

**THE CRADLE  
WILL ROCK**

**GSC**



**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 TRIPLETT, 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

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(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.*

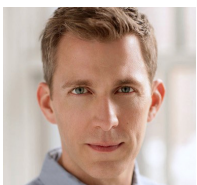
# Who's Who



**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

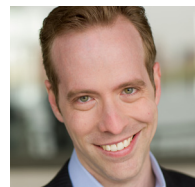


**BENJAMIN EAKELEY** is excited to be making his CSC debut! Broadway: *She Loves Me*, *Cabaret*, *On a Clear Day...* and John Doyle's *Sweeney Todd*. National Tours: *Cabaret* (Clifford Bradshaw) and *Sweeney Todd* (The Beadle). Regional work includes four seasons at the Shakespeare Theatre of

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, Mufti 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 voice-overs. BA, Yale University. [theianlowe.com](http://theianlowe.com)



**KARA MIKULA.** At CSC:

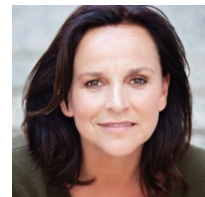
*Allegro* (understudied all six female actor/musicians and performed Marjorie), directed by John Doyle. Pre-

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](http://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

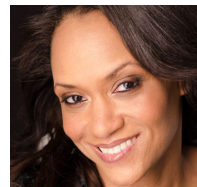
credits include *Guys and Dolls* (Royal Albert Hall), *Parade* (Donmar Warehouse, Olivier Award nomination; Mark Taper Forum), and *Uncle Vanya* (Chichester Festival Theatre). TV includes "Irene Adler" in the BBC/ Masterpiece Theatre "Sherlock" opposite Benedict Cumberbatch (where she was nominated for 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*.



**SALLY ANN TRIPLETT.**

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."



**REMA WEBB** is happy to make here 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](http://onbroadway-patp.com)). @remawebb



**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*

# Who's Who

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*English*. Regional: Goodspeed (Connecticut Critics Circle Award), Signature (Helen Hayes Award). TV: "Smash," "Billions." His debut album, "The Floor Above Me" on PS Classics.

**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*, *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 Zipprodt 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

# Who's Who

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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.

**GREG JARRETT** (Music Director). Previously at CSC: *Pacific Overtures* and *Passion*. Broadway: *Gigi*, *Les Liaisons Dangereuses*, *Dames at Sea*, *Side Show*, *Fun Home*, *The Nance*. Off-Broadway: *The Beast In The Jungle*, *Red Eye Of Love*, *Death Takes a Holiday*. Encores! Off-Center: *Gone Missing*; *Assassins*; *Runaways*; *God Bless You, Mr. Rosewater*; *The Cradle Will Rock*; *I'm Getting My Act Together....* Dance Arrangements for *Waterfall* in Pasadena and Seattle. Upcoming: *August Rush* in Chicago and *Promenade* at City Center. Cast Albums: *Beast In The Jungle*, *Gigi*, *Red Eye Of Love*, *Side Show*, *Side Show: Added Attractions*. Education: The University of Michigan.

**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](http://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

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*Dangereuses, King Charles III, and Constellations.*  
Regional: Kennedy Center, Bay Street Theatre, George Street Playhouse, Geva Theatre, Hangar Theatre, Kitchen Theatre Company, Gulfshore Playhouse, Northern Stage, Dorset Theatre Festival, and Weston Playhouse among others.  
International: English Theatre Berlin.  
Member: USA 829. Education: Ithaca College. [DavidArsenaultDesign.com](http://DavidArsenaultDesign.com)

**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).

**TELSEY + COMPANY** (Casting)  
Broadway/Tours: *Beetlejuice, Gary: A Sequel to Titus Andronicus, Oklahoma!, Be More Chill, Network, The Cher Show, The Prom, Pretty Woman, My Fair Lady, Mean Girls, Frozen, Anastasia, Come From Away, Waitress, Hamilton, Kinky Boots, Wicked, Hello, Dolly!, Charlie and the Chocolate Factory, On Your Feet!* Off-Broadway: Atlantic Theater Company, MCC Theater, St. Ann's Warehouse, Second Stage Theater. Film: *Mary Poppins Returns, Ben Is Back, The Greatest Showman, Into the Woods, Rachel Getting Married.* TV: "Fosse/Verdon," "Rent," "Murphy Brown," "This Is Us," "House of Cards," "NCIS: New Orleans," "One Day at a Time," commercials.  
[telseyandco.com](http://telseyandco.com)

**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.



# STARTING IN MAY

## PLAY ON!

### A FESTIVAL OF 39 READINGS FROM OREGON SHAKESPEARE FESTIVAL'S TRANSLATION PROJECT

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

WEDNESDAY, MAY 29 7:00PM – THE TWO GENTLEMEN OF VERONA

THURSDAY, MAY 30 2:00PM – THE TAMING OF THE SHREW

THURSDAY, MAY 30 7:00PM – TITUS ANDRONICUS

FRIDAY, MAY 31 7:00PM – HENRY VI, PART 1

SATURDAY, JUNE 1 2:00PM – HENRY VI, PART 2

SATURDAY, JUNE 1 7:00PM – HENRY VI, PART 3

SUNDAY, JUNE 2 2:00PM – RICHARD III

MONDAY, JUNE 3 7:00PM – THE COMEDY OF ERRORS

WEDNESDAY, JUNE 5 7:00PM – LOVE'S LABOUR'S LOST

THURSDAY, JUNE 6 2:00PM – EDWARD III

THURSDAY, JUNE 6 7:00PM – RICHARD II

FRIDAY, JUNE 7 7:00PM – ROMEO AND JULIET

SATURDAY, JUNE 8 2:00PM – A MIDSUMMER NIGHT'S DREAM

SATURDAY, JUNE 8 7:00PM – KING JOHN

SUNDAY, JUNE 9 2:00PM – THE MERCHANT OF VENICE

MONDAY, JUNE 10 7:00PM – MUCH ADO ABOUT NOTHING

WEDNESDAY, JUNE 12 7:00PM – HENRY IV, PART 1

THURSDAY, JUNE 13 2:00PM – THE MERRY WIVES OF WINDSOR

THURSDAY, JUNE 13 7:00PM – HENRY IV, PART 2

FRIDAY, JUNE 14 7:00PM – HENRY V

SATURDAY, JUNE 15 2:00PM – AS YOU LIKE IT

SATURDAY, JUNE 15 7:00PM – JULIUS CAESAR

SUNDAY, JUNE 16 2:00PM – HAMLET

MONDAY, JUNE 17 7:00PM – TWELFTH NIGHT

WEDNESDAY, JUNE 19 7:00PM – TROILUS AND CRESSIDA

THURSDAY, JUNE 20 2:00PM – MEASURE FOR MEASURE

THURSDAY, JUNE 20 7:00PM – OTHELLO

FRIDAY, JUNE 21 7:00PM – ALL'S WELL THAT ENDS WELL

SATURDAY, JUNE 22 2:00PM – TIMON OF ATHENS

SATURDAY, JUNE 22 7:00PM – KING LEAR

SUNDAY, JUNE 23 2:00PM – ANTONY AND CLEOPATRA

MONDAY, JUNE 24 7:00PM – MACBETH

WEDNESDAY, JUNE 26 7:00PM – CORIOLANUS

THURSDAY, JUNE 27 2:00PM – PERICLES

THURSDAY, JUNE 27 7:00PM – THE WINTER'S TALE

FRIDAY, JUNE 28 7:00PM – CYMBELINE

SATURDAY, JUNE 29 2:00PM – HENRY VIII

SATURDAY, JUNE 29 7:00PM – THE TEMPEST

SUNDAY, JUNE 30 2:00PM – THE TWO NOBLE KINSMEN

**VISIT [CLASSICSTAGE.ORG](http://CLASSICSTAGE.ORG) FOR MORE DETAILS**

# BECOME A PATRON AT CSC TODAY

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](http://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:

## **THE BARD – \$500+**

- Recognition in CSC season digital programs and website
- Invitations to special events, readings, and discussions

## **THE ROMEO – \$1,000+**

- 2 complimentary tickets to each production in our season
- Invitations to Patron Night performances and receptions

## **THE ORLANDO – \$2,500+**

- Invitations for 2 to Opening Night performances and party
  - Access to Discounted Guest Tickets (2 per production)
  - Complimentary drink tickets for Everyman Cafe

## **THE VIOLA – \$5,000+**

- Receive 2 additional complimentary tickets
  - Receive cast-signed production poster

## **THE PROSPERO – \$10,000+**

- Access to Discounted Guest Tickets (4 per production)
  - An additional 2 VIP tickets to all Opening Nights
- Invitation for two to Pre-Show Dinners with CSC artists/staff

## **THE TITANIA – \$25,000+**

- Invitation to annual Tea with John Doyle, Artistic Director
  - Opportunity to sponsor an Opening Night

# ANNOUNCING OUR 2019-2020 SEASON

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.

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# A CRADLE OF LIBERTY by James Blaszko

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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 insurgence 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.

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\*Updated as of March 21, 2019



# THE JOHN DOYLE ARTISTIC DIRECTOR'S CIRCLE

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](mailto:oliver.pattenden@classicstage.org) or 212.677.4210 x24.



# Staff for THE CRADLE WILL ROCK

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Assistant Director, SDC Foundation Kurt Weill Fellow ..... James Blaszkowski  
Production Carpenter ..... Abby Walsh  
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## Special Thanks:

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