

Where's Charley?

Based on Brandon Thomas' *Charley's Aunt*

Book by
GEORGE ABBOTT

Music and Lyrics by
FRANK LOESSER

Catie Davis, Director
Alex Sanchez, Choreographer
Andrew Gerle, Music Director

Friday, October 25–Sunday, October 27, 2019
The Riverside Theatre

Friday, October 25, 2019 | 7:30 PM
Saturday, October 26, 2019 | 7:30 PM
Sunday, October 27, 2019 | 2:30 PM
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Megan Garner, Set Coordinator/Props Master
Martín Lara Avila, Costume Designer
Elizabeth M. Stewart, Lighting Designer
Allison Molnaa, Production Stage Manager
Tinc Productions, Production Management

There will be one ten-minute intermission.

Where's Charley is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.MTIShows.com

The videotaping or other video or audio recording of this production is strictly prohibited.

Manhattan School of Music's
performances of *Where's Charley?*
are dedicated to the memory of

JO SULLIVAN
(1927–2019)

A NOTE ON THE SHOW

My mother loved *Where's Charley*. She had a club act where she would perform songs from the show and tell stories about it. It was my father's first Broadway show, but he was second choice. He got the job because the original composer, Harold Arlen's house burned down. One of her favorite stories described my father getting a letter from Noel Coward complimenting him on the lyric, "Fluttered and fled like a starling..." to which Coward said, simply, "Oh, Frank." My mother played Donna Lucia a few times during her career. Her appearances reflected her love of the score, her whimsical sense of humor, and her understanding that even farce has room for romance. More than anyone, she recognized both the fun and the understated genius to be found in this score.

—Emily Loesser, daughter of Frank Loesser and Jo Sullivan

THE SETTING

Oxford University, 1892

THE CAST

(in order of appearance)

Jack Chesney

Braslett

Charley Wykeham

Kitty Verdun

Amy Spettigue

Wilkinson

Sir Francis Chesney

Mr. Spettigue

Donna Lucia D'Alvadorez

Corbin Born

David Gabriel Lerner

Jack D'Emilio

Sarah Denison

Claudia Miesner

Willie Beaton II

Jonathan Saminski

Bronson Todd

Amber Kiara

Ensemble

David Gabriel Lerner

Willie Beaton II

Carter Sabuda

Lars Hafell

Daniel Lawrence

Whitnee Bomkamp

Ariela Pizza

Rachel Brideau

Solange Gosselin

Cat Tron (*Dance Captain*)

Haley Abbott

Swings

Grace Nobles

Robert Leaks (*Assistant Dance Captain*)

Understudy

Lars Hafell, for *Charley Wykeham*

THE BAND

Marcos Ruiz, flute/piccolo

Guy Dellacave, clarinet

Owen Storey, bass

Gabriel Bar-Cohen, drums

Andrew Gerle, piano

MEET THE CAST

Haley Abbott (Ensemble)

Haley Abbott is a senior in the Musical Theatre program. Her Manhattan School of Music credits include *Smile* (Robin Gibson), *Cabaret* (Kit Kat Girl), and the revue *Tony Awards: The Early Years*. Other performances include the New York Pops' holiday concert at Carnegie Hall with Essential Voices USA, the Oscar Hammerstein Award Gala, Jay Leno on Tour, Susan Boyle in Concert, and Styx in concert.

Willie Beaton II (Ensemble/Wilkinson)

Willie Beaton II, a senior in the Musical Theatre program, has appeared regionally in *42nd Street* (Ensemble) at the Ogunquit Playhouse, directed and choreographed by Randy Skinner, and *Nice Work If You Can Get It* (Chief Berry), *Jesus Christ Superstar* (Peter), *The Wedding Singer*, and *Saturday Night Fever* at the SurfFlight Theatre. At Manhattan School of Music, he appeared in the 2019 Fred Ebb Musical in Development *Radioactive* (Becquerel), *The World Goes 'Round*, and *Spring Awakening* (Adult Man). Other credits include *Memphis* (Wailin' Joe), *Aida* (Mereb, performed at Players by the Sea), and *Ragtime* (Coalhouse, Douglas Andersen).

Whitnee Bomkamp (Ensemble, Assistant Choreographer)

Whitnee Bomkamp, a senior in the Musical Theatre program, was recently seen in MSM's productions of *Fiorello!* (Cutie, Florence) and *Smile* (Cookie Wilson). Other credits include *Hello, Dolly!* (Ermengarde) and *The Drowsy Chaperone* (Kitty). Last year she performed at Carnegie Hall, singing with Ashley Brown and Essential Voices USA in the New York Pops' *Under the Mistletoe* under the direction of Judith Clurman and Steven Reineke. In addition to performing, she served as Assistant Choreographer to Liza Gennaro on last year's production of *Cabaret* at MSM.

Corbin Born (Jack Chesney)

Corbin Born is a sophomore from Dallas, Texas. After studying for two years at Collin College, he transferred to Manhattan School of Music, where he was last seen in the ensemble of *Radioactive*, the 2019 Fred Ebb Musical in Development. Corbin also appeared onstage for the Grand Reopening Concert of MSM's Neidorff-Karpati Hall, performing "The Jet Song" and "Make Our Garden Grow" with several of his Manhattan School of Music classmates and fellow musicians.

Rachel Brideau (Ensemble)

Rachel Brideau is a senior in the Musical Theatre program at Manhattan School of Music. Some of her favorite roles have been Claudia Nardi in MSM's production of *Nine* and Laurey Williams in *Oklahoma!* at the Grand Theatre. Her most recent credits include singing with Shoba Narayan at the Green Room 42.

Jack D'Emilio (Charley Wykeham)

Jack D'Emilio is a junior in the Musical Theatre program at Manhattan School of Music, where he has been a part of the casts of *Spring Awakening* and *The World Goes 'Round*, as well as appearing in a few showcases. Most recently, Jack spent his summer as an artistic intern for the Performing Arts Project.

Sarah Denison (Kitty Verdun)

Sarah is in her junior year at Manhattan School of Music, studying under Andrea Green. Originally from the suburbs of Louisville, Kentucky, she was recently seen in the 2018 Rodgers and Hammerstein Awards and on Broadway in Stephen Schwartz's 70th Birthday Celebration. Last season, she appeared in both of MSM's mainstage musical theatre productions, *Cabaret* (Two Ladies) and *Fiorello!* (Dance Ensemble).

Solange Gosselin (Ensemble)

Solange Gosselin is a senior in the Musical Theatre program. She has appeared in several of Manhattan School of Music's musical theatre showcases, as well as in *Nine* (Diana), *Smile* (Patti-Lynn), and *Fiorello!* (Marie). She most recently understudied in Barrington Stage Company's production of *Into the Woods*.

Lars Hafell (Ensemble, understudy Charley)

Lars Hafell is a senior in the Musical Theatre program. Recent productions include *The Little Mermaid* (Jetsam), *Newsies* (Albert), and *The Full Monty* (Keno) at Little Theatre on the Square; *Mary Poppins* (Bert), *Footloose* (Willard), and *The Rocky Horror Show* (Rocky, understudy phantom) at Clear Space Theatre; and *Cabaret* (Viktor) and *Spring Awakening* (Ensemble) at Manhattan School of Music.

Daniel Lawrence (Ensemble)

Daniel Lawrence, a senior at Manhattan School of Music, was recently seen as the Emcee in MSM's production of *Cabaret*. Growing up in Pittsburgh, Pennsylvania, he has been training in musical theatre since the age of 7. Some of his favorite credits include Marius in *Les Misérables* and Jean Michel in *La Cage aux Folles*.

Robert Leaks (Swing, Assistant Dance Captain)

Born and raised in South Carolina, Robert Leaks is a sophomore in the Musical Theatre program at Manhattan School of Music.

David Gabriel Lerner (Ensemble/Brassett)

David Gabriel Lerner is a senior at Manhattan School of Music. His MSM musical theatre credits include *Spring Awakening* (Melchior Gabor) and *Smile* (Ted Farley). He performed in the Edinburgh International Festival production of *West Side Story* (Baby John). This past summer, David performed in *Freedom Summer* (Ensemble) at the New York Musical Festival and in a staged reading of *Legacy* (Jacob) at the HERE Arts Center. He will be in MSM's spring production of *The Mystery of Edwin Drood* (Deputy).

Claudia Miesner (Amy Spettigue)

Claudia Miesner is a senior who is thrilled to be in her sixth production here at Manhattan School of Music. Her favorite roles include Guido's Mother in *Nine*, Woman Three in *The World Goes 'Round*, and Adline in *The Land Where the Good Songs Go*.

Amber Kiara (Donna Lucia D'Alvadorez)

Amber Kiara, a senior in the Musical Theatre program, has worked with various professional theater companies in Portland, including equity houses like Portland Center Stage. She spent her summer with College Light Opera Company playing roles such as Berta in Victor Herbert's operetta *The Red Mill* and Dame Hannah in *Ruddigore*. She has also been on the other side of the table, working as a director, teacher, vocal coach, playwright, composer, and producer. At MSM she has had the opportunity to play Carla in *Nine* and Betty in *The Land Where the Good Songs Go* and to perform a featured solo in the Grand Reopening Concert of MSM's Neidorff-Karpati Hall.

Grace Nobles (Swing)

Grace Nobles, a sophomore from Dallas, Texas, is very excited to have the opportunity to swing a show for the first time. Outside of MSM, she has had the privilege to work on *Anything Goes* (Reno Sweeney), *Wait Until Dark* (Suzy Hendrix), and *A Chorus Line* (Bebe Benzenheimer).

Ariela Pizza (Ensemble)

Ariela Pizza, a junior at Manhattan School of Music, was recently seen in MSM's production of *Fiorello!* as Dora. She recently won the title of Miss Ramapo Valley and will be competing for the title of Miss New Jersey this June.

Carter Sabuda (Ensemble)

Carter Sabuda is a junior at Manhattan School of Music, where he was most recently seen in *The World Goes 'Round* and *Spring Awakening*.

Jonathan Saminski (Sir Francis Chesney)

Jonathan Saminski, from Westfield, New Jersey, is a junior at Manhattan School of Music, where he has appeared in *Fiorello!* (Zapatella, Scarpini), *Cabaret* (Sailor #3), and the showcase *An American Songbook: Irving Berlin*.

Bronson Todd (Mr. Spettigue)

Bronson Todd, a sophomore in the Musical Theatre program, is very excited to be in his first musical here at MSM. Previous performance credits include *Noises Off!* (Lloyd), *Thoroughly Modern Millie* (Kenneth), and *Little Shop of Horrors* (Audrey II). Previous directing credits include *Heathers*, *Hello Dolly*, and *Oklahoma!*

Cat Tron (Ensemble, Dance Captain)

Cat Tron, a junior from Westchester, New York, has been studying dance since she was about four years old under the direction of her mom in their family dance studio. Previously at MSM, she has appeared in *That Certain Feeling* (Ensemble) and *Cabaret* (Fritzie). Previous credits include *Brigadoon* (Jean MacLaren), *Pippin* (Fastrada), *Carousel* (Louise Bigelow), *The Addams Family* (Morticia), and *Carrie: The Musical* (Norma Watts). Later this season at MSM she will be appearing in *The Wild Party* as Mae and in *The Mystery of Edwin Drood* as a swing.

MEET THE BAND

Marcos Ruiz, flute/piccolo
Miami, Florida
Student of Linda Chesis

Owen Storey, bass
Berkeley, California
Student of Jay Anderson

Guy Dellacave, clarinet
Lake Grove, New York
Student of Paul Cohen

Gabriel Bar-Cohen, drums
Princeton, New Jersey
Student of John Riley

Andrew Gerle, piano
Catonsville, Maryland

ABOUT GEORGE ABBOTT

George Abbott—an actor, writer, director, and producer—had one of the most active and distinguished careers in the history of the American theater. The longevity of his theatrical career is legendary: he began as an actor on Broadway in *The Misleading Lady* (1913) and continued working as a director and play doctor well into the 1980s. He was born in Forestville, New York and attended the University of Rochester, where he joined the University Dramatic Club. In 1912 he enrolled in a playwriting course at Harvard and won \$100 for his play *The Man in the Manhole*. In 1915, two years after appearing in *The Misleading Lady*, he was hired by producer John Golden as office boy/assistant/casting director/associate playwright. He was named one of the ten best performers of 1923 for his work in *Zander the Great*. He had his first hit as a playwright and director with *Broadway* (1926). His later directorial credits include the plays *Twentieth Century* (1932), *Three Men on a Horse* (1935), with Shirley Booth and Garson Kanin, *Brother Rat* (1936), with José Ferrer and Eddie Albert, and *Too Many Girls* (1939), with Desi Arnaz and Van Johnson. He directed his first musical, Rodgers and Hart's *Jumbo*, in 1935.

In addition to *A Funny Thing Happened On the Way to the Forum*, a short list of the landmark musicals Abbott directed includes *On Your Toes* (1936), *The Boys From Syracuse* (1938), *Pal Joey* (1940), *On the Town* (1944), *Beggar's Holiday* (1946), *High Button Shoes* (1947), *Where's Charley?* (1948), *Call Me Madam* (1950), *Wonderful Town* (1953), *Pajama Game* (1954), *Damn Yankees* (1955), *Once Upon a Mattress* (1959), *Fiorello!* (1959), *Tenderloin* (1960), *Flora, the Red Menace* (1965), and *On Your Toes* (revival, 1983). He helped many performers, directors, writers, and choreographers early in their careers, including Harold Prince, Bob Fosse, Shirley Maclaine, and Richard Adler. He received numerous awards, including a Pulitzer Prize in 1960 for *Fiorello!*, the 1960 New York Drama Critics Circle Award, four Donaldson Awards (1946, 1948, 1953, and 1955), four Tony Awards (1955, 1956, 1960, and 1963), and the Handel Medallion from the City of New York in 1976; he was a Kennedy Center honoree in 1983. He died in 1995 at the age of 107.

ABOUT FRANK LOESSER

One of America's great composer/lyricists, Frank Loesser began his songwriting career during the Depression as a lyricist, contributing songs to Broadway revues and nightclub acts. His work with composer Irving Actman in the 1936 revue *The Illustrator's Show* led to a songwriting contract in Hollywood, where he spent the next eleven years working with such composers as Burton Lane, Jule Styne, Arthur Schwartz, and Hoagy Carmichael. Some of his film songs from that period include "Two Sleepy People," "Jingle Jangle Jingle," and "I Don't Want To Walk Without You." The first song for which Loesser wrote both the words and music was "Praise the Lord and Pass the Ammunition," written during his World War II service. His Hollywood work after the war included the hit songs "Spring Will Be a Little Late this Year," "A Slow Boat to China," and the 1949 Oscar-winning song "Baby, It's Cold Outside." In 1948 Loesser was approached by fledgling Broadway producers Cy Feuer and Ernest Martin to write music and lyrics to George Abbott's libretto for an adaptation of the classic Brandon Thomas play *Charley's Aunt*. The new musical, which starred Ray Bolger, was called *Where's Charley?* and was a hit. This led to Loesser's next show, the hugely influential and successful *Guys and Dolls* in 1950, also produced by Feuer and Martin, with a script by Abe Burrows and Jo Swerling. In 1956, Loesser wrote the libretto, music, and lyrics for his next show, *The Most Happy Fella*, adapted from Sidney Howard's play *They Knew What They Wanted*. This impressive score contains over 30 musical numbers and makes extensive use of operatic techniques and forms, including recitative, arias, duets, trios, and choral numbers. In 1960, he provided the score and was co-librettist for *Greenwillow*. In 1961, Loesser wrote the score for the Pulitzer Prize-winning *How to Succeed in Business Without Really Trying*. His last show, *Pleasures and Palaces*, closed in 1965 during out-of-town tryouts.

MEET THE CREATIVE TEAM

Catie Davis, Director

Catie Davis has had a blast directing *Where's Charley?* as her first production with Manhattan School of Music. At 17 she co-founded Over the Moon Productions, where she directed and co-produced *Rent* (Paramount Center for the Arts) and *The Who's Tommy* (Tarrytown Music Hall), raising thousands of dollars for UNICEF's global campaign Unite for Children Unite Against AIDS and for NARSAD: The Brain and Behavior Research Foundation. Professionally, Catie has worked in theaters across NYC and around the world. Her favorite directing credits include *Empath* (Theaterlab), *Noise* (The Market Theatre Lab, South Africa), *Charlotte's Web* and *We the People* (TheatreworksUSA), and *Girl Versus Corinth* (Joe's Pub, FringeNYC). Catie frequently directs for NYU's New Studio on Broadway, most recently *Tuck Everlasting*. She was associate/assistant director of *Moulin Rouge!* (Broadway), *Beetlejuice* (Broadway and the National Theatre, Washington D.C.), *Joan of Arc: Into the Fire* (Public Theater), *The Robber Bridegroom* (Roundabout Theatre Company), *Measure for Measure* (Hudson Valley Shakespeare Festival). She is a 2018 Manhattan Theatre Club Directing Fellow, a Lincoln Center Directors Lab alum, and a proud member of SDC. Catie has developed new works with writing teams Laura Kleinbaum and Willem Oosthuysen, Wes Braver and Rachel Dean, and Kate Thomas and Joey Contreras, and she enthusiastically seeks out new collaborations and opportunities to use musical theatre as a way to examine our world.
catie-davis.com

Alex Sanchez, Choreographer

New York City based director and choreographer Alex Sanchez is thrilled to return to MSM, where he last directed and choreographed *The World Goes 'Round*. Other directorial credits include *Sweet Charity*, *Newsies*, and *Evita* (Marriott Theater, Chicago) and *In The Mood* (Bud Forrest Productions/ national and international tours). In New York he choreographed the pre-Broadway production of *Roman Holiday* for GFI productions and has done work with the Public Theater, Playwrights Horizon, New York City Center Encores!, and Amas Musical Theater. He has a long list of regional choreography credits, including the Goodman Theater, PaperMill Playhouse, Goodspeed Opera House, Williamstown Theater Festival, Guthrie Theater, Stratford Shakespeare Festival, Dallas Theater Center, Chicago Shakespeare Theater, the Marriott Theatre, Berkshire Theater

Group, Glimmerglass Opera, St. Louis Muny, Alabama Shakespeare Festival, Kansas City Starlight, Riverside Theater, Woodminster Amphitheater, and SDC Dancebreak. Alex is the 2015 co-recipient of the SDC Foundation's Joe A. Callaway Award for Best Choreography and a two-time winner of the Broadway World Award (2011 & 2012). He has been nominated for a Lucille Lortel Award, a Connecticut Critics Circle Award, and six Joseph Jefferson Awards. A former soloist with Ballet Chicago, Alex was named by *Dance* magazine to its 2016 "25 Artists to Watch" list and has performed in ten Broadway shows. Alexsanc.com

Andrew Gerle, Music Director

Music Director Andrew Gerle, a member of Manhattan School of Music's Musical Theatre faculty, is a composer, playwright, and pianist. His solo piano appearances include Baltimore Symphony Orchestra, National Symphony Orchestra, Yale Symphony, Seoul Philharmonic (guest conductor), Aspen Music Festival, and National Public Radio. Musical theatre music direction credits include *Sweeney Todd* (2017 off-Broadway), *The Cocomanuts* (off-Broadway), *Amahl and the Night Visitors* (national tour), the Cape Playhouse, Dallas Theatre Center, and the York Theatre. He has been accompanist and music director for artists including Kitty Carlisle Hart, John Raitt, Leslie Uggams, Jennifer Holliday, Shirley Jones, and Brian Stokes Mitchell. Broadway pit credits include *An American in Paris*, *Ragtime*, *Matilda*, and *Gigi*. Symphonic orchestrations include Boston Pops and Baltimore Symphony, among many others.

His works for musical theatre are *Meet John Doe* (world premiere Ford's Theatre, Jonathan Larson Award, cast album on Broadway Records); *The Tutor* (three Richard Rodgers Awards from the American Academy of Arts and Letters); *Gloryana* (Richard Rodgers Award, Kleban Award for outstanding libretto); and *La Tempesta* (an adaptation of *The Tempest* with lyricist Tom Jones). He has appeared in concert at the Public Theater, Joe's Pub, and Birdland and in the Lincoln Center Songbook, VHR's Save the Music, and Kennedy Center ASCAP Songwriters series.

Andrew teaches music theory and sight-singing in MSM's Musical Theatre Program and is the author of *The Enraged Accompanist's Guide to the Perfect Audition* (2011) and *Music Essentials for Singers and Actors* (2018).

Megan Garner, Set and Props Coordinator

Megan Garner holds a BFA from Purchase College in New York. Over the past ten years she has worked all over the country, from Utah Shakespeare Festival to Connecticut Repertory Theatre. Megan's most recent design

credits include *Eco Village* and *Thoroughly Modern Millie*. She would like to thank her partner James for supporting and encouraging her, as well as her family and friends. She is currently the resident Prop Master at Manhattan School of Music.

Martín Lara Avila, Costume Designer

Martín Lara Avila is a New York based stylist and costume designer. Some theatrical credits include *Ferguson* (off-off-Broadway), *Leader of the Pack* (NYU), *In the Heights* (StageWorks), *Scenes from the Underground* (feature indie film), and *This Is B.S.* (web series), among others. Other credits include *Heroes of the Fourth Turning* (Playwrights Horizons), *Be More Chill* (Broadway/Signature Theatre), *West Side Story* (Japan), *SpongeBob: The Musical* (Broadway/Chicago), *Sweet Charity* (The New Group), *What Did You Expect?* (The Public), *Matilda: The Musical* (Broadway), *Mercury Fur* (Signature Theatre), and *The Get Down* (Netflix). He received a BFA in production and design from NYU's Tisch School of the Arts and is a member of Local 764. [@martínlara](#)

Elizabeth M. Stewart, Lighting Designer

Elizabeth M. Stewart is a New York based lighting designer whose work has been seen in New York, London, and Philadelphia. Recent credits include *Бабушка* | *BAb(oo)shka* (14th Street Y), *Beyond the Light* (Theatre Exile/Philadelphia Fringe), *Oceanborn* (Rave Theatre Festival), *Noirtown* (Witness Immersive), *Between the Threads* (Jewish Community Center of Northern Virginia, HEREArts), *Jack of Cups* (Experimental Bitch Presents), *The Fool's Lear* (IRT), and *Sources of Light Other Than The Sun* (HEREArts / What Will the Neighbors Say? Theatre Company). Some of her work as an associate lighting designer includes *Piano Tales* (James & Jerome), *A Hunger Artist* (Sinking Ship Productions), and *The Who's Tommy* (Broadway Center Stage at the Kennedy Center). Elizabeth M. Stewart was a 2018 Hangar Theatre Design Fellow. [Elizabethmstewart.myportfolio.com](#)

Allison Molnaa, Production Stage Manager

Allison Molnaa's list of selected theatrical works includes *Puffs*, *The Adding Machine*, *The Van Itallie Project*, *My Name Is Asher Lev*, and *Dear Elizabeth*. She was Assistant Stage Manager for MSM Opera Theater's production of *Emmeline* last season. Other opera credits include Juilliard's OperaComp 2017 and 2018, *Káťa Kabanová*, and *Elixir of Love*.

Tinc Productions, Production Management

Established in 2007, Tinc is a technical producing firm, providing experienced production management, technical talent, and event consulting. Tinc specializes in high-profile Broadway and off-Broadway theatrical productions, corporate events, meetings, fashion shows, and concerts in New York and throughout the world. Recent credits include *Slava Snowshow*, *Pip's Island*, *The Play That Goes Wrong*, *Cagney*, *Puffs*, *Broadway Bounty Hunter*, the New York Musical Theatre Festival, and Mike Birbiglia's *The New One*. For more information please visit our website ([tincproductions.com](#)).

Mary Kate Petsky, Assistant Director

Mary Kate Petsky, a senior in the Musical Theatre program at Manhattan School of Music, previously worked with Luis Perez as Assistant Director of MSM's production of *Nine*. She most recently appeared as Sophie in *Fiorello!* at Manhattan School of Music and in February will be playing Madelaine True in *The Wild Party*. [marykatepetsky.com](#)

Kaila Hill, Assistant Stage Manager

Kaila Hill is excited to be Assistant Stage Manager for her first production with MSM! She has worked off-Broadway on *Puffs* (New World Stages), *Pip's Island*, and *Rock n' Roll Refugee* (Royal Family) and off-off-Broadway on *Two Class Acts*, *The Place We Built, but I cd only whisper*, *Neighborhood 3*, *Student Body*, and *The Old Masters* (The Flea Theatre).

Music Theatre International (MTI)

Music Theatre International, founded in 1952 by composer Frank Loesser and orchestrator Don Walker, is one of the world's leading theatrical licensing agencies, granting theatres from around the world the rights to perform the greatest selection of musicals from Broadway and beyond. It has been a driving force in advancing musical theatre as a vibrant and engaging art form.

MTI works directly with the composers, lyricists, and book writers of these musicals to provide official scripts, musical materials, and dynamic theatrical resources to over 70,000 professional, community, and school theatres in the U.S. and in over 60 countries worldwide.

MTI is particularly dedicated to educational theatre and has created special collections to meet the needs of various types of performers and audiences. MTI's Broadway Junior™ shows are 30- and 60-minute musicals for performance by elementary and middle-school-aged performers, while MTI's School Editions are musicals annotated for performance by high school students.

Liza Gennaro, Associate Dean and Director of Musical Theatre

Liza Gennaro choreographed the critically acclaimed Broadway revival of *The Most Happy Fella*, directed by Gerald Gutierrez, and the Broadway revival of *Once Upon a Mattress* starring Sarah Jessica Parker. She choreographed Roundabout Theatre Company's *Tin Pan Alley Rag* (2010 Outer Critics Circle Nomination, Outstanding New Off-Broadway Musical) and has choreographed extensively in regional theaters across the country, including *Hair* at Actor's Theatre of Louisville, directed by Jon Jory, the world premiere of *A...My Name is Still Alice* at The Old Globe in California, and the world premiere of *Martin Guerre* at Hartford Stage, directed by Mark Lamos, *Babes in Arms* at Guthrie Theater, directed by Garland Wright, *Kiss Me Kate* and *The Most Happy Fella* at Goodspeed Opera House, *Fiorello!*, *Gypsy*, *My Fair Lady*, *Jesus Christ Superstar*, and *The Secret Garden* at Pittsburgh Civic Light Opera, *Gypsy*, starring Betty Buckley, and *Ragtime* at the Paper Mill Playhouse, and twelve consecutive seasons of musicals at the St. Louis "Muny" Opera. She collaborated with Stephen Flaherty and Frank Galati on their chamber musical *Loving, Repeating: A Musical of Gertrude Stein* for the About Face Theatre in Chicago and choreographed the 30th Anniversary tour of *Annie*. Liza has choreographed and directed the New York Pops Carnegie Hall Christmas Concerts *How the Grinch Stole Christmas* (2010), *Rudolph the Red-nosed Reindeer* (2014), *Holiday Follies* (2015), *A Charlie Brown Christmas* (2012, 2015) and *'Twas the Night Before Christmas* (2016). Her adaptation of *A Charlie Brown Christmas* has also been presented on the San Francisco Symphony Christmas Concert (2014–19). She choreographed the 20th Anniversary concert of *Titanic: The Musical* at Avery Fisher Hall starring Michael Cerveris and Brian d'Arcy James. Liza is a member of the SDC Executive Board, a Tony Voter, and in 2015 completed a three-year term on the Tony Award Nominating Committee. Hailing from a theatrical family, her father Peter Gennaro was a Tony Award winning choreographer with an extensive career on Broadway, television, and film and her brother Michael Gennaro is Executive Director of Goodspeed Opera House. She is also a writer and scholar: her chapter, "Evolution of Dance in the Golden Era of the American 'Book Musical'" appears in *The Oxford Handbook of the American Musical*, "Dance in Musical Theatre," co-written with Stacy Wolf, appears in *The Oxford Handbook of Dance and Theater*, and "Dance in Musical Theatre Revival and Adaptation: Engaging With the Past While Creating Dances for the Present" appears in the soon to be released *Routledge Companion to the American Stage Musical: 1970 and Beyond*. Liza has taught at Barnard College and Princeton University.

OPERA AND MUSICAL THEATRE PRODUCTIONS

Christina Teichroew, Managing Director
Kathryn Miller, Assistant Manager
Erin Reppenhagen, Associate

WHERE'S CHARLEY? PRODUCTION STAFF

Kaila Hill, Assistant Stage Manager
Mary Kate Petsky, Assistant Director
Whitnee Bomkamp, Assistant Choreographer
Aldrian Diaz, Assistant Costume Designer
Juan Lazaro, Tongyao Li, Esther Lim, Rehearsal Pianists
Resa Gregory, Wardrobe Supervisor
Kayla Quiter, Dresser
Bailey Pierce, Alesha Jeter, Lighting Crew
Neil Devlin, Ashley Kuil, Costume Crew
Robert Barksdale, Victoria Moss, Stagehands

PRODUCTION MANAGEMENT, TINC PRODUCTIONS

Duncan Northern, Tinc President and Production Supervisor
David Beller, Tinc Production Manager for Opera Theater
Peter Smith, Tinc Production Manager for the Musical Theatre
James Hesse, Tinc Associate Production Manager for Musical Theatre
Rebecca Brill Weitz, Tinc Associate Production Manager for Opera Theater

Special thanks to Rob Berman and Larry Moore

MSM PRODUCTION STAFF

Brianna Poh, Associate Director of Production
Emma Clarkson, Associate Production Manager
Elizabeth Ramsay, Production Management Assistant
Andres Diaz, Production Supervisor
Keri Bush, Production Coordinator
Alexis Caldwell, Production Coordinator
Tyler Donahue, Production Coordinator
Dash Lea, Production Coordinator
Pamela Pangaro, Lead Technician
Megan Garner, Props Coordinator
Zach Pizza, Assistant Props Coordinator
Mary Grace Moran, Assistant Props Coordinator

MSM PERFORMANCE OPERATIONS STAFF

Henry Valoris, Dean of Performance and Production Operations
Katharine Dryden, Managing Director of Instrumental Ensembles
Alejandro Lopez-Samame, Manager of Orchestral Operations and the Orchestral Performance Program
Hannah Marks, Instrumental Ensemble Associate, Jazz
Jon Clancy, Instrumental Ensembles Associate, Contemporary Performance
Devon Kelly, Manager of Patron Services
Melissa Magliula, Manager of Scheduling and Student Recital Operations
Calvin Johnson, Manager of Jazz Operations
Manly Romero, Performance Librarian
Israel Schossev, Director of Piano Technical Services

RIVERSIDE THEATRE STAFF AND CREW

Nancy Valladares, Riverside Technical Director
Temishia Johnson, TRT Production Manager
Ayisha Etan, Theater Coordinator
Zac Goin, Head Technician/Light Board Operator
Alex Poller, House Technician/A2
Jamie Amadruto, FOH Audio Engineer

MUSICAL THEATRE

Liza Gennaro, Associate Dean and Director

David Loud, Program Musical Director

Enrique Brown, Academic and Artistic Assistant

MUSICAL THEATRE FACULTY

Mana Allen, MT Acting

Nate Bertone, Intro to Theatrical Design

Enrique Brown, MT Dance

David Cady, Audition Technique

Claudia Catania, Voice

Judith Clurman, Voice/Ensemble Singing

Marshall Davis Jr., Tap

Erin Dilly, Scene to Song

Boyd Gaines, Advanced Acting

Andy Gale, Acting: Scene Study

Andrew Gerle, Music Theory

Randy Graff, Acting the Song/Audition Techniques

Andrea Green, Voice

Yehuda Hyman, Devised Theatrical Practice

Elmore James, Directing

Shawn Kaufmann, Intro to Theatrical Design

Sue Makkoo, Intro to Theatrical Design

Or Matias, MT Lab

Samuel McKelton, Voice

Robin Morse, Meisner Technique

Laura Sametz, Acting

Blake Segal, Speech

Scott Stauffer, Intro to Theatrical Design

Bob Stillman, Voice

Rachel Tucker, Ballet

ABOUT MSM MUSICAL THEATRE

Manhattan School of Music, with its 100 years of excellence and its location in New York City, a veritable hub of musical theatre, is an ideal institution for a world-class musical theatre program. Today's contemporary musical theatre is exploding with fresh ideas, possibilities, and opportunities; musical theater graduates are entering a thriving art form. Broadway is booming with record high attendance and employment opportunities are plentiful. While acting, voice, and dance remain the cornerstones of musical theatre training, contemporary performers must also be trained beyond the "triple threat" model. Now more than ever multifaceted musical theatre artists are in demand. Devised practice workshops and dance labs require performers to be creative contributors to project development. In addition to learning the essential skills—to sing, dance, and act—MSM Musical Theatre students are encouraged to develop their artistic interests and are given the opportunity to investigate areas beyond performing, including directing, choreographing, writing, and composing.

The MSM Musical Theatre faculty is a stellar collection of artist-educators who combine exemplary teaching skills with the highest level of professional know-how. We embrace individuality and honor each student's journey. At MSM we are passionate about the arts and the next generation of musical theatre artists.

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its more than 970 superbly talented undergraduate and graduate students who come from more than 50 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege program continues to offer superior music instruction to 475 young musicians between the ages of 5 and 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

Your gift helps a young artist reach for the stars!

To enable Manhattan School of Music to continue educating and inspiring generations of talented students and audiences alike, please consider making a charitable contribution today.

Contact the Advancement Office at 917-493-4434 or visit msmnyc.edu/support

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