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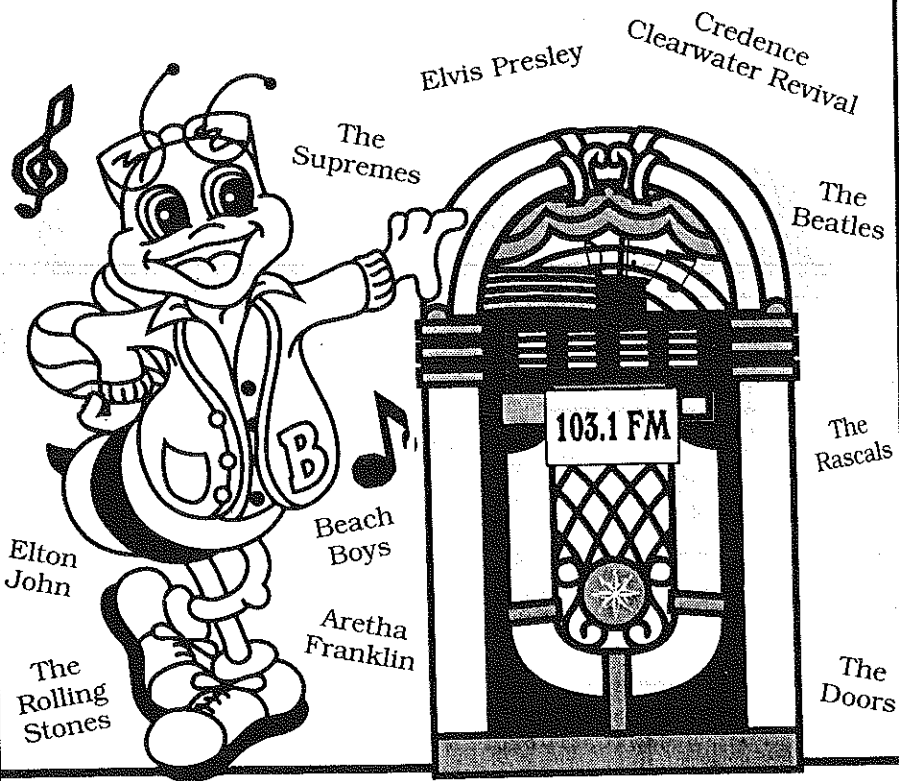
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Jeff Sievers of the Long Island Advance says
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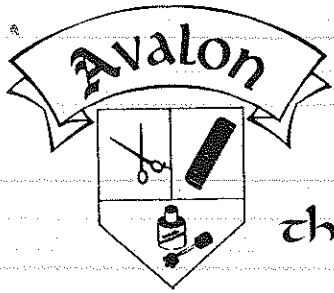
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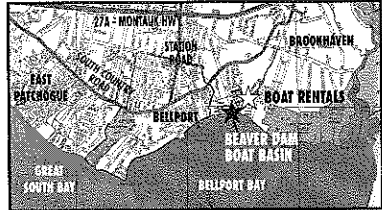


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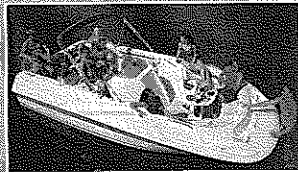
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Costume Design

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Sound Design

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THE CAST

In order of appearance

Mrs. Dolly Gallagher Levi	MIMI HINES*
Ernestina	MEG DONALDSON
Ambrose Kemper	ROBERT ARMITAGE*
Horace Vandergelder	PHIL FORD
Ermengarde	JULIE MEGAN SMITH*
Cornelius Hackl	CHRISTOPHER YATES*
Barnaby Tucker	JOE UPTON
Minnie Fay	KENDRA KASSEBAUM*
Mrs. Irene Molloy	MICHELLE DAWSON*
Rudolf Reisenweber	KEVIN DEL AGUILA*
Judge	CHUCK RAGSDALE
Court Clerk	MARTIN A. AVILES
Townspople, Waiters, etc.	MARTIN A. AVILES, LILI CALAHAN, PATRICK T. CLAYTON, MEG DONALDSON, AMY ELERS, ERIC SEAN FOGEL, HOLLY HYLTON, MICHAEL MASTRODDI, CASSANDRA McCONNELL, CHUCK RAGSDALE, SCOTT SCHMIDT*, BRIAN SWASEY, LEANDRA TOUSIGNANT

UNDERSTUDIES

Dolly Levi	MEG DONALDSON
Horace Vandergelder	KEVIN DEL AGUILA*
Cornelius Hackl	CHUCK RAGSDALE
Barnaby Tucker	PATRICK T. CLAYTON
Irene Molloy	CASSANDRA McCONNELL
Minnie Faye	HOLLY HYLTON
Ermengarde	AMY ELERS
Ambrose Kemper	MARTIN A. AVILES
Ernestina Money	LILI CALAHAN
Rudolf, Judge	SCOTT SCHMIDT*

MUSICIANS

Musical Director/Conductor	WILLIAM FOSTER McDANIEL
Trumpet	JEREMY MILOSZEWICZ
Trumpet	JEFFREY SMITH
Trombone	CHRIS RINAMAN
Keyboard	STEPHANIE GROUMER
Reeds	DONALD MOY
Violin	MARNI HARRIS
Guitar/Banjo	ROB BRAUNSTEIN
Bass	JESSE SCOTT
Percussion	ROB MURPHREY



* Actors employed in this production are members of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.



Directors employed in this production are members of The Society of Stage Directors and Choreographers, Inc.



The Musicians employed in this production are members of the American Federation of Musicians.

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GATEWAY HISTORY

28 Years Ago At Gateway...

In the 1960's, Gateway Playhouse was a bustling place in the summer; the season was only three months long then, and in addition to the Main Stage, productions were mounted in the barn theater. Apprentices were packed into the dorms and everyone pitched in to help the production staff wash drops and strike the sets. At the center of all this flurry of activity was Harry Pomeran, who began putting on shows in his barn in the 1950's, then built the Main Stage in 1962. The current producer, Paul Allan, was uniquely placed to learn how Gateway operated back then, he is Pomeran's grandson.

"When I was 10 years old most kids looked forward to summer vacations from school to play sports and hang out with their friends," said Allan, "and I used to come to Grandpa's theater. There was so much excitement and activity going on at Gateway, that's where I wanted to go." There were acting students around who were his age, but Allan was attracted to the technical aspect of theater production.

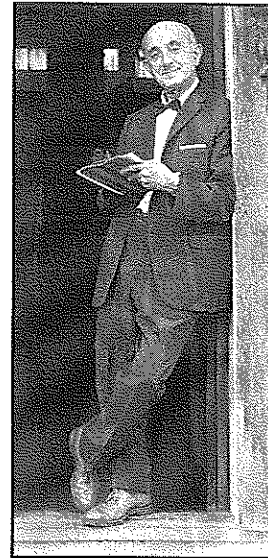
"The last time we did *Hello Dolly* in the late 60's, I was part of the backstage crew," said Allan. The crew would change every year, but since Allan came back every summer, he ended up being a pint-sized archivist. "In the beginning they'd think I was a smart-aleck kid, but a couple of times after being right about things, they'd think this little kid might actually know something!" he said, "Once they

wanted to build an escape staircase for the set of *Mame* and I said, 'there's one behind the shop' but they said they'd cleaned back there. So I went back and found it, it was buried in the weeds and they pulled it out and it was in great shape, but no one would have known it was out there!"

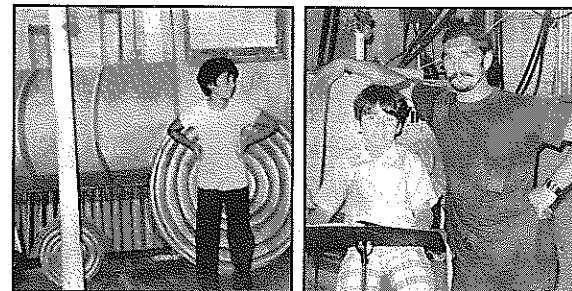
Allan recently had a sense memory of working on the 60's production of *Hello, Dolly!* as he watched the show a few weeks ago at Gateway's sister theater, Gateway's Candlewood Playhouse in Connecticut. "There is a scene in the show where Cornelius jumps into a closet," he said, "and all of a sudden I remembered being ten years old on the stage here, when a technician let me brace the closet backstage. I sneaked up behind it, braced my feet, the actor jumped in and I held it, and I felt like a million bucks."

"I learned most of my theater skills from other people backstage," said Allan, "but I learned maintenance from Grandpa. It seemed like he did everything. He taught me about lawnmower engines, carpentry, how to cut panes of glass and replace windows."

"Back then, I didn't know I was following in Grandpa's footsteps," said Allan. "It was his vision, we are just trying to push it forward. If only he were here to see it now, I could probably use his advice, sometimes!"



Harry C. Pomeran, 1960



Paul Allan, at ages 9 (left) and 10 (right), backstage with Stage Manager Roy Blackwood during the first *Hello Dolly* run.

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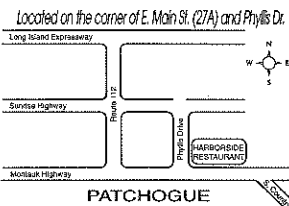
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MUSICAL NUMBERS

ACT I

SCENE 1: New York City Street in the 1890's

"Call on Dolly" Ensemble
 "I Put My Hand In" Mrs. Dolly Levi

SCENE 2: Horace Vandergelder's Feed Store

"It Takes a Woman" Horace, Barnaby, Cornelius, and Men
 Reprise "It Takes a Woman" Dolly and Horace
 "Put on Your Sunday Clothes" Cornelius, Barnaby, Dolly

SCENE 2a: Yonkers Railroad Station

Encore "Put on Your Sunday Clothes" Dolly, Cornelius, Barnaby,
 Ambrose and Company

SCENE 3: Exterior of Mrs. Molloy's Hat Shop

SCENE 3a - Interior of Mrs. Molloy's Hat Shop

"Ribbons Down My Back" Irene Molloy
 Reprise "Ribbons Down My Back" Irene Molloy
 "Motherhood March" Dolly, Irene, Minnie, Cornelius, Barnaby
 "Dancing" Dolly, Irene Molloy, Cornelius, Barnaby,
 Minnie Fay and Company

SCENE 3b - A Deserted Street

SCENE 3c - Fourteenth Street Association Parade

"Before The Parade Passes By" Dolly and Company

ACT II

SCENE 1: New York City Street

"Elegance" Irene Molloy, Minnie, Cornelius, Barnaby

SCENE 1a: Exterior of Harmonia Gardens Restaurant

SCENE 2: Harmonia Gardens Restaurant

"Waiter's Galop" Waiters
 "Hello Dolly" Dolly and Men
 Encore "Hello Dolly" Men
 Polka Company

SCENE 3: Courtroom, Judge's Bench and Docket

"It Only Takes a Moment" Cornelius
 "It Only Takes a Moment" Part II Irene Molloy, Cornelius and Company
 "So Long Dearie" Dolly

SCENE 4: Vandergelder's Feed Store

Reprise "Hello Dolly" Horace, Dolly and Company

ACT III TAKES PLACE AT

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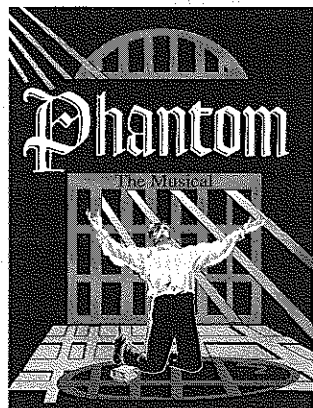
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WHO'S WHO

MIMI HINES (*Dolly*) Mimi's enduring career as a singer and a comedienne started on August 28, 1958 when she and her partner, Phil Ford, appeared on "The Tonight Show" for the first time. Mimi sang "Till There Was You," Jack Paar cried and Ford and Hines were in instant demand, frequently appearing on that show and many others. After headlining in all the top nightclubs and showrooms in the country, Mimi parlayed her career by replacing Barbra Streisand on Broadway in FUNNY GIRL, running this star vehicle for 18 months on her own star power. Following FUNNY GIRL, Mimi starred in national touring companies of I DO! I DO! and PRISONER OF SECOND AVENUE, as well as star packages of ANYTHING GOES, NEVER TOO LATE, THE UNSINKABLE MOLLY BROWN, NO, NO NANETTE, SUGAR and many others. During this period, Mimi also recorded several very successful albums (recently released on compact disc by Cabaret Records) and appeared often on television. Mimi continues to headline in nightclubs and concert halls throughout the world, appearing both alone and with Phil Ford. She recently appeared with the Los Angeles Pops Orchestra and starred in national tours of SUGAR BABIES and NITE CLUB CONFIDENTIAL and, along with such peers as Rosemary Clooney and Eydie Gormé, on a recorded salute to Johnny Mercer titled "Mostly Mercer". She then toured the world for a year in the title role of HELLO, DOLLY!, starred in productions of A MAJORITY OF ONE and CAN CAN in Florida, and in revues featuring the songs of Alan and Marilyn Bergman titled HOW DO YOU KEEP THE MUSIC PLAYING? in Los Angeles and the songs of Rodgers and Hart titled THIS FUNNY WORLD at the Kennedy Center in Washington and the songs of Jerry Herman, with Mr. Herman himself, at The Schoenberg Theatre in Los Angeles. Most exciting of all is Mimi's return to Broadway in the recent Tommy Tune production of GREASE, in which she kept the cast in line as the strict but loveable schoolteacher, Miss Lynch. Mimi, who was born in Vancouver, currently resides in Las Vegas when she is not on tour. And, yes, she still does her classic impression of the NBC Peacock upon request.


PHIL FORD (*Horace Vandergelder*) Phil made his stage debut in vaudeville with his family at the age of 10 and hasn't stopped performing since. While working as a stand-up comedian in Anchorage, Alaska at the Last Chance Saloon (no kidding!), he met a Canadian singer named Mimi Hines, they

teamed up and the rest, as they say, is show business history. Ford & Hines thereafter appeared frequently on "The Tonight Show", "The Ed Sullivan Show" and every other variety show of note and headlined in nightclubs and showrooms throughout the world. At the height of their success, Ford & Hines starred on Broadway in FUNNY GIRL, where Mimi succeeded Barbra Streisand and Phil appeared as Eddie Ryan, the song and dance man who discovered and promoted the great talents of Fanny Bice (sound familiar?). Thereafter, Phil starred opposite Mimi in the national touring company of I DO! I DO! and in BELLS ARE RINGING, ANYTHING GOES, HIT THE DECK and numerous companies of SUGAR BABIES. Most recently, Phil toured the country in GENTLEMEN PREFER BLONDES. Phil also appeared with George Burns in the motion picture, OH GOD, YOU DEVIL. An accomplished musician, Phil produced, arranged and conducted Mimi's recordings for RCA Victor and Decca Records. He is thrilled to be returning to the role of Horace Vandergelder, having first portrayed Horace years ago in his hometown of Las Vegas and thereafter on a worldwide year-long tour opposite his favorite Dolly, Mimi Hines.


ROBERT ARMITAGE (*Ambrose Kemper*) Robby is happy to be here performing at Gateway Playhouse. He is also pleased to continue his working relationship with David Armstrong. On Broadway, he was a member of the company of VICTOR/VICTORIA at the Marquis Theatre. He has shared the stage with many great performers like Julie Andrews, Liza Minelli and Chita Rivera. All achievements this year are dedicated to the memory of his father.

MARTIN A. AVILES (*Court Clerk/Ambrose Kemper understudy*) is happy to be making his debut with the Gateway Playhouse! Most recently Martin was seen in the European Tour of WEST SIDE STORY as Bernardo. Prior to that the European Tour of 42ND STREET where he understudied the role of Billy Lawlor. Regionally—LA CAGE AUX FOLLES (Jean-Michelle), A CHORUS LINE (Paul and Al), THE WILL ROGERS FOLLIES (Wrangler) and a national tour of ANYTHING GOES. Enjoy the show!

LILI CALAHAN (*Ensemble/Ernestina Money understudy*) Lili is happy to return to Gateway where you may have seen her in CABARET, TOMMY, WEST SIDE STORY and A FUNNY THING HAPPENED ON THE



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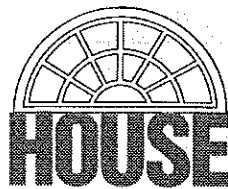
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WHO'S WHO (continued)

WAY TO THE FORUM. Some of her credits include the National Tours of A CHORUS LINE and EVITA and a European tour of JESUS CHRIST SUPERSTAR. Regionally she has enjoyed working at Papermill Playhouse, Downtown Cabaret Theatre, and The Westchester Broadway Theatre. Lili has also performed stand-up in New York City at Caroline's Stand-Up New York, Don't Tell Mama's, and at The Comic Strip Live.

PATRICK T. CLAYTON (*Ensemble/Barnaby Tucker understudy*) Patrick is happy to be returning to Gateway's mainstage following a successful run in A FUNNY THING HAPPENED ON THE WAY TO THE FORUM. His other credits include: Frank/Andy Lee understudy in 42ND STREET (National Tour), Cosmo in SINGIN' IN THE RAIN (Aripark), and COLE PORTER'S ALADDIN (Asian Tour). He recently played the role of Tobias Ragg in an Equity Showcase production of SWEENEY TODD in New York. Patrick was the recipient of a Theatre Arts Scholarship from the Maryland State College Scholarship Board. He would like to thank his family and friends for their unending love and support.

MICHELLE DAWSON (*Irene Malloy*) Michelle made her Broadway debut in CYRANO, THE MUSICAL and was in Hal Prince's Broadway revival of SHOWBOAT, where she was frequently seen as Magnolia. She toured Nationally and Internationally with THE SECRET GARDEN, THE MUSIC OF ANDREW LLOYD WEBBER and I. Jacobs PHANTOM OF THE OPERA (Christine). Other credits include WEST SIDE STORY (Maria) and CAROUSEL (Julie Jordan) at Westchester Broadway

Theatre, MAN OF LA MANCHA (Antonia) at Westbury/Palace Theatre, starring Sheena Easton and at Papermill Playhouse. Michelle is a former *Miss Vermont* and won a talent award in *Miss America*. She holds a BFA from Carnegie Mellon University.

KEVIN DEL AGUILA (*Rudolf Relsenweber/Horace Vandergelder understudy*) has appeared in numerous plays across the country including RENDEZVOUS WITH REALITY at the Wilma Theater, CYRANO DE BERGERAC at the Walnut Street Theater in Philadelphia, THE MERCHANT OF VENICE at American Players Theater in Wisconsin, and as Che in EVITA at SRT in California. In New York he has performed in various productions, political cabarets, comedy clubs, and children's theater pieces including David Armstrong's GOLD RUSH.

MEG DONALDSON (*Ernestina Money/Dolly Levi understudy*) is thrilled to be in her second production with Gateway. Audiences may remember her as Ethel Toffelmire in last summer's production of THE MUSIC MAN. Meg received her degree from Tisch School of the Arts at NYU and has been seen in productions across the country. Most recently, Meg was seen in WARSAW, a new musical about the Holocaust, in NYC.

AMY ELERS (*Ensemble/Ermengarde understudy*) is pleased to be returning to Gateway Playhouse after appearing in last season's JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT, DRACULA: A ROCK OPERA at Gateway's Candlewood

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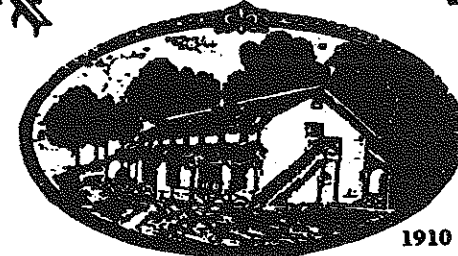
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Playhouse, and this season's A FUNNY THING HAPPENED ON THE WAY TO THE FORUM. Last summer, she danced in the world premiere of Disney's HERCULES and then toured Australia as a guest artist with the Gateway Ballet of St. Louis. She has also toured Europe extensively with MY FAIR LADY starring Richard Chamberlain and with JESUS CHRIST SUPERSTAR. Other credits include: Dream Laurey in OKLAHOMA!, Graziella in WEST SIDE STORY, Snow White and Cinderella in Tokyo Disneyland's ONE MAN'S DREAM and national tours of THE WIZARD OF OZ and THE BEST OF BROADWAY, ILYFE.

ERIC SEAN FOGEL (*Ensemble*) Eric is thrilled to be performing in his first show at Gateway Playhouse. He just debarked the *Sovereign of the Seas* where he performed for six months for Royal Caribbean and Paramount Productions. Before that, Eric danced in OKLAHOMA! starring Rue McClanahan. Other credits include: CRAZY FOR YOU, WEST SIDE STORY, JESUS CHRIST SUPERSTAR, UNTO THESE HILLS, and GREASE. Eric holds a BA in Theatre Performance from the College of Charleston.

HOLLY HYLTON (*Ensemble/Minnie Faye understudy*) A native Texan, Holly is happy to be making her debut with Gateway. Most recently she appeared in and recorded with Rockwell Productions *The New Moon*. Other credits include THE GODFATHER'S MESHUGGENER WEDDING, TALES FROM THE MANHATTAN WOODS, RIGOLETTO, AIDA, ANNIE GET YOUR GUN, GREASE, and THE MUSIC MAN.

KENDRA KASSEBAUM (*Minnie Faye*) Some credits include Patty Simcox in the National tour of GREASE with Franky Avalon. Regional: (Val) A CHORUS LINE directed by Mitzi Hamilton, (Audrey) LITTLE SHOP OF HORRORS, (Mabel) MACK AND MABEL and (Little Red) INTO THE WOODS. She holds a B.F.A. from Southwest Missouri State.

CASSANDRA McCONNELL (*Ensemble/Irene Molloy understudy*) Cassie joins the cast of HELLO DOLLY immediately after playing Julie Jordan in the 1997-98 National tour of CAROUSEL with the Troika Organization. Other recent credits include BRIGADOON (Fiona) with Gateway's Candlewood Playhouse, THE DESERT SONG (Clementina) with Rockwell Productions, THE MUSIC MAN (Marian) with

Bigfork Summer playhouse, and MADAM BUTTERFLY (Kate Pinkerton) with the Utah Festival Opera Company. In 1996, she received her Bachelor of Music degree from Indiana University where she studied opera with Vera Scammon. This Fall she is looking forward to covering Christine in a European engagement of Jacob's PHANTOM OF THE OPERA.

CHUCK RAGSDALE (*Judge/Ensemble/Cornelius Hackl understudy*) adds DOLLY to his list of Gateway credits, which include most recently FORUM (Protean), JOSEPH... (Levi) and DRACULA, A ROCK OPERA (Mr. Dillard). Prior to FORUM, Chuck toured nationally as Albert Peterson in BYE BYE BIRDIE with Troy Donahue. He hails from North Carolina but now calls Manhattan home and is a 1996 musical theater graduate of the Cincinnati College—Conservatory of Music. Much love to family, friends and especially Mavis.

SCOTT SCHMIDT (*Ensemble/Rudolf, Judge understudy*) most recently appeared as a featured dancer in Houston Grand Opera's all-new version of CARMEN. This will be Scott's second production of HELLO DOLLY having performed in the show earlier this spring in Vero Beach, Florida under the direction of David Armstrong. Thank you David for the opportunity. Other favorite credits include a national tour with KISS OF THE SPIDERWOMAN and regional productions of 42ND STREET and CRAZY FOR YOU. As always love to Mom, Dad, Oma and Family for Long Distance support.

JULIE MEGAN SMITH (*Ermengarde*) is delighted to be back at Gateway after playing Jeanie in BRIGADOON last summer. In New York City Julie received a BFA in Acting, and danced with the Coyote Dancers Co. She choreographed and performed in CABARET, OPERETTA, and for the Off-Broadway stage. Julie has toured nationally with GIGI, and as Claudine in CAN CAN. She has performed in Regional theatre productions ranging from Chekov to Rodgers and Hammerstein.

BRIAN SWASEY (*Ensemble*) is excited to finally be able to perform in HELLO, DOLLY! Brian has performed up and down the entire east coast in such shows as TOMMY, 42ND STREET, BRIGADOON, and CRAZY FOR YOU. Along with ensemble in these shows he has played Jack in INTO THE WOODS, Dauntless in ONCE

WHO'S WHO (continued)

UPON A MATTRESS, Tommy Dijas in THE MUSIC MAN, and Bill in ME AND MY GIRL. Most recently he worked on a Stephen Schwartz Revue entitled MAGIC TO DO at the Producers Club in Manhattan. He was also a part of the most recent European Tour of WEST SIDE STORY, and will be heading out on a U.S. tour in September.

LEANDRA TOUSIGNANT (*Ensemble*) Leandra studied musical theatre at Point Park College in Pittsburgh, Pennsylvania. National Tours: HOW TO SUCCEED..., MAME starring Morgan Brittany, Regional Credits: SUPERSTAR, BRIGADOON, (Jean), Working (Waitress) and BYE, BYE BIRDIE (Kim). She is happy to be making her debut with Gateway and Candlewood Playhouses.

CHRISTOPHER YATES (*Cornelius Hackl*) last appeared at Gateway as George Bailey in IT'S A WONDERFUL LIFE. National Tours: BLOOD BROTHERS (with Petula Clark and David Cassidy); LES MISERABLES as Javert and Enjolras on the first and third Nationals; DROOD as John Jasper; and AS YOU LIKE IT as Sylvius with the National Players. Off-Broadway: Dr. Apsey in FIXING FRANK at Currican Theatre, HYSTERICAL BLINDNESS at Soho Theatre. Regional includes: Cliff Bradshaw in CABARET at the Hasty Pudding in Boston (Outer Critics Award - Best Actor); Johnny Nolan in A TREE GROWS IN BROOKLYN at the Forum Theatre, NJ; COMEDY OF ERRORS, New Jersey Shakespeare Festival; SHENANDOAH, Theatre North Carolina; CAPTAINS COURAGEOUS, Goodspeed.

JOE UPTON (*Barnaby Tucker*) is glad to be returning to Gateway after being seen in the recent production of GREASE in the role of Doody. Joe was most recently seen at the Struthers Library Theater playing Marcelles in THE MUSIC MAN and Teen Angel in GREASE. Other credits include JOSEPH... DREAMCOAT, ROMEO AND JULIET, MACBETH and HAIR. Joe is a graduate of Carnegie Mellon University.

PAUL ALLAN and JOHN HODGE (*Producers*) have been theatrical partners since 1982. Between them they have over 40 years of experience, ranging from Broadway and Off-Broadway productions to regional theatre and the last 20 years of Gateway productions. They have produced national and international tours of SHENANDOAH, SWEET CHARITY, ANYTHING GOES, SONG AND DANCE, CAMELOT, A

CHORUS LINE, AIN'T MISBEHAVIN', SOUTH PACIFIC, 42ND STREET, OLIVER and last year's highly acclaimed ME AND MY GIRL. Paul and John had the distinguished honor of bringing the first American-produced musical to Singapore with their touring production of THE SOUND OF MUSIC. They operate a successful theatrical set rental business with over thirty-five shows in inventory and for the past five years have been operating Gateway's Candlewood Playhouse in New Fairfield, Connecticut. Upcoming endeavors include a remount, by popular demand, of the national tours of ME AND MY GIRL and a national tour of their original HOLIDAY ON ICE SPECTACULAR.

DAVID ARMSTRONG (*Director/Choreographer*) Mr. Armstrong's New York directing credits include the Off-Broadway musicals, TALLULAH (starring Helen Gallagher), and THE WONDER YEARS, which Mr. Armstrong also co-authored. He also directed the long-running Los Angeles production of that musical which received seven *Drama-Logue Awards* including Best Musical and Best Director. Most recently, Mr. Armstrong directed Theodore Bikel, Bruce Adler, and Judy Kaye in the new musical GREETINGS FROM SHOLOM ALEICHEM on tour in Florida. Other recent endeavors include THIS FUNNY WORLD starring Mimi Hines at the Kennedy Center and the Paper Mill Playhouse's acclaimed productions of BRIGADOON and THE SECRET GARDEN. His work has been seen at many leading regional theaters including the Cincinnati Playhouse-in-the-Park, the St. Louis Rep, Salt Lake's Pioneer Theatre Co., the Berkshire Theatre Festival, the Pittsburgh Civic Light Opera, Sacramento Music Circus, Ford's Theater, and the Cohoes Music Hall where he served four seasons as Artistic Director. He is the author of the new musical SWING SHIFT and created the hip, new Cole Porter revue, HOT N' COLE. He is the artist formerly known as David Holdgrave.

WILLIAM FOSTER McDANIEL (*Musical Director*) first performed at the Gateway Playhouse as the stride pianist in Fats Waller's rollicking AIN'T MISBEHAVIN'. For Gateway/Candlewood he has since served as Musical Director for ONCE ON THIS ISLAND, FIDDLER ON THE ROOF, NUNSENSE II, GUYS AND DOLLS, and most recently, FORUM. Recently Mr. McDaniel toured the country in back to back productions of AIN'T

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WHO'S WHO (continued)

MISBEHAVIN' featuring The Pointer Sisters and Martha Reeves and the Vandellas. Mr. McDaniel began his career in musical theatre as pianist-conductor of off-Broadway's long-running **THE FANTASTICKS**. He has since conducted for Broadway and National Touring companies of **TIMBUKTU**, **BUBBLING BROWN SUGAR** and a European production of **SOPHISTICATED LADIES**. Mr. McDaniel's own compositions have received performances by the Philharmonia of Greensboro, the Savannah Symphony Orchestra, the Mozart Society Orchestra at Harvard and the Brooklyn Philharmonic. He is a graduate of Capital University and Boston University, and was a Fulbright Scholar in Paris.

ROBIN JOY ALLAN (Casting Director) has been immersed in theater her whole life, performing, musical directing, teaching, directing, producing and most enjoyably, observing many, many great actors and directors work. In 1985 she began her casting career, in New York and then Los Angeles, where she had the pleasure of working with Ron Howard, Rob Reiner, Jerry Zucker and Chris Carter (pre-X-Files) on several projects as Associate and Casting Director, including: **PARENTHOOD**, **WHEN HARRY MET SALLY** and **GHOST**. She led the search for unknowns, discovering Balhazar Getty for the remake of **LORD OF THE FLIES**, and cast Leonardo DiCaprio in his first TV series-regular role in 1989's **PARENTHOOD**. She is dedicated to the educational development of young actors and, along with her husband Lorin, has founded Gateway Acting School for that purpose. Her greatest accomplishment to date is her beautiful daughter, Hayley Lynn.

GAIL EVE MALATESTA (Production Stage Manager) is pleased to be back in Bellport after just finishing her fourth season at Orlando Shakespeare Festival. Her New York credits include: W.P.A. Theatre, Harburg Foundation, American Jewish Theatre, Manhattan Class Co., Musical Theatre Works, Gertrude Stein Repertory, Opening Doors Theatre and Theatre Guild. Her regional credits include: Philadelphia Drama Guild, Huntington Theatre Company, Downtown Cabaret Theatre, Two River Theatre Company, Merrimack Repertory Theatre, Cambridge Back Alley, Music Theatre North, New London Barn, and Theatre-By-The-Sea. Gail holds a B.F.A. in stage management from Boston University.

CHRISTOPHER J. LANDY (Lighting Design) Chris is pleased to be designing for his 6th Season at Gateway. Past production's include **TOMMY** (Conn. Critics Circle Award), **BRIGADOON**, **JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT**, **CITY OF ANGELS**, **CABARET**, **CAROUSEL** and of course **PHANTOM**. Other credits include Premier Revival of Richard Adler's **KWAMINA** at Metro Music Theatre, **THE MARRIAGE OF FIGARO** and **MADAMA BUTTERFLY** for Boheme Opera NJ, **DON CARLO/DON CARLOS** for Pala Opera, **THE MERCHANT OF VENICE** at The Interlude, **ENTIRELY SOPHIE** National Tour, **IVANOV** at the Ohio Theatre and **ANGEL STREET** at Lincoln Country Playhouse. As an Assistant Chris has worked on the National Tours of **CHICAGO**, **THE GIN GAME**, **HOT SHOE SHUFFLE** as well as **IVANOV** at Lincoln Center Theatre. Chris holds an MFA from NYU in lighting and scenic design.

CHARLES ("CHUCK") BATCHELOR (Costume Designer) is the resident costume designer for the Costume World Theatrical Division, the nation's second largest costume outlet. He studied design at Slippery Rock University in Pennsylvania and at Point Park College in Pittsburgh. Formerly, Chuck was the resident costume designer with the Pittsburgh Lab Theatre and Music Theatre North in Potsdam, NY. Among the shows Chuck has designed are **GRAND HOTEL** for the Royal Palm Dinner Theatre of Boca Raton, Florida; Carleton Davis' New England Tour of **PHANTOM**; toured as the wardrobe supervisor with the National Tour of **YOUR ARMS TOO SHORT TO BOX WITH GOD** for Pyramid Entertainment in New York and **LA CAGE AUX FOLLES**, showcased at New York's Gateway Playhouse, Candlewood Playhouse and Sarasota's Golden Apple Dinner Theatre and **SHOWBOAT** for Florida's Gold Coast Opera.

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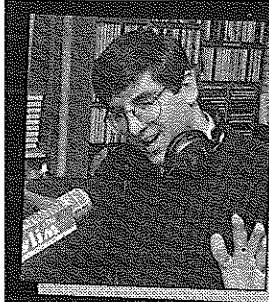
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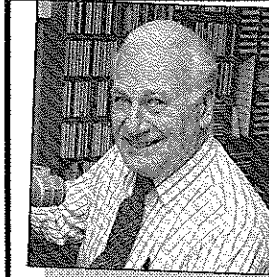
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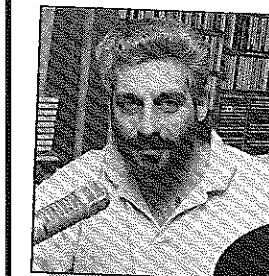
food bar pie shop art bagels ice cream matching dishes



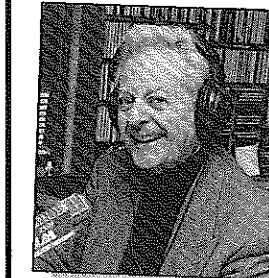
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Featured Players

Mimi Hines and Phil Ford

Bad luck brought Mimi Hines and Phil Ford together, but they haven't had any since. Both were performing in Alaska in the 1950's when Ford's opening act, a tap dancer, broke her toe. Hines was 18 and had just been stranded when the owner of the Silver Slipper, where she had been singing, took off with the payroll. Ford recommended Hines to his boss at the Ambassador Club for the opening act job, but soon they joined forces and became a team.



Ford had been a child vaudevillian, which is where he learned to play the clarinet and saxophone. "I was a tap dancer, started when I was about ten years old doing shows all over California with a girl partner. The kids used to get into mischief between shows, so they gave us musical instruments to play to keep us in the dressing rooms!" he said. Ford played in an orchestra conducted by Andre Kostalanez in Europe during the second World War, and he also plays a little piano. "When Art Tatum came to San Francisco he used to let us come to hear him practice. I think I learned a lot just listening to him," he said.

When they met in Alaska at The Last Chance Saloon, Hines says they knew right away, they were meant for each other. "It happened right away, like magic," said Hines. "I did a few jokes between my songs, and Phil thought I was funny, so he asked me to do a bit with him and 'Phil Ford And Mimi Hines' was born!"

The pair performed all over the world, on television shows like *The Ed Sullivan Show*, *The Tonight Show*, and *The Dean Martin Show*. They did 128 one-night stands of *Hello Dolly*

driving around in what Hines refers to as "a rock and roll tour bus" before taking the show to the Far East. In Taiwan they made an unusual appearance on the Chinese equivalent of *Live With Regis And Kathie Lee*, a game show where they were the only ones who spoke English! In recent years, Hines performed in a Los Angeles concert with Jerry Herman, and Ford toured in *Gentlemen Prefer Blonds* with his sister. "She stole the show," he laughed.

But *Hello Dolly* probably remains their favorite. "As soon as I found out we were being asked to do it, I jumped on it, because I love it, and I love Phil as Horace in it," said Hines. "But I had to make sure he wanted to come, because he's retired now, sitting around in Shangri-La there in Las Vegas and it is hard to pry him loose sometimes! But he loves the part like I love seeing him do it."

"It is wonderful, very beneficial to the heart, we are warmly attached to each other and love each other's work," said Hines, "It is great to be on the stage with Phil."

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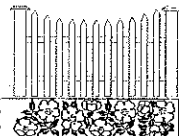
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Spotlight on...

Costumes and Wigs

Costumes and wigs are as important as the set in creating the illusion of another time and place for audiences. The wrong dress, hairstyle, or accessory and the viewer's attention is on the mistake, not on the show. During the filming of *Braveheart* a long, expensive battle scene had to be reshot when it was noticed that some of the extras were wearing wristwatches!

At Gateway, costumes are no longer made specifically for each show, instead, Cheryl McKee the costume coordinator rents them from a costume warehouse like Costume World in Florida. "As soon as I get the cast list I measure each actor and fax it to Costume World. When the clothes come here, we do fittings, and I have one stitcher from the community that helps me," said McKee, who does 3-5 loads of laundry a day to keep costumes fresh. Occasionally she will make some pieces for shows, such as the remounting of *Phantom*. "Gateway owns those costumes, but they were built five years ago, and have been rented out many times since, so pieces had disintegrated. When I make a costume I build it to be stronger to hold up to the wear and tear, and I like to make them "alteration friendly" with 1 1/2" seam allowances," said McKee, who also takes care of choosing all the accessories from handbags to shoes and jewelry. "For *Hello, Dolly!*, Costume World built me some spats to give the look of button shoes, but usually I order accessories through costume houses or theatrical supply places," she said. McKee admits to always being on the lookout for something that might be useful in a show someday. "I drive everyone crazy because I never throw anything away," she said.

Wig designer Bill Shideler also starts with a cast list. "From there I look at what their natural colors are, and at any considerations in the script, like in *Hello Dolly!* they refer to her hair as reddish, then I talk to the director about his preferences," he said. Gateway has anywhere between 500-800 wigs in inventory. Shideler chooses appropriate wigs, which are unstyled, for the show, washes and conditions them and then designs the style. "It takes me 2-3 hours if I haven't done it before, otherwise I spend about an hour with each wig in the design process," he explained.



Shideler gives the actresses instructions on how to handle their wigs, how to prep their own hair, the placement of their microphones, as well as consult on their makeup and false eyelashes. "When I did *La Cage Aux Folles* I found the boys treated their wigs like a newborn child! The girls were used to wearing wigs, so they pulled them off their heads like wool caps. I try to stress that the better they treat them, the better they will look."

Phantom had turn-of-the-century up-do wigs, Egyptian wigs, so many that it became impossible for Shideler to maintain them every day. "In *Phantom* we had 53 wigs, so I would go through my routine, pick the ones that need a quick touch-up first, then do the ones that are disastrous," he said. Wigs that end up too damaged are used to fill in hair on other wigs, or saved for "when I need a fright wig," said Shideler. Most of the wigs are high grade synthetic of street wear quality.

"I find that actresses without much experience with wigs are reluctant to use them," he said, "but I explain how it saves their hair. If an actress did a period hairstyle every night, that is a lot of setting, teasing and hairspray."

Shideler, a licensed cosmetologist who has done wigs for Susan Seyforth Hayes in *Oliver* and JoAnne Worley in *Into the Woods*, prefers to do shows with a lot of high styling. "I would love to do *Beehive*," he said, "I mean, it's a show named after a hairstyle!"



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Theatre Etiquette

Listed below are some common sense tips to help make this a more pleasurable experience for you and your fellow theatregoers.

- Please arrive before the scheduled curtain time. This gives you time to park and get to your seats before the show begins. It also allows the show to begin on time. If you do arrive late, you will be asked to stand or sit in the rear of the theatre until there is an appropriate time for you to be seated in your correct seats.
- Please sit only in your assigned seats and remove any hats or accessories that may interfere with the vision of the person sitting behind you.
- Please refrain from talking during the show so as not to disturb your neighbors.
- Please open all candy wrappers before the show begins. The noise from the cellophane is extremely disturbing, not only to your neighbors, but also to the performers on stage.
- Please show the performers the courtesy and respect they deserve by remaining at your seats until the house lights come up. Trying to "beat the traffic" by leaving before the completion of the curtain call is rude and disturbing to those around you enjoying the final moments of the performance.

We sincerely hope this will help you and those around you have a more fulfilling theatre-going experience. Enjoy!

GATEWAY PLAYHOUSE STAFF

Executive Producers.....	Ruth and Stan Allan
Producers	Paul Allan, John Hodge
Associate Producer	Jeff Bellante
General Manager	Gale Edwards
Company Manager	Timothy Wilkins
Director/Choreographer	David Armstrong
Musical Director	William Foster McDaniel
Casting Director	Robin Joy Allan
Production Stage Manager	Gail Eve Malatesta*
Set Designer.....	Oliver Smith
Resident Scenic Designer/Technical Director	Michael Boyer
Sound Designer.....	Mark Clark
Costume Designer.....	Chuck Batchelor
Lighting Designer	Christopher J. Landy
Musical Contractor	Dan Yeager
Master Electrician	John Robinson
Shop Foreman	Bobby Edgar
Shop Steward	Stacy Cooper
Scenic Artists	Sarah Manuel, Carl Reyes
Prop Mistress	Marianne Dominy Pate
Costume Coordinator	Cheryl McKee
Wardrobe	Catherine LoCurto, Josephine Funaro
Technical Staff	Nova Annable, Pete Sloane Liam Walsh, Rob Zylowski
Box Office Manager.....	Nancy Kana
Group Sales	Nadine Hazard
Box Office Staff	Melissa Grossarth, Gladys Hawkins, Laurie Parr, Kathleen Reksan, Quica-Nicole Rosenthal, Christina Stewart, Kristine Woo, Danielle Wood
Production Assistant	Mary Giattino
House Staff	Bob Coupe, Don Harrison, Mark Mordente, Lynn Nofi, Robert Nofi, Robert Pavanello, Theresa Pavanello, Debra Sullivan, Rosemarie Thompson
Maintenance/Landscaping Supervisor.....	Bob Nofi
Concession Manager/Production Photographer	Mil Kana
Transportation Coordinator	John Schroeder
Publicist	Linda Unger
General Counsel	Ann L. Nowak & Associates

The management and employees of Gateway Playhouse would like to thank our volunteer staff for their continuing contribution to our ongoing success. It is much appreciated.

Al Pollog - Head Usher

Ushers - Rita Wehner, Marie Rachek, Irene Fritz, Cliff Andrea, June Budd, Doris McHugh, Caryn Sheridan, Patricia Yurdiga, Trudi Millan, Marion Harrison, Gloria Mastar, Olga Belz

BOX OFFICE HOURS - 7 DAYS -
Monday - Tuesday 11:00 - 5:00 p.m. • Wednesday thru Saturday 11:00 - 9:30 p.m. • Sunday 12:30 - 7:00 p.m.

PHONE ORDERS 286-1133
(VISA & MC Only) No checks accepted on day of performance.

Gateway Playhouse Ticket Booth is now open at the Smith Haven Mall
Located directly across from Cineplex Odeon Cinemas
Open Monday thru Saturday 10:00 AM to 9:00 PM • Sunday 11:00 AM to 6:00 PM
Tickets for all performances • Gift Certificates

WARNING - The photographing or sound recording of any performance is strictly prohibited.

Gateway Playhouse offers a wireless sound enhancement system for the hearing impaired. Inquire at the box office for more information.

FIRE NOTICE: The exit indicated by a red light and sign nearest to the seat you occupy, is the shortest route to the outside. In the event of fire or other emergency, please do NOT run. WALK to that Exit. However, under normal circumstances, when leaving the Theatre, use the center rear exit. SMOKING is prohibited in the BUILDING, as required by the Suffolk County NO SMOKING Ordinance. Please do not smoke in any area designated "No Smoking." This renders the offenders subject to a fine or imprisonment or both.