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1776

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Contains mature subject matter.



1776

August 25 -
September 11

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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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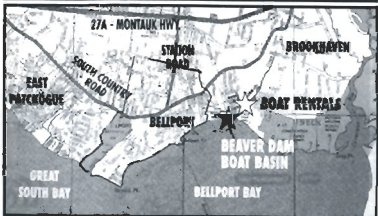
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Letter from the Producers

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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GATEWAY HISTORY

THE GATEWAY PLAYHOUSE STORY

The spring of '42, a turning point for Harry and Libby Pomeran and their three children; Sally, David and Ruthie, as they leave their family, friends and life in Far Rockaway to move out east to the "country."

While house hunting in the area, they pass by and fall in love with a property/farm in Bellport, which is up for auction. Harry envisions the mansion house, with the Stanford White designed grand ballroom attached, as an ideal hotel facility. The family, thus enlisted, work round the clock to run the 20+ acre estate as a resort in the summer, quite a task during the rationed World War II years. There are chickens to feed, eggs to be collected, hay to stack, food to serve and even a pet cow, Daisy. The family lives in the caretaker's cottage and calls their hotel **THE GATEWAY**, inspired by the beautiful gates then surrounding the property.

Motivated by performing with the local Bellport Summer Theater, the Pomeran children do their own skits, puppet and variety shows to entertain their upscale hotel guests. As time ticks on, Bellport residents start to line up to watch the performances taking place inside the grand ballroom. Harry, always the insightful businessman, sees the natural progression of his family's talents and gives his consent for the barn on the property to be converted to a theater. They all say goodbye to Daisy the cow and embark on what is now a long theatrical legacy.

So, in the early 1950s, oldest sister Sally designs a theater inside the barn interior, as her college senior thesis. The hayloft becomes a balcony and the cow stalls, dressing rooms. Gateway is named "The Official International Theatre of the United Nations" in a charter signed by Eleanor Roosevelt, as works by international authors such as Chekhov and Moliere were present-

ed. All three study drama in college and each summer bring their classmates back to perform on the arena stage in the "barn" while waiting on tables in the hotel's dining room for tips. One of these classmates is Robert Duvall, who spends several summers honing his craft.

During the 50s and proceeding into the 1960s the training program becomes a major focus of the business. After returning with his Masters in Directing from Yale, David directs hundreds of plays while his sisters also direct, perform, design, sell tickets and payroll advertising, as well as teach in the school. There is a camp for teens, and apprentice programs for over 18s, the most famous to date - Gene Hackman.

Outgrowing the "barn" while selling out the **BOYFRIEND**, the first musical ever to be done at the originally called **Gateway Theater**, Harry and David oversee the construction of what is now the 500 seat Playhouse in 1962. Responding to public demand, mostly musicals are presented. Gateway is chosen as Columbia Picture's "talent farm" and Casting Director, Joyce Selznick, sends her discoveries to gain experience. During this period, all three Pomeran children meet and marry their current spouses, with Ruth and her husband Stan Allan taking over the helm of the business along with their children, Robin Joy and Paul.

In the 70s, as in the past, all set and costume construction is done on the grounds in specialized shops and storage buildings. Gateway is now heralded as one of the nations leading summer stock theaters. Owing to the times, risqué and innovative productions such as **HAIR** and **THE ROCKY HORROR SHOW** are presented. The family of four share in the duties of managing the growing theater, supervising the training programs, productions and the large facility. Finding his niche, Paul

continued on last page

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Meet Me In St. Louis

CAST

(In order of appearance)

Tootie Smith	AMY GALLAGHER
Agnes Smith	MELANIE STEVENSON
Lon Smith	MARCUS WOOLLEN
Mrs. Smith	BETTY ANN HUNT
Katie	CONNIE TUCKER
Grandpa Prophater	GEORGE STRALEY
Rose Smith	KATE DELIMA
Esther Smith	KRISTIN MALONEY
Mr. Smith	STANLEY SCHORR
John Truitt	CHANDLER BISHOP
Warren Sheffield	DANIEL PRUYN
Eve Finley	CHRISTINE NEGHERBON
Lucille Ballard	MELANIE COUVILLON
Clinton Badger	CHRISTOPHER CROWTHERS
Pee Wee Drummond	PATRICK T. CLAYTON
Sidney Purvis	DANIEL MCDONALD

ENSEMBLE

CHRISTOPHER CROWTHERS, PATRICK T. CLAYTON, MELANIE COUVILLON
DANIEL MCDONALD, CHRISTINE NEGHERBON, KARINA E. RINGEISEN,
BETSY SANDERS, JAMES R. SANTOS, MARY GIATTINO

UNDERSTUDIES

Lon Smith	PATRICK T. CLAYTON
Warren Sheffield	DANIEL MCDONALD
Lucille Ballard/Rose Smith	CHRISTINE NEGHERBON
John Truitt	DANIEL PRUYN
Agnes Smith	KARINA E. RINGEISEN
Esther Smith/Rose Smith	BETSY SANDERS
Tootie Smith	MELANIE STEVENSON

MUSICIANS

Musical Director/Piano	BRADLEY VIETH
Assistant Musical Director/Keyboards	BRYAN SHIMMEL
Drums	MIA EATON
Reeds	SHERI MULÉ
Trumpet	RAY CARROLL
Bass	JORDAN JANCZ



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

SCENES AND MUSICAL NUMBERS

The action takes place in and around the Smith family home, 5135 Kensington Avenue, St. Louis—from Summer 1903 to the Spring of 1904 and the opening of the Louisiana Purchase Exposition.

ACT I

- Overture Orchestra
- Scene 1 – EXTERIOR & INTERIOR OF SMITH RESIDENCE, ST. LOUIS
a warm afternoon in mid-summer, 1903.
- “Meet Me In St. Louis” Smith Family Octet
- “The Boy Next Door” Esther
- Scene 2 – INTERIOR OF THE SMITH RESIDENCE
later that day, around 5:00 p.m.
- “Meet Me In St. Louis” (Reprise) Tootie, Agnes, Esther, Rose, Grandpa
- “Whenever I’m With You” Smith Family Octet
- “You’ll Hear A Bell” Mrs. Smith
- Scene 3 – INTERIOR OF SMITH RESIDENCE
a half-hour later.
- Scene 4 – EXTERIOR OF SMITH RESIDENCE
August, the evening of Lon’s going-away party.
- Scene 5 – INTERIOR OF SMITH RESIDENCE
immediately after.
- “Skip To My Lou” Lon, Warren, Rose and Chorus
- “Drunk Song” Tootie
- “Under The Bamboo Tree” Tootie, Agnes and Esther



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- “T-I-M-E” Chorus
- “Over The Bannister” John with Esther
- Scene 6 – THE TROLLEY STOP IN FRONT OF SMITH RESIDENCE
the following Friday afternoon.
- “The Trolley Song” Esther and Chorus

INTERMISSION

ACT II

- Entr’acte Orchestra
- Scene 1 – EXTERIOR & INTERIOR OF SMITH RESIDENCE
Halloween night.
- “A Touch Of The Irish” Katie with Esther and Rose
- “The Boy Next Door” (Reprise) John and Esther
- “You And I” Mr. and Mrs. Smith
- Scene 2 – INTERIOR OF SMITH RESIDENCE
Christmas Eve, late afternoon.
- “Deck The Halls” Chorus
- “Bedella” Grandpa and Esther
- Scene 3 – A BALLROOM
the same night, around 9:00 p.m.
- “Christmas Waltz” Orchestra
- “The Banjo” Lon and Chorus
- “Auld Lang Syne” Orchestra
- “The First Noel” Chorus
- Scene 4 – EXTERIOR OF SMITH RESIDENCE
the same night, shortly before midnight.
- “You Are For Loving” John and Esther
- Scene 5 – INTERIOR OF SMITH RESIDENCE
the same night, shortly after midnight.
- “Have Yourself A Merry Little Christmas” Esther
- “Have Yourself A Merry Little Christmas” (Reprise) Mr. Smith
- Scene 6 – EXTERIOR OF SMITH RESIDENCE
a beautiful spring day.
- “The Trolley Song” (Reprise) Chorus
- “Meet Me In St. Louis” (Reprise) Principals and Chorus
- Scene 7 – The World’s Fair
later that evening.
- “Finale” Mr. Smith, The Smith Family Octet, John, Warren and Lucille

ACT III TAKES PLACE AT



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Company Manager	Timothy Wilkins
Director	Robert Ennis Turoff
Musical Director	Bradley Vieth
Casting Director	Robin Joy Allan
Production Manager	Kevin Frederick
Technical Supervisor	Kristin Hassett
Lighting Designer	John Robinson
Dance Captain	James R. Santos
Technical Director	Geoffrey Vaughn
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WHO'S WHO (in alphabetical order)

CHANDLER BISHOP (*John Truitt*) is a 1998 graduate of The American Academy of Dramatic Arts where he was seen as Hero in THE REHEARSAL, Valmont in DANGEROUS LIAISONS, and Bill in FISHING. Chandler is a native of Salt Lake City, Utah. This newcomer to New York City has played Huck Finn in BIG RIVER, Joseph in JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT, and Rosencrantz in ROSENCRANTZ AND GILDENSTERN ARE DEAD. Chandler wishes to thank his parents for their support.

PATRICK T. CLAYTON (*Pee Wee Drummond/Ensemble/Lon Smith understudy*) touring credits include 42ND STREET, Cole Porter's ALADDIN (Asian). Regional: SWEENEY TODD (Tobias) (NY Showcase), Cosmo in SINGIN' IN THE RAIN (Artpark), FORUM and HELLO, DOLLY! (Gateway Playhouse). Patrick would like to thank his family and friends for their love and support.

MELANIE COUVILLON (*Lucille Ballard/Ensemble*) is thrilled to be performing with Gateway Playhouse in MEET ME IN ST. LOUIS. Her most recent credits include: Molly Brown in THE UNSINKABLE MOLLY BROWN, Gladys in PAJAMA GAME, and Sister Mary Leo in NUNSENSE JAMBOREE (Mac Haydn Theatre, NY). She has performed at Michigan's Cherry County Playhouse, Virginia's Mill Mountain Theatre, and the Carousel Dinner Theatre (Ohio). Melanie is a graduate of both Louisiana State and the American Musical and Dramatic Academy in NYC. She is happy to be performing with her husband, Daniel!

CHRISTOPHER CROWTHERS (*Clinton Badger/Ensemble*) Originally from Cincinnati, he most recently appeared Off-Off Broadway in SONATA DA CAMERA OBSCURA with the Ontological Theatre Group. Christopher studied musical theatre at Indiana University where he appeared in DON QUIXOTE with the American Ballet Theatre and also studied at NYU Tisch School of the Arts CAP21. Much love and thanks to family and friends.

KATE DELIMA (*Rose Smith*) spent half of last year singing her way from Singapore to Iceland and everywhere in between on the cruise ship Sage Rose. She is very happy to return to stationary stages. Before going to sea, she appeared as Maria in WEST SIDE STORY (Turtle Lane Playhouse), Ella in PATIENCE (Publick Theatre), Philia in A FUNNY THING HAPPENED ON THE WAY TO THE FORUM (Showstoppers), and Delia in THE GIFT OF THE MAGI (Instages). Other favorite roles: A LITTLE NIGHT MUSIC (Anne), DIE FLEDERMAUS (Rosalinda), and PRINCESS DI: A

FAIRY TALE (Carmen Miranda). Kate is a Harvard graduate and trained at the British American Drama Academy.

AMY GALLAGHER (*Tootie Smith*) age 10, has recently performed in ANNIE, THE WIZ, and OLIVER at local theaters. She has studied ballet for 5 years and has performed in numerous productions of THE NUTCRACKER, but her first love is to sing. Amy is a student at Manhattan School of Music where she sings and studies the french horn. Amy is truly grateful for this opportunity.

MARY GIATTINO (*Ensemble*) is thrilled to be joining the cast and returning to her favorite stage. Mary has been seen on the main stage in IT'S A WONDERFUL LIFE, 42ND STREET, and THE KING AND I. She has studied at the Gateway Acting School and Stage Door School of Dance. Mary has just completed her first year at the College of Charleston, majoring in theater. She would like to thank her family, friends and Gateway for always believing in her.

BETTY ANN HUNT (*Mrs. Smith*) A native of Memphis, TN, Betty Ann taught music for 15 years, owned her own business for 8 years and 3 years ago sold everything and moved to New York! Favorite roles include: GYPSY (Mama Rose), HELLO DOLLY! (Dolly), DAMN YANKEES (Meg), MYSTERY OF EDWIN DROOD (Princess Puffer) INTO THE WOODS (Baker's Wife) and PHANTOM (Carlotta). Betty Ann is thrilled to be a member of the MEET ME IN ST. LOUIS cast as she continues to live her dream.

KRISTIN MALONEY (*Esther Smith*) joins MEET ME IN ST. LOUIS fresh from a national tour of THE Nutcracker, where she starred as Clara. Prior to this, she spent a whirlwind year with Merry-Go-Round Playhouse, where her roles included Patty Simcox, (GREASE), Anybods (WEST SIDE STORY), and Ermengarde (HELLO, DOLLY!) In addition, Kristin created choreography and played the title role in the premiere of an original musical adaptation of ALICE IN WONDERLAND. Other favorite roles include: BABY (Lizzie), ONCE UPON A MATTRESS (Princess Winifred), and NUNSENSE (Sister Mary Leo). Kristin holds a Bachelor of Arts from Cornell University. She wishes to thank her family and friends for their endless encouragement and support.

DANIEL McDONALD (*Sidney Purvis/Ensemble/Warren Sheffield understudy*) is thrilled to be on the MEET ME IN ST. LOUIS tour, and to be working with Gateway for the first time. He just finished a 52 week national tour of GREASE where he played Danny Zuko and was also Dance Captain. Daniel comes from upstate New York, received his BFA in

Road Tours.

For people who don't live close enough to New York City for regular trips to Broadway and don't have a Gateway Playhouse nearby, theatrical entertainment comes to town thanks to road tours. The current production of MEET ME IN ST. LOUIS began life as a road tour at the end of February this year, and traveled around the United States, playing one night here, packing up and moving on, playing the next night there.

Gateway Candlewood International is Gateway Playhouse's tour company, mounting triumphant tours of blockbuster Broadway musicals since 1991, and is the only company on Long Island to do so. The shows have traveled around the United States and Canada, as well as overseas to Taiwan and Singapore. "All of this takes a lot of logistical planning, it doesn't just happen," said John Hodge, producer.

There are different types of national tours. A "bus and truck" is typically a "one nighter" which plays only one or two nights in each theater. The cast travels on a seated coach, the crew travels ahead in a motor coach with bunks, the sets in tractor trailers. The show could play in four different theaters in one week and cover 2,000 miles. A "split week" tour plays up to a week in one place, and a "sit down" tour will remain in one theater for up to a month in very big cities. "The longer you stay in one place, the bigger the shows tend to be," explained Hodge's partner Paul Allan, "The SHOW BOAT tour that was just out had 28 tractor-trailers of scenery. Frequently they build two sets because they take a month or two to get into the town."

This winter, Gateway Candlewood International toured HOLIDAY SPECTACULAR ON ICE, a variety show on ice which meant traveling with animal acts and putting down an ice floor in every venue: ME AND MY GIRL and MEET ME IN ST. LOUIS were touring the US, and A CHORUS LINE will also play Gateway Playhouse, from July 28 - August 21.

"We brought almost 50 people to Asia," said Hodge. "We own the original Broadway set for A CHORUS LINE, but we found a replica of it in California so we could send our set to Taiwan and the other to Singapore so there would be no down time between the two countries." Mounting an overseas show means get-

ting permits to bring in the scenery, work visas for actors and crew, airline tickets, accommodations. "Everything runs on different power," said Hodge, "and just trying to get a xylophone turned into a mammoth fax marathon. Ultimately, we ended up bringing a lot of our own musical instruments." Hodge's wife was stage manager, and had to have an interpreter call her cues for the show.

"MEET ME IN ST. LOUIS is a really big show," said Allan. "The set travels in two 53-foot tractor trailers. We did something unusual in that it was built in three sizes to accommodate different theaters' prosceniums. The technicians were building in Bellport from the end of January until we left February 25." The set was rented, but was found to be too big to tour with; the house is motorized. The trolley was built so that it can be full length, or two smaller sizes. "Even if you have a tiny theater, you can still drive the trolley offstage and make a hard left," said Allan. Gateway Playhouse is using the full set, which is 14 feet high. "It involves a whole different construction technique. There is a difference between building a set that comes apart, and a set that has to be disassembled and reassembled day after day," explained Hodge, who feels that his and Allan's own technical backgrounds enable them to put out more scenery and a bigger show than other touring companies.

Because of the number of people, buses, and trucks out on the road, many things can go wrong with a tour. ME AND MY GIRL was caught up in a blizzard this year, and a six hour drive turned into a 20 hour drive. A tornado once hit a CAMELOT tour in Buffalo, Texas. A driver forgot to set an emergency brake in Wilkes Barre, Pennsylvania and the entire truck slid downhill and over an embankment. "But we've never lost anything, and we've never missed a show, and in some ways that is the challenge, you have to think on your feet and make it happen," said Hodge, who was once given an escort by a Virginia State Trooper when he was driving a tractor-trailer for a tour.

The producers are not forgetting the road, though, now that they are spending the summer mounting musicals in Bellport. They've already planned CELEBRATION ON ICE, and HELLO DOLLY! to tour next winter, and a few more projects are in the works.

WHO'S WHO (continued)

Performance from Niagara University and now lives in NYC. Dan has performed in such shows as A CHORUS LINE (Bobby), FALSETTOS (Whizzer), GYPSY (Tulsa), SINGIN' IN THE RAIN (Cosmo), THE ROCKY HORROR SHOW (Brad), A WONDERFUL LIFE (George Bailey), and LITTLE SHOP OF HORRORS (Seymour). Daniel thanks his family, friends and God for all his achievements.

CHRISTINE NEGHERBON (*Eve Finley/Ensemble/Lucille Ballard and Rose Smith understudy*) is a native of Harrisburg, PA. She recently finished the *Radio City Christmas Spectacular*. Before that she portrayed Maggie Winslow in A CHORUS LINE (Seville Dinner Theatre). She has also worked on the T.S.S. Sea Wind Crown with Peter Grey Terhune Presents as a singer/dancer and at the Pennsylvania Shakespeare Festival with Russell Treyz and Jim Helsinger. She graduated magna cum laude with a B.A. in Theatre from Allentown College. Some of her favorite roles: OUR TOWN (Emily), THE MIRACLE WORKER (Kate Keller), ANYTHING GOES (Chastity), QUILTERS (a Daughter). Christine wishes to thank her family and friends for their unconditional love and support, especially Joe.

DANIEL PRUYN (*Warren Sheffield/John Truitt understudy*) is happy to be touring with Gateway after performing there in last season's PHANTOM. Other recent credits include Matt in THE FANTASTICKS, Freddy in MY FAIR LADY, Henrik in A LITTLE NIGHT MUSIC and Jonathan in DRACULA. Daniel is a recent graduate of both AMDA in NYC and Louisiana State University. He would like to thank his new wife Melanie, and his friends and family for their continued support.

KARINA E. RINGEISEN (*Ensemble/Agnes Smith understudy*) most recently performed in OKLAHOMA! with John Schneider. Other credits include Louise in the national tour of CAROUSEL, the national tour of the 50th Anniversary of ANNIE GET YOUR GUN, and Karl in Ibsen's PEER GYNT. She received her Bachelor of Fine Arts from the Boston Conservatory of Music.

BETSY SANDERS (*Ensemble/Esther Smith and Rose Smith understudy*) is thrilled to be touring with Gateway in MEET ME IN ST. LOUIS. Some of her favorite roles include Mary Jane Wiles (BIG

RIVER, Cain Park), WEST SIDE STORY (Marguerite), JOSEPH (Mrs. Potiphar), CABARET (A Kit Kat Girl). She most recently performed at *The Mazer* in NYC, in a workshop of a new rock musical entitled SANDCASTLES. Betsy is a recent graduate of the University of Michigan Musical Theatre Department. She would like to thank her family for all of their love and support.

JAMES R. SANTOS (*Dance Captain/Ensemble*) 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: PETER PAN, HAIR, GODSPELL, and most recently R.C.B.'s 98-99 season NUTCRACKER and GAITE PERISIAN. He would like to thank his new found family from the St. Louis tour and God for their love and support.

STANLEY SCHORR (*Mr. Smith*) joins the Gateway family from NE Pennsylvania. He was most recently seen as Capt. Von Trapp in THE SOUND OF MUSIC (Round Barn Theatre, Indiana). Other credits include Col. Pickering in MY FAIR LADY (RBT), John Hancock in 1776 (RBT), Mr. Snow in CAROUSEL (Rockwell Prod.). Operetta credits: DIE FLEDERMAUS (Eisenstein), THE MAGIC FLUTE (Tamino), and THE MIKADO (Pish-Tush). He holds a BA in Music from Bloomsburg University. Stanley thanks God for his continued love and guidance.

MELANIE STEVENSON (*Agnes Smith/Tootie Smith understudy*) is a 6th grade student at the Oldfield Middle School in Greenlawn, NY, where she especially enjoys math and chorus. For the past two years Melanie has studied drama and musical theater at Gateway Acting School. Last year she appeared in a local production of THE MUSIC MAN as a townschild. Classes in ballet and jazz keep her quite busy as well. Melanie credits her nineteen-year-old sister Amanda, a ballet dancer, with her love of performing. She plans to continue to pursue a career in acting and singing.

GEORGE STRALEY (*Grandfather Prophater*) has been performing on stage and before camera since 1963 when at the age of 37 was talked into playing a flamboyant character in THE MAN WHO CAME TO DINNER. Reluctance turned into enthusiasm and love of performing blossoms still. His most recent performance was the Old Man in PRELUDE TO A KISS (Westfield Playhouse, NJ). Prior to that he appeared in SOCIAL SECURITY (Forum Theatre, NJ) as the 98 year old artist opposite the late Reizi Bozyk who was an Oscar nominee for her role as Bubbie in the film CROSSING DELANCEY. He reprised the role of Maurice for the Westfield Playhouse and Leatherstocking Theater in Cooperstown, NY. Another role he has played for three different productions was Henry the old actor in THE FANTASTICKS (Nutley Little Theater, Westfield Playhouse and Middlesex College). Other favored roles have been Norman in ON GOLDEN POND (Chatham Playhouse) and Mordachi Weiss in A SHAYNA MAIDEL (Forum Theater). He has had featured parts in TV commercials and appearances in the films SCENT OF A WOMAN, IN AND OUT, PRIVATE PARTS, and an HBO movie with Tracy Ullman.

CONNIE TUCKER (*Katie*) is a native of St. Louis, Missouri and is happy to be back on the road again in Gateway's production of MEET ME IN ST. LOUIS. National tours: HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING and ZORBA. Regional: A CHORUS LINE (Bebe), ME AND MY GIRL, WILL ROGERS FOLLIES, and 42ND STREET. She had performed at Opryland USA and is a cum laude graduate of Saint Louis University with a Bachelor of Arts in Journalism.

MARCUS WOOLLEN (*Lon Smith*) is thrilled to be back on the road. New York credits include: CANDIDA, MEDEA, A DREAM PLAY, and FOR WHOM THE SOUTHERN BELLE TOLLS. National tours: A MIDSUMMER NIGHT'S DREAM (Puck), ZORBA (Mimiko). Regional: WINTER ROSES at San Diego's Old Globe, THE HOUSE OF BLUE LEAVES (Ronnie), ROMEO & JULIET (Romeo), MY FAIR LADY (Freddy), THE BOY FRIEND (Bobby) and many others. He has appeared on MTV and in several independent films. After growing up in Los Angeles, Brussels and New Hampshire, he now lives in Manhattan. Marcus sends his thanks to Jesse, Mom, Dad, Carl and his foul-tempered terrier, Archie.

ROBERT ENNIS TUROFF (*Director*) has directed more than 500 musicals and plays during his dynamic theatrical career. He has directed such top stars as Morgan Fairchild, Van Johnson, Dale Robertson, Dick Van Dyke, Chita Rivera, Bill Hayes, Betty White, Frankie Laine, and opera stars Dorothy Kirsten, Robert Merrill and Richard Tucker. At the City Centre in New York, he directed the world premiere of the Jerome Moross minstrel-opera GENTLEMEN BE SEATED, and Off-Broadway, he guided the revival of the award-winning GOLDEN APPLE and the Jerry Herman musical MADAME APHRODITE. He served as resident director of the Theatre Under the Stars, Atlanta; National Opera, Raleigh, NC, for four years; Ford Foundation Opera, New York City; Pocono (PA) Playhouse and Casa Manana Musicals, Ft. Worth. He is author of the musical HELLO SUCKER and in 1980, he wrote CHEERFUL LITTLE EARFUL, a musical review of the songs of Harry Warren. He is a member of Actor's Equity Association, and a charter member of the Society of Stage Directors and Choreographers and of the American Dinner Theatre Institute. He has directed four World Premiere productions. In 1971, he founded and has served to date as executive director of the Golden Apple Dinner Theatre in Sarasota, Florida, an Equity theatre that has presented 230 productions. He is president of Coastal Theatre Production, Inc., the producing arm of the Golden Apple.

BRADLEY VIETH (*Musical Director*), born in Wisconsin, and raised in South Dakota, has taught at the American Academy of Musical and Dramatic Arts since moving to New York a year ago. Chicago shows: Offenbach's THE GRAND DUCHESS (Chicago Opera Theater), Sondheim's A LITTLE NIGHT MUSIC (Jefferson Award, Best Musical Direction), and ANOTHER MIDSUMMER NIGHT (Goodman Theater), and WINGS (original cast CD and Jefferson Award nomination) at both the Goodman and the Joseph Papp Public Theater in New York. Bradley served as resident conductor at Theater Hagen in Germany, where the repertoire included CAVALLERIA RUSTICANA, THE ABDUCTION FROM THE SERAGLIO, and CABARET. European tours: CARMEN, WEST SIDE STORY and ON THE TOWN, the German premiere of LITTLE SHOP OF HORRORS, and the




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WHO'S WHO (continued)

German translation of CHICAGO, in which he also portrayed the Master of Ceremonies. Bradley was musical coordinator for THE LIBERTINE, starring John Malkovich, at the Steppenwolf Theater in Chicago.

DENNY NEWELL (*Choreographer*) is a resident of Southern California where he enjoys a full career as a Director, Choreographer and Performer. He currently holds a staff position at the Disneyland Resort in Anaheim as a Show Director and Choreographer. During his thirteen years with the Walt Disney Company he has worked on such projects as: THE VERY MERRY CHRISTMAS PARADE, THE LION KING CELEBRATION, THE SPIRIT OF POCAHONTAS STAGE SHOW, THE MULAN PARADE, THE HUNCHBACK MUSICAL DISCOVERY ADVENTURE MALL TOUR and the world famous MAIN STREET ELECTRICAL PARADE, plus many other special events both for the park and other company divisions. In addition, Denny worked on the Arnold Schwarzenegger film JINGLE ALL THE WAY. As a performer, he has been seen in several musical theatre productions around Southern California including MY FAIR LADY, PAJAMA GAME, SOUTH PACIFIC, and HELLO, DOLLY!. He currently dances as a principal with The Marla Bingham Contemporary Ballet Company and Southern California Dance Theatre. Denny holds a Bachelor of Arts in Communication with an emphasis in Dance from Chapman University.

JOHN A. ROBINSON (*Lighting Designer*) based in Poughkeepsie, NY, his Off and Off-Off Broadway design credits include: WORK=PAIN=SUCCESS, PSYCHO BEACH PARTY (1996), THE POT AT THE END OF YOUR ELBOW, and UNTO THE INNOCENT. NY/CT regional credits include: STATE FAIR, THE MAN OF LA MANCHA, THE SOUND OF MUSIC, SEVEN BRIDES FOR SEVEN BROTHERS, and *The International Center for Photography's 1998 Infinity Awards*. He has also been the Master Electrician for the national tours of ME AND MY GIRL, SWEET CHARITY (Gateway Candlewood International), THE NUTCRACKER ON ICE, SWAN LAKE ON ICE, and SLEEPING BEAUTY ON ICE (Russia's St. Petersburg State Ice Ballet).

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Spotlight on

PRODUCING



The dictionary defines Producing as "to lead, bring forth, extend, promote." A theatrical producer does all of those things, and more. "We are the people who assemble all the parts," said Paul Allan, one of Gateway Playhouse's producers. "We're like the general contractors of theater." The producers are responsible for everything that patrons see and hear, and are challenged every day to stay ahead of anything that can go wrong.

"It is a good thing that there are two of us," laughed Allan, "John and I complement each other very well so we can split the load and concentrate on our strengths." His partner John Hodge agrees, "We each have different things we really enjoy working on. For instance, I love setting up advertising and promotions so I deal with all the publicity for the theatre. Paul on the other hand, loves technology so he sets up and oversees our computer network and phone systems." Hodge and Allan have been partners at Gateway since 1983 and began their own road tour company, Gateway Candlewood, International, in 1991.

At Gateway Playhouse, their responsibility extends to the grounds, not just the show. "A Broadway producer is only renting a theater, he is solely concerned with the show, but we have lots of other concerns," said Hodge. He and Allan are accountable for all the plumbing, electricity, gardening, building maintenance, etc. on the Bellport property. Their motto is, The Show Must Go On; even during a hurricane they brought in a generator on a flatbed truck, just so the show could still be performed in a blackout.

Another facet of production is delegation. Hodge and Allan pride themselves on hiring the best available theater personnel as stage managers,

lighting designers, directors, performers, costumers, musicians, and administrative managers. "What has helped us in all aspects of producing is that at one time or another we have done almost every job of everyone underneath us," said Allan. "We've driven the touring vehicles, we've been technical directors, we've cast, we've been props people, we've had seven days in a row with no day off on the road. So when we are booking a tour, we know what is going to be important to the cast and crew on the road. We have a concept of how they are working."

The producers have their favorite shows, like *Phantom* or *Tommy*, because they present a tougher challenge to bring to the stage. "You are still happy when the easier shows open, but you don't have that stirring feeling," said Allan. Doing a musical, by definition, has a higher degree of difficulty. "You are adding in an orchestra," said Hodge, "the casts are bigger, there is choreography. But it seems to be what our audiences want, and that is also part of a producer's job, to figure out what your audience wants to see." This winter the producers conferred long distance on the summer season, as Allan was in Taiwan and Hodge was leaving for Singapore with Gateway Candlewood International shows. "Our patrons are very sophisticated, they know what shows are on Broadway, they know what's out there. We feel we need to recreate the Broadway show as closely as possible," said Hodge.

"It is very rewarding," said Allan, "One of the most exciting things to me is seeing a show on opening night, and everything that it has taken to get to that point flashes before my eyes and I think, we did it. It seems so impossible sometimes, the hurdles you have to overcome before opening."

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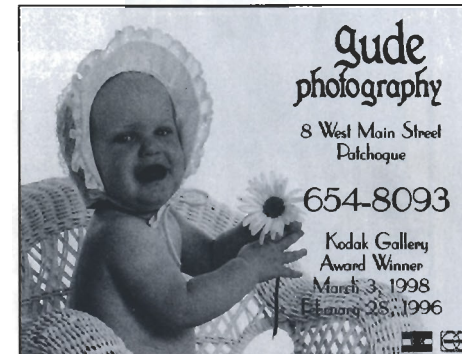
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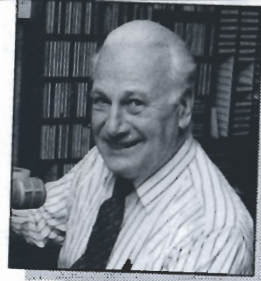
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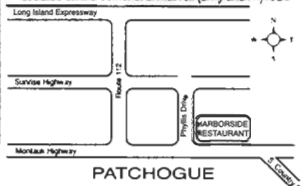
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THE GATEWAY PLAYHOUSE STORY

continued

gravitates backstage and becomes a necessary member of the crew, even at age 10! Robin performs on the Main Stage and directs, writes and teaches in the "barn."

Leaning in two different directions, they become well-matched co-producers in the early 1980's, each overseeing their given fields of expertise. In 1983 Robin, Paul and John Hodge, their former stage manager, bring off their most successful season opening to date, **THEY'RE PLAYING OUR SONG**. The rest of the season follows suit, during which Robin leaves to gain some outside experience.

Together, Paul and John, the new Co-Producers, continue to shed Gateway's "Summer Stock" past. Both work in Manhattan during the off-seasons and being technically skilled, install computer lighting, sound systems, upgrade sets and costumes and rent their sets nationwide. They send tours of their productions across the country as well, and as far as the Far East, producing the first American musical ever presented in Korea, **THE SOUND OF MUSIC**. That charter from the United Nations in 1950 becomes more relevant than imagined!

New developments are always happening. Paul and John increase their touring schedule and Robin, now a Casting Director, returns from Los Angeles with husband Lorrin and they reinstate the theater's training programs. A member of Gateway's fourth generation, Hayley Lynn, Robin's daughter, makes her debut at 10 months of age.

Due to the family's commitment to progress, a top notch office staff, many years of talented actors, directors, designers, technicians, musicians and a loyal subscriber base, **The Gateway Playhouse** is now the only Actors Equity (union) Professional Musical Theater on Long Island. Something to be proud of.

Children's Theatre

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



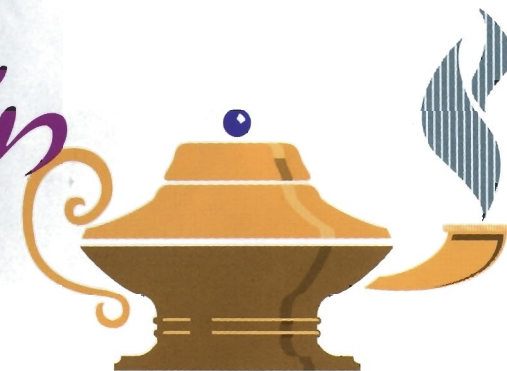
Sleeping Beauty

JUNE 25, 26,

JULY 2, 3, 9, 10

Aladdin

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



THE FAIRYTALE SQUARES

A Musical Gameshow Adventure!
featuring your favorite
storybook characters

AUGUST 6, 7, 13, 14, 20, 21

All performances general admission. Phone orders accepted.
Remaining tickets sold at the door. Children ages 2 and older only.
No Infants Please. Shows subject to change without notice.

