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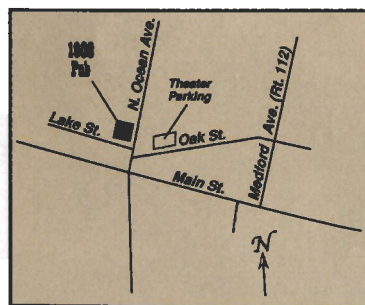


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A Message from Paul Allan & John Hodge



Producers, Gateway Performing Arts

Once again we welcome you to The Patchogue Theatre for the Performing Arts. We are very excited about our Spring Season here at Patchogue Theatre and we're looking forward to announcing our Gateway Playhouse Summer Season very soon. This year we proudly celebrate our Fiftieth Anniversary of providing quality, theatrical entertainment on Long Island.


Fifty years ago, Harry Pomeran (Paul's grandfather) and his family started Gateway Playhouse in a barn on his property in Bellport. From those humble beginnings things have grown and changed over the years. Gateway Playhouse is now a five hundred seat theatre where we produce full scale Broadway Musicals. We have also started a National and International touring company. We've gone from producing shows three months out of the year to a full, year-round production schedule.

To this we proudly add the operation of the new Patchogue Theatre. The Village of Patchogue has done a wonderful job of renovating the building and we're proud to be a part of this magnificent venue. By utilizing both the Patchogue and Bellport theatres, we will be able to bring you the best in diverse, theatrical entertainment.

*To help facilitate operations and avoid confusion we are creating an umbrella company, **Gateway Performing Arts**. This company encompasses both Gateway Playhouse and Patchogue Theatre for the Performing Arts. Whenever you see or hear "Presented by Gateway Performing Arts" either here or at our theatre in Bellport, you can rest assured you will be seeing the same high quality, professional productions you've come to expect from us here at Gateway. We're the same Producers and we have the same commitment to quality.*

We thank you for your support over the past fifty years and look forward to the future with an eager anticipation for the new challenges to come. Enjoy the show!

Paul Allan and John Hodge




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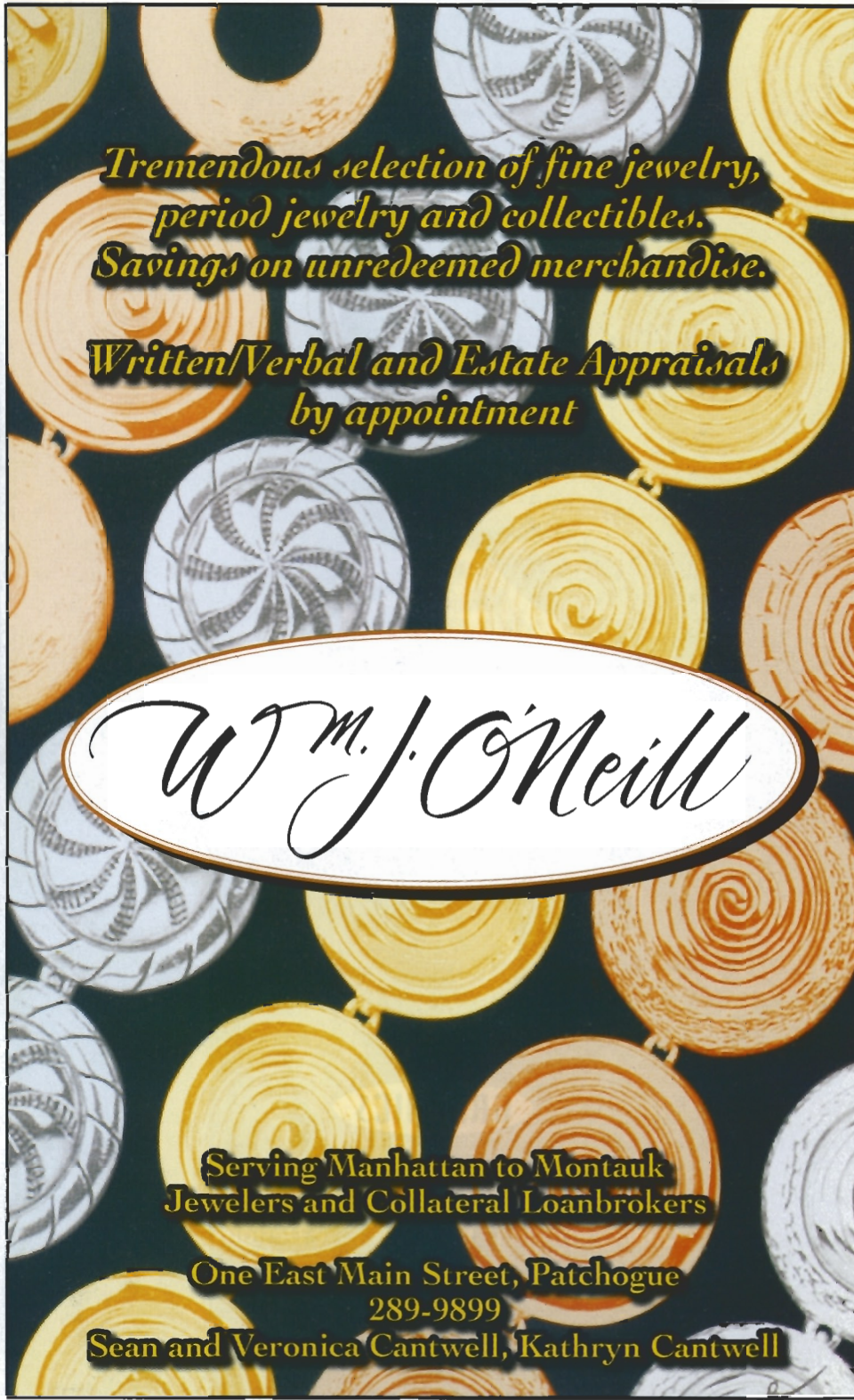
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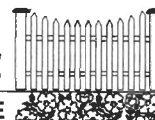
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The Russian Seasons Dance Company

Nikolai Androsov, Artistic Director
Elena Shcheglova, Assistant Director

Dancers

Serguei Akinin • Ekaterina Bagramian • Alexander Belousov • Alexei Borzov
Elena Chibaeva • Daria Ermakova • Serguei Ivanov • Irina Ivanova
Roman Jukov • Iouliia Khlebakova • Elena Kolkpikova • Alexei Kourbatov
Vladimir Kourylev • Alexei Kouxa • Dmitri Krivenko • Natalia Lezina
Irina Markova • Ekaterina Maximova • Denis Nikonov • Ekaterina
Partchinskaya • Natalia Potapova • Svetlana Prudnik • Alissa Seliverstova
Ekaterina Sergeeva • Dmitri Serov • Igor Skijenok • Irina Soukhinina
Elena Tchoumakova • Viatcheslav Veprensev • Alexei Vinogradov

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NIKOLAI ANDROSOV

Artistic Director
Russian Seasons Dance Co.

Nikolai Androsov was born on October 30th, 1963 in Moscow, Russia. Since he was seven years old, he has been very active and interested in the art of choreography.

In 1982, he graduated from the Central Academic School of Folk Dance named after the famous Igor Moeseyev. Immediately after his graduation, Nikolai was invited by Igor Moeseyev, to join his renowned company, where he spent the next ten years of his professional life. As one of the leading dancers of the Moeseyev's Company, Nikolai has toured many countries around the world.

While with The Moeseyev's Company, Nikolai Androsov completed special choreography courses at the Russian Academic Theatrical School. Later, he used that knowledge to become a professional choreographer.

In 1991, Nikolai was one of the initiators and founders of the new group of dancers, which was called the "Russian Seasons." He also became the group's first Artistic Director and Choreographer, the position he still holds very successfully today.

His first programs with the Russian Seasons received wonderful reviews from the local audiences and critics. Since 1991, the recognition of the Russian audience led to numerous engagements of the company in Argentina, Chile, Greece, Israel, Spain, Turkey, United States, Japan, Hong Kong and Taiwan.

Over the last several years, Nikolai Androsov's reputation as a very talented choreographer, brought him many different artistic projects with famous ballet stars. He was honored to be invited to stage concert programs for the Kirov Ballet Star Farukh Rusimatov in Japan; Maya Plisetskaya's 50th Anniversary Gala of her artistic life, as well as competition programs in the United States, Russia and Japan, where his compositions received top prizes and diplomas.

One of Nikolai's recent credits to his already impressive biography is the Bolshoi Theater's invitation to collaborate with the famous Russian Composer Chchedrin on recreating his famous ballet the "Hunchback Horse."

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The Russian Seasons Dance Company

Program

First Half...

1. Sunrise on The Moscow River

music by M. Musorgsky
choreography by N. Androsov

Ever since the City of Moscow was built in 1147, many Russian composers had great reasons to reflect the mood and character of the Russian people, who created this unique city, through their music. Modest Musorgsky was no exception. In this work, he used the melodies of famous Russian songs performed by the young and the old during the local song and dance festivals around the shores of the Moscow River.

2. Balkan Dance

folk music
choreography by N. Androsov

The Balkan people are famous for their dancing traditions: fast and warm movements, temperament and incredible virtuosity. In this dance, four girls demonstrate their technical ability, usually performed by men. While their foot work is quite impressive, they don't lose their grace and femininity.

3. Arabian Dance

folk music
choreography by N. Androsov

The heat of a desert and the sound of a wind are heard in the music of the Arabian shepherds. One moment, they are sitting around a fire waiting for the day to begin; and, the next, they are hurrying away on their horses to the endless spaciousness.

4. Girl's Round Dance

music by D. Shostakovich
choreography by N. Androsov

For centuries, it was quite difficult for young girls to find their happiness in little villages, due to the pressure of conservative traditions. Their love, separations from the loved ones always found place in their songs and dances, which became their way of expressing their feelings, moods and grief. During the 2nd half of the 20th century, more and more professional dance ensembles included the Round Dances into their repertoire.

5. "Krakovyak"

music by A. Dvorak
choreography by N. Androsov

The kindness, temperament, and beauty of the female dance, as well as a great technique of the male dance are all part of the Polish national dance. In many instances, these qualities have become a foundation for many programs and shows on a professional stage and in music.

6. Gypsy Dance (Sudarushka)

folk music
choreography by N. Androsov

Eternal strollers, Gypsy people always feel themselves at home, wherever they are. They became initiators of different dance styles around Europe. Their "catching fire" spirit of dances, difficult steps, and passionate movements of their choreography led many writers, composers and musicians to include the Gypsy repertoire into their artistic creations.

7. "Bolero"

music by M. Ravel
choreography by N. Androsov

The great music of Ravel became the basis for endless theatrical performances, movies, ballets and compositions on ice. This wonderful piece of music attracts choreographers and performers around the world by its deep energy, incredible talent of the composer to transform just about any love story into his music. We think of many different things when we listen to the "Bolero." In my version of the "Bolero," we see the Egyptian Goddess, slaves, soldiers and captive women – all come in one passionate dance leading them to ecstasy.

Intermission

Second Half...

1. Chassidic Dance

folk dance
choreography by N. Androsov

The history of the Jewish people is one of the oldest, richest and dramatic pages of mankind. Maybe, that is why the music traditions of these people are also very deep and meaningful, coming from the heart and soul of their national mentality. Dances around the Torah, wedding rituals, and holiday songs are a welcomed feature of numerous concert programs around the world.

2. Austrian Dance

folk song
choreography by N. Androsov

Specific voice of the Austrian Alps is suggesting a special technique and character of this dance which is quite light and humorous.

3. Irish Suite

folk music
choreography by N. Androsov

The rhythms of the old Irish tribes receive a very wide recognition these days with their wonderful music and dance steps of incredibly talented and original people.

4. "Do you speak my Tango?"

music by A. Piazzolla
choreography by N. Androsov

The streets of Buenos Aires are always full of people, Tango music and the warmth of the Southern nights. Sometimes, people meet on those streets. And, when they do, they only speak the language of Tango.

5. Japanese Dance

folk music
choreography by N. Androsov

The beauty and grace of the Japanese women is a foundation of this composition.

6. "Malambo"

folk music
choreography by N. Androsov

Besides the famous Tango, there is another very popular dance in Argentina – competition dance of virtuosity among the shepherds, Gaoochos.

7. Eccentric Dance "Two Skiers"

music by K. Shultieh
choreography by N. Androsov

Two dancers imitate the free style of skiing. They demonstrate the flexibility of their bodies and movements by using acrobatic elements.

8. Finale (Holiday on Don River)

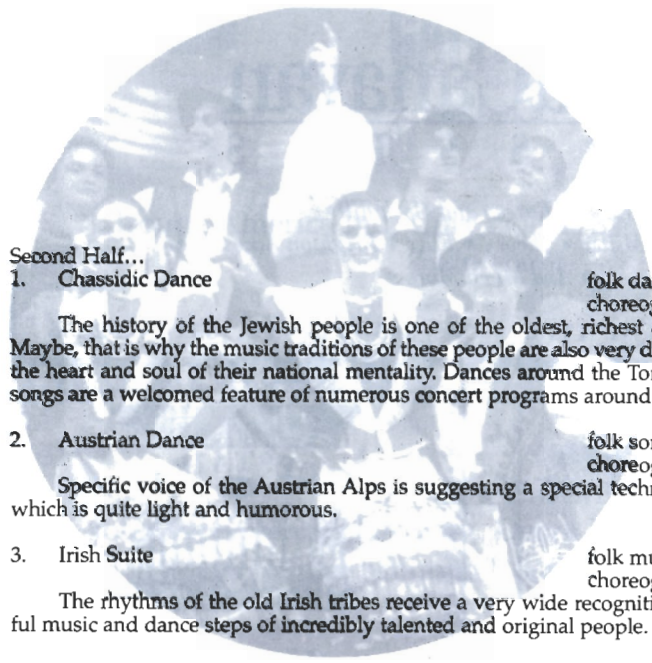
folk music
choreography by N. Androsov

In this last dance, men and women of the company summarize many different movements of the folklore dancing. This composition is based on the traditional dance elements of the Don Cossacks.

Program is subject to change.

Program notes by: Nikolai Androsov

Translation by: World Touring Productions, Ltd.



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Production of

PUMP BOYS and DINETTES

Conceived & Written by
John Foley, Mark Hardwick, Debra Monk, Cass Morgan,
John Schimmel, & Jim Wann

Starring
Eric Anthony, Cory Carter, Jonathan Brown,
Christine Rowan, Tom Stanley, & Shelby Watson

Musical Direction by
Kevin Rotty

Choreography by
Wendy Short-Hays

Costume Design by
Amy Lewis

Lighting Design by
Scott Herbst

Stage Manager
Gary Breitbach

Directed by
Curt Wollan

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CAST

Jim	Tom Stanley
L.M.	Jonathan Brown
Jackson	Eric Anthony
Eddie	Cory Carter
Prudie	Christine Rowan
Rhetta	Shelby Watson

Understudies never substitute for roles unless announced prior to each performance.

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For Rhetta & Prudie; Susan Foley.

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PRODUCTION STAFF

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General Management	Troupe America Inc.
Company Manager	Tom Stanley
Production Manager/Sound Engineer	Christopher White
Master Electrician/Stage Manager	Gary Breitbach
Technical Director/Properties Master	Kevin Knodl
Wardrobe Supervisor	Christine Rowan
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MUSICAL NUMBERS

Act I

"Highway 57" (J. Wann)	All
"Taking It Slow" (J. Foley, M. Hardwick, J. Schimmel, J. Wann)	Pump Boys
"Serve Yourself" (J. Wann)	L.M.
"Menu Song" (C. Morgan and D. Monk)	Dinettes
"The Best Man" (J. Wann)	Prudie
"Fisherman's Prayer" (J. Wann)	Pump Boys
"Catfish" (J. Wann and B. Simpson)	Pump Boys
"Mamaw" (J. Wann)	Jim
"Be Good or Be Gone" (J. Wann)	Rhetta
"Drinkin' Shoes" (M. Hardwick, C. Morgan, D. Monk)	All

Act II

"Pump Boys" (J. Wann)	Pump Boys
"Mona" (J. Wann)	Jackson
"The Night Dolly Parton Was Almost Mine" (J. Wann)	L.M.
"Tips" (D. Monk and C. Morgan)	Dinettes
"Sister" (C. Morgan)	Dinettes
"Vacation" (J. Wann)	All
"No Holds Barred" (J. Wann and C. Morgan)	All
"Farmer Tan" (J. Wann)	L.M. and Dinettes
"Highway 57" Reprise (J. Wann)	All
"Closing Time" (J. Wann)	All
"Greatest Hits" (Medley)	All

WHO'S WHO IN THE CAST

Eric Anthony (Jackson) is thrilled to be making his debut performance with Troupe America in *Pump Boys*. Eric is a native of St. Louis where he spent two years as a section leader in the St. Louis Symphony Orchestra Chorus. While there he had the pleasure of singing under the baton of Maestros Hans Vonk and Franz Welsersmost. Eric just finished playing Tony in *West Side Story*, as well as John Dickinson in *1776* at the Cumberland County Playhouse in TN. Other favorite roles include Jinx in *Forever Plaid*, Tim in *Noises Off*, and Fred in the Nebraska Theatre Caravan's *A Christmas Carol*. Favorite operatic roles include Nemorino in *L'Elisir D'Amore*, Rinuccio in *Glanni Schicchi*, Don Ramiro in *La Cenerentola*, and Faust in Gounod's *Faust*. Eric would like to dedicate his performance to Karen Flaschar and Thomas Poshak. Without the guidance and wisdom of that duo, he wouldn't be on stage today.

Jonathan Brown (L.M.) hails from St. Louis, MO. He is excited to be making his debut with Troupe America. His theatre credits include Nick Bottom in *A Midsummer Night's Dream*, Charlie in *The Pajama Game*, and Sy Crowell in *Our Town*. Jon studied jazz at Webster University and has played in numerous jazz and rock ensembles. His parents are thrilled he has a B.S. in Business from the University of Missouri, St. Louis.

Cory Carter (Eddie) is an accomplished Minneapolis session bassist who frequently performs with the band *Prizzaz*. Prior to that, he toured nationally with *The Look* and *Big City* bands, and in California, he was a founding member of the San Diego band *Moby's Next Hit*. Theatrical credits include *Two By Two*, *Bajour*, and *Festival*. He was also a pit orchestra member in BSC's production of *Chess* and the Minneapolis leg of Troupe America's *School House Rock Live!* National Tour. A veteran performer at the Twin Cities' Valley Fair Amusement Park, Cory continues to write and study music, and recently graduated from the University of Minnesota with a B.S. in Biology.

Susan Foley (Prudie & Rhetta Cupp understudy) is a veteran of *Pump Boys and Dinettes* having played both roles throughout her career as an actress. She lives outside New York City where she is pursuing work in television commercials and voice overs. She is a proud mother of 2 boys, Jack and Elliot.

Christine Rowan (Prudie Cupp) hails from New Jersey and is excited to be traveling to other parts of the country with *Pump Boys and Dinettes*. After earning a BFA in Drama from New York University, she lived in NYC and spent summers in VT at the Saxtons River Playhouse. While in NY, she appeared in various films and theatre productions including the Atlantic Theatre's NYC premiere of *Carnival Round the Central Figure*. Christine's most recent credits have been from The Cumberland County Playhouse in TN where she was honored to play such roles as: Denise in *Smoke on the Mountain*, Lily in *Annie*, and Anita in *West Side Story*.

Michael Sansonia (Jim/L.M./Jackson/Eddie understudy) is a musical director, lyricist/composer, and music producer with an extremely varied background. He put together a Medieval ensemble for the premier of *Robin and Marian*, and a Country-Western band for the South African equivalent of the Kentucky Derby. He is a former musical director for National Lampoon's live shows and television specials, including *Class of '86*, for which he also wrote several songs. Other television work includes the soundtrack for *Rose Kennedy - A Mother's Story* (PBS), *Lifestyles of the Rich and Famous*, and *Throb*. During its original New York run, he conducted *Little Shop of Horrors*. He has appeared in several Broadway and off-Broadway shows as an actor/musician. These include *Pump Boys and Dinettes* and *Song of Singapore*. During the Toyota Comedy Festival, he was musical director and a contributing writer for Firesign Theatre. He has performed, arranged, or written music and lyrics for numerous corporate clients, such as MCI, Bayer, Nike, Bell Atlantic, Kraft Foods, Beneficial, Sandoz, Reliance, KPMG Peet Marwick, CNN, Chase Manhattan, Scholastic, Hallmark, and many others.

Tom Stanley (Jim/Company Manager) is appearing in his fifth production of *Pump Boys and Dinettes*. He has acted for major regional theater companies across the U.S. in roles ranging from Folksy guitar men to Shakespearean villains. Favorite roles include Burl and Stanley in *Smoke on the Mountain*, Woody in *Woody Guthrie's American Song*, Dillard in *Foxfire*, Don Pedro in *Much Ado About Nothing*, Banquo in *MacBeth*, Haemon in *Antigone*, and Christine Rowan's fiance in *The Silver Whistle*.

Shelby Watson (Rhetta Cupp/Dance Captain) is excited and grateful to be on tour once again with Troupe America. The last Troupe America National Tour Shelby was seen in was *Miracle on 34th Street* where she portrayed Rocky the elf. Shelby has been dancing and entertaining since she was five years old. She has danced with ballet and dance companies and toured in Europe. She has performed in various regional theaters where some of her favorite roles include Cordelia in *King Lear*, Hero in *Much Ado About Nothing*, and the Witch in *Into The Woods*. The last two summers, Shelby was a featured soloist in the Medora Musical in the Badlands of North Dakota. She would like to thank her parents Mary and Kenny at home in Arkansas for their unselfish love and support. Wooopigsooie!

Curt Wollan (Director) is the President and founder of Troupe America, Inc., a Twin Cities based Theatrical Production Company. He has produced and directed most of Troupe America's touring productions since 1987. Besides Troupe America, Curt has directed for the Lamb's Theatre of New York and their national tour of *The Gifts of the Magi*, for Big League Theatricals and their national tours of *Big River*, *Pump Boys and Dinettes*, *Oil City Symphony*, *Steel Magnolias*, and *Driving Miss Daisy*, and in the Twin Cities area for the Plymouth Playhouse, the Venetian Playhouse, Theatre-In-The-Round, The Children's Theater Company, Lake Pepin Players, and the Chimera Theatre Company. Curt is the recipient of the Twin Cities Drama Critic's Circle "Kudos Award" for his direction of the musical, *Diamond Studs*. He is also the director and co-author of the hilarious, large and love-

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DAVID TOSER

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Violin
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ly singing trio – *The Lovely Liebowitz Sisters*. Each summer for the past eight years, Curt has produced and directed the Medora Musical in the beautiful Badlands of North Dakota. In January of 1997, he directed the national touring production of *The Odd Couple* starring Jamie Farr and William Christopher, and most recently directed the national tour of *Moon Over Buffalo* starring Gavin MacLeod, as well as *Lost Highway: The Music and Legend of Hank Williams* starring Jason Petty. Curt's current pet project is the new musical *How to Talk Minnesotan, The Musical* based on the best-selling book by Howard Mohr, now in its fourth year at the Plymouth Playhouse in Minneapolis.

Troupe America, Inc. (Producer) has been touring theatrical productions from coast to coast and in Canada since 1987 under Executive Director/Producer, Curt Wollan. Past Troupe America tours include: six seasons of *Mr. Pickwick's Stories For A Christmas Evening*, two seasons of Dylan Thomas' *A Child's Christmas in Wales*, four tours of *Pump Boys and Dinettes*, two tours of Stephen King's *Ghost Stories*, three tours of *Schoolhouse Rock Live!*, a co-production of *The Gifts of the Magi* with the Lamb's Theater Company of New York and tours of *On Golden Pond*, *Driving Miss Daisy*, *Steel Magnolias* and *Forbidden Broadway* with Big League Theatricals of New York. Troupe America also operates the popular Plymouth Playhouse in the Twin Cities area, having produced a five-year run of *Nunsense*, a five-year run of *Pump Boys and Dinettes*, and critically acclaimed productions of *Diamond Studs*, *a Day in Hollywood/A Night In the Ukraine*, *Little Shop of Horrors*, *The Lovely Liebowitz Sisters*, *A Closer Walk With Patsy Cline*, *An Evening With Groucho* starring Frank Ferrante, and currently a new musical, now in its fourth year, based on Howard Mohr's best selling book *How To Talk Minnesotan* entitled *How To Talk Minnesotan...The Musical*. In 1997, Troupe America produced a highly acclaimed National Tour of *The Odd Couple*, starring M*A*S*H's Jamie Farr and William Christopher. 1998/99 saw the National Tour of *Moon Over Buffalo* starring Gavin MacLeod, and in 1999/2000 the first National Tour of *Lost Highway, The Music and Legend of Hank Williams* starring Jason Petty.

The Martin Guitar Company, founded by Christian Frederick Martin Sr. in 1833, remains the oldest surviving maker of guitars in the world and the largest acoustic guitar maker in America. Martin Guitars continue to be prized for their tone, consistency, quality and attention to handcrafted detail. The list of Martin players, past and present, reads like a Who's Who of the musical world and includes legends such as Elvis Presley, Paul McCartney, Hank Williams, Sr., Eric Clapton, Jimmy Buffett, Stephen Stills, Neil Young, Joan Baez, Paul Simon, Sting, Steve Howe, Dave Matthews, Jonny Lang, Willie Nelson, Johnny Cash, and countless others. In addition to guitar making, Martin is also one of the world's largest manufacturers of musical strings, and a major distributor of fretted instrument accessories.

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The Ensemble

Marsh Hanson* ♣ Jayne Ackley Lynch* ♣ Brian Mallon*
Mark Hartman* ♣ Susan Voelz ♣ Elizabeth Whyte*

Peter Cormican* — Understudy to Mr. Hanson, Mr. Mallon
 Claudia Schneider* — Understudy to Ms. Ackley Lynch, Ms. Whyte
 Marsh Hanson* — Understudy to Mr. Hartman

MUSICAL NUMBERS

(program subject to change)

– There will be one intermission. –

Act I

“The Rose of Tralee”	Mark and Susan
Music: Charles W. Glover; Lyrics: C.M. Spencer	
“The Butterfly”	Mark and Susan
Medley	The Ensemble
“The Rose of Tralee” (Music: Charles W. Glover, Lyrics: C.M. Spencer); “Those Endearing Young Charms” (by Thomas Moore); “Holy Ground” (Traditional); “Galway Bay” (by Arthur Colohan); “Carrickfergus” (Traditional); “I’ll Take You Home Again, Kathleen” (by T.P. Westendorf); “If You’re Irish” (Traditional); “Too-Ra-Loo-Ra-Loo-Ra” (Music and Lyrics by J.R. Shannon)	
“Come Back Paddy Reilly”	The Ensemble
Music and Lyrics by Percy French	
“Mrs. McGrath”	Brian & The Ensemble
Traditional	
“Mother Machree”	Mark
Music: C. Olcott / E.R. Ball; Lyrics R.J. Young	
“The Rare Ould Times”	Marsh & The Ensemble
Music and Lyrics by Pete St. John	
“The Fields of Athenry”	Jayne & The Ensemble
Music and Lyrics by Pete St. John	
“Skibbereen”	Marsh
Traditional	
“Shores of Amerikay”	The Ensemble
Traditional	
“The Anchor’s Aweigh”	Marsh & Jayne
Traditional	
“No Irish Need Apply”	The Ensemble
Traditional	
“The Irish Washerwoman”	Elizabeth & Jayne
Music by Jeremiah Dugan; Lyrics by Charles Hansen	
“No Irish Need Apply” (Reprise)	The Ensemble
“Erie Canal”	The Ensemble
Traditional	

– Intermission –

Act II

“Give My Regards to Broadway”	The Ensemble
Music and Lyrics by George M. Cohan	
“Rings on Her Fingers”	Elizabeth & Jayne
Music by Maurice Scott; Lyrics by R.P. Weston and F.J. Barnes	
“Has Anybody Seen Kelly?”	Elizabeth & Jayne
Words and Music by C.W. Murphy, Will Letters, John Charles Moore and William J. McKenna	
“Give My Regard to Broadway” (Reprise)	The Ensemble
Music and Lyrics by George M. Cohan	
“Paddy on the Railway”	The Ensemble
Traditional	
“Moonshiner”	Mark, Jayne, Marsh, Susan
Traditional	
“Danny Boy”	Marsh
Words by Fred E. Weatherby; Music: Traditional	
“Who Threw the Overalls in Mrs. Murphy’s Chowder?”	Brian & Marsh
Music and Lyrics by George L. Glefer	
“Finnegan’s Wake”	Elizabeth & The Ensemble
Traditional	
“Dear Old Ireland”	The Ensemble
Traditional	
“The Ghost of Molly McGuire”	Brian & The Ensemble
Traditional	
“It’s A Grand Old Flag”	The Ensemble
Music and Lyrics by George M. Cohan	
“Over There”	The Ensemble
Music and Lyrics by George M. Cohan	
“Yankee Doodle Dandy” (as James Cagney)	Mark
Music and Lyrics by George M. Cohan	
“Johnny I Hardly Knew Ye”	Marsh, Jayne & The Ensemble
Traditional	
“I Still Haven’t Found What I’m Looking For”	The Ensemble
Music by U2, Lyrics by Bono	



The author and producers would like to acknowledge the following individuals and sources: *The Irish Race in America* by Edward Conlon; C.K. Chesterton; *John Bull’s Other Island* by George Bernard Shaw; *That Most Distressful Nation* by Father Andrew Greeley; Historian Carl Wittke; William V. Shannon; Arthur O’Shaunessy; *The Book of Irish Americans* by William D. Griffin; *Out of Ireland* by Kirby Miller and Paul Wagner; Heinrich Boll; and The Famine Paintings of Rodney Charman.

“The Irishman is an imaginative being. He lives on an island in a damp climate, and contiguous to the melancholy ocean. He has no variety of pursuit. There is no nation in the world that leads so monotonous a life as the Irish, because their only occupation is the cultivation of the soil before them. These men are discontented because they are not amused.” — *Benjamin Disraeli*, Earl of Beaconsfield.

“Irish history is inseparable from its music.” — *Mary Robinson*, President of Ireland.

WHO'S WHO IN THE CAST

Frank McCourt (Author) was born in Brooklyn but raised in Limerick, "a real city in an imaginary country." With the pull of Rome at one end and London at the other, McCourt left Limerick when he felt he had acquired enough material for the memoir he would write some 40 years later. He taught in New York City public schools for 27 years, where nobody paid any attention to him. With his brother Malachy, he wrote and performed in the wildly successful, *A Couple of Blaguards*, chronicling the brothers' misadventures in Ireland and America, which has enjoyed productions in New York, San Francisco, Chicago, Pittsburgh, Boston, India, Africa, and Ireland. Frank retired from teaching and joined the Irish Repertory Theatre in 1990 to act as a school teacher in Brian Friel's *Philadelphia Here I Come!* In 1996 he wrote *Angela's Ashes*, which has remained on the bestsellers list since its release. With over four million copies in print, *Angela's Ashes* won the Pulitzer Prize, the National Book Critics Circle Award, the Boston Book Review's Anne Rea Jewel Non-Fiction Prize, and the W.H. Heinemann Award from the Royal Society of Literature in England. It was chosen best book of the year by Time Magazine, the New York Times Book Review, and scores of others. Released this past September, his latest book, called *Tis*, is about the teaching experiences at the base of literary career. The film version of *Angela's Ashes* was released recently. McCourt lives in New York City with his wife, Ellen.

Charlotte Moore (Director) New York appearances include *A Perfect Ganesh*, *Meet Me In St. Louis*, *The Perfect Party*, *Morning's at Seven*, *Private Lives*, *Love for Love*, *Holiday*, *Chemin de Fer*, *The Great God Brown*, and many performances with the New York Shakespeare Festival with directors who include Harold Prince, John Tillenger, Vivan Matalon, Paul Weidner, Brian Murray, Michael Montel, Edward Berkely, Arvin Brown, Louis Burke, Stephen Porter, Ellis Rabb, and Tony Walton. She has received two Tony Award nominations, the Outer Critics' Circle Award, the Drama Desk Award, and the Irish American Top 100 Irish Award. Miss Moore has appeared at many of the major regional theaters: the Hartford Stage Company, the Long Wharf Theatre, the Kennedy Center, the Mark Taper Forum, the Ahmanson, and the Williamstown Theatre Festival. She has directed 16 Irish Repertory Theatre productions and all five Broadway benefits. Her most recent directorial assignment: Tommy Makey's sold out, *Invasions and Legacies*.

Marsh Hanson appeared in *The Irish... and How They Got That Way* both Off-Broadway and in Boston, Mass. He played Marius in *Les Miserables* on Broadway and all over the country on the national tour, and was the stand-by for Joseph in the National Company of *Joseph and the Amazing Technicolor Dreamcoat*. Recent credits include the world premiere of *Yip Harburg's America* at the Prince Music Theatre in Philadelphia, Tony in *West Side Story* at Austin Music Theatre, Danny in *Grease*, Whizzer in *March of the Falsettos*, and numerous other regional roles. Marsh headlined in Atlantic City at the Taj Mahal and can be heard in the CDs *Sincerely*, *Broadway* with Catherine Hickland ("One Life to Live") and Craig Rubano's *Finishing the Act*. Television credits include "Fate," a new series by Paramount Television. Marsh is a graduate of Syracuse University and while there, composed the original score to *Adventures in Narnia*, a musical which toured New York State.

Jayne Ackley Lynch began her performing career at the age of 15 in her native state of Delaware. There she sang solo parts and principal roles in major choral works, opera and musical theatre. In New York City she continued her career in both musical theatre and opera. Her credits include the National Tour of *The King and I* with Rudolph Nureyev as the cover for Lady Thiang, and the second National Tour of *The Phantom of the Opera* by Andrew Lloyd Webber as Mme. Firmin. Off-Broadway Jayne has appeared as Diana Devereaux in *Of Thee I Sing* (Gershwin), Josephine in *H.M.S. Pinafore* and Edith in *Pirates of Penzance*. Some of her favorite roles performed regionally were Marian in *The Music Man*, Julie in *Showboat*, Aldonza in *Man of La Mancha*, and Elsa in *The Sound of Music*.

Brian Mallon has been touring the US and Europe with his award winning one man show *Secrets of the Celtic Heart* directed by Ellen Burstyn. He recently played James Joyce's nemesis in the musical *Himself* with Len Cariou. New York credits include Van Gogh in *The Yellow House* for La MaMa, Krogstad in *A Doll's House*, *Guests of the Nation* at the colonnades and subsequently for PBS Great Performances, *Mr. Joyce is Leaving Paris* directed by Jim Sheridan at the Harold Clurman Theater, and *Rasputin* and *Buried Child* at the Actors Studio where he is a life member. At New York's Irish Arts Center he served as artistic director and starred in Friel's *Philadelphia Here I Come* and *Freedom of the City* among others. On film he has appeared in *Some Mother's Son* with Helen Mirren, *The Informant* for Showtime, and most notably, starred as Gen. Hancock in *Gettysburg*, a role he will reprise this year in *Gods and Generals* and *The Last Full Measure* on the big screen. He speaks fluent Irish and Welsh.

Mark Hartman (Musical Director; Ensemble) has played piano on Broadway for 1776 (Roundabout) and *Miss Saigon* as well as *The Fantasticks* off-Broadway. His musical direction credits in New York include revivals of *Let It Ride*, *So Long*, *174th St.*, *Dearest Enemy*, and the award-winning production of *The Vicar's Wife* by the Ergo Theatre Company. In the world of cabaret, Mark has been musical director for Karen Mason, Natalie Douglas, Bobby Belfry, and the comedy doo-wop group Scott Barbarino and the Bev-Naps, all MAC award winners, and performed at The Firebird Cafe, Eighty-Eights, Don't Tell Mama, and the Duplex. Mark annually conducts the Duke Children's Classic Concert hosted by Jeff Foxworthy in Durham, NC and starring such notables as Wynonna, Faith Hill and Tim McGraw,

Pat Boone, and Norm Lewis. Mark's acting credits include *Pump Boys*, *Oil City Symphony*, *Smoke on the Mountain*, and *Song of Singapore*.

Susan Voelz (Violinist/Ensemble) appeared in the Chicago production of *The Irish*. She is the electric violinist and string arranger for Poi Dog Pondering, a celebrated musical ensemble renowned for their live performances and lush recordings. With them, Susan has toured extensively and performed on "Late Night" with David Letterman and "The Tonight Show" and at Dennis Rodman's birthday party, the Montreaux Jazz Festival, and opened for the Dave Mathews Band. Their sixth CD will be released in April. Susan has also performed with John Mellencamp on "Saturday Night Live" and on VH-1's Brian Wilson special "Imagine '98". She has composed for TV and Film including credits for "Homicide" and "Frontline." Currently she is finishing her 3rd solo record "Extra Creamy Deluxe." She received an English/Music degree from Indiana University-Bloomington and thanks Hanna and Andrew for making the crossing from Ireland in 1849.

Peter Cormican (Understudy) is delighted to join the "Irish." Lately he has appeared in Papermill Playhouse's productions of *Rags* (Big Tim Sullivan), *Mame* (Cousin Jeff), and *Dr. Jekyll and Mr. Hyde* (Mr. Uttersen). Other regional shows in America have included *Phantom* (Kopit/Yeston), *Best L'il Whorehouse in Texas* (Sheriff), *Milk and Honey* (Phil) and *Will Rogers Follies* (Clem). In Britain, Peter was a member of the original London cast of *Lady in the Dark* at the Royal National Theatre, the U.K. national tour of *Buddy* (Hipockets) and at the Leicester Haymarket Theatre in *Sweeney Todd* (Pirelli). In Canada he was a member of the original Canadian cast of *Phantom of the Opera* as Piangi. He has also appeared in regional productions across that country.

Elizabeth Whyte's theatre credits include *A Child's Christmas in Wales*, *The Nightingale and The Lark* (Irish Repertory Theatre); *Come and Go* (Classic Stage Co. N.Y.); *Moonshine* (Irish Arts Center); *Rescues the Moon* (Synchronicity Space, N.Y.); *Grease* and *Shirley Valentine* (Raven Theatre, Dublin); *Macbeth*, *Philadelphia*, *Here I Come* (National Theatre Productions, Dublin), *Eclipsed* (Wooster Forum Theatre, MA) which won the Moss Hart Award; *Lady Windermere's Fan* (Lyric Stage); *Down the Flats*, *Mary and Lizzie*, *Lament for Arthur Cleary* (Sugan Theatre, MA); and *The Cherry Orchard* (Harvard/Radcliffe, MA). Film and TV include *Celebrity* (Woody Allen); *The Boxer* (Jim Sheridan), *Fairy Tale in New York* (Indie); *The City*, ABC, *Giving Tongue* (BBC); *The Governor* (ITV); *The Old Curiosity Shoppe* (Disney); *Ballykissangel* and *Glenroe* (RTE). She is a member of Banshee, Irish women performers in New York - www.banshee.cnchost.com, and has performed stand up as Sr. Hip at Guinness Fleadh festivals and New York events. Elizabeth studied Arts and Literature at Harvard Extension School, MA and trained through American Repertory Theatre, MA and the visiting Moscow Art Theatre.

Claudia Schneider (Understudy to Jayne and Elizabeth) - New York credits include: *Winchell* (Brooks Atkinson, director Martin Chamin), *Christ on Trial* (The Lambs Theatre), *Charlie's Wedding Day* (Circle-in-the-Square), *A Name for the Moon* (Lincoln Center with Barbara Barrie), the NY workshop of *Cowgirls* (Director's Company with Judy Kaye) and *Six Degrees of Separation* (Queens Theatre in the Park). Favorite regional roles include: Lina Lamont (*Singin' in the Rain*), Miss Mona (*Best Little Whorehouse in Texas*), Reba (*Last Night at Ballyhoo*), Skitzzy (*Charlotte Sweet*), Diana (*California Suite*) and Emma (*Tintypes*). Monmouth Shakespeare: (Desdemona, Viola, Charlotte Corday). Film and television credits include: *One Fine Day*, *Hannah and Her Sisters*, *Mr. and Mrs. Bridge*, *The X-Files*, *The Dana Carvey Show*, and *Millennium*. Claudia is pleased to be back with the Irish Rep.

Rusty Magee (Original Music Direction) is a composer and lyricist for theatre, television, and film. He won the New York Outer Critics' Circle James Fleetwood Award for most promising composer for his music and lyrics for Moliere's *Scapin*. His full length musical, *The Green Heart* with playwright Charles Busch, appeared at the Variety Arts Theatre in New York produced by the Manhattan Theatre Club. His children's Christmas opera, *Fairy Tale*, with libretto by Billy Aronson, is in development at American Repertory Theatre, he wrote music and lyrics for *UBU Rock*, Goldoni's *The Servant of Two Masters*, and *Scapin*. With Lewis Black, Rusty co-wrote the *Czar of Rock 'n' Roll*, which premiered at Houston's Alley Theatre. He arranged and performed the music for the Tony Award-winning production of *The House of Blue Leaves* and was the musical conductor for the Irish Rep's production of *Grandchild of the Kings*. As a co-founder and musical director of the West Bank Downstairs Theatre, Rusty co-produced and wrote music for a number of one-act plays. He is a member of ASCAP, the Dramatist Guild, and the Ensemble Studio Theatre.

Shawn Lewis (Set Designer) Most recent productions include *A Dolls House* and *Pillars of Society* (Century City, NYC); *The Odyssey* (Circle in the Square Downtown, NYC); *The Irish... And How They Got That Way* (Wilbur, Boston); *A Midsummer's Night Dream* (New Harmony, Indiana); *Hecuba* (Circle in the Square, NYC); *Jazz Reach* (Kennedy Center, DC); *Waiting Woman* (Mutt Rep, NYC), *Sor Juana*, *The Answer* (The American Society); *Tartuffe* (Gesher Theatre, Tel Aviv); and assistant to Tony Walton on *A Christmas Carol*. Shawn is resident scenic designer for the Actors Studio MFA repertory season at the New School where she teaches set design to directors and playwrights in the masters degree program. She attended North Carolina School of the Arts in NYC (BFA in painting) and N.Y.U. Tish School of the Arts (MFA in set design).

Daniel Walker (Lighting Designer) has designed the lighting for *The Irish...And How They Got That Way* in New York, Boston, Chicago, and now San Francisco. Other design credits include *Hello Out There* at the 42nd Street Collective in New York, *A Child's Christmas in Wales*, and *The Play's the Thing* in Bloomsburg, PA. Dan has worked as the assistant lighting designer in many productions of Disney's *Beauty and the Beast* around the world and recently assisted on the current tour of *Evita*. He received an MFA in theatre design from Penn State University in 1994 and a BA from SUNY College in Oswego in 1991.

David Toser (Costume Designer) has designed *Same Old Moon, Da, Mass Appeal*, and other productions for the Irish Repertory Theatre. His work has been seen at numerous regional theatres including ACT, the Pittsburgh Public Theatre, Goodspeed Opera House, and many others. He has designed costumes for the last ten Tony Award shows and for *Sondheim: A Concert for Carnegie Hall* and *Ira Gershwin at 100* - both projects for Carnegie Hall and PBS. He has been represented on Broadway 11 times, and off-Broadway 25 times.

Alison Ramsey (Productions Stage Manager) Chicago credits include 10 months of *The Irish...* at the Mercury Theatre, *The Berlin Circle*, *Time to Burn*, *The Libertine*, and *The Viewing Room* at Steppenwolf Theatre; *Buddy...The Buddy Holly Story* at the Apollo Theatre; *Woodie Guthrie's American Song*, *Laughter on the 23rd Floor*, and *London Suite* at the Briar Street Theatre; as well as PSM work at Victory Gardens and National Jewish Theatre. New York credits include work on the Broadway production of *Chess*, the Roundabout Theatre Company production of *Enrico IV*, Soho Rep's *The Blitzstein Project*, and the Brooklyn Shakespeare Company's *King Lear*. Regional credits include work at the Hippodrome Theatre and Syracuse Stage. Love and thanks, as always, to E.

The Irish Repertory Theatre was founded by Ciaran O'Reilly and Charlotte Moore in 1988. Their productions include *I do not Like That*, *Dr. Fell* by Bernard Farrell, *A Whistle in the Dark* by Tom Murphy, *English Than for Me* by Eamon Kelly, *Sea Marks* by Gardner McKay, *Endwords* by Chris O'Neill, *Philadelphia Here I Come* by Brian Friel, *Playboy of the Western World* by J.M. Synge, *Making History* by Brian Friel, *Grandchild of Kings* by Harold Prince, *Frankly Brendan* by Frank O'Connor and Brendan Bhan, *The Madam MacAdam Travelling Theatre* by Tom Kilroy, *Seconds Out* by young Irish playwrights, *Mother of All the Behans* by Peter Sheridan, *Alive, Alive Oh!* by Milo O'Shea and Kitty Sullivan, *Same Old Moon* by Geraldine Aron, *June and the Paycock* by Sean O'Casey, *Shimmer* by John O'Keefe, *Frank Pig Says Hello* by Pat McCabe (a co-production with the Dublin-based Co-Motion Theatre Co.), *Da* (Drama League Award) by Hugh Leonard, *The Importance of Being Earnest* by Oscar Wilde, *My Astonishing Self* by George Bernard Shaw, *The Plough and the Stars* by Sean O'Casey, *The Nightingale Man and Not the Lark* and *The Invisible Man* by Jennifer Johnston, *The Irish...And How They Got That Way* by Frank McCourt, *Song at Sunset* conceived by Shivaun O'Casey, *Long Day's Journey Into Night* by Eugene O'Neill, *The Shaughran* by Dion Bouicault, and four presentations of their *Bards on Broadway Celebrations* with luminaries that have included Katherine Hepburn, Christopher Reeve, Mia Farrow, Lynn Redgrave, Daisy Prince, Katherine Houghton, Liam Neeson, Natasha Richardson, Vanessa Redgrave, Barbara Walters, and Rosie O'Donnell. Their *A Wilde Night on Broadway!* at the Golden Theatre won the Drama Desk Award for "excellence in presenting distinguished Irish drama." Irish Repertory boasts a company of 90 actors, directors and designers.

Josephine Merck (Producer) began her love of theatre watching James Cagney as George M. Cohan in *Yankee Doodle Dandy* and saw her first show, *Finian's Rainbow*, in 1958. She has since backed such musicals on Broadway as *Guys and Dolls*, *Tommy* (the rock opera), *A Funny Thing Happened...*, *Smokey Joe's Cafe*, and *Titanic*; Off-Broadway, *The Mystery of Irma Vep*. Her American grandmother chose to live in Ireland for the last 40 years of her life.

Richard Frankel, Thomas Viertel, Steven Baruch, Marc Routh (Producers) began in 1985 with the Off-Broadway, Broadway and National tour of *Penn and Teller*. Currently on Broadway with *Swing!* and *Smokey Joe's Cafe*. Off-Broadway with *If Memory Serves* and *Stomp*. On tour with *The Sound of Music*, *The Irish...and How They Got That Way*, *Stomp* and *Tap Dogs*. Previous productions include: *The Weir*, *The Sound of Music*, *The Mystery of Irma Vep*, *The Most Fabulous Story Ever Told*, *Forever Tango*, *A Funny Thing Happened on the Way to the Forum*, *Angels in America*, *Damn Yankees*, *Driving Miss Daisy*, *Frankie and Johnny in the Claire de Lune*, *Jeffrey*, *Oleanna*, *Song of Singapore*, *The Cocktail Hour*, *Marvin's Room*, *Later Life* and *Love Letters*. Their productions have received two Pulitzers, 11 Tonys, one Grammy and have been in the New York Times Crossword puzzle eight times.

Jam Theatricals (Producer) is a Chicago-based entertainment company that operates Broadway subscription series in 20 cities across the United States. Founded in 1997 by Jam productions co-founders Army Granat and Jerry Mickelson, along with Steve Traxler, Jam Theatricals focuses on investing, presenting, and producing Broadway engagements throughout North America. Jam has presented many nationally touring shows, including productions of *Stomp*, *Rent*, *Les Miserables*, *Evita*, *West Side Story*, *The King and I*, *Chicago*, *Penn & Teller*, *Cats*, and *Riverdance*. Jam is currently co-producing three shows in Chicago: *The Irish... and How They Got That Way*; *Love, Janis*, the story of Janis Joplin; and *Hello, Muddah, Hello Faddah!*

**Production Staff For
The Irish...And How They Got That Way**
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Slide Image Photographer - John Reilly

Other Credits:

Costumes by IN Costume

General Management:

RICHARD FRANKEL PRODUCTIONS

Richard Frankel, Marc Routh, David W. Caldwell, Denise Cooper, Laura Green, Joe Watson

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The Irish...And How They Got That Way

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PAUL MOBRAW

Lighting Design
RON FARINO

Sound Design
TOM BIBEL

Musical Director/Conductor
GARY KAHN

Assistant Director
MATT DAVENPORT

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Always...Patsy Cline

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FADED LOVE

John Wills/Bob Wills
Warner Chappell

HOW GREAT THOU ART

(Traditional)

TRUE LOVE

Cole Porter
Warner Chappell

BILL BAILEY

(Traditional)

Cast of Characters

(in order of appearance)

Patsy Cline Terri Williams
Louise Seger Jeannie Seeley

Musicians

Pedal Steel Guitar Roger Rettig
Guitar/Violin Jack Zawacki
Drum Percussion Vic Stevens
Bass Dean Carrigan
Piano Gary Kahn

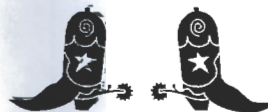
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Business Manager Tania Cerngul
Lead Stage Technician Don Van Brunt
Lead Lighting Technician Ron Farino
Lighting Technician Sam Schwartz
Lead Audio Technician Tom Bibel
Audio Technician Tim Allen
Lead Wardrobe Mistress Pusan Evans
Accountant Steve Berger
Merchandising George Fenmore, Inc.

Additional Credits

Tour Consultant Chris MacNeill
Author Ted Swindley
Author's Representative Joan Kovats
Business Management Melanie Clark
Original Music Director Vicki Masters
Band and Vocal Orchestrations August Eriksmoen

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Synopsis

ALWAYS PATSY CLINE is based on the true story of Patsy Cline's friendship with Houston housewife Louise Seger.

Having first heard Cline on the "Arthur Godfrey Show" in 1957, Seger became an immediate and avid fan of Cline's and she constantly hounded the local disc jockey to play Cline's records on the radio. In 1961 when Cline went to Houston for a show, Seger and her buddies arrived about an hour-and-a-half early and by coincidence, met Cline who was traveling alone. The two women struck up a friendship that was to culminate in Cline spending the night at Seger's house and was a friendship that lasted until Cline's untimely death in a plane crash in 1963. The relationship, which began as fan worship evolved into one of mutual respect. It is the kind of relationship that many fans would like to have with their heroes.

Over a pot of strong coffee, the two women chatted about their common concerns. When Cline finally left for Dallas, her next job, the two women had exchanged addresses and telephone numbers. Seger never expected to hear from Cline again, but soon after she left, Seger received the first of many letters and phone calls from Cline. The penpal relationship provides much of the plot of the show.

The play focuses on that fateful evening at Houston's Esquire Ballroom when Seger hears of Cline's death in a plane crash. Seger supplies a narrative while Cline floats in and out of the set singing tunes that made her famous—"Anytime," *Walkin' After Midnight*," "She's Got You," "Sweet Dreams," and "Crazy"—to name just a few.

The show combines humor, sadness and reality. It offers fans who remember Cline while she was alive a chance to look back while giving new fans an idea of what seeing her was like and what she meant to her original fans.

Patsy Cline

Legendary Country Music star, Patsy Cline only recorded for eight years and never made enough money to hire her own band. Nevertheless, she left behind such memorable hits as "Crazy," "Walkin' After Midnight," "Your Cheatin' Heart," "Sweet Dreams," "I Fall to Pieces" and "Faded Love."

Born Virginia Patterson Hensley (September 8, 1932), she had a natural gift for music and worked hard to achieve her fame. She was the first female singer to sell 6 million copies of one album and was the first female country vocalist to climb to the top of both the pop and country charts. Her singing style smoothly blended rockabilly, gospel, pop and blues and continues to sell via her posthumously released recordings.

Patsy's career really skyrocketed as a result of her appearances on the Arthur Godfrey Talent Scouts TV series. Although she failed in her first tryout for the show, she made it on her second attempt. That time, after belting out song after song without impressing the show's staff, she tried with one she really did not like, "Walkin' After Midnight." That song did it and she became a regular on the show. Two months after her first Godfrey show appearance (January 21, 1957), "Walkin'" became a huge hit and Patsy's career was on the way. Not only Patsy had failed her first Godfrey audition, so had Elvis Presley and Buddy Holly when they first tried.

Patsy had been invited to audition again because Godfrey watched her perform on a local TV show, Town and Country Jam in Jamboree in which she was in the cast. For the successful audition, the Godfrey staff wanted her to wear a cocktail dress although she had taken her western

clothes with her to New York. Once on the show, conflicts about her on-camera clothes was one of the reasons Godfrey dropped Patsy after a long string of performances.

While still on the show, Patsy recorded "Down by the Riverside" and "Your Cheatin' Heart" with the Godfrey show band which later became major hits for her.

She toured extensively for years including working with Faron Young, Dottie West, Minnie Pearl, Loretta Lynn, Brenda Lee and Del Wood. She was frequently featured with the Grand Ole Opry which she joined in 1960 and was the first solo female artist to enter into the Country Music Hall of Fame in 1973. In 1995, she was honored with the Grammy Award for Lifetime Achievement.

Throughout her career, she sang on radio and in roadhouses as well as performances in Las Vegas and Carnegie Hall. Patsy also won ten awards at the WSM Country Music Festival. Her "Greatest Hits" album was in first place for over 200 weeks in Billboard's Top Country Catalog Albums.

Patsy and her second husband Charlie Dick, had two children, Julie and Randy. After Patsy was injured in a car crash, Charlie became her road manager. While still in the hospital following the accident, Patsy's recording of "I Fall to Pieces" hit Number 1 on the charts. She continued touring and working at the Grand Ole Opry although forced to use crutches for an extended period.

She died tragically in a plane crash on March 5, 1963, at the age of 30, on her way back to her family after appearing in a benefit concert in Kansas City.



WHO'S WHO IN THE CAST

Terri Williams (Patsy Cline) A native of Memphis, Terri Williams began performing at Opryland in Nashville at the age of seventeen. Her theatre experience includes leading roles in *Shenandoah*, *Lil Abner* and *Ban~unz*. She has performed, recorded and toured with artists including Travis Tritt, Louise Mandrell, Barbara Mandrell, Moe Bandy and Jim Ed Brown. She is now in her fifth year with the *Jeannie Seely Show*. Terri has also appeared with Penny Rogers, Ricky Van Shelton, Doug Stone, Roy Acuff, Porter Wagoner, Minnie Pearl and Loretta Lynn. She has been a guest on Music City Tonight, Prime Time Country, The Louisiana Hayride and the Grand Ole Opry. Terri cites the highlight of all her experiences was performing for President and Mrs. Bush in 1992.

Terri was recognized as "The Best Female Voice in Branson" (Country Music Magazine), while appearing with Moe Bandy at the Americana Theatre from 1991 until her move back to Nashville. Recording with Moe she was featured on duet vocals, as well as background. The pure quality of her voice is unmistakable. One might mistake her though, as Terri's talent as an impressionist is unsurpassed. She performs as Loretta Lynn, Dolly Parton, Tammy Wynette, Brenda Lee and Patsy Cline. Audiences could actually believe they are seeing and hearing these artists. Terri Williams starred as Patsy Cline, at the Texas Troubadour Theatre in Nashville, Tennessee in 1997 and continues to make special performances. Appearing in "A Closer Walk with Patsy Cline," Terri relives the performers discovery at the age of fourteen, through her recording career, the Grand Ole Opry and into Carnegie Hall in New York. Every stage of her career is impeccably portrayed by Terri and her voice is so perfectly tuned that one truly feels they have stepped back in time. This fall, Terri will star in "Always Patsy Cline" in San Antonio, Texas.

This versatile performer is also a featured songwriter. Terri is also looking forward to her fifth year as Co-Producer of "Branson Fest" this Spring in Missouri yet, she still has time for community and charity involvement. Concentrating efforts for the future, Terri continues to expand her horizons in pursuance of a recording career.

Jeannie Seely (Louise Seger) Grand Ole Opry star Jeannie Seely caused a stir the first time she wore a miniskirt on stage at the Opry. Back then, as today, Jeannie simply was leading the way for other female country stars who would follow in her footsteps at the Opry. Jeannie's love for the Opry dates back to her childhood. By age 11, she was performing on a weekly show on a radio station in Pennsylvania. After years of playing auditoriums, small clubs and country music parks, including a two-year stint as a disc jockey on her own Armed Forces Network show, she moved to Los Angeles in 1962. There she first recorded for Challenge Records and wrote songs for 4 Star Music. In 1965, she moved to Nashville. A recording contract with Monument Records led to her first hit record, "Don' Touch Me" in 1966. The single went to No 1, won her several awards – including the 1966 Grammy Award for Best Female Vocal Performance, Country – and led to Opry membership.

In all she recorded some 27 country hits, including "It's Only Love," "A Wanderin' Man," "I'll Love You More (Than You Need)," "How Is He?" and "Welcome Home to Nothing" for Monument and "Can I Sleep in Your Arms" and "Lucky Ladies" for Decca Records. Jeannie toured some with Porter Wagoner and did some shows with Ernest Tubb early in her career. For 11 years she toured and sang with fellow Opry member Jack Greene. The popular duet team performed everywhere from New York's Madison Square Garden to London's International Country Music festival. They also enjoyed consistent Top 10 duet hits including "Wish I Didn't Have to Miss You" (No.1), "What in the World Has Gone Wrong with Our Love," "Much Oblige" and "You and Me Against the World."

When not writing hit songs for herself, she was penning hits for other artists such as Dottie West, Connie Smith, Willie Nelson, Ray Price and Faron Young who had a top 10 hit in 1971 with her song "Leavin' and Sayin' Good-bye" which won a BMI Award. On stage, she has starred as Mona in *Best Little Whorehouse in Texas*, and *Everybody Loves Opal*.

Barry Singer (Producer) Versatile Barry Singer is active in the theatrical, concert and video areas. His theatre expertise has been established through his 36-month tour of *Hair* and later, its 20th Anniversary Tour; three national tours of *Jesus Christ Superstar*, an international season-long tour of *Grease* while it was still at the peak of its first Broadway run; the first travelling company of *Oh! Calcutta!* which ran internationally for 15 months in 1976; then produced a series of *Oh! Calcutta!* tours in the United States, Europe, and Japan; a national tour of *West Side Story* starring Leslie Uggams; a six month tour of the rock opera, *Tommy*, marking its first theatrical production; a travelling presentation of *Jimi and Janis: Together Again*, a theatrical recreation of the lives of Jimi Hendrix and Janis Joplin; regional presentations of *Song of Singapore* starring Loretta Switt; and touring productions of *The Wiz*, *The Best Little Whorehouse in Texas* and *Dreamgirls* featuring Miki Howard. Starting as a musician at 13, he continued playing until he was 19, simultaneously operating a musical instrument store, Rondo Music in Union, NJ. In 1968, he organized his first production company. It presented Joe Cocker with the Grease Band and The Mad Dogs and Englishmen tour. He handled two hit recording bands: Wadsworth Mansion which amassed a 900,000 selling hit, "Sweet Mary", and Looking Glass with its number-one charting, "Brandy". He produced the recent concert video for Frankie Beverly and Maze and was the live performance producer for the George Carlin HBO Specials *What Am I Doin' in New Jersey?* and *Doin' It Again*. Barry has recently produced tours of *Thank God! The Beat Goes On* starring The Whispers, *Your Arms Too Short To Box With God* with Jennifer Holiday and *Raisin* starring Peabo Bryson, Howard Hewitt, Philip Bailey, Lynette Hawkins Stephens, and Jeffrey Osborne plus a recent tour of *The Wiz* starring Grace Jones and Peabo Bryson. Barry was honored with the New Jersey Businessman of the Year Award by The Future Business Leaders of America at their National Conference. Currently he has productions running at the Claridge Hotel In Atlantic City and at the Sahara Casino Hotel in Las Vegas.

Ted Swindley (Author and Director) Over the past 15 years, Ted Swindley has produced and directed over 200 plays. Some of his outstanding credits include world premieres, classics and musicals including *Carnal Knowledge*, *Pacific Overtures*, *Follies* and *Cat on a Hot Tin Roof* and rotating repertory projects such as Havel's *The Memorandum* with Giradoux's *The Madwoman of Chaillot*, Thornton Wilder's *Our Town* and *The Skin of our Teeth* and *Les Liaisons Dangereuses* with *The Importance of Being Earnest*. Ted was named to *Esquire* Magazine's register of Americans for outstanding Achievement in Arts and Letters and was featured in *Southern Living* Magazine in 1988. He was also the recipient of the Los Angeles Dramalogue Award for outstanding direction and nominated for the Los Angeles Critics award for his work at the Pasadena Playhouse. He is the Founding Artistic Director of Stages Repertory Theatre, the second largest theater in Houston. There he implemented such diverse programming as the Texas Playwrights Festival, for which he won national recognition in 1986 from the *Wall Street Journal* and *Back Stage Magazine*. Best known for creating the hit musical, *Always...Patsy Cline*, which was one of the top ten shows produced across the country in 1998, he has also directed it in over 50 theaters. Premieres of new works, written by Mr. Swindley, a new musical entitled, *The Honky Tonk Angels* and *Bye, Bye Love, The Everly Brothers Musical* have been produced recently and three new works created by him, *Swing, Step, Summer of '66* and *Step into my Parlour* are planned for their world premieres in three different theaters.

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The Exterminator
Dust
Dust Duet
Heat Feet

Intermission

Act Two

UPS
Fallout
Cat Burglar
Hard Hats
Parking Tickets
ER
Finale

Demetria Moss is an honor student from Los Angeles, California and she is looking forward to her national tour debut. She has been dancing since age 2^{1/2}. Presently, a member of Colburn TAP/LA under the direction of Alfred Desio, she recently performed *Tap Dance Concerto* with the San Diego Symphony under the direction of Jung-Ho-Pak. Other performance credits include "A Mid Summer Night's Dream," "Shades of Black," "Youth at the Greek," "Dance Kaleidoscope LA," "Lula Washington Dance Theatre," "Getty Center," "Dorothy Chandler Pavilion" and "The Harlem Nutcracker." Mimi performed as a soloist in St. Louis, MO at the 8th Annual Tap Festival. She has won several 1st Place awards for her performances.

Chance Taylor was born in Kaiser hospital at a very young age. Incredibly, he has since danced with the likes of John Coltrane, Miles Davis, Charlie Parker, Dizzy Gillespie, Cannonball Adderly, Sonny Rollins, Bob Marlet and many other great artists who have been played on his radio. Chance was featured performer in "Tap" starring Gregory Hines and "Pennies from Heaven" with Steve Martin. On stage he has performed in "Savior Glover and friends," "The Jazz Tap Summit" with Steve Condo, the Nicholas Brothers, Sandman Simms and Eddie Brown.

Alfred Desio (Director) Alfred Desio, Director of *Zapped Taps™/Alfred Desio, Choreographer, and Composer*, is the inventor of electronic tap called Tap-Tronics™, a system that allows a tap dancer to play electronic instruments using the sound of the taps as a source. A Broadway veteran of the original Broadway productions of *West Side Story*, *Fiddler On The Roof*, *Man of La Mancha*, *Zorba*, *Kean*, *She Loves Me*, and *Donny Brook*, he had the distinction of being Katherine Hepburn's personal photographer for *Life Magazine* while a member of the cast of *Coco*. His innovative use of Tap and Electronics was featured in the Tri-Star film *Tap* starring Gregory Hines and Sammy Davis Jr. Alfred was invited by the Smithsonian Institute in Washington D.C. to perform his *Zapped Taps* at the opening of their new Experimental Gallery.

In 1987 *Zapped Taps™/Alfred Desio* performed at Dance Theater Workshop in New York to critical acclaim. The next year, he returned to the Big Apple for Lincoln Center Out of Doors, where an audience of 6,000 attended the show. Alfred has been the subject of major television and radio programs concerned with innovative work with tap and electronics, including "The Today Show," "2 On the Town," "NBC News/National," "Morning Edition/National Public Radio," "Performance Today/NPR," and "Tappin'," a documentary of the making of the film *Tap*. Last year, Alfred performed and was featured in a film produced by Rusty Frank and Arthur Dong about the history and future of tap. This season he was featured on Canada's television series for Discovery Channel High Tech Culture, and in the summer of 1996, Alfred worked as teacher and choreographer with Korean media star So Rhee Oak and he is featured in a documentary on American Tap for the Korean Broadcasting System.

Associate Director of LOS ANGELES CHOREOGRAPHERS & DANCERS (LA C&D), the non-profit base of *Zapped Taps™/Alfred Desio*, Alfred has been on the faculty of many schools including the University of Southern California and Choreographer in Residence at Loyola Marymount University. He is presently on the faculty of the Colburn School of Performing Arts. He was the recipient of a Faculty Research and Innovation Fund (FRIF) grant for a collaborative project with his wife, Louise Reichlin, and has also received a choreography fellowship from the National Endowment For the Arts. Alfred's early dance training and performance was with Jerome Robbins, Jack Cole, Peter Gennaro, Donald McKayle, and Michael Bennett; he also was assistant to Joseph Pilates, Pilates Technique.

Unusual commissions include a collaboration with Pacific Symphony Orchestra in 1990 to premier *Variations for Zapped Taps™ and Orchestra*, which he performed with the orchestra at the Orange County Performing Arts Center again last season. Alfred has also introduced his Tap-Tronics as an enrichment lecturer on the Royal Viking Sea on a recent Hawaiian cruise. In 1991, he collaborated with Carol Lawrence for an Industrial Small World produced for the Society of Exploration Geophysicists as she portrayed a dancing extraterrestrial. Alfred recently participated in an electronic duet with his partner located in another city, the event coordinated by video transmissions over telephone lines in four cities. Selected choreography of Desio includes a *Suite of Tap Dances*, 1996, including *Magico*, *Maidens Dance* and *Youth Tribal Stomp*; *Brandenburg Boogie* premiered with Los Angeles Choreographers & Dancers at Bovard Auditorium, Los Angeles, 1994, *Birthday Dance*, a Tap-Tronic duet for himself and tap virtuoso Sam Weber, premiered at the Los Angeles County Museum in 1992 with LA C&D, *Zapped Taps Suite*, 1991 at Bing Theater/USC with LA C&D, and hefty-HEFTY, *Kalimba While You Work*, *Midi Puzzle*, and *7 am*, all premiered at Keck Theater/Occidental with LA C&D.

Besides being an accomplished teacher, Alfred has created and directed a special performance project called Colburn Kids Tap/L.A. Under his umbrella, LA C&D, he has received a Brody Arts Award from the California Community Foundation to have tap legend Fayard Nicholas, of the Nicholas Brothers, coach the young dancers. *Alfred and the Kids* performances have included Kennedy Center in Washington, D.C., Dance Kaleidoscope at the Ford, the LA Children's Museum, and Dance Roots at LA

WHO'S WHO IN THE CAST

Nick Bowman began studying dance at Butterfield Gallery of Dance in Minneapolis. He studied Tap, Jazz, Ballet, Hip-Hop and Lyrical. Nick has acquired credit in many Industrials, and print. He has also jammed in many professional tap companies including the "Tappin' 5," "Tyheesh and Crew" and "Ten Foot Five."

Bob Carroll started dancing at the age of 10 in Everett, Washington. When he was 12, he moved to LA to find an agent and started working. He appeared in several national commercials and was a featured tap dancer on "The Tim Conway Show." He also danced in the film "Pennies from Heaven." Bob took a leave from show biz for 5 years after turning 17. He worked in Salmon canneries in Alaska, as a carpenter in Arizona, and a carnie in state fairs across America. Tap called him back at the age of 22 and he's been dancing ever since. Bob is a former member of Manhattan Tap and a current member/soloist with Rhapsody in Taps. He has worked for such choreographers as Debbie Allen, Danny Daniels and Twyla Tharp. He works towards a degree in computer science when not dancing.

Jimmy Fisher is an 18 year old dancer/singer/actor from Orange County, CA. His theatre credits include Billy Buck Chandler in "My One and Only" and Andy Lee in "42nd Street" (SOLO). Jimmy has performed on the "Gregory Hines Show" and can be found on the 1999 *Disney Christmas Special* as a tap soloist. He has performed other solo tap work at the Mammoth Jazz Festival with the ballet during their 1997 Christmas Season, and in commercial venues for GTE and IBM. He is currently associated with Rhapsody in Taps, Dance Electra and the Steps Ahead Trio with Mark Mendonca. Jimmy can also be found as a solo tap improviser in Disney's New Orleans Square.

Hiroshi Hamanishi lived in Tokyo where there wasn't very much tap going on. He moved back and forth with his parents working internationally. In a suburb of New York he took tap lessons from Lisa Hopkins and she got him started in endless hours of practicing. He moved back to Tokyo to attend college which really killed him. Visiting the US and getting inspired every once and awhile was the only thing that kept him going. During that time he was able to dance with the Steps Ahead Trio and the St. Louis Tap festival. Since he relocated to LA he has had the pleasure of studying with Paul Kennedy and dancing with fabulous tap dancers. He has worked with Absolute Tap promotion, danced with Chester Whitmore's Opus One Big Band and apprenticed with the Jazz Tap Ensemble. I am thrilled to be a part of *Caution: Men at Work Tap*.

Theatre Center. Most recently they performed at the Greek Theatre in Los Angeles. Also adept with adults of diverse ages, Alfred has set to work on a professional tap company called The Young At Heart, whose average age is 68.

As a member of the WESTAF touring roster, performances have included Utah, Nevada, and Wyoming, and Desio toured a solo show successfully in both rural and urban locations under the California Arts Council Touring Program beginning in 1990. He has been selected as a touring artist for the International Arts Programming Network (IAPN) to tour through the USIA sites, and recently performed in Barcelona at the international festival Dies de Dansa.

Louise Reichlin (Choreographer) began her professional career in New York performing in concert and on Broadway, has performed and choreographed throughout North America. Since 1972 she has worked extensively from her Los Angeles base, founding LOS ANGELES CHOREOGRAPHERS & DANCERS, the non-profit base of Louise Reichlin & Dancers, in 1979. Concert choreographers she has performed with include Jose Limon, Helen Tamiris, Charles Weldman, and Meredith Monk. Broadway choreographers include Michael Bennett and Jerome Robbins. Besides teaching and choreographing for the Ballet Floklorico de Guatemala y Grupo de Danza Moderna, her choreography has been seen in the United States at the American Dance Festival, Dance Kaleidoscope, in 16 mainstage productions for USC Drama and Opera (most recently for the opera *Midsummer Night's Dream*) and for the Shakespeare Festival/LA's production of *Much Ado About Nothing*, in addition to more than 1,200 performances by her company throughout Southern California. Louise feels dance is a medium that reflects the human condition, and is interested in creating works that allow the spectator to experience feelings and relate to others with an expanded understanding and awareness of who we are, and how we all form one community.

One of the commissions Louise had the most fun with was from the Los Angeles Zoo, where she was invited to write, produce, and choreograph special programs combining animals, sports, and dance for the Summer Olympics of 1984, when the company was in residence for 22 performances. She has also created a number of "Family Programs," some for an all modern cast, and others including the tap unit of Los Angeles Choreographers & Dancers, Zapped Taps™/Alfred Desio. She was the recipient, with Desio, of a \$14,000 Faculty Research and Innovation Fund Grant for a choreography and performance project from the University of Southern California, and she still teaches a Movement Training for Musicians class there, in addition to her work with the company. Louise has also been a faculty member at the University of California, Irvine, and at Loyola Marymount University, in addition to teaching special workshops and creating projects for the LAUSD, Pasadena Citywide Arts, and at many schools and colleges. She has written and received repeated grants for the company, both public and private.

Louise's newest works include *The E-mail Dances* ('96), *Dances of Assimilation* ('95), *Easy and Uneasy Pieces* ('94), *Turkish Delights*, ('93), *Urban and Tribal Dances* (6 dances choreographed between 1990 and 1992), *Communal Dream* ('92), *Metamorphosis* ('91), *Gaelic Scrawl* ('90), a new dance for *Celtic Suite* created in 1983 and '84, *dis-located* ('89), *Shakespeare Festival/LA* ('90), and *The Tenderland* (opera '90), *Midsummer Night's Dream* (opera '96), *A Special House* (a musical '96, for the Reader's Project, LA Children's Museum) and *Frankenbean and the Monster Carrots*, also for the LA Children's Museum and currently touring nationally.

A special interest of the company has been producing the work of other LA based choreographers, and Louise has produced the works of 22 in her "New Works Dance Festivals." Since concentrating on presenting only her own and Alfred Desio's works since 1989 on her own company, Louise has produced the "Dance At Brand" series for the city of Glendale, which has allowed her to continue providing opportunities for more than a dozen choreographers to have their work presented using their own companies.

The Tennis Dances remains Louise's most acclaimed work, with performances at outdoor festivals and major theaters for audiences of thousands, to small galleries and elementary school stages.

Louise has created a radio series on Myth and Dance, and has often been interviewed on television, as well as having her works broadcast. She also edits all the videos for LA C&D and initiated the Southern California Dance and Directory page on the Web. She also has a biography in *Who's Who in the West*, and *Who's Who in Entertainment*. She is a Board member of the Hollywood Arts Council, and a member of the Dance Resource Center, LA Dance Foundation, WAAA, LA Macintosh Group and a former member of AEA, AGMA, and SAG. Louise has served on a number of panels for LA City and County. Her degrees include a BA from Bennington College, and an MFA from UC Irvine.



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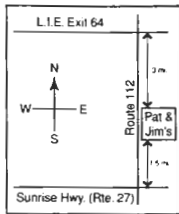
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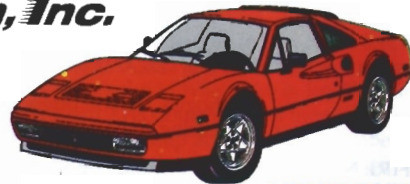
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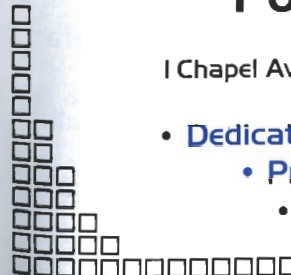
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