

2012/2013 SEASON

THE WILMA THEATER



STARRING JOHN DOUGLAS THOMPSON

SATCHMO AT THE WALDORF

BY TERRY TEACHOUT

DIRECTED BY GORDON EDELSTEIN

A SHAKESPEARE & COMPANY/LONG WHARF THEATRE PRODUCTION

NOVEMBER 16 – DECEMBER 2, 2012

*WILMABILL

*ALSO AT WILMATHEATER.ORG



Blanka Zizka
Artistic Director

James Haskins
Managing Director

presents

A SHAKESPEARE & COMPANY/LONG WHARF THEATRE PRODUCTION OF

SATCHMO

AT THE WALDORF

BY TERRY TEACHOUT

DIRECTED BY GORDON EDELSTEIN

STARRING JOHN DOUGLAS THOMPSON

Set Designer
Lee Savage

Costume Designer
Ilona Somogyi

Lighting Designer
Stephen Strawbridge

Sound Designer
John Gromada

Stage Manager
Hope Rose Kelly

Playwright's note: This play is a work of fiction, freely based on fact.

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The Director is a member of the
STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY, a national theatrical labor union.



The Actors and Stage Manager employed
in this production are members of Actors'
Equity Association, the Union of
Professional Actors and Stage Managers
in the United States.

This theater operates under an
agreement between the League of
Resident Theatres and Actors' Equity
Association, the Union of Profes-
sional Actors and Stage
Managers in the United States.

TERRY TEACHOUT (Playwright) is the drama critic of *The Wall Street Journal*. His books include *Pops: A Life of Louis Armstrong*, *All in the Dances: A Brief Life of George Balanchine*, *A Terry Teachout Reader*, and *The Skeptic: A Life of H.L. Mencken*. He has written the libretti for two operas by Paul Moravec, *The Letter* (premiered by the Santa Fe Opera in 2009) and *Danse Russe* (premiered by Philadelphia's Center City Opera Theater in 2011). He is currently at work on *Mood Indigo*, a biography of Duke Ellington, and received a Guggenheim Fellowship in 2012 to support the writing of the book. He lives with his wife Hilary in New York and Connecticut. *Satchmo at the Waldorf* is his first play.

GORDON EDELSTEIN (Director) is in his eleventh season as Artistic Director of Long Wharf Theatre, where he has recently begun an association with Athol Fugard, directing his most recent work, including *The Train Driver*, and his own adaptations of *A Doll House* and *Uncle Vanya*. He also recently directed the Broadway production of Athol Fugard's *The Road to Mecca* (starring Rosemary Harris, Jim Dale and Carla Gugino) for the Roundabout Theatre Company. This season Mr. Edelstein will direct *Ride The Tiger* by William Mastrosimone and *Curse of the Starving Class* by Sam Shepard. Recently his acclaimed Long Wharf Theatre production of *The Glass Menagerie* played the Roundabout and the Mark Taper Forum and was the recipient of the Lucille Lortel Award for Best Revival. Other recent Long Wharf credits include *My Name is Asher Lev* (which has moved Off-Broadway, playing at the Westside Theatre this fall), *Shirley Valentine* (starring Judith Ivey), and his own adaptations of *A Doll's House* and *Uncle Vanya*. Mr. Edelstein has directed countless plays and workshops for Long Wharf Theatre including the world premieres of Julia Cho's *BFE* (transfer to Playwrights Horizons), *The Day the Bronx Died* (transfer to NY and London), *A Dance Lesson* (world premiere), and *The Times* (world premiere), as well as *The Blue Album* (world premiere by Dael Orlandersmith and David Cale), *We Won't Pay! We Won't Pay!*, *A New War* (world premiere), *A Moon for the Misbegotten* (transferred to Hartford Stage and the Alley Theatre), *Anna Christie*, *The Front Page*, and *Mourning Becomes Electra*, starring Jane Alexander and Mirelle Enos. As a director of an extremely diverse body of work, he has garnered three Connecticut Critics Circle Awards, and under his artistic leadership Long Wharf Theatre has received 17 additional Connecticut Critics Circle Awards, including six best actor or actress awards in plays that he directed. He is also the recipient of the organization's Tom Killen Award, given annually to an individual who has made an indelible impact on the Connecticut theatrical landscape.

JOHN DOUGLAS THOMPSON (Louis Armstrong, Joe Glaser, Miles Davis) is excited to return to the Wilma where we won a Barrymore Award for his role of Lucius Jenkins in *Jesus Hopped the 'A' Train*, directed by Blanka Zizka. He recently appeared in the Goodman Theatre production of *The Iceman Cometh* with Nathan Lane and Brian Dennehy. He also appeared in *Henry IV* at the Chicago Shakespeare Theater. He has appeared in *Julius Caesar* opposite Denzel Washington. His Off-Broadway credits include *King Lear* with Sam Waterston at the Public Theater; *Macbeth* (title role), *Oroonoko*, and *Othello* (Obie Award, Lucille Lortel Award, Joe A. Callaway Award and Drama League Award nomination at Theatre for a New Audience); *The Forest* opposite Dianne Wiest at Classic Stage Company; *The Emperor Jones* at The Irish Repertory Theatre (Joe A. Callaway Award and Lucille Lortel, Drama League, and Drama Desk nominations); *Women Beware Women* at Red Bull Theater and *Hedda Gabler* at New York Theatre Workshop. Regional credits include *Antony and Cleopatra* with Kate Mulgrew at Hartford Stage; the title role in *Richard III* at Shakespeare & Company; and productions at the Williamstown Theatre Festival, New York Stage and Film, Trinity Repertory Company, American Repertory Theater and Yale Repertory Theatre. His film and television credits include *The Bourne Legacy*, *Michael Clayton*, *Midway*, and *Malcolm X*; *All My Children*, *One Life to Live*, *Law & Order*, *Law & Order: Special Victims Unit*, and *Conviction*. John is a recipient of the Fox Foundation Resident Actor Fellowship.

LEE SAVAGE (Set Design) Wilma: *My Wonderful Day, Assistance*. NYC: Rx (Primary Stages), *All-American (LCT3)*, *The Dream of the Burning Boy* and *Ordinary Days* (Roundabout), *Oohrah!* (Atlantic Theater), *The Bereaved* (Partial Comfort), *punkplay* (Clubbed Thumb), *End Days* (EST). Regional: Alliance, Asolo, Baltimore Centerstage, Berkshire Theatre Festival, Cleveland Playhouse, Dallas Theater Center, George Street Playhouse, Glimmerglass Festival, Guthrie, Long Wharf, Milwaukee Rep, Old Globe, Shakespeare Theatre Company, Trinity Rep, Two River, Westport Country Playhouse, Wilma, and Yale Rep. Awards: Helen Hayes (*Much Ado About Nothing*, *Richard III* (nom.)), Connecticut Critics Circle (*The Intelligent Design of Jenny Chow*). Member of Wing-space Theatrical Design. B.F.A., RISD; M.F.A., Yale School of Drama (currently on faculty).

ILONA SOMOGYI (Costume Design) Long Wharf: *My Name is Asher Lev*, *Lil's 90th*, *American Daughter*, *Wit*. Hartford Stage: *The Crucible*, *Gem of the Ocean*, *Noises Off*, *A Midsummer Night's Dream*. Yale Rep: *Three Sisters*, *We Have Always Lived in the Castle*, *Passion Play*. Westport Country Playhouse: *Tartuffe*, *Suddenly Last Summer*, *Tick, Tick...Boom*, *Scramble*, *Sedition*. Currently in New York:

Clybourne Park (Broadway), **Regrets** (MTC). Recent NY: **Maple and Vine**, **Keep Your Pantheon** and **School, Home**, **Jerry Springer: The Opera** (Carnegie Hall), **Vigil**, **Almost an Evening**, **The Piano Teacher**, **The American Pilot**, **Fever Chart**, **Controversy at Valladolid**, **F—ing A**, **Scarcity**, **Celebration**, and **The Room**. **Disney on Ice: Princess Wishes**. Extensive Regional Credits including Williamstown, Arena Stage, Guthrie Theater, Denver Theater Center, Berkeley Rep, and Mark Taper Forum. Europe: Dutch production of **Saturday Night Fever**, Norwegian National Ballet. She also served as Associate Designer for **Spamalot** and Ringling Bros. Barnum & Bailey Circus. Training and Faculty at Yale School of Drama.

STEPHEN STRAWBRIDGE (Lighting Design) For The Wilma Theater: **Curse of the Starving Class**. Over 200 productions on and Off-Broadway, at leading regional theater and opera companies across the US and in cities overseas, including Bergen, Copenhagen, The Hague, Hong Kong, Linz, Lisbon, Munich, Naples, Sao Paulo, Stockholm, and Vienna. Recent work: Athol Fugard's **Blood Knot** and **The Train Driver** (Signature Theatre), **Azimuth** (Pilobolus Dance Theatre), **Strange Interlude** (Shakespeare Theatre, DC), **Rigoletto** (Dallas Opera), **Madame Butterfly** (Washington National Opera). Nominations and awards: American Theatre Wing, Bay Area Theatre Critics Circle, Connecticut Critics Circle, Dallas-Fort Worth Theater Critics Forum, Helen Hayes, Henry Hewes Design and Lucille Lortel awards. He is co-chair of the Design Department at Yale School of Drama and resident lighting designer at Yale Repertory Theatre.

JOHN GROMADA (Sound Design) Music and sound design for more than 30 Broadway shows, including **The Best Man**, **The Columnist**, **Seminar**, **Clybourne Park**, **Man and Boy**, **Next Fall**, **Proof**, **Sight Unseen**, **Dividing the Estate**, **Prelude to a Kiss**, **A Bronx Tale**, **Well**, **Rabbit Hole**, **A Streetcar Named Desire**, **Twelve Angry Men**, **The Retreat from Moscow**, **Twilight LA**, and **A Few Good Men**. Other New York credits: **Measure for Measure** at the Delacorte, **By The Way Meet Vera Stark**, **The Screwape Letters**, **Shipwrecked!**, **The Singing Forest**, **Henry V**, **Julius Caesar**, **The Skriker**, **Machinal**, more. Regional: over 200 productions. Television: **The Interrogators** (Biography). Awards: 3 Drama Desk Awards, Lucille Lortel, Henry Hewes, Obie, Eddy, Drama-logue, NEA Opera/Music Theatre Fellowship, ASCAP awards. For music and more info visit www.johngromada.com.

HOPE ROSE KELLY (Production Stage Manager) Hope started with **Satchmo at the Waldorf** at Shakespeare & Company in Lenox, MA, where she recently finished her ninth summer season. She is thrilled to continue with this production's journey from the Long Wharf Theatre to The Wilma Theater.

Other regional credits include productions at the McCarter Theatre, George Street Playhouse, Hangar Theatre, New Repertory Theatre, Public Theatre in Maine, and Stonington Opera House Arts as well as CLOC. Education: Ithaca College and University of Toronto. Member of Actors' Equity Association and Stage Managers' Association.

ABOUT THE PRODUCING COMPANIES

LONG WHARF THEATRE (Gordon Edelstein, Artistic Director, and Joshua Borenstein, Managing Director) in its 48th season, is recognized as a leader in American theatre, producing fresh and imaginative revivals of classics and modern plays, rediscoveries of neglected works and a variety of world and American premieres. More than 30 Long Wharf productions have transferred virtually intact to Broadway or Off-Broadway, some of which include **My Name is Asher Lev**, **February House**, **The Glass Menagerie**, the Pulitzer Prize-winning plays **Wit** by Margaret Edson, **The Shadow Box** by Michael Cristofer and **The Gin Game** by D.L. Coburn. The theatre is an incubator of new works, including **Have You Seen Us?** by Athol Fugard. Long Wharf Theatre has received New York Drama Critics Awards, Obie Awards, the Margo Jefferson Award for Production of New Works, a Special Citation from the Outer Critics Circle and the Tony® Award for Outstanding Regional Theatre. www.longwharf.org.

Founded in 1978, **SHAKESPEARE & COMPANY** aspires to create a theatre of unprecedented excellence rooted in the classical ideals of inquiry, balance and harmony; a company that performs as the Elizabethans did — in love with poetry, physical prowess, and the mysteries of the universe. With a core of over 150 artists, the company performs Shakespeare, generating opportunities for collaboration between actors, directors and designers of all races, nationalities, and backgrounds. Shakespeare & Company provides original, in-depth, classical training and performance methods. Shakespeare & Company's education programs inspire a new generation of students and scholars to discover the resonance of Shakespeare's truths in the everyday world, demonstrating the influence that classical theatre can have within a community. Shakespeare & Company is currently under the artistic leadership of Tony Simotes, who recently announced the first production of the Company's 2013/2014 season: Bertolt Brecht's **Mother Courage and Her Children**, featuring Academy Award winner Olympia Dukakis.