INSIDE BROADWAY
MISSION STATEMENT

Inside Broadway is a professional New York City based children's theatre company committed to producing Broadway's classic musicals in a contemporary light for young audiences. Our aim is to pass down the rich legacy of America's musical theater to future generations so that the magic, music, and universal themes of the genre are not lost, but rediscovered and made relevant for today's youth. IB's musical adaptations are presented in public schools throughout the city and in our Weekend Family Series for the public. We also offer related hands-on, in-school Teaching Artist Residency Programs that enrich core curriculum subjects through drama, dance, and music.

Dear Friends and Colleagues:

25 years is a considerable period of time, and to fill that time with work that creates a prestigious and highly regarded theatre and education company is both a great challenge and a source of considerable satisfaction. I certainly would never have anticipated that the opportunity to organize a student ticket program with CATS in 1982 would turn into a major organization that annually serves over 26,000 children in over 75 schools throughout the city, and that became both a career and a mission for its founder.

However, the years have been both productive and filled with many great successes. In assembling this booklet we want to share with you some of the great moments over the last quarter century of Inside Broadway. I hope you enjoy reading about our history because it gave me and my staff great pleasure in researching our files and speaking with several of the people who have contributed to our story.

On a personal note, it has also been a privilege to have been the founder and director of Inside Broadway, and to have the opportunity of bringing the magic and excitement of live Broadway theatre into the lives of so many youngsters.

Michael Presser
Michael Presser, Executive Director of Inside Broadway, sees nothing elite or mysterious about the arts and has spent the last 25 years translating this populist philosophy into a reality for thousands of New York City public school students. “I believe that it is the job of our society to make art available to all ages of our population,” says Presser. And of course, that includes children!

A quarter century ago, he and his staff, in collaboration with The Shubert Organization, accomplished this by providing public school children from all over New York City with weekly tickets to the Broadway musical *Cats*. Since then, Inside Broadway has expanded from a ticketing service for students to a professional, youth-oriented theater company, complete with educational and after-school programming. “There is no way to replace the experience of going to a theater production and children of all ages should be taken to the theater,” says Mr. Presser. “On the other hand, there is an educational component that’s necessary in order to introduce children to the experience of going to the theater and to the process of being a theatrical audience.”

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1. 5th Anniversary at *Cats*
2. Cast of *You’re A Good Man, Charlie Brown*
3. Michael Presser, Gerald Schoenfeld & Bernard Jacobs
4. Creating the Magic — *Little Shop of Horrors*
5. *Build a Musical Program*
6. *The Pirates of Penzance*

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Text by Vanessa Druschel Guida
By granting New York City’s public school children access to the world of Broadway theater, Inside Broadway not only provides entertainment for New York’s youth, it also provides a valuable cultural education. Classic musical theater productions adapted specifically for children keep the long legacy of Broadway alive, as well as newly relevant to young people’s lives; videos and study guides offer children backstage insights and foster critical thinking skills; and teaching artist residencies provide first-hand performance experience for kids while working in conjunction with the New York State Learning Standards in the Arts.

Aspiring to best serve students’ needs by first understanding their wants, Inside Broadway prides itself on closely watching the latest trends in both theater and education, both of which have witnessed significant changes since Inside Broadway’s inception. In particular, arts-in-education has taken a new role in New York children’s lives, thanks in part to organizations such as Inside Broadway. “When we started 25 years ago there was a fairly blasé approach to the role of art in the schools,” Mr. Presser says. Nowadays, all that has changed. The arts are no longer taught only as a supplemental activity or a means to improve reading and writing skills. “Today, the opinion is that these are not only important activities for enrichment purposes, but these activities are a great asset in helping students to develop as individuals.”

Inside Broadway has been fostering the development of young individuals for an incredible 25 years. This longevity can be attributed to the personal commitment of the founder and a small staff of dedicated individuals as well as the continued generosity and commitment of all of Inside Broadway’s supporters and funders. “This type of organization does not just happen overnight,” says Presser. “It required a commitment to the long haul.”
In 1982, Bernard Jacobs, the late president of The Shubert Organization, decided to devise a way to provide New York City public school students with tickets to the Broadway musical *Cats*. Having seen the musical in London, Jacobs believed that *Cats* presented a unique opportunity to do something for the children of the City of New York. Lee Silver, Vice President of Community Affairs for The Shubert Organization, believed he knew just the right person to head up such a project: theater and nonprofit veteran Michael Presser. “It was Michael who was able to talk to the Board of Education and work out the whole program,” says Silver. “He went to the Chancellor and he made the arrangements.” With Presser as Executive Director, project planning began in February. The result was the organization that would eventually become Inside Broadway. By the first week of previews in October, the fledgling organization was functioning as a *Cats* ticket distribution program for the New York City public school system.

Mayor Ed Koch publicly announced the project on the steps of City Hall together with Mr. Jacobs and Gerald Schoenfeld, Chairman of The Shubert Organization. Tickets were to be made available to students of all areas and interests, benefiting a different public high school each Wednesday matinee. “It was of value for them to be able to come from various parts of the city to Times Square and to be able to have that experience,” says Silver. “It was not an acculturation as much as it was an experience of learning about the world.” From the very start, the program emphasized the value of being an audience and attending live theater. Schools offered tickets to students for achievements such as good attendance and students adhered to a dress and behavioral code. Visiting a live Broadway show became an anticipated event, one that was viewed as a reward.

The program was instantly an immense success. “It was the right idea at the right time,” says Mr. Presser. The Shubert Organization soon offered to expand the program to include *Dreamgirls* and the Shubert commitment to *Cats* lasted over 18 years — the entire run of the musical. Since Inside Broadway’s inception, *Les Miserables*, *Phantom of the Opera*, *Miss Saigon* and many other Broadway shows have participated in the program.

As successful as the ticket distribution program was, Presser believed that there was still more that the organization could do to enhance the theater experience for students. The team at Inside Broadway began by developing *The Cats Fun Book*, the first student study guide to a Broadway show. The book gave background information on the show, as well as
entertaining games and activities that deepened children’s thinking about the production. There were three print-
ings of the book due to its extraordinary popularity among teachers and students. The Cats Fun Book soon gave way to the next generation of theater activity booklets called The Study Buddy.

In addition to the activity books, Inside Broadway developed an educational initiative that brought students into theater houses and gave them an inside look into the world behind the footlights. The 90-minute seminar – called Creating the Magic – taught students about aspects of theater other than acting, often introducing them to new career options and inspirations.

Inside Broadway also produced the first educational video on Broadway theater entitled Broadway Backstage! The thirty-minute video taught students about the people and professions behind the scenes at the Winter Garden Theater.

Broadway Backstage! even crossed international boundaries when Michael Presser and Paul Naish traveled to the Soviet Union to screen the video for young Soviet students. Inside Broadway also produced four other educational videos: Aspects of Andrew Lloyd Webber, Changing Times in Times Square, The Shakespeare Connection, and The Art of Make-Up.

By the time Cats closed, Inside Broadway had developed a significant relationship with the New York City public school system. Michael Presser and his team began to think about new ways to expose even more public school children to the enchantment of live theater. Becoming a theater company in its own right, they began developing student-friendly productions of Broadway classics that could be performed in the school setting. Their repertoire included everything from Duke Ellington’s Sophisticated Ladies to Leonard Bernstein’s On the Town to Gilbert and Sullivan’s operetta The Pirates of Penzance. Each show was designed to introduce children to a different aspect of musical theater. Working in conjunction with the New York State curricula, they also created a teaching artist program called Build a Musical, in which professionals in the theater arts visit schools and help students put on their own production.

The 25th Anniversary of Inside Broadway marks just the latest chapter in the organization’s full history. Today, over twenty-six thousand students in seventy-five schools throughout New York City have participated in theater programs thanks to Inside Broadway. The result is often a life-long love of theater, a love that some former students now pass along to a younger generation. “To this day,” says Michael Presser, “I still meet many teachers who first went to Broadway theater through the program.” This is Michael Presser’s great legacy to the children and the City of New York.

1. Bernard Jacobs, Mayor Koch, Gerald Schoenfeld and Michael Presser at City Hall, October 1982
2. Wicked at 25th Anniversary Concert
3. Mamma Mia at 25th Anniversary Concert
4. Tarzan at 25th Anniversary Concert
5. Mayor Koch & Bernard Jacobs at the 10,000 student celebration
6. Mayor Dinkins at 10th Anniversary Gracie Mansion celebration.
7. Cast of The Pirates of Penzance at the Lucille Lortel Theater
Inside Broadway doesn’t just bring students to Broadway; it brings Broadway directly to students. For over ten years, Inside Broadway has been performing adaptations of classic Broadway musicals in public school auditoriums across the city, acting as a professional children’s theater company dedicated to making theater for young people.

Inside Broadway’s original productions stem from a close relationship with The Rodgers & Hammerstein Organization. When Michael Presser approached the organization on behalf of Inside Broadway requesting the rights to perform Rodgers and Hammerstein selections, he was greeted with an enthusiastic reception. “We immediately saw the value of this education,” says Bert Fink, Senior Vice President of Communications for R&H. “We absolutely said yes.” Fink and the rest of the R&H Organization were so impressed with Presser’s mission to bring theater to the public school system that they permitted Inside Broadway to create original productions using the R&H songbooks — a right that they rarely grant.

1. Original cast of All Kind’s of People
2. Cast of On The Town
3. Cast of Sophisticated Ladies
Part of R&H’s decision was due to their firm belief that many of Inside Broadway’s productions would not only educate and entertain, but would also put forward very important social messages. Inside Broadway’s first production, *All Kinds of People*, was a revue that used lyrics by Oscar Hammerstein II to explore issues of racial tolerance. The one-hour show grappled with difficult issues in a sensitive manner. “I know that if Mr. Hammerstein was at any performance, he would have been so pleased,” says Bert Fink. The show has since been revived three times, as well as licensed by other performance groups across the country.

Another popular Inside Broadway production to deal with contemporary issues via classic Broadway musicals was *Land That I Love*. Featuring the songs of Irving Berlin, the production dealt with the immigrant experience, telling the story of four youngsters who come to the United States. The story and the music were both accessible and pertinent to students. The show was a crowd pleaser from the start, but *Land That I Love* took on a new significance after the events of September 11, 2001 when Inside Broadway presented the show in a special tour sponsored by The New York Times Neediest Cases/ 9/11 Fund. There have now been four additional mountings of the show sponsored by Inside Broadway.

In addition to themed revues, Inside Broadway has also produced a number of adaptations of classic musicals. While preserving the integrity of the original book and score, Inside Broadway’s adaptations, like their revues, meet the needs of students. The kid-friendly shows are made to fit the time constraints (often only 50 minutes, or one class period) and interests of school children. Several other shows have been adapted in conjunction with The Rodgers & Hammerstein Organization, such as *Sophisticated Ladies*, *Smokey Joe’s Café*, Rodgers and Hammerstein’s *Cinderella* and *Free to Be…You and Me*. The company has also produced *Kiss Me, Kate*, *On the Town*, *You’re a Good Man, Charlie Brown*, *The Pirates of Penzance*, and *Bye Bye Birdie*.
Dedicated to giving students a true theater experience right in their very own auditorium, Inside Broadway’s theater company comes to every school prepared. Unlike many children’s theater productions, each show benefits from a professional union musical accompanist and a high-quality sound system. The show’s players come complete with sets and costumes. While early productions featured only four actors, current shows feature six or seven members of Actors’ Equity. In fact, Inside Broadway helps cultivate the next generation of stage actors by offering many performers their first opportunity to obtain an Equity card. These actors often participate in Q&A sessions with the students, answering their questions and giving them a deeper understanding of the production and the acting process. In addition, each student receives a Study Buddy filled with background information on the show as well as fun activities and teachers receive a full educational curriculum guide that matches the New York City Department of Education Theater Blueprint and the New York State Learning Standards in the Arts. All of these resources ensure that students enjoy and learn from the experience of a real, live musical theater production.

Inside Broadway’s productions have only been growing since All Kinds of People first debuted. Today, the company performs at schools across the city, with tours generally lasting seven to nine weeks. With roughly 81 performances per production, thousands of children have encountered classic Broadway musicals right in their very own school. These encounters have entertained, enlightened, and also given kids an integral lesson in American culture. “Jazz and musical theater are America’s greatest exports to the world,” says Bert Fink. “It’s so important that when young people learn about culture and the world that musical theater be part of that education.”

Production Repertoire

1995/1996
*Oscar Hammerstein’s All Kinds of People* (Premiere)
Music: Richard Rodgers & Jerome Kern
Lyrics: Oscar Hammerstein II
Book: Bruce D. Taylor
Director: Tanya Kane-Parry

1996/1997
*Oscar Hammerstein’s All Kinds of People* (1st Revival)

1997/1998
*Irving Berlin’s Land That I Love* (Premiere)
Music & Lyrics: Irving Berlin
Book: Chad Beguelin
Director: Tanya Kane-Parry

1998/1999
*George M Cohan’s My Hometown* (Premiere)
Music & Lyrics: George M. Cohan
Book: Michael A. Mulder
Director: Tanya Kayne Perry

1999/2000
*Irving Berlin’s Land That I Love* (1st Revival)
Director: Warren Freidman

*Irving Berlin’s Land That I Love* (2nd Revival)

*George M Cohan’s My Hometown* (1st Revival)
Director: Warren Friedman

2000/2001
*Free To Be…You And Me* (Premiere)
Book & Lyrics: Marlo Thomas & Friends
Director: Warren Friedman
Choreographer: Marlo Hunter

*Oscar Hammerstein’s All Kinds of People* (2nd Revival)
Director: Warren Friedman
Choreographer: Marlo Hunter

*Oscar Hammerstein’s All Kinds of People* (3rd Revival)
Director: Warren Friedman
Choreographer: Marlo Hunter

*Free To Be…You And Me* (1st Revival)
Director: Warren Friedman

2001/2002
*George M. Cohan’s My Hometown* (2nd Revival)

*Duke Ellington’s Sophisticated Ladies* (Premiere)
Music: Duke Ellington
Director & Choreographer: Marlo Hunter

*Sophisticated Ladies* (1st Revival)
Music: Duke Ellington
Director & Choreographer: Marlo Hunter

*Free To Be…You And Me* (2nd Revival)
Director: Warren Friedman
2001/2002
*Irving Berlin’s Land That I Love* (3rd Revival)
Director: Warren Friedman

*Duke Ellington’s Sophisticated Ladies* (2nd Revival)
Director & Choreographer: Marlo Hunter

2002/2003
*Richard Rodger’s Broadway*
Music: Richard Rodgers
Lyrics: Oscar Hammerstein II & Lorenz Hart
Book: Tom Briggs
Director & Choreographer: Marlo Hunter

*Smokey Joe’s Café*
Music & Lyrics: Leiber and Stoller
Director & Choreographer: Marlo Hunter

2003/2004
*You’re A Good Man, Charlie Brown*
Music, Books & Lyrics: Clark Gesner
Director: Peter Flynn

*Kiss Me Kate*
Music & Lyrics: Cole Porter
Book: Bella & Samuel Spewack
Director & Choreographer: Brett Smock

2004/2005
*The Pirates of Penzance*
Music: Arthur Sullivan
Lyrics: William Gilbert
Director & Choreographer: Brett Smock

*On The Town*
Music: Leonard Bernstein
Book & Lyrics: Betty Comden & Adolph Green
Director & Choreographer: Brett Smock

2005/2006
*Bye Bye Birdie*
Music: Charles Strouse
Book: Michael Stewart
Lyrics: Lee Adams
Director & Choreographer: Cheryl Swift

2006/2007
*Rodgers & Hammerstein’s Cinderella*
Music: Richard Rodgers
Book & Lyrics: Oscar Hammerstein II
Director & Choreographer: Cheryl Swift
Beyond the Stage and in the Classroom

For the past 25 years, Inside Broadway has been working to give public school children the chance to see a live Broadway show. The organization’s outreach, however, isn’t limited to ticket distribution and live productions. Videos, booklets, and seminars have helped educate students about the theater, both onstage and behind the scenes, offering a different perspective on the musicals they see on Broadway or in their auditoriums.

BROADWAY BACKSTAGE

In 1985, three years after the Cats ticket program began, Inside Broadway achieved what no other organization or individual had. For the first time in its history, the Winter Garden Theater allowed cameras — Inside Broadway’s cameras — backstage while a show was in performance. The result was a video entitled Broadway Backstage! The thirty-minute film introduced audiences to the people who worked backstage at the Winter Garden.

The video was a great success among both teachers and students. In fact, Broadway Backstage! was such a success that copies were distributed across the country. The video gave viewers, children and adults alike, a backstage pass to witness a side of Broadway theater few see and the opportunity to “meet” the professionals behind the magic. When Michael Presser saw the popularity of Broadway Backstage! he felt that the video might have the capacity to touch audiences farther afield.

In 1988, he and Paul Naish of Inside Broadway took Broadway Backstage! on tour to the Soviet Union. “It was all Michael’s idea,” says Naish. The goal was to expose the young students of communist Russia to the quintessentially American world of commercial musical theater. Unfortunately, the Soviet government wasn’t as enthusiastic about Inside Broadway’s plan. “It was difficult to do anything with the Soviet bureaucracy,” says Naish. “We couldn’t obtain travel visas until we had a specific invitation from a Russian school.”

That invitation finally came from Vera Nordell, the principal at the Anglo-American School. The school was based at the American Embassy in Moscow and was a world away from its struggling surroundings. “It was the strangest thing,” Michael Presser remembers. “Through the gates of the embassy, it was like being in Ohio.” However, Presser and Naish did not work with the British or American students. Instead, Russian students from an enrichment program called Pioneer Palace were invited to the school to watch Broadway Backstage! and speak with Presser and Naish about the United States and American theater.

“The kids were all very buttoned-up and cowed,” says Naish. After watching the video, it wasn’t long before the kids loosened up and started asking questions…and showing their excitement. Due to the state-run arts system in the Soviet Union, the concept of commercial theater was novel to the students. They were interested to hear about playwrights such as Eugene O’Neill and Arthur Miller, and they were very surprised to learn that Presser and Naish were familiar with some of the great
Russian writer and playwrights. After the video viewing, Vera Nordell organized a party in the Anglo-American School’s library. For the children from the Pioneer Palace, the number of Western magazines and books was a shock and a treat. More than just an education on the inside workings of a Broadway theater house, the *Broadway Backstage!* visit to Russia proved an education in western culture.

**THE SHAKESPEARE CONNECTION**

Another cultural exchange that Inside Broadway organized was *The Shakespeare Connection*, a program in which teaching artists from the Royal Shakespeare Company in Stratford-on-Avon, England visited New York City to work with public school students on Shakespearean texts. Led by Tony Hill, the Royal Shakespeare Company’s Director of Education and instructor Gordon Scammell, students read Shakespearean plays, acting out scenes and developing a personal, physical connection to often difficult texts.

“It was absolutely fantastic,” says Vicki Singer, a retired schoolteacher who visited *The Shakespeare Connection* with her class at Morris High School in the Bronx for several years. “They gave them such a hands-on experience, such a physical presence in the plays,” says Singer. “It was an inner guts connection rather than a cerebral one.”

Hill and Scammell achieved this “inner guts connection,” by working with the students in the intimate CSC Theater in the East Village and demonstrating the applicability of Shakespeare to their own lives. For one class, Hill and Scammell had students perform the same scene from *Macbeth* twice – once set in Europe in Medieval times and once set in a corporate office in the present day – to demonstrate that the emotions were exactly the same. They also had a number of activities that gave students greater understanding of the plays and put the language in context. Students would role-play specific scenes from *Romeo and Juliet*, *Macbeth*, and *A Midsummer Night’s Dream*. These activities often left an impact on teachers, as well as students. Vicki Singer was so impressed with Hill and Scammell’s techniques that she developed some of her own activities, such as having her students march around the room to demonstrate how tired the troops were in *Julius Caesar*.

The achievements of the program gained significant attention and CBS Television even visited one of *The Shakespeare Connection*’s sessions and filmed it for a news segment. The true success of *The Shakespeare Connection*, however, was measured in students continued enthusiasm about the program years after experiencing it. Vicki Singer is still approached by students with fond memories and stories of how *The Shakespeare Connection* changed their lives. “One student told me, ‘I went to college and all the kids struggled with Shakespeare, but for me it was a piece of cake.’”

1. Paul Naish in Moscow
2. Russian Students
3. Seminar in Russian classroom
4. RSC teacher Tony Hill
5. Student participating in *Build A Musical* Program
6. RSC teacher Gordon Scammell
7. Students at 25th Anniversary Concert Winter Garden Theater
While *Build A Musical* teaches children the ins and outs of performance, *Creating the Magic* reveals the world of theater that lies behind the stage. The 90-minute seminar-style program explains the technical effects behind the magic that audiences see onstage. Children are given the unique opportunity to visit a real Broadway theater house and receive demonstrations and instruction from professional stagehands, theater technicians and designers. According to John Diaz, a top official at Local One, IATSE, the stage workers’ union, the reaction is always overwhelming. “Sitting in the theater,” he says, “I watch the kids’ eyes grow as they see what I’ve seen for 37 years.”

The demonstration put together for *Creating the Magic* includes a variety of special effects, some rarely seen by the general public. Stage workers will call sound and lighting cues, enabling children to see the lights change colors and hear the recorded sound effects on command. Other, more complex effects are demonstrated as well. The crew shows how smoke and fog are created by means of dry ice and fog machines. Harnesses and cables are used to demonstrate how actors and actresses fly. *Creating the Magic* even reveals the hydraulics system behind the movement of sets and props, such as the people-eating plant from *Little Shop of Horrors*. “The kids get a kick out of it because it looks like magic,” says Diaz.

*Creating the Magic* has the added benefit of attracting more boys to the world of theater. As Lisa Angel of P.S. 97 in Brooklyn noted, the technical effects and stage
workers behind the scenes make it cool for young boys to care about and enjoy the theater. Angel noticed a change in her
students as a direct result of attending a demonstration and participating in Build A Musical. “Before, we always had
more girls than boys in our school chorus,” she says. “Now, we have more boys auditioning.”

In addition to the demonstration, students have the chance to participate in a question and answer session with the stage
workers. This opportunity not only informs their understanding of what they see on stage, it also opens up a whole new
world of careers they may not have known existed. And, Creating the Magic is fulfilling for the professionals who conduct
the seminars as well. “Inside Broadway brings me back to my love of the art of stage craft,” says Diaz. “Hearing the joy of
their approval is like seeing your children opening up their first Christmas gifts.”

BUILD A MUSICAL

Inside Broadway firmly believes that for many children, there is no substitute for being the star of the show. That’s why
they have created their own in-school student theater program called Build A Musical. With theater professionals serv-
ing as supervisors and teaching artists, Build A Musical gives students the opportunity to learn to sing classic Broadway
songs, dance, and ultimately, to star in their very own musical.

The Build A Musical program is more than just fun and games. Lisa Angel, a teacher at P.S. 97 in Brooklyn, noted a
marked change in her students’ confidence and self-esteem. “Every class has its ‘stars,’” she says, “but it’s not just those kids that love the program.” After Build A Musical visited her school last year, she asked her students to write informally about the experience. “Kids you wouldn’t expect were writing ‘This is the best thing that has
ever happened to me.’”

Part of what makes Build a Musical so special to students is its ability to provide children with hands-on arts exposure. Teaching Artists have six sessions with students in which the children are encouraged to loosen up and let their creativity flow. Students listen to and sing along with songs from contemporary and classic Broadway shows, learn choreography, and develop acting skills. Build A Musical even has an effect on classroom teachers. “More traditional teachers come out of their shells a bit, too,” says Angel. “They go back to their classrooms and practice with the kids.”

Build A Musical also fosters a sense of community. Last year, at Lisa Angel’s school, everyone was invited to the
final performances of the 4th and 5th graders who participated in the program. Children maintain a Build A Musical bulletin board that keeps the entire school informed of their activities and progress. Parents are encouraged to attend the performance and the show is recorded for children to watch, enjoy, and learn from in the future. By involving the entire school, Build A Musical brings the extended community together to be entertained, but also to support one another.

1. Danny Burstein & Sara Ramirez
2. Disney’s Beauty and the Beast
3. Lou Diamond Phillips and Donna Murphy
4. Roger Bart and students
5. Chandelier at The Phantom of the Opera
BROADWAY BEACON AWARD
RECIPIENTS

1995
Carol Channing

2000
Kristin Chenoweth
Betty Jacobs
Bill Moriarity, Local 802, AFM
Theodore Chapin, The Rodgers and Hammerstein Organization

2001
Karen Ziemba
Eric Gural, Newmark & Co. Real Estate, Inc.
Claire Shulman, Queens Borough President
Continental Airlines

2002
Boyd Gaines
Karen Mason
Backstage
RCA Victor Group
Public School 99 Queens

2003
Sutton Foster
Public School 91 Bronx

2004
Joel Grey
Tovah Feldshuh
Bruce E. Mosler, Cushman & Wakefield, Inc.
The Broadway Association
Public School 188 Brooklyn

2005
Paramount Group, Inc.
Renaissance High School of Musical Theatre & Technology — Bronx

PROGRAM

Benefit Co-Chairs
Joseph Cabrera • Harry Coghlan • Joseph Coppotelli • David Jaffe
Catherine Michaelson • L. Bradford Perkins • George Stonbely

The 25th Anniversary Benefit Concert & Broadway Beacon Awards

CELEBRATING THIS YEAR’S RECIPIENTS:

Bebe Neuwirth • Roger Bart • Rebecca Luker & Danny Burstein
Chicago • Young Frankenstein • Mary Poppins • The Drowsy Chaperone

Michael Presser • William Tung
Founder and Executive Director • Managing Director, Asia Pacific
Inside Broadway • Rockefeller Group Development Corporation

Pia Lindstrom, Master of Ceremonies

Concert Performance Featuring Cast Members from Current Broadway Productions

Monday October 15, 2007
6:00 p.m. Cocktail Reception
7:30 Awards Presentation & Concert Performance
McGraw-Hill Auditorium, Rockefeller Center
1221 6th Avenue (49th Street)
New York City

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Throughout its 25 year history, Inside Broadway has received substantial and ongoing funding from several government agencies including the New York City Department of Education; New York State Office of Children and Family Services; New York City Department of Cultural Affairs; New York City Department of Youth and Community Development; New York State Office of Parks, Recreation and Historic Preservation and New York State Department of Education.

New York City Council: Christine Quinn, Speaker, Domenic Recchia, Chair Cultural Affairs Committee and Council Members Joseph Addabbo, Jr., Tony Avella, Erik Martin Dilan, Lew Fidler, Dan Garodnick, Eric Gioia, Vincent Gentile, Sara Gonzalez, Melinda Katz, Darlene Mealy, Michael McMahon, Annabel Palma, Joel Rivera, Larry Seabrook, Helen Sears, James Vacca and Thomas White, Jr.

New York State Assembly Members Peter Abbate, Michael Benedetto, Adriano Espaillat, Michael Gianaris, Richard Gottfried, Brian Kavanagh, Linda Rosenthal, Michele Titus, Mark Weprin and Ellen Young

New York State Senators Andrew Lanza, John Flanagan, George Onorato, Tom Duane and Martin Golden

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Inside Broadway is a member of The League of American Theatres and Producers, Producers League of Theatre for Young Audiences, Inc. (PLOTYA), Alliance of Residence/Theatres/New York (A.R.T./ New York), New York City Arts in Education Roundtable(AIE), NYC Arts Coalition, The Mayor’s Midtown Citizens Committee and The Broadway Association.

Bank of America is a proud sponsor of Inside Broadway’s 2007-08 school tour of You’re A Good Man, Charlie Brown

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Photos: Elena Oliva, Steve Shevett, Scott Humbert
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Pia Lindström is a Trustee of the Theatre Development Fund, the largest arts service organization in the country. She is on the Board of Directors of the American Theatre Wing and has been a Tony Award voter for twenty years. She is involved with Arts Horizons, an organization that provides arts education to public schools and she is a Regional State Commissioner of Parks and Historic Preservation.

Pia worked in television journalism for three decades in California and in New York. She received two Emmy Awards and the New York Associated Press Broadcasters Award for news reporting. She has written and produced stories for television news as Arts Editor for WNBC-TV and was a theatre and movie critic for many years.

She is the daughter of actress Ingrid Bergman and neurosurgeon Dr. Peter Lindström. She was born in Stockholm, Sweden and educated at Mills College in California. She has two sons, Justin and Nicholas Daly and is married to attorney Jack Carlev.
Bebe Neuwirth starred as Velma in the Broadway production of Chicago, for which she won a Tony Award, Drama Desk Award, Distinguished Performance of the Year, and an Astaire Award. Recently she returned to the show, this time portraying Roxie, making her the only triple-threat to star in both leading lady roles on Broadway. She received a Tony Award for her portrayal of Nicki in Sweet Charity. Other Broadway credits include Fosse, Damn Yankees, Dancin, Little Me and A Chorus Line. She has performed leading roles in regional productions, including Anita in West Side Story for the Cleveland Opera, the title role in Kiss of the Spider Woman on London’s West End, Jenny in The Threepenny Opera at A.C.T. and Katherine in The Taming of the Shrew at Williamstown Theatre Festival. Off-Broadway, her versatility has led her from a Richard Greenburg play at Lincoln Center, to a Woody Allen play at the Atlantic Theater Company, to singing and dancing an evening of Kurt Weill music in Here Lies Jenny at the Zipper Theatre. She also played in the comedy revues Upstairs At O’Neal’s and Showing Off. Recently Ms. Neuwirth has appeared with symphony orchestras around the country, singing the music of Kurt Weill and Kander and Ebb.

On television she is well known for her role of Lilith Sternin on Cheers for which she received two Emmy Awards. Other T.V. appearances include her Emmy nominated portrayal of Dorothy Parker in Dash and Lily and a starring role in the series Law & Order: Trial by Jury.

Her film work includes Liberty Heights, Summer of Sam, Celebrity, Jumanji, Malice, Say Anything, Green Card, The Faculty, The Paint Job, Bugsy and Tadpole. She has also provided voices for several cartoon characters in both television and the movies.

Ms. Neuwirth is proud to be an Honorary Zeigfeld Girl.
A gifted actor, Roger Bart’s tremendous presence extends to both the small and big screens, as well as to the stage. Bart will next be seen on Broadway in the musical *Young Frankenstein* as the title character, Dr. Frederick Frankenstein. Based on the smash hit 1974 film, *Young Frankenstein* is the wickedly inspired re-imagining of the Mary Shelley classic by the comic genius of Mel Brooks. Co-starring Megan Mullally, Sutton Foster, Shuler Hensley, Fred Applegate and Christopher Fitzgerald, the show is directed by Susan Stroman.

This fall, Bart also appears in *American Gangster* alongside Denzel Washington and Russell Crowe. Directed by Ridley Scott, the film will be released by Universal on November 2nd. He recently wrapped *Harold & Kumar 2*, the follow up to the cult comedy hit.

Previous film roles include Carmen Ghia for Universal’s film version of *The Producers* directed by Susan Stroman. Bart also starred in Paramount Pictures’ *The Stepford Wives* as the gay Stepford wife. The role was created for Bart based on his flamboyant role in the Broadway production of *The Producers*. Additional films include *Hostel 2*, the sequel to the hit horror film, Jeff Garlin’s independent comedy *I Want Someone to Eat Cheese With The Insider*, starring Al Pacino and Russell Crowe, Disney’s *Hercules* (singing voice of Young Hercules), and *The Lady and the Tramp II* (singing voice of Scamp).

On Broadway, Bart originated the role of Carmen Ghia in *The Producers*, the smash hit musical by Mel Brooks and director Susan Stroman. Bart received Tony and Drama Desk nominations for the role. In 1999, Bart received Tony and Drama Desk Awards for Best Featured Actor in a Musical as Snoop in the revival of *You’re a Good Man, Charlie Brown*, directed by Michael Mayer. Other Broadway credits include *The Frogs*, starring opposite Nathan Lane, and *Triumph of Love*.

On television, Bart started in the critically acclaimed sci-fi miniseries *The Lost Room* and portrayed George Williams, the menacing pharmacist on ABC’s hit *Desperate Housewives*. Other television credits include the CBS comedy *Bram and Alice*, directed by James Burrows, *Law & Order, Law & Order: Special Victims Unit*, and *The George Carlin Show*.

A native of New Jersey, Bart currently divides his time between New York and Los Angeles.
Danny Burstein. can currently be seen on Broadway playing the latin lothario, Aldolpho, in The Drowsy Chaperone, for which he received 2006 Tony & Ovation Award nominations. Other Broadway credits include: A Class Act, Titanic, Company, Saint Joan, The Seagull (with Jon Voight & Tyne Daly), Three Men on a Horse (with Tony Randall & Jack Klugman), A Little Hotel On The Side (with Lynn Redgrave) and The Flowering Peach (with Eli Wallach & Anne Jackson). Off-Broadway: A.R. Gurney's Mrs. Farnsworth (opposite Sigourney Weaver & John Lithgow), Psych, All in the Timing: I Love you, You’re Perfect, Now Change; The Boys From Syracuse; Li’l Abner; Merrily We Roll Along; Weird Romance; The Rothschild; Sail Away (with Elaine Stritch at Carnegie Hall); Regional Theatre credits include: Harmony at the La Jolla Playhouse (Drama-Logue Award), Time and Again at the Old Globe, Harold & Maude (with Estelle Parsons) at the Paper Mill Playhouse, Shenandoah (with John Cullum) at the MUNY. Film credits include: Transamerica (opposite Felicity Huffman); The Tourist (opposite Ewan McGregor); Santa Baby; Duane Incarnate (TriBeCa & Boston Film Festivals). TV credits include: Eddy’s adopted son, Martin, on BBC-TV’s Absolutely Fabulous, Ed, all the Law & Order’s, Conviction; Hope & Faith; Third Watch. He has done hundreds of recordings, commercials and voices for cartoons. His training includes: H.S. of Performing Arts, Moscow Art Theatre, Queens College (BA) and UC, San Diego (MFA). He has two amazing sons, Alexander & Zachary, and is blissfully married toactress Rebecca Luker.

Rebecca Luker is currently on Broadway, at the New Amsterdam Theater, starring in Mary Poppins (2007 Tony Award Outer Critics Circle Nominations). Before that she played Claudia in Nine. She also starred in Meredith Willson’s acclaimed musical, The Music Man, for which she received Tony, Drama Desk & Outer Critics Circle Award nominations for Outstanding Leading Actress in a musical for the year 2000. Other Broadway credits include: The Sound of Music (Outer Critics Circle Award Nomination), Showboat (Tony Award Nomination), The Secret Garden (Drama Desk Nomination) and The Phantom of the Opera. Off Broadway credits include : A.R. Gurney’s Indian Blood, Vagina Monologues and Can’t Let Go. Regional credits include : She Loves Me (LA’s Reprise); Time and Again (Old Globe) and Harmony (La Jolla Playhouse/Drama-Logue Award). Television credits include : Law & Order: SVU (“Poison”), CBS movie “Cupid and Cate”, Matlock, David Letterman Show, Rosie O’Donnell Show, Rodgers & Hart and Oscar Hammerstein tributes, and An Evening with the Pops. Film credits include: “Spectropia”. In concert she has appeared in a solo evening with Lincoln Center’s American Songbook Series, No, No Nanette; Gay Divorce; My Favorite Broadway: The Leading Ladies (all at Carnegie Hall); The Boys From Syracuse (Encore!), and has performed with the London, Stockholm, American, Arkansas, Alabama, Baltimore, Boston, Chicago, Nashville, Hollywood Bowl Symphonies, and many others. Recordings include: Leaving Home (PS Classics) Anything Goes: Rebecca Luker Sings Cole Porter (Fynsworth Alley), Aria, Aria 2 (Profile) & Aria 3 (Koch), Wonderful Town, Jerome Kern Treasury, Broadway Showstoppers, Brigadoon, and Strike Up the Band. Born in Birmingham, Alabama, Luker received a Bachelor’s of Music degree from the University of Montevallo. She resides in NYC with her husband, actor Danny Burstein and stepsons Alex and Zach.
Mr. Tung directs the Rockefeller Group’s activities in Asia Pacific as its Managing Director, undertaking branded mixed-use developments in China and the formation of a Rockefeller Group Sinolink Greater China Investment Fund. As Chairman of the Rockefeller/Sinolink joint venture with its PRC partner, the New Huangpu Group, Mr. Tung heads the master development of the historic Rock Bund project, a 16-hectare mixed-use redevelopment at the origin of modern Shanghai on the banks of the Huangpu and Suzhou Rivers, destined to become a world class heritage centerpiece for the 2010 EXPO in Shanghai.

Before joining The Rockefeller Group, Mr. Tung was a Vice President with the global media conglomerate Bertelsmann, directing all of its corporate real estate activities and ownership interests. He was a former Governor of the Real Estate Board of New York during 1995-2002. Earlier in his career, Mr. Tung was an Executive Vice President and Partner with a major property development company in the New York region. He also practiced with the architectural firm of Skidmore, Owings & Merrill and managed projects worldwide.

Mr. Tung graduated from the Columbia Business School with an MBA in Finance as well as an Architectural degree from Princeton University. He lives in Manhattan with his wife Ellen, a Senior Vice President with the Athena Group, and son William Christopher, an 11th grader at Horace Mann.
Michael Presser is the Founder and Executive Director of Inside Broadway, a New York City based non-profit professional theatre company for youth now celebrating its 25th anniversary season. The organization was originally established in 1982 at the invitation of Bernard B. Jacobs, the late president of The Shubert Organization, Inc., as an effort to create a student ticket program for the Broadway musical *Cats*. Today, Inside Broadway develops and produces touring musical productions as well as a wide range of educational programs that allow students to interact with professionals in the field and experience theatre hands-on in the classroom. More than 26,000 students in 75 schools in all five boroughs participate each year in Inside Broadway's programs. The current repertoire features Duke Ellington’s *Sophisticated Ladies*, *Smokey Joe’s Café*, Marlo Thomas’ *Free To Be. . . You And Me*, George M. Cohan’s *My Hometown*, Oscar Hammerstein’s *All Kinds Of People*, Irving Berlin’s *Land That I Love*, Richard Rodgers’ *Broadway*, Leonard Bernstein’s *On the Town*, *Bye Bye Birdie*, *The Pirates of Penzance* and *The Rodgers and Hammerstein Cinderella*.

Mr. Presser has worked extensively in the commercial concert and artist management fields, having served as consultant to the Deutsche Oper am Rhein in Dusseldorf, The National Theater in Prague, Theatre des Westens in Berlin, Theatre Aachen and Gaudi Musicals, Cologne. He has also served such notable artists as Karl Richter, Carlos Montoya, Peter Nero and the Preservation Hall Jazz Band.

He has been an active participant in New York City community affairs for over 25 years as a member of Manhattan Community Planning Board # 5 and has previously served as its Chairman. Currently he sits on the Mayor’s Midtown Citizens Committee and The Town Hall Foundation. He is the recipient of the 2000 Heart to Heart Award for service in the Times Square Theatre District and the 2005 Theatre Museum Award for Arts in Education.

He is a member of The League of American Theatres and Producers, The Producers League of Theatre for Young Audiences, Inc. (PLOTYA); The New York City Arts in Education Round Table (AIE) and the Alliance of Resident Theatres/New York (A.R.T./New York).

A Philadelphia native, he is a graduate of Temple University, a member of The University Club of New York, The Players Club and The Metropolitan Opera Club, and a longtime resident of Greenwich Village in New York City.
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