



WAITRESS

— A NEW BROADWAY MUSICAL BAKED FROM THE HEART —

JOE'S PIE PINER

Daily Pies:

Wake Up and Smell the Coffee Pie
Aren't You Sweet Potato Pie
No Nonsense Cherry Pie
Got My Vote Rhubarb Compote Pie
Slow as Molasses Shoofly Pie
Red, White and Blueberry Pie
Devils Food Chocolate Oasis Pie

Today's Special:

The Key (Lime)
to Happiness Pie

THIS MUSICAL IS DEDICATED WITH LOVE AND GRATITUDE TO THE MEMORY OF ADRIENNE SHELLY.
ADRIENNESHELLYFOUNDATION.ORG

Barry and Fran Weissler

Norton and Elayne Herrick

David I. Berley Independent Presenters Network A.C. Orange International Peter May
Michael Roiff Ken Schur Marisa Sechrest Jam Theatricals
42nd.club/Square I Theatricals Benjamin Simpson & Joseph Longthorne/Shira Friedman

AND

The American Repertory Theater

PRESENT

WAITRESS

BOOK
Jessie Nelson

MUSIC & LYRICS
Sara Bareilles

Based upon the motion picture written by Adrienne Shelly

Jessie Mueller

Keala Settle Kimiko Glenn

WITH Drew Gehling

Nick Cordero Dakin Matthews Eric Anderson

AND

Christopher Fitzgerald

Charity Angél Dawson Thay Floyd Henry Gottfried Molly Hager
Aisha Jackson Claire Keane McKenna Keane Max Kumangai
Jeremy Morse Ragan Pharris Stephanie Torns Ryan Vasquez

SET DESIGN

Scott Pask

COSTUME DESIGN

Suttipat Anne Larlarb

LIGHTING DESIGN

Christopher Akerlind

SOUND DESIGN

Jonathan Deans

WIG & MAKE UP DESIGN

Rachel Padula Shufelt & Jason Allen

ASSOCIATE DIRECTOR

Nancy Harrington

ASSOCIATE CHOREOGRAPHER

Abbey O'Brien

MUSIC COORDINATOR

John Miller

PRODUCTION MANAGEMENT

Juniper Street Productions, Inc.

PRODUCTION STAGE MANAGER

Thomas J. Gates

ASSOCIATE PRODUCERS

Brett England & Daniel M. Posener

CASTING

Telsey + Company

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Alecia Parker

GENERAL MANAGER

B.J. Holt

ORCHESTRATIONS

Sara Bareilles & The Waitress Band

MUSIC SUPERVISION & ARRANGEMENTS

Nadia DiGiallonardo

CHOREOGRAPHER

Lorin Latarro

DIRECTOR

Diane Paulus

Original motion picture produced by Michael Roiff / Night and Day Productions
World premiere produced by the American Repertory Theater at Harvard University, August 2, 2015
Diane Paulus, Artistic Director and Diane Borger, Producer
Peter Duchan, Script Consultant for A.R.T. Production

Sugar Butter

Flour



Jenna



Keala Settle, Jessie Mueller and Kimiko Glenn

Costume sketch by Suttirat Anne Larlarb



GUESTCHECK™
Date _____ Table _____ Guests _____ Server _____
APPT-SOUP/SAL-ENTREE-VEG/POT-DESSERT-BEV
934117

Jenna's Pie Palace
Jenna's Pastry Heaven
Jenna's Pie in the Sky

SARA BAREILLES MUSIC & LYRICS



crazy idea. Lucky for me, though, I had just entered a phase of saying yes to doing crazy things.

It was an emotional time in my life. I had just moved to New York from Los Angeles, my home of 14 years, and was processing what felt like a total overhaul of my personal and professional worlds. I watched the movie on my laptop in my one-bedroom West Village apartment with no furniture and found myself immediately drawn into the eccentric fairytale that is Jenna's story. I loved the slightly exaggerated quality to the characters that orbit our heroine, and the fact that each person in our story is profoundly human; deeply flawed and yet ultimately still worthy of love. I felt a kinship with Jenna and her

personal journey to rediscover her own strength. I think I felt that if I could help her find it, I might stumble upon my own along the way.

In 2012, I sat across from Diane Paulus at a restaurant in Times Square while she told me about her work on the stage adaptation of Adrienne Shelly's 2007 independent film *Waitress*. She was curious if I had any interest in trying my hand at composing the score. I was shocked and incredibly flattered to be considered, but totally overwhelmed by the idea. I hadn't seen the movie, I had only just met Diane and I had no experience writing for the theater. It seemed like an absolutely

The film is funny and dark and feminine and irreverent and emotional and so very, very musical. I found a piece of myself in each of these characters and learned so much from trying to tell their stories. It has helped me rediscover a purity and a playfulness in my own songwriting that I haven't felt in years. I felt liberated to find new ways to express my ideas, and energized by my incredible collaborators as well as the giant puzzle we were all trying



to put together. The next four years of my life were all but consumed by this process, this story, this music, and a fierce devotion we, as a team, had to preserving Adrienne Shelly's vision and the heart of this very special piece.

My role as a composer has been such a gift to me. This show has changed my life. I have learned so much about perseverance, truth, humility, failure, faith and the essential ingredient of laughter. I am forever grateful to my collaborators... the producers, creative team, cast, musicians AND crew, and I am so very proud of our work together. I get to be a part of the first all-female creative team in Broadway's history, and hope to inspire other hopeful creative minds to say yes to doing crazy things. ;) May we all be so lucky.

Sugar, Butter, Flour, Thank you.



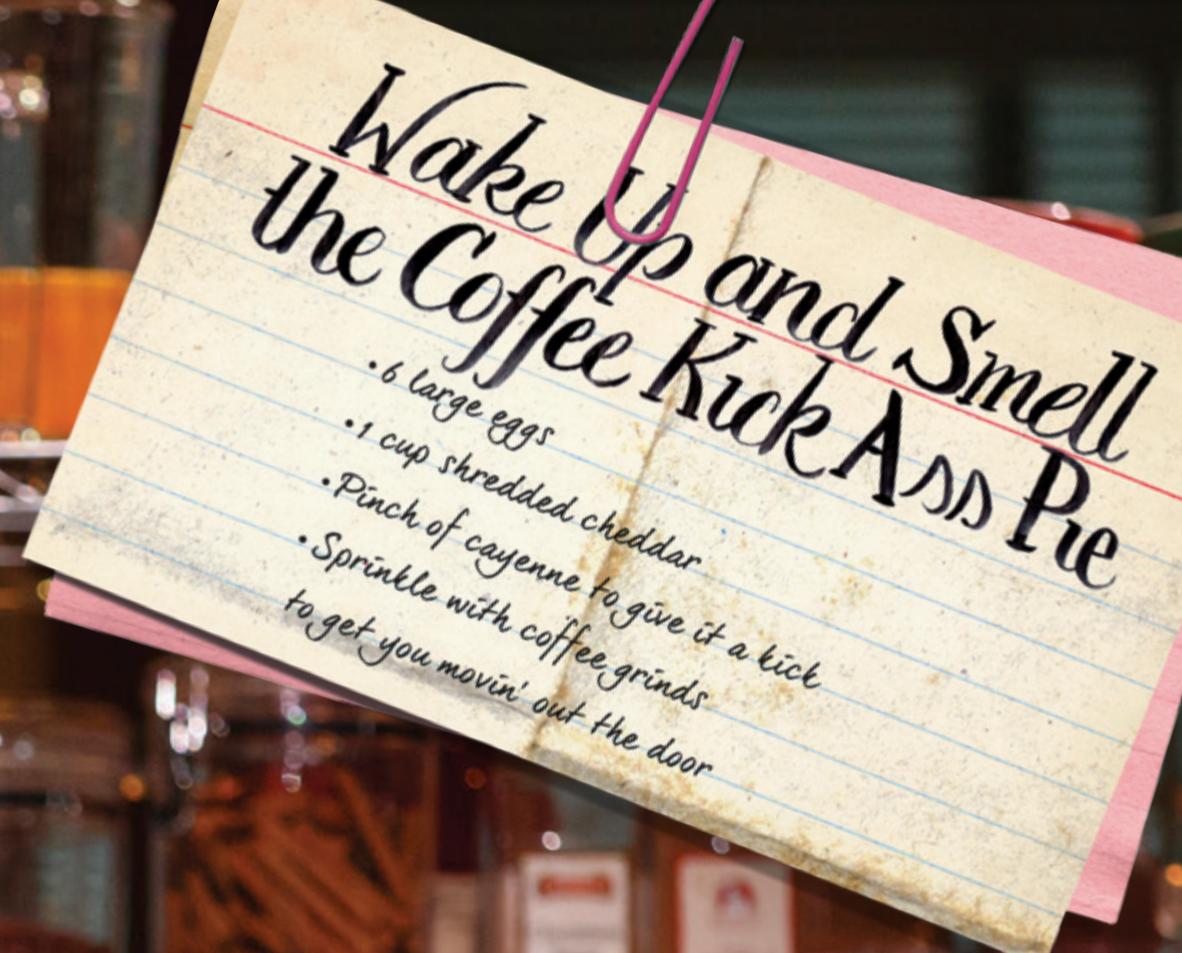
Jessie Mueller and Sara Bareilles

Photo by: Caitlin McNaney





Jessie Mueller



It's amazing what
baking can do



Jessie Mueller and cast

Jessie Mueller

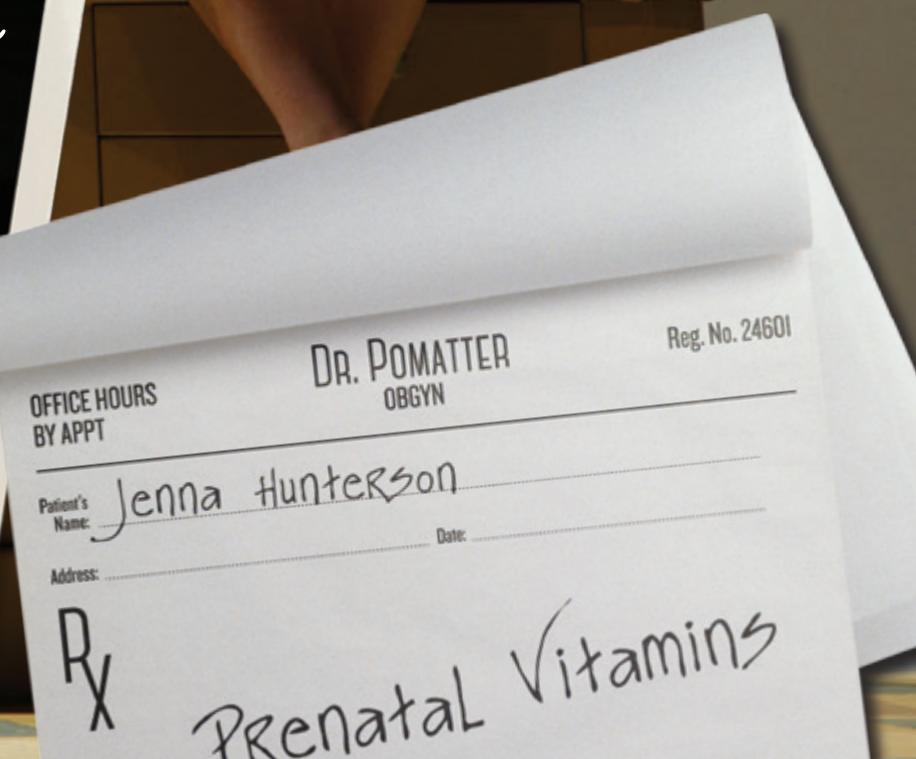
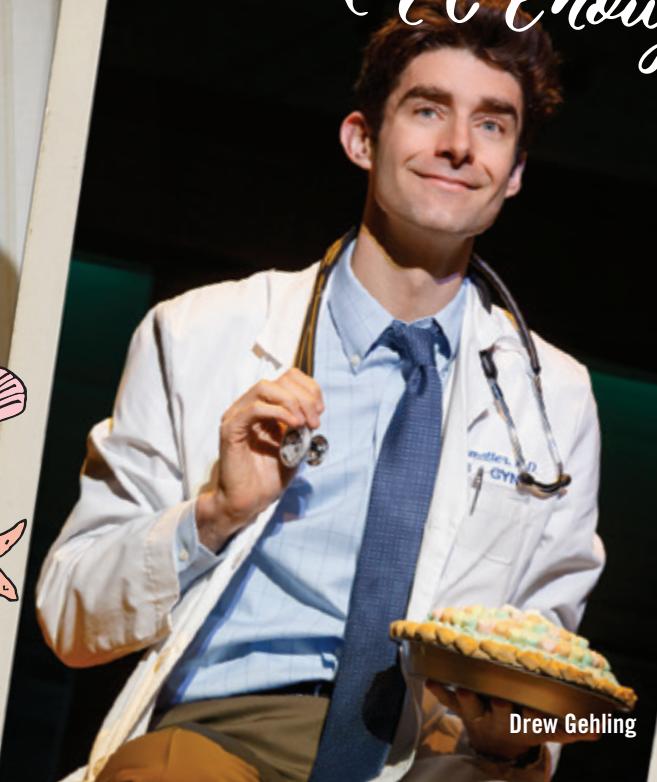
WELL, UN-CONGRATULATIONS.
YOU'RE DEFINITELY HAVING A BABY.



WELL, UN-THANK YOU.



Life's Hard Enough



What if...

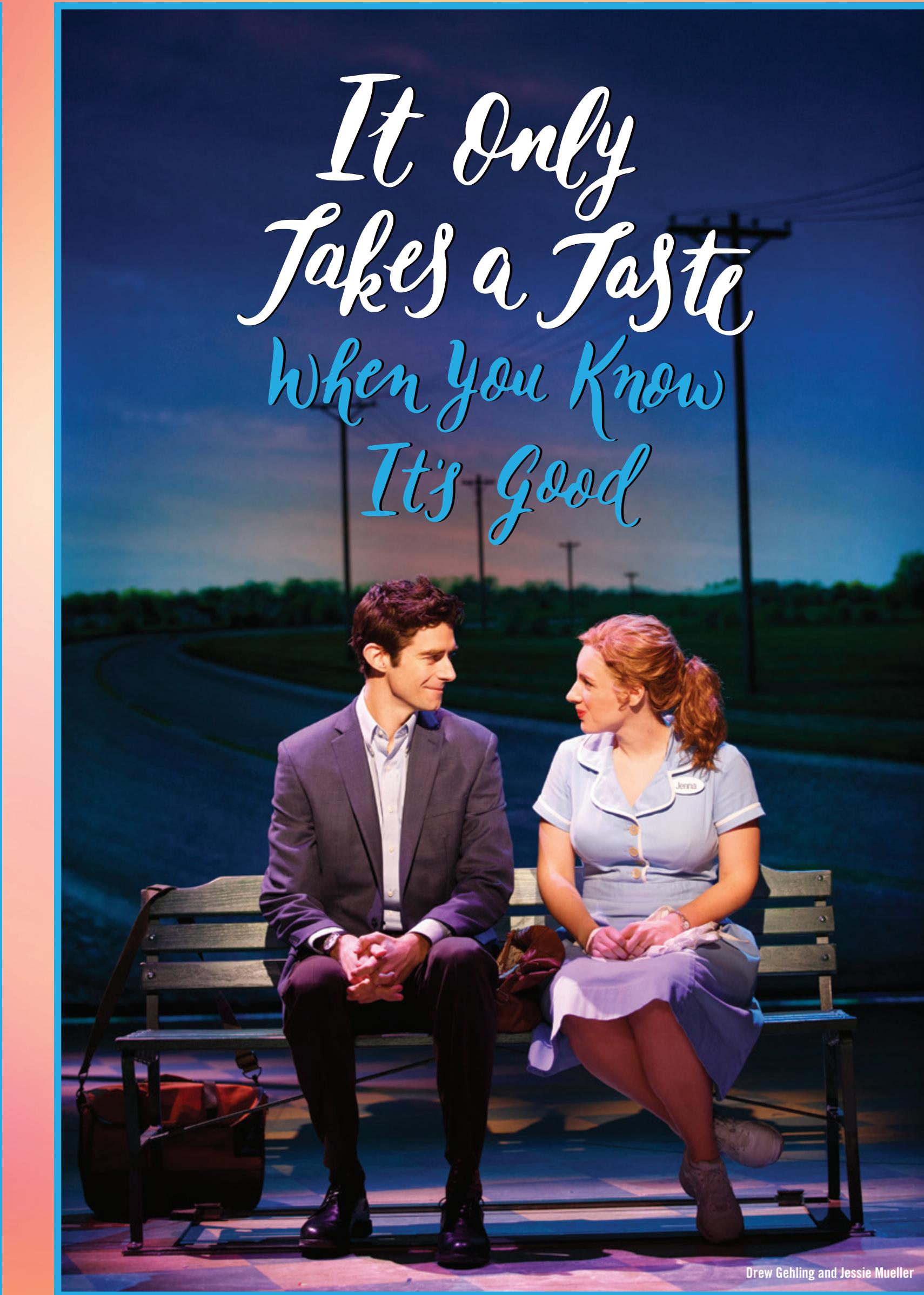


Dawn

Kimiko Glenn

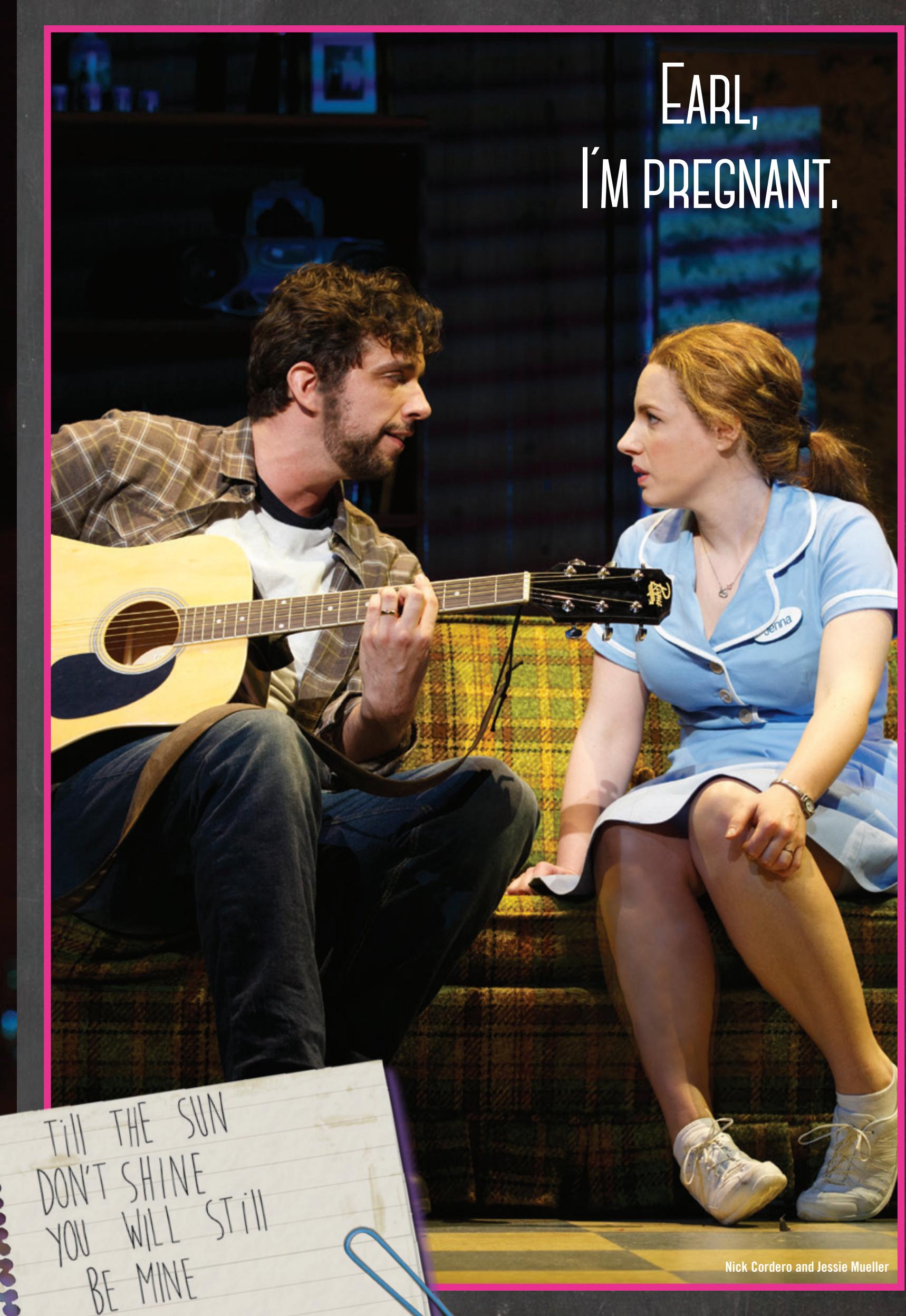


Jessie Mueller and Dakin Matthews





Nick Cordero and Jessie Mueller



EARL,
I'M PREGNANT.

Nick Cordero and Jessie Mueller

A dream Needs
Believing



ALMOST PRETTY? YOU'RE BEAUTIFUL.



*I love you means
never ever
getting rid of me*



I Wanna Play Doctor With
My Gynecologist Pie

- Custard
- Nuts - totally nuts
- Add cold water
- Don't over bake - could explode

IT'S A PRETTY GOOD
Bad idea

CREATIVE TEAM



Lorin Latarro, Sara Bareilles, Diane Paulus and Jessie Nelson

When I watched Adrienne Shelly's beloved 2007 film *Waitress*, I immediately knew it had the heartbeat of a musical. The film is whimsical and full of quirky humor, yet gritty and honest, beautifully expressing the messiness we all experience in life. And I knew that with the right ingredients, Adrienne Shelly's vision could come to life onstage as a musical.

We developed the show at the American Repertory Theater at Harvard University. In keeping with the A.R.T.'s mission to expand the boundaries of theater, I felt this project should bring a new voice to musical theater, someone who could capture the humor, heartbreak and "indie" vibe of the film. Sara Bareilles was the top of my dream list. Over lunch, I suggested she watch the film and write a song, letting the first impulse pour out of her, not worrying about the structure of the musical or where the song might land in the show. Next thing I knew, an MP3 appeared in my inbox – it was titled "She Used To Be Mine." As I listened to what has become the musical's signature song, I was overwhelmed by how profoundly Sara understood the character of Jenna. Sara's brilliant lyrics and heart-breaking melodies paved the way for our musical. And Jessie Nelson was the perfect fit to pen the book – her personal experiences as a waitress helped us to authentically create the world of the diner and her hilarious, yet down-to-earth voice was crucial in channeling Adrienne Shelly's complex characters.

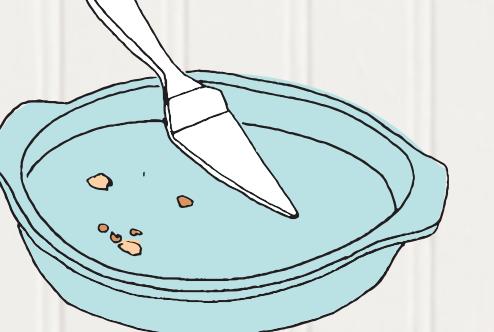
With my long-time collaborator and Associate Director Nancy Harrington at my side, we assembled an incredible cast led by Tony Award-winner Jessie

Mueller, an unbelievably talented and dedicated band with Nadia DiGiallonardo at the helm, and an extraordinary team of designers. After several readings, we launched our first production at the A.R.T., where night after night, I saw audiences connect deeply with this poignant story of friendship, motherhood and the magic of a well-made pie. But the work wasn't done. In preparation

for Broadway, the creative team went back to the drawing board to deepen the storytelling. Jessie Nelson restructured scenes, Sara revised the score and wrote a new song ("What Baking Can Do"), set designer Scott Pask re-conceptualized the design (including adding a proscenium of revolving pies!) and our new choreographer Lorin Latarro created a movement vocabulary for the show that made the ingredients of Jenna's life swirl and spin, physicalizing her daydreams in what we refer to as our "pie études." Through the steady and inspired guidance of legendary theater producers Barry and Fran Weissler, in April 2016 we opened at the Brooks Atkinson, almost four years after that first lunch with Sara. It was only after Lorin joined the production that we learned we were making history as the first all-female creative team on Broadway, spanning director, choreographer, composer, lyricist and book writer.

The weekend we opened the show, someone showed me a note left by an audience member in the lobby of the Brooks. It said: "Thank you for saving my life. I left my abusive relationship because of this show." For me, learning that our musical had empowered someone to change their life was the most fulfilling moment of the whole journey.

- DIANE PAULUS, DIRECTOR



When my daughter was 12, she became obsessed with *Waitress*, a movie she had seen at a slumber party. She subsequently re-watched it at 15 sleepovers at our house. In between serving pizza, I watched it 15 times too. I marveled at seeing how riveted these young girls were by the film. I even saw my husband watch with them one night and sob. Clearly Adrienne Shelly's film had captured deeply universal feelings.

So when the opportunity to work on the piece came my way I was already intimately familiar with Adrienne's uniquely imaginative script. When I met Diane I knew it was no accident that this jewel of a piece had landed in her inspired hands. Then I heard Sara's music and was astounded by its rare beauty and unique humor. I felt incredibly lucky to be a part of the team.

In a certain way I feel that everything I know as a writer came from my 10 years as a waitress. An older waitress who referred to herself proudly as a "lifer" once told me that you can know everything about a person by how they treat their waitress. I came to consider waitressing a team sport, that seamless flow you create with each other—"You get the menus - I'll bring the coffee - Go hide in the bathroom, I'll deal with 'em." It's a dance that gets perfected with time and trust. That period when I carried the tray was one of the most unexpectedly meaningful times of my life because of the camaraderie I felt with the women I worked with—women I otherwise would never have known.

I feel the same way about my "team" on "Waitress." This team had each other's backs—"Here's a new scene - Can we make it a song? - Now set it in motion - Now bring back those lines - Now cut it in half - Now bake it for 30 minutes - How do we feel? - I feel we need coffee - I'm buying - No you bought last time - Get chocolate too - I'm craving pie - Does Starbucks have pie? - Let's start again - Can Jessie Mueller tap dance?..."

We did not set out to become the first all-female team on Broadway; in truth we did not even realize that fact until it was pointed out. But it did not surprise us that this film, which was written and directed by a woman, would end up in the hands

of women who loved it so. We had some pretty incredible men baking this pie with us also! This was the brainchild of our remarkable producers, Barry and Fran Weissler. Lorin Latarro fairy-dusted it with flour, adding a key ingredient. We had an amazing crew and a cast led by the magical Jessie Mueller. Our story is about creating unique families and finding them with the most improbable people in the most improbable places. We became a family—a beautiful, messy, inspired, sometimes crazy, always passionate family—as all real families are. Ultimately "Waitress" celebrates love, perfectly imperfect, and the beauty of something baked from the heart. Let there be pie!

- JESSIE NELSON, BOOK

Welcome to the team!" was the call from producer Barry Weissler. What a joy, what a joy the work has been. It started with some friends in a room, kitchen utensils from my own kitchen and trips to the grocery store to figure out how to choreograph with real food. In the room with the cast and creative team, ideas flowed and shifted and grew. The creative process, like baking, can be messy, but delicious. Our collaboration—of Diane, Jessie, Sara and I—was full of respect (and chocolate). The best idea in the room won. We tweaked tirelessly and worked musically, physically and textually. Some secrets to share: the snaps with "gingersnap" were Jessie's idea, "Knocked Up" was a last-minute addition brilliantly thought of by Sara, and Diane (spoiler alert) had a vision that our lead character Jenna's pie business grew into a takeout-and-delivery big business! "Waitress" turned into one of the most important creative processes of my life and, in turn, I hope audiences see the importance of the story under all the glorious comedy and beautiful songs. Personal courage and friendship take time to grow and, well... bake. I am so grateful to be the last ingredient added to this perfectly feminine, fierce, intelligent, gorgeous team of artists.

-LORIN LATARRO, CHOREOGRAPHER

I didn't plan it, but that's life and



*I'm finally
feeling alive!*



Keala Settle and Eric Anderson

Keala Settle, Eric Anderson and Jessie Mueller

You matter to me



Drew Gehling and Jessie Mueller



Jessie Mueller and Drew Gehling

From Screen to Stage



Set sketches and designs by Scott Pask



Sundance. Before the folks at Fox Searchlight agreed to distribute it around the world. Before a last-minute negotiation with them at five in the morning led to us keeping the stage play rights. And before a phone call from Barry Weissler when he told me that he and Fran loved our little movie and wanted to make it into a Broadway musical.

And so, when in 2008 we embarked on the adaptation from film to stage without Adrienne there to guide us any longer, it was not only bittersweet for all of us personally—it was downright daunting to try to build something that would perpetuate her vision without having her there to lead us. But every step of the way, it felt like maybe she had a hand in the process somehow. Suddenly we had Diane Paulus and then Sara Bareilles. Then Jessie Nelson and Lorin Lotarro and there was this all-female creative team that felt like it had to be Adrienne's doing. And each step of the way, at read-throughs and workshops and labs and out-of-town tryouts—the ten thousand times when people could throw their hands in the air and give up, they didn't.

And here, now, as I watch this musical go into the world (with a baby daughter of my own), I can only hope that somehow somewhere Adrienne knows how far we've come. That she didn't just finish a movie that day in April of 2006. She created something that would endure and grow and change and live on for many years to come. She really truly did it.

-MICHAEL ROIFF, PRODUCER



On a spring day in New York, almost a decade to the day before "Waitress" opened on Broadway, I sat in an edit room and listened to Adrienne Shelly say: "I did it! I did it! I'm a woman, and a mom, and a director and I finished this movie!". She was beaming. She'd birthed this film and she did it her way.

The thing about Adrienne was that she always knew exactly what she wanted. Whether it was on set when she convinced five of us to stay late after a day of shooting and keep filming for the next eight hours because we hadn't gotten the "pie shots" quite right; or in the edit room when she'd cut mere milliseconds out of a scene to make a joke work that much better; or even in real life when she'd told me that she needed an oral surgeon who worked on Sundays (because the root canal that she required was "going to wait until our off-day") – she was constantly in total control. People often speak about a film being the result of one person's vision, but with Adrienne one couldn't overstate that enough. Her vision was so specific that the blueprint was always there...as long as she was.

She tragically passed away not long after the film was finished. Before we premiered at



Christopher Fitzgerald, Eric Anderson and Dakin Matthews



Christopher Fitzgerald, Kimiko Glenn and cast

Jessie Mueller and Dakin Matthews

Take it from an old man



Jessie Mueller

*I was lost for you to find
and now I'm yours and you are mine.*



*Little by little,
a new day
is opening up*



Jessie Mueller, Claire & McKenna Keane, Keala Settle, Eric Anderson and cast

WAITRESS

— A NEW BROADWAY MUSICAL BAKED FROM THE HEART —