

Lincoln Center Festival

July 13–31, 2016

Lincoln Center Festival lead support is provided by American Express

July 20–24 David H. Koch Theater

TAKARAZUKA in CHICAGO

Lyrics by
Fred Ebb

Music by
John Kander

Book by
Fred Ebb & Bob Fosse

Original Production Directed and Choreographed by **Bob Fosse**
Based on the play by Maurine Dallas Watkins

Starring

Saori Mine
Yoka Wao
Hikaru Asami

Saki Asaji
Wataru Kozuki

Asato Shizuki
Natsuki Mizu
Yuga Yamato

Resident Supervising
Music Director
Satoshi Uegaki

Resident Dance Supervisor
Kenya Osumi

Resident Director
Noriko Kawai

Scenic Design
John Lee Beatty

Costume Design
William Ivey Long

Lighting Design
Ken Billington

Orchestrations
Ralph Burns

Supervising Music Director
Rob Fisher

Dance Music Arrangements
Peter Howard

Script Adaptation
David Thompson

Based on the presentation by City Center's Encores!SM

Produced by **Umeda Arts Theater Co., Ltd., Kyodo Tokyo, Inc., & Tokyo Broadcasting System**
In association with **Barry & Fran Weissler**

Executive Producer for Kyodo Tokyo, Inc.

Ronnie Lee

Choreographer Original New York Production
Ann Reinking
in the style of Bob Fosse

Re-creation of Original Production Choreography by
Gary Chryst

Director Original New York Production
Walter Bobbie

Re-creation of Original Production Direction by
David Hyslop

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

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Also Starring

Jun Hatsukaze

Keaki Mori

Chihiro Isono

T. Okamoto

Yuri Hoshina

Yuki Aono

Haruki Suzu Kai Makise Sora Manami Shun Yuzumi Kazusa Tsukio
Kazuki Misho Yuki Kaon Maito Komi Izumi Maki Sei Hayami
Nodoka Maishiro Yuri Otohana Kirari Kayo Yuma Hanazuki
Mariya Kitori Moe Urara

TAKARAZUKA ENCORE

Music Director

Yuko Yoshida

Music Arrangements

Shinichi Kuratomi and Kazuhiro Takeuchi

Set Design

Yoko Kunikane

Lighting Design

Nobuo Koritani

Costume Design

Jun Arimura

Choreographer

Koji Aoyama

Director

Akio Miki

Performed in Japanese with English supertitles

Approximate performance time: 2 hours and 45 minutes, with one intermission

Takarazuka—A History

by Jennifer Robertson

The all-female Takarazuka Revue was founded in 1913 by Kobayashi Ichizō, an innovative industrialist who six years earlier had established what is today the transnational Hankyū Hanshin Holdings, Inc. When a public swimming pool complex he built in Takarazuka, then a hot springs resort 15 miles west of Osaka, failed to attract users, Kobayashi turned the facility into an opulent theater. The savvy impresario believed that an all-female revue would become a commercially viable alternative to the 400 year-old all-male Kabuki theater—and he was right.

Kobayashi recruited teenage girls who, after nine months of training in the performing arts, debuted in 1914 as the first Takarasiennes in a play based on the folktale *Momotarō* (*Peach Boy*), about a heroic boy born from a peach. Today, with two huge theaters in Takarazuka and Tokyo, and regularly scheduled regional and international tours, not to mention television and radio broadcasts, the Revue remains one of the most widely recognized and watched of the “theaters for the masses” that were created in the early 20th century. For most of its history, Takarazuka, billed as “wholesome family entertainment,” attracted fans of both sexes; today, mainly women of all ages fill the auditoriums.

Kobayashi hired talented playwrights and musicians who created many original productions, such as Japan’s first Parisian-style revue, *Mon Paris* (1927), a panoramic voyage from Asia to Europe via the Middle East. Takarazuka productions range from Japanese historical dramas, such as the *Tale of Genji*, to comic book-based dramas, such as the Revue’s trademark *The Rose of Versailles*, to American musicals, such as *West Side Story* and *Oklahoma!* In the ‘30s and ‘40s, the Revue’s repertoire included propaganda plays and dramas set in “exotic” locales within the Japanese empire.

When Kobayashi founded the Revue, stage acting was regarded as something only loose women did. By establishing a performing arts school (with the motto “Purity, Honesty, Beauty”) he helped to transform acting into a respectable profession for women. Since 1919, all Revue actors must graduate from the two-year Takarazuka Music School. They remain among the best-trained musical theater performers in Japan. Many well-known actresses graduated from the music school or retired from the Revue to pursue careers in show business.

The school, one of the most competitive in Japan, accepts about 40 teenagers each spring. Divided into deferential juniors and domineering seniors, the young women live in a dormitory and must conform to a strict and strenuous regimen of training, which for juniors includes the meticulous cleaning of the rehearsal room. They are also divided into *otokoyaku* (players of men’s roles) and *musumeyaku* (players of women’s roles). The former tend to be taller and have more angular features, the latter shorter with rounder features. The *otokoyaku* learn how to stride and adopt a wide stance, the *musumeyaku* to take mincing steps. Once they graduate and join the Revue proper, their natural attributes are augmented by greasepaint and costume: men should have darker skin, thicker eyebrows, and

straighter shoulders, while women should have lighter skin, delicately arched eyebrows, and rounded shoulders. The femininity embodied and enacted by the *musumeyaku* serves as a foil for the masculinity of the *otokoyaku*.

From its debut over a century ago, the Takarazuka Revue has been in the business of selling dreams—of romance, of mysterious lands, of luxurious lifestyles. In addition, many female fans have said that they see the *otokoyaku* as a female unconstrained by a sexual and gendered division of labor, thus feeding an offstage dream of liberating self-sufficiency.

Jennifer Robertson is a Professor of Anthropology and History of Art at the University of Michigan. Her book, Takarazuka: Sexual Politics and Popular Culture in Modern Japan, was published by University of California Press.

The Cast

(in order of appearance)

Velma Kelly (July 20, 21)	Yoka Wao
Velma Kelly (July 23 evening, 24)	Wataru Kozuki
Velma Kelly (July 22, 23 matinee)	Natsuki Mizu
Roxie Hart (July 20, 21, 23 evening, 24)	Hikaru Asami
Roxie Hart (July 22, 23 matinee)	Yuga Yamato
Fred Casely	Yuki Kaon
Sergeant Fogarty.....	Shun Yuzumi
Amos Hart	Chihiro Isono
Liz.....	Kirari Kayo
Annie	Yuri Otohana
June	Yuma Hanazuki
Hunyak	Yuri Hoshina
Mona	Nodoka Maishiro
Matron "Mama" Morton (July 20, 22, 23 evening)	Jun Hatsukaze
Matron "Mama" Morton (July 21, 23 matinee, 24)	Keaki Mori
Billy Flynn (July 20, 21)	Saori Mine
Billy Flynn (July 22, 23 matinee.....	Saki Asaji
Billy Flynn (July 23 evening, 24	Asato Shizuki
Mary Sunshine	T. Okamoto
Go-To-Hell Kitty	Yuki Aono
Harry	Kazusa Tsukio
Doctor	Kazuki Misho
Aaron	Kai Makise
Judge	Shun Yuzumi
Bailiff	Haruki Suzu
Martin Harrison.....	Kazuki Misho
Court Clerk.....	Haruki Suzu
Jury	Sora Manami

THE SCENE

Chicago, Illinois. The late 1920s.

SWINGS

For Male Roles: Maito Komi, Izumi Maki, Sei Hayami

For Female Roles: Mariya Kitori, Moe Urara

Musical Numbers

ACT I

"All That Jazz"	Velma and Company
"Funny Honey"	Roxie
"Cell Block Tango"	Velma and the Girls
"When You're Good to Mama"	Matron
"Tap Dance"	Roxie, Amos and Boys
"All I Care About"	Billy and Girls
"A Little Bit of Good"	Mary Sunshine
"We Both Reached for the Gun"	Billy, Roxie, Mary Sunshine and Company
"Roxie"	Roxie and Boys
"I Can't Do It Alone"	Velma
"My Own Best Friend"	Roxie and Velma

ACT II

Entr'acte	The Band
"I Know a Girl"	Velma
"Me and My Baby"	Roxie and Boys
"Mister Cellophane"	Amos
"When Velma Takes the Stand"	Velma and Boys
"Razzle Dazzle"	Billy and Company
"Class"	Velma and Matron
"Nowadays"	Roxie and Velma
"Hot Honey Rag"	Roxie and Velma
Finale	Company

Original Choreography for "Hot Honey Rag" by **Bob Fosse**

Orchestra Conducted by Hideo Hirata; Violin: Elizabeth Nielsen; Alto/Soprano Saxophones, Clarinet, Piccolo: Dan Block; Tenor/Soprano Saxophones, Clarinet, Piccolo: Mark Lopeman; Saxophone: Ed Salkin; Trumpet/Flugelhorn: Tim Leopold; Trumpet: Dave Trigg; Trombones: Wayne Goodman, Ron Hay; Tuba, String Bass: Ernie Collins; Mandolin, Ukulele, Banjo: Stephen Benson; Percussion: Yasuo Tan; Piano: Noritaka Tanaka; Piano/Accordion: Maki Matsuda.

TAKARAZUKA ENCORE

"Hello Takarazuka!"	Company
"Mambo! No.5"	Company
"Mira Cat"	Company
"Solamente Una Vez"	Saki Asaji, Natsuki Mizu and Yuga Yamato
"El Tango de Roxanne"	Asato Shizuki, Wataru Kozuki, Yuri Hoshina and Yuki Aono
"That's Life"	Keaki Mori and Company
"Glory to Be Takarasiennes (<i>Takarasienne ni Eiko Ale</i>)"	Yoka Wao and Hikaru Asami
"Takarazuka, Home in My Heart (<i>Takarazuka, Waga Kokoro no Furusato</i>)"	Saori Mine and Company
"Wenn der weiße Flieder wieder blüht (<i>Sumire no Hana Sakukoro</i>)"	Jun Hatsukaze and Company

About Takarazuka Revue

Takarazuka Revue was founded by Ichizo Kobayashi, founder of Hankyu Railways, in Takarazuka. The terminus of a railway line from Osaka, the city was already a destination for tourists because of its hot springs, and Kobayashi wanted another attraction that would bring more visitors to the city, boosting train ridership in the process. Takarazuka Revue is a female-only troupe whose first performance was in 1914. In 1919 Kobayashi also established the Takarazuka Music and Opera School to train Takarazuka Revue performers. Today, in addition to the original theater in Takarazuka, the company operates another theater in Tokyo, and annually performs for millions of fans throughout Japan.

About the Artists, Creative Team, and Producers

Saori Mine (Billy Flynn, July 20, 21) joined Takarazuka Revue in 1972 and became a male-role top star of Star Troupe in *The Man from Algiers* in 1983. Her notable credits in Takarazuka include *Yukariko* and *Sorrowful Cordoba*. She left in 1987, after *Portraits of Parting*. She is currently an actress, singer, and classical Japanese dancer/choreographer for the Revue. Other credits include Billy in *Chicago: Takarazuka 100th Anniv.*, *Annie*, and *Les Misérables*. She choreographed *One Night of Stars* and *The New Tale of Genji*.

Saki Asaji (Billy Flynn, July 22, 23 matinee) joined Takarazuka Revue in 1983. After she played Fersen and Andre in *The Rose of Versailles* and Rhett Butler in *Gone with the Wind*, she became a male-role top star of Star Troupe in *A Map without Borders* in 1995. She also starred in *Elisabeth* and *Love at Dal Lake*. She left in 1998, after

Emperor/Hemingway Revue. Other credits include Billy in *Chicago: Takarazuka 100th Anniv.*, *Zatoichi*, and *Cinderella*.

Asato Shizuki (Billy Flynn, July 23 evening, 24) joined Takarazuka Revue in 1987 and became the first male-role top star of Cosmos Troupe in 1998 in *Excalibur*. She starred in *Elisabeth* and *Passion: Jose and Carmen* before leaving in 2000, and is currently a vocalist and an actress appearing on TV and radio. Other credits include Billy in *Chicago: Takarazuka 100th Anniv.*, *Golden Songs*, and *Super Gift!* She also produced *The Prayer*.

Yoka Wao/TAKAKO (Velma Kelly, July 20, 21) joined Takarazuka Revue in 1988 and became a male-role top star of Cosmos Troupe in 2000. She won the Kikuta Kazuo Drama Award in 2004 for *Boxman*. She starred in *Rose of Versailles* and *Phantom* and left in 2006, after *Never Say Goodbye*. She played Velma in *Chicago* (Japan premiere) in 2008 and in *Chicago: Takarazuka 100th Anniv*. Other credits include *Dracula*, *Dietrich*, and *Frank Wildhorn & Friends* (Japan tour). She won the Osaka Cinema Festival Award for Best Actress (*Chacha*).

Wataru Kozuki (Velma Kelly, July 23 evening, 24) became a male-role top star of Star Troupe of Takarazuka Revue in *A Song for Kingdoms*, winning the Theatrical Award of National Arts Festival in 2003. She left in 2006, after *Too Short a Time to Fall in Love*. She played Velma in *Chicago: Takarazuka 100th Anniv.* and National Tour in Japan. Other credits include *Damn Yankees*, *Calamity Jane*, *Silk Stockings*, and *Grand Hotel*.

Natsuki Mizu (Velma Kelly, July 22, July 23 matinee) joined Takarazuka Revue in 1993 and became a male-role top star of Snow Troupe in 2007 (*Hoshikage no Hito*), where she starred in *Elisabeth*, *La Mariposa*, and

Passionate Barcelona. She left in 2010, after *Roget*. Other credits include *Velma in Chicago: Takarazuka 100th Anniv.*, *Fiddler on the Roof*, *Love Chase*, *BGBB Dance Legend Vol.1*, *Argentango*, and *Dance Symphony*.

Hikaru Asami (Roxie Hart, July 20, 21, 23 evening, 24) joined Takarazuka Revue in 1991 and became a male-role top star of Snow Troupe in 2002, where she starred in *The Rose of Versailles* before leaving in 2006. Other credits include *Chicago: Takarazuka 100th Anniv.*, *Kiss of the Spider Woman*, *Elisabeth*, *Wait Until Dark*, *Roman Holiday*, *All My Sons*, *Bombay Dreams*, and *Message to Adolf*.

Yuga Yamato (Roxie Hart, July 22, July 23 matinee) joined Takarazuka Revue in 1995 and became a male-role top star of Cosmos Troupe in 2007. She left in 2009, after *Raindrops Fall On Roses*, and is currently an actress for theaters and television, a hostess for MET Live Viewing in Japan, and writes about opera. Other credits include Roxie in *Chicago: Takarazuka 100th Anniv.*, *Pretty Guardian Sailor Moon*, and *Sistina Kabuki*. She has written two books, *Fashionable Paris* and *Journey with Opera & Sweets*.

Jun Hatsukaze (Matron "Mama" Morton, July 20, 22, 23 evening), a female-role top star of Star and Moon Troupes, joined Takarazuka Revue in 1961, where she appeared in *Brilliant Holiday*, *Oklahoma!*, and *The Rose of Versailles* before leaving in 1976. In 2000 she returned to the stage in *Elisabeth*. Other credits include Morton in *Chicago: Takarazuka 100th Anniv.*, *Me and My Girl*, *Kiss of the Spider Woman*, and *A New Brain*.

Keaki Mori (Matron "Mama" Morton, July 21, 23 matinee, 24) joined Takarazuka Revue in 1979 and became a male-role top

star of Snow Troupe in 1988, where she starred in *The Great Gatsby* and *The Rose of Versailles*. After she left in 1993, other credits include *Elisabeth*, *Cabaret*, *The Sound of Music*, and *Fiddler on the Roof*.

Chihiro Isono (Amos Hart) was a male-role member of Takarazuka Revue from 1974 to 2013, where she starred in *Nova Bossa Nova*, *The Great Gatsby*, *Casablanca*, *Edward VIII*, *An Officer and a Gentleman*, *Kiss Me, Kate*, and *The Rose of Versailles*. Other credits include *Chicago: Takarazuka 100th Anniv.*

T. Okamoto (Mary Sunshine) is a "sopranista" who graduated from Kunitachi College of Music and from Conservatoire Francis Poulenc (as top graduate). Notable credits include *The Wiz* and *Chicago: Takarazuka 100th Anniv.*

Yuri Hoshina (Hunyak), a female-role top star of Takarazuka's Star Troupe from 1997 to 2001, appeared in *West Side Story*, *Gone with the Wind*, and *The Rose of Versailles*. Other credits include *Cabaret*, *Chicago: Takarazuka 100th Anniv.*, and *Souvenir*.

Yuki Aono (Go-To-Hell-Kitty), a female-role top star of Takarazuka's Moon Troupe from 2010 to 2014, appeared in *The Scarlet Pimpernel* and *Studio 54*. Other credits include *Chicago: Takarazuka 100th Anniv.* and *Celebration 100! Takarazuka*.

Haruki Suzu (Bailiff/Court Clerk), a male-role member of Takarazuka's Cosmos Troupe from 1997 to 2011, appeared in *Elisabeth* and *Singin' in the Rain*. Other credits include *La Vie* and *Chicago: Takarazuka 100th Anniv.*

Kai Makise (Aaron), a male-role member of Takarazuka's Snow Troupe from 1997 to 2003, appeared in *Anna Karenina* and *Romance de Paris*. Other credits include

Dancin' Crazy and *Chicago: Takarazuka 100th Anniv.*

Sora Manami (Jury), a male-role member of Takarazuka's Snow Troupe from 2000 to 2010, appeared in *Elisabeth* and *Roget/Rock On!* Other credits include *Dancin' Crazy 2* and *Chicago: Takarazuka 100th Anniv.*

Shun Yuzumi (Sergeant Fogarty/Judge), a male-role member of Takarazuka's Flower Troupe from 2002 to 2011, appeared in *Elisabeth* and *Phantom*. Other credits include *Celebration 100! Takarazuka* and *Chicago: Takarazuka 100th Anniv.*

Kazusa Tsukio (Harry), a male-role member of Takarazuka's Flower Troupe from 2002 to 2014, appeared in *Takarazuka Dazzling Dreams*. Other credits include *La Vie* and *Super Gift!*

Kazuki Misho (Doctor/Martin Harrison), a male-role member of Takarazuka's Moon Troupe from 2003 to 2014, appeared in *Elisabeth* and *The Scarlet Pimpernel*. Other credits include *Chicago: Takarazuka 100th Anniv.* and *Super Gift!*

Yuki Kaon (Fred Casely), a male-role member of Takarazuka's Snow Troupe from 2003 to 2014, appeared in *Elisabeth* and *Footloose*. Other credits include *Chicago: Takarazuka 100th Anniv.* and *Pretty Guardian Sailor Moon*.

Maito Komi (Swing), a male-role member of Takarazuka's Cosmos Troupe from 2004 to 2011, appeared in *Valentino*. Other credits include *Chicago: Takarazuka 100th Anniv.* She trained at The Ailey School from 2012 to 2013.

Izumi Maki (Swing), a male-role member of Takarazuka's Flower Troupe from 2007 to

2015, appeared in *Phantom*, *Ocean's 11*, *The Rose of Versailles*, and *Elisabeth*. This is her first appearance since December 2015.

Sei Hayami (Swing), a male-role member of Takarazuka's Moon Troupe from 2008 to 2014, appeared in *Elisabeth*, *The Scarlet Pimpernel*, and *Roméo & Juliette*. She teaches various genres of dance.

Nodoka Maishiro (Mona), a female-role of Takarazuka's Flower Troupe from 1998 to 2008, appeared in *Elisabeth* and *Young Bloods!!* Other credits include *Rudolf* and *Chicago: Takarazuka 100th Anniv.*

Yuri Otohana (Annie), a female-role member of Takarazuka's Star Troupe from 2001 to 2015, appeared in *The Scarlet Pimpernel* and *Roméo & Juliette*. Other credits include *Super Gift!* and *Reon Jack*.

Kirari Kayo (Liz), a female-role member of Takarazuka's Flower Troupe from 2002 to 2015, appeared in *Aoi Kuchizuke*, *Phantom*, *Fifty-Fifty*, *Nocturne*, and *Elisabeth*. Other credits include *Wana*.

Yuma Hanazuki (June), a female-role member of Takarazuka's Flower Troupe from 2003 to 2011, appeared in *Mai-Hime*, *Melancholic Gigolo*, and *Phantom*. Other credits include *Super Gift!*

Mariya Kitori (Swing), a female-role member of Takarazuka's Star Troupe from 2005 to 2012, appeared in *Young Bloods!!*, *El Halcon—The Falcon*, and *Roméo & Juliette*. Other credits include *Chicago: Takarazuka 100th Anniv.*

Moe Urara (Swing), a female-role member of Takarazuka's Moon Troupe from 2005 to 2009, appeared in *Elisabeth* and *Me and My Girl*. Other credits include *Chicago: Takarazuka 100th Anniv.*, and *Super Gift!*

John Kander & Fred Ebb (*Music; Book/Lyrics*) Broadway: *Flora, the Red Menace; Cabaret* (Tony Award); *The Happy Time; Zorba; 70, Girls, 70; Chicago; The Act; Woman of the Year* (Tony Award, Best Score); *The Rink; Kiss of the Spider Woman* (Tony Award, Best Score); *Steel Pier*; and *Curtains*. Their collaboration also transferred itself to movies and television as they wrote original material for the Academy Awards; *Liza With a Z* (Emmy Award); HBO's *Liza Minnelli's Stepping Out* (Emmy Award); *Funny Lady* (Oscar nominated for "How Lucky Can You Get"); *Lucky Lady; New York, New York; Stepping Out*; and *Chicago* (Oscar nominated for Best Song). In the mid '80s the song "New York, New York" became the official anthem of New York City. Life goes on.

Bob Fosse (Book) First director in history to win Oscar, Tony and Emmy awards in one year (1973) for the film *Cabaret*, the musical *Pippin* and the television special *Liza With a Z*. He won the first of eight Tonys as choreographer for *The Pajama Game* followed by directing and choreographing *Redhead, Little Me, Sweet Charity* (stage and film), *Chicago*, and *Dancin'*. Other choreography: *Damn Yankees, New Girl in Town, How to Succeed..., Big Deal*. Film: *My Sister Eileen, The Pajama Game, Damn Yankees*. Director: *Lenny* (Oscar nom.), *All That Jazz* (Oscar nom.), *Star 80*.

Walter Bobbie (Director, Original New York production) won Tony, Drama Desk, and Outer Critics Circle awards for his production of the international hit *Chicago*, now the longest-running American musical in Broadway history. Other NY credits include *Venus in Fur, The Landing, Golden Age, The School for Lies, Irving Berlin's White Christmas, The Submission, The Savannah Disputation, New Jerusalem, High Fidelity, The Marriage of Bette and Boo, Sweet Charity, Twentieth Century,*

and *Footloose*, as well as Encores! productions of *Fiorello!; Tenderloin; Golden Boy; No, No, Nanette*; and *Zorba!*, in addition to the Carnegie Hall concerts of *South Pacific* and *Carousel*. Mr. Bobbie served as artistic director of City Center Encores! and on the Executive Board of the Stage Directors and Choreographers Society.

Ann Reinking (Choreographer, Original New York Production) 1997 Tony Award, Best Choreography for *Chicago*, as well as Drama Desk, Outer Critics Circle, Astaire, and NY Drama Critics awards. Other credits include director, co-choreographer for *Fosse* (1998 Tony Award for Best Musical); Tony nominations for her leading performances in *Dancin'* and *Goodtime Charlie*; recipient of Theatre World, Clarence Derwent, and Outer Critics Circle awards for her work as Maggie in *Over Here!* Film credits: *Movie, Movie; All That Jazz; Annie; Micki and Maude*. Recent choreography: *Suite Kander* for Missouri State Ballet, *Ritmo & Ruido* for Ballet Hispanico, *Legends* for Joffrey Ballet of Chicago, *The Threepenny Opera* for Williamstown Theatre Festival, *Nilsson/Schmillson* for Seattle's Spectrum Dance Theatre, *Bye Bye Birdie* for ABC-TV, national tour of the revival of *Applause*. She is the recipient of the Drama League Award for Distinguished Achievement in Musical Theatre 1999, Musical Hall of Fame Award 1999, Dance Library of Israel Award 1998, Distinguished Artist Award 1998, School of American Ballet Artistic Achievement Award 1997, National Art Club Award for Service to the Arts 1995, and Governor's Award-Ambassador of the Arts for the State of Florida 1994.

David Hyslop (Re-creation of Original Production Direction) has been affiliated with the Broadway production of *Chicago* since 2005. One of his duties there has been to rehearse dozens of new cast members including Brandy, Huey Lewis,

Usher, Brian McKnight, John O’Hurley, Lisa Rinna, George Hamilton, and Sofia Vergara. He has over 20 Broadway credits as a stage manager, including *Priscilla*, *Queen of the Desert*, *La Cage*, *Democracy*, *16 Wounded*, *The Rocky Horror Show*, *The Blue Room*, *Jekyll & Hyde*, *An Ideal Husband*, *Grease!*, and *A Few Good Men*. Resident theaters include seasons with PCPA/Solvang Theatrefest and with The American Conservatory Theatre in San Francisco. He has served as associate director for the U.S. Tour of *Chicago* since 2012, as well as the U.S. Tours of *Peter Pan 360* and *Priscilla*, *Queen of the Desert*.

Gary Chryst (Re-creation of Original Production Choreography) staged the *Chicago* choreography on every continent except Antarctica. In June 2016 Mr. Chryst appeared as the Tsar in the American premiere of Alexei Ratmansky’s *The Golden Cockerel* with American Ballet Theatre at the Metropolitan Opera House. In 2013 Jiri Kylian created a work featuring Mr. Chryst, *East Shadow*, which has been seen in theaters throughout the world. His stagings include Michel Fokine’s *Petrouchka* for the Mariinsky Theater, the National Ballet of Canada, and American Ballet Theatre, and Jerome Robbins’ *NY Export: Opus Jazz* for the Juilliard School. He was co-choreographer of a new production of *West Side Story* in Brazil and choreographed a new American production of *South Pacific*, *Nijinsky* in Japan and numerous MTV videos. Mr. Chryst danced on Broadway in *Guys and Dolls*, *Bob Fosse’s Dancin’*, and *A Chorus Line*, and international tours of *A Chorus Line* and *West Side Story*. He had a notable career as a classical dancer with the Joffrey Ballet and Nederlands Dans Theatre 3 and as a guest with the companies of Twyla Tharp, David Parsons, Lar Lubovitch, Eliot Feld, Jose Limon, and Nureyev and Friends, among others.

John Lee Beatty (Set Design) Broadway: *A Delicate Balance*, *The Heiress*, *The Sisters Rosensweig*, *The Most Happy Fella*, *Burn This*, *Penn & Teller*, *Ain’t Misbehavin’*, *Tally’s Folly*, *Fifth of July*, *Crimes of the Heart*, *Baby*, and *Anna Christie*, among many others. Off-Broadway: *Sylvia*; *The Cryptogram*; *The Destiny of Me*; *The Substance of Fire*; *The Road to Mecca*; *Song of Singapore*; *Lips Together*, *Teeth Apart*; *A Life in the Theatre*; 20 seasons at MTC and Circle Rep. Major regional theaters, film, opera, and television. Recipient of Tony, Obie, Drama Desk, and Outer Critics Circle awards. Graduate: Brown and Yale.

William Ivey Long (Costume Designer) For Kander and Ebb: *Steel Pier*, *Cabaret* (1998 and 2014 revivals), *Curtains* and *Chicago*, now in its 20th year on Broadway. Other Broadway credits include *On the Twentieth Century*, *Rodgers + Hammerstein’s Cinderella*, *The Mystery of Edwin Drood*, *Grey Gardens*, *The Producers*, *The Boy From Oz*, *Hairspray*, *Contact*, *Cabaret*, *The Music Man*, *Annie Get Your Gun*, *Swing!*, *Smokey Joe’s Cafe*, *Crazy for You*, *Guys and Dolls*, *A Christmas Carol*, *Lend Me a Tenor*, *Nine*. Mr. Long has designed 70 Broadway shows, been nominated for 15 Tony Awards and won six times. He was inducted into the Theater Hall of Fame in 2005 and was elected chairman of the American Theatre Wing in June 2012. WilliamIveyLong.com

Ken Billington (Lighting Designer) Almost 100 Broadway shows, including *Chaplin*; *Hugh Jackman: Back on Broadway*; *The Scottsboro Boys*; [title of show]; *White Christmas*; *The Drowsy Chaperone*; *Footloose*; *Sweeney Todd*; *Sondheim on Sondheim*; *Side by Side by Sondheim*; *Sunday in the Park with George* ('08); *Chicago* (Tony Award); *Annie* ('97); *Hello, Dolly!* ('95); and *Fiddler on the Roof* ('76, '81, '90). Tours include *9 to 5*, *High School*

Musical, Annie. Other: *Riverdance* (lighting supervisor), *Radio City Christmas Spectacular* ('79-'06), *Smash* for NBC, SeaWorld Parks' *One Ocean* and *Shamu Celebration*, Tavern on the Green ('14). Awards: Tony, Drama Desk, Outer Critics, Lumen, Ace.

Rob Fisher (Supervising Music Director) Original conductor and music director for *Chicago* and its Grammy Award-winning cast album and supervisor of *Chicago* companies worldwide. Music director and conductor of City Center's Tony Award-winning Encores! series since its inception in 1994. Other credits: Garrison Keillor's radio broadcasts, concerts at Carnegie Hall, New York City Opera, PBS, the White House, guest symphony conductor, and more than 20 recordings. Broadway/tour: *3 Penny Opera* starring Sting, *Me and My Girl*, *A History of the American Film*, *A Day in Hollywood/A Night in the Ukraine*, *Little Johnny Jones*, *Big River*.

David Thompson (Script Adaptation) Projects include *The Scottsboro Boys* (London's Critics' Circle Award, Evening Standard Award, Tony and Drama Desk Award nominations), *Steel Pier* (Tony nomination), *Thou Shalt Not*. Off-Broadway: *And the World Goes 'Round* (Drama Desk and Outer Critics Circle Awards); *Flora, the Red Menace* (Drama Desk nomination). Mr. Thompson is a graduate of Northwestern's Medill School of Journalism.

Akiko Miki (Director of Takarazuka Encore) recently directed and adapted *Me and My Girl* for Flower Troupe of Takarazuka Revue. Joining Takarazuka Revue in 1971, he made his debut as a director with *One More Dream* (Moon Troupe) at Bow Hall in 1980. The same year, he directed *Fancy Game* at Takarazuka Grand Theater. Other notable credits include *Barry Manilow's Copacabana*, *Celebration 100! Takarazuka*, *Super Gift! from Takarazuka stars*, and

more. He has also directed shows in New York, London, and Hong Kong.

Satoshi Uegaki (Resident Supervising Music Director) attended Hochschule für Musik Berlin after graduating from Tokyo University of the Arts. As a guest conductor, he has led various orchestras in Japan, and he has conducted most musicals of the Shiki Company from 1990 to 2012. Other music director/conductor credits include *Chicago*, *Dracula*, *Mitsuko*, *The Count of Monte Cristo* (Takarazuka), *Chess*, *The Full Monty*, *The Mystery of Edwin Drood*, *Lady Bess*, and *Elisabeth* (Toho).

Kenya Osumi (Resident Dance Supervisor) performed in Japan with the touring company of *Fosse* in 2002. He played Fred in *Chicago*'s Japan production in 2008 and 2010 and served as assistant choreographer under Gary Chryst. He also staged *Takarazuka 100th Anniv*. Other credits include *Saturday Night Fever*, *Grand Hotel*, *Titanic*, *The Wedding Singer*, *Damn Yankees*, *Pippin*, and *Sister Act*. He has also appeared in many television shows and films.

Noriko Kawai (Resident Director) has credits including *The Addams Family*, *Big Dames at Sea*, *Fantasticks*, *Godspell*, *The Goodbye Girl*, *Grand Hotel*, *The King and I*, *Kiss of the Spider Woman*, *The Light in the Piazza*, *Merrily We Roll Along*, *Mikado*, *Nine*, *Pacific Overtures*, *Prelude to a Kiss*, *Silk Stockings*, *South Pacific*, *Sweeney Todd*, *Triumph of Love*, and *The Wiz*. She has worked for the Siegfried & Roy production (directed by Joe Layton) and has a master's degree from New York University.

Barry & Fran Weissler (Producers) Barry and Fran Weissler are the recipients of seven Tony Awards: *Othello* starring James Earl Jones and Christopher Plummer, *Fiddler on the Roof* with Topol, *Gypsy* with Tyne Daly, *Annie Get Your Gun* with Bernadette Peters and Reba McEntire, the

2010 revival of *La Cage aux Folles* with Kelsey Grammer, the 2013 revival of *Pippin* (currently on tour), and *Chicago*, the longest-running American musical on both Broadway and the West End. Other Broadway credits include *Finding Neverland*, *Zorba*, *My One & Only*, *Falsettos*, *Grease*, *Seussical*, *Wonderful Town*, *Sweet Charity*, and *The Scottsboro Boys*. Most recently, the Weisslers produced *Waitress*, the musical adaptation of Adrienne Shelly's independent film directed by Diane Paulus with an original score by Sara Bareilles, starring Jessie Mueller.

City Center's Encores!

Great American Musicals in Concert

City Center, a not-for-profit theater founded in 1943 as Manhattan's first performing arts center, is home to many of America's leading dance companies, education programs, and popular engagements. The award-winning series Encores! was created in 1994 to revisit rarely heard scores, of which *Chicago* is one.

Kyodo Tokyo (Producer) has been Japan's most innovative promoter/producer of theater, concerts, performing arts, and live events since 1950. Recent Broadway credits include *Pippin* (Tony Award), *Something Rotten!*, *Wolf Hall*. Concerts include The Beatles (1966), Paul McCartney, The Rolling Stones, Michael Jackson, Taylor Swift, and Cyndi Lauper. Theatrical credits in Japan include *Chicago*, *Blast*, *Rent*, *Jersey Boys*, *Movin' Out*, *Fosse*, *Full Monty*, *Fuerza Bruta*, *De La Guarda*, and more.

President and Executive Producer **Yoshito Yamazaki**

Producers **Satoko Kawaike, Kazuki Takato, Ruka Katsuta**

Umeda Arts Theater (Producer), a theatrical producer that owns and operates two theaters in Osaka, is a group company of

Takarazuka Revue Company that provides live entertainment worldwide, such as theater, musicals, and more. In 2015 the company produced the world premiere of *Prince of Broadway*, an autobiographical musical of legendary Broadway director Harold Prince, staged by Prince himself and Susan Stroman.

President and Executive Producer **Junichi Otsuka**

Producers **Katsutoshi Takayama, Takashi Arao, Mai Takahashi**

Tokyo Broadcasting System (Producer) is one of the major television networks in Japan. In addition, TBS has expanded and taken a large role in production of musicals, dramas, operas, ballets, and concerts in Japan. Production credits include *Rent*, *Chicago*, *West Side Story*, *A Chorus Line*, *Dreamgirls*, *War Horse*, and more. TBS owns and operates the prominent Akasaka ACT Theater and Akasaka BLITZ in Tokyo.

President and Executive Producer **Naoko Yoshida, Jin Yokoi**

Producers **Kumi Shiraishi, Mayu Myoga**

Ronnie Lee (Executive Producer for Kyodo Tokyo, Inc.), who began his performing career at age ten, appeared in several Broadway shows, including the original production of *West Side Story*. He founded Group Sales Box Office, the largest wholesale theatre ticket service in the U.S., in 1960, and produced three plays on Broadway and six musicals on the West End, including the first revivals of *South Pacific* and *The King and I*. He first collaborated with Kyodo Tokyo in 1988 as the company's exclusive associate for the importation of stage productions from the U.S. and the U.K., in addition to productions from Cuba, Argentina, Australia, and South Africa.

Staff for Takarazuka Chicago

Production Electrician **Naoshi Soejima**
Head Electrician **Yoshiyuki Hashimoto**
Assistant Electrician **Naoko Kaihara**
Production Sound **Koichi Yamamoto**
Head Sound **Natsuko Miyawaki**
Assistant Sound **Makiko Tsutsumi,**
Toshiaki Noguchi
Wardrobe **Yayoi Miki, Mikiko Nagayama,**
Noriko Sakurai, Saori Kakehi
Hair and Make-up Supervisor **Emi Tanaka**
Hair and Make-up Assistant **Kumi Kimura,**
Sachiko Takahashi
Production Stage Manager **Toshiko**
Takahara
Associate Production Stage Manager **Taro**
Enoki
Assistant Stage Manager **Hiroaki**
Masaoka, Yosuke Mikami
Production Manager **Kumi Odaira**
Production Interpreter **Nao Suzuki**
Company Manager **Masashi Mikame**
Assistant Company Manager **Noriko**
Sugigami

Staff for Chicago

Japanese Translation **Keiko Tsuneda**
Japanese Lyrics **Yukinojo Mori**
Associate Resident Supervising Music
Director **Hideo Hirata**
Associate Resident Dance Supervisors
Naoki Kamiya, Rena Hasaya, Yuki
Morizane
Vocal Coach **Hiroshi Kanazawa**
Subtitles **Yumiko Yokoo**
Music Preparation **Keisuke Shimizu,**
Yukina Miyagi

Staff for Takarazuka Encore

Associate Dance Supervisor **Yuki**
Morizane
Stage Set and Stage Costume Coordination
Takarazuka Stage Co., Ltd.
Project Cooperation **Takarazuka Revue**
Company

Chicago Worldwide

Executive Producer **Alecia Parker**
International Manager **Nina Skriloff**
Head of Business Affairs **Daniel M. Posener**
V.P. of Marketing **Billy Zavelson**
Director of Marketing **Ken Sperr**
Worldwide Art Direction **Spotco**
Associate Costume Designer **Donald**
Sanders
Associate Lighting Designer **John Demous**
Music Preparation
Chelsea Music Services, Inc.
Donald Oliver

Lincoln Center Festival, now in its 21st season, has received worldwide attention for presenting some of the broadest and most original performing arts programs in Lincoln Center's history. The festival has presented 1422 performances of opera, music, dance, theater, and interdisciplinary forms by internationally acclaimed artists from more than 50 countries. To date, the festival has commissioned 43 new works and offered 143 world, U.S., and New York premieres. It places particular emphasis on showcasing contemporary artistic viewpoints and multidisciplinary works that challenge the boundaries of traditional performance. For more information, visit LincolnCenterFestival.org.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community engagement, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 16 series, festivals, and programs, including American Songbook, Avery Fisher Career Grants and Artist program, David Rubenstein Atrium programming, Great Performers, Legends at Lincoln Center: The Performing Arts Hall

of Fame, Lincoln Center at the Movies, Lincoln Center Emerging Artist Awards, Lincoln Center Festival, Lincoln Center Out of Doors, Lincoln Center Vera List Art Project, Midsummer Night Swing, Mostly Mozart Festival, White Light Festival, the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS, and Lincoln Center Education, which is celebrating 40 years enriching the lives of students, educators, and lifelong learners. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations: The Chamber Music Society of Lincoln Center, Film Society of Lincoln Center, Jazz at Lincoln Center, The Juilliard School, Lincoln Center Theater, The Metropolitan Opera, New York City Ballet, New York Philharmonic, New York Public Library for the Performing Arts, School of American Ballet, and Lincoln Center for the Performing Arts. For more information, visit LincolnCenter.org.

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