MOVIN’ OUT PLOT SYNOPSIS

ACT I
Long Island in the ’60s. The king and queen of the prom, Brenda and Eddie, are finished, while forever sweethearts James and Judy are ready for marriage. Their friend, Tony, is looking for that kind of love, and he finds it with Brenda, who has become her own woman. War takes the men away from home, leaving their loved ones to pick up the pieces. James loses his life in combat, while Tony and Eddie return home broken as Judy grieves.

ACT II
The vets try to cobble their lives back together. Tony can’t seem to find a way to reconnect with Brenda, while Eddie can’t connect with anyone. Spiraling into a lonely existence of drugs and self-loathing, Eddie takes a tour through a nightmare of his past, projecting Judy as his guide. By chance, he encounters Judy jogging in the park, and her forgiveness allows him to finally set his life back on track. Brenda and Tony rediscover the love needed to heal their wounds. The friends reunite to discover they have all found their way back home.

CAST

EDDIE .................................................. BRETT EMMONS, CHRIS KING, NICHOLAS McGOUGHER, ANDREW PIROZZI
BRENDA .............................................. AMANDA KAY
TONY .................................................. JOHN CORSA
JUDY .................................................. KAROLINA BLONSKI
JAMES .................................................. ERIC BOURNE
SERGEANT O’LEARY/DRILL SERGEANT ......... RALPH PETRUCCELLI
PIANO/LEAD VOCALS .............................. MATTHEW FRIEDMAN, KYLE MARTIN
ENSEMBLE ................................. INA SAMANTHA CHARLES, ASHLEE DUPRÉ, BRETT EMMONS, SHAYNA HARRIS, LUKE MCCOLLUM, JOHN SORENSEN-JOLINK

*The cast for this performance will be posted in the theatre lobby

SWINGS

MICHAEL APUZZO • JUSTIN BRABOY-HAPNER • BLAIR CHENOWETH • CASEY HILL • BARRINGTON ADRIAN HINDS • LUKE MCCOLLUM • NICHOLAS McGOUGHER • LAURA MEAD

UNDERSTUDIES

BLAIR CHENOWETH • ASHLEE DUPRÉ • SHAYNA HARRIS • CASEY HILL • NICHOLAS McGOUGHER • LAURA MEAD

TOURING BAND

Music Director/Synthesizer ROB COOKMAN
Piano/Lead Vocals MATTHEW FRIEDMAN, KYLE MARTIN
Guitar JOHAN NILSON
Bass MICHAEL T. FERGUSON
Saxophones/Vocals TIM McNAMARA
Saxophones/Percussion/Vocals JOHN ISLEY
Drums TAURUS LOVELY

Music Contractor/Coordinator SAM LUTFIYYA (Music Services International)

Classical Pieces performed by STUART MALINA

Synthesizer Programmer/Keyboard Arranger/Classical Pieces Recording Producer DAVID ROSENTHAL
SCENES & MUSICAL NUMBERS

ACT I

Overture: “It’s Still Rock and Roll to Me”

Scene 1: Brenda and Eddie Split

Scene 2: Tony Moves Out

Scene 3: Brenda and Eddie Are Here

Scene 4: Brenda Is Back

Scene 5: Tony and Brenda Get Together

Scene 6: Eddie Knows

Scene 7: Off to War

Scene 8: The Sky Falls

Scene 9: Two Bars: Hicksville/Saigon

Scene 10: Coming Home

Scene 11: “The Stranger”

Elegy (The Great Peconic)”

Scene 12: Eddie Attains Grace

Scene 13: The Reunion Begins

Scene 14: Reunion/Finale

WHO’S WHO

MATTHEW FRIEDMAN (Piano Man) is a singer/composer/multi-instrumentalist from New York, NY. He is thrilled to return to “The Piano Man”, after spending 2006 performing the same role for the first National Tour of Movin’ Out. He sends special thanks to his wife, family, friends, Chuck Buri and Michael Cavanaugh.

KYLE MARTIN (Piano Man) comes from a Christian music background. He has worked with top Christian artists and worship leaders and is currently the singing voice for Bibleman. He considers this role to be an honor.

MICHAEL APUZZO (Swing) graduated Yale University 2005 studying Economics and Theater. Favorite performances: Miss Julie (RevelerDancer), West Side Story (Dass). A former math teacher and Abercrombie model, Michael thanks Mom who always said, “Everything you do counts!”

KAROLINA BLONSKI (Judy) is from Calgary, Canada and is thrilled to part of Movin’ Out. National Tour: Joseph and the Amazing Technicolor Dreamcoat (Apache Dancer US). Other credits: 42nd Street, Tokyo Disneyland (Ariel), The Nutcracker (Clarice). Love to the Blonskis!!!

ERIC BOURNE (James, Ensemble) began his training in Michigan and continued his training at Ryerson University in Toronto. Mr. Bourne was most recently featured as a guest artist with Helix Dance Project.

JUSTIN BRABOY-HAPNER (Swing) is a native of Cincinnati, OH with a BA in theater and dance from Indiana University, Asian-European Tour: West Side Story. National Tours: Fiddler On The Roof and Oliver.

INA SAMANTHA CHARLES (Ensemble) is thrilled to join the cast of Movin’ Out. She received her BS in Psychology from Florida State University. Upon moving to New York, she danced with the Dance Theatre of Harlem and New York Theatre Ballet. Love and thanks to Mommy, Uncle Richie, and all of her friends and family.

BLAIR CHENOWETH (Swing, U/S Brenda) graduated from the University of Oklahoma with a BFA in Ballet Performance. Upon moving to New York, she danced with the Dance Theatre of Harlem and New York Theatre Ballet. Love and thanks to Mommy, family, friends and all of her friends and family.

JOHN CORSA (Tony) found New Vista Dance Co. in his hometown of Boulder, CO at 17. Later studying at UArts led to extensive touring with Momix and Diavolo. John loves and appreciates his family and friends.

ASHLEE DUPRE (Ensemble, U/S Brenda, Judy) New York: Theater Ballet-soloist; Contrast Dance Theater-soloist; Metropolitan Opera Ballet-cover; Colorado Ballet-corps. Graduate of Kirov Academy of Ballet and Les Junes Danseurs. Love and thanks to family.

BRETT EMMONS (Eddie, Ensemble, Trio) toured internationally in West Side Story and the premiere production of Warner Brothers’ Casablanca: The Dance. He also performed with the Suzanne Farrell Ballet Company at the Kennedy Center and trained at The School of American Ballet.

SHAYNA HARRIS (Ensemble, U/S Brenda) was last seen performing as a Radio City Rockette. Other credits include the Asian/European tour of West Side Story and a performer with River North Jazz Dance Chicago. Love and thanks to all!

CASEY HILL (Swing, U/S Brenda) National and International tours: CATS (Cassandra), Fosse (Principal dancer/Vocalist starring Ben Vereen and Ruthie Henshall). Regional: Sweet Charity at Downtown Cabaret (Frug Girl), Pittsburgh Ballet Theatre and Ballet Hispanico (Guest Artist) and original works by Ann Reinking. BFA in Dance from The Boston Conservatory.

BARRINGTON ADRIAN HINDS (Swing) is from West Palm Beach, FL and has trained at Dreyfoos School of the Arts, the School of Ballet Florida and Taipei National University of the Arts. Barrington holds a BFA in dance from Purchase College and has worked professionally with VERB Ballets in Cleveland, OH.

JAN JAVIER (Ensemble) is from San Jose, CA. Training: San Jose Dance Theatre, Santa Cruz Ballet Theatre, San Francisco Ballet, the Rock School and Hubbard Street Dance. Company credits: Richmond Ballet, Lyric Opera of Chicago, Luna Negra Dance Theater and Nashville Ballet. Thanks to her Mom, family and friends for all their love and support.

AMANDA KAY (Brenda) Momix/soloist; Broadway National Tour: Saturday Night Fever, Off Broadway: Leonard & Minky lead US TV: Dr. Pepper/principal; Foxwoods Casinos/lead; Saturday Night Live. Italian TV: Ferrarelle; Rockpolitik; Famiglia Salermone Show; Amici; San Remo Film: Across The Universe; Bambucock: Zeolander Stage: MTV Music Awards-Ricky Martin; Torino Paralympic Winter Games.

CHRIS KING (Eddie, Ensemble). A New Jersey native, Chris studied in his mother's studio. After completing a contract with Regent Seven Seas Cruises he is very happy to be a part of his favorite show while growing up. Movin’ Out. He couldn't have done this without his friends' and family’s support.

LUKE McCOLLUM (Swing) Originally from Memphis, Tennessee, Luke is elated to join Movin’ Out. Luke came directly from the National Tour of CATS (Alonzo). Other credits: Salt Creek Ballet, RASA Dance Chicago. Much love to Mom and Dad, I couldn’t do it without you!

JONATHAN MCGILL (Swing) graduated from NYU’s Tisch School of the Arts in 2006. He would like to thank his Mom, family, friends, supporters and Ms. Tharp for continually believing in him.

NICHOLAS MCGOUGH (Eddie, Swing, U/S James) joins Movin’ Out directly from his second National Tour of CATS. Credits: Les Follies Berger, EFX Alive (Las Vegas), Encore at Tokyo Disneyland, top 24 on So You Think You Can Dance. He would like to thank his friends and family for all their support.

LAURA MEAD (Dance Captain, Swing, U/S Judy) received her training from Berkeley Ballet Theater and The Juilliard School (BFA 2006). Prior to joining Movin’ Out, Laura was a member of American Repertory Ballet.

RALPH PETRUCCELLI (Sergeant O’Leary, Drill Sergeant, Ensemble, U/S James) Credits include: Oklahoma! National Tour (Will Parker), Wave Review dancer with Royal Caribbean Cruise Line and a stint with the Young Americans in L.A. Thanks to friends and family for your love and support.

ANDREW PIROZZI (Eddie, Ensemble, Trio, U/S Tony) is excited to perform in his first National Tour of Movin’ Out. Credits include: West Side Story, Sophisticated Ladies and A Midsummer Nights Dream. Love and thanks to my friends and family.

JOHN SORENSEN-JOLINK (Ensemble, Trio, U/S Tony)

SEAN MAURICE KELLY (Dance Supervisor) Broadway: Movin’ Out. National/International tours: Movin’ Out. Supervising Dance Captain (Swayze’s Dance and Swing). Staged: Movin’ Out (London’s West End), Ben Stevenson’s Cleopatra (Boston Ballet and the National Ballet of Canada), and previously principal dancer/ballet master/choreographer at Houston Ballet.

STUART MALINA (Music Supervisor) won, (with Billy Joel the 2003 Tony Award for Best Orchestration for Movin’ Out) and has supervised the music for every production. He conducts the Harrisburg Symphony in Pennsylvania, and has concertized as a pianist and orchestral conductor throughout the U.S.

DAVID ROSENTHAL (Associate Music Supervisor). Keyboardist for Billy Joel’s Movin’ Out. Has been associated with Billy Joel’s production music (Productions). Also worked with Enrique Iglesias, Robert Palmer, Cyndi Lauper, Steve Vai, Yngwie Malmsteen, Whitesnake, Rainbow, many others. Three Grammy Nominations, numerous gold & platinum albums.

ROB COOKMAN (Musical Director) has performed with the Dearborn Symphony, shared the stage with Collective Soul and John Entwistle of The Who, and toured the country as keyboardist/conductor for the hit show Mamma Mia. Rob holds degrees from West Virginia University and Western Michigan University.

TWYLA THARP (Conception, Choreography, Direction). Tharp has choreographed over 125 dances, 5 Hollywood movies, directed and choreographed 2 Broadway shows, written two books and received one Tony® Award, two Emmy® Awards, 17 honorary doctorates and numerous grants including the John D. and Catherine T. MacArthur Fellowship. She is a member of the American Academy of Arts and Sciences, a member of the American Academy of Arts and Letters. In 1965, Ms. Tharp founded Twyla Tharp Dance. In 1988, TTD merged with American Ballet Theatre where Ms. Tharp created over a dozen works. Since then, Ms. Tharp has choreographed dance pieces for Paris Opera Ballet, The Royal Ballet, New York City Ballet, Boston Ballet, Hubbard Street Dance and Martha Graham Dance Company. In 1991, Ms. Tharp received the Beniamino Gigli International Award from the University of Milan, and was inducted into the International Dance Hall of Fame at Berklee College of Music (1993). In 2000, Tharp was awarded the Kennedy Center Honors (2000). Outside of her music career, Joel has donated his time and resources to a variety of charitable causes. A longtime advocate for music education, Joel has founded numerous organizations. Tharp was inducted into the American Dance Hall of Fame in 1997.

NICHOLAS HOWEY (Executive Producer) has a Ph.D. in Theatre Arts and studied repertory theatre in Prague. Together with Katy Walker he founded the Harlequin Theater outside Washington DC, which enjoyed a 20 year run. Nicholas and the late Larry Shue were subjects of the play, The Furniture of Larry Shue, written and produced by John Zaks and produced at the New York Shakespeare Theater. Together with Kenneth Genty and Dallett Norris, Nicholas founded Troika Entertainment. He is happily married to actress turned real estate agent, Mary Ellen Nester, the father of two grown kids “in the biz” and young master Florin, who reminds him daily that life and the theater are “as good as it gets.”

RANDALL A. BUCK (Chief Operating Officer) re-joined the Troika team in 1999 after completing his responsibilities as General Manager for Live Entertainment in Toronto. While working for Livent Mr. Buck managed productions such as Roxie, Ragtime, Showboat! Music of the Night and Kiss of the Spider Woman. Mr. Buck has supervised productions on Broadway and around the world for over 20 years in varying capacities. Credits include Showboat!, Phantom of the Opera, Siegfried & Roy World Tour and Legends! starring Mary Martin and Carol Channing to mention just a few. Since beginning as an apprentice with the Kenley Players in the late 60’s Randy has the privilege of working with directors such as Hal Prince, Joe Layton & Josh Logan as well as hundreds of stars. Randy is currently living happily-ever-after in southern Maryland with his wife Angela and their daughter Sierra Ashley Buck.
PRODUCTION STAFF
Production Manager: Geoffrey Quart
Technical Director: Chris Osborn
Associate General Manager: Jaime Prine
Assistant Production Manager: Ryan Murphy
Director of Marketing: Ruth Parcover
Marketing Consultant: Amy Katz
Accounting: Thomas J. Lydon & Associates, P.A.
Administrative Assistant: Courtney Davis
Senior Booking Manager: McKenna Kelly
Booking Manager: Bill Spalding
Budgeting and Forecasting Manager: George Lamberty
Comptroller: Ryan Rudzinski
Creative Services: G Creative, LLC
Christopher Howey
Employee Benefits: The Capital Group
Executive Assistant to the CEO/Producer: Liz Weber
Historical Tour: Lowe • Tillson Insurance & Associates, Inc.
Legal: Jean Ward, Esq.
Production Photography: Joan Marcus
Staff Accountants: Desiree Chamberlin, Yi Lu
TROIKA MARKETING
Jennifer Howey
Ruth Parcover
Shannon Fuller
Courtney Davis

COSTUME SHOP STAFF
Costume Director: Maribeth Hite
Associate Costume Director: Tony Ray Hicks
Lead Project Assistant: Ben King
Asst. Project Assistant: Alison Smith
Workroom Manager: Helen Jones
Lead Stitcher: Laura Browning
Crafts/Dyer: Risa Ono
Stitchers: Alena Kankova, Emilia Riegenbach

PRODUCERS
Nicholas Howey
Chief Operating Officer
Don Kindl
Chief Financial Officer
Jennifer Howey
Associate Executive Producer

PRODUCERS
Nicholas Howey
Executive Producer, CEO
Randall A. Buck
Chief Operating Officer
Jennifer Howey
Associate Executive Producer

EXECUTIVE PRODUCER
BABY BOOM, LLC.

GENERAL MANAGER
Roberta Roberts

COMPANY MANAGER
Jill K. Swartzmiller

STAGE MANAGER: Kelly M. Biscopink
PRODUCTION CARPENTER: Mike Allen
Asst. to the Choreographer: Kim Craven
Dance Captain: Laura Mead
Associate Lighting Designer: Michael P. Jones
Asst. Lighting Designer: Porsche McGovern
Production Sound: Mark Norfolk (SA VI)
Asst. Production Sound: Steve Turner (SA VI)
Asst. Sound Design/LCS Programmer: Matt Bell
Head of Sound: Tim Richley
Head of Properties: Michael Critchlow
Production Electrician: Jeff Holtz
Asst. Carpenter: Josh Nelson
Asst. Electrician: Jessica Harris
Wardrobe Supervisor: Heather Yerrick
Wardrobe Assistant: Lisa Gosnell
Production Assistant: Caitlin MacDonald
Physical Therapy: NEURO TOUR Physical Therapy, Inc.
Physical Therapist: Leah Harper
Medical Director: Joseph S. Wilkes, MD

TROIKA MARKETING
Jennifer Howey
Ruth Parcover
Shannon Fuller
Courtney Davis

CREDITS
With the rise of movie musicals in the early part of the 20th century, dancing moved easily from stage to screen, becoming bigger, more potent, ever more spectacular â€“ and a lasting love affair with the moviegoing public was born. Itâ€™s still going on: Witness the mainstream success of â€œLa La Land,â€ a film in the golden age mold. In making my choices for the best dance scenes, I looked at several factors: mastery of technique, imaginative choreography, quality of the music â€“ this is very important â€“ and design and storytelling. I value authentic expression more than dance doubles and tricky editing. But, in the final analysis, transcendence won out.â€

â€œSinginâ€™ in the Rainâ€™ (1952) Title number. Is there any more beloved dance scene on film than Gene Kellyâ€™s inspired splashfest? The musical numbers, in particular, need to be an expression of those themes. They are meant to be a heightened version of the dialogue. The Structure of Musical Screenplays. Musical scripts are structured just the same as one would write a regular feature screenplay â€“ except there are now the additions of musical numbers. It is the placement of the musical numbers that is key.Â Just remember that the true struggle lies not within how you write those types of scripts and scenes, but why you are writing them in the first place and where you will be attempting to market them. The musical genre is still somewhat of a niche market. Studios and production companies are still hesitant to make those types of films â€“ unless major talent is already involved. An index page listing Musical Number Index content. An index of various types of musical numbers found in...musicals. If you're wondering just what's up with â€¦Â An index of various types of musical numbers found in...musicals. If you're wondering just what's up with all the singing anyway, see Musical World Hypotheses. Tropes: All-Knowing Singing Narrator: A musical has a singing Narrator who knows everything in the story despite not having an In-Universe reason to. Angry Mob Song: A song sung by a group of angry people, usually having something to do with what they're angry about. Advertisement In music, number refers to an individual song, dance, or instrumental piece which is part of a larger work of musical theatre, opera, or oratorio. It can also refer either to an individual song in a published collection or an individual song or dance in a performance of several unrelated musical pieces as in concerts and revues. Both meanings of the term have been used in American English since the second half of the 19th century. But, confessions aside, this musical number is perhaps one of the most hilarious, most beautifully satirical numbers ever made. It is dripping with Mel Brooksâ€™ rambunctious wit. Mel Brooks felt that the best revenge we could take on Adolf Hitler, for inflicting such hatred and misery on the world, was to mock him, mercilessly, and he does.Â The film also kept the vaudeville flavor of some of the numbers, but was obviously able to create much more intricate, complex scenes that the stage production. Much like â€œEl Tango De Roxanne,â€ where cutaway scenes of Satine and the Duke are shown, â€œCell Block Tangoâ€ uses cutaway scenes of Roxy in prison to create two plots, one that is occurring in Roxyâ€™s mind and the second that is the reality.