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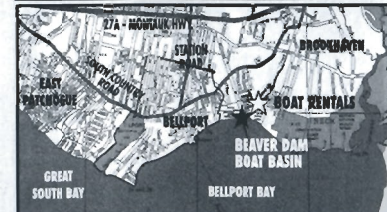
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## Letter from the Producers

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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# A CHORUS LINE

Conceived and Originally Directed and Choreographed by

**MICHAEL BENNETT**

Book by

**JAMES KIRKWOOD and NICHOLAS DANTE**

Music by

**MARVIN HAMLISCH**

Lyrics by

**EDWARD KLEBAN**

Co-Choreographed by **BOB AVIAN**

Original Broadway production produced by the New York Shakespeare Festival,  
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**FRAN LIEBERGALL**

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September 15 - October 2

## A CHORUS LINE CAST

(In alphabetical order)

Maggie .....	ANGELA CHRISTIAN *
Tricia .....	KELLY DACUS
Roy .....	BRAD DeLIMA
Richie .....	ERIC DYSART
Greg.....	JOHN FLYNN *
Lois.....	MARY GIATTINO
Mike.....	CHEYENNE P. GROSS
Cassie .....	SHANNON LEE JONES *
Bebe.....	JAMIE KAREN
Val .....	KENDRA KASSEBAUM *
Kristine .....	RACHEL LAFER
Zach .....	KEVIN MCCREADY *
Don.....	DANIEL McDONALD
Sheila .....	KATHRYN MOWAT-MURPHY *
Paul .....	ERIC PAEPER *
Vicki.....	NICOLE PARKER
Frank.....	CHRIS PRINZO
Diana.....	M. KATHRYN QUINLAN *
Al .....	SPENCER ROWE *
Butch .....	NICK SANCHEZ
Mark .....	JAMES R. SANTOS
Larry .....	JOHN R. SLOAN *
Connie .....	KIM SMARSH
Judy .....	DEBRA DENYS SMITH *
Bobby .....	ROBERT TUNSTALL

## UNDERSTUDIES

Val, Connie, Kristine, Maggie .....	KELLY DACUS
Larry, Don, Mike, Greg .....	BRAD DeLIMA
Bebe .....	MARY GIATTINO
Diana .....	JAMIE KAREN
Cassie .....	KATHRYN MOWAT-MURPHY *
Sheila, Judy, Kristine .....	NICOLE PARKER
Mark, Paul, Al .....	CHRIS PRINZO
Richie, 2nd Paul .....	NICK SANCHEZ
Zach .....	JOHN R. SLOAN *

## MUSICIANS

Musical Director, Conductor .....	FRAN LIEBERGALL
Assistant Conductor, Keyboards.....	WILLIAM FOSTER McDANIEL
Reeds .....	MIKKI RYAN
Reeds.....	ED ZUHLKE
Trumpet.....	DAVE OLSON
Trumpet.....	DAN YEAGER
Trombone .....	KENICHI NINOMIYA
Bass .....	JORDAN JANCZ
Drums.....	JEFF FERRELLO
Percussion .....	TREY FILES



\*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 the Society of Stage Directors and Choreographers, Inc., an independent national labor union.



## A History

In the early 1970s, two dancers, Tony Stevens and Michon Peacock, approached the legendary Broadway director Michael Bennett, wanting to explore the possibility of doing a show about dancers. He was intrigued, and arranged for about two dozen dancers, many of whom were performing in his show *Seesaw*, to dance and talk to him about their lives in theater. There were two of these sessions, running from midnight when the shows ended, to about noon the next day, and both were recorded on audiotape.

Bennett edited the tapes with one of the dancers, Nicholas Dante, and then went to New York Shakespeare Festival and Public Theatre producer Joseph Papp, who liked the raw idea of a musical about auditioning, and set Bennett up with funds to workshop his project off-Broadway. Marvin Hamlisch and Ed Kleban began work on the music and lyrics, and James Kirkwood was brought in to work with Dante on the book. *A Chorus Line* was born at the Newman Theater (part of the Public Theatre's complex) in mid-April 1975. Critics were allowed to see the show on May 21, and after 101 performances it moved uptown to the Shubert Theater on Broadway.

Groundbreaking in its time, the show avoids using a narrative plot line and tells the individual stories of 18 dancers hoping to land a place in the chorus in a nameless musical. Asked probing questions by the director, they talk about their hopes, dreams childhoods, facing adversity, and coping with despair. This depiction of the universal struggle of the individual to be noticed apart from his group caught the public imagination, since nearly everyone knows the experience of standing in line hoping their interview will land them the job, and *A Chorus Line* was awarded the Pulitzer Prize for Drama in 1976. The show also won nine Tony Awards and ran for 15 years chalking up 6,137 performances. It was seen by more than six million people before it closed on April 28, 1990.

A film was made of the show in 1985, starring Michael Douglas and Terrence Mann, which was nominated for two Golden Globes and three Oscars. Two Broadway touring companies formed, one traveled seven years, and the other for five years and eight months. The show has been translated into dozens of languages and has been performed countless times around the world, including Gateway's tour this winter in Taiwan and Singapore.

## A CHORUS LINE

An Audition  
The Time: 1975  
The Place: A Broadway Theatre

### MUSICAL NUMBERS

1. I Hope I Get It ..... Company
2. I Can Do That ..... Mike
3. And ..... Bobby, Richie, Val, Judy
4. At the Ballet ..... Sheila, Bebe, Maggie
5. Sing! ..... Kristine, Al
6. Hello Twelve, Hello Thirteen, Hello Love ..... Company
7. Nothing ..... Diana
8. Dance: Ten, Looks: Three ..... Val
9. The Music and the Mirror ..... Cassie
10. One ..... Company
11. The Tap Combination ..... Company
12. What I Did For Love ..... Diana and Company
13. Bows (One, Reprise) ..... Company

**"The Characters portrayed in A CHORUS LINE are, for the most part, based upon the lives and experiences of Broadway dancers. This show is dedicated to anyone who has ever danced in a chorus, or marched in step...anywhere."**

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# WHO'S WHO...

**ANGELA CHRISTIAN** (*Maggie*) Regional: SMILE (Doria/American Stage Company, Maine State Music Theatre), A CHRISTMAS CAROL (Belle/Syracuse Stage), OLEANNA (Carol/Cleveland Playhouse), TWELFTH NIGHT, OUR TOWN, PACK OF LIES (Viola, Emily, Julie/Merrimack Rep.), KISS ME KATE, 1940s RADIO HOUR (Bianca, Connie/ Connecticut Rep.) LA CAGE AUX FOLLES (Anne/Chiswick Th.). Original roles in premiere works: RING-A-RING-OF-ROSY (Annabella/Hal Prince Directors Company), MAGGIE'S RIFF (Maggie/Merrimack Rep.), PILGRIM (Anna/by John Stothers), GIRL OF MY DREAMS (The Girl/Musical Theatre Works) MacGREGOR (Catherine/Intar), THE BUBBLY BLACK GIRL SHEDS HER CHAMELEON SKIN (Scarlett/Manhattan Theatre Club), SUMMERLAND (Katie/Musical Writers' Playgroup). TV: Oz. Boston Conservatory Graduate. Trivia...cast in Broadway's THE CIVIL WAR right before it closed.

**KELLY DACUS** (*Tricia, understudy Val, Connie, Maggie, 2nd Kristine*) Kelly is pleased to continue her Chorus Line tradition here at Gateway, having recently played "Val" in Union County Arts Center's award-winning production in Rahway, NJ. She has also toured A CHORUS LINE in Europe as "Kristine," and performed at Harrah's, Lake Tahoe - where she played everyone else. Other favorite roles (not in A CHORUS LINE) include "Gladys" in THE PAJAMA GAME, "Nikki" in SWEET CHARITY, "Phyllis" in 42<sup>ND</sup> STREET and "Anna" in THE BALTIMORE WALTZ. This is Kelly's second show at Gateway having previously been seen as "the hotel slut" in GRAND HOTEL.

**BRAD DELIMA** (*Roy, understudy Larry, Don, Mike and Greg*) holds a B.F.A. in Theatre from New York University's Tisch School of the Arts, where he studied at CAP 21 Musical Theatre Conservatory. A native of California, Brad has been performing since the age of eight in theatre as well as on television. Thanks and love to his family on the left coast.

**ERIC DYSART** (*Richie*) Regional Credits include CATCO'S MOONCHILDREN, Cleveland Opera's production of LA BOHEME, and other various credits including, HAMLET, THE SECRET GARDEN, CABARET (Critic's Choice, Best Actor in a Leading Role), GUYS & DOLLS, PHANTOM, MASS, By Leonard Bernstein, and most recently Downtown Cabaret's production of DAMN YANKEES. Eric holds a Bachelor of Fine Arts in Musical Theatre and Dance.

**JOHN FLYNN** (*Greg*) a graduate of Hofstra University, is thrilled to be back on Long Island.

This past year John performed in GYPSY at the Paper Mill Playhouse with Betty Buckley and Deborah Gibson and in the musical revue PETS! in Boca Raton, Florida. This fall he will be performing his cabaret show "John Flynn Sings Wildly Inappropriate Songs" in New York City. Special thanks to friends and family and Mitzi for inviting me to the party once again.

**MARY GIATTINO** (*Lois, understudy Bebe*) is thrilled to be back on the Gateway stage this season after having just completed their production of MEET ME IN ST. LOUIS. She has also been seen in Gateway's productions of THE KING & I, 42<sup>ND</sup> STREET and IT'S A WONDERFUL LIFE. Mary had studied for many years at the Gateway Acting School and Stage Door School of Dance. She is very excited to begin her second year at the College of Charleston this fall. Mary would like to thank Gateway and her amazing family. I love you guys!

**CHEYENNE P. GROSS** (*Mike*) hails from Cincinnati, Ohio and makes his Gateway debut with A CHORUS LINE. This marks Cheyenne's third CHORUS LINE, he was last seen as Larry in the National Tour. Other credits include the National Tour of FIDDLER ON THE ROOF, JEKYLL AND HYDE, and KING AND I. Love to my Katz!

**SHANNON LEE JONES** (*Cassie*) Shannon most recently appeared as Jane Blade in the New York premiere of SHADOW BOXER'S at Synchronicity Space. She played the role of Cassie in A CHORUS LINE in both a European tour, and last season at The North Shore Music Theatre. On Broadway, she has appeared as Angelique, in LA CAGE AUX FOLLES, as well as its first National Tour. Other National Tours include HELLO DOLLY (with Carol Channing); FUNNY GIRL (with Juliet Prowse); and SUGAR (with Joe Namath). Regionally, I DO, I DO, at The Hilton Head Playhouse and CABARET at The Hasty Pudding Theatre in Boston. New York credits include, The Barrow Group's productions of VIC'S BOY at the Garrett, and TALES OF HOLLYWOOD, LA MAMA. Television credits include featured roles in The Guiding Light, "All My Children," "Magnum P.I." and "The Irving Berlin Special" at Carnegie Hall.

**JAMIE KAREN** (*Bebe, understudy Diana*) proudly makes her Gateway Playhouse debut. She was last seen at Starlight Theatre in Kansas City as "Cha-Cha" in GREASE. Prior to that, she portrayed "Anita" on the national tour of WEST SIDE STORY. Her favorite regional credits include "Kathy" in COMPANY, "Cassie" in A CHORUS

LINE, TOMMY and BRIGADOON. Following this production, she returns yet again to WEST SIDE STORY, except in Asia! Originally from Miami, Florida, Jamie holds a Bachelor of Arts in psychology and dance from Hofstra University. As always love and thanks to Mom, Dad and Cory.

**KENDRA KASSEBAUM** (*Val*) returns from the Far East where she toured with A CHORUS LINE (Val). She created the role of Orma Fry in the musical workshop of SUMMER (The York Theatre) with Emily Skinner. She also appeared in the National Tour of GREASE! (Patty Simcox). Her favorite roles include Minnie Fay in HELLO, DOLLY! starring Mimi Hines and Phil Ford; Audrey in LITTLE SHOP OF HORRORS and Little Red in INTO THE WOODS. She has appeared on television in "The Guiding Light."

**RACHEL B. LAFER** (*Kristine*) is very excited to be a part of A CHORUS LINE. Her previous credits include the 1999 Australian Tour of IRELAND - THE MUSICAL, the European Tour of 42<sup>ND</sup> STREET, National Tours of WEST SIDE STORY and CAROUSEL and the pre-Broadway tryout of TOPPER at the Helen Hayes Performing Arts Center. She holds a BFA in Dance from the University of the Arts and is a trained Ballroom instructor and dancer. Love and thanks to my wonderful fiancée, John Coppola.

**DANIEL McDONALD** (*Don*) is thrilled to be in A CHORUS LINE and to be back working with Gateway again. He recently finished Gateway's tour of MEET ME IN ST. LOUIS and a 52 week national tour of GREASE where he was Dance Captain as well as Danny Zuko. Daniel comes from upstate New York, received his BFA in performance from Niagara University and now lives in New York City. Dan has performed in such shows as A CHORUS LINE (Bobby), FALSETTOS (Whizzer), GYPSY (Tulsa), SINGIN' IN THE RAIN (Cosmo), THE ROCKY HORROR PICTURE SHOW (Brad), A WONDERFUL LIFE (George Bailey), and LITTLE SHOP OF HORRORS (Seymour). Daniel thanks his family, friends and God for all his achievements.

**KEVIN MCCREADY** (*Zach*) comes directly to the Gateway Playhouse from the National Tour of SUNSET BOULEVARD starring Petula Clark. Prior to that he played four different characters opposite Sandy Duncan in the new play, FREE FALL which had its premiere in Dallas, Texas. Kevin has done numerous commercials, television shows and films. His favorite role was playing the part of Paul Rhodes in Ron Howard's RANSOM starring Mel Gibson. This fall Kevin will play the part of Lucentio in KISS ME, KATE, which will mark his ninth Broadway show. Love to Scoob.

**KATHRYN MOWAT-MURPHY** (*Sheila, understudy Cassie*) is delighted to be debuting at the Gateway Playhouse with Ms. Mitzi Hamilton and Ms. Fran Liebergall in her fourth production of A CHORUS LINE, third with Mitzi. Other Musical Theater professional credits include Kander and Ebbs AND THE WORLD GOES ROUND, West Palm Beach, Florida and she played "Dora" in the first regional production of STEEL PIER at the Actors Playhouse, Coral Gables, Florida. Always thankful to the "powers that be" for the opportunity to live her dream. Love always to her husband Shawn, Kathryn would like to thank Hope, Greg, Andrea, family and friends for their continued support and faith in her. This is for Dad.

**ERIC PAEPER** (*Paul*) is pleased to be returning to Gateway. Since his last appearance here Eric has done four off-Broadway plays including a one man show called THE NIGHT LARRY KRAMER KISSED ME. He has also done several international tours of A CHORUS LINE taking him throughout Europe and the far east. Eric is a graduate of the SUNY Purchase Acting Program and now studies with Seth Barrish at the Barrow Group. Most recently Eric made his professional directorial debut at the New London Barn Playhouse where he directed and choreographed their current hit production of ANNIE WARBUCKS.

**NICOLE PARKER** (*Vicki, understudy Sheila, Judy and Kristine*) comes from the state of Texas, where she earned a BFA in dance from Sam Houston State University. She belonged to "The Raven Touring Dance Project" traveling around the country. She has performed internationally in Japan and in the United States at the Kennedy Center, Washington D.C. Credits include: 42<sup>ND</sup> STREET, CRAZY FOR YOU, A CHORUS LINE, WEST SIDE STORY and more.

**CHRIS PRINZO** (*Frank, understudy Mark, Paul and Al*) has recently graduated from CAP 21 Musical Theatre Conservatory at NYU's Tisch School of the Arts with a BFA in Theatre. Favorite shows at CAP 21 include HELLO AGAIN (Young Thing), A CHORUS LINE (Mark), and PIPPIN (Lewis). Chris is happy to be working with his two "BFF's" and would like to thank his awesome family for everything.

**M. KATHRYN QUINLAN** (*Diana*) Kathryn is happy to return to the Gateway after having performed the role of Rizzo in last season's production of GREASE! In the year since, she has had the pleasure of performing two of her other favorite roles: Amalia in SHE LOVES ME (Bristol Riverside Theatre) and Bella in RAGS (Coconut Grove Playhouse) a role which she will be reprising.

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# WHO'S WHO...

ing at the Paper Mill Playhouse later this fall. Other notable productions include: Broadway - THE WIZARD OF OZ, Regional - GIGI, WEST SIDE STORY, SOUTH PACIFIC, Concerts - 92<sup>nd</sup> STREET "Y," A LOT OF LIVING (the Music of Charles Strouse), HAPPY TALK (The Music of Rogers and Hammerstein) and The Connecticut Grand Opera.

**SPENCER ROWE** (Al) recently comes from performing the role of Action in Pittsburgh Civic Light Opera's production of WEST SIDE STORY. He is very happy to be returning to the role of Al. His most recent production of A CHORUS LINE was with Mitzi Hamilton in Hawaii. Other credits include A CHORUS LINE and WEST SIDE STORY National and European tours, Tulsa in GYPSY, Jesus in JESUS CHRIST SUPERSTAR. Film and television include commercials for Cagiva Italy and a mourner in DEVIL'S ADVOCATE with Al Pacino and Keanu Reeves.

**NICK SANCHEZ** (Butch, understudy Richie, 2nd Paul) is happy to be following the recent SHOWBOAT with A CHORUS LINE. While being no stranger to the Gateway theater, he has performed in the Children's Theater, in shows such as SNOW WHITE, POCAHONTAS, TOY FACTORY, THE WIZARD OF OZ, CINDERELLA, and ALICE IN WONDERLAND. Locally, other credits include: 1776 (Courier), A CHORUS LINE (Paul), and THE

WIZ (Tin Man). On the screen would include a promotional film about drinking and driving with Take Control U.S.A. Special thanks to Black Gina; "Go back to High School!"

**JAMES R. SANTOS** (Mark) helped establish The Redding City Ballet with his contributions as a choreographer, director, and dancer. His debut with American Musical Theater of San Jose in FOLLIES and as Frank in SEVEN BRIDES FOR SEVEN BROTHERS earned him the Ginny Award for their 1997-1998 season. James studied at S.U.N.Y. Purchase and at Oregon Ballet Theatre. He has been a guest teacher at Debbie Reynolds Studio (Los Angeles). Choreography credits include: GREASE, PETER PAN, HAIR, GODSPELL and most recently R.C.B.'s 1998-1999 season NUTCRACKER and GAITE PERISIAN. He recently toured with Gateway's MEET ME IN ST. LOUIS. He would like to thank his new found family from A CHORUS LINE and God for their love and support.

**JOHN R. SLOAN** (Larry/Dance Captain/Zach understudy) is a native to Anderson, Indiana, this marks John's seventh appearance in A CHORUS LINE. He received his training from Butler University in Indianapolis, Indiana. Other credits include: Cosmo in SINGIN' IN THE RAIN, the "Cheesegrater" in BEAUTY AND THE BEAST, (Vienna, Austria), as well as productions of

PIPPIN, CRAZY FOR YOU, SHOWBOAT, EVITA, MY FAIR LADY, and others. Show business has taken him from Tokyo to Finland, Italy to Paris, and all points in between. "Now I know why they call us gypsies!"

**KIM SMARSH** (Connie) is a recent graduate of New York University - Tisch School of the Arts/CAP 21, having received her BFA in Theater this past May. She is thrilled to be a part of this production of A CHORUS LINE and happy to be able to share it with friends. Other favorite performances include FALSETTOS (Cordelia), PIPPIN, A CHORUS LINE (Connie), JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT (Mrs. Potiphar), GUYS AND DOLLS, and her one woman show, TAPPING INTO MY SEOUL. Lots of love and thanks to her family and wonderfully marvelous friends for their constant love, support and encouragement.

**DEBRA DENYS SMITH** (Judy) is thrilled to once again be performing in this very special show, which long ago made her realize she wanted to pursue a career in Musical Theatre. Tours include: SESAME STREET LIVE (Bert, Baby Bear), CRAZY FOR YOU European, FAME! European. Other favorite shows: WIZARD OF OZ (Glinda), FORUM (Gymnasia), WILL ROGERS FOLLIES, and GUYS AND DOLLS. Debra is a Rockette at Radio City Music Hall in New York. She most recently could be seen in the Paper Mill Playhouse production of CRAZY FOR YOU which was taped for PBS "Great Performances." Thanks to God, family and friends for their love and support in this crazy business!

**ROBERT TUNSTALL** (Bobby) began dancing in North Carolina at the Hootenanny near his Grandparents house. Since then he has toured all across Europe, North America, and the Far East with international productions of 42ND STREET, A CHORUS LINE, and the WIZARD OF OZ (Scarecrow). Gateway Debut. "Don't dream small, you'll never wake up."

**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.

**MITZI HAMILTON** (Director/Choreographer) is best known for her association with Michael Bennett's legendary A CHORUS LINE. She provided the inspiration for the character of Val, and performed the role in the original London Company and then on Broadway. Subsequently, she went on to direct and choreograph numerous productions of A CHORUS LINE all over Europe, the United States, and Asia. Ms. Hamilton's performance career encompasses eight classic Broadway shows, including CABARET and PIPPIN, and was featured in the original casts of APPLAUSE, SEESAW, ON THE TOWN (Revival), and KING OF HEARTS. Regional theatre credits include Nellie Forbush in SOUTH PACIFIC and the title role in SWEET CHARITY. In addition to Mr. Bennett, she has been directed by such legends as Hal Prince, Ron Field and Bob Fosse. Ms. Hamilton's directing credits include DAMN YANKEES, JESUS CHRIST SUPERSTAR, I DO, I DO, STEPPING OUT, THE BOYFRIEND, GYPSY, SWEET CHARITY, EVITA and GREASE. She co-choreographed SEVEN BRIDES FOR SEVEN BROTHERS and received the Connecticut Critics Circle Award for Best Choreography 1997. Ms. Hamilton is with the Directors Company at NYU's Dramatic Writing Program and was with the Lincoln Center Theatre Directors Lab, 1995 and 1996. Mitzi recently directed GREASE at The Muny in St. Louis where it broke all box office records. She is pleased to be doing A CHORUS LINE once again and thrilled to be here at Gateway Playhouse for the first time. She would like to thank Paul Allan and John Hodge, and a special thanks to Robin Allan. Mitzi dedicates this production to the memory of her friend, the late Michael Bennett. Praise the Lord!

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

**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



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## Mitzi Hamilton

Director Mitzi Hamilton and Musical Director Fran Liebergall have spent more than half their lives contemplating productions of *A Chorus Line*. Liebergall played the piano for the Off-Broadway workshop and was in the orchestra pit when the show moved uptown. Hamilton was in on the original taped interviews with Michael Bennett and was the inspiration for the character of Val. Hamilton did not get the part, however. "I remember auditioning with a girlfriend, but not reading any of my own material. I gave a bad audition, but luckily I was in *Pippin* at the time," she said. Instead, she opened in the London company of *A Chorus Line* and later went into the Broadway company when cast changes were made. "I left a few times, for other shows, but I always went

back there for about 10 years," she said.

Hamilton began dancing influenced by a cousin, the song "Dance Ballerina Dance" and the film *The Red Shoes*. "Years later I found out my mother had always wanted to be a dancer," she said. She went to a neighborhood dance school starting about age four. "By the time I was a teenager I began training more seriously and started playing roles in musical theater in school. In high school I knew I wanted to pursue it as a career." She stayed in her hometown of Chicago after graduation, working as a dancer, then worked in New York. She had landed the national tour of *How to Succeed In Business* when it came to Chicago and after it closed went to Puerto Rico for a few months. *Business's* producers asked her if she

wanted to take the show out on the road one last time...after playing it first on Broadway for a week. "I guess in those days they broke in the tour on Broadway, the other cast left and we came in for the last week. But I didn't actually move to New York for another two years." *Applause* with Ron Field was her first real Broadway show, and she also worked with Bob Fosse, and Hal Prince.

Liebergall started taking piano lessons about age six with the same teacher till she was 18 when she attended Ithaca College. "I always wanted to be in a Broadway pit," she said. After college, she was offered a production of *Jacques Brel* and while doing that met the musical director of *Godspell*. "While I was



**Mitzi Hamilton**  
Director, Choreographer

## and Fran Liebergall

subbing for him I met Marvin Hamlisch. He had come to see *Godspell* and liked my playing. I auditioned for him and then for Michael Bennett and that's how I became the original pianist for *A Chorus Line*." She was 22 years old. Liebergall stayed in the pit with the show for about three years, then did Hamlisch's next show *They're Playing Our Song* for another three years. *A Chorus Line* drew her back as the supervisor for the New York company and touring companies. "I stayed with the show till it closed, but as supervisor I did not have to play in the pit, for rehearsals, casting, or working with understudies," she said, "and at the time my priority was my husband and son. It was comfortable." After her divorce she realized she needed her work to give her confidence, and her first musical directing job was, of course, *A Chorus Line*, the 1996 Equity tour.

About nine years ago, Hamilton began assisting directors while performing the role of Sheila in Europe. "I had no idea that I would be doing this now, it fell into my lap," she said. When a director she had been working with fell ill, she was given the opportunity to direct and choreograph the show herself. "I took myself off the stage the following year, this was more challenging and I had lost my desire to perform," she said, although she still takes dance class.

"It is about passing it on to new young dancers, and watching them make it their own," said Hamilton, "It is very universal,

everyone has gone through the pains of growing up, and everyone has been on the line at some point so to speak." It is even more personal for Liebergall: thanks to *A Chorus Line* she met her ex-husband "Because of this show, I have my son. It led to my working with Mitzi. If it weren't for *A Chorus Line* my life would be so different," she said. In the last four years, Hamilton and Liebergall have done at least five productions together. "We've known each other for over 20 years, and there is such mutual respect," said Liebergall.

The two have just finished a production of *Grease* at The Muny in St. Louis, but *A Chorus Line* remains their first love. "No matter where it is done, the show is the star," Hamilton said. Liebergall adds, "She really loves this show, and so do I."



**Fran Liebergall**  
Musical Director

# 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...

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 Balthazar 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 BRUNDIBAR a special youth opera which brought critical acclaim. Ela Weissberger, one of the original characters who performed in BRUNDIBAR 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.

**MARILYNN A. WICK** (Costume Designer) has costumed a diverse show selection and works extensively with the nation's professional and regional theatres. Marilyn's credits include the design and production of costumes for the Theatre of the Stars adaptation of THE WILL ROGERS FOLLIES, starring Marla Maples. Marilyn designed new costumes for Loretta Swift in the starring role of MAME for Richard Akins Productions. Marilyn Wick's National tour credits include EVITA, AIN'T MISBEHAVIN', SHENANDOAH, YOUR ARMS TOO SHORT TO BOX WITH GOD and ME AND MY GIRL. She is particularly honored by the recognition of the custom designs she produced for the Ringling Brothers and Barnum and Bailey Circus for the third consecutive year. Marilyn Wick is the founder and President of Costume World, the second largest national costume rental house with locations in Pennsylvania, Florida and Texas.

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# Spotlight on DANCE

**W**hat would a musical be without dance?

Dance starts with a choreographer, who must visualize the characters, the place, the situation, and the reason for the dance. What elements will tell the story? Which character should have the focus? Should the set or props be incorporated? What about the lighting? How can the costumes and shoes help enhance the steps? The choreographer also must keep the dances relevant to the plot and the style of the musical - no classical ballet interludes in *Grease!* "I think there must be a continuation of the story, even the chorus is playing characters in the play," said Mitzi Hamilton, *A Chorus Line's* director/choreographer.

Once the choreographer has designed the dances, he or she must break down how many dancers are needed and what qualifications they must have for auditions. The age, build, height, and character type must be considered, as well as whether or not they also will sing. The choreographer puts together a combination of dance steps representative of the show's dances which will be taught to all those auditioning. This helps the choreographer determine how quickly the dancers learn in addition to how well they perform. In a theater like Gateway, the choreographer has about 12 days to work with the dancers before opening.

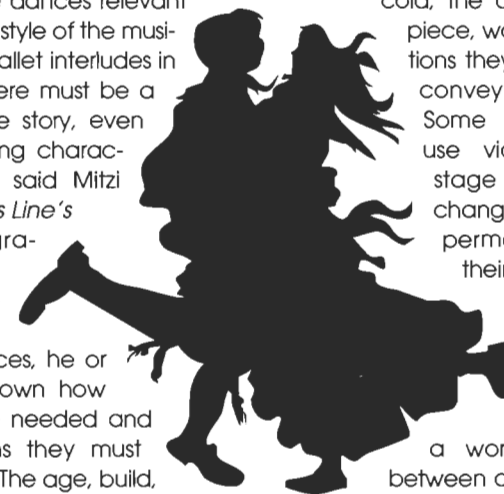
For rehearsals, a chalk or tape outline of the set is made on the floor in the rehearsal studio. Once in rehearsal, the choreographer has to teach the dancers

the dances he or she has created. "There are many ways of doing this," said Hamilton, "I like to be flexible with it so it can turn into a collaboration with the dancers." Dancers learn the movements in chunks, "marking" the steps by moving through them slowly. The tempo is gradually sped up, and music is added. At each rehearsal the dancers review the dances already learned, sometimes an assistant to the choreographer is responsible for this. Once the steps are down

cold, the dancers polish the piece, working on the emotions they are expected to convey in the dance. Some choreographers use videotape at this stage to study for changes, or to keep as a permanent record of their work.

Finally, the dancers rehearse in their costumes on the set. There is a world of difference between dancing in rehearsal clothes and in a period dress, just as there is a difference between the taped outline, which is only two dimensional, and the actual set which has three.

Once the show opens, the director/choreographer is usually off working on another project but leaves behind a Dance Captain in charge. The Dance Captain must be a strong dancer, as he or she maintains the integrity of the dance as the run continues. "Things get loose and dancers forget, and he's that drill sergeant," explained Hamilton, "It is important that it is left in the hands of someone who can handle it."



## GATEWAY PLAYHOUSE STAFF

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Producers .....	Paul Allan, John Hodge
Associate Producer .....	Jeff Bellante
General Manager .....	Gale Edwards
Company Manager .....	Timothy Wilkins
Director/Choreographer .....	Mitzi Hamilton
Musical Director .....	Fran Liebergall
Casting Director .....	Robin Joy Allan
Production Manager .....	Kristin Hassett
Production Stage Manager .....	Kevin Frederick
Lighting Designer .....	Kim Hanson
Costume Designer .....	Jose Rivera, Marilynn A. Wick
Sound Designer .....	Greg Reif
Technical Director .....	Brodie Alan Steele
Costume Coordinator .....	Cheryl Randal
Assistant Technical Director .....	Russ Dobson
Assistant Stage Manager .....	Nicole Bouclier
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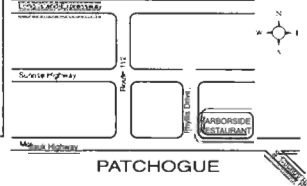
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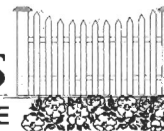
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## Theatre Etiquette



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!

# Children's Theatre

Live Musical shows! Friday and Saturday mornings at 10:30 a.m.  
All Seats \$7.50



JUNE 25, 26,

## Sleeping Beauty

JULY 2, 3, 9, 10

## Aladdin

JULY 16, 17, 23,  
24, 30, 31



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