Music by Leonard Bernstein
Lyrics by Betty Comden and Adolph Green
Book by Joseph Fields and Jerome Chodorov

November 15-18, 2007
Corbett Auditorium
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— Pat Conroy

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presents

Wonderful Town
Music By Leonard Bernstein
Lyrics by Betty Comden and Adolph Green
Book by Joseph Fields and Jerome Chodorov

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Costume Designer
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With this production of Wonderful Town (Broadway 1953; CCM 1973), CCM’s musical theater department completes its modern traversal of the complete musicals of Leonard Bernstein: On the Town (Broadway 1944; CCM 2004), Candide (Broadway 1956; CCM 1979, 2001) and West Side Story (Broadway 1957; CCM 1970, 1980, 1993). Wonderful Town began life as a series of autobiographical stories by Ruth McKenney, first published in The New Yorker and collected into a 1938 book under the title My Sister Eileen. In 1940, My Sister Eileen was made into a play by Joseph A. Fields and Jerome Chodorov (starring Shirley Booth as Ruth) and that play was made into a 1942 film starring Rosalind Russell as Ruth in what would become an almost lifelong association between an actor and a role. In 1953, Wonderful Town, with a book by Fields and Chodorov, music by Leonard Bernstein, and lyrics and “vignettes” by Betty Comden and Adolph Green opened on Broadway, again starring Rosalind Russell, who would also repeat her performance in a live broadcast on CBS in 1958. (Other notable Ruths include Broadway replacement Carol Channing, Elaine Stritch, Kaye Ballard and 2004 revival star Donna Murphy).

Betty Comden: “A phone call from [veteran director] George Abbott always held promise of excitement. I got a phone call and it was George asking if we could write the lyrics for a show based on My Sister Eileen to star Rosalind Russell. George asked us if we would write it in four weeks because after that they would lose Miss Russell to other commitments, and wanted to know what composer we could suggest. We thought of Leonard Bernstein... although we were very doubtful that he would be interested. Among other things, he had promised his mentor Serge Koussevitsky that after On the Town, he would get down to serious business and never, never write another show. To our surprise, with no hesitation, Lenny said yes. He always liked deadlines, and four weeks to write a show was an irresistible challenge.”

It has since been revealed that the reason for the big rush was that there had already been a score written for Wonderful Town by Leroy Anderson and Arnold Horwitt that Rosalind Russell didn’t like and refused to perform. And this was not to be the end of the many problems that plagued the show. Chodorov and Fields were very protective of their libretto. According to historian Steve Suskin, “They apparently envisioned a sweetly nostalgic look at Greenwich Village in the 1930s. The Wrong-Note Rag—the eleven o’clock song that [Bernstein, Comden and Green] came up with—specifically illustrated the problem. Dissonant, satirical and not at all what the librettists had in mind. One can also see a vast difference between the first act story vignettes [Ruth’s Stories]—written by Comden and Green—and the rest of the spoken text. [These] vignettes were presumably forced on Chororov and Fields, and they were not happy.”
After a few days of rehearsals in New Haven (during the out-of-town tryout), Rosalind Russell had taken ill and would not come out of her room. She had told the authors that “...what I need is a song that goes: line, line, line, joke; line, line, line, joke.” So Lenny, Betty and Adolph wrote “One Hundred Easy Ways to Lose a Man” and helped push the little upright piano from Bernstein’s room down the hotel hallway to Ms. Russell’s door (she wouldn’t open the door) and Adolph sang it for her through the door. She loved it.

George Abbott said in his autobiography, “There was more hysterical debate, more acrimony, more tension and more screaming connected with this play than with any other show I was ever involved with.” Suskin adds: “Relations were not helped when three months into the run, Jer[ome] Robbins—who had been summoned by Abbott to help fix the show during the tryout—went before the House Un-American Activities Committee and named names, including [Jerome] Chodorov.”

In spite of everything, Wonderful Town was a huge success, running 559 performances. It may sound more like musical comedy than any other score by Leonard Bernstein, but it is precisely what it is meant to be: a bouncy, entertaining, tongue-in-cheek show. I think that those of us who have worked on this production would agree that the music sounds much easier than it actually is to sing and play. A couple of things to listen for: an unusually pleasant 12-tone row in Pass the Football and snippets of the previously composed Prelude, Fugue and Riffs (1949) in several songs and dances. Furthermore, one can definitely hear echoes of On the Town as well as a bit of foreshadowing of West Side Story and other Bernstein scores to come.

- Roger Grodsky, Musical Director

Sources:
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Wreck ................................................................. PRESTON TRUMAN BOYD
Violet ................................................................. ASHLEY LANDROCHE
Speedy Valenti ........................................................ JULIUS FELTUS
Eileen ................................................................. KAITLYN DAVIDSON
Ruth ................................................................. NATALIE REDER
Robert Baker .......................................................... PATRICK MARTIN
Mrs. Wade ........................................................... LEXIE DORSETT
Frank Lippencott ................................................... JAMES LEE GLATZ
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Musical Numbers

Act One

Overture ................................................................. Orchestra
Christopher Street ......................................................... Company
Ohio ................................................................. Ruth, Eileen
Conquering New York ......................................................... Company
One Hundred Easy Ways to Lose a Man ................................................ Ruth
What a Waste ......................................................... Baker, Editors
A Little Bit in Love ......................................................... Eileen
Pass the Football ......................................................... Wreck, Company
Conversation Piece ........................................ Ruth, Eileen, Baker, Chick Clark, Frank Lippencott
A Quiet Girl ......................................................... Baker, Male Ensemble
Conga ................................................................. Ruth, Male Ensemble

Act Two

Entr’acte ................................................................. Orchestra
My Darlin’ Eileen ......................................................... Lonigan, Eileen, Policemen
Swing ................................................................. Ruth, Company
Ohio Reprise ................................................................. Ruth, Eileen
It’s Love ................................................................. Eileen, Baker, Company
Ballet at the Village Vortex ......................................................... Company
The Wrong Note Rag ......................................................... Ruth, Eileen, Company
It’s Love Reprise ......................................................... Eileen, Baker, Ruth, Company

Scene
New York City, 1935

There will be one 15-minute intermission.
the frog princess

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D.J. Hein

Flute/B-flat Clarinet/
E-flat Clarinet/Alto
Saxophone
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Saxophone
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Oboe/English Horn/
Clarinet/Tenor
Saxophone
Jeffrey Marshak

Clarinet/Tenor
Saxophone
Scott Dakof

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Saxophone/Baritone
Saxophone/Bassoon
Brandon Blankenship

Trumpet
Kevin Sweatman
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Jimmy Geiger
Audrey Schmid

Trombone
Joel McGrath
Ryan Snodgrass
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Jason Yarcho

Drums
Tom Buckley

Percussion
Zack Manning

Rehearsal Pianist
David Gardos

*Conducting the Saturday matinée

Acknowledgments

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CCM thanks the following contributors for their generosity and support of the musical theater program:
**Cast Profiles**

**Joey DeBenedetto** *Chick Clark*
Freshman from Las Vegas, Nevada
Elsewhere: Leo Frank in *Parade* with the College of Southern Nevada, King Herod in *Jesus Christ Superstar* with the Summer Theatre of Nevada.

**Preston Truman Boyd** *Wreck*
Senior from Moorhead, Minnesota

**Justin Scott Brown** *Associate Editor, Ensemble*
Junior from Lafayette, California
At CCM: Junior Mister in *The Cradle Will Rock*, Reporter #2 in *Floyd Collins*, Waiter in *Cabaret*, Ensemble in *The Robber Bridegroom*. Elsewhere: Ensemble in *Les Misérables* and *Peter Pan* at The Muny (St. Louis, Mo.).
Cast Profiles

Kaitlyn Davidson *Eileen*
Junior from Overland Park, Kansas
At CCM: Frenchy in *Cabaret*, Lynda/Dance Captain in *The Pajama Game*, Margie in *Crazy for You*. Elsewhere: Estelle in *The Full Monty* and Victoria/Sillabub in *Cats* with the Pittsburgh Civic Light Opera, Alice in *Seven Brides for Seven Brothers* and Kristine in *A Chorus Line* with the Music Theatre of Wichita (Ks.).

Lexie Dorsett *Mrs. Wade*
Sophomore from Birmingham, Alabama
At CCM: Ensemble in *Dare to Dream*. Elsewhere: Nancy in *Oliver!* and Star-to-Be in *Annie* with the Red Mountain Theatre Company (Birmingham, Ala.).

Carl Draper *Associate Editor, Ensemble*
Sophomore from Huntley, Illinois

Julius Feltus *Speedy Valenti*
Sophomore from New Orleans, Louisiana
At CCM: Dreamer in *Dare to Dream*. Elsewhere: Zeke in *High School Musical* with the Carnegie Center (Covington, Ky.), Daniel in *Once on This Island* with the Ashe Theatre (New Orleans, La.), Marius in *Les Misérables* with Main Street Theatre (Houston, Tex.), Curtis in *Dreamgirls* with Town & Country Playhouse (Houston, Tex.).

James Lee Glatz *Frank Lippencott*
Junior from Lafayette, Indiana
At CCM: Skeets Miller in *Floyd Collins*, Dick/Professor Scoot in *The Cradle Will Rock*, Helper #2 in *The Pajama Game*, Ensemble in *Thou Shalt Survive*, Ben Evans in *Sugar ‘n Spice*. Elsewhere: Proteus in *Two Gentlemen of Verona* with Interlochen Arts Center (Traverse City, Mich.), Tinman in *The Wizard of Oz* and Max in *Lend Me a Tenor* with the Jefferson Players (Lafayette, Ind.).

Alexa Green *Helen*
Senior from Long Island, New York
Cast Profiles

Made in America with Gretna Theatre (Gretna, Pa.); Witch in Into the Woods with Trinity Theatre (Long Island, N.Y).

Ashley Landroche  Violet, Ensemble
Senior from Tilton, New Hampshire

Patrick Martin  Robert Baker
Junior from Marietta, Georgia
**Natalie Reder**  
***Ruth***  
Senior from Cleveland, Ohio  
**At CCM:** Mrs. Mister in *The Cradle Will Rock*, Susan Hershey in *The Full Monty*, Ensemble in *The Robber Bridegroom*, Daughter in *The Pirates of Penzance*, Ensemble in *Floyd Collins*. **Elsewhere:** Marguerite in *The Scarlet Pimpernel* and Maria in *West Side Story* with the Geauga Theater Guild (Cleveland, Ohio), Ensemble in “Take Me to the River” and “Home for the Holidays” with the Cincinnati Pops.

**Blakely Slaybaugh**  
***Mr. Appopolous***  
Junior from Fort Myers, Florida  
**At CCM:** Emcee in *Cabaret*, Ensemble in *The Pajama Game*, Pirate/Policeman in *The Pirates of Penzance*. **Elsewhere:** Ensemble in “Take Me to the River” with the Cincinnati Pops, Ensemble in *(UN)*Natural Disaster with the Cincinnati Fringe Festival, Eugene in *Biloxi Blues* and *Brighton Beach* and Joseph in *Joseph and the Amazing Technicolor Dreamcoat* with the Florida Repertory Theater, Dancer in a nationally televised production of Tara Lipinski’s *Hip Hop on Ice*.

**Mitchell Walker**  
***Officer Lonigan***  
Senior from Palm Harbor, Florida  
**At CCM:** Dave in *The Full Monty*, Mr. Hasler in *The Pajama Game*, Everett Baker in *Crazy for You*, Editor Daily in *The Cradle Will Rock*, Mr. Weiss in *Flora, The Red Menace*. **Elsewhere:** Constantine in *A Day in Hollywood/A Night in the Ukraine* with the Showboat Majestic (Cincinnati), featured performer in “Home for the Holidays” with the Cincinnati Pops, Roger in *Grease* with RiverStage (Jeffersonville, Ind.), Danny Zuko in *Grease* and Schroeder in *You’re a Good Man, Charlie Brown* with the Thrasher Horne Performing Arts Center (Jacksonville, Fla.).

**Christopher Williams**  
***Tour Guide, Ensemble***  
Senior from Bridgeport, West Virginia  
**At CCM:** Max in *Cabaret*, Mingo in *Crazy for You*, Airie in *The Robber Bridegroom*, Professor Trixie in *The Cradle Will Rock*. 
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**Diane Lala** *Director*

Diane Lala, professor of musical theater, has taught jazz dance and choreographed musicals at CCM since 1988. Her favorite works include *The Wild Party*, *West Side Story*, *Carousel*, *My One and Only* and *Oklahoma!* Lala has also directed *Cabaret*, *Is There Life After High School?*, *Songs for a New World* and *Song and Dance* on CCM’s studio series, as well as her original theater dance piece entitled *Under Construction*. In 2003 she directed and choreographed CCM’s musical theater students (as well as Tom Wopat, John Schneider, Denyce Graves and Nick Clooney) in the Cincinnati Pops Orchestra’s “Patriotic Broadway,” which was televised on PBS. In 2006 she did another PBS special for the Pops, “Take Me to the River,” starring Gregg Baker, the Preservation Hall Jazz Band, Marcia Ball and the CCM musical theater students. Other directing and choreography credits include *Chicago*, *Joseph, Victor/ Victoria*, *The Will Rogers Follies*, *Crazy for You* and *The Pajama Game*. On stage, Lala has appeared as Velma Kelly in *Chicago*, Woman 2 in *Songs for a New World*, the Baker’s Wife in *Into the Woods*, Morales in *A Chorus Line*, Anita in *West Side Story* and Audrey in *Little Shop of Horrors*. Nominated numerous times, Lala has received the Acclaim Award for best choreography for CCM’s productions of *The Will Rogers’ Follies*. She also received a Marquee Award for her best actress in a musical for *Chicago*. For the last two years Lala has been the recipient of the Acclaim Award for best choreography for CCM’s productions of *Crazy for You* and *The Pajama Game*. Lala is a certified Pilates instructor since 2001, studying directly with Romana Kryzanowska, a Joseph Pilates protégée. She is also an associate member of the Society of Stage Directors and Choreographers.

**Roger Grodsky** *Musical Director*

Roger Grodsky is the musical director and vocal coach in CCM’s musical theater training program. He has served as musical director for CCM’s productions of *The Pajama Game*, *Cabaret*, *On the Town*, *The Mystery of Edwin Drood*, *The Boys From Syracuse*, *Songs for a New World*, *Candide*, *Dracula—The Game of Love*, *Grand Hotel*, *My One and Only* and *Man of La Mancha*, among others. He has also supervised CCM’s ongoing appearances with the Cincinnati Pops (Erich Kunzel, conductor). Their collaboration, “Patriotic Broadway,” was televised nationally on PBS. Grodsky also served as musical director and musical supervisor for CCM’s “Hot Summer Nights” in 1998. While on the faculty of the Boston Conservatory, he conducted *Sweet Charity*, *The Human Comedy*, *Nine*, *Grand Hotel*, *Ruddigore*, *Assassins* and *High Button Shoes*. For six years he served as musical director for Harvard University’s Hasty Pudding Theatricals in Cambridge, Massachusetts. He spent four summers in residence at SUNY-Potsdam as musical director. Grodsky has conducted national tours of *Cabaret*, *My Fair Lady* and *Hello, Dolly!* as well as *The Most Happy Fella* at the West Virginia Public Theatre in Morgantown with the original Broadway revival lead, Spiro Malas. For several summers he worked for the Rodgers and
Hammerstein Organization Archive (New York City) on the recreation of select shows (including *The King and I*, *Too Many Girls*, *Babes in Arms* and *The Boys From Syracuse*), many of which were performed around the world in honor of Richard Rodgers’ centennial birthday celebration in 2002-2003. In 2003, he adjudicated America’s Junior Miss, which was broadcast nationally.

**Patti James  Choreographer**

Before returning in 1992 to her hometown of Cincinnati, Patti James performed in and choreographed shows in the U.S., Canada and Australia. She has worked in musicals, theme parks, film, television and industrial shows. James has toured with U.S. productions of *Chicago* and *Ballroom* and most recently performed as Lottie in Ensemble Theatre of Cincinnati’s production of *Mack and Mabel* starring Gary Sandy. For the past ten years, James has been an adjunct instructor of musical theater at CCM, teaching jazz and tap and choreographing productions including *Candide*, *Dancing at Lughnasa*, *Merrily We Roll Along* and *The Full Monty*. She has taught dance at Walt Disney World, Sydney Australia’s School of Performing Arts, the Southern Ballet in Orlando and Northern Kentucky University. For eight years James has directed and choreographed the Cincinnati Pops Orchestra’s “Home for the Holidays,” as well as their 2004 “Today’s Tonys” and the 2007 “Red, White &
Boom” at Riverbend. She has worked with the Northern Kentucky Symphony on Jesus Christ Superstar, Evita and The Sound of Music. James works with numerous theater groups in high schools throughout Cincinnati and Northern Kentucky.

Brian Ruggaber Set Designer
Assistant Professor of Scenic Design Brian Ruggaber was formerly an assistant professor (1999-2004) and associate professor (2005-06) at the University of North Carolina–Charlotte. He is a member of United Scenic Artists, United States Institute of Theatre Technology and Metrolina Theatre Association. His scenic design for UNC–Charlotte’s Crimes of the Heart was recognized by the Metrolina Theatre Association as Outstanding Set Design by an Academic Institution for 2004-05. His scenic designs for Wiley and the Hairy Man (Children’s Theatre Charlotte) and Blithe Spirit (Theatre Charlotte) received nominations for Outstanding Set Design 2002-03 by the Metrolina Theatre Association. Seventeen of his shows have been nominated by Creative Loafing Charlotte for Best Scenic Design.

Reba Senske Costume Designer
Reba Senske is the associate costume designer at CCM. She designed costumes for Cincinnati Playhouse in the Park’s The Bible: The Complete Word of God (Abridged) and the Cincinnati May Festival’s production of Noah’s Flood. Other recent credits include We Rise For Freedom: The John P. Parker Story and Così fan tutte for Cincinnati Opera, Rabbit Hole and More Fun Than Bowling for Ensemble Theatre of Cincinnati, Dirt Songs and Air and Dreams for Shawn Womack Dance Productions and Flight for Judith Mikita. She also served as costume consultant for Cheryl Wallace’s Update at the Aronoff Center for the Contemporary Dance Theatre’s 25th Anniversary Season Concert in 1998. Her many CCM productions include “Hot Summer Nights” for many years, The Pajama Game, On The Town, Crazy For You, Turn of the Screw, Big River and Little Me. One of Senske’s fondest gigs was designing for the singers on the Bugs Bunny float in Macy’s Thanksgiving Day Parade. She served as associate costume designer for Cincinnati Playhouse in the Park for nine years and is currently the costume designer for Ensemble Theatre of Cincinnati and costume coordinator for Cincinnati Opera.

Jakyung Seo Lighting Designer
Jakyung Seo is an assistant professor of lighting design and technology at CCM. As an international scholar as well as lighting designer, she was the lead lecturer of Transnational Aesthetics and the Compact on the Lighting Designer’s Process at Prague Quadrenial 2007 (Summer PQ07) in Prague, Czech Republic. She has taught lighting, sound design and various computer programs at the California State University-Fresno, University of Toledo and Kyung Sung University in Korea. Seo has worked as a professional lighting designer and assistant lighting
designer in regional theaters including Steppenwolf, Congo Square, New World and Lodestone in Los Angeles. Her numerous professional design credits in South Korea and Japan include *Have Been Thinking*, *Medusacus*, *The Can*, *Spring*, *My Hometown* and *What We Want*, which was awarded best prize at The International Dance Festival in Saitama, Japan. Also among her design credits are shows including *Sweeney Todd: The Demon Barber of Fleet Street*, *Richard III*, *Fortinbras*, *Proof*, *All My Sons*, *The Boys from Syracuse*, *The Diviners*, *Arcadia*, *Gross Indecency* and *Anton in Show Business*.

**Krissa Lent** *Wig and Make-Up Designer*
A second-year graduate student from Toronto, Canada, Krissa Lent has previously served as wig and make-up designer for CCM’s productions of *Charley’s Aunt*, *Full Monty*, *Dangerous Liaisons*, *The Lady’s Not for Burning* and *The Pajama Game*. She has also designed hair and make-up for Millikin University’s (Decatur, Ill.) productions of *Sugar* and *Damn Yankees*. In the summer of 2007 Lent served as assistant wig master with the Utah Shakespearean Festival (Cedar City, Utah).

**Tim Ryan** *Sound Design*
A 2004 CCM graduate, Tim Ryan is from Osterville, Massachusetts. For the past three years, Ryan has been pursuing a Ph.D. in binaurally derived intelligibility metrics for sound system optimization at McGill University (Montreal, Quebec), where he has served as an instructor in the department of sound recording. At CCM he designed sound for productions of *On the Town*, *Wild Party* and *Stop Kiss* and served as assistant sound designer/mix engineer for *The Boys from Syracuse*. Elsewhere Ryan has designed sound for the Montreal New Music Festival, MusiMarch Festival (with McGill University) and Lou Riel at Theatre Maisonneuve (Montreal, Quebec). He has served as sound designer/mix engineer for the Grassroots Festival of Music and Dance (Trumansburg, N.Y.) and the Great Blue Heron Festival (Sherman, N.Y.).

**Megh Jennings** *Stage Manager*
A senior from Lexington, Kentucky, Megh Jennings has served as stage manager for CCM’s productions of *Iphigénie en Tauride* and *The Robber Bridegroom* and assistant stage manager for *The Elixir of Love*, *Don Giovanni*, *Floyd Collins* and the Spring Dance Concert. She also served as stage manager for *Oklahoma!* with the CCM Preparatory Department and as a production assistant for *Aida* and *Cosi fan tutte* with Cincinnati Opera.
**Rocco Dal Vera Vocal Coach**

Rocco Dal Vera is the voice and speech specialist for CCM. His book, *Voice: Onstage and Off*, co-authored with Robert Barton, is in use by a number of college and university theater programs. In January, Routledge will release his latest book, *Acting in Musical Theatre: a comprehensive method*, co-authored with Joe Deer. Their column on musical theater acting is a regular monthly feature in *Dramatics Magazine*. He lectures internationally on vocal violence and the effects of emotion on the voice and is one of a handful of certified instructors in the Alba Emoting technique. Dal Vera is also the founding editor of the journal *Voice and Speech Review* for the Voice and Speech Trainers Association, and edited the first three books in that series. For the last nine seasons he has been the resident vocal coach and associate artist for the Cincinnati Shakespeare Company and the Tony Award-winning Cincinnati Playhouse in the Park, and he works as a voice and speech coach at numerous theaters around the U.S. Dal Vera received his MFA in voice coaching and training for the theater from the National Theatre Conservatory, and his BFA in musical theater from United States International University. His voice can be heard on numerous commercials, and he has worked on over 500 films and television shows, including *L.A. Law*, *Hill Street Blues*, *Raiders of the Lost Ark* and *The Gods Must Be Crazy*.

**R. Terrell Finney, Jr. Producer**

R. Terrell Finney, Jr. has directed CCM’s *Charley’s Aunt*, *Floyd Collins*, *Dancing at Lughnasa*, *The Diviners*, *Myths and Hymns*, *As You Like It*, *Baby*, *Lend Me A Tenor*, *Chekhov in Yalta*, *Blithe Spirit* and the world premiere of *Clever Dick* for CCM/Ensemble Theatre of Cincinnati, among others. He is a former artistic director of the Showboat Majestic, where selected productions included *Crimes of the Heart* and *They’re Playing Our Song*. He also directed *The Importance of Being Earnest* for the Cincinnati Shakespeare Company. Finney’s acting credits include Nurse Nanny Fanny in Ensemble Theatre of Cincinnati’s *Snow White*, Hysterium in the “Hot Summer Nights” production of *A Funny Thing Happened on the Way to the Forum* and Argon in CCM’s *The Imaginary Invalid*. He has also served as narrator for the Cincinnati Symphony Orchestra. A graduate of the MFA directing program at Boston University, he spent the summers of 1992 and 1995 in training programs with the Royal National Theatre of Great Britain. A past president of the Ohio Theatre Alliance, Finney is currently the head of the Division of Opera, Musical Theater, Drama and Arts Administration at CCM and served as producer of CCM’s acclaimed “Hot Summer Nights” from 1998 to 2002. A member of Actors’ Equity Association, he serves on the Commission on Accreditation of the National Association of Schools of Theatre and frequently serves as a consultant to theater programs across the United States.
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