Our Mission: To enrich, educate and entertain the public through the presentation of the performing arts

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The New Mexico Center for the Performing Arts
March 20 - April 11, 2008

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Annie
Jay Johnson - The Two and Only
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The New Mexico Center for the Performing Arts
March 20 - April 11, 2008 • Vol. 8, No. 4

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OUR MISSION:
To enrich, educate and entertain the public through the presentation of the performing arts
Popejoy Presents is funded in part by grants from the City of Albuquerque Urban Enhancement Trust Fund and UNM Student Activity fees.

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We love quality reading time.

Editorial Focus

Albuquerque The Magazine has a staff full of people who love this city. We work hard to uncover the interesting aspects of society, entertainment, dining, shopping, nightlife, travel, music, humor, finance and the events happening throughout the city.

Editorial Departments

Each month our readers enjoy inspired content through the following departments of the magazine.

Tapas
Fun bytes of the latest things to buy, see, taste and feel in Albuquerque.

Tiempo
The hottest tickets in music covering the city's vibrant music scene.

Personality
A toast to Albuquerqueans at work and play.

Albuquerque on Film
A pulse check of on our booming film and movie industry.

Faces & Places
Smile for the camera. ATM catches Albuquerqueans at recent community gatherings and charitable events.

Creatives
Insight into local art and the artists in the city.

Behind the Scenes
A VIP pass to unusual jobs that fly below the radar.

From the Vine
A passport to Albuquerque's world of wine and spirits - who's drinking what, and what's worth drinking.

My Favorite Recipe
Breaking bread with Albuquerque's culinary personalities.

'Til You Drop
Highlights of the best places for local shopping and the proper etiquette to make the most of your outing.

The Passenger Window
ATM investigates those oddities you may wonder about as you drive around town.

The A-List
A chance to compare your passions to Albuquerqueans of note.

Datebook
A local guide to everything happening each month in Albuquerque.

We love it here.
Dear Friends,

As tax time nears, many people think about charitable contributions. Giving a little more to worthy organizations can certainly shave a few dollars off one’s taxes. Of course, I always encourage people to consider making donations to Popejoy Hall.

When you do, you support more than a building or an auditorium. The Popejoy Presents series brings artists from around the world to New Mexico. This season we have already seen artists from China, Ireland and Canada grace our stage and a British company is on its way. Next season, we’ll host artists from Africa, Russia and Brazil—just to name a few. By bringing these artists to New Mexico, we expand our own horizons and the horizon for our community. We can examine different points of view and celebrations of culture.

With your financial support, Popejoy’s educational programs offer similar experiences for more than 30,000 students and low-income senior citizens.

By supporting Popejoy Hall, you do more than provide funds to a theater. You enrich lives — your own as well as the lives of those in our community. Not to mention saving a few dollars on next year’s taxes...

For more information, go to www.popejoypresents.com/sponsorship.htm, e-mail us at customerservice@popejoypresents.com or call our Membership Office at (505) 277-2139. With continued gratitude,

Brian S. Colón, Esq.
President, Popejoy Leadership Team Board of Directors
brian@roblesrael.com
Not-for-profit performing arts organizations rely on both ticket revenues and charitable contributions to serve their communities. Nationally, performing arts groups earn just 53% of annual revenues from ticket sales. We do far better than the national average; still, we depend on your support to provide you and all New Mexicans with a variety of great programming including our…

- **Schooltime Series** education program serving more than 33,000 children annually;
- **Senior Program** providing free tickets to low-income seniors;
- **Broadway in New Mexico** and **Ovation Series** productions.

You can help by joining the hundreds of individuals and institutions who make annual membership gifts to Popejoy Hall and receive great benefits to enhance their theatre-going experience. Access to our Members’ Lounge, backstage tours, special events and ticket priorities are just some of the benefits available. See page 15 for a complete list.

For more details or to become a Member, you can visit [www.popejoyresents.com](http://www.popejoyresents.com) or phone the membership office at 277-2139. You can also designate Popejoy Hall as the recipient of your United Way donation. Thank you for your support!

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<tr>
<th>Membership Level</th>
<th>Contributors</th>
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</thead>
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<tr>
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<td>Anonymous</td>
</tr>
<tr>
<td></td>
<td>Marie K. Gorham</td>
</tr>
<tr>
<td><strong>Directors’ Circle</strong></td>
<td>Jan M. Merin, M.D. MPH &amp; Pat Bacala</td>
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<tr>
<td><strong>Stars’ Circle</strong></td>
<td>Robert &amp; Christie Anderson, Dr. &amp; Mrs. Eugene A. Castiglia, Philip M. Ciofalo, J. Michael &amp; Cheryl Eckart, Jerry, Susan &amp; Sarah Greene</td>
</tr>
<tr>
<td></td>
<td>Stephanie Hedstrom &amp; Frances Wagner, James &amp; Sarah Howe, Regner &amp; Beverly Rider, Rondi &amp; Duane Thornton</td>
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</table>
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2008 New Mexico Symphony Orchestra Gala

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David & Laura Baron                Peter Hebard
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Steve Borbas                      Robert B. Humes
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Please call the Membership Office at 277-2139 if you have any questions or concerns.
The $2.5 million BUILD MAGIC campaign provides Popejoy Hall with much needed facility improvements. Beginning with 2,000 new seats this past summer, the campaign continues with plans for a new sound system, state-of-the-art lighting, stage rigging, enlarged stage and more.

Contributions of all sizes are gratefully accepted. Seat Sponsors also receive recognition on the new seats. To make a contribution, look for BUILD MAGIC brochures in the lobby, or call the Membership Office at 505-277-2139. Please help us thank the following generous contributors…

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For more information, contact the Membership Office at 505-277-2139.
To make a gift online, visit www.popejoypresents.com.

Your annual membership contribution helps:

- Make the performing arts affordable for all New Mexicans.
- Provide our Schooltime Series curricula and performances for 33,000 children annually.
- Broaden our Senior Lifelong Learning Program making free tickets available to low-income seniors.
- Strengthen the variety of Popejoy Presents Broadway in New Mexico and Ovation Series performances.
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Of course, the best reason to give is to ensure the continued success of Popejoy Hall and all of our programs and services. But that won’t stop us from showering you with thanks and special rewards…

Stagehand — $45
(fully tax-deductible)

+ $5 Coupon for free “Popejoy Presents” Merchandise

Ensemble — $250
(tax-deductible amount: $230)

ALL OF THE ABOVE PLUS...

+ Subscription renewal priority
+ Two admissions to Popejoy Hall Members’ Lounge
+ Annual Ensemble Members’ Mixer on Popejoy Stage

Chorus — $100
(fully tax-deductible)

+ Membership listing in all Playbills
+ $5 Coupon for free “Popejoy Presents” Merchandise
+ One visit to the members’ lounge

Player — $500
(tax-deductible amount: $450)

ALL OF THE ABOVE PLUS...

+ Four admissions to the Popejoy Hall Members’ Lounge
+ Inclusion in lobby display of Members
+ Backstage Tours for select shows

Artists’ Circle — $1,000
(tax-deductible amount: $900)

ALL OF THE ABOVE PLUS...

+ Unlimited access to Popejoy Hall Members’ Lounge
+ Premium subscription seating priority
+ Access to private ticketing agent all season long for best available seats
+ “Meet & Greet” after select shows with choice performers
+ Recognition on Members’ Lounge “Wall of Fame”

Stars’ Circle — $2,500
(tax-deductible amount: $2,300)

ALL OF THE ABOVE PLUS...

+ Autographed Broadway in New Mexico poster
+ 10 complimentary parking passes
+ Annual Stars’ Circle Dinner
+ Annual Ensemble Members’ Mixer

Directors’ Circle — $5,000
(tax-deductible amount: $4,430)

ALL OF THE ABOVE PLUS...

+ 2 Premium Guest Passes to 1 Broadway in New Mexico performance (with seat exchange privileges)
+ Private dinner for 4 hosted by Popejoy Hall Director

Producers’ Circle — $10,000
(tax-deductible amount: $9,130)

ALL OF THE ABOVE PLUS...

+ Total of 4 Premium Broadway in New Mexico Guest Passes (with seat exchange privileges)
+ Private backstage tour
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As a mutual company, we are committed to putting clients and policyowners first. Thanks to our dedicated representatives and employees, that commitment will never change.

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Six singers, one piano and more than 60 fabulous songs.

That’s the basis for I Love a Piano, but as you might suspect, there’s a lot more to it than that.

First of all the songs aren’t just any songs. They come from the hundreds of songs written over several decades by Irving Berlin, one of America’s most prolific and best-loved composers. They include “There’s No Business Like Show Business,” “Cheek to Cheek,” “Puttin’ on the Ritz,” and so many others.

Second, the singers do more than sing. They dance and act as well, evoking the periods in which Berlin wrote: World War I, the Roaring Twenties, the Great Depression, World War II, the Fabulous Fifties and more.

Third, the piano is a character in the show, too. Discovered alone on the stage, it helps the singers to remember all the great music Berlin wrote on his piano. This one also has its own little quirk: one broken key. Still, it’s a fine enough instrument to get the six performers singing the show’s title song.

The piano moves from its place with a ragtime band “Alexander’s Ragtime Band” to accompanying the widespread optimism of flappers and sheiks “Blue Skies” to the false glamour of the Thirties “Top Hat, White Tie and Tails”.

As the Second World War darkens America’s horizons, the piano moves from dance hall to stage door canteen “Any Bonds Today”. It comes out on the other side of the war, largely unscathed and very proud of its place in the world “God Bless America”.

With the post-war era comes a change of tune, “What Are We Going To Do With All The Jeeps” and “What Do You Do With A General” and a bit of yearning for the good old days of the service “Gee I Wish I Was Back in the Army”. As it takes its place in the renewed confidence of the Fifties “Anything You Can Do”, it slowly starts its own decline, ending up in an abandoned warehouse, surrounded by a small group of hobos “We’re a Couple of Swells”.

Variety called I Love a Piano “An energetic, animated presentation of nearly 60 of Berlin’s tunes!” We call it the biggest little musical revue ever created. The cast of six breezes through the show’s five dozen numbers with ease, singing and dancing for the entire evening, and offering wonderful moments both comic and poignant.

Supporting Popejoy | Education & Outreach


These words are the hallmark of arts education that, in turn, creates student success in school, work and life.

The No Child Left Behind Act lists the arts among its core academic subjects because the arts equip students with a creative, competitive edge. They help students master the use of words, images, sounds and motion to self-confidently communicate their thoughts and ideas. And to be successful in today’s global information age, these skills are vital. Yet, school districts consistently report reductions in instructional time for the arts.

Researchers find that sustained learning in music and theater correlate to greater success in math and reading. In fact, the arts reach students not otherwise engaged in general curricula, uniquely bridging the broad spectrum of learning styles. That translates to achievement in other subjects.

Through our Schooltime program over 30,000 students will have come to Popejoy Hall to see live theatre by professional nationally touring performing companies just this season. Aided by the support of the Urban Enhancement Trust Fund, PNM, McCune Foundation and people like you, we made our programs more accessible, better related to the curriculum, and available to a greater number of underserved and low-income groups.

Below: Student participation during the Nov. 19th performance of The Pied Piper.
This season, because of the support we’ve received, we cut our already low ticket prices to $2 per person. When asked before each show “how many of you have never come to Popejoy Hall before?” half to two-thirds of the audience raises its hands. More than 3,000 Title I students have attended Schooltime programs. The Urban Enhancement Trust Fund from the City of Albuquerque recently renewed its funding for the Schooltime Series, calling this program a “flagship” for the community due its scope, constantly adaptive responses and willingness to work with the local arts and education communities.

We also believe in life-long learning and we work with the Department of Senior Affairs to provide tickets for Ovation Series shows to low-income seniors. We have just begun to work with groups like the Boys and Girl’s Ranches and The Juvenile Drug Court to provide underprivileged or at-risk youth exposure to various art forms and cultures.

All of these efforts underscore our commitment to putting the four words from the beginning of this story into action within our community, whether for school students, for senior citizens, or for at-risk youth. By providing more New Mexicans with access to the cultural programs of Popejoy Hall, we expand horizons for them all. One child who wrote to us after coming to a Schooltime events expresses his gratitude: “Thank you for helping me learn about the world.”

We hope that sentiment applies to the work we do. We also hope that you will make a contribution that helps us extend this effort a little further.
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The Carl Rosa Opera Company brings Gilbert and Sullivan’s *HMS Pinafore* to Popejoy Hall on April 16 for one performance. Timothy West, director of the operetta, set down some notes on how he fashioned his view of the production.

“Whenever I have to work on something that’s terribly well-known, and which has been seen produced in every conceivable way, I give the script to my friend Graham for his off-the-cuff reaction. Graham is not real unfortunately. He’s a myth, but he’s perfect for my purposes because he’s completely ignorant about the theatre and the opera, and when confronted with a text will know nothing about the piece, the writer, the style, the date, or anything else.

“Passing him, in my imagination, a copy of Pinafore, I say, ‘Just run your eye over this Graham, there’s a good chap, and tell me what you think is actually happening here.’

“His analysis perhaps might go something like this: ‘It feels like Hurrah for the Royal Navy. A salute to Admiral Nelson, HMS Victory and all that traditional stuff. But hang on — by 1878 every new warship was steam-powered. So things are changing, aren’t they? Staffing is changing, too. What’s this, a solicitor’s clerk at the head of the Admiralty? And he’s an awful snob, but he keeps banging on about his humble beginnings. That sort of appointment is going to make itself felt right down the chain of command. I mean, look at this man Rackstraw! Stirrings of Marxism there, am I right? ‘And come the Revolution, mark my words, that Boatswain’s going to be right there beside him.

“Then there’s your man Deadeye; all right, he’s a bit of a Tory, but all he wants really is to get back to a reliable code of discipline. He can feel everything slipping away from him. The girl – she’s got a comfortable home in Gosport or somewhere, and she’s thinking of giving it all up just because she fancies that hunky sailor. That’s not very Victorian, is it? And her poor Dad — he feels in this changed climate he’s got to be dead democratic and lean over backwards to be matey with his crew. They’ve all been caught in the winds of change.’

“I agree with Graham. It is the Winds of Change that fill the sails of HMS Pinafore, and steer her on her dramatic course. I hope you all enjoy the voyage.”
UNM Public Events Presents

The Duke Ellington Orchestra under the direction of Barrie Lee Hall, Jr.
March 20, 2008 7:30pm

Program to be announced from the stage.

Under the direction of Barrie Lee Hall, Jr., the Duke Ellington Orchestra is a national treasure and continues to tour to enthusiastic audiences worldwide at prestigious Jazz Festivals, International Festivals and Performing Arts Centers.

BIOGRAPHY

Duke Ellington was eulogized as “the supreme jazz talent of the past fifty years” by critic Alistair Cooke in a 1983 issue of Esquire. A prolific composer, Ellington created over two thousand pieces of music, including the standard songs “Take the A-Train” and “It Don’t Mean a Thing (If It Ain’t Got That Swing)” and the longer works Black, Brown, and Beige, Liberian Suite, and Afro-Eurasian Eclipse. With the variously named bands he led from 1919 until his death in 1974, Ellington was responsible for many innovations in the jazz field, such as “jungle-style” use of the growl and plunger, and the manipulation of the human voice as an instrument—singing notes without words. During the course of his long career, Ellington was showered with many honors, including the highest civilian award granted by the United States, the Presidential Medal of Freedom, which was presented to him by President Richard M. Nixon in 1969. “No one else,” concluded Cooke, “in the eighty- or ninety-year history of jazz, created so personal an orchestral sound and so continuously expanded the jazz idiom.”
Born Edward Kennedy Ellington in Washington, D.C., on April 29, 1899, to a middle-class black family, he was exposed to music at an early age. Both his father—who made blueprints for the navy and served as a White House butler—and his mother could play the piano. The Ellington's were strongly religious and hoped that if their son learned piano he would later exchange it for the church organ, but at first he was uncooperative. At the age of six young Ellington labeled his piano teacher “Miss Clinkscales” and, according to Esquire, “was her poorest pupil,” the only child to forget his part in her yearly piano recital. As he grew older Ellington became interested in drawing and painting, and won a prize from the National Association for the Advancement of Colored People (NAACP) for a poster he created, but continued his music lessons because he noticed that pretty girls tended to flock around piano players.

Ellington began to take the piano more seriously as a high-school student and learned much from his school’s music teacher, Henry Grant. When he was fifteen Ellington worked after school in a soda shop; the experience led him to write his first jazz song, “Soda Fountain Rag.” At about this time, he also acquired the nickname Duke. There are many stories explaining how Ellington obtained the moniker, but the most prevalent says that he had a young, elegant, social-climbing friend who felt that admission into his circle demanded that Ellington have a noble title, and the label stuck. Ellington dropped out of high school to pursue his musical career, playing in jazz bands by night and supplementing his income by painting signs during the day. Often he managed to persuade club owners to let him paint the signs announcing the group’s engagement.

Influenced by the style of earlier jazz artist Doc Perry, Ellington continued to work on his piano playing and, after the end of World War I, formed his own band. Critics note that it was his band, rather than his piano, that was his true instrument. He composed, not so much with a particular instrument in mind, but rather thinking of the current band member who played that instrument, suiting the music to the style of the player. Though the turnover rate in Ellington’s band was not high, due to the band’s longevity many musicians and singers played with Ellington over the years: Toby Hardwick, Elmer Snowden, William Greer, Barney Bigard, Wellman Braud, Harry Carney, Johnny Hodges, Bubber Miley, Joe Nanton, Cootie Williams, Adelaide Hall, and Billy Strayhorn are among the more notable. Ellington and his band began playing local clubs and parties in Washington, D.C., during the early 1920s, but soon moved to New York City, where they secured a three-year engagement at the popular Cotton Club.

During the 1920s and 1930s, Ellington branched out into writing musical revues, such as Chocolate Kiddies, a success in Germany; playing in Broadway musicals, such as the 1929 Show Girl; and appearing with his band in motion pictures, such as the 1930 Amos and Andy feature Check and Double Check. Later Ellington composed scores for films and was nominated for an Academy
A Resort where it's easy to lose track of time at a location that transcends it.
Award for the music of Paris Blues (1961). But during the 1930s he was also experimenting with the infusion of Latin American elements into jazz; perhaps the most famous example of this work is his “Caravan.” In 1939 Strayhorn joined Ellington’s band, beginning a composition partnership that lasted until Strayhorn’s death in 1967. The band’s horizons expanded geographically in the 1930s as well—Ellington on tour was well received not only by audiences throughout the United States, but also in Europe.

In 1943, Ellington helped set up an annual jazz concert series at New York City’s Carnegie Hall. The series lasted until 1955, and Ellington was deeply involved with it each year. He used the yearly event to premiere new, longer works of jazz that he composed. For the first concert, Ellington introduced Black, Brown, and Beige, a piece in three sections that represented symphonically the story of blacks in the United States. “Black” concerned black people at work and at prayer, “Brown” celebrated black soldiers who fought in the American Revolution, and “Beige” depicted the black music of Harlem. Other Carnegie Hall debuts included New World a-Comin’, about a black revolution to come after the end of World War II, Liberian Suite, commissioned by the government of Liberia to honor its centennial, The Tattooed Bride, and Night Creature.

During the mid 1960s Ellington and his band, ever innovative, started to perform jazz-style sacred-music concerts in large cathedrals throughout the world. The first was in San Francisco’s Grace Episcopal Cathedral in 1965 and included In the Beginning God. He featured different songs at his 1968 concert in New York City’s Episcopal Cathedral of St. John the Divine. Ellington also presented his sacred music at St. Sulpice in Paris, Santa Maria del Mar in Barcelona, and Westminster Abbey in London.

Duke Ellington was active as a performer and composer until his death of lung cancer on May 24, 1974, in New York City. Though his audiences constantly demanded such old standards as “Mood Indigo” and “In a Sentimental Mood,” Ellington preferred to look ahead and develop new songs for his band. One of his last was “The Blues Is Waitin’.” After his death, his only son, Mercer Ellington, who had been serving as the band’s business manager and trumpet player, took over its leadership. Mercer Ellington led the orchestra until his father’s death in 1974, continuing The Duke’s tradition of constant touring, one-night engagements and high-intensity, hard-driving jazz. When Mercer passed away, Duke’s grandson, Paul Ellington took over the leadership role.

But Ellington will always be remembered, in the words of Phyl Garland in Ebony magazine, for “the daring innovations that [marked] his music—the strange modulations built upon lush melodies that ramble into unexpected places; the unorthodox construction of songs ... [and] the bold use of dissonance in advance of the time.”
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Amanda Balon
as Annie

Jaida-Iman Benjamin
Annalisa DiBernardo
Grace Elizabeth Etzkorn
Marina Rose Macherone
Abby Spare
Madison Zavitz
Matt David
Jolie Dufrene
Justin Glaser
Andy Meyers
Ruthie Ann Miles
Sunny Naughton
Abby Spare
Madison Zavitz
Pat Sibley
Tug Watson
Chelsey Whitelock
Alexander Yepremian

Musical Supervision/Orchestrations
Keith Levenson

Original Costume Design
Theoni V. Aldredge
Ken Billington and
Jimm Halliday

Set Design
Ming Cho Lee

Lighting Design
Ken Billington and
Jimm Halliday

Music Coordinator
John Mezzio

Sound Design
Peter Hylenski

Production Supervisor
Justin Reiter

Musical Director/Conductor
Kelly Ann Lambert

Production Stage Manager
David Zack

Hair Design
Bernie Ardia

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Executive Producer
Kary M. Walker

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Peter Gennaro

Choreographed by
Liza Gennaro

 Entire Production Directed by
Martin Charnin

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CAST
(in order of appearance)

Molly .............. ANNALISA DiBERNARDO
Pepper ................ MADISON ZAVITZ
Duffy ................... MARINA ROSE MACHERONE
July .................. JAIDA-IMAN BENJAMIN
Tessie .................... ABBY SPARE
Kate ................. GRACE ELIZABETH ETZKORN
Annie ................. AMANDA BALON
Miss Hannigan ........ LYNN ANDREWS
Bundles McCloskey .... JUSTIN GLASER
Apple Seller ............. ANDY MEYERS
Sandy .................... MIKEY
Lt. Ward ............... TUG WATSON
Sophie the Kettle ....... PAT SIBLEY
Grace Farrell ............ ABBY STEVENS
Drake ..................... RICKY POPE
Mrs. Pugh ............... PAT SIBLEY
Cecille ............... CHELSEY WHITELOCK
Annette ............... RUTHIE ANN MILES
Mrs. Greer .............. RUTHIE ANN MILES
Oliver Warbucks ........ DAVID BARTON
Star to Be ............... COREY SCHEYS
Rooster Hannigan ........ J. MICHAEL ZYGO

Lily St. Regis ............. CHERYL HOFFMANN
Bert Healy ................ ANDY MEYERS
Fred McCracken .......... TUG WATSON
Jimmy Johnson .......... JUSTIN GLASER
Sound Effects Man ....... MATT DAVID
Ronnie Boylan ............. JOLIE DUFRENE
Bonnie Boylan ............. RUTHIE ANN MILES
Connie Boylan ........ CHELSEY WHITELOCK

Orxydent “Hour of Smiles” Producer ........ PAT SIBLEY

Ensemble

MATT DAVID, JOLIE DUFRENE, JUSTIN GLASER, CHERYL HOFFMANN,
ANDY MEYERS, RUTHIE ANN MILES, RICKY POPE, COREY SCHEYS,
PAT SIBLEY, TUG WATSON,
CHELSEY WHITELOCK, ALEXANDER YEPREMIAN

Understudies

Understudies never substitute for listed players unless a specific announcement for the appearance
is made at the time of the performance.

For Oliver Warbucks - RICKY POPE
For Miss Hannigan - PAT SIBLEY
For Annie- GRACE ELIZABETH ETZKORN
For Grace - JOLIE DUFRENE
For F.D.R. - ANDY MEYERS
For Rooster - TUG WATSON

For Lily - CHELSEY WHITELOCK; For Boylan Sisters - COREY SCHEYS
For Drake - JUSTIN GLASER; For Healy - MATT DAVID
For Molly - MARINA ROSE MACHERONE; For Star to Be - RUTHIE ANN MILES
For Sandy - LOLA

Orphan Swing - SUNNY NAUGHTON; Dance Captain - COREY SCHEYS
Assistant Dance Captain - TUG WATSON

Orchestra

Music Director - KELLY ANN LAMBERT
Assistant Conductor/Keyboard - Elizabeth L.K. Berman;
Trombone - Andrew Jaeger; Trumpet - Sukhbir Channa
Reeds - Ira Berman, Rick Kissinger; Drums - Tom Bradford
SCENES AND MUSICAL NUMBERS
ACT ONE
December 11-19, 1933

SCENE 1: The New York Municipal Orphanage (Girls Annex), St. Mark’s Place
“Maybe” ................................. Annie
“It’s the Hard-Knock Life” ......................... Annie and the Orphans
“It’s the Hard-Knock Life” (Reprise) ...............The Orphans

SCENE 2: Lower Broadway
“Tomorrow” .................................. Annie

SCENE 3: A Hooverville Underneath the Brooklyn Bridge
“We’d Like to Thank You Herbert Hoover” ........... Hooverville-ites and Annie

SCENE 4: Hannigan’s Office at the Orphanage
“Little Girls” .................................. Miss Hannigan
“Little Girls” (Reprise) ........................ Miss Hannigan

SCENE 5: The Warbucks Mansion at Fifth Avenue and 82nd Street
“I Think I’m Gonna Like It Here” ................... Grace, Annie, Drake, Cecille, Annette, Mrs. Pugh, Mrs. Greer, Servants

SCENE 6: From Fifth Avenue to Times Square
“N.Y.C.” ................................. Warbucks, Grace, Annie, Star to Be and New Yorkers

SCENE 7: Miss Hannigan’s Office at The Orphanage
“Easy Street” ................................. Miss Hannigan, Rooster and Lily

SCENE 8: Warbucks’ Study
“You Won’t Be an Orphan for Long” .............. Grace, Drake, Mrs. Pugh, Cecille, Annette, Servants and Warbucks
“Maybe” (Reprise) ................................ Annie

Intermission

ACT TWO
December 21-25, 1933

SCENE 1: The NBC Radio Studio at 30 Rockefeller Center
“You’re Never Fully Dressed Without a Smile” ........ Bert Healy, The Boylan Sisters and the Hour of Smiles Family

SCENE 2: The Sewing Room at the Orphanage
“You’re Never Fully Dressed Without a Smile” (Reprise) ................. The Orphans
“Easy Street” (Reprise) ........................ Miss Hannigan, Rooster and Lily

SCENE 3: Washington: The White House
“Tomorrow” (Reprise) ........................ Annie, F.D.R., Warbucks and The Cabinet

SCENE 4: The Gallery at the Warbucks Mansion
“Something Was Missing” ................................ Warbucks

SCENE 5: The East Ballroom of the Warbucks Mansion
“Ann” ................................. Grace, Drake and The Staff
“I Don’t Need Anything But You” .................... Warbucks and Annie
“Maybe” (Reprise) ................................ Annie
“A New Deal for Christmas” ........................ Annie, Warbucks, Grace, F.D.R., The Orphans and The Staff
AMANDA BALON (Annie) is honored to return to Annie in the title role. The 10 year old Orlando resident has performed since the age of two. Amanda is the recipient of the Broadway Trophy for “Best Childstar in a Musical” and was named “Champion Performer of the World” in Hollywood, CA. Credits include Annie, Christmas Carol, Grinch, Sound of Music, Gypsy, Mary Poppins, Cats Jr. Amanda thanks Martin Charnin, NETworks and her family for believing in her. www.amandabalon.com

DAVID BARTON (Oliver Warbucks). After 25 years of working as a Theatre Arts Teacher, David is ecstatic to be living out his dream of performing professionally. In 1994, David created the Steeple Players Theatre in Hendersonville, TN, a non-profit theater dedicated to education and community enrichment. Favorite roles include Oklahoma! (Judd) and Camelot (Merlin). “Thanks Mom, Dad, Cay, Alayna and Ashlea for always believing in me.”

LYNN ANDREWS (Miss Hannigan) is tickled to be joining the cast of Annie in her National tour debut. Recent credits include Chicago (Mama Morton), Romeo and Juliet (Nurse) and the new multimedia sketch comedy, Happy Sunshine Kung Fu Flower (Ninja #5). She would like to thank her family and friends for their love and support despite, you know, all those funny things that happen.

JAIDA-IMAN BENJAMIN (July) is from Charlotte, NC. Training: NY Knicks (KCK Dancer), NC Dance Theatre (Ballet), Children’s Theatre of Charlotte (Theatre), Charlotte All-Stars (Competitive Cheerleading). Credits: “Women of Color in Flight” (Young Mae Jemison), Target (In-store model), Martha Show, Apollo Theatre and NBA All-Star Games (performer). Jaida thanks God and her family. www.jaidabenjamin.com & www.jaidabfan.com


ANNALISA DIBERNARDO (Molly) performs all around the Central Florida area. She’s won many local and regional talent competitions for singing and dancing including the 2006 Lisa Maile Talent Showcase. Credits include local and regional television commercials. She attends Dance Theater Performing Arts School in Titusville, FL. Many thanks to Martin Charnin, NETworks, family and friends for making this dream possible. www.annalisadibernardo.com

JOLIE DUFRENE (Ronnie Boylan/Ensemble/U.S. Grace) is thrilled to be a part of Annie. Born and raised in New Orleans, she is a proud graduate of Louisiana State University. She is also a recent graduate of NYC’s American Musical and Dramatic Academy. All my love and thanks to my family and friends.

JEFFREY B. DUNCAN (FDR/Ensemble) is from Minnesota. A voice teacher, his students include Laura Osnes, starring on Broadway as Sandy in Grease. He is happy to return for his 3rd time as FDR on the National tour. He also played Henry Ford on the National tour of Ragtime. Thanks to Martin and his NETworks family. Love to God, Family and Friends.

GRACE ELIZABETH ETZKORN (Kate/U.S. Annie) is thrilled to be on tour with Annie. She was last seen in the American Girl Revue in Chicago. Other favorites include American Girl Holiday Celebration, Children’s Letters to God (Iris), The Music Man (Amaryllis), Cheaper by the Dozen and Joseph ... Grace wishes to thank God, her family and friends and everyone who helped make this amazing journey possible.

JUSTIN GLASER (Bundles McCloskey/Ensemble) First National tour. BFA Northern Kentucky University. Love to Mom and Dad.

CHERYL HOFFMANN (Lily St. Regis/Ensemble) graduated from Minnesota State University at Mankato with a B.S. in Theatre Arts and has been performing
at theatres across the U.S. since 2001. She would like to thank Martin Charnin and the NETworks family for this opportunity. Thanks to Denny, Seth, JR, Gigi and The Full Monty family. Love to Mom, Dad, CDDBBST!. Cheryl enjoys American Civil War history and is a big Bruce Springsteen fan. For Special K.

MARINA ROSE MACHERONE (Duffy/ U.S. Molly), from Rotterdam, NY, is making her professional theatrical debut at age 10 with the Annie tour. Marina is actively involved in performing arts, musical theatre, jazz, tap, ballet, baton and acrobatics with the Merritt Dance Center in Schenectady, NY. Marina enjoys participating in school plays with Mohon Masque, waterskiing with U.S Water Ski Show team and playing the flute.

ANDY MEYERS (Bert Healy/Ensemble). New York: the 35th Anniversary revival of Dames at Sea; Circle of Friends at American Girl Place Theatre; Art (Yuan); Jesus Christ Superstar (Judas), The Full Monty (Malcolm). Regional: McCarter Theatre, Sweeney Todd (Toby), Big River (Huck Finn). Andy is a native of Montana. Thanks to Mom and Dad for all their support!

RUTHIE ANN MILES (Bonnie Boylan/ Ensemble/U.S. Star to Be) was raised in Honolulu, Hawaii and graduated from NYU Steinhardt with a Master’s degree in Vocal Performance. Favorite credits include Miss Saigon (Gigi), Flower Drum Song (Linda Low) and the ’03 revival premiere of Two By Two (Leah), directed by Martin Charnin. Thanks to my loving ‘ohana for their faithful support. Philippians 4.

SUNNY NAUGHTON (Swing/Child Wrangler) is thrilled to be making her big time debut in Annie as it was her small time debut back at the age of nine! A graduate of AMDA, Sunny has lived and worked in NYC for four years until her big break. Thanks Bob and Gloworm.

RICKY POPE (Drake/Ensemble) is thrilled to be part of the Annie tour. Regional credits include Titanic, Sweeney Todd, Into the Woods, Can Can, Anthing Goes, . . . Forum, The Wild Party and Dirty Blonde. He toured the U.S. with The Stinky Cheese Man for Dallas Children’s Theatre. He is also a musical director, vocal coach and composer.

COREY SCHEYS (Star to Be/Ensemble/ U.S. Boylan Sisters/Dance Captain) is very excited to be a part of Annie. She is a graduate of the American Musical and Dramatic Academy in NYC. Favorite credits include Grease (Rizzo), West Side Story (Anita) and Chicago (Velma). She dedicates this performance to her family whose support and love keep her going.

PAT SIBLEY (Mrs. Pugh/Ensemble) is delighted to be returning to the touring life after completing three years of the Oklahoma! tour playing Aunt Eller. She most recently played Mrs. Higgins in the Prathers Family Theatre production of My Fair Lady, performing in Lancaster, PA, Ft. Myers, FL and Mesa, AZ. Originally from Los Angeles, CA, Pat now resides in Seattle, WA.

ABBY SPARE (Tessie) from Massachusettts, is very excited to be in Annie. Prior local credits include Annie (Molly), Christmas Carol (Fan), Oliver! (Fagin Boy), Honk and The Music Man. Thanks to my family for their love and support. Thank you, Bob Marks, Diane Hardin, Lisa, Liane and Christine for your guidance. Special thanks to Martin Charnin for this wonderful opportunity to do what I love. www.abbyspare.com

ABBY STEVENS (Grace Farrell) is thrilled to be performing the role of Grace in Annie. Favorite credits: Urinetown (Hope), Pippin (Catherine), Alice in Wonderland (Alice) and Company (Susan). Thanks to all of her friends and professors at Pace University, where she is currently pursuing a BFA in Musical Theatre. Huge thanks to Mom, Dad, Katie and Griffin for the laughter and love. AR, MF, NP, MKL, TB.

TUG WATSON (Lt. Ward/Ensemble) is a 2006 graduate from Syracuse University, and is honored to make his touring debut with Annie. Chicago credits include Fiddler on the Roof and Cats (Theatre at the Center); Kiss Me, Kate (Light Opera Works) and Matt in The Fantasticks (Village Players of Oak Park). Love and thanks to Family and Friends.

CHELSEY WHITELOCK (Connie Boylen/Ensemble). BFA in Musical Theatre from the New School University and an AMDA-NY grad. Favorite credits: Guys & Dolls (Adelaide); Kiss Me, Kate (Bianca); Chicago (Roxie); Oklahoma! (Ado Annie);
Noises Off (Brooke); Anything Goes (Bonnie). Anthem singer for Supercross at Angels Stadium. “Love and thanks to the company, the fam and the fantastic teachers I’ve had especially Bob Cline.”

ALEXANDER YEPREMIAN (Ensemble/White House Marine/Dog Handler) is thrilled to be making his national tour debut with Annie. He has been seen in Miss Saigon (Chris); Fame, the Musical (Joe Vegas) and at the Tokyo Disneyland Resort. This performance is dedicated to his amazing friends and family and to his creators Krikor and Patricia, for all that they are and all that they do!

MADISON ZAVITZ (Pepper) is delighted to return to Annie for a second year. From Orlando, FL, favorite credits include Annie Get Your Gun, Wizard of Oz, Cinderella, Guys & Dolls, Under the Bridge, Nutcracker, and Gypsy. She has also appeared in national televisions shows, commercials, and films. Madison is thankful for God’s blessings, the devoted support of family & friends, and NETworks for the opportunity to pursue her dreams.

J. MICHAEL ZYGO (Rooster Hannigan/Ensemble). Previous tours include The Full Monty (Malcolm), Oklahoma! (Will Parker) Thanks to my endlessly supportive family and my amazing wife Jill. I’d be lost without you! www.thezygos.com. Mike is also an aspiring Country music singer/songwriter with an album of original music at www.zygoandthedeuce.com or on iTunes. Thank you Lord for all the amazing blessings in my life.

KEN LEIST (Company Manager) was born and raised in Tucson, AZ but now calls Denver, CO home. He has a degree in Business Administration from The University of Tulsa. Ken’s career in music theater has taken place on stage, backstage, on land and sea, and has provided him the opportunity to manage productions in over 9 countries. Thanks to friends and family for their love and support over the years and miles.

KELLY ANN LAMBERT (Music Director/Conductor) After spending many happy years in the world of music and theater education, Kelly turned to a life of show business on the road. She has music directed and conducted national touring productions of Cinderella and Seussical. She is especially grateful to be a part of the Annie team for a third year. Kelly is ecstatically married to drummer extra-ordinaire, Tom Bradford.

KEITH LEVENSON (Musical Director/Supervisor/Additional Orchestrations) conducted the Broadway and National Touring productions of Annie, Grease, Jesus Christ Superstar, Big River, Annie Warbucks and Dreamgirls. Music Supervisor of the National Tours of The Best Little Whorehouse in Texas starring Ann-Margret, Tommy, Strike Up The Band and Broadway: The Big Band Years. Concerts and recordings with The Who, Meat Loaf, Alice Cooper, Peter Frampton, Nigel Kennedy, Yes, Kiss, The NY Philharmonic, The LA Symphony, The British Rock Symphony and many others. Television work includes “The Wizard of Oz in Concert” at Avery Fisher Hall featuring: Jewel, Jackson Browne, Joel Grey, Roger Daltrey, Natalie Cole, Debra Winger, Nathan Lane and The Boys Choir of Harlem. Other credits include Winchell with Martin Charnin and Star-crossed with Jeanine Tesori.

THOMAS MEEHAN (Book) won a Tony® Award for the book of Annie, his first Broadway show, and has since written the books for I Remember Mama, Ain’t Broadway Grand, Annie 2 and Annie Warbucks. He is a longtime contributor of humor to The New Yorker, an Emmy Award-winning writer of a television comedy and a collaborator on a number of screenplays including Mel Brooks’ Space Balls and To Be or Not To Be. In 1998, Mel Brooks asked him to co-write the libretto of a Broadway musical adaptation of Brooks’ classic 1968 film, “The Producers.” For his libretto with Brooks of The Producers, he won his second Drama Desk and Tony® awards. Shortly thereafter, he began work on the book of Hairspray, written in collaboration with Mark O’Donnell. The Broadway musical (score by Marc Shaiman and lyrics by Scott Wittman) was yet another huge hit. Winning eight Tonys®, (including Best Musical and Best Book of a Musical) Mr. Meehan garnered his third double-header of Drama Desk and Tony® awards. Most recently, he was represented on Broadway as the co-bookwriter (with Meera Syall) of the Americanized version of the hit London musical Bombay
Dreams, and he then had the privilege of having three of his musicals running at once on Broadway. He and his wife, Carolyn, divide their time between a home in Newton, CT, and an apartment in Greenwich Village (near which, on Hudson Street, she owns and presides over the long-running and near-legendary children’s store, Peanut Butter and Jane.

CHARLES STROUSE (Music) Mr. Strouse’s first Broadway musical, Bye Bye Birdie (lyrics by Lee Adams) won a Tony® Award, as did Applause (starring Lauren Bacall) and Annie (with lyrics by Martin Charnin). Other musicals: All American; Golden Boy; It’s a Bird, It’s a Plane, It’s Superman; I and Albert; Dance a Little Closer; Tony®-nominated musicals Charlie & Algernon; Nick and Nora and Rags. He wrote both music and lyrics for Mayor and the music for Annie Warbucks.

Film scores: Bonnie & Clyde, The Night They Raided Minsky’s and All Dogs Go To Heaven. Awards: Emmy Award, two Grammies, Peabody Award, Richard Rodgers and Oscar Hammerstein Awards, Dramatists’ Guild Frederick Loewe Award. Mr. Strouse is the founder of the ASCAP Musical Theater Workshop in New York, and is a member of the Theater Hall of Fame and the Songwriter’s Hall of Fame.

Upcoming: The Night They Raided Minsky’s at the Goodspeed Theater, Annie Warbucks. Mr. Strouse is the director of the ASCAP Musical Theater Workshop in New York, and is a member of the Theater Hall of Fame and the Songwriter’s Hall of Fame.

MARTIN CHARNIN (Lyrics/Director) originated the role of “Big Deal” in the Broadway production of West Side Story, singing “Gee, Officer Krupke” and playing the role for 1000 performances. Subsequently, he has been the director, lyricist, composer, librettist, producer or combination of the aforementioned for over 100 productions including Annie Warbucks, the rock opera version of Joan of Arc, Loose Lips, Hot Spot, In Persons with Eli Wallach and Anne Jackson, The Flowering Peach, the revised Goodspeed production of Cole Porter’s Can-Can, Cafe Crown, Mike, The First, On The Swing Shift, A Little Family Business (starring Angela Lansbury), Mata Hari, The National Lampoon Show, Lena Horne; The Lady and Her Music, I Remember Mama (with music by Richard Rodgers), Zenda (with music by Vernon Duke), Put It In Writing, Fallout, Kaleidoscope, La Strada, Nash At Nine, Two By Two (again with Richard Rodgers), the concert version of Strike Up the Band, and in London, Bar Mitzvah Boy; three productions of Annie, a revival of Bless the Bride and The 9 1/2 Quid Revue. His Tony® Award-winning Annie, which he wrote the lyrics for, created, and directed, has become the 19th longest-running American musical in Broadway history. He has directed Annie’s 9 national companies as well as companies in Amsterdam and Australia. His other musical theater collaborators include, Peter Allen, Harold Arlen, Keith Levenson, Marvin Hamlish, Peter Stone, Mary Rodgers and Alan Jay Lerner. He has directed Fred Astaire, Anne Bancroft, Joel Grey, Ann-Margret, Danny Kaye, Johnny Mathis, Bill Murray, Bebe Neuwirth, Bernadette Peters, Sarah Jessica Parker, Gilda Radner, Chita Rivera, Liv Ullman, Lou Reed, Susan Sarandon, Joan Rivers, Harvey Keitel, Chuck D, Jon Stuart, Shirley MacLaine, Marlo Thomas, Barbra Streisand, Carol Burnett, and even Catherine Zeta-Jones (who made her stage debut as ‘Molly’ in the first London production of Annie in 1978). He has conceived, written and directed seven musical-variety television programs, including Annie Bancroft in Annie, the Woman in the Life of a Man, Annie and the Hoods (with Annie Bancroft), George M, ‘S Wonderful, ‘S Gershwin, Cole Porter in Paris, Get Happy, Dames at Sea, and The Annie Christmas Show. He has received four Tony® nominations, two Tony® Awards, six Grammy Awards, three Emmy Awards, three Gold Records, two Platinum Records, six Drama Desk Awards, the Peabody Award for Broadcasting, and another Grammy Award for Jay-Z’s rap album Hard Knock Life, which went triple platinum. He is currently writing and directing a musical with a score by the late Harold Arlen, Winchell, a musical written with Keith Levenson, Robin Hood, with Thomas Meehan and Peter Sipos, and has written songs for, and is directing a one-woman entertainment entitled There’s Always One More Song
To Sing for his new bride and former Annie ‘Star-to-Be’, Shelly Burch. His latest projects include Time-Life’s double disc Annie 30th Anniversary production album which also includes songs from Annie 2, the continuing national tour of Annie, Rodgers &, which is a concert celebration of the music of Richard Rodgers and his six lyricists (Mr. Charnin functions as narrator in this musical which presents some 70 Rodgers melodies), and Love is Love, a musical revue that will open in Issaquah (right outside of Seattle) in December 2007. His new musical collaborator on Love is Love is Richard Gray. In the Pacific Northwest, which is where he now makes his home, he has directed Shadowlands, Robin Hood, and the first workshop production of Love is Love.

PETER GENNARO (Original Broadway Staging) began his Broadway career in 1950 dancing in the chorus of Guys and Dolls. It was the first of many notable performances including his role along side Carol Haney and Buzz Miller in Bob Fosse’s “Steam Heat” from Pajama Game, and his memorable performance in Bells Are Ringing dancing “Mu Cha Cha” opposite Judy Holliday. As co-choreographer to Jerome Robbins on West Side Story, he created the dances for the “Sharks,” including “America” which featured Chita Rivera. His participation in West Side Story brought him to the attention of legendary director George Abbot who subsequently hired him to create the dances for the Pulitzer Prize winning musical Fiorello. He became a popular Broadway choreographer creating dances for both the stage and screen versions of Meredith Wilson’s The Unsinkable Molly Brown, Irene starring Debbie Reynolds, and The Three Penny Opera starring Sting. In 1977 he received the Antoinette Perry Tony Award for his choreography in Annie. In addition to his stage work, Peter Gennaro and his troupe of dancers were a regular feature on television variety shows including “The Ed Sullivan Show,” “The Perry Como Show,” “The Judy Garland Show,” “Kraft Music Hall” and many more. From 1972-76 Mr. Gennaro served as producer and director at the Radio City Music Hall.

LIZA GENNARO (Choreographer) On Broadway, Ms. Gennaro choreographed the revival of Once Upon A Mattress, starring Sarah Jessica Parker, and the critically acclaimed Broadway revival of The Most Happy Fella, directed by Gerald Gutierrez. Last season Ms. Gennaro choreographed Loving, Repeating: A Musical of Gertrude Stein, composed by Stephen Flaherty, adapted and directed by Frank Galati, and presented by About Face Theater in Chicago. At The Paper Mill Playhouse she choreographed Gypsy, starring Betty Buckley, and a newly revised version of the Lynn Ahrens/Stephen Flaherty musical Ragtime. Regional credits include, Hair at Actor’s Theatre Of Louisville, directed by Jon Jory, the world premiere of Martin Guerre at Hartford Stage, directed by Mark Lamos, Babes in Arms directed by Garland Wright at The Guthrie Theatre in Minneapolis, and Kiss Me, Kate and The Most Happy Fella at The Goodspeed Opera House. For the last eight seasons Ms. Gennaro has choreographed productions at the St. Louis “Muny” Opera. Ms Gennaro holds a Master’s degree in Dance Studies from New York University and is a professor at Barnard College, Marymount Manhattan College, and Hofstra University. She is currently conducting oral history interviews with influential musical theatre dancers and choreographers for the Oral History Division of The New York Public Library of the Performing Arts at Lincoln Center.

MING CHO LEE (Set Designer) has designed nationally and internationally for 40 years, for opera, dance, Broadway and regional theater, and is the recipient of the National Medal of Arts, the highest national award given in the arts. Other awards include the Mayor’s Award for Arts and Culture; Tony® Award, Outer Critics’ Circle and Drama Desk Awards, many others from the theater and Chinese communities; and three honorary degrees. His work has been shown in a retrospective at the New York Public Library for the Performing Arts. He serves as a member of the Board of the New Forty Second Street, Inc., as well as that of the Pan Asian Repertory Theatre, the Non-Traditional Casting Project and many others. He is co-chair of the design department of the Yale School of Drama, and holds the Donald Oenslager Chair in Design.

THEONI V. ALDREDGE (Original Costume Designer), with over 100
Broadway shows to her credit, was inducted in the Theatre Hall of Fame in 1986. Her credits include *Sweet Bird of Youth*, *Who’s Afraid of Virginia Woolf*, *Anyone Can Whistle*, *A Chorus Line*, *Three Penny Opera*, *Annie* (Tony® Award), *Barnum* (Tony® Award), 42nd Street, *Dreamgirls*, *La Cage Aux Folles* (Tony® Award), and *Gypsy*. Ms. Aldredge’s film credits include *The First Wives Club*, *Addams Family Values*, *Moonstruck*, *Network*, *The Rose* and *The Great Gatsby*, for which she received the Academy Award and The British Society of Film and Television Arts Award. She is recipient of The New York Liberty Medal, the Costume Guild Career Achievement Award, the Irene Sharaff Lifetime Achievement Award and Honorary Doctor of Humane Letters and Career Achievement Award: De Paul University. For over 20 years Ms. Aldredge was the principal designer for Joe Papp’s New York Shakespeare Festival.

KEN BILLINGTON (Lighting Designer) has designed over 80 Broadway shows including the current Chicago and The Drowsy Chaperone and the US touring productions of Chicago, *The Drowsy Chaperone*, *Disney’s High School Musical*, *White Christmas* and *Riverdance* for which he is the lighting supervisor. Other projects include *Radio City Music Hall Christmas Spectacular* for 26 seasons, Disneyland’s nighttime extravaganza *Fantasmic!* and *Shamu Rocks* at Sea World of Florida and San Diego. Among his many awards are the Tony®, Drama Desk, Los Angeles Drama Critics awards.


JIMM HALLIDAY (Additional Costume Designer) is delighted to be working on this Anniversary production of *Annie*, his 16th production of this beloved American classic and his 14th National tour for NETworks Presentations, including designs for last season’s tour of *Sweet Charity*. Recent productions include *Victor/Victoria* at the Papermill Playhouse and the world premiere of *Hans Christian Andersen* at Maine State Music Theatre. He has designed over 200 musicals in stock around the country; including a 23 year association with New York’s Mac-Haydn Theatre.

BERNIE ARDIA (Hair/Makeup Designer), a California native, has enjoyed a 25-year career, starting in television with the “The Young and the Restless.” After working for David Merrick, he never left the theatre. Mr. Ardia has designed over 50 productions including *Kiss of the Spiderwoman* with Chita Rivera and Starlight Express at the Las Vegas Hilton. He is very happy to have worked with many talented performers including Toni Tennille, Jamie Lynn Sigler, Deborah Gibson, Mackenzie Phillips, Anita Gillette, Mary Wilson and even Judge Judy!


MUSIC THEATRE INTERNATIONAL [www.mtimusicalworlds.com] is one of the world’s leading dramatic licensing agencies, protecting the rights and legacy of composers, lyricists and book writers and supplying scripts and musical materials and other theatrical resources to theatres around the world. With over 250 titles in its catalogue, MTI has been the driving force in perpetuating great musicals such as Guys And Dolls, West Side Story, and Fiddler On The Roof, as well as many fine family musicals such as Annie, Annie Warbucks, Seussical, and A Year In The Life of Frog & Toad. Additionally, MTI is the home of The Broadway Junior Collection, 70-minute adaptations of Broadway musicals designed for middle school children to perform [Annie, Jr, The Music Man, Jr, Disney’s Aladdin, Jr and many others] and the Kids Collection, 30-minute musicals for performance by elementary school children [Disney’s Cinderella and The Jungle Book among others.]

KARY M. WALKER (Executive Producer)
Prior to joining NETworks in 2001, Mr. Walker was Executive Producer for Marriott Lincolnshire Theatre in Chicago for 22 years. Under his leadership, Marriott became a musical theatre and developed the largest musical theatre subscription audience in the US. The Marriott consistently received high critical praise for quality, innovation, and development of new works for the musical theatre, garnering multiple Joseph Jefferson Awards for excellence. Mr. Walker is a founding member of the National Alliance for Musical Theatre and former President of the League of Chicago Theatres. For NETworks he has been executive producer for the tours of Kiss Me, Kate; Seussical; Contact; Cabaret (Korea/Japan); Annie and Rent.

NETworks PRESENTATIONS (Producer) Founded by Kenneth Gentry in 1995, NETworks Presentations has produced and managed over 50 national and international touring Broadway Musicals and is a leader in bringing the highest caliber theatrical entertainment to communities around the world. North American tours include: Annie, Hairspray, Rent, Cameron Mackintosh’s Oliver!, Cinderella, starring Eartha Kitt; The Full Monty; Show Boat; Ragtime; Jekyll & Hyde; Seussical the Musical; Matthew Bourne’s Edward Scissorhands; Little Women-The Broadway Musical starring Maureen McGovern; The Light in the Piazza; and Cameron Mackintosh and The National Theatre’s production of Oklahoma! International tours: Rent, The King and I, Hairspray, Cabaret, Fosse starring Ben Vereen and The Sound of Music starring Marie Osmond, traveling to Japan, Korea, China, Singapore, France, Greece and regionally in the United Kingdom. NETworks’ 2007-08 tours include: Annie, Hairspray, The Producers, Rent, The Wedding Singer, and Cameron Mackintosh/National Theatre of Great Britain production of Lerner & Loewe’s My Fair Lady.
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Ballet Repertory Theatre
OF NEW MEXICO
written and performed by JAY JOHNSON

friday, April 11
8:00 pm
Conceived by
JAY JOHNSON · MURPHY CROSS · PAUL KREPPEL

Scenery Consultant
BEOWULF BORITT

Sound Consultant
DAVID GOTWALD

Lighting Based on an original Design by
CLIFTON TAYLOR

Original Music by
MICHAEL ANDREAS

Production Stage Manager
LORI ANN ZEPP

Associate Producer
JAMIE deROY

Directed by
MURPHY CROSS & PAUL KREPPEL

World Premiere Presented at Atlantic Theater Company, New York City, 2004
Presented by Colony Theatre, Burbank, and American Repertory Theatre, Cambridge, 2006
Jay Johnson

JAY JOHNSON: THE TWO AND ONLY!
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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.
JAY JOHNSON won the 2007 Tony® Award for Best Special Theatrical Event for his Broadway debut in Jay Johnson: The Two and Only!, which was previously presented Off-Broadway at the Atlantic Theater Company where it received a Lucille Lortel Award nomination. It also won the Los Angeles Ovation Award for best solo show. Jay has appeared regionally in productions of Whoopee, Artists’ Models, The Ugly Duckling and The Bald Soprano. Jay is a writer, actor, comic, ventriloquist, cartoonist, magician, poet and puppeteer. He has produced and performed in the television specials “Tricks of the Trade” and “Sideshow”; the HBO specials “Hello Sucker” and “Blockheads”; hosted “Celebrity Charades” and “So You Think You’ve Got Trouble”; and performed on “The Comedy of Magic,” “The Comedy of Comedy” and “Country Comedy.” He has made hundreds of appearances on talk and variety shows, been featured in more than 30 national commercials and starred as Officer Stanley Jones in the Stephen Cannell series “Broken Badges.” Jay’s television guest appearances include “Night Court,” “Dave’s World,” “That ‘70s Show!” and “CSI: Crime Scene Investigation.” However, he is best remembered for his role as the schizophrenic ventriloquist “Chuck and Bob” on the classic ABC television comedy “Soap.” Jay and his wife, dancer Sandi Asbury, have been married for more than 30 years. He describes Sandi as the muse of his artistic life. They met while performing. Jay considered using Sandi’s résumé for the Playbill since it includes many more theatrical and motion picture roles than his. Sandi and Jay have two amazing sons, Brandon and Taylor. Although talented musicians, writers, actors and artists, neither son is following in their Dad’s voice-tossing footsteps. Jay has dreamed of writing and performing his own one-man theatrical show all his life. He wishes to thank Murphy Cross and Paul Kreppel for making his dream a reality, and Sandi, Brandon and Taylor for making his reality a dream.

MURPHY CROSS (Director) is a 2007 Tony® Award winner for Jay Johnson: The Two and Only! She has directed Sunday’s Children All Fall Down; Blinders; The Magic Feather; Lysistrata; Spirit Awakening; Rosie the Riveter; Hollywood Canteen Christmas Spectacular; Sacrifice; Big Tush, Little Tush; Pinocchio; Now and Then; Is This America, or What?! Choreography credits: Annie Get Your Gun (with Donna McKechnie); The Cradle Will Rock; A Good Swift Kick/ Bob Barrels; Don’t Hug Me; Little Shop of Horrors; Oh, Coward!; Noel & Gertie; ... Forum; Anything Goes. TV choreography: HBO’s “Deadwood,” “Carnivale,” “Yes, Dear,” “Rosanne,” “CBS Summer Specials,” “Sabrina the Teenage Witch,” “Coach,” “It’s Garry Shandling’s Show.” She has choreographed for such stars as John Travolta, Debbie Reynolds, Rip Taylor, Dick Van Dyke and Mary Tyler Moore. Her short film Blinders garnered several festival awards. Ms. Cross’s extensive acting credits include Broadway’s A Chorus Line (original production), Pal Joey, Bubbling Brown Sugar and Division Street. Television credits include “Numb3rs,” “Cheers,” “Night Court,” “Family Law,” and the classic “Taxi” episodes where she played Louie’s blind blind date. One of her favorite gigs was touring Australia with Peter Allen in his show Up in One. She acknowledges her mentors Michael Bennett, Bobbi Smith, Paul Blake, Peter Allen and her inspirational daughters Lily and Fiona Landers.

PAUL KREPPEL (Director). Directing credits include Broadway’s Jay Johnson: The Two and Only! (2007 Tony® Award, LA Ovation Award); Bob Barrels (LA and Goodspeed), which moved Off-Broadway as A Good Swift Kick; the national tour of Godspell; the West Coast premiere of Ashman and Menken’s God Bless You, Mr. Rosewater; world premieres of Quirks, Eli’s Birthday, and Don’t Hug Me (VTL Award, Best Direction); and Zero Hour. He is an accomplished actor, currently starring Off-Broadway in the one-man show My Mother’s Italian, My Father’s Jewish, and I’m in Therapy. Other acting credits on and off-Broadway include Godspell; Joseph ... Dreamcoat; Hello Muddah, Hello Faddah!; The Proposition; and Joseph Papp’s NYSF productions of The
Comedy of Errors, Agamemnon and Alice in Concert. He also starred in the national tour of Jerome Robbins’ Broadway and has appeared at Williamstown Theatre Festival, Berkshire Theatre Festival, Studio Arena, and in Los Angeles at Reprieve’s Promises, Promises; the Taper’s Cabaret Verboten; The Big Bang and Both Barrels. He is best remembered as TV’s Sonny Mann, the piano player on the ‘80s comedy “It’s a Living.” Other TV appearances include “ER” and as Jackie’s dad on “That ‘70s Show!” TV directing credits include “Dave’s World,” “Brotherly Love,” “Simon” and “It’s a Living.” Mr. Kreppel and Ms. Murphy Cross are partners in award-winning WetRock Entertainment. He wishes to acknowledge his mentors Jack Burton, Al Corona, Elizabeth Swados, Jay Sandrich, and his inspirational kids, Will and Molly. He dedicates his work to his mother Adele, his brother Neil, and his father Irv, who continues to smile down on us all.

BEOWULF BORITT (Scenery). Broadway: The 25th Annual Putnam County Spelling Bee, LoveMusik, Jay Johnson: The Two and Only. Off-Broadway credits include The Last Five Years, Drama Desk nomination (NY, Chicago); Saint Lucy’s Eyes, AUDELCO Award (NY, Atlanta); The Other Side, Lortel nomination (MTC); Hank Williams: Lost Highway; Once Around the Sun; I Love You Because; The God Committee; Class Mothers ‘68; The Ark; Burning Blue; The Butcher of Baraboo (2nd Stage); The Wooden Breeks (MCC); In a Dark, Dark House; Spain (MCC); Everything’s Turning Into Beautiful; Roar; The Accomplices (New Group); Miss Julie; In-Betweenes (Cherry Lane); Women’s Project, American Place, Pearl, New Victory, Juilliard, Naked Angels. Regional: Alliance, Trinity Rep, Goodspeed, Pittsburgh Public Theater, Berkshire Theatre Festival, Cleveland Play House, Delaware Theatre Co. (Barrimore nom.), Virginia Stage, NYS&F, Hangar. Designed the 137th Ringling Brothers & Barnum and Bailey Circus and was awarded a 2007 Obie award for sustained excellence in set design.

CLIFTON TAYLOR (Lighting). Broadway: Hot Feet (Henry Hewes Nom), Frozen (Lortel Nom for Off-Bway production), and Jay Johnson: The Two and Only (Geland Award, LA Drama Critics Circle & Ovation Noms). Other recent credits include: the world premieres of “Anne of Green Gables”, and “The Big Voice: God or Merman?”; the recent NY revival of “Endgame”, the US premiere of “Last Easter” as well as extensive regional and international credits. Dance credits include ABT, Armitage Gone!, Alvin Ailey, San Francisco, Houston and Washington Ballet Companies among many others.

DAVID GOTWALD (Sound) has been the sound engineer for many Broadway shows: The Producers, Fosse, Chicago, Crazy for You, Passion, Jerome Robbins’ Broadway, Dreamgirls, A Chorus Line and the revivals of Cabaret and Sweet Charity. He has often worked at the York Theatre on such productions as A Little Night Music, The Last Sweet Days and The Musical of Musicals. He has mixed and designed many events: for PBS the “Gershwin Celebration” at BAM and Anyone Can Whistle at Carnegie Hall. Occasionally he has toured with the likes of Patti LuPone, Tommy Tune and Mandy Patinkin.

MICHAEL ANDREAS (Original Music). Works for the stage include Susan Tyrrell’s My Rotten Life (A Bitter Operetta), Christmas Babies, Don’t Hug Me, Speed Dating and Jay Johnson: The Two and Only. Michael received an Emmy nomination for his work on the A&E special “Heroes for the Planet Featuring Charlotte Church.” His film and television credits include Dream for an Insomniac with Jennifer Aniston and Ione Skye, Call Me Claus with Whoopi Goldberg, Legacy of the Hollywood Blacklist,” “Married...With Children,” “Wheel of Fortune,” “The Celestial Empire” and Christopher Lowell’s “Interior Motives.” His latest project with collaborators Julie Fleischer & Marty Neadby, the full-length musical The G-String Murders, recently had its first performances in LA. This is for Marty, who we know is now enjoying the big cocktail party in the sky... we’ll always miss and love you.
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GREGORY VICTOR (Production Stage Manager). On Broadway or on tour he has stage managed Movin’ Out, Footloose, The Music Man, A Chorus Line, Aida, and Spamalot. At present Gregory is working on a research project that will result in a published reference catalogue detailing the entirety of Director/Choreographer Jerome Robbins’ creative output in theatre, film, and ballet.

ROGER ALAN GINDI (Producer/General Manager) won the 2007 Tony Award for producing the Best Special Theatrical Event, Jay Johnson: The Two and Only! He was general manager of three plays by August Wilson: Ma Rainey’s Black Bottom, King Hedley II and Jitney. He produced the Off-Broadway hit Shakespeare’s R&J. He managed the original smash-hit productions of Nunsense and its tours and sequels. He produced Crazy He Calls Me and was the general manager of A Small Family Business, Our Country’s Good and Mixed Emotions on Broadway as well as David Mamet’s Oleanna and Larry Kramer’s The Destiny of Me, among many others. Mr. Gindi also served as the theatrical manager for the past five “Victoria’s Secret Fashion Shows” on CBS.

STEWART F. LANE & BONNIE COMLEY (Producer). Four-time Tony winner Mr. Lane and one-time Tony winner Bonnie Comley were also nominated for revivals of Fiddler on the Roof and Gypsy. They are also producing Legally Blonde and Cyrano de Bergerac with Kevin Kline and Jennifer Garner and touring Dittydoodle Works Live. They have produced the Broadway production of “Company” for PBS and The Movie Show Business: The Road to Broadway for theatrical release. Mr. Lane’s book Let’s Put on a Show is in book stores now. Mr. Lane is the proud owner/operator of the Palace Theatre on Broadway. mrbroadway.com and bonniecomley.com

DAN WHITTEN (Producer). Dan is president of TIGER Theatricals, a company that produces theatre, corporate events and web-based marketing. In addition to the Tony Award for Jay Johnson: The Two and Only!, other Broadway credits include Jersey Boys and The Secret Garden. His Off-Broadway hit, Jacques Brel Is Alive and Well… is headed for Ft. Lauderdale’s New Vista Theatre in December and San Francisco’s Marin Theatre Co. in May. Corporate credits include the Viagra launch meeting for Pfizer, the Worldwide Leadership Forum featuring Bill Clinton at Radio City Music Hall and The New York Times Small Business Summit. Dan is a graduate of the Wharton School and the University of Pennsylvania.

HERBERT GOLDSMITH PRODUCTIONS (Producer). On Broadway he co-produced The Two and Only (winner of a Tony Award); Glengarry Glen Ross (winner of Tony and Drama Desk Awards); Marlene, starring Sian Phillips (Tony nominee); Arthur Miller’s Broken Glass (Tony nominee); The Flying Karamazov Brothers Do the Impossible; Swinging on a Star (Tony nominee); as well as the NY revival and London production of Annie. Off-Broadway: Mnemonic (winner of Drama Desk and Lortel Awards), The Cover of Life, and the L.A. production of Paul Rudnick’s Jeffrey (Obie Award). He thanks his wife and daughters for their support

KEN GROSSMAN (Producer) is a private investor specializing in undervalued debt and other special situations. He is an investor in Jersey Boys and co-produced the successful revival of Jacques Brel… . He is a graduate of Trinity College (CT) and the National Law Center at George Washington University.

BOB & RHONDA SILVER (Producer) are co-founders of the Bravitas Group, Inc., advisors to privately held companies and nonprofit organizations. Bob was formerly president and chief operating officer of UBS Wealth Management USA. Rhonda is a principal in Gemma Consultants, a grant-writing firm. On Broadway they produced Jay Johnson: The Two and Only! (2007 Tony Award Winner Best Special Theatrical Event) and Off-Broadway produced Jacques Brel Is Alive and Well and Living in Paris (Drama Desk, Drama League, Outer Critics nominations). They are investors in Jersey Boys and Cry Baby. Love to Justin and Brian.
MICHAEL JENKINS (Producer) serves as president of the Dallas Summer Musicals, Inc. Jenkins continues to produce national tours of Annie Get Your Gun, Brooklyn the Musical, Copacabana, Some Like It Hot, My Fair Lady and Flower Drum Song and the play Sixteen Wounded. Jenkins is also president and founder of Leisure Recreation Concepts, Inc., a consulting firm for the international leisure and entertainment industry.

DALLAS SUMMER MUSICALS, INC. (Producer) has been a major presenter and producer of theatrical productions for more than 67 years. Based in Dallas, DSM presents more than 20 productions annually, in addition to producing touring productions. DSM also operates several theatres through its affiliate.

WETROCK ENTERTAINMENT (Producer), partners Murphy Cross and Paul Kreppel, received the 2007 Tony® for producing this show. They joined forces for Both Barrels: A Salvo of John Forster Songs (L.A, Goodspeed, and Off-Broadway as A Good Swift Kick), produced and directed the West Coast tour of Hello Muddah, Hello Fadduh! and created Fascinatin' Rhythmz, an original Dance & Song show. They produced the 2007 award-winning off-Broadway “Musical in Two Lives,” The Big Voice: God or Merman? WetRock Entertainment is dedicated to creating innovative theatrical experiences that inspire and uplift.


STAFF FOR JAY JOHNSON: THE TWO AND ONLY!

GENERAL MANAGEMENT
GINDI THEATRICAL MANAGEMENT
ROGER ALAN GINDI
Production Stage Manager: Lori Ann Zepp
Associate Set Designer: Jo Winiarski
Assistant Set Designer: Jessie Moore
Assistant Lighting Designer: Nicholas Phillips
Assistant Lighting Designer: Steve O’Shea
Lighting Director/Sound Engineer: John Ivy
Assistant to Mr. Gindi: Trevin Cooper
Assistant to Ms. Cross & Mr. Kreppel: Ryan J. Davis
Assistant to Mr. Lane: Diana Prince
Assistant to Mr. Jenkins: Wanda Beth, Olivia D’Ambrosio
Photography: Ed Krieger, Carol Rosegg
Legal Counsel: Richard Garmise, Esq.
Insurance: DeWitt Stern Group/Peter Shoemaker
Banking: J.P. Morgan Chase & Co.
Accounting: Barry Thomashow, CPA
Payroll Services: Axium/ Martha Palubniak
CREDITS
Scenery built by Downtime Productions and Blackwalnut.

MUSIC CREDITS

“I AIN’T GOT NOBODY”
Written by Roger Graham and Spencer Williams.
Public domain.

“JUST A GIGOLO”
Written by Julius Brammer, Irving Caesar and Leonello Casucci

“SEND IN THE CLOWNS”
Written by Stephen Sondheim

“My Way”
Written by Paul Anka, Jacques Revaux, Claude Francois and Gilles Thibault
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“TEDDY BEAR TWO-STEP”
Written by John W. Bratton
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SPECIAL THANKS
Gregory Victor, Faye Armon, Jo Ann Veneziano, Sam Ellis, Felicity Huffman and Bill Macy,
Arlene and Joe Mantegna, Nanci Hammond and Joe Malone, Eleanor Albano, Jules Fisher, Susan
Grushkin, Rob Krausz, Eileen and Allan Pepper, Linda and Jay Sandrich, Abby and Liz Tetenbaum,
Miramontez, Richard Hillman, A. Scott Falk, and Maurice LaMarche.

THE ACTORS AND STAGE MANAGERS EMPLOYED IN THIS PRODUCTION ARE MEMBERS
OF ACTORS’ EQUITY ASSOCIATION, THE UNION OF PROFESSIONAL ACTORS AND STAGE
MANAGERS IN THE UNITED STATES.

United Scenic Artists represents the designers and scenic painters for the American Theatre.

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Big Jon and Sparky
Arthur Sieving and Harry O’Shea
Jay and his first Squeaky
Jay Johnson with Bob
Jay Johnson with Squeaky
Jay Johnson with Nethernore
Jay Johnson with Darwin
Jay Johnson with Amigo
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May 03, 2008 • 8:00 pm
May 04, 2008 • 2:00 pm
May 04, 2008 • 7:30 pm

**Spamalot**
June 10, 2008 • 7:30 pm
June 11, 2008 • 7:30 pm
June 12, 2008 • 7:30 pm
June 13, 2008 • 8:00 pm
June 14, 2008 • 2:00 pm
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