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## Letter from the Producers

Welcome to Gateway Playhouse's 49th Season! We are very excited about the shows we have put together for you this summer.

Gateway has spent a busy year since *The Odd Couple* closed in October 1998. First, we were called in by the Village of Patchogue to advise them on the renovation of the Patchogue Theater. This was a tremendous challenge. The building had been erected in 1923 as a vaudeville house, renovated into a movie theater, and then stood derelict for some 15 years. Power had to be brought in, the roof reinforced to support the grid for lights and scenery, seats had to be purchased, sprinklers installed, the stage floor leveled - the list went on and on. After many long days of hard work it had a triumphant reopening in December and the first show to play there was our production of *Nutcracker On Ice*, a Christmas present to our patrons. We then brought *Holiday Spectacular On Ice* to the Patchogue Theater, and we look forward to working in that theater again in the future.

Since January we have been busy with Gateway Candlewood International, our touring production company. This year we had four shows on the road simultaneously, from January to May, which really stretched the resources of our staff. They rose to the occasion and made it seem effortless.

This summer we are assembling the largest cast ever to appear on the Gateway stage for *Show Boat* (June 23 - July 25), *1776* (August 25 - September 11) is fresh from its Broadway revival. *A Chorus Line* (July 28 - August 21) is our touring production which traveled throughout Southeast Asia this winter. But the most exciting show for us is *Titanic* (September 15 - October 2). Gateway Playhouse is the first theater in the country to get the rights to mount this show since it closed this Spring on Broadway.

We are committed to presenting you with the best entertainment on Long Island; it is both our challenge and our pleasure to try to make each season better than the one before. Thank you for supporting Gateway Playhouse, and enjoy the show!

*Paul Allan & John Hodge*



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# 1776

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Book by **PETER STONE**

Based on a concept by **SHERMAN EDWARDS**

Original Production Directed by **PETER HUNT**

Originally produced on the Broadway Stage by **STUART OSTROW**

Associate Producer  
**JEFF BELLANTE**

General Manager  
**GALE EDWARDS**

Casting Director  
**ROBIN JOY ALLAN**

Scenic Design  
**BRODIE ALAN STEELE**

Costumes Produced by  
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DAVID WELLS, Designer

Lighting Design  
**KIM HANSON**

Sound Design  
**GREG REIF**

Re-Orchestrated by  
**WILLIAM FOSTER McDANIEL**

Production Manager  
**KRISTIN HASSETT**

Production Stage Manager  
**KEVIN FREDERICK**

Company Manager  
**TIMOTHY WILKINS**

Musical Direction  
**FRAN LIEBERGALL**

Directed & Choreographed by  
**BOB DURKIN**

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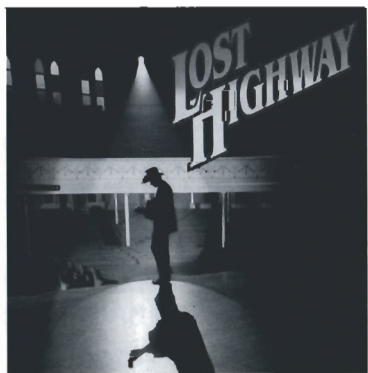


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Massachusetts

John Adams ..... BERNIE SHEREDY\*

Rhode Island

Stephen Hopkins ..... RAYMOND THORNE\*

Connecticut

Roger Sherman ..... BRUCE ROBERTS\*

New York

Lewis Morris,  
 Robert Livingston ..... ERIC PAEPER\*

New Jersey

Rev. Jonathan  
 Witherspoon ..... JIM McNICHOLAS

Pennsylvania

Benjamin Franklin ..... ARLAND RUSSELL\*  
 John Dickinson ..... MICHAEL McKENZIE\*  
 James Wilson ..... BILL PIERCE

Delaware

Caesar Rodney ..... COL CARMENKE  
 Col. Thomas McKean ..... CLAY JACKSON  
 George Read ..... NED NOYES

Maryland

Samuel Chase ..... JEFF PERRINE

Virginia

Richard Henry Lee ..... CHRISTOPHER VETTEL\*  
 Thomas Jefferson ..... EDWARD WATTS

North Carolina

Joseph Hewes ..... AL BONSIGNORE

South Carolina

Edward Rutledge ..... BRIAN MINYARD\*

Georgia

Dr. Lyman Hall ..... GREG MILLS

Secretary

Charles Thomson ..... STANLEY SCHORR

Custodian

Andrew McNair ..... JACK HOWELL

Abigail Adams ..... PEGGY TAPHORN\*

Martha Jefferson ..... CRISTIN MORTENSON\*

A Leather Apron ..... JUSTIN FLAGG

A Courier ..... MICHAEL MASTRODDI

**UNDERSTUDIES**

John Adams ..... ERIC PAEPER\*  
 Benjamin Franklin ..... JACK HOWELL  
 Thomas Jefferson ..... GREG MILLS  
 Edward Rutledge ..... TOM SCHMID  
 Andrew McNair ..... JOHN P. TIGHE  
 John Dickinson, Robert Morris ..... JIM McNICHOLAS  
 Richard Henry Lee ..... CLAY JACKSON  
 Charles Thomson ..... NED NOYES  
 Roger Sherman, Stephen Hopkins ..... JEFF PERRINE  
 John Hancock ..... STANLEY SCHORR

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Musical Director, Conductor ..... FRAN LIEBERGALL  
 Assistant Conductor, Keyboards ..... JOE O'KEEFE  
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 Reeds ..... DON RHYNARD  
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 Trumpet ..... DAVE OLSON  
 Trumpet ..... DAN YEAGER  
 Trombone ..... KENICHI NINOMIYA  
 Horn ..... JILL VAN NOSTRAND  
 Bass ..... JORDAN JANCZ  
 Drums ..... JEFF FERRELLO



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



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



The Director/Choreographer is a member of  
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# 1776

## Trivia

### Did You Know...

- Thomas Jefferson was only 33 years old when he wrote the Declaration Of Independence? It took him just 17 days. At age 70, Benjamin Franklin was the oldest member to sign.
- New York's first signer, William Floyd, was born on Long Island? His Mastic home is now a free federal museum.
- Declaration signers and presidents, Thomas Jefferson and John Adams died on the same day in 1826: July 4th! President Monroe would also die July 4th, in 1831.
- Congress made 86 changes to Jefferson's original draft of the Declaration?
- The basement of Independence Hall once served as Philadelphia's dog pound?
- New York delegates abstained from the final vote for independence, because they were waiting for instructions from the New York Legislature?
- George Washington had to borrow money to go to his own Inauguration?
- Washington holds the rank of six star General? President Jimmy Carter bestowed the six-star "General Of The Armies Of Congress" promotion posthumously on Washington feeling the Father of our Country should also be America's highest military official.
- Benjamin Franklin helped write the Declaration Of Independence, The Treaty Of Paris, and The Constitution Of The United States and is the only person to have signed all three documents?

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# 1776

## THE PLACE

Philadelphia, Pennsylvania

The Chamber and an Anteroom of the Continental Congress, a Mall, High Street, and Thomas Jefferson's Room; and certain reaches of John Adams' mind.

## THE TIME

May, June and July, 1776

## SCENES AND MUSICAL NUMBERS

### ACT I

- Scene 1** - The Chamber of the Continental Congress  
 "FOR GOD'S SAKE, JOHN, SIT DOWN" ..... Adams and The Congress  
 "PIDDLE, TWIDDLE" ..... Adams  
 "TILL THEN" ..... Adams and Abigail
- Scene 2** - The Mall  
 "THE LEES OF OLD VIRGINIA" ..... Lee, Franklin and Adams
- Scene 3** - The Chamber  
 "BUT, MR. ADAMS" ..... Adams, Franklin, Jefferson, Sherman and Morris
- Scene 4** - Thomas Jefferson's Room and High Street  
 "YOURS, YOURS, YOURS" ..... Adams and Abigail  
 "HE PLAYS THE VIOLIN" ..... Martha, Franklin and Adams
- Scene 5** - The Chamber  
 "COOL, COOL CONSIDERATE MEN" ..... Dickinson and the Conservatives  
 "MOMMA LOOK SHARP" ..... Courier

### INTERMISSION

### ACT II

- Scene 6** - A Congressional Anteroom  
 "THE EGG" ..... Franklin, Adams, Jefferson and Congress
- Scene 7** - The Chamber  
 "MOLASSES TO RUM" ..... Rutledge  
 "COMPLIMENTS" ..... Abigail  
 "IS ANYBODY THERE?" ..... Adams, Franklin, Jefferson, Thomson

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# WHO'S WHO...

**AL BONSIGNORE** (*Lewis Morris*) This is Al's debut with Gateway. He has appeared in Regional Theatre Productions of SIMPATICO, DADDY'S DYIN' WHO GOT THE WILL I'LL BE BACK BEFORE MIDNIGHT, KISMET, FIDDLER ON THE ROOF, ME AND MY GIRL COME BLOW YOUR HORN and DAMN YANKEES. He recently completed an independent movie called "The Little Greenie." When time allows he does bit parts and extra work in movie and T.V. He is a classically trained tenor and sings with the Huntington Men's Chorus.

**JUSTIN FLAGG** (*Leather Apron*) is happy to return to the Gateway main stage. He has performed in a number of Gateway and children's theater productions. He has also studied for many years with the Gateway Acting School. He intends to pursue the Theatre in the future as a career.

**COL CARMIENCE** (*Caesar Rodney*) Fr. Col Carmiencke is a retired Episcopal priest. He is very pleased to be in his first production at Gateway. He has been seen in 12 other local productions, including INHERIT THE WIND, OLIVER, THE SOUND OF MUSIC, MY FAIR LADY, GUYS & DOLLS (Arvide), THE MUSIC MAN (Ewart), OUR TOWN, IT'S A WONDERFUL LIFE, BABES IN TOYLAND (Toymaster), SHENANDOAH (Rev. Byrd), PHANTOM (Minister of Culture), and LIL' ABNER (the Mayor). He thanks the company for this opportunity and his wife Susan, to whom he dedicates his performances on the occasion of their 39th Wedding Anniversary this August.

**JACK HOWELL** (*Andrew McNair, Franklin understudy*), 1776 marks Jack's third production here at Gateway Playhouse. Some favorite regional roles include Da in DA, Tevye in FIDDLER ON THE ROOF, Franklin in ALL MY SONS and Norman in ON GOLDEN POND.

**CLAY JACKSON** (*Thomas McKean, Lee understudy*) is very excited to be working for Gateway Playhouse in 1776. He has recently been seen as Ciaphas in JESUS CHRIST SUPERSTAR at the Helen Hayes Theater in Nyack, New York. Other favorite roles include Jud in OKLAHOMA and the voice of Audrey II in LITTLE SHOP OF HORRORS. Clay can also be seen in the Tostitos commercial starring Bill Parcells. Clay would like to thank his parents and Holly for all of their support.

**MICHAEL MASTRODDI** (*Courier*) Michael is beyond thrilled to be joining the Gateway Family once again. Over the past 7 years he has appeared in numerous Mainstage and Children's Theater productions and is also a graduate of the Gateway Acting School. This

past June Michael completed his first year at the Cincinnati College-Conservatory of Music where he is working for his B.F.A. in Musical Theater. While in Cincinnati, Michael has appeared in such productions as BABY, OUR WORLD, JOSEPH and BLOOD BROTHERS. Being a native Long Islander and a graduate from Longwood High School, Michael is proud to return home to join his family and welcome to the world his brand new nephew Jake!! Thanks to Mom, Dad, the family, Robin and the Gateway Kids!!

**MICHAEL MCKENZIE** (*John Dickinson*) appeared on Broadway in EASTERN STANDARD, and toured the United States and Canada for two seasons with John Houseman's THE ACTING COMPANY. Other stage credits include South Coast Repertory, Hartford Stage, The Mark Taper Forum (Los Angeles), The Goodman Theatre (Chicago), Missouri Repertory (Kansas City), Alabama Shakespeare Festival and St. Louis Repertory. Television credits include *Chicago Hope, Babes, Gabriel's Fire, Hypernauts*, and a dozen episodes of *Babylon 5*.

**JIM McNICHOLAS** (*Rev. John Witherspoon, Morris & Dickinson understudy*) is making his Gateway debut in 1776. This production marks his fourth term with the 1st Continental Congress. Previously representing New York as Robert Livingston and Virginia twice as Thomas Jefferson. Regional credits include Stuart Dalrymple in BRIGADOON, Bobby in COMPANY, The Creature in FRANKENSTEIN, Edward in SOMEONE WHO'LL WATCH OVER YOU, Will Parker in OKLAHOMA, and Cliff in CABARET.

**GREG MILLS** (*Dr. Lyman Hall, Jefferson understudy*) Greg is happy to be returning to Gateway for this production of 1776. Most recently, he was seen here aboard the SHOWBOAT. Credits: National - 1998-99 National Tour of BIG THE MUSICAL (Josh Baskin), Regional - JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT, (Joseph), FOREVER PLAID (Jinx), THE LITTLE FOXES (Leo Hubbard), BRIGADOON (Charlie Dalrymple), and SWEENEY TODD (Anthony). Greg is a native of sunny Florida and a graduate of Florida State University. Go Noles! Thanks always to my loving family and friends for their support.

**BRIAN MINYARD** (*Edward Rutledge*) Brian is happy to be at The Gateway Playhouse. Some of his roles include: Billy in CAROUSEL, Phantom in PHANTOM (Yeston/Kopit), Maceath in THE 3 PENNY OPERA, Adam in SEVEN BRIDES FOR SEVEN BROTHERS, Guido in NINE, and Anthony in SWEENEY TODD. Last February he originated the

role of Aramis in an Off-Off Broadway Musical version of THE THREE MUSKETEERS. TV credits include ABC-TV's "One Life To Live," Sir Caradoc in "The Legends of Camelot," an independent TV pilot *hopefully* out this fall. A former NASA engineer turned actor...go figure! All my love to my wife Melissa on tour with LES MISERABLES!

**CRISTIN MORTENSON** (*Martha Jefferson*) is delighted to be back at Gateway Playhouse this summer doing 1776! After a successful three and a half-year run as "Christine Daae" in Andrew Lloyd Webber's THE PHANTOM OF THE OPERA, Cristin went on to do "Laurey" in OKLAHOMA! opposite Rue McClanahan (The Golden Girls), and appeared on ABC's "All My Children." She was thrilled earlier in the summer to finally play one of her most favorite roles; "Maria," in a spectacular production of THE SOUND OF MUSIC. Other favorite roles include "Maria" in WEST SIDE STORY, "Audrey" in LITTLE SHOP OF HORRORS, "Hodel" in FIDDLER ON THE ROOF, "Dainty June" in GYPSY, and "Marsinah" in KISMET. Cristin was the first recipient of the prestigious Winterfest Spotlight Award at the Los Angeles Music Center and went on to appear on "The Tonight Show" starring Johnny Carson. She also holds a bachelor of music degree from the San Francisco Conservatory of Music. Cristin's especially excited to be performing the role of "Cinderella" in a benefit concert of Stephen Sondheim's INTO THE WOODS in October, a benefit for the pediatric AIDS ward at St. Vincent's Hospital in Manhattan. She would like to thank her family and friends for all their love and support throughout her career and the universe for its unending faith, healing, and guidance.

**NED NOYES** (*George Read, Thomson understudy*) a Long Island native, Ned is thrilled to return to Gateway, last seen here in 42ND STREET. Chicago credits include Neechee in the Jeff-nominated STUPID KIDS at Victory Gardens, and the upcoming Chicago premiere of THIS IS OUR YOUTH at the Steppenwolf Garage. Ned will be entering his senior year at Northwestern University, where credits include ARCADIA, MERRILY WE ROLL ALONG, and most recently, the title role in Ibsen's AN ENEMY OF THE PEOPLE.

**ERIC PAEPER** (*Lewis Morris, John Adams understudy*) joins the cast of 1776 after playing Paul in Gateway's successful run of A CHORUS LINE. Other credits include: TV: Kevin Julian on NBC's ANOTHER WORLD. Off-Broadway: THE NIGHT LARRY KRAMER KISSED ME (solo performer), MESSAGE TO MICHAEL and the PURSUIT OF HAPPINESS, PAGEANT REGIONAL A CHORUS LINE at Papermill Playhouse National and International

Tours, HERE'S LOVE at Goodspeed Opera House, GREATER LOESSER at the Barter Theatre among others. Eric holds a BFA in acting from SUNY Purchase and currently studies with The Barron Group.

**JEFF PERRINE** (*Samuel Chase, Sherman and Hopkins understudy*) Prior to debuting at Gateway in 1776, Jeff recently completed a three-month run of Sondheim's PUTTING IT TOGETHER. His more than 40 plays and musical credits include SOUTH PACIFIC (Emile), GUYS AND DOLLS (Sky), NINE (Guido) and PROSPECT PARK (Torrrie) Off-Broadway at the John Houseman Theatre. He has been seen in TV on HELLTOWN with Robert Blake, THE BUFFALO BILL SHOW with Dabney Coleman and in the films BACHELOR PARTY and THE WOMAN IN RED. In addition Jeff has sung at Carnegie Hall with the New York Grand Opera and has appeared in commercials for Diet Pepsi and Mello Yello. He studies in New York with Marie Lillo.

**BRUCE ROBERTS** (*Roger Sherman*) making his Gateway Playhouse debut Bruce's credits include Sancho in MAN OF LAMANCHA, Hysterium in A FUNNY THING HAPPENED ON THE WAY TO THE FORUM, Murray The Cop in THE ODD COUPLE, Jan Warwick in Agatha Christie's THE UNEXPECTED GUEST and Harry The Horse in GUYS & DOLLS. A native Long Islander, movie audiences have seen Bruce in supporting roles in such feature films as HANGING WITH THE HOMEBOYS, HER ALIBI with Tom Selleck, Woody Allen's BULLETS OVER BROADWAY and ALICE, John Waters' CRY BABY and Barry Levinson's AVALON, just to name a few.


**ARLAND RUSSELL** (*Franklin*) is delighted to be making his debut at the Gateway Playhouse. This is his sixth turn at Franklin, having recently completed his fifth at the Alhambra Dinner Theatre in Jacksonville, Florida. After many years in New York City where he acted and directed Off and Off-Off Broadway at E.L.T., The Raft, Riverside Shakespeare, 29th Street Rep, The Double Image, Circle Rep Workshop, and many others. Arland has lately resided in Florida, where he has been Artistic Director of the Hollywood Boulevard Theatre. Recent TV includes "From the Earth to the Moon," "Sins of the City," and "Miami Sands" - a Miami-based soap opera now in first run in South Africa!

**TOM SCHMID** (*John Hancock*) recently appeared on ABC's "One Life to Live." International: Raoul in Jacob's THE PHANTOM OF THE OPERA. Broadway: THE LAST EMPRESS at Lincoln Center. Other New York: SIDE BY SIDE, BY

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SEYMOUR GLICK, and THE QUEEN OF HEARTS. His last two shows this summer have been selected as the "Critics' Pick" by *Time Out New York Magazine*. More info? [www.tomschmid.com](http://www.tomschmid.com)

**STANLEY SCHORR** (Thomson, Hancock understudy) was recently seen in Gateway's SHOWBOAT and MEET ME IN ST. LOUIS (National Tour). Regional credits include: Mr. Snow in CAROUSEL; Capt. Von Trapp in THE SOUND OF MUSIC; Col Pickering in MY FAIR LADY. Opera credits include: Eisenstein in DIE FLEDERMAUS; Tamino in THE MAGIC FLUTE; and Pish-Tush in MIKADO. Thanks to the tech staff and of course Mom!

**BERNIE SHEREDY** (*John Adams*) Off-Broadway credits include DINAH WAS with Lillias White, and WAITING FOR LEFTY with Marisa Tomei (directed by Joanne Woodward). Regional credits include Denver Center Theatre's World Premiere of ELIOT NESS...IN CLEVELAND and Repertory Theatre of St. Louis's World Premiere of Randy Redd's MISSISSIPPI SUGAR, Yale Rep (EDWARD II and THE BEAUTY PART), Pioneer Stage (LEND ME A TENOR and GUYS AND DOLLS), and Theatre VA (MUCH ADO ABOUT NOTHING). Bernie's TV credits include the lead role of Russian mobster Georgy Maletkov in this year's season finale of "Law & Order." He appeared in the feature films QUIZ SHOW, OUTSIDE PROVIDENCE (September 3rd

release), THE FISH IN THE BATHTUB (with Jerry Stiller), and Mike Figgis's LIEBESTRAUM (filmed in Bernie's hometown of Binghamton, New York). Bernie studied acting at the Yale School of Drama, where he earned his MFA. "Thank you Bill, Pauline, and Ilona, for opening your hearts and home to Kaatje and Little Girl."

**PEGGY TAPHORN** (*Abigail Adams*) most recently played the role of Sally Bowles in a critically acclaimed production of CABARET. Broadway credits include: SMOKEY JOE'S CAFE, ME & MY GIRL, BROADWAY and SHOWBOAT in which she also performed the role of Ellie in London. Off-Broadway credits are: Nanette in NO, NO, NANETTE, Doris in THE GAY DIVORCE and Maria in THE SPACE. Some favorite regional roles include: Audrey in LITTLE SHOP OF HORRORS, Flaemmchen in GRAND HOTEL, Peggy in 42ND STREET, Nellie in SOUTH PACIFIC and Eliza in MY FAIR LADY. This performance is dedicated to her husband Emanuel. It's good to be back at Gateway, where she just performed Cassie in A CHORUS LINE.

**RAYMOND THORNE** (*Stephen Hopkins*) created the role of FDR in ANNIE and he also created the role of Henry Cabot Lodge in TEDDY AND ALICE, a musical about FDR's relative Teddy Roosevelt. He has appeared Off-Broadway in ANNIE WARBUCKS, DAMES AT SEA, MAN WITH A LOAD

OF MISCHIEF, OF THEE I SING and LET EM EAT CAKE. He toured with Lauren Bacall in the national company of APPLAUSE, and CRAZY FOR YOU. Regionally, he has appeared at Cincinnati Playhouse in the Park, Goodspeed Opera House, Barter Theatre, Berkshire Theatre Festival, Houston Theatre Under the Stars, and the Washington Theatre Club.

**JOHN P. TIGHE** (*Dr. Josiah Bartlett, McNair understudy*) is a retired Lieutenant of the NYC Fire Department where he began his theatrical career as a vocalist and bagpiper in the Emerald Society Pipes and Drums. He has sung for dignitaries both here and abroad and has performed the National Anthem at Shea Stadium for a NY Mets game. He has also appeared as a guest vocalist on several local cable TV shows. Some of his favorite regional roles include: Ben Weatherstaff/SECRET GARDEN, Mavrodani/ZORBA, Mr. Sowerberry/OLIVER!, Barber/MAN OF LA MANCHA, Jamie/MY FAIR LADY. John is happy to be back at Gateway after appearing in the recent production of SHOWBOAT.

**CHRISTOPHER VETTEL** (*Richard Henry Lee*) is happy to be returning to Gateway where he was last seen as Jimmy Powers in CITY OF ANGELS. He's also glad to be back on American soil after appearing in the German Company of SUNSET BOULEVARD (Joe Gillis) and the European Tour of CABARET (Cliff Bradshaw). Most recently he played Carl Magnus in Barrington Stage Co.'s A LITTLE NIGHT MUSIC. Other credits include: PHANTOM (Phantom) at Theatre-by-the-Sea, Phillipe de Chandon in PHANTOM at Westchester Broadway Theater, Cinderella's Prince/Wolf in INTO THE WOODS at the Worcester Forum and Richard Henry Lee in 1776 at the American Stage Festival. He has also appeared as soloist with: The Opera Co. of Boston, Opera New England, Hannover Operetten, Tournee, Utica Symphony, Schenectady Symphony and Boston Symphony Orchestra in the last performance conducted by Leonard Bernstein before his death.

**EDWARD WAITS** (*Thomas Jefferson*) is thrilled to be making his Gateway Playhouse debut. Recently seen at Gallery Players originating the roles of Michael in MIDWIFE CRISIS and Bernard Graham in TAXI!!!, Ed's favorite roles include Frederick in THE ROVER, Mindar in THE DESERT SONG and Jesus in JESUS CHRIST SUPERSTAR. He will soon be seen on Nickelodeon's KABLAM! as a British confidant of Race Rabbit. Ed wishes to send his love and thanks to family and friends.

**BILL PIERCE** (*James Wilson*) has been a Long Island actor for a number of years. He has played major roles in THE GIN GAME, CLARENCE DARROW, CAT ON A HOT TIN ROOF, HERE'S LOVE, THE PASSION OF DRACULA, OUR TOWN and many minor (but very important) roles as well. If you visit his website at [http://members.aol.com/bill\\_piers](http://members.aol.com/bill_piers) you can learn more about him than you want to know.

**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, HOLIDAY ON ICE SPECTACULAR and this springs highly acclaimed ME AND MY GIRL and MEET ME IN ST. LOUIS. 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. This year they returned to Singapore with a very successful production of A CHORUS LINE, which toured Taiwan as well. They also operate a successful theatrical set rental business with over thirty-five shows in inventory. Upcoming endeavors include a national tour of their original BROADWAY CELEBRATION ON ICE.

**BOB DURKIN** (*Director-Choreographer*) Mr. Durkin's work as a Director-Choreographer has been represented Off-Broadway, and in stock, regional, national, and international touring companies. Nationally and internationally, the list of touring shows he has directed and choreographed include DREAMGIRLS, THE GOODBYE GIRL, THEY'RE PLAYING OUR SONG, ANYTHING GOES, AIN'T MISBEHAVIN', PURLIE, LITTLE SHOP OF HORRORS, ONE MO' TIME, NUNSENSE II, and SEVEN BRIDES FOR SEVEN BROTHERS. He was the recipient of the 1997 Connecticut Critic's Circle Award for Outstanding Choreography of a Musical for his work on the national tour of SEVEN BRIDES FOR SEVEN BROTHERS. In 1998, Bob served as Associate Choreographer to Tommy Tune on the pre-Broadway workshop of Irving Berlin's EASTER PARADE, starring Tommy Tune and Sandy Duncan both in Sydney, Australia, and in New York City. During the past twenty-five years Bob's work has been seen by audiences in virtually every hemisphere. Shows he has both directed and choreographed have played to audiences in Austria, Australia, Finland, Italy, Portugal, Brazil, Spain, Colombia, Singapore, Malaysia, Hong Kong - China, and throughout the United States - including Alaska, and in Canada. As a Guest Artist-Teacher, Bob has worked at various universities and colleges including the University of Alabama-Birmingham, Wagner College on Staten Island, NY, Oklahoma City University, The University of Vermont, West Virginia University, and he proudly includes in these credits six months as a guest Director-Choreographer at the West Point Military Academy. His background in theater is not limited to direction, and choreography. He began his career as a dancer and an actor and has donned virtually every cap in performance, production and management on the way to his present status. Mr. Durkin attended the Boston Conservatory of Music.

**FRAN LIEBERGALL** (*Musical Director*) has been working in the professional theatre since 1975, when she was chosen by Marvin Hamlisch as the



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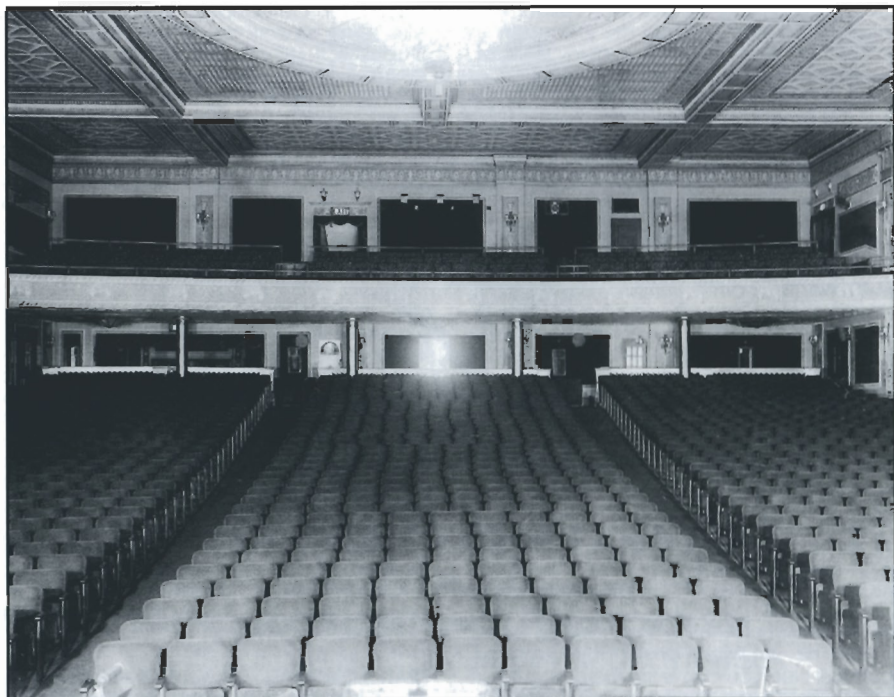
# Gateway Playhouse comes to Patchogue Theater

Gateway Playhouse is expanding its repertoire! The Patchogue Village Board of Trustees recently approved a five-year management deal with Gateway producers Paul Allan and John Hodge. A six month arrangement for September 1999-January 2000 was already in place with the first production in the newly renovated theater to be *Titanic*, the Tony winning musical, running from September 15 - October 2. A Halloween show is planned, as is another December holiday show. "We will arrange a total of 50 performance dates from September to January," said Hodge.

*Titanic* will be the first Broadway musical ever to play Patchogue Theater, which was built as The Ward And Glynne Theater, a vaudeville house in 1923. It could seat 1500 patrons and featured acts like John Phillip Sousa and his band, and Eddie Foy And The Seven Little Foy's. By the mid-1930's, however, vaudeville was dead and the theater was converted into a movie house.

In the 1950's, a fire destroyed the lobby, which was rebuilt along narrower lines, and five storefronts were added to the front of the building. It remained a movie theater until the 1980's when United Artists bought it and renovated it into a triplex. Two years later it closed.

Patchogue Mayor Steve Keegan has been spearheading a restoration of the building to its former 1920's glory as a live theater. "We have expanded the lobby into one of the existing storefronts, thereby doubling the lobby space," Keegan said. The new lobby features soaring ceilings, a mahogany bar, and wood stalls in the bathrooms. Outside the building, there is a new well-lit, paved walkway leading from the



Patchogue Theater, Circa 1923

large, free parking lot behind the theater around to the entrance.

"We are excited," said Allan, "it provides us an opportunity to produce a show in a whole different arena. We are advising on many different types of entertainment, so any kind of show can be brought in; ballet, concerts, comedy." The Patchogue Theater stage is 37 feet wide and 23 feet high, compared to Gateway Playhouse's only 16 foot height.

Original architectural features are still in place, such as the geothermal air conditioning which was state-of-the-art in the 1920's. Seats from Broadway's Imperial Theater, where *Les Miserables* is playing were purchased last summer and are presently being repaired, repainted, and recovered in burgundy cloth. Dressing rooms are being constructed and a hydraulic scissor lift will be installed to take equipment and sets to the stage floor. The stage floor will be extended two feet, permanently, and an orchestra pit will be built. In addition, the balcony will be opened, and the elaborate plasterwork on the walls and proscenium will be restored.

Gateway season ticket holders need not worry about their seats for *Titanic*. The seating grid for Bellport has been superimposed over Patchogue's so patrons will have the same numbered seats already purchased. And managing Patchogue Theater does not mean an end to theater in Bellport! "I love Bellport, I grew up here, and we will still be doing theater here," said Allan. Both producers are excited by the challenge of operating in two locations, continuing to provide the best in theatrical entertainment to Long Islanders.

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# 38 YEARS AGO AT GATEWAY...

## Columbia Pictures Talent Farm



In 1961, realizing that there was no place in Hollywood to train young actors, Columbia Pictures talent director Joyce Selznick began hunting for a place to use as a "farm." A niece of the famed producer David O. Selznick, she had already discovered Tony Curtis when she began her trek around the country. 8000 miles later, she decided that Gateway Playhouse was the only place to look for young talent, making it the only summer theater and school affiliated with a major film studio.

At the time, the Main Stage theater had not been built, nevertheless, there were seven shows in rehearsal or performance at one time. An Equity company of six was in residence, and used the Barn Theater which also showcased children's theater productions, and 30 apprentices and 30 students used another theater on the grounds and put on a weekly show at the now-defunct Showcase Theater in Bellport village.

The apprentices lived on Gateway's grounds where they learned everything about theater from makeup application to set design. As David Sheldon, current producer Paul Allan's uncle, told *Newsweek* that year, "In a great many theaters today, apprentices just perform lackey work. They cut lawns or wait tables, but don't get to act." At Gateway, they got to act, since Sheldon's father Harry Pomeran, began Gateway Playhouse specifically to focus on young people who ardently wanted to learn acting.

Due to Joyce Selznick, the Playhouse program attracted even more young people to act in summer stock in the hope of being discovered. Besides Columbia's represen-

tatives, other movie studios, agents, Broadway and TV producers would turn up in the audience to inspect Gateway's latest crop of hopefuls, and offered contracts and screen tests. Those chosen by Columbia Pictures studied with legendary teachers like Herbert Berghof and Uta Hagen in New York City. Lecturers and guest artists at Gateway included John Carradine, Lillian Roth, Bill Hayes and Lynda Day. James Darren, later described as a Selznick discovery, was an apprentice.

The school supported the theater, and as Sheldon said, "the theater supports the school because it attracts the students." Gateway also staged productions of new plays, giving young playwrights a crack at production as well.

Summer stock has now gone the way of the dinosaur, as audience expectations and production costs soared, making so many shows at one time impossible. But Harry Pomeran's vision of a place where young actors could develop their skills still remains in the Barn Theater, where his granddaughter Robin Allan holds classes for Gateway's Acting School.



Director Sheldon and the cast of  
"Flower Drum Song"

## WHO'S WHO...

original pianist of Michael Bennett's A CHORUS LINE at the Public Theatre. She went on to play the show on Broadway and eventually helped to mount the original National, International, London and Australia productions of the show. After leaving in 1978 to serve as pianist and associate conductor with THEY'RE PLAYING OUR SONG, starring Lucie Arnaz and Robert Klein, she returned to A CHORUS LINE in 1982 as Musical Supervisor. Since then, Fran has conducted and supervised numerous productions internationally, most recently the Far East Tour produced by Gateway Playhouse. Other credits include GODSPELL, THE GOODBYE GIRL, PIPPIN, WILL ROGERS FOLLIES, but her greatest production thus far is her son, Kyle. Fran is looking forward to her new Broadway show with Marvin Hamlisch next year.

**WILLIAM FOSTER McDANIEL** (*Re-Orchestrations*) Mr. McDaniel has provided musical direction for Gateway/Candlewood productions of AIN'T MISBEHAVIN', ONCE ON THIS ISLAND, FIDDLER ON THE ROOF, NUNSENSE II, GUYS & DOLLS, A FUNNY THING HAPPENED ON THE WAY TO THE FORUM, HELLO, DOLLY! and SHOW BOAT. He recently conducted Off-Broadway's DINAH WAS, a theatrical tribute to jazz singer Dinah Washington. Mr. McDaniel began his career 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 Balhazor 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 Lorrin, has founded Gateway Acting School for that purpose. Her greatest accomplishment to date is her beautiful daughter, Hayley Lynn.

**KEVIN FREDERICK** (*Production Stage Manager*) is proud to return to the Gateway Playhouse for the 1999 season of shows. Kevin recently completed the National Tours of MEET ME IN ST. LOUIS as Production Manager and the HOLIDAY

SPECTACULAR ON ICE during the Christmas Holiday. Kevin has also stage managed numerous productions including, MAN OF LA MANCHA, THE MUSIC MAN, BRIGADOON, THE WILL ROGERS FOLLIES and WEST SIDE STORY. Kevin received his Masters of Fine Arts Degree in stage management at Rutgers University in 1989, stage managing HAMLET, MUCH ADO ABOUT NOTHING, which starred Calista Flockhart, MACBETH, and OF MICE AND MEN. Kevin lives in Sarasota, Florida where he has been the stage director for the world premier of two youth operas; ARABICA and THE EYE OF RA, at the Sarasota Opera House. He was also the stage director for BRUNDIRAR a special youth opera which brought critical acclaim. Ela Weissberger, one of the original characters who performed in BRUNDIRAR while being held in the Terezin Concentration Camp, was on hand for the opening ceremony. Kevin has also enjoyed directing THE MUSIC MAN at the Venice Little Theatre and THE WILL ROGERS FOLLIES at Booker High School. Enjoy the performance.

**BRODIE ALAN STEELE** (*Scenic Designer*) This is the third production Brodie has designed for Gateway, the others being THE ODD COUPLE and SHOW BOAT. This spring he went out with Gateway's National Tour of MEET ME IN ST. LOUIS and last season was the Technical Director at Gateway's Candlewood Playhouse. His credits cover a wide range of scripts, from SWEET CHARITY to KEELY AND DU. His designs for the Gallery Players of Brooklyn include SWEENEY TODD, A WINTER'S TALE and WEST SIDE STORY. He wishes to thank Kate and Jen for all their love and support.

**DAVID WELLS** (*Costume Designer*) was educated in London and Paris and came to America 12 years ago. David has been employed by Costume World for 10 years and has costumed some of their most popular productions that include FIDDLER ON THE ROOF, BRIGADOON and THE WILL ROGERS FOLLIES. David Wells has represented Costume World in newspaper and media interviews that have been showcased in Florida's most popular local newspapers, as well as the *New York Times*. Young David hopes to continue his successes, work and education in costuming.

**KIM HANSON** (*Lighting Designer*) is a veteran of many Gateway productions: ANYTHING GOES, SINGING IN THE RAIN, CAMELOT, GYPSY, GROUCHO, PETER PAN, and his first show at Gateway, the unforgettable BABY. Kim is glad to be back for this production of 1776. Some National and International Tours he has designed include AIN'T MISBEHAVIN', A CHORUS LINE, 42ND STREET, SOPHISTICATED LADIES, SONG AND DANCE, and EVITA. Kim has been resident designer for Chen and Dancers, and The New American Ballet Ensemble and has provided lighting and production management for various artists such as Ray Charles, Barbara Cook, Gregory Hines, Bobby Short, Chita Rivera, Tommy Tune, Robert LaFosse, and Darci Kistler. He is especially pleased to be working with Bob Durkin again!



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Spotlight on

# STAGE MANAGING

A stage manager has to be a combination of air-traffic controller, juggler, psychologist, and diplomat. It is his job to make certain every aspect of the production runs smoothly. "I think the stage manager is the coordinator of a production," said Kevin Frederick, stage manager for *1776*, "an organizer, a communication link between management, technical and design staff, and the acting and directing during rehearsal." The stage manager serves as a conduit for information between rehearsal and each of the production's departments. Changes are made every day, whether it is the addition of a prop, change to a set, or accessory for a costume. "It's a real hands-on job, and it is helpful to have a good background in all areas of theater," said Frederick.

The stage manager works with the director to set rehearsals on a daily basis, managing both time and people. An average day begins at 8:30 with the preparation of paperwork. Frederick arrives at the rehearsal space about 45 minutes later to be sure the area is set up for that day's rehearsal with a clean piano, the correct props, etc. He makes sure the actors are there on time for rehearsal which begins at 10:00 a.m. and continues all day. He documents all the blocking (where the actors move on stage) and makes sure the musical director and others keep to the schedule. A rehearsal might end at 7:00 p.m. and Frederick could then be involved in a prop meeting, cleaning up the rehearsal space, typing up summaries of the day's rehearsal and passing out the next day's schedule. "Usually I have an assistant stage manager who does some of that, so I can eat and then go call the show that is running," he said.

"Calling" a show starts with the stage manager being sure all the actors have arrived half an hour before the curtain goes up. He disseminates information to them and/or the dance captain about the previous performance, then goes to his console, a closed circuit television. "There are a series of cues written into the script, light cues, set cues, orchestra cues, fly cues," said Frederick, who wears a headset and talks to stagehands on the set all night. "It is my job to oversee the show and make sure all the cues happen at the right time and smoothly, so that the audience can enjoy the production the producers are presenting," he explained. In one show, a Christmas tree flew in at the same time that the actors are waltzing, so Frederick had to be ready to stop the tree if actors were in the way, then let the tree con-

tinue coming in. "It could be dangerous if I wasn't watching at all times," he said, "I can't walk into a theatre and not be fully prepared to work for that show."

Being in rehearsal all day, it is difficult to switch focus from one show to the other. "I trained my assistant, Nicole Bouclier, to call *A Chorus Line*, which allows me to stay in rehearsal with *1776*," he said. "We are a good team, and I've been able to mentor her a bit, I've entrusted her with a lot and she's really taken the ball." Bouclier just graduated this year from Connecticut College, and this is her first professional job, although she was an intern at Gateway's Candlewood Playhouse in Connecticut two years ago. "I love the organization, keeping the flow of information going, and seeing the show come out as well as it can," she said, "and Kevin has given me a lot of responsibility." Frederick himself was trained by three of the best stage managers in the business: Phil Friedman, who was Bob Fosse's stage manager for 30 years, and Frank Hartstein, and Tom Kelly were his professors at Rutgers University where he got his M.F.A. He was raised in California where his father was a stagehand for NBC Studios, nevertheless, he came to theater late as a career. "I was working as an electrician and I got tired of it. I started studying as an actor at Cal State Northridge, then I started designing. One of my professors said he thought I'd be good at stage managing and I fell in love with it," he said. He has also directed productions of *The Music Man* and written a show with children which was mounted in Sarasota, Florida. "The kids actually wrote it, and I was their advisor. It toured around the schools," said Frederick, who has also taught acting at high schools and directed original scripts for the last three years of Youth Opera at Sarasota Opera House.

"I treat every show the same, whether there is one cue to call or 300, every show has its special qualities," said Frederick, "and I have to be the same every day, stay level-headed and be a good listener. I have to be intuitive. When people blow up at me I have to hear what is really being said and solve the problem instead of creating a bigger one. I am everybody's parent, psychologist, helper, teacher, whatever they need me to be, as long as it is for the good of the production. I love what I do, it is different every day and I am lucky I get to do this. Professional theater is one of the most exciting businesses you can be in."

## 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 .....	Bob Durkin
Musical Director .....	Fran Liebergall
Casting Director .....	Robin Joy Allan
Production Manager .....	Kristin Hassett
Production Stage Manager .....	Kevin Frederick
Scenic Designer/Technical Director .....	Brodie Alan Steele
Lighting Designer .....	Kim Hanson
Costume Designer .....	David Wells, Costume World
Sound Designer .....	Greg Reif
Costume Coordinator .....	Cheryl Randal
Assistant Technical Director .....	Russ Dobson
Assistant Stage Manager .....	Nicole Bouclier
Master Carpenter .....	Stanley Schorr
Properties Mistress .....	Marianne Dominy Pate
Wardrobe .....	Rachel Barton
Master Electrician .....	Brian Loesch
Assistant Master Electrician .....	Craig Tichy
Scenic Artist .....	Maya Wildberger
Painters .....	Melissa Vignato, Johanna Baldino
Technicians .....	Jill Andrea, Seth Fishbein, Ashley Garrett, Josh Kauffman, Tara Kelly, Ryan Scott, Alex Tobiasz, Stephan Van Denburg
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**Gateway Playhouse would like to thank our volunteer staff for their dedication and support. It is much appreciated.**

Al Pollog - Head Usher

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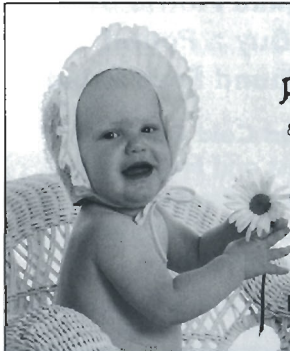
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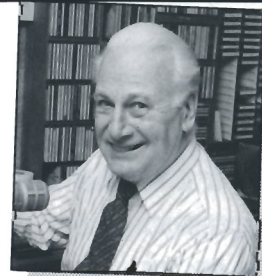
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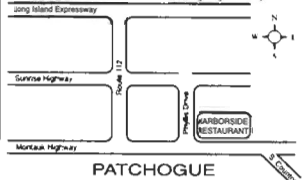
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## Theatre Etiquette



A performance at Gateway Playhouse can be a truly uplifting experience for all of our patrons and for the performers as well. Following are some tips that will maximize everyone's enjoyment.

### *We were here, where were you?*

Arriving late to the theatre is never considered "fashionably late." Please arrive before the scheduled curtain time to allow time to park and get to your seats before the show begins. After the performance or overture has begun, latecomers will be asked to wait until a suitable moment before being seated. The same reminder applies at intermission, so don't "dawdle."

### *Is this seat taken?*

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.

### *Talking & humming*

Please don't. Kindly refrain from talking, humming or singing along during the show so as not to disturb your neighbors.

### *Hearing a pin drop*

Just as you mentally leave your earthly boundaries and are transported to another place and time, becoming one with the performers, SUDDENLY, your neighbor starts beeping or unwrapping a candy. Watches, cellular phones and beepers are distracting and annoying to everyone. We ask that all such devices be left in the car or turned off upon your entry into the theatre. And why not pop that candy into your mouth before the show starts?

### *Running Ovarions*

A quick departure is noticed by everyone in the audience, and especially by the performers on stage. You've invested considerable time and energy in getting to the theatre. Why ruin the experience for those around you in an effort to save a few minutes getting to your car? The performers can see you, so please wait until the house lights come up.

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

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