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A CHORUS LINE
1776
TITANIC

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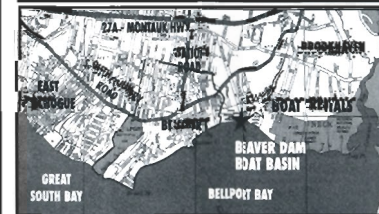
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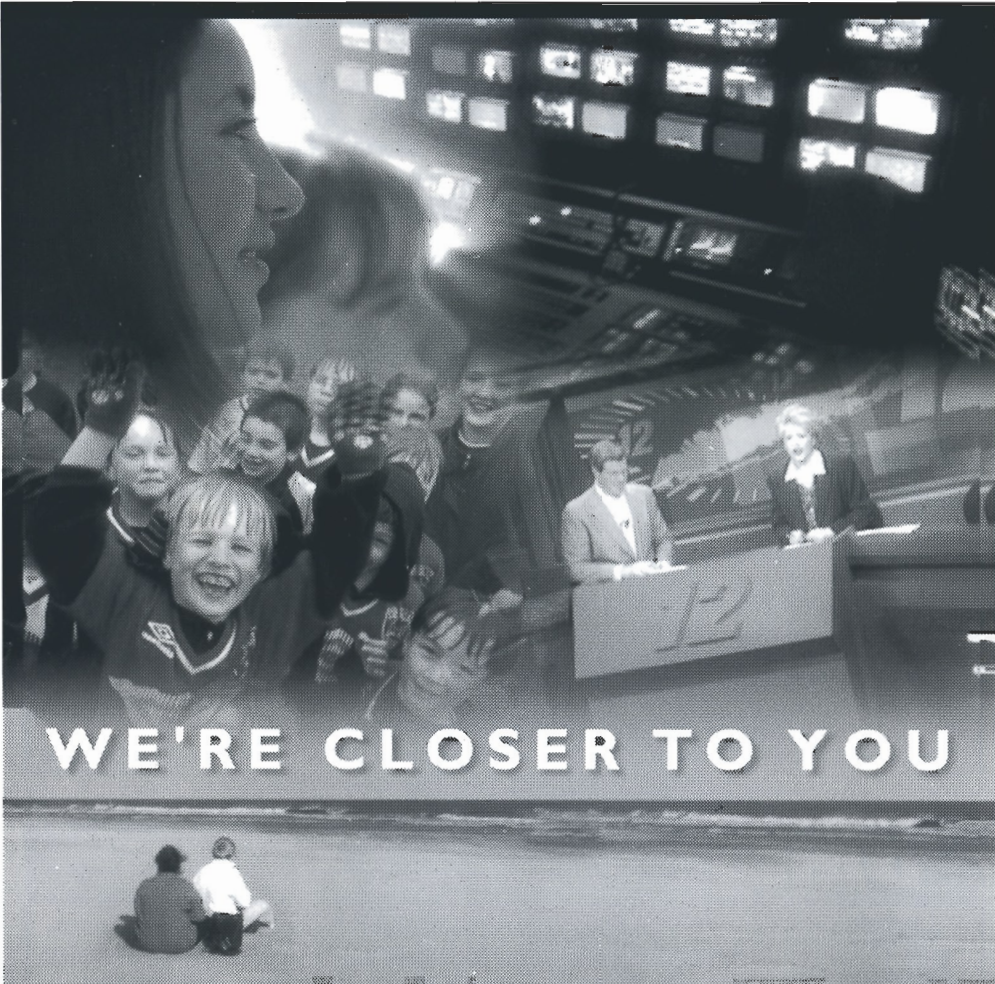
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Letter from the Producers

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.

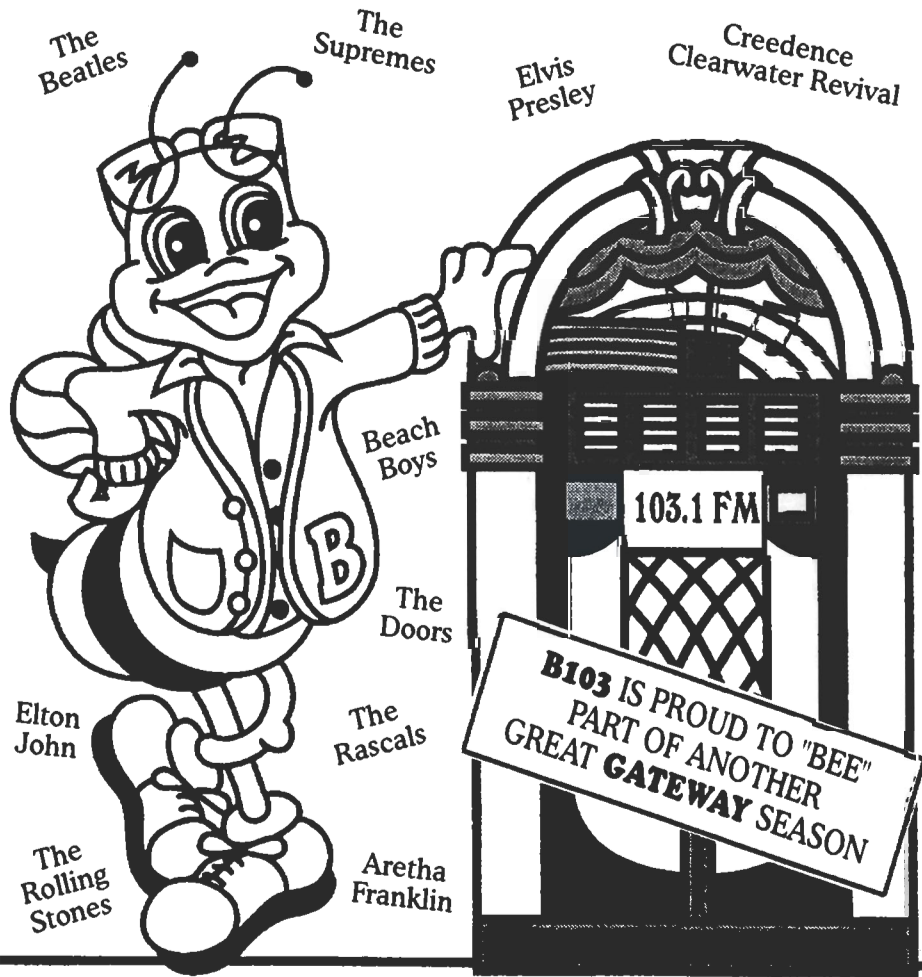
Since January we have been busy with Gateway Candlewood International, our touring production company. This year we had four shows on the road simultaneously, from January to May, which really stretched the resources of our staff. They rose to the occasion and made it seem effortless.

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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COLE PORTER

Devised by
**DAVID ARMSTRONG
MARK WALDROP & BRUCE COYLE**

starring

**JILL ABRAMOVITZ
KENDRA KASSEBAUM**

**KEVIN DEL AGUILA
GREG LOBUONO**

**TOM HAFNER
MOLLY WASSERMAN**

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JEFF BELLANTE

General Manager
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Casting Director
ROBIN JOY ALLAN

Original Scenic Design
JAMES LENARD JOY

Lighting Design
CHRISTOPHER J. LANDY

Costume Design
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June 23 - July 25

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A CHORUS LINE

July 28 - August 21

Contains mature subject matter.



1776

August 25 -
September 11

VIBRANT MUSIC AND VERBAL FIREWORKS
ABOUT THE FORGING OF A NATION.

Fresh from its Broadway run, this critically acclaimed musical provides an interesting slant on our recent current events! See a very different debate unfold as two hundred years ago our founding fathers decided the fate of America. A witty, fast paced, riveting show, with great music, great characters and lessons for us all. This is the time to see it!

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OF THE MOST HISTORIC SEA
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September 15 - October 2

Hot n' Cole

CAST

Jill JILL ABRAMOVITZ*
Kevin KEVIN DEL AGUILA*
Tom TOM HAFNER*
Kendra KENDRA KASSEBAUM*
Greg GREG LOBUONO*
Molly MOLLY WASSERMAN*

MUSICIANS

Musical Director/Pianist BRUCE W. COYLE
Keyboards KEN CLIFTON



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

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The Director/Choreographer is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

1100 & 740am
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MUSICAL NUMBERS.

ACT I

"Anything Goes" (ANYTHING GOES)	All
"I've Still Got My Health" (PANAMA HATTIE)	Jill
"I'm A Gigolo" (WAKE UP AND DREAM)	Greg
"It's De-Lovely" (RED, HOT, AND BLUE)	Tom and Molly
"Tale of the Oyster" (FIFTY MILLION FRENCHMEN)	Kevin
"I Get A Kick Out Of You" (ANYTHING GOES)	Kendra and All
"In The Still Of The Night" (ROSALIE)	All
"Take Me Back To Manhattan" (THE NEW YORKERS)	Ann
"Big Town" (SEVEN LIVELY ARTS)	All
"I Happen To Like New York" (THE NEW YORKERS)	Men
"Love For Sale" (THE NEW YORKERS)	Kendra, Jill and Greg
"Miss Otis Regrets"	Tom
"I'm Throwin' A Ball Tonight" (PANAMA HATTIE)	Jill
"Well, Did You Evah?" (DUBARRY WAS A LADY)	All
"Now You Has Jazz" (HIGH SOCIETY)	All
"I've Got You Under My Skin" (BORN TO DANCE)	All
"It's Alright With Me" (CAN-CAN)	All
"Easy To Love" (BORN TO DANCE)	All

There Will Be One 15-Minute Intermission

DIRECTOR'S NOTE

A few years ago, I was asked to create a new Cole Porter revue for the Cincinnati Playhouse. The only stipulations the theatre had were that it be designed for a cast of no more than six actors and two musicians, and that it be entitled HOT N' COLE.

Intrigued by the challenge, I quickly accepted the assignment, enlisted the multi-talented Mark Waldrop and Bruce Coyle as collaborators and, with the kind assistance of the Cole Porter Family Trust, set to work exploring Mr. Porter's amazing catalogue of songs.

Cole Porter was (is!) one of the great geniuses of the American Musical Theatre, and one of the very few who wrote both music and lyrics. From the 1920s he wrote the scores for dozens of hit stage and film musicals, including more than one thousand songs, of which more than one hundred have become standards. So, from the beginning, it was clear that there would be no shortage of great material to draw on in creating our show. In fact, our hardest job would prove to be deciding which songs to leave out.

As we sifted through the material, we were struck over and over again by how contemporary the sensibilities of so many of these songs seemed to be. Lyrics that were penned 40, 50 and 60 years ago, to our ears still sound-

ed surprisingly current and up-to-date. Their images and emotions are very much in line with an "end of the millennium" view of the world. These songs still have an "edge." In their day, they were hip, fresh, provocative, cutting edge and to us it felt as if little had changed.

The other Porter revues that we were aware of all look at this material from a biographical and nostalgic point of view. We didn't want to repeat what had been done and done well, so, our approach became clear. Since so many of Cole Porter's songs sound as if they had been written yesterday, we decided to treat them as if they were. Our goal became to present these songs not as charming antiques from a by-gone era but rather as timeless classics that are as vital today as the day they were crafted.

After all, what is it that makes something a classic? I would suggest that it is a collective sense that even though it may be very old, it will never seem musty or "old hat." Like a '57 Thunderbird, or the Chrysler Building, Cole Porter's songs have staying power. I would bet good money that when the next millennium rolls around, they will still sound just as fresh and alive.

David Armstrong, Director

ACT II

"Friendship"	Pianists
"Too Darn Hot" (KISS ME KATE)	All
"Just One Of Those Things" (JUBILEE)	All
"I'm Back In Circulation" (YOU NEVER KNOW)	Molly
"You Do Something to Me" (FIFTY MILLION FRENCHMEN)	Greg
"My Heart Belongs To Daddy" (LEAVE IT TO ME)	Kendra
"Let's Do It/Let's Not Talk About Love" (PARIS/LET'S FACE IT)	Kevin and Jill
"Dizzy Baby" (PARIS/LET'S FACE IT)	Tom
"All Of You" (SILK STOCKINGS)	Molly
"Nina/Weren't We Fools" (THE PIRATES)	Tom and Molly
"Get Out Of Town" (LEAVE IT TO ME)	Molly
"At Long Last Love" (YOU NEVER KNOW)	Men
"You'd Be So Nice to Come Home To" (SOMETHING TO SHOUT ABOUT)	Jill and Kevin
"Cherry Pies" 1 (OUT OF THIS WORLD)	Kendra and Greg
"From This Moment On" (OUT OF THIS WORLD)	Tom and Molly
"Night and Day" (GAY DIVORCÉ)	Jill, Kevin, Molly and Tom
"But In The Morning" 1 (DUBARRY WAS A LADY)	All
"Rosalie? Why Can't You Behave?/Don't Fence Me In" (ROSALIE/KISS ME KATE/HOLLYWOOD CANTEEN)	Tom and Molly
"But In The Morning" 2 (DUBARRY WAS A LADY)	Jill and Kevin
"Without Love" (SILK STOCKINGS)	Greg
"I Hate Men" (KISS ME KATE)	Kendra
"But In The Morning" 3 (DUBARRY WAS A LADY)	Jill and Kevin
"Cherry Pies" 2 (OUT OF THIS WORLD)	Kendra and Greg
"But In The Morning" 4 (DUBARRY WAS A LADY)	Jill and Kevin
"What Is This Thing Called Love?" (LEAVE IT TO ME)	Women
"Goodbye, Little Dream, Goodbye" (O MISTRESS MINE)	Jill
"Just One Of Those Things" (JUBILEE) Reprise	All
"Broth Of A Boy" (MISSISSIPPI BELLE, UNPRODUCED)	All
"Can-Can" (CAN-CAN)	All
"You're The Top"	All

ACT III TAKES PLACE AT



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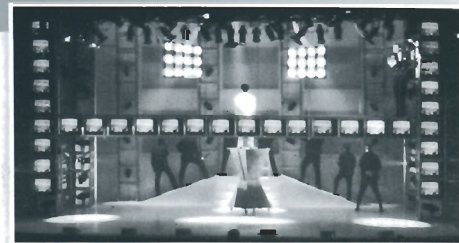
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The stars, or lack thereof, are one of many important details that a lighting designer, such as HOT n' COLE's Christopher J. Landy, is responsible for. When someone opens a door on stage, light should fall through it. If a character mentions the sun coming up, a sunrise needs to be seen through the set window. The star has a big number at the end of Act I; she needs a spotlight.

Landy has created some 18 shows for Gateway Playhouse, and will also design the lights for SHOW BOAT this season. He has won the Connecticut Critics Circle Award for his work on Gateway Candlewood International's production of TOMMY, and also designs lights for opera and dance. Lighting, he says, is all he has ever really wanted to do. "I did lights and sets at my high school in Connecticut, and I was an apprentice at 15 in Bridgeport, that was my high school job," he said. Landy attended Wagner College in Staten Island, toured for a few years, then went to New York University where he received a Masters Degree in Lighting And Set Design. "I don't design scenery a whole lot, it was for my own education," he said, although he has

done both lights and sets for the same show.

"It is an organic process," said Landy, who prefers working in a collaborative effort with the director, set designer, costumer, sound designer, choreographer, and actors. "When you work with people who challenge you, and you discover things together, that is great."

He starts a show with an inventory of equipment, and a budget. He reads the script, and makes what he calls a "shopping list" of what is written in, like lightening, night scenes, weather, etc. After that he meets with the director to discuss what other effects will be used. "Ideally you get to sit with the director and light the show, and I got to do that with HOT n' COLE," said Landy, who will work with director David Armstrong again on SHOW BOAT. "I like it when I am in on the preliminary meetings with the set designer and the director so we can get a concept down of the approach they will take. My job is to accent and punctuate other people's work, to make everything - sets, costumes and actors look as fabulous as they possibly can." Sometimes the set limitations mean that there is no room for lights to be hung where the director envisioned them, and alternatives are discussed. Landy then drafts a light plot, which is an overhead view of the stage with the lights drawn in.

Each light on the page includes where it is plugged in, and what channel on the computer controls the dimmer which controls the circuit. "A good portion of my job is programming the computer to put each look on the stage," said Landy, "At Gateway we have about 150 channels, so that is 150 choices I could make." Each time he changes the look of the stage, that is called a cue. "If I do my job, those cues make sense with the production, whether someone turns on a light or when dancers land and the lights pop to full," he explained. Once the computer is programmed, the technicians hang the lights and put the colored gels in, the light is focused and the shape chosen. Landy tries to sit with the stage manager during a rehearsal to go over the cues. A technician runs the computer for each performance, hitting a button in response to the stage manager's calling of the cues. Landy usually stays for opening night and sometimes a second day, but soon he is off to his next job.

"For me, it is the collaboration between other artists that is fulfilling," he said, "and the most disappointing thing to me is when a show isn't as good as it could have been because of a lack of communication. And I can't do my work unless I have support, and I have that at Gateway."



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JILL ABRAMOVITZ (*Jill*) has appeared in the National Tours of GREASE with Frankie Avalon and in SOUTH PACIFIC as Nellie. Her favorite regional roles include Barb/Her in ROMANCE/ROMANCE (Hilton Head Playhouse), Jan in GREASE (Gateway Playhouse) and Nellie (again) in SOUTH PACIFIC (Hangar Theatre). Jill has worked in many original pieces in and around New York City.

KEVIN DEL AGUILA (*Kevin*) just finished directing and performing in his critically acclaimed comedy, 6 STORY BUILDING, at the Judith Anderson Theatre in Manhattan. He has performed in numerous productions across the country including RENDEZVOUS WITH REALITY at the Wilma Theatre and CYRANO DE BERGERAC at the Walnut Street Theatre in Philadelphia; THE MERCHANT OF VENICE at American Players Theatre in Wisconsin; as Ché in EVITA at the Summer Repertory Theatre in California, and HELLO, DOLLY! at the Gateway/Candlewood Playhouses in Connecticut and Long Island. In New York Mr. Del Aguila has appeared in several Off and Off-off-Broadway plays including BLACK RUSSIAN for the Blue Heron Theatre, NUMBER ONE: A POLLOCK PAINTING (which he co-wrote and directed) for ONE theatre group as well as several children's theatre productions for Theatreworks/USA including AROUND THE WORLD IN 80 DAYS, OLIVER TWIST, BLACK BEAUTY, THE PRINCE AND THE PAUPER and GOLD RUSH which was written and directed by David Armstrong.

TOM HAFNER (*Tom*) last appeared on the SS Norway as Bella in CRAZY FOR YOU. Other credits include the first National Tour of JOSEPH AND HIS AMAZING TECHNICOLOR DREAMCOAT and STATE FAIR; Off-Broadway in PREPPIES and TALLULAH; regional productions of the LA premiere of GILLIGAN'S ISLAND THE MUSICAL, WEIRD ROMANCE, GIGI, HELLO, DOLLY! and JACQUES BREL, as well as the evil Frolo in THE HUNCHBACK OF NOTRE DAME at Disneyland. Tom is a graduate of the Cincinnati College Conservatory of Music.

KENDRA KASSEBAUM (*Kendra*) returns from the Far East where she toured with A CHORUS LINE (Vol). 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 "Guiding Light."

GREG LOBUONO (*Greg*) is originally from Cincinnati, OH. His Broadway shows/tours include GREASE (Roger) starring Sally Struthers and Adrian Zmed, STARLIGHT EXPRESS (Dustin), GREASE (Brazil, Danny) Others: Ben Verreen back-up vocalist and dancer and the Louise Mandrel "Love My Country" tour. Greg would like to thank his family for all of their support and love and also to thank his best friends! Most of all he wants to thank Jamie for everything...I love you!

MOLLY WASSERMANN (*Molly*) appeared on Broadway in SHOWBOAT, at the Metropolitan Opera House in ABT's EVERLAST and Off-Broadway in MIAMI and NYMPH ERRANT. Regionally she has starred in ANNIE GET YOUR GUN and OIL CITY SYMPHONY. You can also hear her in Disney's BEAUTY AND THE BEAST, ALADDIN, POCOHANTAS, THE HUNCHBACK OF NOTRE DAME and ALADDIN AND THE 40 THIEVES. Recent projects include David Friedman's oratorio, KING ISLAND CHRISTMAS, as well as singing and playing keyboards in the New York based rock band, One-Handed Molly.

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.

DAVID ARMSTRONG (*Director/Choreographer*) has New York directing credits which 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 the musical which received seven Drama-Logue awards including Best Musical and Best Director. Mr. Armstrong directed Theodore Bikel, Bruce Adler and Judy Kaye in the hit musical, GREETING FROM SHOLOM ALEICHEM, in Florida at the Royal Poinciana and the Parker Playhouse. Other recent endeavors include THIS FUNNY WORLD 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 theatres 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. The past two seasons he has directed Gateway's hit productions of BRIGADOON and HELLO, DOLLY!

BRUCE W. COYLE (*Arranger/musical director/pianist*) has conducted well over 100 musical productions throughout the United States, Canada and Europe. He has performed at Carnegie Hall, Lincoln Center and

the Berliner Ensemble (Berlin, Germany). Mr. Coyle has conducted symphony orchestras across the U.S. and Canada, SUNSET BOULEVARD in Germany; won two of Florida's Carbonell awards; recorded the songs of Kurt Weill with Helen Schneider, and even played piano for Phyllis Newman and Adolph Green in Macy's window in New York City.

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 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.

CHRISTOPHER J. LANDY (*Lighting Designer*) Recent projects include "Orfeo Ed Euridice" at Virginia Opera, "Crossroads" for Hartford Ballet, "Rigoletto" for Boheme Opera, the Off-Broadway productions of OEDIPUS for Blue Light Theatre Co. at Classic Stage Co. and RETRIBUTION at The Lambs Theatre. Other projects include "Die Fledermaus," "The Marriage of Figaro" and "Madame Butterfly" for Boheme; HELLO, DOLLY! and BRIGADOON (directed by David Armstrong); TOMMY (Connecticut Critic Circle Award) and Kopit and Yetson's PHANTOM (directed by Dom Ruggiero) all at Gateway and Candlewood Playhouse; RUM & COKE at Currican/Playful; KWAMINA

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ENSEMBLE ACTING

Many shows have an obvious "lead" or main character on which the plot revolves; Dolly Levi in HELLO DOLLY!, Eliza Doolittle in MY FAIR LADY, or Anna Leonowens in THE KING AND I. In the case of HOT N' COLE, however, the show features what is known as an ensemble cast, with no one character that stands out. Instead, the actors have to work together, to create something more than the sum of their parts.

"I love working in an ensemble cast," said Jill Abramovitz. "Sometimes you luck out, like in this one, because everyone is totally supportive, and as we go on with the run we trust each other more, and it becomes more alive as the worlds we create become fleshed out more and more." Kevin Del Aguila agrees. "It gives everyone a chance to shine." Some cast members had worked with others before; Abramovitz had worked with Greg LoBuono last summer at Gateway in GREASE and with Kendra Kassebaum in a national tour of GREASE. Kevin Del Aguila also worked with Kassebaum and director David Armstrong at Gateway in last summer's HELLO DOLLY! "That made it nice, because we could continue friendships through work. We see each other at auditions, but this is different," said Abramovitz.

Since there is no character for the actors to portray, they are dependent on the music and lyrics of Cole Porter to convey the mood of the scene. This means the actors must draw from themselves, which doesn't intimidate Abramovitz at all. "That is our most fertile ground for creating any role onstage," she said, "and ultimately you are working within the framework of the music and lyrics. You don't feel exposed at all." The actors use different sides of their own personalities for the various songs.

"All the songs have definite points of view, so in singing them you kind of do have to assume some sort of character for them," said Del Aguila.

Musically, the show is very challenging, with 49 numbers, and the cast was thrown right into it. "We got a huge notebook filled with music on the first day and hit that really hard first," said Abramovitz. "We were bombarded! You get nervous about your ability to sing it well because on that first day you don't know anybody else. But little by little as you get to know each other, you realize those fears are unfounded," said Del Aguila. Once they had the music down, Armstrong outlined what he wanted to see onstage, and walked the actors through their blocking. "The director has ideas, and you have ideas, you keep working at it till it comes out best," said Abramovitz. The hardest part according to Del Aguila was learning all the arrangements. "There are parts that are close, six-part harmonies, which are very difficult," he said. "And if you break your concentration for a minute, you realize you are singing the part of the guy next to you! That's frustrating, but once you learn it and it starts sounding good, then it is fun!" Another unusual component to HOT N' COLE is that there is no orchestra, instead there are two pianists who play onstage instead of in the pit. "There is no wall there, so we even have developed a rapport with the musicians, we are all up there making music together," said Abramovitz.

The actors agree that ensemble projects require a dependence on each other unlike that in shows where the main character carries the play. "I have been in some ensemble pieces that were terrible experiences," said Del Aguila, "so we are lucky this time that everyone gets along so well and is so talented."

WHO'S WHO...

(Premiere Revival) for Metro Music Theatre and IVANOV at Ohio Theatre. Christopher has an MFA in lighting and scenic design from NYU.

LYNDA SALSURY (*Costume Designer*) is in her second season as Riverside's resident costume designer. She previously designed MY FAIR LADY, OKLAHOMA!, HELLO, DOLLY! and A FUNNY THING HAPPENED ON THE WAY TO THE FORUM. Lynda was resident costume designer at Capital Rep in Albany, NY for 10 years, designing over 35 productions such as LAUGHING WILD, HOUSE OF BLUE LEAVES and I DO! I DO! Regionally she has designed for Berkshire Theatre Festival, Dorset Theatre Festival, Old Castle Theatre, Olney Theatre, Peterborough Players, Florida Studio Theatre, Queens Theatre in The Park and others. Lynda also designs for Queens College, Union College and Siena College. Lynda lives in Albany, NY with husband Andrew Luft and daughter Liz.

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.

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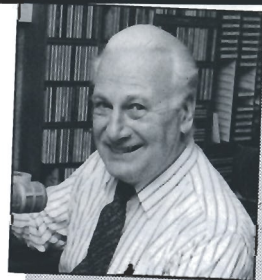


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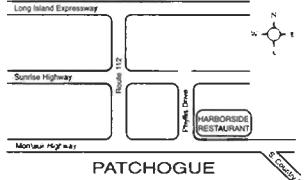
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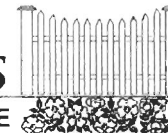
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Is this seat taken?

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.

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

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