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A MESSAGE FROM THE BOARD PRESIDENT

To our Subscribers, Patrons, Supporters, and Guests -- Welcome to our 2022 season here at The REV! We're very proud of the shows that our Producing Artistic Director, Brett Smock, has put together.

As you take your seats and prepare for a night of entertainment while flipping through the Playbill, please take a moment to recognize all the special people who contribute to this arts organization. Thank you to the Board of Directors, hard-working staff, and all of our sponsors and donors -- your support keeps our organization alive. We deeply appreciate each and every one of you.

And to you, our devoted audience, thank you for making the time to come together to take in a live theatrical event. This theatre is a community treasure and I hope you'll join me in taking a moment to recognize how lucky we are to have such great art right here in the Finger Lakes. Please join me in supporting them and this incredible arts organization that provides entertainment and education on local, regional and national levels. After all, it is truly Broadway In The Finger Lakes!

Now... enjoy the show and the season!

Roberta G. Williams,
Board President

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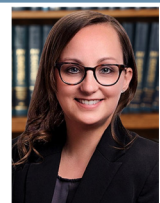
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A Letter from the Producing Artistic Director

Hello and welcome!

It's our 64th season! We're grateful and excited to kick off this season and to return a bit more to our normal operation. Last year's truncated season was an incredible accomplishment – three musicals, three months of performances and not a single shutdown or cancellation. We are so thankful for your help in keeping our doors open, the shows running and the entertainment flowing.

Despite the ongoing pandemic, we've been hard at work pretty much nonstop. We have continued to find ways to bring you theatre both here at the Playhouse and in school buildings across New York state. We have responded to change by altering our access and delivery of our in-school programming to ensure kids did not go without arts engagement. And despite the challenges and evolving rules around producing theatre in the time of Covid, we continue to persevere in good health and safely.

If you're a subscriber, I want to welcome you back, once again, to your favorite seat and your beloved routine of coming to the theatre. If you're new to the Playhouse, I want to thank you for being here and hope you'll return to continue to get to know us throughout the season. We're so glad to have you with us and appreciate your support of the arts.

This season is pretty special – four shows that celebrate community, family and provide top-shelf entertainment -- all wrapped up in the production quality and standards of excellence you expect from us. *Catch Me If You Can* takes off first with a spectacular production – all based on the true life story – and wild hijinks --of the world's greatest conman, Frank Abagnale Jr. Leonardo DiCaprio and Tom Hanks brought this story to life on screen, but onstage, Frank's story is at once hysterical, unbelievable and irresistible. *The Hunchback of Notre Dame* will sweep you off your feet with our epic production – 31 actors will take to the Playhouse stage to create an immersive, magical evening of music and storytelling. Rodgers & Hammerstein's *State Fair* will surprise and delight with its funny and heartwarming story about family, growing up and letting go. And finally, *Ain't Misbehavin'* will charm you with its nonstop song and dance – an evening of jazz, style, sophistication and sass.

We have a special collective of guest artists who come from all over the country to Auburn each year to share their talent and craft our shows. We build everything here – sets, costumes, props, we rehearse here in Auburn -- and we make everything from scratch – just for you. Every show you see here is a REV original – 100% our production – no tours, nothing imported. We are proud to be your hometown theatre.

Here's to a season of great theatre – bring the kids – heck, bring the whole family! This is a season about togetherness and belonging. Thanks for being part of The REV family.

Enjoy the show!



Brett Smock
Producing Artistic Director



A Letter from the Director of Education

Dear Friends of Theatre,

Albert Einstein once said, “Imagination is more important than knowledge—imagination is the language of the soul.”

Imagination, or one’s ability to think creatively, is a skill. Just like any other skill, it must be diligently worked on and developed for us to be proficient at it. One of the best parts of my work is collaborating with artists to create theatrical experiences that spark imagination in young people. Our Sequential Dramatics Programming allows students to scuba dive in the coral reef, travel to Puerto Rico and go on an adventure with a donkey and a dog, or go deep into the heart Amazon Rainforest to discover how we are all connected to one another. In our pre-performance workshops, we lead students of all ages through exercises designed to deepen their classroom learning and get their creative juices flowing. When our actors arrive in the school building, we are ensuring that for a least two hours of one day, kids are not only encouraged—but required—to hone their skills of imagination.

This time of imaginative play is vitally important in helping our students become college and career ready later in life, which is a primary goal of New York State educators. In a study conducted in 2019 by LinkedIn, they analyzed hundreds of thousands of job postings and found that the number one “soft” skill that employers were looking for in 2019 was creativity. Paul Pertone, editor of LinkedIn Learning said “employers recognize the importance of embracing modern technologies as well as recognizing those things technology can’t do: connect with other people, engage in out-of-the-box thinking and quickly adapt to new priorities or problems.” Our programming is not just for fun, it is critical in the development of students who are ready to compete in the 21st century job market.

And you, sitting here in the theatre, are about to work on honing your own skills of imagination. When the lights dim and the music begins, remember you are not only here for entertainment; you are also working on your ability to think creatively, which can benefit you long after you leave the theatre. Too often adults forget the importance of tending to their imaginative abilities. As you watch the show, know that hundreds of artists come to Auburn over the course of a season to give audiences the chance to dream and escape. Seize the moment! Enjoy giving your mind the opportunity to dive into the rich storytelling as it unfolds stage. The incomparable Gloria Steinem said, “Without leaps of imagination, or dreaming, we lose the excitement of possibilities. Dreaming, after all, is a form of planning.” I wonder what dreams and plans will come from watching today’s show!

Thank you for being here today and for supporting all of creative and imaginative work that went into producing the show you are about to see. Remember to always foster creative play and imaginative thinking for yourself and those around you.

Enjoy the show!



Lisa Chase
Director of Education





ABOUT THE REV THEATRE COMPANY

Headquartered in Auburn, NY, The REV Theatre Company celebrates 64 years as an award-winning arts organization committed to creating theatrical experiences at the highest levels of artistic integrity. The REV leverages the power of the arts as a tool for entertainment, education, social awareness and cultural development in our community and in the Finger Lakes region.

We proudly continue our legacy by providing top-notch entertainment to over 65,000 patrons each season, expansive arts education programs, launching innovative new initiatives, investing in the development of new musicals, serving as an economic engine for Auburn and the Finger Lakes region, and receiving routine recognition for our artistry and execution.

EDUCATION

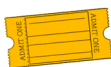
The REV Education division (“REV Ed”) is committed to creating access for all children to exceptional live theatrical experiences. The Education Division is composed of The REV on Tour, one of the nation’s leaders in comprehensive in-school arts integration, as well as a wide array of dynamic programs and after-school and summer classes for students of all ages. Education and outreach are the cornerstone of our organization, and we are committed to the cultivation of the next generation of theatre artists and appreciators.

DEIA

The REV Theatre Company is proud to affirm and accelerate its commitment to equality, diversity, inclusivity, and accessibility ensuring that our workforce, stages, and boardroom reflect our dedication to social and racial equality. As a united staff and board, we promise to continue to promote an environment that is truly equitable as an ongoing and intentional process of self-examination, accountability and action. Black lives matter. The REV Theatre Company actively encourages and practices non-traditional casting to expand opportunities for all ethnicities, women, senior performers and performers with disabilities.



Every one of us has a role to play in keeping our community vibrant. The Covid-19 vaccine is *Our Best Shot* at protecting one another and so many extraordinary, everyday experiences – like enjoying live theater. **So, let's all play our part.**



Learn how at cayugacounty.us/ourbestshot



A high-flying musical comedy about chasing your dreams and not getting caught.

Portrayed onscreen by Tom Hanks and Leonardo DiCaprio, and based on the unbelievable true story of one of the most famous con artists in history, Frank Abagnale Jr., *Catch Me If You Can* is a rousing musical set during the jet age of the 60s. Frank runs away from his unhappy home to live a life of great adventure, conning people by assuming a multitude of identities: airline pilot, doctor, and lawyer, to name a few. When the FBI catches on, Frank not only eludes capture but revels in the pursuit. A fast, rollicking musical by the creative team behind *Hairspray*; *Catch Me If You Can* tells the tale of an ingenious boy looking for his place in the world.

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*** = Performances with limited tickets remaining**

CATCH ME IF YOU CAN is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.MTIShows.com

FRANK W. ABAGNALE



ABAGNALE
& Associates

May 13, 2022

The Rev Theatre
ATTN: Cast of *Catch Me If You Can*
282 North Street; Suite G
Auburn, New York 13021

Dear Cast:

Thank you very much for choosing to perform the musical *Catch Me If You Can* and for bringing it to your community this June.

I wish each and every one of you the best of luck.

Sincerely,



Frank W. Abagnale

FWA/sn

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FROM CONNECTICUT TO BROADWAY

AN INTERVIEW WITH CHOREOGRAPHER RICKY HINDS



Ricky as a child

Who are you and where are you from?

My name is Richard J. Hinds and I am from Norwalk, Connecticut.

When did you begin performing?

My uncle and aunt met on a cruise ship and were dance partners. They fell in love, got married and opened a dance studio in Connecticut, D'Valda and Sirico's Dance Centre. When I was about four, they pulled me in and I began dancing. It's been a part of my life ever since and to this day, I don't remember a day without it.

What was your training like? How did that training prepare you to enter the field professionally?

While training at my uncle and aunt's dance studio, we focused on all forms of dance (jazz, ballet, tap) and we had classes that focused on partnering and adagio work as well. We participated in dance competitions throughout the year and that's where I truly discovered my love for performing and

being on stage. I continued my training at the prestigious Interlochen Art Academy in Michigan. I spent my sophomore, junior and senior years there and it's where I made the decision that the performing arts were going to be a part of my life forever.

When did you begin choreographing and directing and when did you decide that was what you wanted to do with your life?

At Interlochen, we had several classes that focused on choreography specifically and I was also given the opportunity to direct and choreograph a few student-run musical revues. This part of the process was new to me but I latched onto it quite quickly. It wasn't until after I graduated high school and moved to NYC that I would decide that this was an area that I would like to build my career around. Under the incredible training and guidance of my mentor, Andy Blankenbuehler (*Hamilton*, *In The Heights*, *9 to 5*), I learned that choreography and directing were a path that one can take. He was there to guide me and gave me my first assisting job working alongside him on the musical *It's A Wonderful Life* at Paper Mill Playhouse. It was an experience I will never forget. From that moment, I officially made the transition from performer to creative.

How long were you working before your first big "break"? What was it? How did it happen?

After *It's A Wonderful Life*, I was asked to join the creative team as Associate Choreographer for Disney's *High School Musical* (the stage show). This experience truly launched my career as a creative. Getting to work under the Disney umbrella really "put me on the map." I was with the show for several years and made many connections, specifically the next big inspiration in my life, Jeff Calhoun. He was the director of *High School Musical* and shortly after our time together, he asked me to continue working with him as his associate director. We did several projects together and then I got my first big Broadway break — Disney's *Newsies* — where I served as the associate director. I will never forget that opening night on Broadway having my mother sitting by my side. The trumpet started in the overture and I just started to cry. I had achieved the dream: Broadway!

TO COME FROM AWAY

CHOREOGRAPHER RICHARD J. HINDS

What has working on *Come From Away* been like?

This was the surprise of my life. When I first joined the team, I thought the show was brilliant but wasn't sure that it had a place on Broadway. Putting the show together was a very delicate process, especially dealing with the subject matter. We did not want to be branded as the "9/11 Musical" as our show is not about that — we like to say we are the "9/12 story." It's about what happened after. The show did VERY well in its early productions and started to generate some buzz in the industry. Then we found out we were going to be going to Broadway. It was a long road getting there but by the time we opened, we all felt that the show that was on that stage was the absolute best version of the show we could create. What happened next we were not prepared for: the show took off! We were receiving awards left and right, celebrities were coming, we opened four more companies (Toronto, North American Tour, London, Australia) and filmed a live capture for AppleTV+. It truly is the gift that keeps on giving. I couldn't love this show, and everyone working on it, any more.

When did you first come to The REV and how did that come about?

My first experience at The REV was directing and choreographing *Guys and Dolls* (2017). Brett had heard about me through some mutual friends and reached out. We met for coffee in NYC and the rest is history. We hit it off and it was clear we both had similar goals and expectations — creating great theatre — not playing it safe; experimenting and trying new things that will surprise the audiences. From the second I arrived in Auburn, I knew I was in a magical place. I had worked at many theatres before but none like this one. The team of artists in place (both on and off stage) were absolutely at the top of their game. I immediately felt welcome to this family and hit the ground running. That was my first time working on *Guys and Dolls* and will likely be my last as I don't think I could create anything better than what we created on the stage at The REV.



Ricky Hinds worked as the Associate Choreographer on *Come From Away*

Let's talk about *Catch Me If You Can*. What has excited you about this show?

Everyone's process is different. Mine always begins with the story and the text, whether choreographing or directing/choreographing. I never just make up steps as I find it can be unmotivated and not propel the story forward. I carve the whole thing out so I know exactly what it is I am trying to accomplish in each moment. Then comes the steps.

And, finally, what is one piece of advice you would give to a young aspiring theatre artist?

Follow your dreams. If you ever told this little boy from Connecticut that he was going to work on Broadway one day, I would have never believed you. And now, here I am. Nothing is impossible if you set your mind and heart on it. Reach for the stars!

THE HUNCHBACK OF NOTRE DAME

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A NEW MUSICAL
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Prepare to be mesmerized by the power and spectacle of this unforgettable musical.

Based on the Victor Hugo novel, and the Academy Award nominated score with songs from the brilliant minds behind Broadway's *Newsies*, *Beauty and the Beast*, *Pippin* and *Wicked*, this sweeping score and powerful story create a night of magical theatre. In 15th century Paris, deformed bellringer Quasimodo yearns to explore life beyond the confines of Notre Dame. When he encounters a beautiful gypsy, his sights are set. However, she becomes the focus of several men and as they vie for her attention, an epic battle erupts begging the question — what is a man and what is a monster?

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* = Performances with limited tickets remaining

THE HUNCHBACK OF NOTRE DAME is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.MTIShows.com

Q & A WITH DIRECTOR BRETT SMOCK

How did you decide to do this show?

This season, I wanted to focus on stories about community and family. In *Hunchback*, there are many forms of community — tribal community, family, ethnic community and ultimately, humanity. The concept of living on the societal fringe is relevant and I thought it would be a timely piece for us to produce.

Is this based on the animated Disney movie?

The musical is based on Victor Hugo's famous story and implements some of the Disney songs. It's a terrific score and I think audiences will be blown away by the music in this show.

So is this going to be geared for kids? What ages do you think this show would be appropriate for?

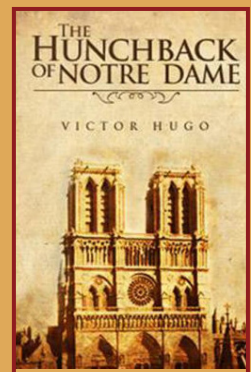
Hunchback is a family show. In audiences for this show, I have seen little kids all the way through grandparents. While there are some adult themes, there is something for everyone in this musical.

What are some of the themes present in the show? What do you hope audiences will walk out of the theatre feeling after seeing *Hunchback*?

The lead character, Quasimodo, is disabled and physically challenged. His friend and love interest, Esmerelda, is of Roma descent. The show addresses how we perceive those who are different than us in any way — skin color, physical differences, global outlook etc. It reminds us not to judge and that beauty is in the eye of the beholder. There are also themes centered around community and family, inclusivity, and prejudice. Yet the show also gives us a chance to experience and celebrate our shared humanity and our beautiful differences. In the end, people are people and I think it's pretty safe to say that we are much more similar than different.

Will there be a lot of dancing?

Hunchback is a very physical show and it's a cast of 31 actors — so be prepared to be wowed!



Quasimodo from the 1996 Disney Animated film

MEET THE MINDS BEHIND THE SONGS



Alan Menken — Composer

Legendary composer Alan Menken has created some of the most beloved songs and musical scores of our time, with his unique voice as a composer capturing the imagination of audiences for over 35 years. Known for his music on stage and screen, he is noted for his multiple works with the

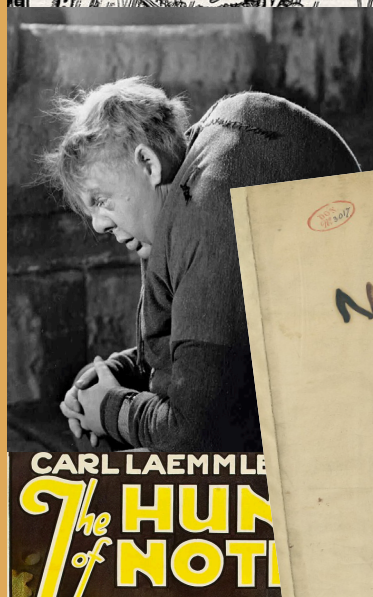
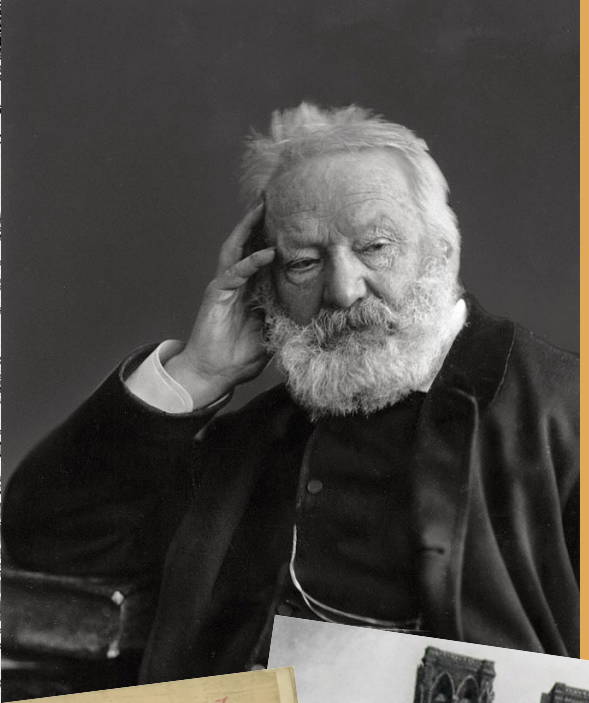
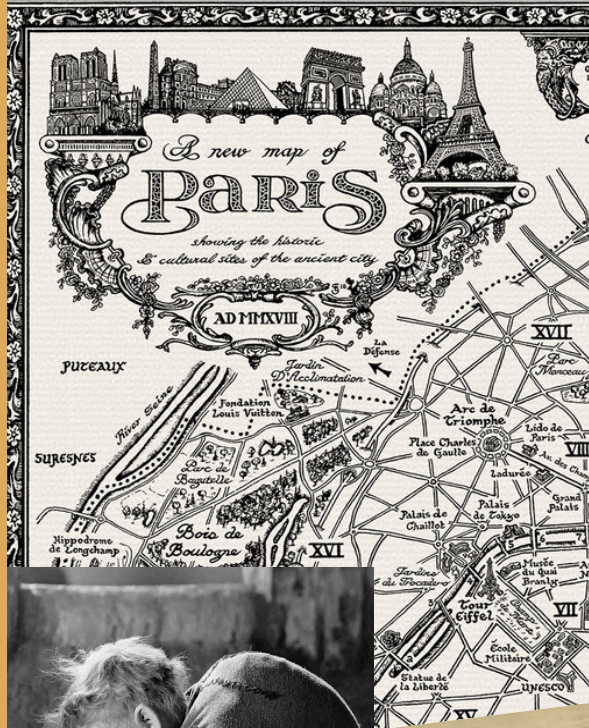
Walt Disney company (*The Little Mermaid*, *Beauty and the Beast*, *Aladdin*), as well as Broadway stage musicals *Sister Act* and *Little Shop of Horrors*. With eight Academy Awards, Alan has received more Oscars than any living person, and is the recipient of numerous other awards including Golden Globes, Grammys, Drama Desk Awards, and a Tony Award.



Stephen Schwartz— Lyricist

Stephen Schwartz wrote the music and lyrics for the current Broadway hit *WICKED*, and has also contributed music and/or lyrics to *GODSPELL*, *PIPPIN*, *THE MAGIC SHOW*, *THE BAKER'S WIFE*, *WORKING* (which he also adapted and directed), and *CHILDREN OF EDEN*. He has also worked in film, collaborating with Alan Menken on the songs for Disney's *ENCHANTED* as well as the animated features *POCAHONTAS* and *THE HUNCHBACK OF NOTRE DAME*, and writing the songs for the DreamWorks animated feature *THE PRINCE OF EGYPT*. A book about his career, "Defying Gravity,"

has been released by Applause Books. Mr. Schwartz has been inducted into the Theatre Hall of Fame and the Songwriters Hall of Fame, and has been given a star on the Hollywood Walk of Fame. Awards include three Academy Awards, four Grammy Awards, and a tiny handful of tennis trophies.



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LATE NITE CATECHISM 3**

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Conceived by

RICHARD MALTBY, JR. and MURRAY HORWITZ

Created and Originally Directed by

RICHARD MALTBY, JR.

Original Choreography and Musical Staging by

ARTHUR FARIA

Musical Adaptations, Orchestrations, & Arrangements by

LUTHER HENDERSON

Vocal & Musical Concepts by

JEFFREY GUTCHEON

Musical Arrangements by

JEFFREY GUTCHEON & WILLIAM ELLIOTT

Originally produced by The Manhattan Theatre Club

Originally produced on Broadway by Emanuel Azenberg

Scenic Designer
Kyle Dixon

Costume Designer
Tiffany Howard

Lighting Designer
José Santiago†

Sound Designer
Don Hanna

Wig Designer
Karine Ivey

Assistant Choreographer
Raven McRae

Production Stage Manager
Kent James Collins*

Assistant Stage Manager
Sydnei Williams*

Musical Director
Kenney M. Green

Director
Tyrone L. Robinson

Choreographer
Chloe Davis

AIN'T MISBEHAVIN' is presented through special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI. www.mtishows.com.

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

† Member of United Scenic Artists, Local USA 829

THE COMPANY

Christopher Brasfield*

Arnold Harper II*

Quiana Holmes*

Brandi Chavonne Massey*

Crystal Sha'nae*

Shaunice Maudlyn Alexander*

Standby for Quiana, Brandi, and Crystal

Gabriel Mudd*

Standby for Christopher and Arnold

ADDITIONAL PRODUCTION TEAM

Dance Captain - Shaunice Maudlyn Alexander*

Assistant Stage Manager - Meghan Emanuel

Stage Management Intern - Morgan Benford

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States



The REV Theatre Company is a professional theatre employing members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The REV Theatre Company is a professional theatre employing members of the American Federation of Musicians.



The REV Theatre Company is a professional theatre employing members of United Scenic Artists, Local USA 829, a union of Designers, Artists and Craftspeople in the United States.



Council on the Arts

Made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.



Thomas "Fats" Waller

"The soul of melody."

—Andy Razaf

May 21, 1904 — December 15, 1943

ORCHESTRA

Ian Cummings..... Drums
 Kenney M. Green.....Musical Director/Conductor/Keyboard 1
 Jasmine Rodriguez Bass
 Kenneth Scott..... Reeds
 Herb Smith.....Trumpet
 Joseph Venable / Dave DiGennaro Trombone

STAFF UPDATES:

Asst. Costume Shop Mgr.: Dagny Leopold
Props Artisan: Chad Healy
A2: Je'Breanne Morgan
Electrician/Spot Op: Talon Sams
Electrician/Spot Op: Liam Gardner
Box Office Clerk: RJ Hanley
Box Office Clerk: Victoria Meyers

Box Office Clerk: Victoria Narvaez
Box Office Clerk: Caitlin Pallischeck
Box Office Clerk: Michael Redmond
Front of House Intern: Cole Zenger
Marketing Associate: Jesse Breazeale

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1. As you sit down, please note the location of the emergency exit nearest to you.
2. The use of cameras and video or audio recording devices is strictly prohibited at all times inside the theatre.
3. Cell phones, pagers and other electronic devices (including vapors and e-cigarettes) must be turned off or left with the House Manager. We will come and get you in the event of an emergency.
4. At intermission and after the performance, for your safety, please remain seated until the house lights come up fully.
5. Latecomers and patrons retaking their seats will be seated at the discretion of the House Managers and only at an appropriate break in the performance.

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MUSICAL NUMBERS — ACT ONE

Ain't Misbehavin' The Company

Lookin' Good But Feelin' Bad The Company

'Tain't Nobody's Biz-ness If I Do..... Christopher, The Company

Honeysuckle Rose..... Arnold, Brandi

Squeeze Me Crystal

Handful of Keys..... The Company

I've Got A Feeling I'm Falling Brandi, The Company

How Ya Baby..... Christopher, Quiana, The Company

Jitterbug Waltz..... The Company

The Ladies Who Sing With The Band Christopher, Arnold

Yacht Club Swing..... Quiana

When The Nylons Bloom Again Crystal, Brandi, Quiana

Cash For Your Trash Brandi

Off-Time..... The Company

The Joint Is Jumpin' The Company

MUSICAL NUMBERS — ACT TWO

Spreadin' Rhythm Around The Company

Lounging At The Waldorf Arnold, Brandi, Crystal, Quiana

The Viper's Drag.....Christopher, The Company

Mean To Me..... Brandi

Your Feet's Too Big..... Arnold

That Ain't RightChristopher, Crystal

Keepin' Out Of Mischief Now Quiana

Find Out What They Like.....Brandi, Crystal

Fat and Greasy.....Christopher, Arnold

Black and Blue The Company

Finale: I'm Gonna Sit Right Down and Write Myself a Letter..... Arnold

Two Sleepy People.....Crystal, Arnold

I've Got My Fingers Crossed.....Crystal, Quiana, Arnold

I Can't Give You Anything But Love..... Christopher, Quiana

It's A Sin To Tell A Lie.....Brandi, The Company

Honeysuckle Rose (Reprise)..... The Company

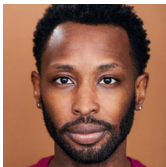
WHO'S WHO IN AIN'T MISBEHAVIN'

(in alphabetical order)



Shaunice Maudlyn Alexander* (Standby for Crystal, Brandi, and Quiana/Dance Captain) is a native

New Yorker, performer, teaching artist and 2014 graduate of The New School's theatre program. Since then she has had the opportunity to perform regionally, teach within her local communities and shift the landscape of the Arts industry through nonprofit work. Most recently she was seen as Sofia in Phoenix Theatre Company's *The Color Purple*. Other credits include *Bandstand* (Jean Ann Ryan, 1st National Tour), *Ragtime* (Sarah's Friend), *Our Town* (Mrs. Soames), *Little Shop of Horrors* (Crystal), and *We Have Apples* (Avery) World Premiere at Theatre Now New York's 2017 Festival). Thank you to her beautiful family and wonderful boyfriend for their endless support! Jeremiah 29:11.
shaunicealexander.com



Christopher Brasfield* (Man 1) a Mississippi native, writer, and recording artist, is excited to join the The REV family and be a part

of this amazing production celebrating the music of Fats Waller. Notable credits include: National Tour: *The Book of Mormon*, *Hairspray*, *Smokey Joe's Cafe* 20th Anniversary Tour ft. The Coasters; Off Broadway: *Choir Boy*, *Dear Edwina*, *The Columbine Project*; Regional: *In The Heights* at Phoenix Theatre; *Hairspray* at Paper Mill Playhouse; *Ain't Misbehavin'* at Herb Strauss Theatre; *Smokey Joe's Cafe* at North Shore Music Theater; TV/ Film: Jett in "The Chica Show" (NBC); Concerts: *The Boy Band Project* (Chelsea Table and Stage), *American Songbook* ft. Jesse Mueller and Jarrod Spector

(PBS) *A Night for Luther* (54Below). Thank you KFERG for the continued love and support. Instagram: @ohsochrisb. Demo EP available on SoundCloud @Brasfield.



Arnold Harper II* (Man 2) is thrilled to be making his debut at The REV Theatre Company! Woo woo!

He recently played Ken in *Ain't Misbehavin'* at Barrington Stage which received the New York Times Critic's Pick. Fave credits: *Kinky Boots*, *Five Guys Named Moe*, *Smokey Joe's Cafe*, and *Little Shop of Horrors*. Never ending gratitude to the most powerhouse tribe of friends and family, Hell's Kitchen Agency, and mentors for their love and support. IG: @arnoldharperii.



Quiana Holmes* (Woman 3) is thrilled to be joining The REV's production of *Ain't Misbehavin'*! The Berklee College

of Music alumna was most recently seen touring the US and Canada with the 50th Anniversary of *Jesus Christ Superstar* (Soul Singer/Ensemble, u/s Mary). Some of her other theater credits include: *Motown The Musical* (Mary Wilson, u/s Diana Ross); *D'Illusion: The Houdini Musical Audio Theater Experience* (originated the role of Bess Houdini); Walt Disney World's *Festival of The Lion King* (Friends with Kibibi); *The Wiz* (Dorothy); *Dreamgirls* (Deena); *RENT* (Mimi). Film credits include: *Lean In* (Syd). Much love to Mom, Dad in Heaven, GBM, The REV Team, and family and friends. Enjoy the show! (Philippians 4:13)
Socials: @bonitaquiana.

WHO'S WHO IN AIN'T MISBEHAVIN'

Brandi Chavonne Massey* (Woman 2)
London's West End: Disney's *The Lion King* (Nala); Broadway: *The Color Purple* (Nettie/Celie), *Wicked* (Elphaba); *Caroline, or Change* (The Radio), *Jekyll and Hyde* (Lucy); New York projects include *Ghetto Superstar*, *Bare* (Kira); *Baby* (Pam); *Hair* (Dionne), *Carmen Jones* (Myrt). Favorite Regional credits include *Dream Girls* starring Jennifer Holiday (Lorrell), *Once On This Island* with George Faison (Asaka), *Little Shop of Horrors* (Ronette), *Jasper in Deadland* (Amunt), *Ain't Misbehavin'* (Woman 1). With God All things are possible. Love you Lj!
@brandicmassey.



Gabriel Mudd* (Standby for Christopher and Arnold) is thrilled to be back at The REV. He was last seen here in *Smokey Joe's Cafe*, *The Buddy Holly Story*, *A Chorus Line* and *High School Musical*. He has also performed at the Lyric Opera, Drury Lane, Paramount Theater, Riverside Theater, Milwaukee Rep Theater, The John W. Engeman and others. West End: *Care the Musical*. Nat'l Tours: *A Chorus Line*, *The Wedding Singer*. Recent TV: "Bettor Days" (ESPN+). His original music can be heard on Spotify as well as a whole host of commercials and podcasts. Thanks and love to Geoff, Ryan and About Artist Agency for all of the support. AEA - Blessings and Light!



Crystal Sha'nae* (Woman 1) is grateful to be back home at The REV! 1st National: *Summer: The Donna Summer Musical*

(Diva Donna, u/s Adult Dara). Off-Broadway; *Dogman The Musical* (Flippy). Regional: *Nina Simone: Four Women* (Nina Simone) at Alabama Shakespeare Festival; *Catch Me If You Can* (Agent Cod), *Buddy: The Buddy Holly Story* (Marlena) and *Parade* (Minnie/Angela) at The REV; *The Call* (Rebecca) at Arkansas Rep. TV: "The Blacklist" (NBC); "Flatbush Misdemeanors" (Showtime); "Unforgettable" (A&E). Glory to God! Thanks to Brett and my Wolf Team. Love to Nehemiah and my family. I shine because of you. This is dedicated to you. Jeremiah 29:11

Morgan Benford (Stage Management Intern) is happy to be participating in her second production at The REV as the Stage Management Intern after working on *State Fair* earlier this summer. Morgan received her BFA from the University of North Carolina at Greensboro this past December, and is excited to be working on her third show post graduation. Morgan's other recent credits include: *For Colored Boyz* (PSM) at Theatre Row; *The Julies* (PSM) at University of North Carolina at Greensboro; *The World On A Hill* (PSM) at University of North Carolina at Greensboro; *A Christmas Carol* (ASM) at Triad Stage. Please continue to follow Morgan's theatre journey on Instagram @stageswithmorgan. She would like to thank her Mother and family for their continued support.

Kent James Collins* (Production Stage Manager) is so excited to be at The REV with the fabulous company of *Ain't Misbehavin'*! Kent is a stage manager and performer from Central Florida specializing in regional theatres, theme parks, and cruise ships across the country and around the world. Thanks to Brett, Michael, my family, and of course the rest of the stage

WHO'S WHO IN AIN'T MISBEHAVIN'

management team! Regionally, Kent has worked with Delaware Theatre Company, Palm Beach Dramaworks, Florida Repertory Theatre, Sacramento Theatre Company, and the Contemporary American Theater Festival. Other work includes Norwegian Cruise Line, Universal Orlando Resort, Busch Gardens Williamsburg, and *The Polar Express Train Ride*. Proud member of Actors' Equity. Creator of "Half Hour Call" on YouTube. More at KentJamesCollins.com.

Chloe Davis (Choreographer) "Late Night with Seth Myers" (NBC); *Broadway Bares 30th Anniversary* (Hammerstein Ballroom); *My Tribute to Black Broadway and Black Choreographers* (The Muny); *Paradise Square* (Broadway, Associate Choreographer); *Harlem* (Amazon, Assistant Choreographer); *for colored girls who have considered suicide/when the rainbow is enuf* (The Public, Associate Choreographer). Chloe Davis received the Drama Desk Award for Outstanding Choreography for *Paradise Square* earlier this year and anxiously awaiting the 2nd Annual Tony Awards—held at the Apollo Theater on October 10, 2022—where she is nominated for Best Choreographer also with *Paradise Square*. Her debut book, *The Queens' English: The LGBTQIA+ Dictionary of Lingo and Colloquial Phrases* is a celebration of the spectrum of identity and promotes important conversations around inclusivity, intersectionality, sexuality, gender expression, and gender identity.

Ian Cummings (Drums) is a drummer/percussionist and education professional based in Ithaca, NY. Previous theater credits include the Hangar Theater, Cortland Repertory

Theater, Kitchen Theater, Ithaca College, Cornell University, and Pace University. Ian's passions for creativity, musicality, and community have allowed him to engage in the creative process in classrooms, concert halls, barns, stages, and theaters. Currently, Ian can be heard playing with the Fall Creek Brass Band, voted "Best Local Band" in the Ithaca Times' 2020 Reader poll and is a founding member of the Ithaca-based Stone Cold Miracle. He can also be heard with groups such as Neo Project and Endres & the Manuvers. Growing up in a family of musicians, holding a BM from Ithaca College, and devoting himself to community music making, have been foundational experiences that allow Ian to cultivate joy in all he does. Ian has tremendous gratitude for all that have made this production possible.

Dave DiGennaro (Trombone) is very excited to be playing *Ain't Misbehavin'* at The REV this summer. He works for Homer Central Schools where he has taught high school band for the past twenty-five years. Dave attended Syracuse University and Mannes College on full merit scholarships where he earned his B.M. in Music Education and his M.M. in Music Performance respectively. He maintains an active private lesson studio and performs as often as he can. He plays regularly at The REV and Syracuse Stage and has also performed with the national touring companies of *My Fair Lady*, *Wicked*, *The Lion King*, *Beautiful: The Carole King Musical*, *The Book of Mormon*, *Chicago*, and many others. He is on call as a trombonist with every professional ensemble in central New York.

Kyle Dixon (Scenic Design) Kyle's scenic designs have been seen across the United States, Toronto, and Beijing.



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WHO'S WHO IN AIN'T MISBEHAVIN'

He is a frequent designer at North Shore Music Theatre, Theatre By The Sea, The John W. Engeman Theatre, and many more. Kyle has designed special events for Faith Prince, Tommy Tune, Pam Tillis, Verizon, and the NC Gubernatorial Inauguration Gala. In addition to theatre, Kyle accepts fine art commissions and is the original designer of North Carolina's historic Elizabethan Gardens' Winter Lights, a ten-acre holiday display. KyleDixonDesigns.com
Instagram: @kyle_dixon_designs

Meghan Emanuel (Assistant Stage Manager) is thrilled to be joining The REV for *Ain't Misbehavin'*! She previously worked here on *Catch Me If You Can* (ASM) and is excited to be back to close out the season with such a great show. Meghan graduated from The University of Cincinnati, College-Conservatory of Music (CCM) where she earned her BFA in Stage Management (2020). She would like to thank Will, Brigid, Aidan, and her parents for their endless love and support.

Kenney M. Green (Musical Director) is thrilled to be returning to The REV in a show that means so much personally. He has had the pleasure of playing both the male roles of this show, graduating to Musical Directing the European Tour directed by Richard Maltby, Jr., as well as directing and choreographing a number of productions, one of which opens this month at Titusville Playhouse (FL). Directing Credits: *Top Dog/Underdog*, *The Addams Family*, *Putting It Together*, *Forever Plaid*, *The Mountaintop*, *The Full Monty*, and *The World Goes 'Round*. As an actor, Film/TV: *Fire Island*. Theatre: *Smokey Joe's Cafe* (National Tour), *Finks* (Off-Broadway) and more. Kenney is a proud member of AEA,

SAG-AFTRA and SDC. Thank you to Brett and Tyrone for the chance to come and play! www.kenneygreen.com for more information!

Don Hanna (Sound Design) is happy to be back at The REV for this production of *Ain't Misbehavin'*. Don is a Freelance Sound Designer and Engineer at Sound Associates Inc, whose work can be seen (well, heard) in national tours, regional theaters, and concert productions alike. Touring Highlights: *A Christmas Story*, *South Pacific*, *An American In Paris* (Big League Productions), *The Wizard of Oz* National/International Tour (Sound Design, Apex Touring) *Pippin* National Tour (Associate Sound Design, Apex Touring), *Fame The Musical*. Regional Highlights: *Almost Heaven* (The REV), Regional Premier of *Rock of Ages* (Gateway Playhouse), the world premiere of *Heartbreak Hotel* (Ogunquit Playhouse), Mel Brooks' *Young Frankenstein* (North Shore Music Theatre, Gateway Playhouse, Ogunquit Playhouse), *In The Heights* (John W. Engeman Theatre), and *Masquerade* (White Plains Performing Arts Center) among many more. A special thank you to my friends, family and Bethany for their continual love and support.

Tiffany Howard (Costume Designer) is elated to be in her 13th season at The REV! After receiving her MFA from Texas Tech University and then teaching college for 5 years in Missouri, Tiffany found a happy home here in both the summer and Education shops where we take on the task of teaching a whole new generation about the power of theatre. You may have seen some of her work in recent seasons, including *State Fair*, *The Hunchback of Notre Dame*, *Footloose*, *Buddy*, *South Pacific*, *Grand Hotel*, *Grease*, *Beehive!*, *Holiday Inn*, *Mamma*

WHO'S WHO IN AIN'T MISBEHAVIN'

Mia!, and *Guys and Dolls*. Favorite past designs include: *Always*, *Patsy Cline*, *Oklahoma!*, *West Side Story*, *Lost Highway: The Hank Williams Story*, *The Marvelous Wonderettes*, and *Cabaret*. Thank you to the amazing Costume Shop for all the work and laughter—and for making such good looking shows in such a short amount of time! And a huge shout out to the Wardrobe Team (lead by Ashley Wilson) who makes miracles happen every day! As always, a huge thank you and all my love to Geoff Howard – the best darn husband a girl could ask for.

Karine Ivey (Wig Designer) has an exceptional background in entertainment, film, opera, and theatre. She has been a successful make-up artist, hair, and wig designer for over 30 years. Her credentials include cosmetology and an educational teacher license. Her most recent credits include *Ain't Too Proud* (U.S. Tour) *The Color Purple* (U.S. Tour) as well as head make-up designer for *Dirty Rotten Scoundrels* (U.S. Tour). Ms. Ivey has designed for major theatre companies and opera houses, such as the Sacramento Opera and Teatro Grattaciolo, Cedar Point theme park Theatre of Wichita, and All Stars Project. Karine has studied make-up and wig design on the West Coast at Joe Blasco Theatrical School of Theatre and Effects Make-Up. She has also been a make-up and wig supervisor for the Public Theatre, Pearl Theatre, and Signature Theatre. Ms. Ivey freelances as a fashion make-up artist for Mark Jacob. She has worked for the Metropolitan Opera House and the New York City Ballet Company. Her most recent work was with an opera singer, Angela Gheorghiu, at Carnegie Hall. She is a member of Local Union 798 and a part of I.A.T.S.E., an associated crafts and technician union.

In addition, she has conducted make-up and wig seminars for The Learning Annex, The Filmmaker Foundation, and American Salon Magazine; she has also represented Redken in their annual International Salon Symposium Art Show.

Raven McRae (Assistant Choreographer) A New York City native, Raven made her Broadway debut in *Motown the Musical*. There is where she was introduced to and incited by the “behind the scenes world” that is crucial to putting up a musical. She then became an original cast member of Broadway's first Cirque du Soleil musical, *Paramour*. Being a part of the creation of *Paramour* allowed Raven to witness two contrasting worlds come together: the theatrical and the circus. This only furthered Raven's love for the art of creation. Raven is honored to serve as assistant choreographer for the brilliant Chloe Davis in the classic yet newly imagined *Ain't Misbehavin'*.

Tyrone L. Robinson (Director) is ecstatic to be making his REV Theatre directorial debut with *Ain't Misbehavin'*. Originally from North Carolina, Tyrone fell in love with musical theatre after hearing the Broadway soundtrack of Kander and Ebb's *Cabaret* at ten years old! As an actor, he appeared on Broadway as King Agnarr in Disney's *Frozen*. Prior to that, he was in the Broadway national tours of Disney's *The Lion King* and *The Book of Mormon*. On television Tyrone has appeared on "Law and Order: SVU," "The Blacklist," "FBI: Most Wanted," "Lovecraft Country," and "New Amsterdam" (recurring). Tyrone's passion for directing came early and he has had the pleasure of directing Harrison David Rivers' play *This Bitter Earth* (InterAct Theatre

WHO'S WHO IN AIN'T MISBEHAVIN'

Company – Philadelphia), *Owen and Mzee* (New York City's Vital Theatre Company), *Love: Uncensored* (Triad Theatre), *Letters From May* (Theatre Now Festival of New Musicals - Kaufman Music Center), and *Good Christian* (Theatre Studio, Inc.), among others. As Associate Director, Tyrone has worked on workshops at Goodspeed Opera House and the National Alliance for Musical Theatre (Festival of New Musicals) in New York City. He directed a reading of the new play *White Ally* by Douglas Williams at Bristol Riverside Theatre in Pennsylvania, and he will return to Bristol in 2023 to direct the comedy *Chicken and Biscuits* by Douglas Lyons on their mainstage. Also, later this year, Tyrone will return to InterAct Theatre Company in Philadelphia to direct the world premiere play, *Pay No Worship*, by Francisca Da Silveira. So much gratitude to Brett, Marcia Milgram Dodge, The whole REV Theatre team, Kenney, Chloe, this cast of absolute stars, Gordon, and all of you for supporting live theatre. And, most of all, thank you Fats for your genius!

Jasmine Rodriguez (Bass) is incredibly excited to join the REV for the first time this fall. Jasmine is currently pursuing a BM Music Education and Performance from Ithaca College's School of Music, with concentrations in wind pedagogy, double bass, and electric bass. She actively performs and records in many ensembles of various styles, developing an impressive reputation as both a soloist and collaborator within the Central New York, New York City, and Greater Boston Metropolitan areas. As a pit musician, her previous credits from theatres across New York State have included productions of *In The Heights*, *Legally Blonde*, *Mary*

Poppins, *Annie*, *The Addams Family*, and *Fun Home*. Jasmine currently resides in Ithaca and Long Island, New York.

José Santiago† (Lighting Designer) is happy to return to The REV. Past designs include: *The Hunchback of Notre Dame*, *Catch Me If You Can*, *Almost Heaven: The Songs of John Denver*, *Footloose*, *42nd Street*, *Working*, *Grease*, *Parade*, *Holiday Inn*, and *Mamma Mia!* at The REV; *Mamma Mia!*, *Peter Pan*, *Spamalot*, *Evita*, and *Hairspray* at NSMT; *RENT*, *Anything Goes*, *Cinderella*, *Sister Act*, *Young Frankenstein*, and *White Christmas* at Gateway; *Of Mice and Men* at Bay Street Theatre; *Man of La Mancha*, *La Cage aux Folles*, and *Crazy for You* at The Wick Theatre; *Shrek*, *The Hunchback of Notre Dame*, and *Matilda* at 5 Star Theatricals. He received his Master of Fine Arts in Lighting Design from Florida State University. jsantiagodesign.com

Ken Scott (Reeds) is a member of the Penfield Rotary Swing Band, Rochester Metropolitan Jazz Orchestra, Music Educators Big Band, Southern Tier All-Star Jazz Band and New Energy Jazz Orchestra. He co-directs the New Horizons Clarinet Choir with his Crane School of Music professor, Alan Woy. Ken has a B.M. in music education/performance from Crane and an MS/CAS in Educational Administration from SUNY Oswego. Other studies include clarinet and bass clarinet with Stan Gaulke and Chester Rowell of the RPO, and clarinet with David Etheridge, saxophone with Steve Mauk, J. R. Monterose, and flute with John Oberbrunner of the SSO.

Herb Smith (Trumpet) is 3rd trumpet with the Rochester Philharmonic

WHO'S WHO IN AIN'T MISBEHAVIN'

Orchestra, a frequent guest conductor with RPO, a guest conductor for all county and all-state bands, and the director of the Eastman Youth Jazz Ensemble. Smith is leader and composer for his jazz trio, Freedom Trio, plays for traveling Broadway shows, and has performed with many notable artists, including Natalie Cole, Doc Severinsen, Aretha Franklin and The O'Jays. He is also a member of the Gateways Brass collective, a traveling brass quintet.

Brett Smock (Producing Artistic Director) was born in Kailua, Hawaii, the son of a US diplomat. Brett spent his first 17 years living overseas before landing in Washington DC, where he received his BA in Theatre from The American University. He began his tenure here as a dancer in the 1992 season, and by 1996, had become a resident director/choreographer. In 2012, Brett became the General Manager/Associate Artistic Director and in 2014, assumed the title of Producing Artistic Director. Brett's Director/Choreographer credits span over 100 national and international productions. REV highlights: *42nd Street* (2021), *Grand Hotel* (2019), *Mamma Mia!* (2018), *Parade* (2017), *The Light In The Piazza* (2015/Regional Premiere), *Saturday Night Fever* (2015 World Premiere), *Treasure Island* (REV 2016/Arkansas Rep 2013 Regional Premieres), *Cabaret* (2012). Additional highlights include *The Mudge Boy* (with Donna McKechnie and Sally Mayes); first European tour of *Guys and Dolls*; and with Stephen Sondheim's blessing, a new version of *Putting It Together* at the Emelin Theatre. Producer/director/choreographer for the North American premiere of Tim Rice's *From Here To Eternity* (Pre-Broadway/REV/2016 & Ogunquit Playhouse/2017). Adjunct

faculty member at many colleges and universities. Actor's Equity Association (AEA), The Dramatists Guild (DG), the National Alliance of Musical Theatre (NAMT) & the Stage Directors and Choreographers Society (SDC). Brett lives in Auburn, NY & NYC.

Sydnei Williams* (Assistant Stage Manager) is so excited to be back at The REV! Originally from Astoria, Queens. Recent productions include *The Wedding Singer* as an alumnus at SUNY Oswego Theatre. Previous REV credits include *State Fair*, *The Hunchback of Notre Dame*, *Catch Me If You Can*, *Footloose*, and *Buddy Holly: The Buddy Holly Story*. Sydnei is thrilled to be closing this season at The REV with such an important show. Much love to everyone!

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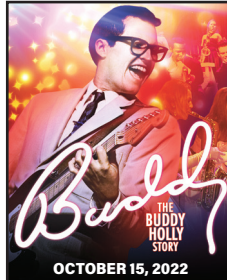
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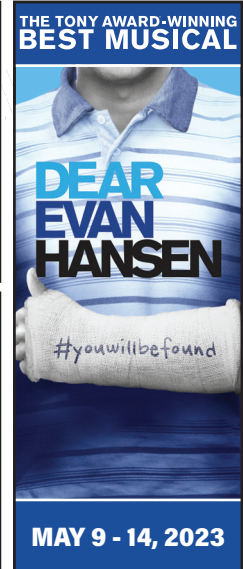
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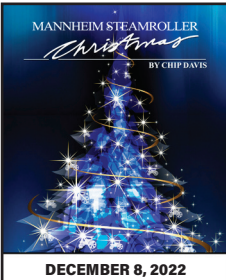


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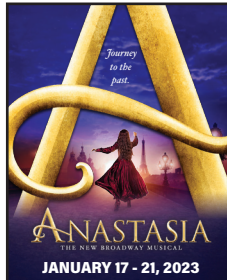


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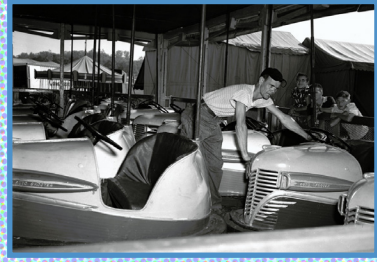


Michigan 1940

OUGH THE YEARS



Pennsylvania 1954



Tennessee 1953



Ariona 1959



Colorado 1966



California 2018



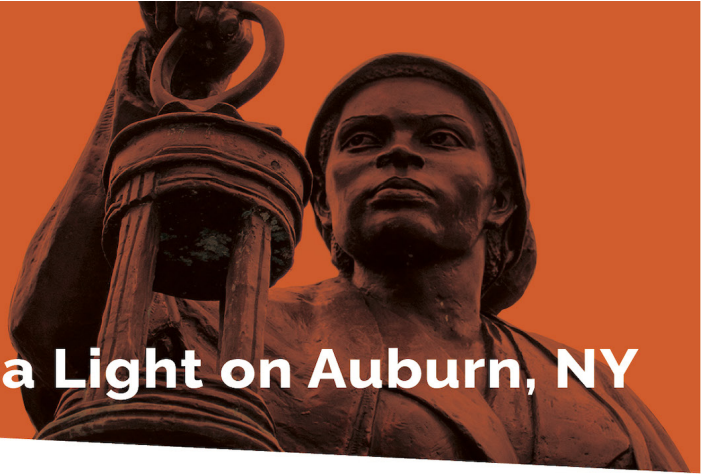
Alaska 2021



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			21 7:30	22 7:30	23 2:00 8:00	24 2:00 8:00
25	26 7:30	27 2:00* 7:30	28 2:00* 7:30	29 7:30	30 2:00	Oct. 1 8:00
2	3 2:00	4 2:00 7:30	5 2:00 7:30	6 2:00	7 8:00	8 8:00
9	10 2:00	11 2:00 7:30				

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GET TO KNOW YOU

AN INTERVIEW WITH THOMAS

Who are you and where are you from?

I'm Tyrone L. Robinson. I am originally from Wilmington, NC, but when I was 16 I moved to Western New York and a little town called Grand Island between Buffalo and Niagara Falls.

As a director, how do you create a vision for a particular production?

I studied directing under a wonderful teacher and Tony Award-nominated director named Marcia Milgrom Dodge. She teaches what she calls her three Rs, which are kind of what start the process for me: read, research, and recruit. Read the script over and over again. Get to know it, get to know the world, get to know what it's all about. Research as much as you possibly can (I'm still doing research on *Ain't Misbehavin'*) and then recruit: find the right people to put on a team that can help the vision come to life. The vision for me starts to synthesize around what my personal connection is to the material and then answering how that connects with now, whatever period the show is set in, and what's happening around us.

What would you say is your vision for this production of *Ain't Misbehavin'*?

I knew *Ain't Misbehavin'* as a kid. I started listening to it and falling in love with the superstar voices coming out of my CD player. I didn't have a connection with jazz music from that period, but I just loved it so much. I picked up on the comedy and the wit in it. Getting to know the show now as an adult, the thing that I am connecting to most with it is the joy in it. In spite of all of the difficulties that were present in Fats Waller's life, he was still writing this joyful music. These songs were the hits of their day, that everyone was dancing to, so the approach I'm taking with the show is setting it in a place that was filled with movement, music, and joy: the Savoy Ballroom.

The Savoy Ballroom is where the Lindy Hop and many other dances were born, so we've been exploring that with our choreographer, Richard J. Hinds. We want to see how much we can "move" the show. I think this production is going to have a lot more dance than you've seen in other [productions of] *Ain't Misbehavin'*.

Another thing about the Savoy for me is that it was integrated. It was a space where Black and White musicians and dancers could come together. It wasn't just a space for one demographic. I love the idea of looking at this moment, in 2022, when we've been so isolated, and asking how we can come together and build community while holding true to the idea of inclusion and having a space that is safe for everybody to come together and have fun with the music.



Thomas "Fats" Waller at the piano
(Photo: Alan Fisher)

YOUR DIRECTOR

TYRONE L. ROBINSON



What does it mean to you to direct this show in this moment?

Oh man, this music is just so joyful. And I love working on very serious material and characters that you can really sink your teeth into with deep psychology and all that. This is a piece that has all that within it inherently, because of the context of how and when these songs were written and we're not going to shy away from that. But the show is also joyful. It means a lot to

me to that this team and this cast can offer that energy and that joy to the audience. This is a piece of theatre that stands the test of time because of the music and lyrics and how genius it is. The deeper stuff is present underneath, but on its face, it is a show that can bring us joy... and it's okay just to be joyful during the time that we're in the world of *Ain't Misbehavin'*.

What would you like the audience to leave the theatre thinking about?

If everyone could walk out of that theatre with smiles on their faces, that would be mission accomplished. I hope people can walk away from the show not just having been thoroughly entertained, but also to walk out with a sense of being uplifted and with a sense of joy in their hearts, having seen the humanity that was on stage. The music will do that, the performers will do that, and the choreography for sure is going to do that. Everything about this process has been joyful, so I hope the audience walks out carrying that with them.

This show and material have a powerful legacy. Do you plan to honor that at all?

During auditions, I shared my deep respect and appreciation for the originators of these roles: André DeShields, Armelia McQueen, "Dame" – Nell Carter, Charlayne Woodard, and Ken Page. They were all mega superstars. But I shared with our incredibly talented auditionees that I am not looking for replications of those supernova individuals but rather, interested in harnessing the star quality of our cast and filtering that into these roles. We're honoring the original cast and the legacy of Black excellence by finding and celebrating the uniqueness talents in each individual we cast.



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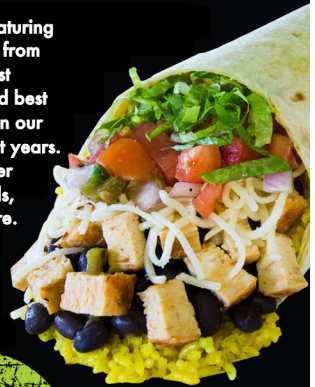
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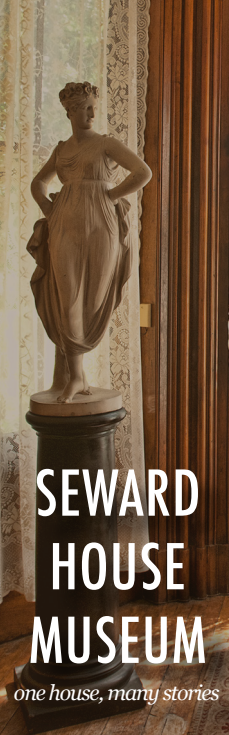
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 S-101 In honor of Malcom Skipton & Deb Geer
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 T-3 Vivian Sciarabba
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 U-2 Bob Popyk, EHS Class of '58
 U-3 Aquilina/Jerris Family
 U-4 Don & Linda Brandstetter
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