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# GOODSPEED MUSICALS®

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Editor      Lori A. Cartwright



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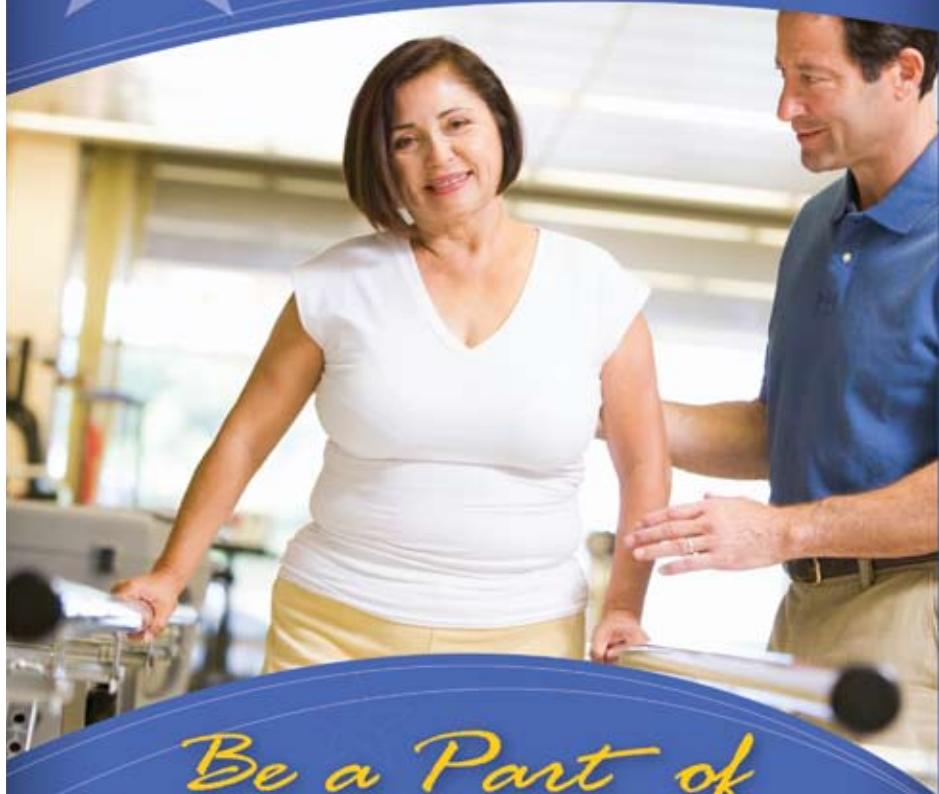
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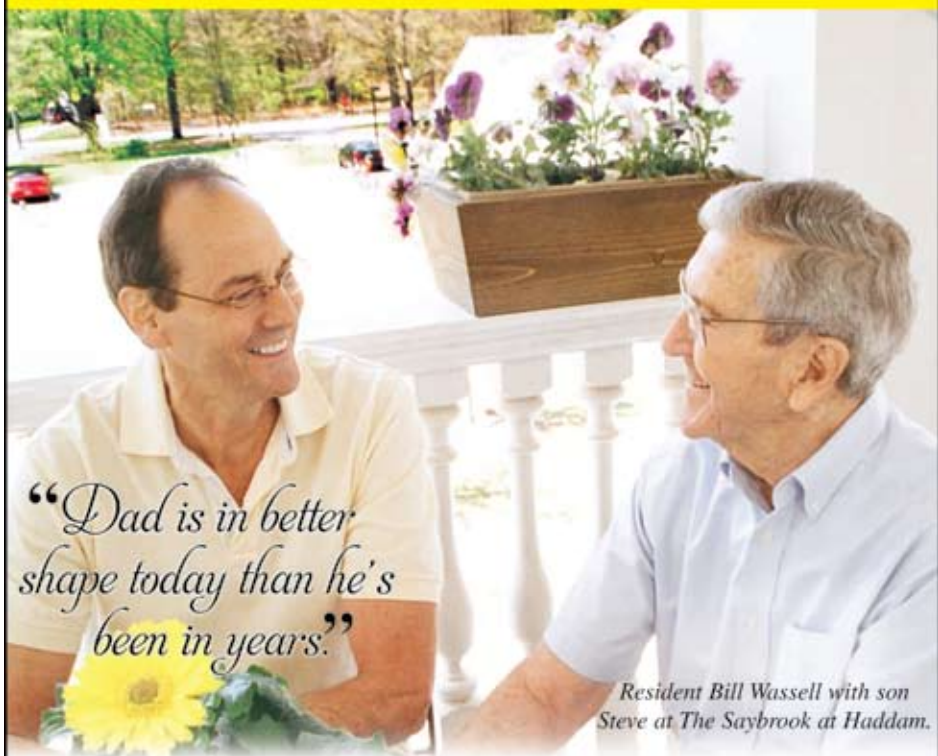
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# SHOW BOAT

MUSIC BY  
**JEROME KERN**

BOOK AND LYRICS BY  
**OSCAR HAMMERSTEIN II**

BASED ON THE NOVEL "SHOW BOAT" BY  
**EDNA FERBER**

with

**PAULE ABOITE KYLE E. BAIRD ELIZABETH ANN BERG MADELEINE BERRY SARAH URIARTE BERRY  
DAVID ARON DAMANE BEN DAVIS ROBERT HANNON DAVIS BELLE DORAZ ANDREA FRIERSON  
DANNY GARDNER ADAM FENTON GODDU ELISE KINNON JENNIFER KNOX DENISE LUTE  
LESLI MARGHERITA A'LISA D. MILES ROBERT LANCE MOONEY KAREN MURPHY ROB RICHARDSON  
GREG RODERICK CHRISTIANA RODI JET THOMASON DAVID TOOMBS MOLLIE VOGT-WELCH  
RICHARD WAITS NICHOLAS WARD LENNY WOLPE**

Scenic Design by  
**MICHAEL SCHWEIKARDT**

Costume Design by  
**AMY CLARK**

Lighting Design by  
**JOHN LASITER**

Original Costume Design by  
**FLORENCE KLOTZ**

Hair & Wig Design by  
**LEAH J. LOUKAS**

Sound by  
**JAY HILTON**

Orchestrations by  
**DAN DeLANE**

Assistant Music Director  
**F. WADE RUSSO**

Production Manager  
**R. GLEN GRUSMARK**

Production Stage Manager  
**BRADLEY G. SPACHMAN**

Casting by  
**STUART HOWARD,  
AMY SCHECTER, & PAUL HARDT**

Associate Producer  
**BOB ALWINE**

Line Producer  
**DONNA LYNN COOPER HILTON**

Music Direction by  
**MICHAEL O'FLAHERTY**

Choreographed by  
**NOAH RACEY**

Directed by  
**ROB RUGGIERO**

Produced for Goodspeed Musicals by  
**MICHAEL P. PRICE**

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First Performance July 1, 2011 at the Goodspeed Opera House

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# Cast of Characters

*(In order of appearance)*

Captain Andy Hawks	<b>LENNY WOLPE</b>
Ellie May Chipley	<b>JENNIFER KNOX</b>
Frank Schultz	<b>DANNY GARDNER</b>
Parthy Ann Hawks	<b>KAREN MURPHY</b>
Julie LaVerne	<b>LESLI MARGHERITA</b>
Steve Baker	<b>ROB RICHARDSON</b>
Pete Gavin	<b>DAVID TOOMBS</b>
Queenie	<b>ANDREA FRIERSON</b>
Windy, the pilot	<b>ROBERT HANNON DAVIS</b>
Willy, a stagehand	<b>GREG RODERICK</b>
Gaylord Ravenal	<b>BEN DAVIS</b>
Sheriff Ike Vallon	<b>JET THOMASON</b>
Magnolia Hawks	<b>SARAH URIARTE BERRY</b>
Joe	<b>DAVID ARON DAMANE</b>
A Backwoodsman	<b>GREG RODERICK</b>
Jeb, another Backwoodsman	<b>DAVID TOOMBS</b>
Kim, a child	<b>MADELEINE BERRY</b>
Mrs. O'Brien, a landlady	<b>DENISE LUTE</b>
Mother Superior	<b>DENISE LUTE</b>
Jim Greene	<b>ROBERT HANNON DAVIS</b>
Jake, a piano player	<b>ROBERT LANCE MOONEY</b>
Charlie, a doorman	<b>RICHARD WAITS</b>
Lottie, a young lady	<b>ELIZABETH ANN BERG</b>
Dottie, a young lady	<b>ELISE KINNON</b>
Old Lady	<b>DENISE LUTE</b>
Kim, an adult	<b>MOLLIE VOGT-WELCH</b>

# Cast of Characters

## ENSEMBLE

**PAULE ABOITE KYLE E. BAIRD ELIZABETH ANN BERG ROBERT HANNON DAVIS ELISE KINNON  
DENISE LUTE A'LISA D. MILES ROBERT LANCE MOONEY ROB RICHARDSON GREG RODERICK  
JET THOMASON DAVID TOOMBS MOLLIE VOGT-WELCH RICHARD WAITS NICHOLAS WARD**

## SWINGS

**ADAM FENTON GODDU CHRISTIANA RODI**

## DANCE CAPTAIN

**ELISE KINNON**

## ASSISTANT STAGE MANAGER

**DEREK MICHAEL DiGREGORIO**

## UNDERSTUDIES

Magnolia, Julie **MOLLIE VOGT-WELCH**; Ravenal **ROB RICHARDSON**; Queenie **A'LISA D. MILES**;  
Parthy **DENISE LUTE**; Captain Andy **ROBERT HANNON DAVIS**; Frank **ROBERT LANCE MOONEY**;  
Ellie **ELISE KINNON**; Joe **NICHOLAS WARD**; Kim **BELLE DORAZ**

## ORCHESTRA

Conductor/Keyboard I **MICHAEL O'FLAHERTY**; Keyboard II **F. WADE RUSSO**;  
Trumpet **MARK SLATER**; Trombone **DAVID KAYSER**; Violin **KARIN FAGERBURG**;  
Reeds **LIZ BAKER SMITH**; Percussion **SALVATORE RANNIELLO**; Bass **ROY WISEMAN**

## ALTERNATES

Conductor/Keyboard I **F. WADE RUSSO**;  
Keyboard II **RACHEL ALLEN, WILLIAM J. THOMAS, MOLLY STURGES**;  
Trumpet **LARRY GAREAU, KEN ROE, PETE ROE**; Trombone **SCOTT BEAN**;  
Violin **DIANE ORSON**; Reeds **MICHAEL SCHUSTER**;  
Percussion **STEVE COLLINS, DAVE EDRICKS**; Bass **JOE MESSINA**

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# Synopsis of Scenes & Musical Numbers

Between 1887 and 1927 along the Mississippi River and in Chicago

## Act One

### **Scene 1, The levee at Natchez on the Mississippi, 1887**

<i>Cotton Blossom</i> .....	<i>Stevadores, Gals, Show Boat Troupe</i>
<i>Captain Andy's Ballyhoo</i> .....	<i>Cap'n Andy, Parthy &amp; Show Boat Troupe</i>
<i>Where's the Mate for Me</i> .....	<i>Ravenal</i>
<i>Only Make Believe</i> .....	<i>Ravenal &amp; Magnolia</i>
<i>Ol' Man River</i> .....	<i>Joe &amp; Stevadores</i>

### **Scene 2, The Kitchen Pantry on the Cotton Blossom**

<i>Can't Help Lovin' Dat Man</i> .....	<i>Julie, Queenie, Magnolia, Joe &amp; Ensemble</i>
--	---

### **Scene 3, The Auditorium & Stage on the Cotton Blossom**

<i>Mis'ry's Comin' Aroun'</i> .....	<i>Queenie</i>
<i>Ol' Man River (Reprise)</i> .....	<i>Joe</i>

### **Scene 4, The Fore-deck of the Cotton Blossom, three weeks later**

<i>Life Upon the Wicked Stage</i> .....	<i>Ellie &amp; Girls</i>
---	--------------------------

### **Scene 5, The Upper Deck of the Cotton Blossom, that night**

<i>You Are Love</i> .....	<i>Ravenal &amp; Magnolia</i>
---------------------------	-------------------------------

### **Scene 6, The levee at Greenville, the next morning**

<i>Finale</i> .....	<i>The Company</i>
---------------------	--------------------

## Act Two

### **Scene 1, Various Locations on the River & in Chicago, 1892-1899**

<i>'Til Good Luck Comes My Way</i> .....	<i>Ravenal &amp; Gamblers</i>
<i>Why Do I Love You?</i> .....	<i>Magnolia &amp; Ravenal</i>
<i>Mis'ry's Comin' Aroun' (Reprise)</i> .....	<i>Queenie &amp; Ensemble</i>
<i>'Til Good Luck Comes My Way (Reprise)</i> .....	<i>Ravenal &amp; Gamblers</i>
<i>Why Do I Love You? (Reprise)</i> .....	<i>Magnolia</i>

### **Scene 2, A Chicago Boardinghouse**

### **Scene 3, St. Agatha's Convent, the same time**

<i>Alma Redemptoris Mater</i> .....	<i>Nuns</i>
<i>Only Make Believe (Reprise)</i> .....	<i>Ravenal</i>

### **Scene 4, The Trocadero Nightclub, a Rehearsal two weeks later**

<i>Bill</i> .....	<i>Julie</i>
<i>Can't Help Lovin' Dat Man (Reprise)</i> .....	<i>Magnolia</i>

### **Scene 5, A Chicago Street**

### **Scene 6, The Trocadero Nightclub, New Year's Eve, 1899**

<i>Goodbye My Lady Love</i> .....	<i>Ellie &amp; Frank</i>
<i>After the Ball</i> .....	<i>Magnolia &amp; Partygoers</i>

### **Scene 7, Kitchen Pantry of the Cotton Blossom, 1927**

<i>Ol' Man River (Reprise)</i> .....	<i>Joe</i>
<i>I Still Suits Me</i> .....	<i>Joe &amp; Queenie</i>

### **Scene 8, The Deck of the Cotton Blossom**

<i>You Are Love (Reprise)</i> .....	<i>Ravenal</i>
<i>Finale</i> .....	<i>Company</i>



## WHO'S WHO



**MADELEINE BERRY** (*Young Kim*) was last seen on Broadway during her visits to her Daddy at the Booth Theater. She appeared last summer as Princess Millie in *Pinocchio* and as a Harem Girl in *Aladdin*. She appeared in her first grade play as a Farmer and was very well received in the role of the Mosquito in her 2<sup>nd</sup> grade play. Madeleine feels uniquely qualified to play the daughter to Ms. Berry's Magnolia as she is actually Ms. Berry's real life daughter. She is also big sister to brothers Jesse and Sam.



**SARAH URIARTE BERRY\*** (*Magnolia*) Broadway: *The Light in the Piazza* (Franca, Drama Desk and Outer Critics Circle Award nominations), *Beauty and the Beast*, *Next To Normal*, *Taboo*, *Cinderella* (New York City Opera), *Les Misérables* (Tenth Anniversary, Eponine). City Center Encores!: *The Boys from Syracuse*, *Tenderloin*. National Tours: *Carousel* (Drama-Logue Award and Ovation nomination), *Sunset Boulevard*, *Les Misérables*. Regional: *Master Class* (Paper Mill), *A Little Night Music* (Kennedy Center, Baltimore CenterStage), *Violet* (Laguna), *Thoroughly Modern Millie* (La Jolla), *The Sound of Music* (AMTSJ), *West Side Story* (MUNY), *Oklahoma!* (Sacramento Music Circus). Cast recordings: *The Light in the Piazza*, *Taboo*, *The Boys From Syracuse*, *Tenderloin*, *Bernstein's Mass*.



**DAVID ARON DAMANE\*** (*Joe*) Broadway: *Big River*, *The Life, Riverdance*, *Porgy and Bess*, *A Christmas Carol*. Broadway Tours: *The Who's Tommy*, *Riverdance*, *Big River*, *The Color Purple*. Also: *Macbeth*, *Dinah Was*, *Titus Andronicus*, *To Kill a Mockingbird*, *A Midsummer Night's Dream*, *Reunion*, Kennedy Center, Carnegie Hall, Stratford Shakespeare Festival, The Point (Dublin, Ireland), New York City Opera, Paper Mill Playhouse, Ford's Theatre, Avery Fisher Hall, North Shore Music Theatre...etc. Film/TV: "Law & Order SVU," "Law & Order Criminal Intent," "All My Children," "One Life To Live," "Hope & Faith," "Guiding Light"...etc. Studied

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**BEN DAVIS\*** (*Ravenal*) recently made his Lincoln Center debut opposite Kelli O'Hara and Victor Garber as Brom Broeck in *Knickerbocker Holiday* (recorded by Sh-K-Boom). Broadway credits include *A Little Night Music* (Mr. Lindquist, u/s Carl Magnus, Fredrik), *Les Misérables* (Javert, Enjolras), *Thoroughly Modern Millie* (Trevor Graydon), Baz Luhrmann's *La Boheme* (Marcello, 2003 Tony Honor) Tour: *Spamalot* (Galahad). Regional: *110 in the Shade* at Pasadena Playhouse (File), *Mame* (Older Patrick), and Bernstein's *Mass* at The Hollywood Bowl. Concerts with LA Philharmonic, Indianapolis Symphony. Film/TV: Papageno in Mozart's *The Magic Flute* directed by Kenneth Branagh, "Numb3rs." All this because of Annie. Visit [www.benjaminjaydavis.com](http://www.benjaminjaydavis.com).



**ANDREA FRIERSON\*** (*Queenie*) Broadway: *Once on This Island* (Erzulie, original cast), *Marie Christine*, *Juan Darien* (both at Lincoln Center Theater), *Bring in 'Da Noise/Funk* ('Da Singer), *The Lion King* (Rafiki), *For Colored Girls...* (original Broadway production), *A Christmas Carol* at Madison Square Garden (original cast). Regional: The Queen in *Cymbeline* (Utah Shakespeare Festival), Dr. Charlotte in *Falsettoland* (Hartford Stage Company), Aretha Franklin/Tina Turner in *Beehive!* (Helen Hayes Award). Television: "Allegra's Window" (Series Regular, Nickelodeon), "Star Search" (5-time winner/semifinalist), and most recently, "Louie" on FX. Andrea is a Dramatists Guild Fellow and is currently writing and illustrating an actor's survival guide.



**DANNY GARDNER\*** (*Frank*) last seen in Parallel Exit's Drama Desk nominated show *Room 17B* at 59E59 in NYC. Other favorite credits include: *Half a Sixpence*, *High Button Shoes*, *Singin' in the Rain* (all three at Goodspeed Opera House); Chuck Baxter in *Promises, Promises*

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# Synopsis of Scenes & Musical Numbers

Between 1887 and 1927 along the Mississippi River and in Chicago

## Act One

### **Scene 1, The levee at Natchez on the Mississippi, 1887**

<i>Cotton Blossom</i> .....	<i>Stevadores, Gals, Show Boat Troupe</i>
<i>Captain Andy's Ballyhoo</i> .....	<i>Cap'n Andy, Parthy &amp; Show Boat Troupe</i>
<i>Where's the Mate for Me</i> .....	<i>Ravenal</i>
<i>Only Make Believe</i> .....	<i>Ravenal &amp; Magnolia</i>
<i>Ol' Man River</i> .....	<i>Joe &amp; Stevadores</i>

### **Scene 2, The Kitchen Pantry on the Cotton Blossom**

<i>Can't Help Lovin' Dat Man</i> .....	<i>Julie, Queenie, Magnolia, Joe &amp; Ensemble</i>
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### **Scene 3, The Auditorium & Stage on the Cotton Blossom**

<i>Mis'ry's Comin' Aroun'</i> .....	<i>Queenie</i>
<i>Ol' Man River (Reprise)</i> .....	<i>Joe</i>

### **Scene 4, The Fore-deck of the Cotton Blossom, three weeks later**

<i>Life Upon the Wicked Stage</i> .....	<i>Ellie &amp; Girls</i>
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### **Scene 5, The Upper Deck of the Cotton Blossom, that night**

<i>You Are Love</i> .....	<i>Ravenal &amp; Magnolia</i>
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### **Scene 6, The levee at Greenville, the next morning**

<i>Finale</i> .....	<i>The Company</i>
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## Act Two

### **Scene 1, Various Locations on the River & in Chicago, 1892-1899**

<i>'Til Good Luck Comes My Way</i> .....	<i>Ravenal &amp; Gamblers</i>
<i>Why Do I Love You?</i> .....	<i>Magnolia &amp; Ravenal</i>
<i>Mis'ry's Comin' Aroun' (Reprise)</i> .....	<i>Queenie &amp; Ensemble</i>
<i>'Til Good Luck Comes My Way (Reprise)</i> .....	<i>Ravenal &amp; Gamblers</i>
<i>Why Do I Love You? (Reprise)</i> .....	<i>Magnolia</i>

### **Scene 2, A Chicago Boardinghouse**

### **Scene 3, St. Agatha's Convent, the same time**

<i>Alma Redemptoris Mater</i> .....	<i>Nuns</i>
<i>Only Make Believe (Reprise)</i> .....	<i>Ravenal</i>

### **Scene 4, The Trocadero Nightclub, a Rehearsal two weeks later**

<i>Bill</i> .....	<i>Julie</i>
<i>Can't Help Lovin' Dat Man (Reprise)</i> .....	<i>Magnolia</i>

### **Scene 5, A Chicago Street**

### **Scene 6, The Trocadero Nightclub, New Year's Eve, 1899**

<i>Goodbye My Lady Love</i> .....	<i>Ellie &amp; Frank</i>
<i>After the Ball</i> .....	<i>Magnolia &amp; Partygoers</i>

### **Scene 7, Kitchen Pantry of the Cotton Blossom, 1927**

<i>Ol' Man River (Reprise)</i> .....	<i>Joe</i>
<i>I Still Suits Me</i> .....	<i>Joe &amp; Queenie</i>

### **Scene 8, The Deck of the Cotton Blossom**

<i>You Are Love (Reprise)</i> .....	<i>Ravenal</i>
<i>Finale</i> .....	<i>Company</i>





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**MADELEINE BERRY** (*Young Kim*) was last seen on Broadway during her visits to her Daddy at the Booth Theater. She appeared last summer as Princess Millie in *Pinocchio* and as a Harem Girl in *Aladdin*. She appeared in her first grade play as a Farmer and was very well received in the role of the Mosquito in her 2<sup>nd</sup> grade play. Madeleine feels uniquely qualified to play the daughter to Ms. Berry's Magnolia as she is actually Ms. Berry's real life daughter. She is also big sister to brothers Jesse and Sam.



**SARAH URIARTE BERRY\*** (*Magnolia*) Broadway: *The Light in the Piazza* (Franca, Drama Desk and Outer Critics Circle Award nominations), *Beauty and the Beast*, *Next To Normal*, *Taboo*, *Cinderella* (New York City Opera), *Les Misérables* (Tenth Anniversary, Eponine), City Center Encores!: *The Boys from Syracuse*, *Tenderloin*. National Tours: *Carousel* (Drama-Logue Award and Ovation nomination), *Sunset Boulevard*, *Les Misérables*. Regional: *Master Class* (Paper Mill), *A Little Night Music* (Kennedy Center, Baltimore CenterStage), *Violet* (Laguna), *Thoroughly Modern Millie* (La Jolla), *The Sound of Music* (AMTSJ), *West Side Story* (MUNY), *Oklahoma!* (Sacramento Music Circus). Cast recordings: *The Light in the Piazza*, *Taboo*, *The Boys From Syracuse*, *Tenderloin*, *Bernstein's Mass*.



**DAVID ARON DAMANE\*** (*Joe*) Broadway: *Big River*, *The Life, Riverdance*, *Porgy and Bess*, *A Christmas Carol*. Broadway Tours: *The Who's Tommy*, *Riverdance*, *Big River*, *The Color Purple*. Also: *Macbeth*, *Dinah Was*, *Titus Andronicus*, *To Kill a Mockingbird*, *A Midsummer Night's Dream*, *Reunion*, Kennedy Center, Carnegie Hall, Stratford Shakespeare Festival, The Point (Dublin, Ireland), New York City Opera, Paper Mill Playhouse, Ford's Theatre, Avery Fisher Hall, North Shore Music Theatre...etc. Film/TV: "Law & Order SVU," "Law & Order Criminal Intent," "All My Children," "One Life To Live," "Hope & Faith," "Guiding Light"...etc. Studied

At Stella Adler Conservatory & HB Studios. Founder of NYC's Ritual Theatre Company.



**BEN DAVIS\*** (*Ravenal*) recently made his Lincoln Center debut opposite Kelli O'Hara and Victor Garber as Brom Broeck in *Knickerbocker Holiday* (recorded by Sh-K-Boom). Broadway credits include *A Little Night Music* (Mr. Lindquist, u/s Carl Magnus, Fredrik), *Les Misérables* (Javert, Enjolras), *Thoroughly Modern Millie* (Trevor Graydon), Baz Luhrmann's *La Boheme* (Marcello, 2003 Tony Honor) Tour: *Spamalot* (Galahad). Regional: *110 in the Shade* at Pasadena Playhouse (File), *Mame* (Older Patrick), and Bernstein's *Mass* at The Hollywood Bowl. Concerts with LA Philharmonic, Indianapolis Symphony. Film/TV: Papageno in Mozart's *The Magic Flute* directed by Kenneth Branagh, "Numb3rs." All this because of Annie. Visit [www.benjaminjaydavis.com](http://www.benjaminjaydavis.com).



**ANDREA FRIERSON\*** (*Queenie*) Broadway: *Once on This Island* (Erzulie, original cast), *Marie Christine*, *Juan Darien* (both at Lincoln Center Theater), *Bring in 'Da Noise/Funk* ('Da Singer), *The Lion King* (Rafiki), *For Colored Girls...* (original Broadway production), *A Christmas Carol* at Madison Square Garden (original cast). Regional: The Queen in *Cymbeline* (Utah Shakespeare Festival), Dr. Charlotte in *Falsettoland* (Hartford Stage Company), Aretha Franklin/Tina Turner in *Beehive!* (Helen Hayes Award). Television: "Allegra's Window" (Series Regular, Nickelodeon), "Star Search" (5-time winner/semifinalist), and most recently, "Louie" on FX. Andrea is a Dramatists Guild Fellow and is currently writing and illustrating an actor's survival guide.



**DANNY GARDNER\*** (*Frank*) last seen in Parallel Exit's Drama Desk nominated show *Room 17B* at 59E59 in NYC. Other favorite credits include: *Half a Sixpence*, *High Button Shoes*, *Singin' in the Rain* (all three at Goodspeed Opera House); Chuck Baxter in *Promises, Promises*

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(SALT nom.); New York Song & Dance Company's tour of the Middle East; *Time Step* at the New Victory Theater; *Thoroughly Modern Millie* at Sacramento Music Circus; Superhero Clubhouse's production of *Mercury*; and the National Tour of *42<sup>nd</sup> Street*. Thanks to Noah and Rob for trusting me and special thanks to my family and Alekal [www.dannyjgardner.com](http://www.dannyjgardner.com).



**JENNIFER KNOX\*** (*Ellie*) Goodspeed debut! National Tour: *Cats* (Demeter). Regional: *Sugar* (Sugar), *Oklahoma!* (Ado Annie), *The Producers* (Ulla), *Damn Yankees* (Lola), *42<sup>nd</sup> Street* (Anytime Annie); frequently with Chicago's Drury Lane, American Theater Company, and Light Opera Works. Film: *The Dark Knight*, *Audrey the Trainwreck*, *Miss Ohio*, *Quietly On By*. Jennifer is a native Oklahoman and owes everything to her glorious family. Love and thanks for/to: answered prayers, dear and perfect friends, 500, JD Sobol/RPM LA, Sam and Stewart Chicago, Paul, Rob, and the Goodspeed team.



**LESLI MARGHERITA\*** (*Julie*) 2009 Laurence Olivier Award for *Zorro the Musical* on London's West End. A California native; trained at UCLA. Starred in TV series "Fame LA," directed by Kenny Ortega. Has starred on numerous TV shows/films, including "Suite Life On Deck," "Charmed," "NYPD Blue," "The District," "King of Queens," "Thieves," "JAG," "Nikki," "Kristin," "On The Lot," *The Number 23*, *Boogeyman 2*. National Tour/Regional includes *Kiss Me, Kate*; *Little Shop of Horrors*; *Damn Yankees*; *Spamalot*; *See What I Wanna See*; *Aida*; *Man of La Mancha*; *Anything Goes*; *West Side Story*; *Zorba*; *Grease*; *A Chorus Line*; *Gypsy*. Her acclaimed nightclub act *All Hail The Queen* continues to play to sellout crowds. [www.leslimargherita.com](http://www.leslimargherita.com).



**KAREN MURPHY\*** (*Parthy*) is a member of Actors' Equity, the Union of Professional Actors. She recently understudied Angela Lansbury and Elaine Stritch on Broadway in *A Little Night Music*. Other Broadway credits: *9 to 5* (Margaret, the "atta girl" drunk), *All Shook Up*, *42<sup>nd</sup> Street*, *Titanic*, *A Christmas Carol*, *King David*, *The Most Happy Fella* (NYC Opera). Off Broadway: *My Vaudeville Man* (Drama Desk nomination); *Showtune*; *L'Amour*, *The Merrier!*; *Zombie Prom* (Encore Taking Off Award, Drama League nomination); *Forbidden Broadway*. Regional: *Urinetown*; *The Visit*; *Hello, Dolly!*; *Damn Yankees*; *Tintypes*. Tours: *White Christmas*, *The Wizard of Oz*, *Les Misérable*. [www.torchgoddess.com](http://www.torchgoddess.com).



**LENNY WOLPE\*** (*Captain Andy*) Goodspeed: *Little Johnny Jones*, *The Baker's Wife* (Baker). Broadway: *Wicked* (The Wizard), *The Drowsy Chaperone* (original Feldzeit), *The Sound of Music* (Max), *Mayor* (Koch), *Copperfield*, *Into the Light*, *Onward Victoria*. National Tours: *Wicked*, *Little Shop of Horrors*, *Guys and Dolls*, *South Pacific*, *...Forum*. Regional: Paper Mill — *Baker's Wife*, *Gypsy* (Herbie), *Tale of Allergist's Wife*; Pasadena Playhouse — *Radio Gals* (Dramalogue Award), *A Class Act*; Westport — *She Loves Me*; Reprise LA — *Fiorello*, *Of Thee I Sing*; Hollywood Bowl — *Music Man*; McCarter — *Stepping Out*; Pioneer — *Black Comedy*; TUTS — *Into the Woods* (Baker); *Producers* (Max); *Fiddler* (Tevye) in six productions. TV: series regular on "Baby Talk," "You're the One." Guest Star on nearly 100 shows from "LA Law," "ER," "Six Feet Under," to "Golden Girls," "Roseanne," "L&O SVU," and "Chappelle's Show."



**PAULE ABOITE** (*Ensemble*) is excited to revisit the world of *Show Boat!* Graduating from The University of the Arts in Philadelphia, Ms. Aboite made her NYC debut as Angelina in *Harlem on My Mind*. Credits include: Cheryl in *Roost*, *Porgy and Bess*, *Bare: A Pop Opera*, *Bat Boy*, *6221*, and *Venus*.

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**KYLE E. BAIRD** (*Ensemble*) This Connecticut native is thrilled to be part of this amazing production of *Show Boat*. NYC credits included *Urinetown*. Regional credits include *Hairspray* (Seaweed), *8 Track: The Sounds of the 70's*, *High School*

*Musical* (Chad). Many thanks to God, my family, and Goodspeed! AMDA 08!



**ELIZABETH ANN BERG** (*Lottie, Ensemble*) is returning to Goodspeed after performing in the 2011 Festival of New Artists as Nelly Gold in the new Stitt/Steinkellner musical *Hello! My Baby*. Regional credits: *Into the Woods* starring Rachel York (Lucinda); *Company* (April); *A Class Act* (Sophie); *Show Boat* (Magnolia); *tick, tick... BOOM!* (Susan); and *Sweeney Todd* (Beggar Woman). BFA Boston Conservatory.



**ROBERT HANNON DAVIS\*** (*Windy, Jim, Ensemble*) Regional: Hartford Stage: *A Christmas Carol*, *Our Town*, *Cat on a Hot Tin Roof*; TheatreWorks of Hartford: *The Exonerated* (Connecticut Critics Circle Award); Shakespeare & Company; Swine Palace Productions; Monomoy Theatre. Voice and Dialect Coach: Hartford Stage, Yale Rep, Colorado Shakespeare Festival. Teaching: The Hartt School at the University of Hartford. Television: "Sesame Street."



**ELISE KINNON\*** (*Dottie, Ensemble*) is thrilled to be back at Goodspeed after performing in *42<sup>nd</sup> Street* (Anytime Annie), *Half a Sixpence* (Victoria), and *Happy Days* (Swing, Pinky u/s). Favorite credits: *Crazy For You* (Patsy), *Thoroughly Modern Millie* National Tour (Alice), *42<sup>nd</sup> Street* Asian Tour, *Smokey Joe's Café* (Delee), and *The Full Monty* (Susan). Much love and thanks go to Justin and to her family.



**DENISE LUTE\*** (*Mrs. O'Brien, Mother Superior, Old Lady, Ensemble*) Film, television, and theater veteran, *Show Boat* marks her (fingers crossed!) musical theater debut (she's the tenor in a skirt). Recent credits:

*Anna Christie* (Tony nominated director Wilson Milam), *Fa La La*, *Lake Hollywood*, *BUG*. Regional credits include Westport Playhouse and Williamstown (director Joanne Woodward), Kennedy Center (director Arthur Penn).



**A'LISA D. MILES\*** (*Ensemble*) is thrilled to return to Goodspeed! NYC credits: *The Flood* (The River), Prospect Theater Company. Regional credits include: *Big River*, Goodspeed; *Dessa Rose* (Dorcas), New Repertory Theatre; *Caroline, or Change* (Washing Machine/Moon), SpeakEasy Stage; *Ain't Misbehavin'* (Nell), Huntington Theatre, Trinity Rep; *Sunshine Boys* (with Dick Van Patten), Foothills Theater Company. TV: "Boardwalk Empire" (HBO).



**ROBERT LANCE MOONEY** (*Jake, Ensemble*) Goodspeed debut. Recently seen in Goodspeed's 6<sup>th</sup> Annual Festival of New Artists reading of *Room 16*. Favorite performances include *Sweeney Todd*, *Into the Woods*, *The Pajama Game*, and *Floyd Collins*. BFA, The Boston Conservatory.



**ROB RICHARDSON\*** (*Steve, Ensemble*) Goodspeed debut! Broadway: *A Tale of Two Cities* (Ensemble, Carton u/s). National Tours: *Show Boat* (Ravenal), *1776* (Rutledge). Regional favorites: *The Full Monty* (Jerry), *Disney's Beauty and the Beast* (The Beast). Rob lives in New Jersey with his wife and two daughters. [www.robrichardson.net](http://www.robrichardson.net).





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**GREG RODERICK\*** (*Willy, Backwoodsman, Ensemble*) Broadway: *South Pacific* (Lincoln Center). Off-Broadway: *Is There Life After High School?* (York). Tours: Lincoln Center's *South Pacific, Parade* (dir. Harold Prince), *Sound of Music*. Previous Goodspeed productions: *1776, A Little Night Music, Brigadoon, King of Hearts*. [www.gregroderick.net](http://www.gregroderick.net).



**JET THOMASON\*** (*Sheriff, Ensemble*) is proud to be making his Goodspeed debut! Favorite regional credits include *A Chorus Line* (Zach), *The World Goes 'Round* (Man 2), *Joseph...Dreamcoat* (Ruben/Pharaoh), and *Damn Yankees* (Rocky). He was also the understudy for Che in the National Tour of *Evita*. Jet is the creator of the musical theatre documentary *N.Y. Libretto*. [www.nylibretto.com](http://www.nylibretto.com).



**DAVID TOOMBS** (*Pete, Jeb, Ensemble*) is so happy to be making his Goodspeed debut this summer! After spending three years singing in Osaka, Japan, he moved to New York and was most recently seen in *Things As They Are* (NYMF). Much love and thanks to everyone who has been with me along the way!



**MOLLIE VOGT-WELCH\*** (*Ensemble*) Goodspeed: *Camelot*. Broadway: *A Tale of Two Cities*. National Tours: *Camelot* (Guenevere), *Peter Pan* (Wendy). Off Broadway/Regional: *South Pacific* (Nellie), *The Fantasticks* (Luisa), *Ragtime* (Evelyn Nesbit), *Smile* (Doria), *Table Manners* (Annie), *Wuthering Heights* (Isabella), *Hair* (Crissy). Proud Penn State BFA grad; Potsdam, NY native. Love and thanks to my wonderful family and friends.



**RICHARD WAITS\*** (*Charlie, Ensemble*) *Uncle Tom's Cabin* (Metro Playhouse), *First Wives Club* (Old Globe), *La Cage aux Folles* (Mogador), *Ragtime* (Northshore), *The Scottsboro Boys* workshop (Vineyard). Thanks: Agent Meg Pantera, Bob Durkin, Trent Kendall, James Alexander, Susan Stroman, Linda Twine, Paul Castree, Sande Shurin, Anthony Rapp, Caren Tackett, Kay Tucker, Paul Bellman, Sheryl Lee Ralph, Rob Ruggerio, "CMABCAF," "Coco."



**NICHOLAS WARD\*** (*Ensemble*) Grew up in Niceville, Florida and currently resides in NYC. He has been blessed to have performed all over the world. Favorites include: National Tour of *Show Boat*, European Tour of *Porgy and Bess*, Booker T. Washington in *Ragtime*. Many thanks to God, my loving Mother and Grandmother, and friends and family for their support.



**ADAM FENTON GODDU** (*Swing*) is thrilled to return to Goodspeed after performing in Goodspeed's Festival of New Artists, where he played E. Howard Hunt in the reading of *Room 16*. He is a recent graduate of The Boston Conservatory, where he played roles from George H. Jones (*Machinal*) to Ravenal (*Show Boat*). Love and thanks to all my family.



**CHRISTIANA RODI** (*Swing*) Christiana recently graduated with a BFA in Musical Theatre from The Hart School. Recent credits include *Into the Woods* (Witch), *Band Geeks!* (Natalia Vosavich), *Nobody Loves You* (Goodspeed Musicals: Festival of New Artists). Christiana has also been a part of various theatrical and vocal performances at home in Rhode Island.

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**BELLE DORAZ** (*Young Kim understudy*) This is Belle's Goodspeed debut. She has been active in regional theatre since she was four years old. Some of her more recent roles include Charlie in The Backstage Players production of *Oliver!*. She was also The Artful Dodger in *Oliver!* and played the title role in *Cinderella*, both at Allegro Performing Arts. Belle would like to thank everyone at Goodspeed for this tremendous opportunity and her entire family for all of their encouragement and support.

**MICHAEL P. PRICE** (*Executive Director*) is now in his 43<sup>rd</sup> year as Executive Director of Goodspeed Musicals. *Show Boat* is Michael's 204<sup>th</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 Orway 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. In memory of Edgar Loessin.

**ROB RUGGIERO** (*Director*) is thrilled to be returning to Goodspeed this season after having directed productions of *1776*, *Big River*, *Camelot*, and last season's *Annie Get Your Gun*. His Broadway credits include *Looped*, starring Valerie Harper (in a Tony nominated performance) and the recent production of *High*, a new play about faith and addiction (starring Kathleen Turner). Other New York credits include *All Under Heaven* (also starring Valerie Harper), as well as conceiving and directing the original musical revue *Make Me a Song: The Music of William Finn* (Drama Desk Award and the Outer Critics Circle Award nominations). Regionally, Mr. Ruggiero has earned national recognition for his work on both plays and musicals, having received numerous awards including four Connecticut Critics Circle Awards, a Joseph Jefferson Award in Chicago, and currently having the distinction of being the only director to have received four Kevin Kline Awards in St. Louis. Connecticut audiences are also familiar with Mr. Ruggiero's work through his association with TheaterWorks in Hartford, where he has been a key partner in the artistic leadership since 1992. He conceived and directed the highly successful *Ella* (Kevin Kline and Joseph Jefferson Awards) at TheaterWorks, which has been produced at over twenty major regional theaters around the country, and recently concluded a National Tour which began last fall at Long Wharf Theatre in New Haven. Upcoming projects include *The Understudy* at TheaterWorks and *Sunday in the Park with George* at the Repertory Theatre of St. Louis.

**NOAH RACEY** (*Choreographer*) Last appeared on the Opera House stage in a dress as the title character in *Where's Charley?*. Recently: *Guys & Dolls*, Seattle's 5<sup>th</sup> Avenue Theatre. Appeared on Broadway in *Curtains*, *Never Gonna Dance*, *Thoroughly Modern Millie* (Associate Choreographer), *Follies*. NY credits: directed *Brooklyn to Hollywood* (starring Tovah Feldshuh); 2008 Nightlife Awards; *All Singin'*, *All Dancin'* (world premiere). With director Jeff Calhoun: Choreographer, 2008-09 *White Christmas* National Tour; Associate Director *High School Musical*, *High School Musical 2*



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(Atlanta Fox), *Shenandoah* (Ford's Theatre DC starring Scott Bakula). Choreographer, world premiere of *Turn of the Century* (Goodman Theatre, dir. Tommy Tune, starring Jeff Daniels). Connecticut Critic Circle Award: Outstanding Choreography, Goodspeed's *Annie Get Your Gun*. Upcoming: *It Shoulda Been You* (George Street Playhouse, starring Tyne Daly, directed by David Hyde Pierce). In 2012 Noah stars in *Tommy Tune Presents: State of the Art Song & Dance* at Asolo Rep (dir. Jeff Calhoun). Founding Artistic Director, The New York Song & Dance Company. He is a product of—and strong proponent for—arts funding in public schools.

**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 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.

**MICHAEL SCHWEIKARDT** (*Scenic Design*) World premiere of Duncan Sheik's *Whisper House* at The Old Globe in San Diego. Recent credits include *Ella*, a musical about jazz legend Ella Fitzgerald which is appearing in cities all across the country; critically acclaimed productions of *Annie Get Your Gun*, *1776*, *Big River*, and *Camelot* for Goodspeed Musicals; *Bloodsong of Love* at Ars Nova; *Barnum* for The Asolo Rep's 50<sup>th</sup> anniversary season; American premieres of Frank McGuinness' *Gates of Gold* and *The Bird Sanctuary*; *Oklahoma!* starring Kelli O'Hara and Will Chase, celebrating The Oklahoma State centennial; and National and International Tours of James Taylor's *One Man Band*. Online portfolio: [www.msportfolio.com](http://www.msportfolio.com).

**AMY CLARK** (*Costume Design*) Recent credits include: *Comedy of Errors*, *Taming of the Shrew* (Hudson Valley Shakespeare); *Monster at the Door* (The Alley Theatre); *Superior Donuts* (Pittsburgh Public Theatre); *Apple Cove* (The Women's Project); *Dramatis Personae*, *Dreams of the Washer* (Cherry Lane); *Love Song* (Hudson

Stage); *Marrying Meg* (Theatre at St. Clements); *Animals Out of Paper*, *All this Intimacy* (Second Stage); *Jayson with a Y* (Lion, Theatre Row); *Baby* by Tere O'Conner (DTW); *In Case You Forget* (New York Stage and Film); *Dangerous Beauty* (New York Stage and Film). Member of United Scenic Artists local 829. MFA from NYU Tisch School for the Arts.

**JOHN LASITER** (*Lighting Design*) Connecticut: Goodspeed (*1776*, *Big River*, *Camelot*, *Carnival!*, *Annie Get Your Gun*), Long Wharf, Hartford Stage. Broadway: *High*. Off-Broadway: *Make Me a Song: The Music of William Finn*, Alarm Dog Repertory Company, Blue Light Theater Company, Music Theatre Group. Regional: Actors Theatre of Louisville, Arena Stage, Arizona Repertory, Asolo Repertory, Centerstage Baltimore, Cincinnati Playhouse in the Park, Cleveland Play House, Dallas Theater Center, Florida Stage, George Street Playhouse, Geva, Milwaukee Repertory, New Mexico Repertory, Northlight, Pittsburgh Public, South Coast Repertory, Syracuse Stage, Virginia Stage. Opera: Eos Orchestra, The Curtis Institute of Music, Glimmerglass, Gotham, Manhattan School of Music, OperaDelaware, Opera Carolina, Skylight Opera Theatre. Dance: Ballet Memphis, Danzantes LA, Danzantes New Mexico, Randy James Dance Works. [www.johnlasiter.com](http://www.johnlasiter.com).

**LEAH J. LOUKAS** (*Hair & Wig Design*) is a graduate of the Makeup and Wig Design program at The University of Cincinnati's College Conservatory of Music. Broadway wig designs include *Irena's Vow* and *American Idiot*. Off-Broadway hair and wig designs include *Irena's Vow*, *This Wide Night* with Edie Falco, *Spy Garbo* at 3LD Theater, *The Shaggs* at Playwrights Horizons, *39 Steps* at Hartford Stage. Leah is Associate Designer for Charles Lapointe on Broadway shows including *Jersey Boys*, *Guys and Dolls*, *Memphis*, *Women on the Verge of a Nervous Breakdown*. Leah would like to thank Chuck and her family for their unconditional love and support.

**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



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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.

**F. WADE RUSSO** (*Assistant Music Director*) Goodspeed: over 17 productions including *The Boy Friend* National Tour. Broadway: *By Jeeves* (assistant conductor, original cast recording conductor). Most recent: director/conductor *Strike Up the Band* and *Show Boat*, Boston Conservatory. Regional: Pittsburgh Public Theatre, Huntington Theatre, Repertory Theatre of St. Louis, Barrington Stage, Lyric Theatre of Boston, Gateway Playhouse, Shakespeare Theatre of New Jersey, Long Wharf Theatre, Weston Playhouse, Juilliard Repertory, Williamstown Theatre Festival. Faculty: National Theatre Center (O'Neill Theatre Center), Circle in the Square Theatre School, Emerson College, Juilliard School, Boston Conservatory. As always, a special thanks to M'OF for 30 years of working together.

**RON PIRETTI** (*Fight Director*) is an actor and fight director. He has staged the fights for the Broadway and National touring productions of *West Side Story* and *In the Heights*, has worked on *The Miracle Worker* with Abigail Breslin and on the current production of *Bengal Tiger at the Baghdad Zoo* starring Robin Williams, and staged the fights for *Cutman* at Goodspeed's Norma Terris Theatre. Ron appeared as Officer Krupke in the Broadway production of *West Side Story*. He has taught acting and/or stage combat at The Studio in NYC, Actors Studio MFA Program at

Pace University, Wagner College, and Marymount Manhattan College. He received his MFA from the Goodman School of Drama.

**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.

**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*, *Carnival!*, and *Singin' in the Rain*. For Kim.

**DEREK MICHAEL DiGREGORIO\*** (*Assistant Stage Manager*) Broadway: *The Book of Mormon*. 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!*, *How to Succeed...*,

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





## WHO'S WHO

and *My One and Only*. Other New York credits 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.

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### Interested in learning more about *Show Boat*?

Read our Audience Guide online at [goodspeed.org/ShowBoat\\_audience\\_guide.pdf](http://goodspeed.org/ShowBoat_audience_guide.pdf) or CONNECT INSTANTLY by scanning the image to the right on your smart phone!



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## ABOUT THE AUTHORS

**JEROME KERN** (*Composer*) (1885-1945) composed his first complete show, *The Red Petticoat*, in 1912. Between 1915 and 1919, he composed a series of intimate chamber musicals, mostly in collaboration with Guy Bolton and P.G. Wodehouse, known as the Princess Theatre Shows. These works – *Very Good, Eddie*; *Oh, Boy!*; *Oh, Lady! Lady!*; *Leave it to Jane*; and *Zip Goes A Million* – are credited with laying the foundation of the modern American musical comedy. Throughout the 1920s Kern's composing style broadened with works such as *Sally*, *Sitting Pretty*, *Dear Sir*, *Sunny*, and *The City Chap*, culminating in 1927 with *Show Boat*. With *Show Boat*, Kern began a series of works for the stage which were more operatic and involved the close interweaving of music, song, and speech, including *Sweet Adeline* (1929), *The Cat and the Fiddle* (1931), *Music in the Air* (1932), and *Roberta* (1933). In the 1930s, Kern moved to Hollywood and wrote a series of successful film scores, including "Swing Time," "Cover Girl," "You Were Never Lovelier," and "Can't Help Singing." His final stage musical, *Very Warm for May* (1939), included his masterpiece "All the Things You Are." Among his extraordinary list of songs are "They Didn't Believe Me," "Look for the Silver Lining," "Why Was I Born?," "Don't Ever Leave Me," "Smoke Gets in Your Eyes," "Yesterdays," "The Song Is You," "I've Told Every Little Star," "The Way You Look Tonight" (Academy Award-1936), "The Last Time I Saw Paris" (Academy Award-1940), "A Fine Romance," and "Long Ago and Far Away." Kern died in NYC in 1945 while preparing to begin work with Dorothy Fields on a new musical entitled *Annie Oakley*.

**OSCAR HAMMERSTEIN II** (*Book and Lyrics*) (1895-1960). Born into a theatrical dynasty headed by his grandfather and namesake, Oscar Hammerstein II began his stage career as a playwright, soon turning to librettos and lyrics written for some of the greatest composers of his day. His innovations breathed new life into the moribund art form of operetta with such classics

as *Rose-Marie*, *The Desert Song*, and *The New Moon*. He wrote eight musicals with Jerome Kern, including *Music in the Air*, *Sweet Adeline*, and their masterpiece *Show Boat*. His last musical before embarking on an exclusive partnership with Richard Rodgers was *Carmen Jones*, an all-black revision of Bizet's tragic opera. In 1943, Hammerstein joined forces with Richard Rodgers. Their first collaboration merged Hammerstein's advance in operetta with Rodgers' achievements in musical comedy and the result, *Oklahoma!*, was not only the first of a new genre — the musical play — but also the start of the most successful partnership in the American musical theatre. Over the next 17 years Rodgers and Hammerstein wrote eight more Broadway musicals — *Carousel*, *Allegro*, *South Pacific*, *The King and I*, *Me and Juliet*, *Pipe Dream*, *Flower Drum Song*, and *The Sound of Music*; one movie musical, *State Fair*; and one for TV, "Cinderella." Collectively their works earned 26 Tony Awards, 14 Academy Awards, two Pulitzer Prizes, and two Grammy Awards.

**EDNA FERBER** (*Original Book*) (1887-1968) was an American novelist and playwright whose camera-like regional descriptions and vigorous portraiture of ordinary men and women made her one of the most popular authors of the early 20<sup>th</sup> century. Her first professional writing was done for newspapers in Wisconsin and Chicago. In 1911, she began publishing fiction, with initial fame coming from a series of short stories about Emma McChesney, a traveling saleswoman. In 1925, Miss Ferber won a Pulitzer Prize for her novel *So Big* (1924). Her other novels include *Dawn O' Hara* (1919), *The Girls* (1921), *Show Boat* (1926), *Cimmaron* (1930), *Come and Get It* (1934), *Saratoga Trunk* (1941), *Giant* (1952), and *Ice Palace* (1958). With George S. Kaufman, she co-authored some of the most successful plays of the period: *The Royal Family* (1927), *Dinner at Eight* (1932), *Stage Door* (1936), and *The Land is Bright* (1941).



## PROGRAM NOTES

**By Joshua S. Ritter, Education & Library Director**

*Show Boat* is a monumental American classic and a revolutionary masterpiece of the lyric stage. With Hammerstein and Kern's groundbreaking work on the production, a new art form emerged in the American musical theatre. For the first time, visionary writers dared to integrate music, humor, libretto, lyrics, and décor into a single artistic entity. Arguably, this approach left the traditions of the American musical comedy and Viennese operetta behind, giving birth to the first "musical play."

Long before *Show Boat* opened in 1927, a renowned composer of the American musical theatre, Jerome Kern, had grown weary of the standard musical-comedy formula. The typical 1920s musical was lacking meaningful social commentary; dramatic truth; a plot with a rational, believable line; three-dimensional characters; and authenticity of background and atmosphere. After the "Princess Theatre" shows such as *Very Good Eddie* and *Oh, Boy!*, Kern's work hadn't diverged significantly from the artistic endeavors of his fellow composers.

However, after reading Edna Ferber's sprawling family saga *Show Boat*, he endeavored to be the first to compose a popular musical version of a serious novel. Kern was a bibliophile who had long admired Ferber's work and *Show Boat's* title immediately caught his interest. Kern adored the richly romantic plot, filled with tenderness, humor, and high drama. He was confident that *Show Boat* was the novel that could help him bring artistic dignity to the American Musical Comedy.

Kern telephoned the thirty-one-year old Oscar Hammerstein II and suggested they create a Broadway musical version of Ferber's novel. This demonstrated Kern's faith in Hammerstein, enabling his first solo attempt to write both book and lyrics for a Broadway show. Hammerstein quickly agreed and they immediately turned their attention to securing the rights.

Kern was introduced to Ferber at the opening night of his show *Criss Cross* in October 1926. When Kern met Ferber, he promptly asked her for permission to adapt *Show Boat* into a musical-comedy. Ferber could not imagine her



Oscar Hammerstein II, Florenz Ziegfeld, and Jerome Kern outside the National Theatre in Washington DC before the first performance of *Show Boat*, November 15, 1927.

novel as musical-comedy material. Undeterred, Kern explained his artistic vision and Ferber hesitantly offered the rights.

Kern and Hammerstein immediately set to work and on November 26, 1926 they demonstrated their progress to the legendary impresario Florenz Ziegfeld. The next day, Ziegfeld sent the following message to a tenor named Harry Fender:

"...last night I heard the first act of the *Show Boat*, and Jerome Kern's music. This is the best musical comedy I have ever been fortunate to get hold of; it looks wonderful, and there are two of the greatest parts that have ever been written. I don't know if you have read the *Show Boat* by Edna Ferber, but the gambling lover is a part I think you can play...This show is the opportunity of my life, and is an opportunity that comes once in a lifetime..."

Ziegfeld, or the "glorifier of the American girl," as he was known, was famous for producing a series of lavish and spectacular revues. His flamboyant productions consisted of extravagant sets, hilarious comedians, and a plethora of gorgeous dancing girls. Ziegfeld's publicist Will Page described *Ziegfeld's Follies* as "musical entertainment for tired business men which should represent almost the possible limit of what could decently be done upon the stage." Given his previous work, it was a testament to Ziegfeld's ability as a producer to have immediately recognized *Show Boat's* possibilities. That being said, Ziegfeld was not without trepidation. His daughter Patricia Ziegfeld Stephenson recalled the following in a TV documentary:



## PROGRAM NOTES

"*Show Boat* was really a step for him that was terrifying. And although he loved doing it, it was rather a sad story, and he said, 'We cannot do this musical with all this sadness'...He was so afraid that people would not like what he was doing, because it wasn't the kind of Follies the audience expected. They expected laughter and beautiful girls."

Despite his apprehension, Ziegfeld previewed the production on tour from November 15 to December 19, 1927. On Tuesday, December 27, 1927, *Show Boat* opened on Broadway at the magnificent 1632 seat Ziegfeld Theatre. It proved to be an absolute hit and a momentous artistic achievement for Kern and Hammerstein. Kern's score interplayed various musical styles to become an innovative treasure-trove of brilliant melodies, arguably the greatest ever written for the musical theatre. Some would say Hammerstein's libretto began a new genre in musical theatre, becoming the first "musical play;" it put black and white performers on stage

together for the first time, it masterfully adapted a serious novel into a musical, and it successfully spanned three generations of time.

Despite *Show Boat's* importance, the traditional scope and size of the show has been a deterrent for Goodspeed in the past. However, acclaimed director Rob Ruggiero has been at the helm charting a unique course by which we navigate through this epic story. Ruggiero will emphasize the personal show-business-family aspect of the production. He envisions "a family that reaches beyond any biological connection, to a place that represents a very deep connection and love." Surely, the Goodspeed Opera House will provide an intimate performance space and inviting atmosphere to serve that vision. Goodspeed's *Show Boat* is based on the 1946 published script, with adjustments made in conjunction with Rodgers & Hammerstein. We are honored and overjoyed to revive this immortal triumph of the Broadway stage.

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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

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

2011

- My One And Only
- \*Cutman a boxing musical

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)

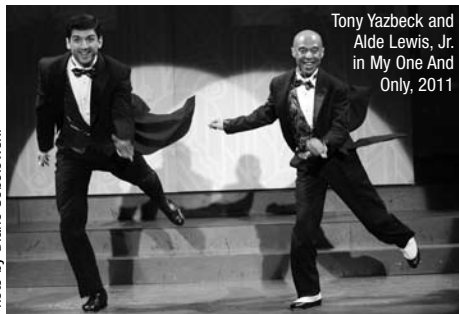
° Went on to Broadway    \* Produced at The Norma Terris Theatre    \*World Premiere





## ABOUT GOODSPEED MUSICALS

Photo by Diane Sobolewski



Tony Yazbeck and  
Alde Lewis, Jr.  
in *My One And  
Only*, 2011

### *Where We've Been*

Goodspeed's beginnings date back to 1963 when it opened its doors as a professional musical theatre in a historic building on the banks of the Connecticut River in East Haddam. Under the direction of Michael Price since 1968, Goodspeed transformed from a struggling entity into a musical theatre with a mission. At first Goodspeed's commitment was to discover rarely produced musicals from the repertoire, reworking them and bringing them to life. It was also intent on adding to the repertoire by discovering and nurturing promising new musicals presented at its Norma Terris Theatre in neighboring Chester. While these commitments remain in place today, Goodspeed's main stage productions are more often contemporary works created during the lifetime of its audience.

To date, Goodspeed has exported 19 productions to Broadway — most famously *Annie*, *Man of La Mancha*, and *Shenandoah* — and produced 67 world premieres. Goodspeed stands as the first regional theatre in America to earn two special Tony Awards, one in 1980 for outstanding contributions to the American musical and a second in 1995 for distinguished achievement for a regional theatre.

### *Who We Are Today*

Goodspeed mounts six new and newly-worked musicals a year — three on its second stage and

three on its main stage — a total of more than 400 performances during the April to December season. It stands at the forefront of producing and preserving the American musical, simultaneously reinventing the classics and inventing new ones. It attracts well-known icons of the theatre world and fosters emerging talent among composers, lyricists, and librettists. Each year, thousands of actors, directors, choreographers, and technicians aspire to come to Goodspeed to practice their craft. Among millions who know and love this art form — and those who appreciate its history and enduring appeal — Goodspeed is widely recognized as the “home of the American musical.”

In addition, Goodspeed contributes to the preservation of the art form through its Scherer Library of Musical Theatre, the second most extensive musical theatre research library in the United States. Throughout the year, and intensively during the months of winter, Goodspeed addresses issues unique to the field by offering innovative and highly sought-after programs through its Max Showalter Center for Education in Musical Theatre. The Festival of New Artists features students from The Hartt School and The Boston Conservatory performing staged readings of three brand new musicals, six industry-related seminars, a symposium, and two cabarets. The Showalter Center also encompasses Goodspeed's growing Musical Theatre Institute and programs for underserved children and teens.

### *The Future We Envision*

We see Goodspeed as a thriving artist colony where the creative process continues to rule and commitment to discovery shows up in new approaches to classic works, new ways to share Goodspeed's knowledge with the industry, and new methods to mine genius and enrich the field with the next generation of musical theatre artists.



# 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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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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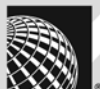
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Chris Petrizzo ..... *Shop Carpenters*  
Chee Lee ..... *Stage Carpenter*

Carla Tiezzi ..... *Charge Scenic Artist*  
Samantha Yaeger ..... *Lead Scenic Artist*  
Patti Lizotte ..... *Staff Scenic Artist/  
Administrative Assistant*  
Phyllis Tela ..... *Staff Scenic Artist*

Ellen Lampros ..... *Props Manager*  
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Aaron Peraza-Baker ..... *Props Run Crew Head*

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David Ledoux ..... *Assistant Director*  
Sara Brians ..... *Assistant Choreographer*  
Leon Dobkowski ..... *Assistant Costume Designer*  
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Russell Lockwood, Jen McClure ..... *Carpenters*  
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James Stenborg ..... *Music Copyist*  
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## for your INFORMATION

### Box Office

Goodspeed Opera House  
6 Main Street  
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boxoffice@goodspeed.org

#### Hours:

Monday & Tuesday: 10 a.m. to 5 p.m.  
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Sunday: 10 a.m. to 7 p.m.

### 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!

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### 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:

Goodspeed provides elevator service to the orchestra level of the Opera House. To avoid the steps in front of the theatre, please ask for a House Manager when you arrive. You will be directed to our elevator at street level outside the building. Handicapped parking is located in front of the Gelston House. If you require special assistance of any kind (for example, to remove a theatre seat to accommodate a wheelchair, early admittance to the theatre, or assistance getting to your seats), please inform the Box Office when you purchase your tickets.



### 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.

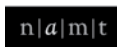
*Sets, costumes, and props are designed especially for the Goodspeed Opera House and are built in Goodspeed Musicals' shops.*

*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.*

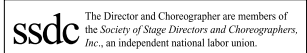


The scenic, costume, lighting and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE.

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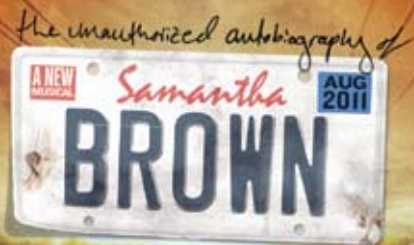
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