A ROOM WITH A VIEW
A ROMANTIC NEW MUSICAL COMEDY

2013/14 SEASON
SECONDHAND LIONS SEPT 7 - OCT 6, 2013
ANYTHING GOES OCT 15 - NOV 3, 2013
OLIVER! NOV 29 - DEC 31, 2013
MONTY PYTHON’S SPAMALOT JAN 30 - MAR 2, 2014
LITTLE SHOP OF HORRORS MAR 8 - JUNE 15, 2014
A CO-PRODUCTION WITH ACT - A CONTEMPORARY THEATRE
A ROOM WITH A VIEW APR 15 - MAY 11, 2014
THE GERSHWINS’ PORGY AND BESS JUNE 11 - 29, 2014
I started dancing ballet when I was 2 years old. Dance is everything to me — and it demands practically everything. It’s not only physically grueling, but between daily rehearsals, workouts and weekend performances, it demands a lot of my time as well.

I think your primary care physician is the most important healthcare relationship you have, especially as a young dancer starting out in a new city. I came to Seattle to join the Pacific Northwest Ballet when I was only 17. Dr. Heinen (UW Physician, UW Neighborhood Clinics) knows me and the demands I put on my body, so I trust her. In addition to helping me manage my general health, she also helps track things critical to dancing like bone density and iron intake. She even accommodates my unpredictable schedule. It’s the little things that make a big difference for me.

I can hardly remember a time in my life when I wasn’t dancing. And that’s exactly how I want to keep it.

Read Laura's entire story at uwmedicine.org/stories
This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Special exhibitions at SAM are made possible with critical funding provided by SAM’s Fund for Special Exhibitions. Major Sponsors are Christie’s and the Seattle Art Museum Supporters (SAMS).

The 5th Avenue Theatre is one of the country’s leading musical theater companies. Our mission is to advance and preserve America’s great indigenous art form – The Musical.

We are nationally renowned for our production and development of new musicals. Since 2001, The 5th has premiered 16 new works, nine of which have subsequently opened on Broadway. They include Disney’s Aladdin, First Date, A Christmas Story The Musical, Scandalous, Shrek, Catch Me If You Can, The Wedding Singer, and Best Musical Tony Award-winners, Hairspray and Memphis.

We are equally acclaimed for our vibrant new productions of musicals from the “Golden Age of Broadway” and contemporary classics. These signature revivals enthral fans of these enduring works and introduce these great shows to new generations of musical theater lovers.

The 5th is committed to achieving the highest standards of artistic excellence by employing world-class performers and creative artists, utilizing full live orchestras, and staging exceptional and imaginative physical productions. The 5th places a special emphasis on employing our amazing community of Puget Sound-based artists and technicians.

Our celebrated educational programs serve more than 60,000 young people each year through a host of projects including our Adventure Musical Theater Touring Company, The 5th Avenue Awards, and the unique Rising Star Project. For adults, we offer free-to-the-public events such as the popular Spotlight Night series, pre-performance Show Talks with Albert Evans, and Curtain Up! – our annual community open house.

We are the largest arts employer in the Pacific Northwest with more than 800 actors, singers, dancers, musicians, creative artists, theatrical technicians, and arts professionals working for us each season.

As a non-profit theater company supported by the community, we enjoy the patronage of more than 25,000 season subscribers (one of the largest theater subscription bases in America). More than 300,000 audience members attend our performances each year.

OUR HISTORIC THEATER

A beautiful Seattle landmark, The 5th Avenue Theatre’s breathtaking design was inspired by ancient Imperial China’s most stunning architectural achievements, including the magnificent Forbidden City. Built in 1926 for vaudeville and silent pictures, The 5th Avenue Theatre reigned for decades as Seattle’s favorite movie palace. In 1979, 43 companies and community leaders formed the non-profit 5th Avenue Theatre Association. Their goal was to restore the theater to its original splendor. The 5th Avenue Theatre re-opened in 1980 as Seattle’s premier home for musical theater.

The 5th Avenue Theatre gratefully acknowledges our 43 original founders and sponsors. Please visit www.5thavenue.org for specific information on these important companies and individuals.
Our Passion For New Musicals


I am very happy to tell you that with the recent New York opening of Disney’s Aladdin we have now had nine of those 16 new musicals move from our stage to Broadway, garnering a total of 14 Tony Awards including two for “Best Musical.” This is an incredible track record of which we are very proud. We are even prouder of the fact that almost all of those productions introduced exciting new writing teams to Broadway.

Like most success stories, ours has been the product of a great deal of hard work, a modicum of talent, and a large measure of luck.

However, it is important to note that when we select new works for development or production, we do not really spend any time considering the show’s chances for Broadway success. It is virtually impossible to identify in advance what will be the next big Broadway hit, and many people much smarter than I have gone broke trying to do it.

We have only three significant criteria that we use in picking projects that we want to get involved with. First, we look for immensely gifted bookwriters, composers and lyricists – artists who are brimming with talent and craftsmanship, and with whom we feel confident we would want to spend what could be several years in collaboration. Second, we look for stories, characters, and subject matter that lend themselves to bold, theatrical treatment, and that cry out for musicalization. Finally, and perhaps most importantly, we select musicals that speak to us, and that we believe will engage, challenge, and entertain our large and loyal 5th Avenue audience. If we achieve those goals we have attained success.

We believe that “the Musical” is one of America’s most important contributions to world culture, and that it is vital to preserve and perpetuate it as such. For this reason, we have recently established a New Works Program that is taking our commitment to the creation of new musicals far beyond what you see on our stage.

This program is dedicated to early stage development of new musical works through a variety of initiatives including commissions, writers’ retreats, staged readings, and developmental workshops. We currently have six exciting new projects in various stages of development, three of which have been commissioned by The 5th. In addition, we have established a Seattle Writers Group that continues and expands our ongoing commitment to nurture and support our rich community of Northwest artists.

We are investing in a new generation of composers, bookwriters, and lyricists. Some of these new works may never reach production, and others might take years to make it to our stage (or other theaters). However, we feel confident that this work is crucial to the future of the American Musical, and that significant new additions to the musical theater cannon will emerge from this program.

All of this work is only made possible through the generous contributions of our 5th Avenue Donors, especially the members of our Creativity Fund. This important “research and development” activity would simply not be possible without their vision and support. You too can join in supporting new work by contributing to our Annual Fund. Please call our development office at 206-625-1418 or visit the New Works section of our website at www.5thavenue.org.

As you are about to see the future of “the Musical” is alive and well and living at The 5th Avenue Theatre!
Support for United Way of King County’s Parent-Child Home Program means low-income kids can step into kindergarten ready to learn. They can keep up with their peers. Parents can feel confident in their ability to teach and nurture their kids. And these youngsters can keep on the path toward future caps and gowns.

Thank you to these generous donors for making it happen.

$5 million
Ballmer Family Giving

$1,000,000–$4,999,999
The Boeing Company
City of Seattle Families and Education Levy
Microsoft

$500,000–$999,999
D. Wayne* and Anne E. Gittinger
Bruce and Jeannie Nordstrom
Ann P. Wyckoff

$250,000–$499,999
Matt Griffin and Evelyne Rozner
Blake and Molly Nordstrom
Safeco Insurance
Brad Smith and Kathy Surace-Smith
Thrive by Five Washington
U.S. Department of Housing and Urban Development/
Seattle Housing Authority

$100,000–$249,999
John and Debbie Bacon
Brettler Family Foundation
Jon and Bobbe Bridge
Business Partnership for Early Learning
Chris Capossela and Leigh Toner
David D’Souza and Linda Floyd
Richard and Maude Ferry
Estate of L. Frederick Fenster
Jon Fine and Paula Selis
Theresa E. Gillespie and John W. Stanton
Lenore Hanauer
Elizabeth Hebert and Petunia Foundation
Bill Henningsgaard* and Susan Sullivan
Janet Levinger and William Poole
Bruce and Jolene McCaw Family Foundation
Renton School District #403
Jon and Judy Runstad
The Seattle Foundation
Rob Short and Emer Dooley
Mary Snapp
Craig and Nicole Ueland

*Deceased
Gifts as of Feb. 28, 2014

Join the success. Make a donation today to the Parent-Child Home Program by contacting Christy Cheever, United Way director of major gifts, at ccheever@uwkc.org or 206.461.8367.

“SEEING WHAT THIS DOES FOR TRAMELL IS THE BEST. HE’S BECOME MORE CURIOUS AND ASKS QUESTIONS, AND IT’S HELPED HIS VOCABULARY AND HIS IMAGINATION.”

—SHERRY, PARENT-CHILD HOME PROGRAM PARTICIPANT AND GRANDMOTHER OF TRAMELL

Join the success. Make a donation today to the Parent-Child Home Program by contacting Christy Cheever, United Way director of major gifts, at ccheever@uwkc.org or 206.461.8367.
THE 5TH AVENUE THEATRE

DAVID ARMSTRONG
Executive Producer & Artistic Director

BILL BERRY
Producing Artistic Director

Bernadine C. Griffin
Managing Director

Presents

A Room With A View

Book by

MARC ACITO

Music & Lyrics by

JEFFREY STOCK

Conceived by

MARC ACITO

Based on the novel by E.M. Forster

Starring

LAURA GRIFFITH  LOUIS HOBSON
PATTI COHENOUR  ALLEN FITZPATRICK
RICHARD GRAY  SUZY HUNT  MATT OWEN  WILL REYNOLDS
JADD DAVIS  JENNY SHOTWELL

Scenic Design by

WALT SPANGLER

Costume Design by

DEBORAH TROUT

Lighting Design by

TOM STURGE

Sound Design by

KEN TRAVIS

Hair & Wig Design by

MARY PYANOWSKI JONES

Production Stage Manager

AMY GORNET

Dialect Coach

JUDITH SHAHN

Director of Production

JULIA L. COLLINS

Associate Director

MAKAELA POLLOCK

Associate Music Director

DANIEL BUTMAN

Orchestrations by

BRUCE COGHLIN

Musical Arrangements by

JEFFREY STOCK

Music Direction and Supervision by

IAN EISENDRATH

Direction and Musical Staging by

DAVID ARMSTRONG

By Special Arrangement With
Rainy Day Productions LLC

World Premiere at the Old Globe Theatre
San Diego, California
Executive Producer, Louis G. Spisto

Marleen and Kenny Alhadeff, 5th Avenue Producing Partner

2013/14 Season Sponsors

Official Airline

Production Sponsors

Media Sponsors

Restaurant Sponsor

ArtsFund

US Bank

Delta

American

Boeing

Frerik

KING FM 98.1

OKCT9

The Seattle Times

Safeco Insurance
CAST OF CHARACTERS

(in order of appearance)

The Italiano .................................................. JADD DAVIS*
The Ragazza .................................................. JENNY SHOTWELL*
Lucy Honeychurch ......................................... LAURA GRIFFITH*
George Emerson ........................................... LOUIS HOBSON*
Charlotte Bartlett ......................................... PATTI COHENOUR*
The Reverend Mr. Beeber ................................. RICHARD GRAY*
Miss Lavish .................................................. SUZY HUNT*
Mr. Emerson .................................................. ALLEN FITZPATRICK*
Cecil Vyse ..................................................... WILL REYNOLDS*
Freddy Honeychurch ....................................... MATT OWEN*
Agnes ........................................................... JADD DAVIS*
Mrs. Vyse ...................................................... SUZY HUNT*

Various other characters in Italy and England are portrayed by the Company.

Dance Captain: RICHARD GRAY*
Fight Captain: JADD DAVIS*

STAGE MANAGEMENT
Production Stage Manager: AMY GORNET*
Assistant Stage Manager: JESSICA C. BOMBALL*
Assistant Stage Manager: MICHAEL B. PAUL*

5TH AVENUE THEATRE ORCHESTRA
Conductor: IAN EISENDRATH
Reed 1 (Piccolo, Flute, Alto Flute, Clarinet): DANE ANDERSEN
Reed 2 (Flute, Oboe, English Horn, Clarinet): DAVE LONG
Reed 3 (Clarinet, Bass Clarinet, Tenor Sax): DEWEY MARLER
Reed 4 (Bassoon): FRANCINE PETERSON
Horn: ANDRÉ GOODRICH; Trumpet 1/Flugel Horn: BRAD ALLISON
Trumpet 2: PAUL BARON
Bass Trombone: JEN HINKLE; Harp: CATHERINE CASE
Keyboard: DANIEL BUTMAN; Percussion: PAUL HANSEN
Violins: LYNN BARTLETT JOHNSON (Concertmaster),
         EUGENE BAZHANOV, TOM DZIEKONSKI
Viola: JOE GOTTESMAN; Cello: PAGE SMITH
         Bass: TODD GOWERS

ADDITIONAL MUSIC STAFF
Music Coordinator: DANE ANDERSEN
Rehearsal Pianist: ELISABETH ELLIS
Music Copyist: KAYE-HOUSTON, MUSIC, INC.
Electronic Music Programming Consultant: RANDY COHEN
Electronic Music Programming Associate: DAVE PASCAL
Music Assistant: CHRIS RANNEY
Music Apprentice: LOGAN SKIRM

*Members of Actors’ Equity Association, the Union of Professional Actors
and Stage Managers in the United States

The use of any recording device, either
audio or video, and the taking of
photographs, either with or without flash, is
strictly prohibited.

Please turn off your cell phones and
pagers prior to the beginning of the
performance.
MUSICAL NUMBERS

ACT I
Spring 1908, Florence, Italy

“NON FATE GUERRA (DO NOT FIGHT THE SPRING)” .................. Italiano, Ragazza
“DEAR BRITANNIA” ................................................................. Company
“LUDWIG AND I” ................................................................. Lucy
“A ROOM WITH A VIEW” .................................................. Emerson
“The MUSIC OF THE STREET” ......................... Lavish, Lucy, Tomato Seller, Giovane, Trattoria Host, Italiano, Ragazza and Widow
“SOMETHING TREMENDOUS” ........................................... George
“FAILED, FAILED, FAILED” ..................................................... Charlotte
“DEAREST LUCY” ............................................................... Cecil
“A CARRIAGE AND DRIVER” ............................................... Charlotte, Lucy, Beeber, George, Lavish, Emerson, Ragazza, Italiano
“NON FATE GUERRA (OCTET)” .................. Italiano, Ragazza, Lucy, Charlotte, George, Emerson, Beeber, Lavish

“LET IT RAIN” ................................................................. George and Lucy

There will be one 15-minute intermission

ACT II
Summer 1908, Surrey, England

“ENTR’ACTE” ................................................................. Orchestra
“SIXES AND SEVENS” ...................................................... Charlotte, Freddy, Beeber, Albert, Lucy, Agnes
“The TROUBLE WITH PEOPLE” ........................................ Cecil, Emerson, George, Lucy
“SPLASH” ................................................................. Freddy, George, Emerson, Beeber
“READING LUCIA” ........................................................... Cecil, Lavish, Lucia, Georgio and Ciarlatta
“FAILED, FAILED, FAILED (REPRISE)” ................................ Charlotte
“I KNOW YOU” ............................................................... George
“EVERYTHING IN ITS RIGHTFUL PLACE” ...................... Lucy
“There IS A YES” ............................................................ Emerson, Charlotte, George, Lucy and Company

Songs are subject to change
E. M. Forster’s much-loved novel A Room with a View explores the social, emotional, and sexual awakening of a young English woman on the cusp of adulthood, who comes to question the values and proprieties of her upper-middle-class world.

It is a novel of binaries: “repressed” England versus “passionate” Italy; the receding formality of the Victorian Era versus the emerging freedoms of the Edwardian years; woman as the Angel of the House versus the emancipated female championed by the early feminist movement: a “room” versus a “view.”

Set in 1908, the year of its publication, A Room with a View is both a passionate romance and a sharp-eyed critique of English society at the beginning of the twentieth century.

Structurally, the book is divided in two. The first half is set in Florence, Italy, where Lucy Honeychurch is enduring an educational tour with her straitlaced aunt acting (rather ineffectively) as chaperone. The second half takes place back home in Surrey, England, where Lucy tries to resume her old life while dealing with the profound changes Italy has wrought on her.

Florence — the birthplace of the Renaissance — provides another binary metaphor. Forster divides his characters between tradition-bound “Medieval” figures (Aunt Charlotte, the Reverend Mr. Beeber, and pretentious Cecil) and freethinking “Renaissance” types (socialist windbag Mr. Emerson and his son George, novelist Eleanor Lavish, and Lucy herself). Lucy has come to Florence to “improve” herself, but unexpectedly “the pernicious charm of Italy worked on her, and, instead of acquiring information, she began to be happy.” This happiness comes as such a shock that she quite literally cannot process it.

The world in 1908 was changing too rapidly for a lot of people. Obtaining a “view” may lead to getting a shock. Right outside your window you may see lust, riot, even murder. No wonder the older generation struggled to close the window. Traditionalists longed for the old days of Queen Victoria, who ruled, it seemed, from within her domestic sphere. Under her reign, women could not vote. When a woman married, all her rights were transferred to her husband, including rights to her body, her children, and her domestic labor. Marriage was a binding contract, heavily loaded in favor of men, and extremely difficult to break.

The one place an upper-middle-class woman could exercise authority was in the home. This was considered a woman’s proper sphere, and a wife was the Household General. She had to organize and instruct her servants and diligently maintain the account books. If the family had the means, she would hire and supervise a housekeeper and a large staff of domestics (the Downton Abbey / Upstairs, Downstairs model). But as the twentieth century dawned, the era of reliable, affordable servants was coming to an end. The Industrial Revolution and the modern world of business had created alternative jobs for lower-class workers, who could now opt out of the virtual slavery of household service. Once-comfortable upper-middle-class families like the Honeychurches had to make do with less help. They often settled into a sort of shabby gentility, sometimes abandoning their homes entirely and moving into the new apartment “flats” that filled the cities.
Victoria died in 1901 and was succeeded by her son Edward, who was outgoing and inquisitive, with a passion for travel. All sorts of new ideas took root during his brief reign, including support for labor and the feminist movement. Mrs. Pankhurst founded the militant Women’s Social and Political Union and began smashing windows. And Virginia Woolf began to conceive a more inward revolution, one that would insist that a woman needed not just a room with a view, but a room of her own.

For the wealthier classes, it was a time of peace and plenty, but it came to an abrupt end with Edward’s death in 1910, followed by the sinking of the Titanic in 1912, and the beginning of the Great War in 1914.

There’s a tendency to romanticize the Edwardian years, a nostalgia that began in the 1920s as survivors looked back over the ghastly abyss of the Great War. Perhaps we envy the Edwardians their naiveté, their sturdy belief in unending progress. And Edwardian fashions are the oldest that modern women can really imagine themselves wearing. Parisian haute couture introduced the columnar silhouette — slim, elegant, and graceful — topped with upswept hair and extravagant hats.

But there has to be more to our Edwardian mania than just nostalgia and fashion. Perhaps owing to our knowledge of what was to come, those last golden years before the War will always symbolize the very moment when the past gives way to the future. Of course you can choose any year and divide history into before and after, but the 1908 world of A Room with a View will always be a warning and an inspiration.

Albert Evans, Artistic & Music Associate

E. M. FORSTER

Edward Morgan Forster (1879-1970) was to have been baptized Henry Morgan Forster, but his father was so nervous he signed his own name to the register, and in the Anglican Church of the day there were no do-overs. He was known thereafter to his family and friends as “Morgan” and to his reading public, at home in England and around the world, as E. M. Forster.

Before Morgan reached the age of two his father died, leaving the boy to be raised by his mother and a family network of fiercely opinionated, strong-willed women, for whom passing the jam the wrong way round the table was a major social gaffe. He was a shy and sensitive boy, and to protect himself he learned to read people’s inner motives and sniff out their hypocrisies, a gift he would later exploit in five novels published between 1905 and 1924, including A Room with a View, Howards End, and A Passage to India.

At King’s College, Cambridge, he discovered a talent for friendship, driven by his lifelong urge to “only connect.” Forster was a homosexual with an abiding desire for a loving life mate, but that dream was thwarted by the prejudices of the time. Maurice, his “gay novel with a happy ending,” was unpublished till after his death, when it was hailed as a fine book and an important piece of social history.

Although Forster wrote no more novels, he remained an important public figure, critic, essayist, and broadcaster, as well as a friend and mentor to the succeeding generation of British writers, artists, and composers.
LAURA GRIFFITH  
(*Lucy Honeychurch*)  
Broadway: South Pacific, The Light in the Piazza, Sweet Smell of Success, and Oklahoma! Europe: West Side Story. First National Tour: *The Light in the Piazza* (Helen Hayes Award nomination for her performance at the Kennedy Center).  
www.lauragriffith.net

LOUIS HOBSON  
(*George Emerson*)  
Original Broadway casts of the Tony and Pulitzer Prize winning Next To Normal (Dr. Madden), Bonnie & Clyde (Ted Hinton). The People in the Picture and Leap of Faith. NYC Workshops: A Room with a View (George), Addams Family (Lucas), Bare, Carrie, Allegiance. 5th Avenue: Spamalot, West Side Story, Miss Saigon, Cabaret, Pippin, Hair, Rocky Horror, My Fair Lady, Wizard of Oz. Film: Leggies (dir. Lynn Shelton/Sundance 2014), C.O.G. (Sundance 2013), Lucky Them (dir. Megan Griffiths/opposite Toni Collette). Hobson is a PLU graduate, a student of Michael Howard Studios NYC and Artistic Director of Seattle’s award winning Balagan Theatre. For Jeff, PPTF.

PATTI COHENOUR  
(*Charlotte Bartlett*)  
originated the following Broadway roles: Signora Naccarelli and Margaret (Alternate) in *The Light in the Piazza*, Mother Abbess in *Sound of Music*, Christine in *Phantom* (also Canada), Rosalib in *Drood* (also London), and Mary Jane in *Big River*. Additional: *Sweet Adeline* for NYC Encores! Magnolia in Hal Prince's *Showboat*, Mimi in *La Boheme* and Isabel/ Mabel in *Pirates* for the NY Shakespeare Festival, and Florence Foster Jenkins in *Souvenir* for Seattle’s ACT and San Jose Repertory Theaters. She’s a recipient of a Tony nomination, two Drama Desk nominations, a Jeff Award nomination,AEA’s Clarence Derwent Award, a Theatre World Award, and a Gregory Award for 5th Avenue/ACT’s co-production of *Grey Gardens*.

ALLEN FITZPATRICK  
(*Mr. Emerson*)  
www.allenfitzpatrick.weebly.com

RICHARD GRAY  
(*The Reverend Mr. Beeber, Dance Captain*) has performed in 19 productions with The 5th Avenue Theatre, most recently Spamalot, The Music Man, ELF and the pre-Broadway run of First Date. At the Village Theatre, favorite roles include Max Bialystock in *The Producers*, The King in *Big River*, Albin/Zaza in *La Cage Aux Folles*, Bud Frump in *How To Succeed…* and Amos Hart in *Chicago* (2013 Gregory Award nomination). As a composer/lyricist, he was a finalist in both 2005 and 2006 for the Fred Ebb Award. Current writing projects include *Dick Whittington* and *The Light Princess* for SCT and a new musical in 2015 for The 5th Avenue Theatre Writer’s Group.

SUZY HUNT  
(Miss Lavish, Mrs. Vse) is thrilled to sobs to be able to perform in The 5th Avenue Theatre’s production of A Room with a View. The composer, writer, director, conductor, designers, crew and the most wonderful castmates make this particular journey utterly rewarding. Working on this new project has challenged and stretched her skills and she frankly couldn’t be prouder of what they all have created. Like Mr. Forster’s heroine, she has discovered the virtue of the everlasting YES. She’s worked in Seattle in nearly all the theaters, toured, played on and off Broadway, but to be able to perform this piece in Rainstown for its wonderful audiences is, as the Italians say, “piacere.”

MATT OWEN  
(*Freddy Honeychurch*) was most recently seen at The 5th as Sir Robin in Spamalot and Buddy in ELF. Other roles at The 5th include Oklahoma! (Will Parker), On the Town (Chip), Mame (Older Patrick), and Sunday in the Park…
(The Soldier). Regional: Yankee Doodle Dandy at TUTS Houston, Joseph... at North Shore. As a writer, Owen’s play The Girl in the Park premiered in the 2010 New York Fringe Festival to great acclaim. Owen also created the web series Every Other Wednesday. He would like to thank David, Bill, and Ian for the opportunity. Love to his wonderful parents and brilliant sisters! www.mattowenonline.com

WILL REYNOLDS
(Cecil Vyse) NY: Count Ludovic in Sondheim’s Passion at Classic Stage Company (dir. by John Doyle, cast album by PS Classics), The Illusion by Tony Kushner (Signature Theater), A Wonderful Life (George Bailey) at the Engeman. Tour: Mamma Mia! Selected regional: US premiere of Love Story (Oliver) at Walnut Street, Emma (Frank Churchill) and the world premiere of A Room with a View (Cecil Vyse) at The Old Globe, Big River (Huck) at Goodspeed. Film: The Good Shepherd (dir. Robert De Niro). As a composer: “Tavern” on Audra McDonald’s latest album, Go Back Home. Carnegie Mellon graduate. www.willreynoldsonline.com

JADD DAVIS (The Italiano, Albert, Fight Captain) is happy to return to The 5th after 3 years away. Previously, he appeared in A Christmas Story, The Musical (Quartet), The Sound of Music (Rolf), Sweeney Todd, Cabaret, Candide, Miss Saigon and others. From 2011-2014, Davis worked at Village Theatre as Casting Director and/or Company Manager, and in many capacities with The Inverse Opera, which he co-founded in 2011. After A Room with a View closes, he will move to Coeur d’Alene, ID where he has recently been named Artistic Director for CDA Summer Theatre. Much love to his beautiful wife Kasey and baby kiddo Eddie.
**WHO’S WHO**

**JENNY SHOTWELL** *(The Ragazza, Agnes)*, a cross-over artist between musical theater and opera, is excited and humbled to bring her two worlds together in this beautiful new musical. 5th Avenue Theatre: *The Pirates of Penzance, The Music Man, Titanic, A Christmas Story*. Other favorites include *Singin’ in the Rain* (Kathy Selden); *Showtunes!, HMS Pinapore* (Josephine); Seattle G&S Society, and *Jane Eyre* (Blanche Ingram); Seattle Musical Theater. Favorite operatic roles: Marie in *La Fille Du Regiment*, Despina in *Cosi Fan Tutte* (Tacoma Opera), and Adele in *Die Fledermaus*. Shotwell has sung the national anthem for the Seahawks, Mariners and Seattle Storm. Love and gratitude to my favorite, Dalton. www.jennyshotwell.com

**MARC ACITO** *(Book & Conception)* won the Helen Hayes Award for Best New Play with his comedy *Birds of a Feather*. He is the head writer of the musical *Allegiance*, which won the Craig Noel Award for Outstanding New Musical and broke the all-time box office record at the Old Globe. With Tony Award-winning producer Dede Harris, he is developing a one-man “monologsical” adaptation of his first novel *How I Paid for College*, which won the Ken Kesey Award for Fiction and was an Editors’ Choice for *The New York Times*. Translated into five languages the author cannot read, the novel inspired a sequel, *Attack of the Theater People*. A former opera singer, he performed numerous character roles at Seattle Opera. Now a regular contributor to *Playbill*, Acito teaches Story Structure to writers of all mediums at NYU. He owes everything to the patient guidance of Floyd Sklaver. www.marcacito.com

**JEFFREY STOCK** *(Music & Lyrics)* composed the music for the Tony Award-nominated Broadway musical *Triumph of Love*, starring Betty Buckley and F. Murray Abraham. *Triumph* has received over 100 productions around the country as well as in Europe and Japan. His symphonic and choral work *Lulie the Iceberg* premiered at Carnegie Hall, narrated by Sam Waterston and featuring renowned cellist Yo-Yo Ma. Stock contributed music to *Songs From an Unmade Bed*, the Off-Broadway musical produced at New York Theatre Workshop. He wrote the words and music for *The Voice of Temperance*, a musical based on Prohibition texts, commissioned by New York’s Public Theater. He has been awarded a Guggenheim Fellowship for music composition, a Jonathan Larson Grant for achievement in musical theater, and a National Endowment for the Arts grant to write the music and libretto for a new opera. He has recently been commissioned to compose a musical about the Jewish ghetto of Shanghai. www.jeffreystock.net

**DAVID ARMSTRONG** *(Direction & Musical Staging)* is the executive producer and artistic director of The 5th Avenue Theatre where he has directed acclaimed productions of *Candide, Oliver!, Sweeney Todd, Hair, Hello, Dolly*, *Mame, White Christmas, A Little Night Music, The Secret Garden, Company, The Rocky Horror Show, Pippin, Vanities and Anything Goes*. On Broadway, he directed the musical *Scandalous*, which he staged at The 5th under the title *Saving Aimee*. His direction and choreography have been seen in New York, Los Angeles and at many leading regional theaters including The Kennedy Center, Berkshire Theatre Festival, Ordway Center, Cincinnati Playhouse, Pittsburgh Civic Light Opera, Ford’s Theater and Paper Mill Playhouse. In 2012, Armstrong made his Broadway debut as director of *Scandalous*. As a playwright, he created the book for The 5th’s world premiere musical *Yankee Doodle Dandy*, and for two musicals for Theatreworks/USA: *Gold Rush*, which premiered at New York’s Kaye Playhouse, and *A Christmas Carol*, which ran Off-Broadway at New York’s Lucille Lortel Theatre.

**IAN EISENDRATH** *(Music Supervisor)* is The 5th Avenue’s Music Supervisor and Alhadeff Family Director of New Works. 5th Avenue: *Secondhand Lions, Aladdin, ...
When Only The Best Will Do
WHO’S WHO

A Christmas Story, Vanities, Oklahoma!, On the Town, Sunday in the Park With George, Cabaret, Into the Woods, West Side Story, Company, Sweeney Todd and Miss Saigon. Broadway and national tours: A Christmas Story. Other regional: Cabaret (Theatre Under the Stars, Ordway Center, American), Miss Saigon (Casa Mañana). Concerts: Titanic, My Funny Valentine (featuring Mimi Hines). Recordings: A Christmas Story (Sony Broadway Masterworks). Other credits include guest conductor for three seasons of The Nutcracker and Susan Stroman’s Take Five (More or Less) at the Pacific Northwest Ballet, guest artist at the Banff Centre for the Arts, and guest professor of musical theater performance at the University of Washington. Eisendrath has a degree in conducting music theater and choral repertoire from the University of Michigan.

Love to my sweet Annie.

WALT SPANGLER (Set Designer)

DEBORAH TROUT (Costume Designer)
A Northwest designer, recent works include Seattle Repertory Theatre’s Hound of the Baskervilles, ACT’s Sugar Daddies and Intiman Festival’s We Won’t Pay, We Won’t Pay! Other theaters include Actors Theatre of Louisville, Houston’s Alley Theatre, Atlanta’s Alliance Theatre, The Denver Center Theatre, Intiman Theatre, Manhattan School of Music, Minneapolis
SUBSCRIBE TODAY!
THE 5TH AVENUE THEATRE
HAS A SPECIAL TREAT FOR YOU!

Subscribe today and receive a delicious treat from Seattle Chocolates.
See the lobby tables for details.

WHO’S WHO

Children’s Theatre, Oregon Shakespeare Festival, Juneau’s Perseverance Theatre, Portland Center Stage, Seattle Children’s Theatre, Seattle Opera, Shakespeare Santa Cruz, Syracuse Stage. Degrees and affiliations include Co-founder of NYC millinery company Mackey and Trout; Yale School of Drama; United Scenic Artists; Professor at the University of Washington’s School of Drama.

TOM STURGE (Lighting Designer) is thrilled to continue his 30+ year collaboration with David Armstrong. Recent designs at The 5th include sets and lights for The Pirates of Penzance and Oliver! (Footlight Award), lighting for Spamalot, Oklahoma!, Cinderella (Gregory Award), Candide and over thirty others. Seattle area designs: The Foreigner, Les Misérables, and Chicago (Gregory Award) at Village Theatre, ACT, Seattle Children’s Theatre, Spectrum Dance. New York: Those Were the Days and Gypsy Passion on Broadway, NY Public Theatre, Circle Rep, Circle-in-the-Square, Irish Arts, LaMama ETC. Regional: Denver Center, Papermill Playhouse, Huntington Theatre, Alliance Theatre, Pittsburgh Public, Goodspeed Opera House, Cincinnati Playhouse, Alvin Ailey Dance and Spoleto Opera Festival. Sturge lives in Issaquah with fine artist Istara Freedom and son Dylan.


MARY PYANOWSKI JONES (Hair & Wig Designer) World premieres of Secondhand Lions (hair design), Aladdin (make-up design), Catch Me If You Can, Shrek, Lone Star Love, Princesses, Memphis, Hairspray, The Wedding Singer. Twenty-four seasons of 5th Avenue Theatre production designs, including the Ivey Award-winning Cabaret. Design credits for national and international productions of opera, operettas, ballet, theater, and musicals. U.S. wig supervisor for the Madness of George III tour. Memorable film and TV credits include Northern Exposure, Orleans, Mr. Holland’s Opus, Rose Red, Diary of Ellen Rimbauer, Assassins, White Dwarf, and Book of Stars. IATSE member Local 706 and 488.

BRUCE COUGHLIN (Orchestrator) 5th Avenue: Princesses, Saving Aimee, Candide. Broadway: Big Fish (additional orchestrations), 9 to 5, Light in the Piazza (Tony and Drama Desk Awards), Wild Party, Urinetown, Grey Gardens, Annie Get Your Gun, Guys and Dolls (2009 revival), Sound of Music, Once Upon a Mattress, and The King and I. Off-Broadway: Floyd Collins, Giant, See What I Wanna See.

2014 Mayor’s Arts Awards
Who is investing in Seattle’s cultural scene? Who is pushing the boundaries of arts as social change? Who is doing really, really good work?

Nominate your top picks

Categories:
City of Creativity • Cultural Icon
Cultural Philanthropist • Future Focus
Raising the Bar • Social Justice

Nominations open April 15 – May 15
seattle.gov/arts

The official kickoff to Bumbershoot weekend
Mayor’s Arts Awards • Friday, August 29, 4pm

The official kickoff to Bumbershoot weekend
Mayor’s Arts Awards • Friday, August 29, 4pm

#MAA14

JUDITH SHAHN (Dialect Coach) coached A Secret Garden and Oklahoma! at 5th Avenue Theatre; dozens of productions at Seattle Repertory, most recently Hound of the Baskervilles, Boeing, Boeing, American Buffalo; 20 years coaching at Intiman including The Kentucky Cycle, Angels in America and The American Cycle; dialect coach and actor at ACT; vocal coach for Oregon Shakespeare Festival and Utah Shakespearean Festival; Faculty for the University of Washington, PATP since 1990; public speaking consultant. www.vibrantspeaking.com

MAKAELA POLLOCK (Associate Director) has worked with The 5th Avenue, New Century Theatre Company, Seattle Shakespeare, Village Theatre, Book-It Repertory, Cornish College of the Arts, W.E.T., Intiman Theatre, Trinity Repertory, Lookingglass and Steppenwolf. Favorites include ELF, Trails, Twelfth Night, Sense and Sensibility, Figaro, The Music Man, Godspell, Love Horse, The Shaggs. She is adjunct faculty at Cornish College, an affiliate artist with NCTC, and New Works Associate at The 5th Avenue. Pollock holds an MFA from Trinity Rep/ Brown University.

KENT CUBBAGE (Assistant Lighting Designer) This is Cubbage’s second assist at 5th Avenue, following ELF. This year, his designs have been onstage with Steppenwolf Garage Rep, Seattle Shakespeare, Taproot Theatre, Book-It Repertory Theatre, and On the Boards, and his large-scale interactive art displayed at two galleries. He also assisted at ACT and Village Theatre.

TRISTAN ROBERSON (Assistant Lighting Designer) is a theatrical designer based in Seattle, and is delighted to be returning to The 5th Avenue Theatre! Past designs across Seattle include Edge of Our Bodies, Third, Little Dog Laughed, Bat Boy: The Musical, Failure: A Love Story, Fifth of July, and Shirley Valentine.


JESSICA C. BOMBALL (Assistant Stage Manager) is proud to have worked on seventeen 5th Avenue productions over the past 12 years. Favorites include Monty Python’s Spamalot, The Music Man, Aladdin, A Christmas Story, Irving Berlin’s White Christmas, and Sweeney Todd. Regional: Seattle Repertory Theatre, ACT Theatre, Intiman Theatre, Village Theatre, Shakespeare Santa Cruz, and Seattle Shakespeare Company.


SPECIAL THANKS

Assistant Lighting Designer ............... Kent Cubbage
Assistant Lighting Designer ............... Tristan Roberson
Lighting Design Prep ................. Christian DeAngelis
Costume Design Assistant ................. Michelle Grimm
Production Assistant ................. Lisa Armstrong
Production Runner .... Matt Hudson, Frederick Hagreen

ADDITIONAL STAFF for A ROOM WITH A VIEW

Assistant Lighting Designer .......... Kent Cubbage
Assistant Lighting Designer .......... Tristan Roberson
Lighting Design Prep ................. Christian DeAngelis
Costume Design Assistant ................. Michelle Grimm
Production Assistant ................. Lisa Armstrong
Production Runner .... Matt Hudson, Frederick Hagreen

Backstage employees are represented by the International Alliance of Theatrical Stage Employees (or IATSE). Scenery by Seattle Opera Scenic Studios. Construction and Scenic Art performed by employees represented by IATSE Local #15 and IATSE Local #488. Costume Shop and Wardrobe staff represented by IATSE Local #887. Hair and Makeup staff represented by IATSE Local #488.

United Scenic Artists represents the designers and scenic painters for the American Theatre.

Musicians playing this performance are represented by the American Federation of Musicians of the United States and Canada, Local 76-493, AFL-CIO/CLC.

The actors and stage managers employed in this production are members of Actors’ Equity Association, the union of professional actors and stage managers in the United States.

The 5th Avenue Theatre is a member of the National Alliance for Musical Theatre. Founded in 1985, NAMT is a national service organization dedicated exclusively to musical theatre. Members, located throughout 34 states and abroad, are some of the leading producers of musical theatre in the world, and include theatres, presenting organizations, higher education programs and individual producers.

www.brucecoughlin.com
With over 24,500 subscribers, it’s tough to put together a season that is going to please everyone. But in the end, it always comes back to our mission: to celebrate the great American Musical – the past, the present, and the future. And we think we’ve hit the nail on the head!

We asked our staff throughout many departments what shows they were most looking forward to in our 2014/15 season.

“A Chorus Line has some of my absolute favorite songs in musical theater, and with Marvin Hamlisch passing two years ago, I think that it’s going to be very exciting and moving to bring this show back to our stage. I think A Chorus Line is so special because it sheds light on people in show business who never really get the chance to shine – ensemble members. The characters in this show are so iconic. They have such big dreams and are fighting so hard to keep their dreams alive. I think we all can relate to that. And the way the music and the lyrics intersect, in a very short burst of song, you know in an instant who these people are, right down to their core. That’s an amazing thing for a musical to accomplish.”

LOGAN SKIRM
MUSIC APPRENTICE

“When I went to see Kinky Boots on Broadway, I had no idea what I was getting into. I’d never seen the movie. I didn’t know what the show was about. The lights went down, the curtains went up, and I was blown away! The music is so fun! I had no idea that Cyndi Lauper could write the way she does. Not only are there these fantastic upbeat high-energy songs like you might expect from her, but there are also some deeply moving numbers that just come straight from the heart. More than anything I love the choreography for this show! Jerry Mitchell’s work is amazing, and there are a few show-stoppers that I would just watch again and again if I could. From the spectacular dancing to the amazing songs to the fantastic larger-than-life characters, I think that Kinky Boots is the perfect show for anyone who loves musical theater, or for anyone who has never been to a musical before!”

JENNIFER FLOOD
SENIOR MARKETING MANAGER

“Four years ago, when it was announced that there would be a new musical based on the writings of my favorite author, Jean Shepherd, debuting on our stage, I thought I’d died and gone to heaven. I did indeed feel like a “kid at Christmas” during my time working with the original production team on the rehearsal scores and percussion book. When I was invited to New York to join the orchestra at the Lunt-Fontaine Theatre for the show’s New York premiere two years later, I was amazed to see and hear the nips and tucks the writers had made to the original play – just wait until you see the new Act II show-stopper. You’re not likely to ever forget these kids after this, and I’m thrilled this will be returning to our stage this season. I bet even Ol’ Shep is smiling down from above.”

PAUL HANSEN
ORCHESTRA PERCUSSIONIST
"When I was in college, Jacques Brel is Alive and Well & Living in Paris was so ground-breaking and so edgy – it was a lot like Spring Awakening is for today’s young people. This was the musical that changed everything for us. Each song is a story in and of itself, and each one builds so beautifully – from a simple thought to an epic filled with urgency – that you get absolutely swept up. I think that people who know this show or know Brel’s music will love to hear the music again, and to hear it done well (as I know our fantastic music department will do). But I also think that a new generation of young people is going to be touched by this work. The emotion in each song is so immediate and so universal that you can’t help but be moved."

LAUREN SMITH
COMPANY MANAGER

"I love Rodgers & Hammerstein, and of all their musicals, Carousel has been my favorite since I was a little girl. I remember watching the film, captivated by the carousel, the girls in pretty dresses, and the man polishing the stars. I even have a music box with a spinning carousel that plays ‘The Carousel Waltz’. The orchestrations are so full and lush, and the songs require a truly classical voice, which I love. I think my favorite song is ‘You’ll Never Walk Alone’ – it makes me weep. When I found out this show was going to be in our season, I was overjoyed! I want everyone to come see it. This is such a beautiful musical, and it’s not done very often. The 5th always does a wonderful job with musicals from the Golden Era of Broadway – I know that this show will be stunning!"

CONNIE CORRICK
COMMUNITY PROGRAMS COORDINATOR

"I can’t wait to hang out with the Pink Ladies and the T-Birds when Grease opens at The 5th next summer! The show has all of my favorite cool kids, and the music is so energizing I feel like I’m back in high school. I’ve loved the movie since I was a kid, and I’ve been hand-jiving ever since. I would have to say that Rizzo has always been my favorite character because she’s so gutsy, but the great thing about this show is that every character is amazing – even the loathsome Cha Cha (the best dancer at St. Bernadette’s)! I’ve always looked up to the Pink Ladies for their friendship and fearlessness. But when it comes down to it, who could say “No” to Danny Zuko? I’m headed back to Rydell High next summer. Who’s coming with me?"

MARTHA MCKEE
CUSTOMER SERVICE ASSISTANT MANAGER

"When I was in college, Jacques Brel is Alive and Well & Living in Paris was so ground-breaking and so edgy – it was a lot like Spring Awakening is for today’s young people. This was the musical that changed everything for us. Each song is a story in and of itself, and each one builds so beautifully – from a simple thought to an epic filled with urgency – that you get absolutely swept up. I think that people who know this show or know Brel’s music will love to hear the music again, and to hear it done well (as I know our fantastic music department will do). But I also think that a new generation of young people is going to be touched by this work. The emotion in each song is so immediate and so universal that you can’t help but be moved."

A Co-Production presented at ACT
A Contemporary Theatre

"I think Something Rotten is going to be one of the hottest shows of our season. Casey Nicholaw is a brilliant comedic director, and I can’t wait to see what he does with it! He did amazing work with Disney’s Aladdin here in 2011, and won the Tony Award for directing The Book of Mormon. I am equally excited that The 5th Avenue has made the brave commitment to produce a completely original musical, as it has become a common trend to base new musicals on a popular film or book. The 5th Avenue audiences will get to see this show before anyone else in the world, and watch it grow and change on a daily basis in response to their reactions. I have to say, the moment that sparked real excitement for me was the performance by Richard Gray and Joshua Carter at our Season Spotlight Night (Feb 23). Hearing this song performed for a crowd of 1,500 laughing at every joke was incredibly exciting. That’s when I knew that we have the possibility of a real hit. I can’t wait to see this musical fully realized!"

IAN EISENDRATH
THE 5TH AVENUE’S ALHADEFF FAMILY DIRECTOR OF NEW WORKS

What shows are you excited to see? Tell us on Twitter (@5thavenue) or Facebook (facebook.com/5thave)! You can read more about our 2014/15 season at WWW.5THAVENUE.ORG.
A 5th Avenue Theatre / ACT Collaboration

LITTLE SHOP OF HORRORS

“ONE HELL OF A FUNNY GRUESOME MUSICAL.”
- CITY ARTS

“...CRANKS THE FUN DIAL UP TO 11!”
- SEATTLE WEEKLY

NOW - JUNE 15, 2014
Presented at ACT Theatre

A CO-PRODUCTION BETWEEN

TICKETS AVAILABLE AT

(206) 625-1900
(206) 292-7676

TRACK 5TH AVENUE'S 2013/14 SEASON SPONSORS

ARTSFUND
USbank
DELTA
THE SEATTLE TIMES

MUSICAL BY
ALAN MENKEN

BOOKS AND LYRICS BY
HOWARD ASHMAN

BASED ON THE FILM BY ROGER CORMAN
SCREENPLAY BY CHARLES GRIFFITH

NOW - JUNE 15, 2014
Presented at ACT Theatre
3 Special Events at The 5th!

LILY TOMLIN LIVE!

JUNE 6-7, 2014

WE WILL ROCK YOU

JULY 8-13, 2014

WITH
Val Chmerkovskiy
& Sharna Burgess

AUGUST 15-17, 2014

CALL (206) 625-1900
OR VISIT WWW.5THAVENUE.ORG
TO ORDER TICKETS TODAY!

“A Room with a View” Golden Ticket!

“Win “A Room with a View” package to London and Florence!”

Your package includes:

• 2 International BusinessElite® tickets courtesy of Delta Air Lines
• 4 nights hotel accommodations in London
• Tickets to shows in the West End
• One week stay in a Tuscan Villa

Tickets are $100. Purchase tickets in the lobby during intermission or at the box office during normal box office hours. The winning ticket will be drawn at the A Night at The 5th Gala on May 31, 2014. You do not need to be present to win.

“A Night at The 5th Gala

MAY 31, 2014

PROUDLY SPONSORED BY
Peoples Bank
OFFICIAL AIRLINE
DELTA

HELP US CELEBRATE THE GOLDEN AGE OF MUSICALS AND SUPPORT THE 5TH AVENUE THEATRE
Tickets are still available for the party of the year!

ACT 1
Party! – 6:30 pm
Cocktails and bountiful bites will find you throughout the event as you peruse unique silent and exclusive wine auction items and take a chance on our Golden Ticket Raffle.

ACT 2
Live Auction and Show – 8pm
Your chance to bid on and win exceptional one-of-a-kind items and enjoy entertaining performances from beloved 5th Avenue performers.

ACT 3
Dessert Finale – 9:45 pm
Join us center stage to toast The 5th Avenue Theatre and enjoy delectable desserts.

To purchase tickets, or for more information, please contact Madison Murphy at 206-971-7902.

TO ORDER TICKETS TODAY!
Since 1994, The 5th Avenue Theatre has been dedicated to educating audiences about American musical theater and to enriching the theater-going experience for patrons of all ages. Through a variety of programs, we strive to engage, enlighten and educate. For elementary schools, Adventure Musical Theater introduces young students to the joy and magic of live musical theater. For high schools, The 5th Avenue Awards honors outstanding achievement in high school musical theater and celebrates the dedication that students and educators put forth to make their school’s musical productions a success. For teens, the Rising Star Project introduces students to the professional world of musical theater by providing mentorship and guidance as we work together to produce a full scale, student-driven musical production on the historic 5th Avenue stage. All this, and classes, workshops, and summer programs provide the next generation with training in musical theater skills and techniques.

But did you know that in addition to our robust and wide-reaching programs for youth, we also offer many programs for our adult audiences? Ticket-holder or not, you have the chance to learn not only about American musical theater, but the very productions you see on our stage. We invite you to join us at any of these fantastic community education events!

SHOW TALK WITH ALBERT EVANS

Arrive early for your performance, and get the chance for some true behind-the-scenes insight on the production you are about to see. These enlightening, educational, and always-entertaining pre-show lectures are designed to enhance the theater-going experience by inviting audience members to delve deeper into the musicals on our stage. Show Talk topics range from the historical background of each production, to the lives and times of the show’s writers and composers, and explorations of each show’s themes. New works fans, take note! Attending a show talk before one of our new musicals frequently grants you the opportunity to hear from the writers about their process and their journey, or the show’s designers about the opportunity to truly start from scratch.

Hosted by Artistic Associate, Albert Evans, Show Talks feature guest lecturers including professors from University of Washington, Seattle University, Seattle Pacific University, Evergreen University, and University of Puget Sound as well as some of our favorite local performers. We have featured nationally known authors such as Stephanie Coontz, and local TV and radio personalities including KCTS’S Feliks Banel and KING FM’s Marta Zekan.

In addition, Show Talks have welcomed Seattle-based and national theater professionals, including Tony Award-winners Gregg Barnes (costume designer: Disney’s Aladdin, Follies), Quiara Alegría Hudes (book writer: In the Heights), Marleen and Kenny Alhadeff (producers: Memphis, First Date), and Alan Menken (composer: Disney’s Aladdin, The Little Mermaid, Beauty and the Beast).

TUESDAYS & WEDNESDAYS AT 6:30 PM BEFORE PERFORMANCES
FREE AND OPEN TO THE PUBLIC
Visit www.5thavenue.org/education/community for details.

Sponsored by Macy’s

Media Sponsor King 98.1FM Arts Channel

King FM 98.1
Since 1994, The 5th Avenue Theatre has been dedicated to educating audiences about American musical theater and to enhance the theater-going experience by inviting audience members to delve deeper into the musicals on our stage. We invite you to join us at any of these fantastic community education events!

**FREE AND OPEN TO THE PUBLIC**
Visit www.5thavenue.org/events for a complete schedule

Sponsored by U.S. Bank

**SPOTLIGHT NIGHT**

Started in 2000 with The 5th Avenue’s production of the musical *Parade*, Spotlight Nights are your opportunity to really get in depth with the musicals on our stage. Hosted by Executive Producer and Artistic Director, David Armstrong, each event highlights an upcoming production by exploring some historical aspect of the show (whether the period in which the show was written, the life of the writer, or even the evolution of the genre). Additionally, Spotlight Night frequently includes interviews with members of the creative team and cast, as well as a number of thrilling performances from an array of local musical celebrities. The best part? Spotlight Night is completely free!

FREE AND OPEN TO THE PUBLIC
Visit www.5thavenue.org/events for a complete schedule

**SECOND SUNDAY TALKBACK**

You’ve just watched one of our productions, and now you’ve really got something to talk about! Do you have questions about our productions? Curious about how a particular stage stunt was performed? Or do you just want to meet the cast and crew face-to-face? Join us for Second Sunday talkbacks and have all of your questions answered. Following the evening performance on the second Sunday of a production, we invite you to meet the cast and crew for a talkback hosted by the artistic staff. Each talkback provides a unique opportunity to directly engage with the performers, orchestra and crew and learn the insider secrets of each production on our stage. Just stay in your seat after the performance (or feel free to move down to the front), and get your burning questions answered!

FREE AND OPEN TO ALL TICKET-HOLDERS AT THE 2ND SUNDAY EVENING PERFORMANCE
Visit www.5thavenue.org/events for a complete schedule

Media Sponsor King 98.1FM Arts Channel
Sponsored by Macy’s
Davis Property & Investment would like to welcome you to
The 5th Avenue Theatre’s production of *A Room with a View.*
We are so honored to sponsor such a legendary organization
in Seattle. Henry David Thoreau once said, “The world is but a
canvas to our imagination.” The 5th Avenue Theatre exemplifies
this as the mainspring of Seattle arts and Broadway shows.

As an accomplished and experienced developer and asset
manager of commercial real estate in the greater Puget Sound
market, Davis Property & Investment recognizes the importance
of giving back to the local community so that future generations
have a vibrant and active community in which to work and play.
Davis Property & Investment has been very involved with local
non-profits but also values and recognizes the importance of art
and culture to our society. Theater influences the way we think
and feel about our own lives and encourages us to take a look
at ourselves, our values, and our behavior. We are especially
proud to be a part of an organization that honors, encourages,
and supports talented Northwest-based artists.

We hope you enjoy the show and thank you for joining us in
supporting The 5th Avenue Theatre.

Sincerely,
Jeff Davis
Davis Property & Investment
Step into a world where blues, classical and musical theater scores collide. Brothers George and Ira Gershwin are widely considered one of the greatest songwriting duos in the American songbook, penning favorites including “I Got Rhythm,” “Let’s Call the Whole Thing Off,” “Embraceable You,” “Funny Face,” and “They Can’t Take That Away From Me.” They created true hybrids of musical styles producing timeless pieces that cross genres. In fact, with over 30,000 known recordings, “Summertime” from *Porgy and Bess* is the most popular song covered by singers nationally and internationally.

In addition to his work with Ira, George worked to establish himself as a serious composer. When he was only 25, George Gershwin premiered his jazz-influenced “Rhapsody in Blue” to great acclaim. Serious music critics were at a loss as to where to place Gershwin’s classical music style.

Going into the 1930s, the Gershwin brothers broke new ground, writing Broadway musicals that dealt with social issues of the time. One of these, “Of Thee I Sing” was the first comedy to win the Pulitzer Prize. The musical lampoons the world of politics, following the presidential campaign of J.P. Wintergreen, running on the “love” platform.

In 1936, a year after *Porgy and Bess* premiered, Todd Duncan and Anne Brown refused to appear as Porgy and Bess at the National Theatre in Washington, D.C. until the theater agreed to allow whites and blacks to sit side by side in a fully integrated audience.

The Broadway tour of *The Gershwins’ Porgy and Bess* that is coming to The 5th Avenue Theatre is a more intimate reimagining of the opera for contemporary musical theater audiences, taking the music and story from the epic operatic original and exhibiting the versatility and creativity of the talented and celebrated Gershwin brothers.

Heidi Staub PR & Communications Associate
## THE CREATIVITY FUND

Members of The Creativity Fund make gifts of $100,000 or more in support of the development of new musicals and their premiere production on The 5th Avenue Theatre mainstage.

<table>
<thead>
<tr>
<th>$100,000 - $249,000</th>
<th>$50,000 - $99,999</th>
<th>$20,000 - $49,999</th>
<th>$10,000 - $19,999</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEXT GENERATION FOUNDERS</strong></td>
<td><strong>DISTINGUISHED BENEFACORS</strong></td>
<td><strong>DISTINGUISHED PRODUCERS</strong></td>
<td><strong>EXECUTIVE PRODUCER’S CIRCLE</strong></td>
</tr>
<tr>
<td>ArtsFund</td>
<td>The Boeing Company</td>
<td>4Culture</td>
<td>Ann and Joe Ardizzone</td>
</tr>
<tr>
<td>The Sheri and Les Biller Family Foundation</td>
<td>Barbara L. Crowe</td>
<td>Marleen and Kenny Alhadeff - 5th Avenue Producing Partner</td>
<td>David Armstrong</td>
</tr>
<tr>
<td>Ann Ramsay-Jenkins</td>
<td>Delta Air Lines</td>
<td>Wanda J. Herndon</td>
<td>Bob and Clodagh Ash</td>
</tr>
<tr>
<td>Stephen P. Reynolds and Paula Rosput Reynolds</td>
<td>National Endowment for the Arts</td>
<td>Richard and Julie Kagan</td>
<td>Rex and Angela Bates</td>
</tr>
<tr>
<td>Tiia-Mai Redditt</td>
<td></td>
<td>Tiia-Mai Redditt</td>
<td>Davis Property &amp; Investment + Larry and Brittni Estrada Expedia</td>
</tr>
<tr>
<td>Bonnie and Jim Towne</td>
<td></td>
<td></td>
<td>Homewood Suites + Rick and Kandy Holley</td>
</tr>
<tr>
<td>Tom and Connie Walsh</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sterling and Melinda Wilson</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## ANNUAL FUND

We would like to say thank you to the following donors who provided support at the $600 level and above as of March 15, 2014. Through their gifts, donors become partners in our commitment to artistic excellence, community engagement, education, and expanding the canon of musical theater. For more information on how you can support The 5th, please contact Development at 206-625-1418.
2014/15 Season Preview Dinner

On February 21, Artist Circle members became the first 5th Avenue patrons to hear the announcement of the 2014/15 season. Members enjoyed an elegant seated dinner at the Fairmont Olympic Hotel and experienced a fantastic program, hosted by Executive Producer and Artistic Director David Armstrong which featured wonderful performances from our 5th Avenue stars.

For more information on how you can become a Circles member, please call Christine Aguon at 206-260-2171.
Contributors TO THE 5TH AVENUE THEATRE

ARTIST’S CIRCLE  
$2,500 - $4,999
Michael Amend and Jeff Ashley  
Ernie and Pam Ankrim  
Geoffrey Antos  
ArtsFund/Peter F. Donnelly  
Merit Fund  
Edith and Ray Aspiri  
Keith and Sheri Bankston  
Adam and Maura Barr  
Lynn and Howard Behar  
Theresa Binger  
Catherine Boshaw and Doug Edlund  
Eileen and Donald Bowman  
Thomas L. Button  
Kevin and Lisa Conner  
Martha Dawson and Ron Corbell  
The Covey Family  

R.B. and Ruth H. Dunn  
Charitable Foundation  
Sharon and Burrrd Eddy  
James R. Ellis  
Joyce Farley and Tom Steele  
Richard and Maude Ferry  
Tom and Carol Fleck  
Sarah Nash Gates  
Lynn and Colleen Giroir  
The Greco Family  
Jan and Rich Green  
Sandra and Bob Guiley  
David and Cheryl Hadley  
Cece Haw  
Bart and Toni Heath  
Mindy and Brady Hill  
Steven and Susan Horton  
Derek and Karol Jamison  
Lisa Jones  
Judy and Bill Junder  
Danuta Kasprzyk and Daniel Montano  
Nick and Michelle Keller  
Jeffrey and Barbara King  
Kenneth Kluge and Susan Dogen  
Karen Koon and Brad Edwards  
Bill and Michelle Krippaehne  
Chris and Christy Lane  
Stefan Lewis  
Maureen and Jim Lico  
Marty and Sharon Lott  
Jeff and Lydia Lukins  
Judith Lybeck  

Jennifer McGetrick-Swan  
Erika and Ernest Michael  
Mardi Newman  
Gregory and Marta Oberg  
Scott and Laurie Oki  
Pacific Office Automation  
Arthur and Rachel Patterson  
The Peach Foundation  
Derek Pierson, General Manager  
Walt Pisco  
Protiviti  
Greg and Mandy Prier  
Puget Sound Business Journal - Gordon Proust  
Bruce and Celia Pym  
Ken Ragsdale  
Ronald and Deborah Reed  
Sandi and James Reed  
Samuel J. Rentfro  
Tony Repanich and Julie Florida  
Ansel Rognlie and David R. Steinard  
Don and Bev Schmidt  
Charles B. See Foundation  
John Shaw  
David Showalter  
Arjuna Shunn and Sarah Kennedy  
Peggy and Greg Smith  
The Standard - Rick Rocco  
Gary and Barbara Stone  
Jeffrey Sutherland  
Alison and Doug Suttles  
Pamela and Rick Trujillo  
Jim and Kathy Tune  
David Wang  
John and Ginny Wels  
Dennis and Jo Anne White  
Ariene A. Wright  
4 Anonymous

PRODUCER’S CIRCLE  
$1,250 - $2,499
A+ Storage Container and Modification, Inc.  
Kathy Aaron  
Ione Adams and Erik and Abigail Senuty  
Albert Lee Appliance  
Michelle Ammenwerth - In Memory of Michael Verdone  
Stephen and Rita Anderson  
Susan and Heather Anstead  
Baby Pictures Ultrasound  
Janine Baldridge and Suzy Wahmann  
Julie and Kristen Barclay  
Michael Bauer  
Doug and Maria Bayer  
Don W. Beatty  
Eileen Beauchamp  
Tanya Bednarski and Greg Johnson  
Charlotte Behnke  

Loni Bertino  
Deirdre J. Blankenship  
Glen and Sherri Bodman  
Neal and Katherine Booth  
Cleve and Judith Both  
Donald and Susan Bressler  
Bob and Bobbi Bridge  
Scott and Margaret Bright  
Sandeep Brock  
Michael and Janelle Broockman  
Alice M. Brown  
Kerry Burger  
Susan Buske  
Steven and Georgene Comp  
Sherry Carman and Patrick Burns  
Douglas and Mary Casady  
Brian Chang, Kristine Chan, and Arthur Carre  
Judith A. Chapman  
Sandra B. Chivers  
Bob Clark  
Barbara Clinton  
Matthew and Catherine Coles  
Tedesco  
Kathleen and Bill Collins  
William and Leanne Colwell  
Bill and Ellen Conner  
Consumer Perspectives, Inc.  
Kevin and Cheryl Cooney  
David Coons  
Bob and Linda Corynn  
Sheila and Michael Cory  
Jim and Nancy Crim  
Kate Curtis  
Christina Cyr and Alain Page  
Robert DeVinck  
Dennis and Deborah DeYoung  
Tambra Dugaw  
Robert J. and Diga T. Earle  
Leo Eberle and Lisa Vivian  
Robert and Jane Ehrlich  
Craig E. Elkins  
Thomas and Ruth-Ellen Eliot  
David and Linda Ernst  
Jennifer and Michael Faddis  
Janet Faulkner  
Lauren and Rod Fisher  
Gene and Judy Flath  
Larry Fletcher  
Forrest Foltz  
Alvin and Mary Formo  
Priscilla Fortiner  
Brian and Windy Autumn Foster  
William Fouik  
Steve Freimuth  
Gene and Valerie Jo Fry  
Gerry and Linda Gallagher  
Brian Gartner  
Deborah Gates  
Erich Gauglitz  
Sarah Nash Gates  
Erich Gauglitz

+In-kind

Ken, SoSo (Board Member), and Tina Kirkpatrick at Little Shop of Horrors opening night.

Steve and Kim Cowman  
Brian and Laura Denault  
John DeVore  
Robert Driessnack  

Hal and Donna Howard  
Carolyn and George Hubman  
Christian Hultema and Neige Gil  
Inferior Environments+  
The Mailhandlers +  
Mary Ann and John Mangels  
May McCarthy and Don Smith  
Michael and Nikki McCormack

4 Anonymous
Robert Gay and Heather Christianson
Michael J. Gazarek
Heinz Gehlhaar and Eileen Bear
Anton and Karen N. Gielen
Ginny Glider
LeeAnne and David Blessing
Jackie and Art Gollafon
Kathy and Kelly Grafkifs
Keith and Susan Gray
Marilyn Green
Garrett Greer
Terry and Jill Greer
Marie Gunn
Mike Hackett and Cherie Lenz-Hackett
Chuck and Kathy Hamilton
John and Laura Hammarilund
Elizabeth Hammonds
John and Katherine Harnish
Judy and Tom Harris
John and Cheryl Hendricks
Mary and Tom Herche
Vaughn Himes and Martie Bohn
Rod and Nancy Hochman
Diane and David Hoff
Ken and Melinda Holland
James Holmes
Dorothy Sloan Huey and Marilyn Lee Huey
Laurin C. Huffman II
Meredith and Jim Hutchins
Samsara and Jeremy Irish
Marlone and William Jenkins
Norman Jenkins
Frederick M. Johnson
John E. Norton
Nancy S. Nordhoff
Mitzi and John Morris
Janet Ryan
Skip Sampelayo
Frederick and Katherine Sands
Desiree Sarapis
Terry Scheibing and Ben Kramer
Margaret Scheyer
John and Beth Schleich
John Searing
Seattle Mariners RBI Club
Michelle Seibel
Darren and Anne Shap
Edward and Kathleen Sherry
Robert and Mary Sheehan
Dick and Pat Shinstrom
Joe and Lynetta Showaker
Catherine and David Skinner
Beth Smith
Christy and Brian Smith
Trish and Bob Stanton
Glady's Steele
Leigh and Susi Stevens
Helen R. Stusser
Todd and Jane Summerfelt
The Sunada Family
Rita Swanson
Nadyne Taucher
In Memory of Jackie Taylor
Todd Thompson
Russ and Pat Thurman
Jerome and Faye Truskowski
The Twilight Exit
Ronnie Valdez and Dustin Clark
Cornelis Van Rij
Mark and Kathy Wagner
Mark and Christina Walker
Tom and Valerie Wall
Mary Washek
Karen and Mark Weber
Mary Jo Werheimer
Patty and John White
D.R. Whitson
John and Darlene Wilszynski
Madeline Wiley and Bob Smithing
Jim and Deanna Wilson
Christine Wiltz
Andrew and Jennifer Wolfe
Mark Won
The Zyskowski Family - In Loving Memory of Jerry and Betty
Moe McBride
S Anonymous
Joan and Tim Adkisson
Ray and Carol Airone
Donald and Eathel Allyn
Ron Anderson and Mary Hawkins
Annie's Art & Frame+
John and Karen Arbin
John and Joyce Arnold

Joan Avellan
Laura and Perry Bailey
William and Madeleine Ball
Earl and Marilyn Barker
Wallace and Joyce Bannett
Tom and Kris Bassett
Dave Black
Penny Blair
Marcie Blakesley
Leslie Bloss
Shane Bofman
Milton and Ann Bohart
John Boling
Lindsay Bosch
Clevie and Judith Borth
Brandon Bray
Rich and Kathleen Bray
Bill Brown and Laura Smith
Patty Brown
Deryl Brown-Archie
Michael and Janet Burks
Mike and Lynne Bush
Alex Camara
John and Arlene Carpenter
Mike and Linda Casey
Dennis and Aline Cauley
Sandra Cheah
Chris Knoll and Cheryl Dobes
Steve and Carol Koehler
Judith Kramer
Scott and Sandra Kurtzborn
Tracy and Hugh Labossier
Marian E. Lackovich
Ferry and Lynnda Langston
Patrick and Cheryl Layman
Grace and Franz Lazarus
Florence Leonard and Lynn Holms
Ross and Mary Jo Leventhal
Mark Levine and John Keppler
Stanley and Delores Little
Sue and Bill Lowry
Gary Lynch
Antoinette Malveaux
Marcella McCaffrey
Connie K. McKinley
Christe McMenomy
Diane McMullin
Jim and Laura Mendoza
J. Keith Michel and Hanjun Chen
In Memory of Elizabeth Ann Michelman
Chie Mitsui
Michelle Moga and Jean-Francois Peyroux
Kim Moger
Robin and Bill Montero
Jeffrey C. Morris - The Happy Cooker
Mita and John Morris
Ron and Maria Murphee
Denise Nelson
Gregg and Judy Nelson
Rebecca and Rod Nelson
Robert Nelson
William and Denise Nielsen
Nancy S. Nordhoff
John E. Norton
Tom and Linda Norwalk

Terry Scheibing and Ben Kramer
Margaret Scheyer
John and Beth Schlich
John Searing
Seattle Mariners RBI Club
Michelle Seibel
Darren and Anne Shakh
Edward and Kathleen Sherry
Robert and Mary Sheehan
Dick and Pat Shinstrom
Joe and Lynetta Showaker
Catherine and David Skinner
Beth Smith
Christy and Brian Smith
Trish and Bob Stanton
Glady's Steele
Leigh and Susi Stevens
Helen R. Stusser
Todd and Jane Summerfelt
The Sunada Family
Rita Swanson
Nadyne Taucher
In Memory of Jackie Taylor
Todd Thompson
Russ and Pat Thurman
Jerome and Faye Truskowski
The Twilight Exit
Ronnie Valdez and Dustin Clark
Cornelis Van Rij
Mark and Kathy Wagner
Mark and Christina Walker
Tom and Valerie Wall
Mary Washek
Karen and Mark Weber
Mary Jo Werheimer
Patty and John White
D.R. Whitson
John and Darlene Wilszynski
Madeline Wiley and Bob Smithing
Jim and Deanna Wilson
Christine Wiltz
Andrew and Jennifer Wolfe
Mark Won
The Zyskowski Family - In Loving Memory of Jerry and Betty
Moe McBride
S Anonymous

Joan Avellan
Laura and Perry Bailey
William and Madeleine Ball
Earl and Marilyn Barker
Wallace and Joyce Bannett
Tom and Kris Bassett
Dave Black
Penny Blair
Marcie Blakesley
Leslie Bloss
Shane Bofman
Milton and Ann Bohart
John Boling
Lindsay Bosch
Clevie and Judith Borth
Brandon Bray
Rich and Kathleen Bray
Bill Brown and Laura Smith
Patty Brown
Deryl Brown-Archie
Michael and Janet Burks
Mike and Lynne Bush
Alex Camara
John and Arlene Carpenter
Mike and Linda Casey
Dennis and Aline Cauley
Sandra Cheah
Chris Knoll and Cheryl Dobes
Steve and Carol Koehler
Judith Kramer
Scott and Sandra Kurtzborn
Tracy and Hugh Labossier
Marian E. Lackovich
Ferry and Lynnda Langston
Patrick and Cheryl Layman
Grace and Franz Lazarus
Florence Leonard and Lynn Holms
Ross and Mary Jo Leventhal
Mark Levine and John Keppler
Stanley and Delores Little
Sue and Bill Lowry
Gary Lynch
Antoinette Malveaux
Marcella McCaffrey
Connie K. McKinley
Christe McMenomy
Diane McMullin
Jim and Laura Mendoza
J. Keith Michel and Hanjun Chen
In Memory of Elizabeth Ann Michelman
Chie Mitsui
Michelle Moga and Jean-Francois Peyroux
Kim Moger
Robin and Bill Montero
Jeffrey C. Morris - The Happy Cooker
Mita and John Morris
Ron and Maria Murphee
Denise Nelson
Gregg and Judy Nelson
Rebecca and Rod Nelson
Robert Nelson
William and Denise Nielsen
Nancy S. Nordhoff
John E. Norton
Tom and Linda Norwalk

Terry Scheibing and Ben Kramer
Margaret Scheyer
John and Beth Schlich
John Searing
Seattle Mariners RBI Club
Michelle Seibel
Darren and Anne Shakh
Edward and Kathleen Sherry
Robert and Mary Sheehan
Dick and Pat Shinstrom
Joe and Lynetta Showaker
Catherine and David Skinner
Beth Smith
Christy and Brian Smith
Trish and Bob Stanton
Glady's Steele
Leigh and Susi Stevens
Helen R. Stusser
Todd and Jane Summerfelt
The Sunada Family
Rita Swanson
Nadyne Taucher
In Memory of Jackie Taylor
Todd Thompson
Russ and Pat Thurman
Jerome and Faye Truskowski
The Twilight Exit
Ronnie Valdez and Dustin Clark
Cornelis Van Rij
Mark and Kathy Wagner
Mark and Christina Walker
Tom and Valerie Wall
Mary Washek
Karen and Mark Weber
Mary Jo Werheimer
Patty and John White
D.R. Whitson
John and Darlene Wilszynski
Madeline Wiley and Bob Smithing
Jim and Deanna Wilson
Christine Wiltz
Andrew and Jennifer Wolfe
Mark Won
The Zyskowski Family - In Loving Memory of Jerry and Betty
Moe McBride
S Anonymous

PATRON

$600 - $1,249

Dwayne J. Clark
Bob and Linda Cornyn
Camille Cornachia
Alan W. Crawshaw+
Bob and Sally Curnutt
Richard and Cheryl Cuthbert
Richard and Sandy Dollar
Alan and Karin Dassen
Bob and Elaine Delappne
Telved Devlet
Richard and Elizabeth Dobes
Rosemary Donegan
Robert and Alexandra Dunn
Gregg DuPont and Linda Debowes
Jerry and Julie Elking
Janie and Ray Engle
Vicki Fabre
Jean B. Falls
Jack and Jeanne Fankhauser
Nyle and Terri Farmer
Julia Farris
Brent Fertig
Micki and Bob Flowers
Linda M. Fox and Monica Fox
Colleen Freeman
Eleanor Freeman
Erin Fry
David and Gina Frost
Neal Gaffner
Steve Gaffis and Sue Nevel
Robert Gay and Heather
Chris-son
David and Kathryn Godwin
Laura B. Gowen
Rick and Jeannie Greaves
Dr. and Mrs. Ted Greenlee
Eric and Merle Hamada
Judy Hamilton
Deborah Haynes
Randy and Andy Hedin
Marilin Heger-Guy
Paul Hensel
David and Sandy Hertz
Michael Herzfeld and Charles Drabkin
Richard and Sheila Hess
Harold and Mary Frances Hill
Kathy J. Hill
Karen and Paul Hogle
Robert and Denise Holguin
Clarence Hopson
Don and Joan Horvanysek
Randy and Gwen Housser
Richard Huff
Peter and Winifred Hussey

Eric Trott (Board Member) and Julie Trott at the Season Preview Dinner
Please join us in thanking our corporate and institutional sponsors for their generous support of The 5th Avenue Theatre!

Sponsors below have contributed $10,000 or more in the 2013-14 season.

SEASON SPONSORS

OFFICIAL AIRLINE

ARTSFUND

US Bank

Safeco Insurance

The Seattle Times

DELTA

PRODUCTION SPONSORS

CONTRIBUTING SPONSORS & PROGRAM SPONSORS

For more information about corporate sponsorships, please contact Sarah McKee Bednar in Corporate Giving at 206-260-2185 or email at sbednar@5thavenue.org
EXECUTIVE LEADERSHIP

DAVID ARMSTRONG (Executive Producer and Artistic Director) Since his appointment in 2000, Armstrong has guided The 5th Avenue to a position as one of the nation’s leading musical theater companies, acclaimed for both its development and production of new works and its innovative stagings of classic musicals. As a director, he has created memorable 5th Avenue productions of Oliver!, Candide, Hello, Dolly!, Sweeney Todd, White Christmas, Hair, Manne, A Little Night Music, The Secret Garden, Anything Goes, Company, The Rocky Horror Show, Pippin, Vanities, Yankee Doodle Dandy!, and Saving Aimee, which made its Broadway debut as Scandalous under Armstrong’s direction in November 2012. Prior to The 5th, he spent nearly 20 years as a freelance director, choreographer, and librettist. His work has been seen in New York, Los Angeles and at many leading regional theaters including: The Kennedy Center, Ordway Center, Ford’s Theatre, Cincinnati Playhouse, and New Jersey’s Paper Mill Playhouse. From 1990 through 1995, he served as artistic director of Cohoes Music Hall in upstate NY. Armstrong has also written the books for the musicals The Wonder Years (winner of seven Drama-Logue Awards), Gold Rush, and Yankee Doodle Dandy.

BERNADINE (BERNIE) C. GRIFFIN (Managing Director) was appointed managing director in January 2010 and is responsible for the administrative, fundraising, information services and facility operations, as well as oversight of all activities related to the Board of Directors. Griffin first joined the Theatre in 2002 as director of theater advancement and development. During her tenure, The 5th Avenue has grown from a $10 million to a $25 million organization. She brings to her position 30 years of fundraising and arts management experience.

Prior to The 5th Avenue, she served as director of development for the prestigious Geffen Playhouse in Los Angeles, as well as for The Laguna Playhouse in Laguna Beach, California. Before moving to California, she served at the Seattle Symphony where she is proud to have been part of the team that built Benaroya Hall. In addition to the Symphony, Griffin worked for the Tony Award-winning Seattle Repertory Theatre, as well as Tony Randall’s National Actors Theatre in New York. She began her career at the University of Denver. She received her Bachelor of Arts degree from St. Martin’s University in Lacey, Washington and is proud to have been born and raised in Walla Walla, Washington. She is a member of the National Alliance for Musical Theatre and a board member of Seattle Rotary #4. Most recently, she served as a grants panelist for the National Endowment for the Arts. Griffin was named one of the Puget Sound Business Journal’s 2013 Women of Influence. She is married to award-winning actor Seán G. Griffin.

BILL BERRY (Producing Artistic Director) served as The 5th Avenue’s associate producing artistic director and casting director from 2002 through 2009. During that time, he directed productions of West Side Story (Seattle Times Footlight Award), Wonderful Town (Seattle Times Footlight Award), Wizard of Oz and Smokey Joe’s Cafe. He recently made his Broadway debut as the director of the hit musical First Date at the Longacre Theatre. Berry’s directing work has been seen at theaters across the country, most recently at New Jersey’s Paper Mill Playhouse where he directed a critically acclaimed production of On the Town. Directing highlights include Cabaret performed at The 5th Avenue Theatre, St. Paul’s Ordway Center (Ivey Award), San Jose’s American Musical Theatre, and Houston’s Theatre Under The Stars, as well as the smash hits First Date and RENT at The 5th. From 2002 to 2009, he served as the producing director for The 5th Avenue’s education and outreach programs. During that time he significantly expanded the scope and impact of these initiatives, including spearheading the creation of Fridays at The 5th and The 5th Avenue Awards, honoring excellence in high school musical theater, as well as substantially increasing the reach of the Adventure Musical Theatre Touring Company throughout the Northwest. These programs combined now serve 60,000 students annually. He also initiated the Show Talk series, which seeks to deepen the theater-going experience. Prior to his work at The 5th Avenue Theatre, Berry was a freelance theater artist based in New York City.
EMERGENCY EVACUATION PROCEDURES
In the event of an emergency, please wait for an announcement for further instructions. Ushers will be available for assistance.

EMERGENCY NUMBER
The theater’s emergency number in Coat Check is: 206-625-1294. Leave your account number or exact seat location with your emergency contact in case they need to reach you.

SMOKING POLICY
Smoking is NOT allowed in any part of the theater or within 25 feet of entrance.

FIREARMS POLICY
No firearms of any kind are allowed in any part of the theater.

FOOD & UNCAPPED DRINKS
are not allowed in the auditorium.

COAT CHECK
is located on north side of lobby.

ACCESSIBILITY
Wheelchair seating is available.

Theater is equipped with the Sennheiser Listening System for the hard of hearing; headsets are available at Coat Check for use, free of charge, with a valid ID and subject to availability. Braille playbills are available at no cost from Coat Check. Elevator access is available with usher assistance.

The 5th Avenue offers American Sign Language interpreted, audio described, and open captioned performances. For more information, call 206-625-1900 (voice) or email ticketing@5thavenue.org.

LOST & FOUND
Call 206-625-1418 between 10 AM and 4 PM on weekdays.

ADDRESS
The 5th Avenue Theatre is located at 1308 5th Avenue, Seattle, WA 98101.

The Theatre Administrative Offices are located at 1326 5th Avenue, Suite 735, Seattle, WA 98101.

BOX OFFICE
206-625-1900.

GROUP SALES
Groups of 10 or more can save.

Call 888-625-1418 or email groups@5thavenue.org.

ADMINISTRATION
206-625-1418.

FAX
206-292-9610.

WEBSITE
www.5thavenue.org

THEATER RENTAL
For information regarding booking, please contact Cathy Johnstone at 206-625-1418.
Medical science and skill saved Eli. A generous community saved his family.

Born with Down syndrome, Eli Harrington spent the first days of his life in intensive care. Three months later, he had major surgery to repair a defective heart. Then came treatment for severe seizures. Most recently, he underwent major skull surgery to correct a serious cranial condition. Highly skilled specialists at Seattle Children’s have saved Eli’s life more than once. Even with health insurance, the Harringtons’ medical bills were overwhelming. Once again, Seattle Children’s was there to help—with financial relief through uncompensated care. Thousands of families benefit from the fund, which is supported by the generosity of everyday people like you. To learn more or donate, visit seattlechildrens.org/ways-to-help. Eli thanks you.