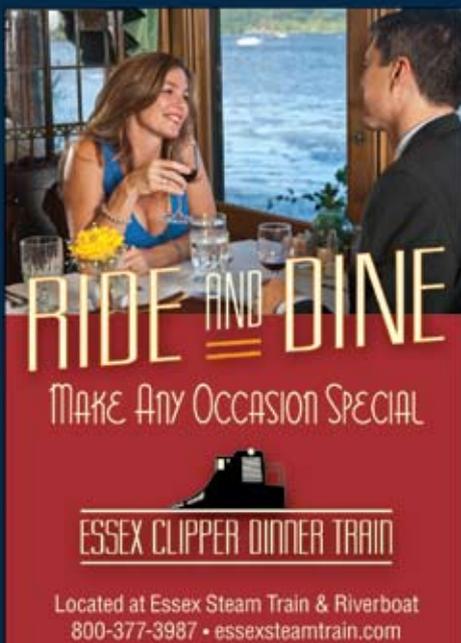
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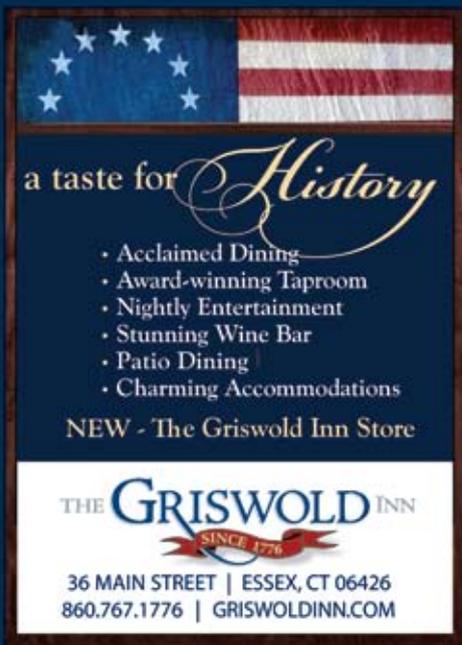


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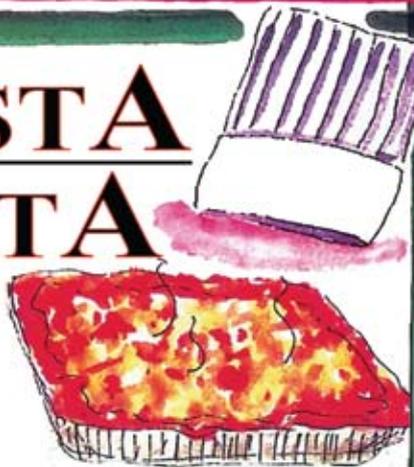


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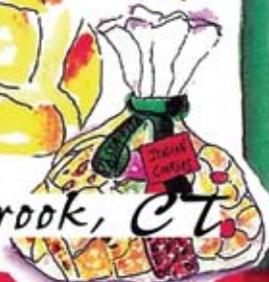
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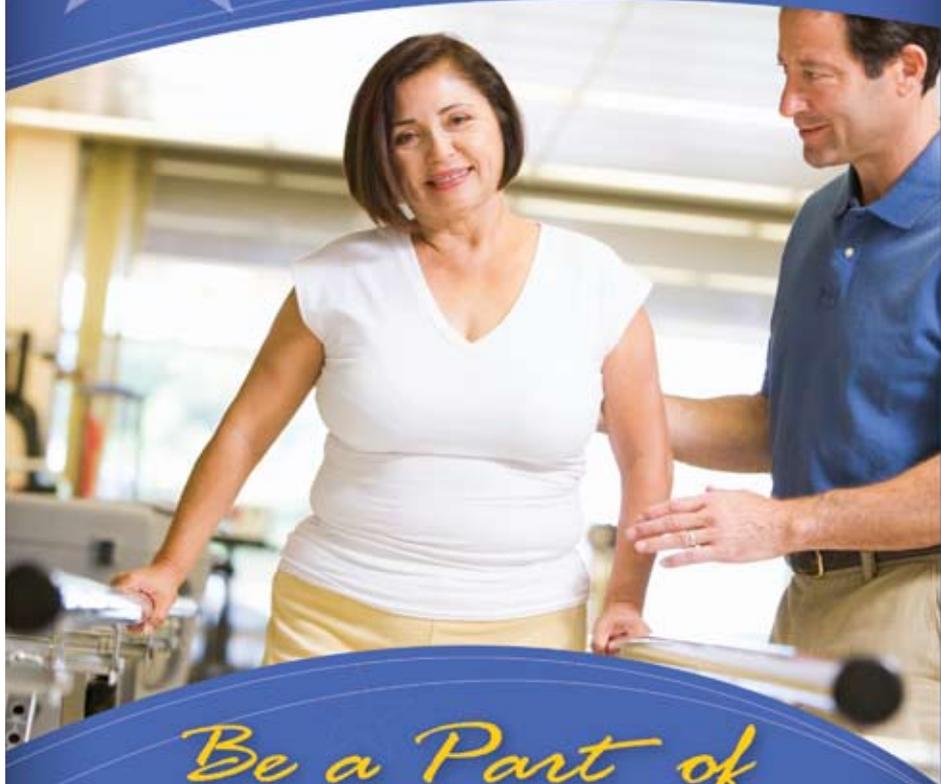
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Choreographed by  
**KELLI BARCLAY**

Directed by  
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(In order of appearance)

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New Rhythms **VASTHY E. MOMPOINT**  
**VICTOR J. WISEHART**  
**RICHARD RIAZ YODER**  
Captain Billy Buck Chandler **TONY YAZBECK**  
Prince Nicolai (Nikki)  
Erraclyovitch Tchatchavadze **KHRIS LEWIN**  
Edythe Herbert **GABRIELLE RUIZ**  
Mickey **KIRSTEN WYATT**  
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**

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## DIALECT COACH

**GILLIAN LANE-PLESCIA**

## DANCE CAPTAIN

**MATTHEW J. KILGORE**

## ASSISTANT STAGE MANAGER

**DEREK MICHAEL DiGREGORIO**

## UNDERSTUDIES

Billy **JOE GRANDY**; Nikki, Achmed **VICTOR J. WISEHART**; 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**

## ALTERNATES

Conductor/Keyboard I **WILLIAM J. THOMAS**; Keyboard II **MOLLY STURGES, PAUL FEYER**;  
Reed **MICHAEL SCHUSTER**; Trumpet **KEN ROE, PETE ROE, LARRY GAREAU**; Trombone **SCOTT BEAN**;  
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# Musical Numbers

## ACT I

### Scene 1, Limbo & the Railroad Station

<i>Opening, Part 1—I Can't Be Bothered Now</i> .....	Reverend & New Rhythms
<i>Opening, Part 2—I Can't Be Bothered Now</i> .....	Billy
<i>Opening, Part 3—Blah, Blah, Blah</i> .....	Billy
<i>Opening, Part 4—I Can't Be Bothered Now</i> .....	Edythe & Girls

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

<i>Boy Wanted/Soon</i> .....	Edythe & Billy
------------------------------	----------------

### Scene 3, Mr. Magix' Emporial

<i>High Hat</i> .....	Mr. Magix, Billy, New Rhythms & Men
-----------------------	-------------------------------------

### Scene 4, Club Havana

<i>Blah, Blah, Blah (Reprise)</i> .....	Edythe
---	--------

### Scene 5, A Movie House

<i>He Loves &amp; She Loves</i> .....	Reverend, New Rhythms, Billy & Edythe
---------------------------------------	---------------------------------------

### Scene 6, Central Park

### Scene 7, Billy's Hangar

<i>Flying</i> .....	New Rhythms
---------------------	-------------

### Scene 8, A Deserted Beach

<i>'S Wonderful</i> .....	Billy & Edythe
<i>Strike Up the Band</i> .....	Billy

## Act II

### Scene 1, The Aquacade Pool

<i>In The Swim</i> .....	Girls
<i>Nice Work If You Can Get It</i> .....	Edythe

### Scene 2, Mr. Magix' Emporial

<i>My One &amp; Only</i> .....	Mr. Magix & Billy
--------------------------------	-------------------

### Scene 3, Railroad Station

### Scene 4, Billy's Hangar

<i>Funny Face</i> .....	Mickey & Nikki
-------------------------	----------------

### Scene 5, Club Oasis

<i>My One &amp; Only (Reprise)</i> .....	Billy
--	-------

### Scene 6, Limbo

<i>Kickin' the Clouds Away</i> .....	Reverend & Company
<i>How Long Has This Been Going On?</i> .....	Edythe & Billy

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



## WHO'S WHO



**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* (TBPAC); *Li'l Abner* (Goodspeed); *Children of Eden* (Paper Mill); *Hair* (Hirschfield Theater); *Dreamgirls, Dangerous Music* (Burt Reynolds Theater); *Nunsense A-men!, Bat Boy* (Off-B'way); *Purlie!* (Encores); *Chess, Hair* (Broadway in Concert). TV: "Law & Order SVU" (NBC), "Strangers With Candy" (Comedy Central). [www.trentkendall.com](http://www.trentkendall.com)



**KHRIS 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 *Fight or 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 *Bloomsday on Broadway* at Symphony Space. [www.khrislewin.com](http://www.khrislewin.com)



**ALDE LEWIS, JR.\*** (*Mr. Magix*) is a former protégé of Charles 'Honi' Coles, and has worked under the direction and choreography of luminaries Dianne McIntyre, Bob Fosse, 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 upcoming film *Arbiter: Roswell* starring Steven Soderbergh. His company, Acacia Productions, has screenplays and a Tap Musical *Dee's Days* available; contact: [alefficcacymovement@yahoo.com](mailto:alefficcacymovement@yahoo.com). Website: [www.myspace.com/acaciaproductions](http://www.myspace.com/acaciaproductions)



**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!* (Belladonna), MTW. Film: *BQE* (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](http://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, Encores!), *Fanny Hill* (Charles, The York). Regional: *Antony and Cleopatra* (Alexas, 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](http://www.tonyyazbeck.net)



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

\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



# WHO'S WHO

*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 Virginia 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), *42<sup>nd</sup> Street* (Billy u/s), *IDAHO!* (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.



**MATTHEW J. KILGORE\*** (*Ensemble, Dance Captain*) Thrilled to be back at Goodspeed after last season's *H2\$!* Broadway: *Irving Berlin's White Christmas*. Off-Broadway: *No, No Nanette* (Encores!). Tours: *Fiddler on the Roof*, *Evita*, *Beauty and the Beast*, *Joseph...Dreamcoat*, *Jesus Christ Superstar*, *42<sup>nd</sup> 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](http://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 25<sup>th</sup> 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), *42<sup>nd</sup> Street* (Peggy; Westchester Broadway, Pioneer Theatre), *Chicago* (Roxie; Broadway Rose Theatre, Temple Theatre). Touring credits: *42<sup>nd</sup> 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](http://www.leakohl.com)



**VASTHY E. MOMPOINT\*** (*New Rhythm, Ensemble*) Goodspeed debut! Broadway: *Mary Poppins*, *Good Vibrations*, *Hot Feet*. National Tours: *Ragtime*. Favorite roles: *Aida* (Aida), *Hair* (Dionne), *Footloose* (WendyJo), *Smokey Joe's Café*

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# WHO'S WHO

(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 Kids' "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*, *42<sup>nd</sup> Street* (Billy Lawlor). Full resume available at [www.jarranmuse.com](http://www.jarranmuse.com). Also follow on twitter @jarranmuse. This one is for Mia, Taylor, Evin, Ryan, John, CJ, and Clara.



**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: *42<sup>nd</sup> 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.



**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 in are *Beauty and the Beast* (Silly Girl, Gateway Playhouse), *A Chorus Line* (Judy), *The Will Rogers Follies* (Betty Blake), *42<sup>nd</sup> Street* (*Ensemble*), and *The Philadelphia Story* (Tracy Lord). She would like to thank her Mom and Dad for their endless support!



**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), *42<sup>nd</sup> 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.com](http://www.kristensmith.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.



**RICHARD RIAZ YODER\*** (*New Rhythm, Ensemble*) Oh snap I'm returning to Goodspeed! Last seen in *Radio Girl* at the Norma Terris Theatre. OKCU Grad. Broadway: *Irving Berlin's White Christmas*. Recently in Arena Stage's *Sophisticated Ladies* with Maurice Hines. NYC: Carnegie Hall, Lincoln Center, and Town Hall. Tour: *Irving Berlin's White Christmas* and *42<sup>nd</sup> Street*. Regional: TOTS, Arena Stage, Northshore, Muny, and Lyric of OKC. Thanks Kelli and Ray! For my family and friends! MLY!



**DAN GLEASON** (*Swing*) 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 *[title*

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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 43<sup>rd</sup> year as Executive Director of Goodspeed Musicals. *My One And Only* is Michael's 203<sup>rd</sup> 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 24<sup>th</sup> 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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**RAY RODERICK** (*Director*) Goodspeed: *Singin' in the Rain*, *42<sup>nd</sup> 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-writer/Director/Choreographer 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, Lamour The Merrier, 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 Bikinis!* (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* (NYMTF), *Pure Heaven*. Mundy: *Beauty and the Beast, 42<sup>nd</sup> Street, 50 Years of Mundy Magic, White*, and the feature film *Made for Each Other*. Associate Choreographer, Broadway: *42<sup>nd</sup> Street, White Christmas, State Fair, Ain't Broadway Grand*. City Center Encores: *No, No, Nannette; 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 20<sup>th</sup> 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



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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, *Genesisius*, for which he wrote music and lyrics, was recently showcased in NYC.

**JIM YOUMANS** (*Set Design*) For Goodspeed: *Swinging on a Star*, *Paper Moon*, *Finian's Rainbow*, *Summer of '42*, *King of Hearts*, and others. Broadway: *West Side Story*, *Come Fly Away*, *Gypsy* (Patti Lupone), and *Swinging on a Star*. Off-Broadway: *Hedwig and the Angry Inch*, *Summer of '42*, *Sight Unseen*, *Jeffery*, *After Play*. National Tours: *West Side Story*, *Cinderella*, *Grease*, *Mickey's Magic Show* (Disney Live). Regional: Hartford Stage, Long Wharf Theater, Westport Playhouse, Huntington Theater, and many others. [www.youmansdesigns.com](http://www.youmansdesigns.com)

**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](http://www.rlmcgeedesign.com)

**PAUL MILLER** (*Lighting Design*) Goodspeed: *How to Succeed in Business...*, *Lizzie Borden*. Broadway: *Legally Blonde*, *Freshly Squeezed*, *Laughing Room Only*. Off-Broadway: *Lucky Guy*, *Vanities - the Musical*, *Jackie Mason - The Ultimate Jew*, *Waiting for Godot*, *Addicted*, *Balancing Act*, *Nonsense* revival. Television: "Camelot" (NY Philharmonic on PBS), "New Year's Eve Times Square," "Broadway Under the Stars." Regional: Pasadena Playhouse, Lookingglass Theatre, Chicago Shakespeare, Paper Mill Playhouse. International: *West Side Story* (LaScala, Milan), *Cinderella* and *Hairspray* (Asia).

**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

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Theater); *Macbetho* (Washington Opera); *The Wiz* (La Jolla Playhouse); *Blast 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.

**ROBERT-CHARLES VALLANCE** (*Hair & Wig Design*) Broadway: *Little Shop of Horrors*, *Long Day's Journey*, *The Play What I Wrote*, *Ma Rainey's Black Bottom*, *Our Town*, *Hollywood Arms*, *The Elephant Man*, *Dance of Death*, *Amy's View*, *The Blue Room*, *Master Class*, *Blood Brothers*. Tours and Off-Broadway: *Race for Love*, *Cinderella* (Broadway Asia); *Les Misérables* (Dominican Republic); *I Love a Piano*, *Marvelous Wonderettes*, *Enter Laughing*, *Eccentricities of a Nightingale*, *Dessa Rose*, *A Second Hand Memory*, *Valhalla*, *Arturo Ui*. Resident designer, Irish Repertory Theatre. Proprietor of The Broadway Wig Company. [www.broadwaywigs.com](http://www.broadwaywigs.com)

**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](http://DanDeLangeOrchestrations.com)

**WILLIAM J. THOMAS** (*Assistant Music Director*) has served as principal conductor for five mainstage productions (including *42<sup>nd</sup> Street* and *Brigadoon*) and associate conductor for 14 productions



# WHO'S WHO

(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 18<sup>th</sup> year of being part of the Goodspeed family – many thanks to MOF! Love to Lindsay Ryan and Collin Michael.

**STUART HOWARD, AMY SCHECTER, & 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 Juilliard. 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 20<sup>th</sup> season with the Goodspeed team.

**BRADLEY G. SPACHMAN\*** (*Production Stage Manager*) is enjoying his 17<sup>th</sup> 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.

**DEREK MICHAEL DIGREGORIO\*** (*Assistant Stage Manager*) Goodspeed: *Pippin*, *1776*, *Happy Days*, *Half a Sixpence*, *Big River*, *Jim Henson's Emmet Otter*, *42<sup>nd</sup> Street*, *Camelot*, *A Funny Thing... Forum*, *Annie Get Your Gun*, *Carnival!*, and *How to Succeed... Broadway: The Book of Mormon*. New York credits also include *Applause* at Encores!. Other regional credits include *Black Snow*, *Safe in Hell*, and *Comedy on the Bridge/Brundibar* (Yale Rep). BA from Salem State College, MFA from Yale School of Drama. Proud member of AEA.

**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.



**TONY YAZBECK\*** (*Billy*) Broadway: *White Christmas* (Phil Davis), *Gypsy* with Patti LuPone (Tulsa, Outer Critics Circle Award Nom), *A Chorus Line* (AI), *Never Gonna Dance*, *Oklahoma!*, and *Gypsy* with Tyne Daly. Off-Broadway: *On the Town* (Gabey, Encores!), *Pardon My English* (Encores!), *Fanny Hill* (Charles, The York).

Regional: *Antony and Cleopatra* (Alexas, Hartford Stage), *Sycamore Trees* (Andrew, Signature, Helen Hayes Award), *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](http://www.tonyyazbeck.net)

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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 20<sup>th</sup> 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](http://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!





### **“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 and 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



*Twiggy and Tom Tune in the 1983 Broadway production of My One And Only.*

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 Cragher 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*. Cragher later spoke with Peter Sellars, a young director at the American Repertory Theatre who wanted to make a musical. Cragher 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



## PROGRAM NOTES

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 dissension 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, the show’s co-choreographers, Thommie Walsh and Tommy Tune, were credited with staging and choreography, while Jack Lee took over as Music & Vocal Director.

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!

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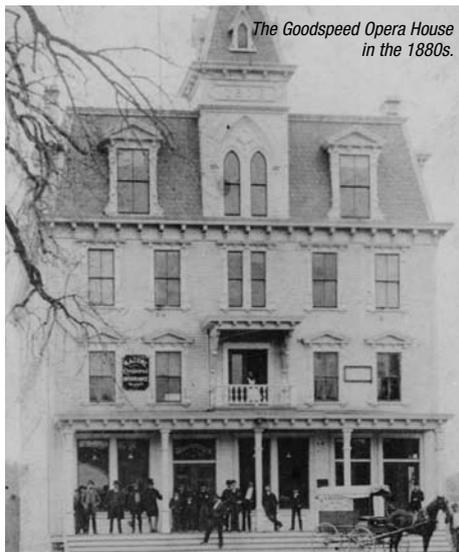
# HISTORY OF THE GOODSPEED OPERA HOUSE

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!!*



*The Goodspeed Opera House in the 1880s.*

## 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

2004

Call Me Madam  
Where's Charley?  
Mack & Mabel  
°All Shook Up  
\*Princesses

2005

Seven Brides for Seven Brothers  
The Boy Friend  
Abyssinia  
\*Flight of the Lawnchair Man  
\*Amour  
\*The Girl in the Frame

2006

Li'l Abner  
Pippin  
Pirates of Penzance  
\*Caraboo, Princess of Javasu  
\*The 60's Project  
\*Meet John Doe

2007

Singin' in the Rain  
High Button Shoes  
1776  
\*Happy Days

2008

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

2009

42<sup>nd</sup> Street  
Camelot  
A Funny Thing Happened on the Way to the Forum  
\*Lucky Guy  
Jim Henson's Emmet Otter

2010

Annie Get Your Gun  
\*Band Geeks!  
Carnival!  
\*Radio Girl  
How to Succeed in Business Without Really Trying  
\*James and the Giant Peach

For a complete list of Goodspeed Musicals' past productions from 1963 to the present, please visit our website at [www.goodspeed.org/shows\\_past.aspx](http://www.goodspeed.org/shows_past.aspx)

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



# ABOUT GOODSPEED MUSICALS



Ronn Carroll and Brian Sears in  
*How to Succeed in Business Without Really Trying*, 2010  
Photo by Diane Sobolewski

Goodspeed Musicals was first formed as The Goodspeed Opera House Foundation in 1959 to restore the 19<sup>th</sup> 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 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.

## 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.



# 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.

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The funds and endowments listed below were established during lifetime, by bequest, or in memoriam with an outright gift to Goodspeed Musicals.

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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](mailto:gloria.gorton@goodspeed.org).*

### **Special Gifts**

Goodspeed Musicals is grateful to those who have made a special gift during the 2011 season. They include:  
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Goodspeed fondly remembers those who left a bequest or in whose honor a memorial fund was established. Their love of musical theatre and our institution is an example to us all.

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

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**THANK YOU**, Goodspeed Members! Goodspeed is over 7,000 members strong – for a complete listing, please visit our website at [www.goodspeed.org](http://www.goodspeed.org).

*As of March 31, 2011*

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## for your INFORMATION

### Box Office Hours

Monday & Tuesday: 10 a.m. – 5 p.m.  
Wednesday & Thursday: 10 a.m. – 8 p.m.  
Friday & Saturday: 10 a.m. – 8:30 p.m.  
Sunday: 10 a.m. – 7 p.m.

**Box Office Telephone:** 860.873.8668

**Box Office E-mail:** [boxoffice@goodspeed.org](mailto:boxoffice@goodspeed.org)

**House Manager:** 860.873.8664 ext. 339

### Bar and Gift Shop:

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

### Website:

Visit our website at [goodspeed.org](http://goodspeed.org) to buy tickets 24 hours a day or learn more about upcoming and past productions at Goodspeed!

Visit us at



### Infra-red Hearing System:

The Goodspeed Opera House 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.

### Special Services:

Handicapped parking is located in front of the Gelston House and in the spaces closest to the footbridge along the stream in the Main Parking Lot. Access to the Opera House for patrons who are unable to manage stairs is via an elevator with an outside entrance located on the side of the building closest to the swing bridge. Elevator service is available to the lobby and the orchestra level of the Opera House; *the mezzanine level is not accessible via elevator.*

**Please contact our House Manager in advance if you require special assistance of any kind,** such as:

- Access to the elevator to enter the building;
- Removal of a theatre seat to accommodate a wheelchair or oversized seat;
- Early admittance to the theatre;
- Assistance in getting to your seats.

Please plan to arrive at least 30 minutes before curtain time so our staff may comfortably assist you to your seats.

### Parking:

Free parking is available to Goodspeed patrons. Turn right after the Gelston House when passing the theatre



and free parking is on the right. A path along the river leads from the parking lot across a foot bridge to the theatre.

### 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 its 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 [goodspeed.org](http://goodspeed.org) or contact Amy Campbell at 203.494.7328.

*Sets, costumes, and props are designed especially for the Goodspeed Opera House 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. Orchestra members are represented by Middletown Musicians Protective Association, Local 499, American Federation of Musicians.*

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



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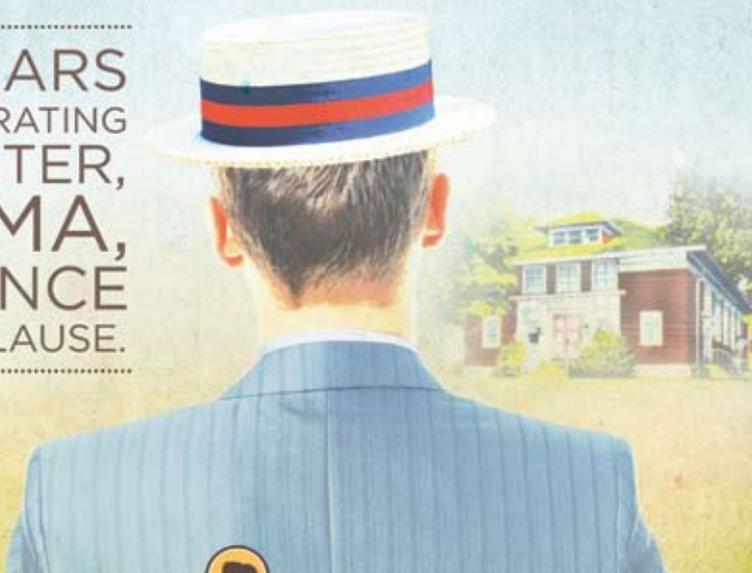
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