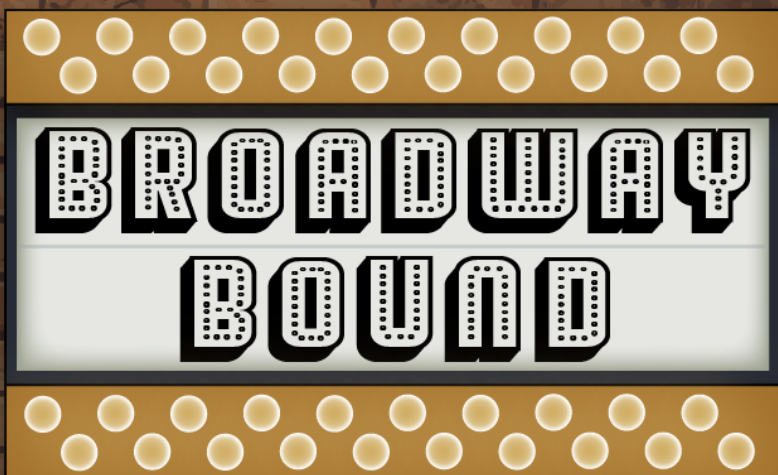


directed by **WILLIAM ROUDEBUSH**

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Act one begins



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Assistive Listening Devices @ BECK CENTER

Assistive Listening Devices (ALDs) amplify and clarify sound by cutting down or eliminating ambient noise. Assistive Listening Systems are installed in both the Senney Theater and the Studio Theater and were completely overhauled during the summer of 2021 to improve sound quality and performance. Headsets may be used at any seat and, with the upgrade, induction neck loops are also now available for patrons who use hearing aids and cochlear implants with a “T” switch. **Ask your audiologist whether your hearing aid or cochlear implant has a “T” switch (telecoil) and how to use it with an assistive listening headset.**

Who can use an Assistive Listening Device?

Everyone! While induction neck-loops are only compatible with hearing aids and cochlear implants that include a “T” switch, the ear speaker can be used by anyone who wants a little volume boost.

Will the patrons next to me be disturbed by the Assistive Listening Device?

ALDs are designed to deliver sound directly to an individual and work using specific reserved radio frequencies so as to not conflict with any other devices or equipment in use by the theatre or our patrons. In addition, the ear speakers and the neck loops are designed to be as inconspicuous as possible. It's likely no one will even know you're using one.

Are Assistive Listening Devices available for every show and event at Beck Center?

YES! As long as the event is held inside the Senney or Studio Theater.

Do I need to request an Assistive Listening Device in advance?

You do not need to request an ALD in advance of arriving at the theatre and an ALD can be requested at any time during an event. ALDs are distributed on a first-come-first-served basis free of charge. You may request your ALD at the Customer Service desk in the Beck Center lobby.

Is there a cost for using an Assistive Listening Device?

No, ALDs are distributed free of charge on a first-come-first-served basis.

Do I need to sit in a specific place to use an Assistive Listening Device?

No, all of our ALDs will work from any seat in any of our three theatres.

Do you clean your Assistive Listening Devices?

Yes, we follow the manufactures maintenance recommendations and use antimicrobial wipes to clean all earpieces and neckloops when they are returned before placing them back into storage.

Do I need to arrive early to obtain an Assistive Listening Device?

While obtaining an ALD will not take very long, we strongly recommend that all patrons arrive AT LEAST 20 minutes before the performance to allow time to park, get to the theatre, and find your seat.

I have a hearing aid or cochlear implant, will an Assistive Listening Device work for me?

Induction neckloops are also now available for patrons who use hearing aids and cochlear implants with a “T” switch. Ask your audiologist whether your hearing aid or cochlear implant has a “T” switch (telecoil) and how to use it with an assistive listening headset. Patrons find this to be the best way to use the ALD's.

I have severe hearing loss, will an Assistive Listening Device work for me?

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Welcome to Beck Center

Welcome Back! Those are two of the sweetest words I know.

First of all, I want to thank you for being here. These are not the easiest of times when trying to navigate those, “So--what should I do on a Saturday Night? Or should I even do anything??” Well you are here which means you’ve explored your options and decided to give our Theater a try, and for that we are grateful. And--We do not take your decision lightly.

From the very beginning Beck has tried to be a leader when it comes to Covid safety. We have improved ventilation and filtering in our performance spaces, gone the extra mile in all sanitization practices, and continue to follow guidelines from health organizations. While we cannot wait for mask-wearing to be a thing of the past, we recognize it as a vital component of Covid safety as we gather in our indoor spaces. Our hope, or course, is that you get so caught up in the story unfolding in front of you that you’ll forget you even have a mask on!

In accordance with Actor’s Equity rules, this performance of “Broadway Bound” features a 100% vaccinated cast and crew as well. This will be our standard protocol as we traverse this season.

After nearly 18 months of dark theatre stages, we know it’s a privilege to be back in front of you again. We know this year will still have it’s peaks and valleys, but we’re excited to take that journey together. Thank you again for trusting us to keep you as safe as possible as we continue to bring you some top-notch theatre. We value you SO much.

With Gratitude~~~

SCOTT SPENCE

Beck Center Artistic Director



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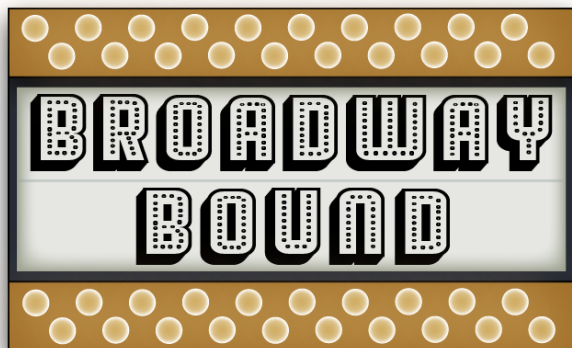
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by NEIL SIMON

directed by
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Roudebush**

scenic designer
**Cheri
DeVol**

costume designer
**Inda
Blatch-Geib**

lighting designer
**Trad A.
Burns**

sound designer
**Angie
Hayes**

stage manager
**Hayley
Baran**

FEATURING:

ANNE MCEVOY | ZACH PALUMBO | AUSTIN PENDLETON* | ALAN SAFIER*
SUSAN STEIN | DANIEL TELFORD

BROADWAY BOUND by Neil Simon was first presented by Emanuel Azenberg
at the Broadhurst Theatre, New York City on December 4, 1986

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Video or audio recording of this production is strictly prohibited.

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Who's Who in the Company



SCOTT SPENCE
(Artistic Director) is enjoying his 30th season at Beck Center! Since 1990, he has produced over 200 shows, directing over 100 himself. The list of favorites grows

every season, and includes PARADE, A MAN OF NO IMPORTANCE, SWEENEY TODD, HAIR, PICASSO AT THE LAPIN AGILE, THE FARNSWORTH INVENTION, REEFER MADNESS, THE FIX, ZOMBIE PROM, BLOODY BLOODY ANDREW JACKSON, EVIL DEAD THE MUSICAL, THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE, and the box office smash hits THE PRODUCERS and ALTAR BOYZ. Recently, Scott added to those favorites with productions of CITY OF ANGELS and MATILDA. He is very proud of the awards and acclamations Beck Center for the Arts has received over the past decade, and is especially grateful for having won the Northern Ohio Live Award for Achievement in Theatre in 2006. Outside of these walls, Scott's directorial assignments have included a remounting of Beck Center for the Arts' hit production of ALTAR BOYZ at Playhouse Square's beautiful Hanna Theatre, DAS BARBECÜ at Opera Cleveland, THE LAST NIGHT OF BALLYHOO at Case Western Reserve University's Eldred Theatre, OH DAD POOR DAD.... at Cleveland State University Summer Stages, and NOISES OFF at both Weathervane Playhouse in Akron and Berea Summer Theatre. An adjunct faculty member at Cleveland State University, Scott has also had the privilege to direct Sartre's NO EXIT and Strindberg's MISS JULIE.

Scott holds an MFA in Directing from Western Illinois University and is a trained stage fight choreographer, having studied extensively with the SAFF. As always, he dedicates all the work he does to his two extraordinarily talented leading ladies, Rachel and Carleigh. You both amaze me every day.



WILLIAM ROUDEBUSH
(Director) relishes his return to Cleveland each fall to direct the opening production at Beck Center. He directed his first Beck center production 36 years ago as well as serving

as Producing Artistic Director of the Hanna Theatre and actor at the Cleveland Play House and Guest Director at the old Berea Summer Theatre. His directorial credits include a wide range of memorable Cleveland productions including TOMFOOLERY (Cleveland Play House and Hanna Theatre), LIES AND LEGENDS, EQUUS, RUTHLESS!, ONE FLEW OVER THE CUCKOO'S NEST and recently GLENGARY GLEN ROSS. He currently lives in New York City with his wife actress Terri Garber where he writes, directs and coaches actors. Bill has been a lecturer at seven universities and is currently a member of the Playwright/Director Unit at New York's iconic Actors Studio where his artistic focus is new play development. Immediately after the opening Bill returns to NYC to begin rehearsals for a new play by Tony Dimurro called 1-2-3 MANHUNT..., which will have its world premier at The Theater for the New City in October. His book Acting by Mistake is available online at xlibris.com. You will find countless photos, videos, and interviews of Bill by visiting his website at www.williamroudebush.com. He has several new plays and musicals in development and is always searching for another challenge. Contact him via his website to begin a dialogue.



HAYLEY BARAN (Stage Manager) Over the last 19 years, Hayley has been "seen" backstage in a variety of positions including follow spot operator, light board operator, and run crew.

She was last seen as the Stage Manager for GLENNGARY GLEN ROSS and Assistant Stage Manager for MATILDA. Other favorite shows have included BENT, WAITING FOR GODOT, and FOREVER PLAID, where she had an on-stage cameo as the Nice Box Lady. Thank you to the wonderful cast and crew for making this such a positive experience.

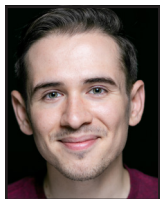
CAST



ANNE McEVOY (Blanche)

Anne feels grateful to return to the Beck stage this season and to be part of live theatre once again, especially with this extraordinary cast

and creative team. She was last seen here in the role of Gloucester in KING LEAR and has appeared on stage elsewhere at the Cleveland Playhouse, Cleveland Public Theatre, Dobama, Ensemble, Great Lakes Theatre, Karamu, None Too Fragile, Ohio Shakespeare, and Seat of the Pants Theatre where she recently appeared in Jennifer Fawcett's one-woman show APPLES IN WINTER.



ZACH PALUMBO

(Eugene) has performed throughout Northeast Ohio with Cleveland Public Theatre, Karamu House, Blank Canvas Theatre, convergence-continuum,

none too fragile, Rubber City Theatre, French Creek Theatre, Near West Theatre, Dobama Theatre's Marilyn Bianchi Kids' Playwriting Festival, and the BorderLight International Theatre Festival, among others. He is a graduate of Case Western Reserve University '17, where he performed with the Department of Theatre, the CWRU Footlighters, Players' Theatre Group, and IMPROVment. Love to his family, friends, and Nicole. <https://zach.palumbo.io>



AUSTIN PENDLETON

(Ben) is an American actor, playwright, theatre director and instructor. He is a Tony Award nominee and the recipient of Drama Desk and Obie Awards. He was last on the Beck

Center stage during the 2019-2020 Season production of *Glengarry Glen Ross* as Shelly Levene. *(Appears courtesy of Actors' Equity Association)*



ALAN SAFIER (Jack) is an actor, singer, playwright and teacher who's been touring the U.S. for the past 12 years as comedy legend George Burns in the solo actor play SAY GOODNIGHT, GRACIE. He's played lots of

famous (and infamous) people in his career, including Truman Capote, Spiro Agnew, John Adams, Albert Einstein and Charles Guiteau (in the L.A. premiere of ASSASSINS). Alan has done hundreds of commercial voice-overs, including a stint as the Kibbles 'n Bits dog. He teaches acting and voice-over for Working Actors Studio in New York City and is the author of four plays, including *Hey, Kids! What Time Is It?* and *'Round and 'Round We Go* (more info at www.alansafier.com). Alan is a native Clevelander and a lifelong Indians fan. @alansafie. *(Appears courtesy of Actors' Equity Association)*



SUSAN STEIN (Kate)

has spent the past nine years touring her original play, ETTY, adapted from the diaries of Etty Hillesum and directed by Austin Pendleton, to theaters,

universities and prisons throughout the United States and parts of Europe. Most recently Stein was seen in PIPELINE (Laurie), and BY THE WATER (Mary Murphy) at Three Bone Theatre, THE LUCKIEST PEOPLE (Laura) at Actor's Theatre of Charlotte, THE SISTERS ROSENSWEIG (Gorgeous) at Bare Bones Theater, AN AMERICAN CLOCK (Lucille) at HB Theatre, A PARENT'S EVENING (Wife) at Luna Stage, RODNEY'S WIFE (Fay) at Bucks County Playhouse and THE SECRET GARDEN (Mrs. Medlock) at Heartwood Theatre. Training: MFA, NYU Graduate Acting Program, SUNY Purchase. Love to Seth and Yannick and Kelsey and Ross.

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DANIEL TELFORD (Stan)

received his BFA in Classical Acting at Baldwin Wallace University in 2018. Previous credits include: Nick in WHO'S AFRAID OF VIRGINIA WOOLF (Beck Center), Edmund in KING LEAR

(Beck Center), Davis in REALLY REALLY (Beck Center), Richard III in RICHARD III (Idaho Shakespeare Festival's Shakespearience), Young Siward/ Ensemble in MACBETH (Great Lakes Theater), Policeman in WITNESS FOR THE PROSECUTION (Great Lakes Theater), Carthage in BY THE BOG OF CATS at Ensemble Theatre. He dedicates this performance to his loving and supportive family.

PRODUCTION

JOY DeMARCO (Assistant Stage Manager)

Beck Center credits include MARY POPPINS, BILLY ELLIOT, RUTHLESS, CITY OF ANGELS, ONE FLEW OVER THE CUCKOO'S NEST, GYPSY, SHREK and MATILDA. Joy also stage manages for Beck Center Youth Theatre. Other area stage management credits include PICASSO AT THE LAPIN AGILE and SIDE SHOW at Blank Canvas Theatre, MAN OF LA MANCHA and SONGS FOR A NEW WORLD at Academy for Dramatic Arts, and MY WAY, THE 39 STEPS, AND THE ADDAMS FAMILY at Huntington Playhouse. Joy received a Kennedy Center American College Theatre Festival Certificate of Merit for her dramaturgy work. Endless thanks to her family for all of their support.

CHERI DEVOL (Scenic Designer)

is a Scenic and Lighting Designer based in Austin, TX. Regional credits include: GLENGARRY GLEN ROSS (Scenic Design—Beck Center for the Arts), THE SUNSHINE BOYS Scenic Design—Porthouse Theatre), ALL SHOOK UP (Scenic and Lighting Design—Zilker Theatre Productions), THE SANTALAND DIARIES (Lighting Design—Zach Theatre), and hang (Lighting Design—Horizon Line Theatre), as well as over 150 productions at Barter Theatre (Virginia) where she designed lighting and/or scenery as Resident Designer, including the world premieres of Deborah Brevoort's BLUE

SKY BOYS, and Richard Alfieri's REVOLUTIONS. Cheri serves as Head of Design Technology and Management in the Department of Theatre and Dance at Texas State University. To view more of her work please visit www.devol-design.net.

INDA BLATCH-GEIB (Costume Designer)

Inda Blatch-Geib's work as a costume and production designer for over 1,000 theatrical, commercial, and film releases has spanned 30 years and crossed 4 continents. Ms. Blatch-Geib's set styling, costume, and puppet designs include the Broadway special production of Kris Kringle The Musical. Live performance and festival design include set design for Machine Gun Kelly's US and European Tours, Wolstein Arena Shows, multiple EST Fests as well as Cobra microphone design. Current commercial work includes Production Design for Footlocker national commercial, Costume Design for The Cleveland Cavaliers' 1970's and 80's themed videos, national spots for the team, and design for on court half-time shows including their shield design. Print designs have included set styling for Harper's Bazaar UK Scarlett Johansson cover and spread as well as catalogue set styling for Foundations and Kilgore Trout. Ms. Blatch-Geib's designs have been showcased in exhibits at The Smithsonian Institute as well as national and regional commercials including Microsoft, McDonald's, Under Armour, Troy/Built, The Original Mattress Factory, The West Virginia Lottery, and Momentive. Recent film projects include the Production and Costume Design for an upcoming cable Original series and Ohio Art Direction for The Signal starring Laurence Fishburne. Music Video Production and Costume Design includes Machine Gun Kelly's Alpha Omega and Let You Go releases. Locally, Inda is the 2018/2019 Resident Designer for Cleveland Public Theatre, Karamu House, Magical Theatre Company, New World Performance Lab and Cleveland Institute of Music. Upcoming Costume Design includes the mainstage production of Native Gardens at Cleveland PlayHouse.

TRAD A. BURNS (Lighting Designer)

has been designing scenery and lighting professionally since 1989 for theatre, dance, and amusement parks. Recent designs include ONE FLEW OVER THE CUCKOO'S *Nest* at Beck Center for the Arts, the regional premiere of ROCK OF AGES at Cain Park. Upcoming designs include the premier of Devon Carney's ROMEO & JULIET for Kansas City Ballet, and world premier ballet, THE WONDERFUL WIZARD OF OZ

choreographed by Septime Webre. His theatre designs include works for New York Theatre Workshop, The Public Theatre, Playwrights Horizons, HERE, Classic Stage Company, Indiana Repertory Theatre, Cleveland Play House, Great Lakes Theatre Festival, Cleveland Public Theatre, Dobama Theatre, Beck Center for the Arts, and Cain Park. Trad spent over 20 years designing for theme parks around the world, including Cedar Point, Knott's Berry Farm, Walt Disney World, Disneyland, Disneyland Japan, Tokyo Disney Sea, and Universal Studios.

ANGIE HAYES (Sound Designer) has designed and mixed sound for productions at many area theaters and high schools. She has also recorded and sound designed for several podcasts, including Sidewalk, Munchen, MN, and a radio play series for The Endangered Species Theatre Project in Frederick, MD. She has a Bachelor Degree in Music from the University of Wisconsin Oshkosh, with an emphasis in Recording Technology and Music Business.

BETTY PITCHER (Wardrobe Manager/ costume coordinator) is the Wardrobe Manager and Costume Rental Coordinator at the Beck Center. Her Beck Center credits include: MATILDA, SHREK, GYPSY, LITTLE MERMAID, TRIALS OF ROBIN HOOD, SEUSSICAL, CINDER-ELLA, LARAMIE PROJECT, ALL GREEK TO ME, SNOW WHITE'S ADVENTURES, and SCHOOL HOUSE ROCK LIVE. She has been a costume designer for more than 12 years and has created custom costume pieces for Beck Center for the Arts, Player's Guild, Chagrin Valley Little Theatre and North Canton Playhouse. Betty would like to thank her son, Jeremy for "volunteering" her to "help" all those years ago. Betty's Costume Creations & Rentals (BCCR)





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