THE CRADLE WILL ROCK
Classic Stage Company
JOHN DOYLE, Artistic Director
TONI MARIE DAVIS, Chief Operating Officer/GM
presents

MARC BLITZSTEIN
THE CRADLE WILL ROCK
A PLAY IN MUSIC

with
KEN BARNETT, EDDIE COOPER, BENJAMIN EAKELEY,
DAVID GARRISON, IAN LOWE, KARA MIKULA, LARA PULVER,
SALLY ANN TRIPPLETT, REMA WEBB, TONY YAZBECK

Costume Design
ANN HOULD-WARD

Lighting Design
JANE COX
TESS JAMES

Music Supervisor
GREG JARRETT

Associate Scenic Design
DAVID L. ARSENAULT

Associate Costume Design
AMY PRICE

Casting
TELSEY + COMPANY
REBECCA SCHOLL, CSA

Press Representative
BLAKE ZIDELL AND ASSOCIATES

Production Stage Manager
BERNITA ROBINSON
Assistant Stage Manager
STEPHANIE MACCHIA

Used by arrangement with European American Music Corporation,
agent for Christopher Davis and agent for The Kurt Weill Foundation for Music, Inc.

DIRECTED AND DESIGNED BY
JOHN DOYLE
THE CRADLE WILL ROCK

(in alphabetical order)

Editor Daily, President Prexy........................................KEN BARNETT
A Dick, Junior Mister, Dr. Specialist............................EDDIE COOPER
Reverend Salvation, Gus.................................BENJAMIN EAKELEY
Mr. Mister..........................................................DAVID GARRISON
Yasha, Steve, Professor Scoot................................IAN LOWE
Sister Mister, Professor Trixie..................................KARA MIKULA
The Moll, Sadie......................................................LARA PULVER
Mrs. Mister, Professor Mamie.................................SALLY ANN TRIPLETT
Dauber, Ella Hammer...........................................REMA WEBB
Harry Druggist, Larry Foreman...............................TONY YAZBECK

All other roles are played by members of the company.

Music Supervisor.................................................GREG JARRETT
Pianists............................................................KEN BARNETT, BENJAMIN EAKELEY, IAN LOWE, KARA MIKULA

Setting:
Steeltown, USA; on the night of the union drive

THE CRADLE WILL ROCK is performed without an intermission.

All performers in this production are 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 all electronic devices such as cellular phones, beepers, and watches. The use of cell phones in the theater is prohibited by New York City law.
KEN BARNETT. Broadway: Fun Home, Wonderful Town, The Green Bird. Off-Broadway: America is Hard to See (HERE), St Vincent’s Project (Rattlestick), The Light Years (Playwrights Horizons); Plenty, Fortress of Solitude, February House (Public Theater); Too Much Sun (Vineyard); La Ronde (HERE; Best Actor, Fringe Award). Regional: The Waves, Private Lives, True West, Gentleman’s Guide to Love & Murder (CT Critics Circle Award/San Diego Critics Circle Nomination), February House (CT Critics Circle Award), Next Fall, Burn This, Merrily We Roll Along. Recent TV: “Godfather of Harlem,” “The Good Fight,” “American Crime Story: Versace,” Christophe on “Mozart in the Jungle,” “House of Cards,” “High Maintenance.” Films include Lavender (Sundance 2019, acquired by Fox Searchlight), Radio Killer, Admission, People Like Us, Puccini for Beginners. kenbarnett.net, @kbnyc

EDDIE COOPER is thrilled to be returning to CSC where he was last seen as Roma in The Resistible Rise of Arturo Ui. Atlantic Theater Company: This Ain’t No Disco (The D.A.). Bucks County Playhouse: The New World (Miles Standish). Assassins, his third show at Encores! Off Center following God Bless You Mr. Rosewater (Jerome) and Little Shop of Horrors (Audrey II). Two River: All-male A Funny Thing Happened.. (Domina). TV: “Delco Proper,” “Forever,” “Mozart In The Jungle,” recurring on Cinemax’s “Banshee” as Fat Au, and HBO’s Emmy-nominated “The Night Of.” Thanks to my family and friends for their love and support. @MrEddieCooper

BENJAMIN EAKELEY is excited to be making his CSC debut! Broadway: She Loves Me, Cabaret, On a Clear Day... and John Doyle’s Sweeney Todd. National Tours: Cabaret (Clifford Bradshaw) and Sweeney Todd (The Beadle). Regional work includes four seasons at the Shakespeare Theatre of New Jersey and productions at Cincinnati Playhouse in the Park, Goodspeed, Pioneer, Repertory Theatre of St. Louis, and the Engeman. Film/TV: six feature films, “Orange Is The New Black,” “The Blacklist,” “The Good Wife.” Awards: New York Drama Critics’ Circle Special Citation (Sweeney Todd); Astaire Award Nomination (She Loves Me), and he was a National Finalist in the Lotte Lenya Competition for Singers. His jazz cabaret series, Broadway Swinger, Vols. 1 and 2, tell the story of American history through popular song. Graduate of Yale.

DAVID GARRISON. On and Off-Broadway: A Day in Hollywood/ A Night in the Ukraine (Tony nomination), I Do! I Do! (Drama Desk nomination), Wicked (Carbonell Award), Titanic, The Visit, The Pirates of Penzance, Torch Song Trilogy, Dead Poets Society, Geniuses, Middletown, New Jerusalem, It’s Only a Play, Silence! The Musical. Regional: Merrily We Roll Along (Arena Stage, Helen Hayes Award), Randy Newman’s Faust (La Jolla/Goodman), Travesties (Williamstown), Die Fledermaus (Santa Fe Opera), Candide (Glimmerglass). TV: “Unbreakable Kimmy Schmidt,” “The Good Wife,” “30 Rock,” “Madame Secretary,” “NYPD Blue,” “Everybody Loves Raymond,” “Murder She Wrote,” “Murphy Brown,” “Law and Order,” “The Practice,” “The West Wing,” Steve Rhoades on “Married With Children.”

IAN LOWE. New York: Nikolai & The Others (Lincoln Center Theatre), Murder for Two (New World Stages), UnCivil War (NYMF), The Day Before Spring (York, Muffi Series). National Tour: Murder for Two (Old Globe, Long Wharf, Denver Center, etc). Other Regional: Geva Theatre, Hangar Theatre, Capital Rep, Finger Lakes Musical Theatre Festival, Cape Playhouse, Weston Playhouse, Houston TUTS, Adirondack Theatre Festival, many others. TV: “Pose” (FX
Who’s Who

Networks), lots of commercials and voiceovers. BA, Yale University. theianlowe.com

KARA MIKULA. At CSC: Allegro (understudied all six female actor/musicians and performed Marjorie), directed by John Doyle. Pre-Broadway: Fancy – A New Musical, directed by Denis Jones; The SpongeBob Squarepants Musical, directed by Tina Landau. National Tours: Irving Berlin’s White Christmas (Mrs. Snoring Man; understudied and performed Martha Watson). Regional: Arizona Theatre Company, Alabama Shakespeare Festival, Ogunquit Playhouse, Pittsburgh CLO, Riverside Theatre (Vero Beach), Capital Repertory Theatre, KC Starlight, The Gateway, and more. Thanks to Eddie at Take3Talent and to John for this opportunity. For my family. Proud member of AEA. karamikula.com

LARA PULVER is an Olivier Award winner for her portrayal of “Louise” in the critically acclaimed West End 2015 revival of Gypsy. Other theatre credits include Guys and Dolls (Royal Albert Hall), Parade (Donmar Warehouse, Olivier Award nomination; Mark Taper Forum), and Uncle Vanya (Chichester Festival Theatre). TV includes “Irene Adler” in the BBC/Masterpiece Theatre "Sherlock" opposite Benedict Cumberbatch (where she was nominated for a Critics Choice Award), “Electric Dreams,” “Da Vinci’s Demons,” “Fleming,” “True Blood,” “Spooks,” “Robin Hood,” and many more. Film includes Edge of Tomorrow, The Special Relationship, and Underworld.

REMATEMBE Webb is happy to make her CSC debut. She recently appeared on Broadway as Marley in Escape to Margaritaville. Other Broadway credits: The Color Purple, Violet, A New Brain (at Encores! Off–Center), The Lion King, The Book of Mormon, and Ragtime. Favorite regional: You’re Standing In My Way: A New Song Cycle; The Colored Museum; Being Alive. Film: Sudden Death, First Born, Beloved, The Sound of Music Live. Rema is proud of her one–woman–show Children Will Listen. She is the Founder & Executive Director of a conservatory non-profit organization, On Broadway Performing Arts Training Program (onbroadway-patp.com). @remawebb

SALLY ANN TRIPPLET. Broadway: Carrie (original Sue Snell), The Last Ship (original Peggy White), Finding Neverland (Madame De Maurier). Off-Broadway: Sweeney Todd (Mrs. Lovett, Barrow Street), Must. West End: Anything Goes (Reno Sweeney, WhatsOnStage award), Guys and Dolls (Miss Adelaide), Chicago (Roxie Hart), Mamma Mia! (Donna Sheridan), Cats (Grizabella), Grease (Rizzo), Jolson (Ruby Keeler), Acorn Antiques (Miss Berta), Viva Forever (Lauren), Follies (Young Phyllis), The Villains Opera (Mrs. Big, National Theatre), Chess (original cast). Select Regional: Take Flight (Chocolate Factory), Damsel In Distress (Chichester), Next To Normal (Diana Goodman), Cabaret (Sally Bowles). TV: “EastEnders,” “Doctors,” “The Bill,” “Down To Earth.”

TONY YAZBECK. Broadway: Prince of Broadway (Chita Rivera Award; Drama Desk, Outer Critics Circle Award nominations), On The Town (Astaire Award; Tony, Drama League, Outer Critics Circle Award nominations), Finding Neverland, Chicago, Irving Berlin’s White Christmas, Gypsy (Outer Critics Circle Award nomination), A Chorus Line, Oklahoma!, Never Gonna Dance. Off–Broadway: The Beast in the Jungle, Crazy For You, Fanny Hill. Encores!: A Chorus Line, Little Me, On the Town, Gypsy, The Apple Tree, A Tree Grows in Brooklyn, Pardon My
MARC BLITZSTEIN (Creator) Born in Philadelphia in 1905, Marc Blitzstein showed musical promise as a pianist at a young age. He began composing lieder and short piano pieces in his teens, before going on to study composition at the Curtis Institute of Music from 1924-1926, and then briefly in Europe with Nadia Boulanger and Arnold Schoenberg. He achieved nearly overnight notoriety with his 1937 agitprop musical theater work, *The Cradle Will Rock*. His other well-known works include his opera, *Regina*, *The Airborne Symphony*, and his English adaptation of Kurt Weill and Bertolt Brecht’s *The Threepenny Opera*. At the time of his unexpected and tragic death in 1964, much of his work was left unfinished and unpublished, leaving behind a legacy that has been largely overlooked in the ensuing decades. marc-blitzstein.org

JOHN DOYLE (Director and Scenic Designer) CSC: *The Resistible Rise of Arturo Ui*, *Carmen Jones*, *Passion*, *Allegro*, *Peer Gynt*, *Dead Poets Society*, *Pacific Overtures* (Drama Desk nom. Best Musical Revival), *As You Like It*, *Fire and Air*, *Carmen Jones*. Broadway: *Sweeney Todd* (Tony and Drama Desk Awards for Best Director of a Musical), *Company* (Tony Award for Best Musical Revival), *A Catered Affair* (Drama League Award for Best Musical Production), *The Visit* (Tony nom. for Best Musical), *The Color Purple* (Tony Award for Best Musical Revival, Drama Desk Award for Best Director of a Musical). Off-Broadway: *Wings* (Second Stage Theatre); *Road Show* (Public Theater); *Where’s Charley?*, *Irma La Douce* (Encores!). Regional: *Kiss Me, Kate* (Stratford Festival); *The Caucasian Chalk Circle* (ACT); *Merrily We Roll Along*, *The Three Sisters* (Cincinnati Playhouse in the Park); *Ten Cents a Dance* (Williamstown); *The Exorcist* (L.A.). In the U.K., John Doyle has been artistic director of four regional theaters. U.K. includes: *The Gondoliers*, *Mack and Mabel* (West End); *A Midsummer Night’s Dream* (Regent’s Park); *Oklahoma!* (Chichester); *Amadeus* (Wilton’s Musical Hall). Opera includes: *Madama Butterfly* (Grange Park), *Lucia di Lammermoor* (Houston/La Fenice/Sydney Opera House), *Peter Grimes* (Metropolitan Opera), *The Rise and Fall of the City of Mahogany* (LA Opera). Film: “Main Street.” John Doyle is Artistic Director of CSC.

ANN HOULD-WARD (Costume Designer). CSC: *The Resistible Rise of Arturo Ui*, *Carmen Jones*, *Passion*, *Allegro*, *Peer Gynt*, *Dead Poets Society*, *Pacific Overtures*, *As You Like It*, *Fire and Air*. Select Broadway: *The Color Purple*, *The Visit*, *The People in the Picture*, *A Free Man of Color* (Drama Desk nom.), *A Catered Affair* (Drama Desk nom.), *Beauty and the Beast* (Tony Award), *Into the Woods* (Tony and Drama Desk noms), *Falsettos*, *Sunday in the Park With George* (Tony and Drama Desk noms), *Saint Joan*, *Little Me*. Other Off-Broadway: *Fiddler on the Roof In Yiddish*, *Notes from the Field*, *The Blue Flower*, *Russian Transport*, *Road Show*, *Lobster Alice*, *Cymbeline*. Ms. Hould-Ward’s work can be seen in over 35 international companies of *Beauty and the Beast*, and her other designs are featured in shows all over the world. More than 100 regional theater credits. Recipient of the Fashion Institute of Technology’s Patricia Zippredt Award.

JANE COX (Lighting Designer). CSC: *Arturo Ui*, *Pacific Overtures*, *Peer Gynt*, *Allegro*, *Passion* and *Winter’s Tale*. Broadway: *King Lear*; *True West*; *Jitney* (Tony nom.); *Amelie*, *The Color Purple* (Drama Desk nom.); *Machinal* (Tony and Drama Desk nom.); *All the Way*; *Come Back, Little Sheba*; *Picnic*. Jane is a member of the Monica Bill Barnes Dance Company and is the director of the theater program at Princeton University.

TESS JAMES (Lighting Designer) is a freelance Lighting Designer and Associate
based in New York. Her recent projects as a designer include Roe at Asolo Rep and as an associate designer include Soft Power at The Curran Theatre and The Public Theatre’s Othello. Throughout her career she has working with a array of amazing intuitions including BAM, New York City Center, and the Sydney Opera House. She is currently an artist in residence at Princeton University.


ERIC REYNOLDS (Properties Designer). CSC: Carmen Jones. Broadway: King Kong, The Band’s Visit, Sunset Boulevard, Miss Saigon, Come From Away, Oh, Hello (also on Netflix), Fully Committed. Off–Broadway: Jerry Springer, the Opera (New Group); The Metromaniacs (Red Bull); A Letter to Harvey Milk (Theatre Row, Acorn); The Golden Apple (Encores!); Pericles, The Servant of Two Masters (TFANA); Terms of Endearment (Directors Co); Himself and Nora (Minetta Lane), Road Show (Public Theater, dir. John Doyle).

BERNITA ROBINSON (Production Stage Manager) is very happy to return to CSC with this wonderful production. Previous CSC Productions: PSM for The Resistible Rise of Arturo Ui and Carmen Jones. Broadway credits include Ragtime (original), Thurgood, Man of La Mancha (revival), A Moon for the Misbegotten (revival), Aida, Beauty and the Beast, among others. Regional theatre credits include Alabama Shakespeare, Pioneer Theater, Kansas City Rep, and Casa Manana – productions of Ring of Fire, A Few Good Men, Evita and the world premiere of Roof of the World. Off–Broadway productions at Signature, Playwrights Horizons, Primary Stages, among others. Member of AEA National Council.

STEPHANIE MACCHIA (Assistant Stage Manager) is originally from Buffalo, NY, with a BFA in Design/Technology from Wright State University. Credits include Final Follies, Feeding the Dragon (Primary Stages); The Infinite Hotel (Prototype Festival), and The Comedy of Errors (Richmond Shakespeare Festival). Proudly making her AEA debut! Special thanks to my support circle for getting me this far, and to Bernita for this opportunity!

JAMES BLASZKO (Assistant Director) is a first-generation American. Raised in a Polish–Pakistani household, his varied education in arts and culture has translated into diverse collaborations across the globe. Last season, Blaszko staged Puccini’s Il Trittico in South Korea, the opening ceremony of HIFA in Zimbabwe, a new dance/theatre work based on the memories of a ballerina before her brain hemorrhage in NYC, and Britten’s Les Illuminations in Maine. He has been a creative producer for ArtsEmerson and Harlem Stage, deepening his passion for civic engagement through risk-taking work. jamesblaszko.com

DAVID L. ARSENAULT (Associate Scenic Designer). CSC as designer: Mies Julie, The Dance of Death, Peer Gynt, Julius Caesar. CSC as associate: The Resistible Rise of Arturo Ui, Fire and Air, Twelfth Night, As You Like It, Pacific Overtures, Allegro, and Passion. Broadway (Associate): The Color Purple (also London and National Tour), Les Liaisons
Who’s Who

_Dangereuses, King Charles III, and Constellations._

**AMY PRICE** (Assistant Costume Designer).
CSC: _The Resistible Rise of Arturo Ui, Carmen Jones_. Broadway associate/assistant credits include: _Time and the Conways, Sunset Boulevard, Fun Home, Noises Off, School of Rock, Motown the Musical_. Off-Broadway: _Pride and Prejudice_ (HVSF and Primary Stages); _Do I Hear a Waltz, The Wild Party_ (Encores).

**TELEY + COMPANY** (Casting)

**CLASSIC STAGE COMPANY** (CSC) is committed to re-imagining classic stories for contemporary audiences. The company has been a home for New York’s finest established and emerging artists to grapple with the great works of the world’s repertory that speak directly to the issues of today. CSC serves an average of 35,000 audience members annually, including more than 4,000 students through its nationally recognized education programs. Productions have been cited repeatedly by all of the major Off-Broadway theater awards including the Obie, Drama Desk, Outer Critics Circle, Drama League, Audelco, and the Lucille Lortel Award for Outstanding Body of Work.
CSC in partnership with Oregon Shakespeare Festival (OSF) presents 39 readings from the Play on! Shakespeare translation project. OSF commissioned 36 playwrights—more than half are women and more than half are playwrights of color, each paired with a dramaturg—to translate Shakespeare’s canon into contemporary modern English to celebrate the enduring impact of the Bard’s work. These commissions challenge the playwrights to bring the same level of dramatic pressure and rigor of language to their work as is present in the originals, deepening our understanding and engagement with Shakespeare. This project is sponsored by a generous grant from the Hitz Foundation.

TICKETS STARTING AT $25

VISIT CLASSICSTAGE.ORG FOR MORE DETAILS
For more than 50 years, CSC has been committed to reimagining the classics, and our work today remains true to that fundamental idea. CSC is able to fulfill this mission through the support of its closest friends, our Patrons, and the best way to enjoy our productions is as a CSC Patron.

In recognition of your annual support, you will enjoy exclusive Patron benefits throughout the year, including complimentary tickets in prime locations for each production and invitations to special events with CSC artists. Most importantly, you will be giving back to the theater and supporting CSC’s work to make classical theater accessible and significant in New York City today.

To learn more, please visit: classicstage.org/ways-to-give or call 212.677.4210 x24.

Please consider making a tax-deductible gift to become a CSC Patron today. You’ll have access to prime tickets and exclusive events. Benefits accumulate with each level:

<table>
<thead>
<tr>
<th>Level</th>
<th>Amount</th>
<th>Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE BARD</td>
<td>$500+</td>
<td>Recognition in CSC season digital programs and website</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Invitations to special events, readings, and discussions</td>
</tr>
<tr>
<td>THE ROMEO</td>
<td>$1,000+</td>
<td>2 complimentary tickets to each production in our season</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Invitations to Patron Night performances and receptions</td>
</tr>
<tr>
<td>THE ORLANDO</td>
<td>$2,500+</td>
<td>Invitations for 2 to Opening Night performances and party</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Access to Discounted Guest Tickets (2 per production)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Complimentary drink tickets for Everyman Cafe</td>
</tr>
<tr>
<td>THE VIOLA</td>
<td>$5,000+</td>
<td>Receive 2 additional complimentary tickets</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Receive cast-signed production poster</td>
</tr>
<tr>
<td>THE PROSPERO</td>
<td>$10,000+</td>
<td>Access to Discounted Guest Tickets (4 per production)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>An additional 2 VIP tickets to all Opening Nights</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Invitation for two to Pre-Show Dinners with CSC artists/staff</td>
</tr>
<tr>
<td>THE TITANIA</td>
<td>$25,000+</td>
<td>Invitation to annual Tea with John Doyle, Artistic Director</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Opportunity to sponsor an Opening Night</td>
</tr>
</tbody>
</table>
OCTOBER - DECEMBER, 2019

MACBETH
By William Shakespeare
Directed by John Doyle

A terrifyingly prophetic tale of revenge, murder, and madness, MACBETH ominously traces the fallout when the darkest side of humanity cheats its way into a position of power. Often referred to as “The Scottish Play” by superstitious theatergoers due to the purported witchcraft found within its text, MACBETH is one of Shakespeare’s bloodiest, scariest, and yet, most popular tragedies.

JANUARY - MARCH, 2020

DRACULA AND FRANKENSTEIN
Performing In Repertory
Based on the novels by Bram Stoker and Mary Shelley

In winter of 2020, a thrilling new repertory cycle will bring to life two legendary Gothic nightmares, DRACULA and FRANKENSTEIN. Widely known as a pair of macabre fantasies about blood-sucking vampires and man-made monsters, these chilling stories more truly scratch at the fundamental human fears of love and betrayal, while exposing the even truer horrors of basic human nature.

APRIL - JUNE, 2020

ASSASSINS
Music and Lyrics by Stephen Sondheim
Book by John Weidman
From an Idea by Charles Gilbert, Jr.
Directed by John Doyle

A journey through the dark side of the American dream, Stephen Sondheim and John Weidman’s Tony-winning musical ASSASSINS explores the lives of nine men and women who either killed (or tried to kill) one of the Presidents of the United States. From John Wilkes Booth to Lee Harvey Oswald and beyond, the stories of our country’s most successful and would-be assassins intersect in unexpected ways, creating a powerful, yet unnervingly funny look at some of the most shocking moments in US history.

GUARANTEE YOUR SEATS TODAY
BECOME A MEMBER AT CLASSICSTAGE.ORG
Marc Blitzstein was a fervent critic of the music and politics of his time, often taking to paper his dissatisfaction with the “privileged society” he felt domineered the creative impulses of his colleagues. As he wrote in 1936, “the unconscious (sometimes not so unconscious) prostitution of composers in today’s world is one of the sorry sights,” warning that “music in society, with us these many years, is dying of acute anachronism; and that a fresh idea, overwhelming in its implications and promise, is taking hold.”

Prostitution, the exchange of one’s body for payment, became an important symbol for Blitzstein during the interwar period—a brash allegory for capitalism’s influence over (and failure of) the working class throughout the Great Depression. A number of songs and “sketches” he composed turned to popular and protest music to best encapsulate the anger of “the great new public,” 25% of which were unemployed before the introduction of Roosevelt’s New Deal, and many more who suffered from dangerous working conditions in mills and factories across rural America.

These sketches would soon lay the groundwork for *The Cradle Will Rock*, a subversive “play in music” of ten scenes that careen from genre to genre with a violence directly mirroring the political insurmount of Blitzstein’s time, which was felt around the globe — from the Spanish Revolution to the establishment of Hitler Youth. Composing over a five-week period shortly after the death of his wife, Blitzstein confronted the trappings of the free market in America from all angles with a transparency so naked that it was deemed “agitprop” theatre, a term literally combining “agitation” and “propaganda.” Characters conceived with autocrats of the time in mind (evangelist Billy Sunday, newspaper magnate William Randolph Hearst, and the Du Pont family to name a few) are presented as bold archetypes, exposing their misdeeds with a universality that is shockingly apparent now eighty-two years after its premiere. It is no wonder that Blitzstein dedicated the work to the most famous practitioner of such political, epic theatre: Bertolt Brecht.

Fitting to its dedicatee’s signature style, *The Cradle Will Rock* saw twenty-seven performers, thirty-two chorus members, and a thirty-two piece orchestra curtailed to a single piano on an empty stage on its opening night. The original sets, costumes, lights, and orchestrations remained locked behind the doors of the Maxine Elliott’s Theatre, as ordered by the Federal Theatre Project: a program of the WPA struck by dramatic budgetary cuts. In defiance of what Blitzstein and his collaborators maintained was obvious censorship of their piece, the troupe marched twenty blocks north to open in another theater rented just for the night. As Blitzstein himself played through the score onstage, cast members delivered their lines scattered about an audience of over one thousand in their everyday dress. The feat, proposed just hours before by 21-year-old director Orson Welles, remains an iconic moment in American theatre history.
CSC Board of Directors

Lynn F. Angelson, Chair
Therese Steiner, First Vice Chair
Barbara Marks, Second Vice Chair
Donald Francis Donovan, Chair Emeritus

EXECUTIVE COMMITTEE
Paul Blackman  Justin Blake  Raymond DiPrinzio

Daniel M. Abuhoff  D. Rebecca Davies  Denise Dickens  Jacquelyn Grimm  Matthew Harrington  Myra Maultasch  Debra Mayer

Elizabeth Newell  Maeve O’Connor  Gail F. Stone  Matthew Tague  Emma Taylor  Roslyn Tom

CSC Donors

$50,000 AND ABOVE
Lynn & Mark Angelson
The Angelson Family Foundation
The Bay and Paul Foundations, Inc.
Howard Gilman Foundation
Jacquelyn Grimm
The Hitz Foundation
Susan Keyes & Jim Sulat
Barbara H. & Alan D. Marks
The Shubert Foundation
The Harold and Mimi Steinberg
  Charitable Trust
Therese Steiner
Anonymous

$25,000 – $49,999
Marc & Robyn Abrams
Paul Blackman
The Chervenak-Nunnallé Foundation
D. Rebecca Davies & Jeremy Kramer
Denise Dickens & James Incognito
Edelman
Donald Francis Donovan & Jennifer Lake
Matthew & Lisa Harrington
David Hitz
Debra Mayer & Joseph Frumkin

Edwin S. Maynard & Robin Dahlberg
National Endowment for the Arts
New York City Department of Cultural Affairs
New York State Council on the Arts
Elizabeth Newell
Maeve O’Connor
Nicola Christine Port
Shen Family Foundation
Gail F. Stone & Matt Fishbein
Emma Taylor
Ted Theophilos
Roslyn Tom & Mark E. Mason
Anonymous

$10,000 – $24,999
Daniel Abuhoff
ACE Charitable Foundation (CHUBB)
Kenneth Bartels & Jane Condon
Joan & James Blaine
Justin Blake
Bloomberg LP
Anna-Louise & Gregory Brown
Con Edison
Raymond A. DiPrinzio & Lisa Garson
Goldman Sachs
Horace W. Goldsmith Foundation
CSC Donors

Bruce Haims & Judy Jackson
Ken Hitz
Lucille Lortel Foundation
Myra Maultasch & Adam Sherman
Jordan Roth/Jujamcyn Theaters
Benjamin & Donna Rosen
Henry Rybicki
The Fan Fox & Leslie R. Samuels
Foundation Inc.
The Scherman Foundation
The Dorothy Strelsin Foundation
Sullivan & Cromwell
Matt Tague & Ross Oliver
Thomas Teeple
The Thompson Family Foundation
Chaya Albert Genesis Charitable Fund
of Triangle Community Foundation
Quad Graphics
Barbara & David Zalaznick

$5,000 – $9,999
Axe-Houghton Foundation
The Barbara Bell Cumming Foundation
The Gladys Krieble Delmas Foundation
Janet Dewar
Gary DiMauro
Steven L. Holley & John W. Hamilton IV
Bruce Horten & Aaron Lieber
Riki Kane Larimer
Hal Luftig
Robert Kosinski & Daniel Macy
KPMG
Enid Nemy
John Orberg
The PECO Foundation
The Jerome Robbins Foundation
Laura & Gerald Rosberg
Evan Sacks
Jodi Stephens
Thompson Family
Michael Tuch Foundation
Bruce & Sandra Tully
Anonymous

$2,500 – $4,999
The Abernathy MacGregor Group
James Cone
Corson Ellis
Robert S. Fleischer & Susan Raanan

The Karen & Edward Friedman Family Fund
Donna & John Hardiman
Frank & Patricia Lenti
Daniel A. Napolitano
Lisa Orberg
The Richenthal Foundation
Finley & Patrick Shaw
Turner P. Smith & Sabrina Coughlin
Robert & Jane Stine
Barry & Fran Weissler
Susan Wilen

$1,000 – $2,499
Susan Heller Anderson
John & Elisabeth Avery
Gail and Joseph Berardino
Sarah Billinghamurst
Louis Bradbury
Maggie and Don Buchwald
John Calcagno & Dr. Amr Abdelaziz
Capital Group
Bruce R. & Susan Cohen
Michael Contini
Joshua & Ako Dachs
Michael Davidson
Lisa M. DeAngelis & Peter M. Okin
William W. Donnell
Fred & Suzan Ehrman
Diane Engleander & Mark Underberg
Jody Falco and Jeffrey Steinman
Barbara Fleischman
Ann Marie Foss
David Frankel & Lynn Freedman
Andrew Franz & Bruce Fisher
Brian Frawley and Amy Anthony
Bobby & Vicky Freeman
Leonard Freifelder & Anne Easterling
Richard Freundlich
Gayle Garza
Egon R. Gerard
David Greer
Anna & John Hall
Jamie & Jeffrey Harris
Kent Harvey
Craig & Vicki Holleman
Nancy Jackman
Alan Jones & Ashley Garrett
Kathleen Jones
Robin Jones
CSC Donors

John Kander
Sam Katzman
Kathy Keneally & Tom Marshall
Richard & Luba Kessler
Leslie Lewit
Claire Lieberwitz & Arthur Grayzel, M.D.
John Kordel Juliano
Jeremy Kramer
Miodrag Kukrika
Mark Ladner & Julie Ross
Warren Leight
The Dorothy Loudon Foundation
Carole Ludwig
Bill & Jane Macan
Theresa Martinac
Joyce Menschel
D.V. Nayak
Marla Nissan
Henna Ong & Peter D. Lawrence
Marilyn & Peter Oswald
Amnon Parizat
Michelle Pirret
Tania Pouschine
Peter Quick
Curtis & Kathy Robb
Neal & Diane Rosen
Steve Saide & Steve Brown
Miriam Schneider
Barry Schwartz
Marsha Seeman
Gretchen Shugart
Beth & Donald Siskind
Matthew Patrick Smyth
Michael Spies
Christopher Stone
Bill Thurston
Paul Tramontano
Freda Wang
Daniel Wasser
Lynne & David Weinberg
Stephen D. & Cathy Weinroth
David Weisbrod & Margaret Simon
Ellen V. Weissman
Francis Williams & Keris Salmon
Susan Yarnell
Stuart W. Yothers
F. Anthony & Sally Zunino
Sue & Burt Zwick
Anonymous (2)

$500 – $999
Actors’ Equity Foundation
Linda Allard
Allan Arffa
Taffy Benjamin
Ryan Berkoff
Judith Borden
Tracey Breaux
Robert Burrows
Russ Carmel
Daniel Castellaneta & Deborah Lacusta
Constance Christensen
Raúl Esparza
Louise Firestone & Joseph Pizzurro
Ruth & Stephen Hendel
Susan Hochberg
Thomas Joergens
Chris Karagheuzoff
The Charles and Lucille King Family Foundation
Susan Kreisman
Gary W. Kubek
Ilene Lainer
Kevin Lally & Victor Rodrigues
Carol Macera
David & Doris May
Jane McCutchcheon
Paolo Montorio Archer
Joseph Moodhe
Lori & Lee Parks
Mary Beth Peil
Terry Pristin
Michael Schaper
Christine Steiner
Robert Summer
Leah & Christopher Tahbaz
Kenneth Vittor & Judith Aisen
Peter Wilson
Wood Family Fund
Burton Zwick
David & Monica Zwiner
Anonymous (2)

*Updated as of April 5, 2019
THE JOHN DOYLE ARTISTIC DIRECTOR’S CIRCLE

Marc & Robyn Abrams
The Angelson Family Foundation
Kenneth G. Bartels & Jane Condon
Paul Blackman
Justin Blake
Luigi Caiola & Sean McGill
Carole Chazin, in memoriam
CSC Board Alumni
Becca Davies & Jeremy Kramer
Jamie DeRoy
Denise Dickens & James Incognito
Gary DiMauro
Ray DiPrinzio & Lisa Garson
Donald Francis Donovan & Jennifer Lake
The Doylies
Mildred & Joseph F. Farrell, in memoriam
Louise Firestone
Joan Fox
Jacquelyn Grimm
Lisa & Matthew Harrington
Steven L. Holley & John W. Hamilton IV
Jujamcyn Theaters
John Kander

Riki Kane Larimer
Hal Luftig & Dr. Stewart Adelson
Barbara & Alan D. Marks
Debra Mayer & Joseph Frumkin
Edwin Maynard & Robin Dahlberg
Elizabeth Newell
Maeve O’Connor
Nicola Port
Peter Quick
The Rockwell Group
Benjamin & Donna Rosen
Daryl Roth
Evan Sacks
Christine Steiner
Therese Steiner
Gail Stone & Matt Fishbein
Mr. James Sulat & Ms. Susan Keyes
Emma Taylor
Roslyn Tom and Mark E. Mason
The Baruch/Frankel/Routh/Viertel Group
Barry & Fran Weissler
Tom Wells & Lee Tannen

*Updated as of March 21, 2019
During the 50th Anniversary Season, The John Doyle Artistic Director’s Circle was established to create a fund to provide CSC with the flexibility and resources to take bold artistic risks under Artistic Director John Doyle’s leadership. The Artistic Director’s Circle exists to recognize our closest friends who have given their support directly to John’s vision for CSC for the years ahead.

Members of The John Doyle Artistic Director’s Circle are acknowledged with a place for their name on the doors to our theater, designed by David Rockwell.

For more information or to make a gift to join The John Doyle Artistic Director’s Circle and have your name on our theater’s doors, please contact Oliver Pattenden, at oliver.pattenden@classicstage.org or 212.677.4210 x24.
Staff for THE CRADLE WILL ROCK

Properties Designer .......................................................... Eric Reynolds
Assistant Director, SDC Foundation Kurt Weill Fellow .................................................. James Blaszko
Production Carpenter .......................................................... Abby Walsh
Production Electrician .......................................................... Desi McCoy-Fischer
Production Audio Supervisor .................................................. Lauren Krohn
Light Programmer .............................................................. Adam Rose
Wardrobe Supervisor .......................................................... Whitaker Gardner
Light Board Operator .......................................................... Sydney Gallas
Videographer ........................................................................ Tristan Nash

Casting:
Telsey + Company:
Bernard Telsey CSA, William Cantler CSA, David Vaccari CSA,
Bethany Knox CSA, Craig Burns CSA, Tiffany Little Canfield CSA,
Rachel Hoffman CSA, Patrick Goodwin CSA, Karyn Casl CSA,
Kristina Bramhall, Adam Caldwell CSA, Josh Einsohn CSA,
Rachel Nadler, Rachel Minow, Rikki Gimelstob, Rachel Dilz CSA,
Ryan Bernard Tymensky CSA, Rebecca Scholl CSA, Scott Galina,
Madison Sylvester, Lauren Harris, Laura Wade,
Ally Kiley, Rose Bochner, Kristian Charbonier,
Destiny Lilly, Lily Schneider, Meghan Ryan,
Yoonji Jang, Samantha Marzec

CSC Administrative Staff

John Doyle, Artistic Director
Toni Marie Davis, Chief Operating Officer/GM
Gina Cimmelli, Director of Audience Services
Michael Gurdo, Production and Facilities Manager
Phil Haas, Director of Marketing and Communications
Brendan McNamara, Assistant General Manager
Michael Mullen, Education Coordinator
Cassandra Nwokah, Executive Assistant
Oliver Pattenden, Director of Development
Megan Sover, Company Manager

Box Office Associates
Emily Murphy, Clarisse Van Kote

Front of House Managers
Jarvis Griggs, Emma Howard,
Alexander Irish, Emily Ciavarella Kuntz,
Emily Murphy, Cassandra Nwokah

Special Services

Schall & Ashenfab, CPAs, LLC, Auditor
Joan Marcus, Company Photographer
Robert Goldberg, Yorke Construction, Construction
Design Army, Web Design

C&S International Insurance Brokers, Inc., Insurance
Turner P. Smith, Legal Counsel
OvationTix, Ticket Services
Openbox9, Website Development

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 STAGES

The Director and Choreographer are members of the
STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY, a national theatrical labor union.