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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

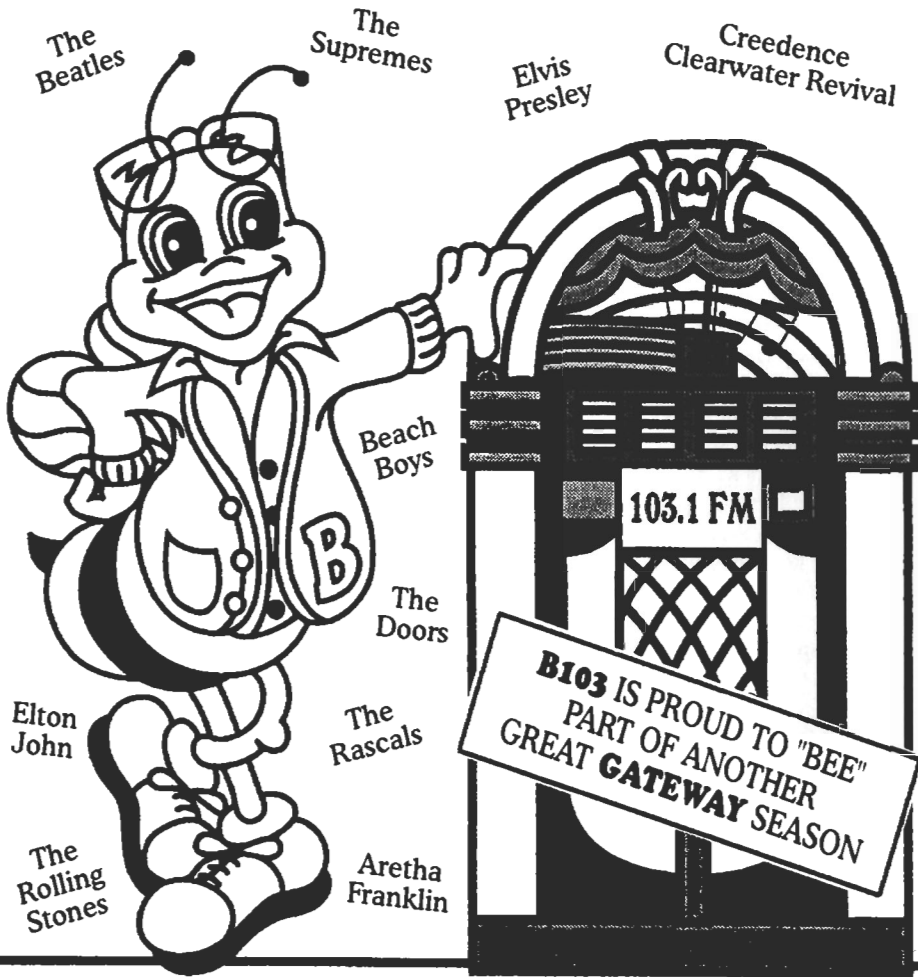
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Windy	TOMMY CARROLL
Steve	JEFF SWARTHOUT*
Pete	MICAH FREEDMAN
Queenie	LINDA THOMPSON WILLIAMS*
Parthy Ann Hawkes	SUSAN SCUDDER
Captain Andy	RAND BRIDGES*
Ellie	MELANIE COUVILLON
Frank	JODY MADARAS*
Julie	ABIGAIL GAMPPEL
Gaylord Ravenal	MICHAEL HALLING*
Sheriff Vallon	JOHN P. TIGHE
Magnolia	LAURA GRIFFITH*
Joe	ELMORE JAMES*
Backwoodsman	JEFF SWARTHOUT*
Jeb	STANLEY SCHORR
Seth Purdy	PAUL KASSEL*
Young Kim	DYLAN LEIGH DROBET
Ethel	SHOUNA TAZIA SHOEMAKE
Lanlady	KAREN TIMSON
Mother Superior	TARA COTTY
Jim	PAUL KASSEL*
Jake	WILLIAM FOSTER McDANIEL
Charlie	RANDY WILLIAMS
Lottie	BRITTANY PIXTON
Dolly	HOLLY HYLTON
Kim	KRISTIN MALONEY
Old Lady	JANE F. MALLOY

ENSEMBLE

JAIL BECKLEY, PAUL BISAGNI, TOMMY CARROLL, TARA COTTY, DYLAN LEIGH DROBET, MICAH FREEDMAN, DOUG GOODHART, HOLLY HYLTON, PAUL KASSEL*, EILEEN LIGUORI, KRISTIN MALONEY, GREG MILLS, DEVIN NELSON, BRITTANY PIXTON, KARINA E. RINGEISEN, NICK SANCHEZ, SHOUNA TAZIA SHOEMAKE, JOHN P. TIGHE, KAREN TIMSON, RANDY WILLIAMS

UNDERSTUDIES

Gaylord Ravenal	GREG MILLS
Magnolia	KRISTIN MALONEY
Captain Andy	STANLEY SCHORR
Parthy	KAREN TIMSON
Joe	EARL HAZELL
Queenie	SHOUNA TAZIA SHOEMAKE
Julie	HOLLY HYLTON
Ellie/Kim	KARINA E. RINGEISEN
Frank	NICK SANCHEZ
Steve/Backwoodsman	MICAH FREEDMAN
Jeb	DOUG GOODHART

MUSICIANS

Musical Director/Piano	WILLIAM FOSTER McDANIEL
Keyboards	WYNN YAMAMI
Percussion/Drums	TREY FILES
Bass	JORDAN JANCZ
Banjo, Guitar	ROB BRAUNSTEIN
Horn	LINDA BLACKEN
Reeds	MIKKI RYAN
Trumpet	JEREMY MILOSZEWICZ
Trumpet	DAN YEAGER
Trombone	KENICHI NINOMIYA
Violin	MARNI HARRIS

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*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.

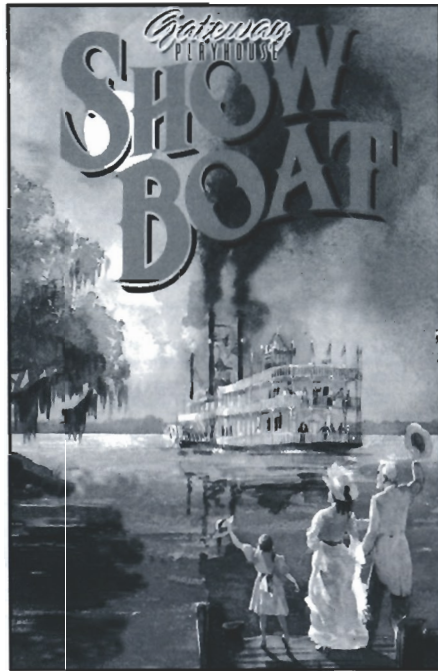


The Director/Choreographer is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

Show Boat History

Considered one of the great masterpieces of American musical theater, *Show Boat* was the first musical play which combined a lush Broadway score and extravagant stage presentation with dramatic, intense themes. It was inventive, since its musical numbers grew out of the plot and the development of the characters, and because the themes of marital strife, addiction, and especially miscegenation had never before been presented to audiences in musical form.

It was adapted from the novel by Edna Ferber which first appeared in serial form in 1926 in the *Woman's Home Companion* magazine. She was inspired to write the story after a dismal pre-Broadway opening of her play *Minick*. Her producer Winthrop Ames told the company after the show that the next time he would not bother with out-of-town tryouts but would rent a show boat and drift down river playing in whatever towns they came across. Ferber asked what a show boat was, and began serious research after *Minick* opened on Broadway. Jerome Kern read the book and asked the *New York World* drama critic, Alexander Woolcott, to introduce him to Miss Ferber. At first, she did not think a musical could be made from a novel that spanned 50 years and dealt with such dark subjects, and Oscar Hammerstein did cut out a decade and simplified stories of a number of characters. In January of 1927, legendary producer Florenz Ziegfeld signed separate contracts with Kern and Hammerstein to deliver a workable script in 21 days. Since the authors were breaking all the musical play rules, the producer was made to wait and sent impatient telegrams urging them to finish the show. Eventually, the musical opened at The Ziegfeld Theatre on November 15, 1927 and the show lasted over four hours! It was an instant critical and popular hit, although cuts were made to shorten the running time.



Three movies of *Show Boat* have been made, the first a mixture of silent and talkie scenes which flopped in 1929 and has never been released on video, a black-and-white version in 1936 starring Irene Dunn, Helen Morgan, Hattie McDaniel and Paul Robeson, and the 1951 MGM Technicolor version, directed by George Sydney, in which race was written out of the simplified plot. A long segment of the show opens the 1946 MGM film biography of Jerome Kern, *Till The Clouds Roll By*.

Show Boat played London three times and has been revived four times on Broadway: in 1932, 1946, 1966 and most recently in 1994, where it set the record for the largest box office advance for a revival. It won 17 New York awards, including five Tony Awards for Best Revival, Direction, Choreography, Featured Actress and Costume Design. It played 951 performances, making it the longest-running production of *Show Boat*, and went on tour where it continued to play to sell-out crowds.

SHOW BOAT SCENES AND MUSICAL NUMBERS

ACT I OVERTURE

- Scene 1** - The levee at Natchez on the Mississippi River (1889)
 "Cotton Blossom" Stevedores, Gals and Townspeople
 "Cap'n Andy's Ballyhoo" Cap'n Andy, Parthy, the Show Boat Troupe, Stevedores, Gals and Townspeople
 "Where's the Mate For Me?" Ravenal
 "Make Believe" Ravenal and Magnolia
 "Ol' Man River" Joe and Stevedores
- Scene 2** - Kitchen pantry of the "Cotton Blossom"
 "Can't Help Lovin' Dat Man" Julie, Queenie, Joe, Magnolia and Ensemble
- Scene 3** - Auditorium of the "Cotton Blossom"
 "Mis'ry's Comin' Aroun'" Queenie, Stevedores and Gals
- Scene 4** - Fort Adams. Box Office on the foredeck of the "Cotton Blossom"
 "Life Upon the Wicked Stage" Ellie and Townswomen
- Scene 5** - Auditorium and stage of the "Cotton Blossom"
- Scene 6** - Upper deck of the "Cotton Blossom"
 "You Are Love" Ravenal and Magnolia
- Scene 7** - The levee in Natchez
 Act I Finale - "The Wedding Celebration" The Company

ACT II 1892-1899 ENTR'ACTE

- Scene 1** - Chicago Montage
 "Why Do I Love You?" Ravenal and Magnolia
- Scene 2** - Chicago. A room in a boarding house
- Scene 3** - Chicago. St. Agatha's Convent
 "Alma Redemptoris Mater" Choir
 "Make Believe" Reprise Ravenal
- Scene 4** - Chicago. Rehearsal at the Trocadero Night Club
 "Bill" (lyrics by P.G. Wodehouse, revised by Oscar Hammerstein II) Julie
 "Can't Help Lovin' Dat Man" Magnolia
- Scene 5** - Trocadero Night Club
 "Goodbye, My Lady Love" (Music and Lyrics by Joseph E. Howard) ... Frank and Ellie
 "After the Ball" (Music and Lyrics by Charles K. Harris) Magnolia and Ensemble
- Scene 6** - The levee at Natchez (1920)
 "Ol' Man River" Joe
 "Why Do I Love You?" Reprise Kim and Parthy
- Act II Finale Joe and the Company

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Broadway Connection

Gateway Playhouse has long had an "exchange" relationship with Broadway. Actors and directors pass back and forth between Gateway and the Great White Way with regularity. Three of the actors in *Show Boat* have Broadway experience, although their career paths have all been different.

Rand Bridges (*Captain Andy*) began his career on the stage, but then went to the West Coast, appearing in films such as Brian De Palma's *The Phantom Of The Paradise* and in guest shots on television series like *Gunsmoke* and *Harry O*. When he came back East in the early 70's he landed a show right away. "I was lucky enough to be on Broadway three years running, and in three different shows," said Bridges who appeared in a revival of *Dracula* for a year, was nominated for a Tony Award for *Major Barbara*, and worked with Nicol Williamson in *MacBeth*. "I thought that was the way life was forever, but it is not that easy and not that frequent." Bridges does not find the pressure any greater on Broadway than in a regional theater. "Some regional theaters the casts are stronger than on the Broadway shows. And an Off-Broadway experience of *Misalliance* was a wonderful experience. The cast loved it, the critics loved it, and the audiences loved it, which is rare to have all at once," says Bridges who was nominated for an Obie Award for that show. He believes you cannot plan your career, because there are many factors that cannot be controlled. "I had a Broadway show called *Citizen Tom Paine*, Richard Thomas was to star, and a month into rehearsal the producer said the backers had pulled out the money. I always regretted that, because I thought that could have been a big thing.

Elmore James (Joe) had a similar experience as a dancer in his first Broadway show. "It was a flop, a musical version of *Alice In Wonderland*, so my hopes were sky high and dashed in one week!" James had attended the High School of Performing Arts and began his career as an actor, but became a dancer after suffering an injury to his leg. "After they told me that I would limp through life, I thought no, I am going to fly," said James. So he took up dance to help with his rehabilitation. After *Your Arms* he decided to

study voice, and at his first lesson his teacher suggested he sing opera. He soon was awarded a fellowship to Julliard. "I started having a dual career, in Broadway musical theater and in opera," said James, who later spent two years performing leading operatic roles in Europe, and four years at Stockholm's Opera House. If acting, dancing, and singing weren't enough, James has also directed plays. "A theater is a theater, it is just real estate; although if you are on Broadway there is more attention on opening nights, at the Tonys, and that is fun," he said.

The last eight months of *The Scarlet Pimpernel*, which closed at the end of May, was the first Broadway experience for Michael Halling (Gaylord). Halling did not get serious about theater until he was in college studying broadcast journalism. He began his professional career singing opera with the Minnesota Opera Company. "That was my first paid job as a professional adult performer," said Halling who had performed semi-professionally as a child with his mother, who directed and performed shows in Minnesota. The same week he signed with an agent he auditioned for *Pimpernel*, and was interested to learn that the director he worked with, Robert Longbottom, directed *A Chorus Line* for Gateway in 1990.

All three agree the challenge on Broadway is to keep the part fresh even after playing it for a long time. "You have to remind yourself you are in a pretty lucky position, a lot of people would kill to do this, so why should I be bored?" said Bridges. James was in the cast of *Beauty And The Beast* for three years. "I did start to go crazy because I was not playing a real part, but the audience is different each night and they have never seen the show before," he said. Halling found that getting involved with the people on the show helped. "Everything eventually becomes just a job, no matter how fulfilling creatively," he said. "So the friends you meet there, the fun and the relationships you make, that's where you can make things fresh." Halling believes the people you meet help you make your own destiny, and hopes to direct and write shows one day. He said, "there is no track you can follow, you work and get to know each other and that's why they call it a family."

WHO'S WHO...

JAIL BECKLEY (*Ensemble*) graduated from the University of Adelaide, Australia with a Bachelor of Music (performance). Her experiences have spanned theatre, cabaret and television and film. Most recently, she understudied and performed the role of Queenie in the Livent/Hal Prince Australian tour of *SHOW BOAT*, after a season of her one woman show at the Kirk Cabaret in Sydney, Australia. She has appeared as Maggie Holmes/Diane/Mrs. Booker Page in the Glen Street/Q Theatre production of *WORKING, A MUSICAL* and in the Gordon Frost Organization's Australasian tour of *SOUTH PACIFIC*, understudying and performing the role of "Bloody Mary." Jail was lead vocalist for swing band "Looking Sharp" and can be seen regularly on Australian national television performing in the children's series "Mulligrubs."

PAUL BISAGNI (*Ensemble*) age 8 1/2, has been a student at Gateway Acting School for the past three years. He has performed in *THE LOTTERY* and *THE BIRD'S CHRISTMAS CAROL* at Gateway, and is thrilled to be on the Main Stage in *SHOW BOAT*. He would like to thank Miss Terry, Robin, and his parents.

RAND BRIDGES (*Captain Andy*) is a veteran of nearly three decades of work in the theatre, films, radio and television. On Broadway, he co-starred in the Tony nominated production of *MAJOR BARBARA* at Circle-in-the-Square in the role of Charley Lomax. Later, Bridges played the Porter to Nicol Williamson's *MacBETH*, at that same theatre. He spent nearly a year on Broadway as Butterworth in the hit revival of *DRACULA*. Off-Broadway, at the Roundabout, Bridges portrayed Johnny in *MISALLIANCE*, which remains the longest running production of a Shaw play in American history. On television, he was a series regular on *THE YOUNG PIONEERS* as well as on *McCOY*, opposite Tony Curtis. He was a frequent guest star in the popular series *GUNSMOKE* and *HARRY O*, as well as in the four-part mini-series, *THE WORD*. On film, Bridges was featured in the Brian de Palma cult favorite, *THE PHANTOM OF THE PARADISE*. He has performed in over 100 plays in regional theatre. He recently co-starred as Gayev in *THE CHERRY ORCHARD* opposite his wife, Giulia Pagano at the Bristol-Riverside Theatre. His range of roles has included: Woodenshoes, in the all-star production of *THE FRONT PAGE* at the Long Wharf; Astrov in *Actors' Theatre* of Louisville's *UNCLE VANYA*; Sherlock Holmes in

continued



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THE SPECKLED BAND at Missouri Rep. He was seen as Amundsen in *TERRA NOVA*, at both GEVA and Buffalo Arena. Other roles include Jean in *RHINOCEROS* also at Louisville, Anselme in *THE MISER* at Indiana Rep, Tournel in *A FLEA IN HER EAR* at the Walnut St. Theatre and Prospero in *THE TEMPEST* at the Old Globe. Bridges has twice done *HENRY IV; PART 1*, at both The Mark Taper Forum and The Kennedy Center. Bridges co-starred with Nick Nolte in the American Premiere of William Inge's final play, *THE LAST PAD*, at The Westwood Playhouse. He produced and co-starred as Shpigelski in *A MONTH IN THE COUNTRY* at Los Angeles Actor's Theater. He created the role of the Bandit King in the original musical version of *TWO GENTLEMEN OF VERONA* at the Old Globe in San Diego. He has just written a full length play, *TWO PERFECT STRANGERS*.

LAUREN LEE CALLENDER (*Show Boat Children's Ensemble*), age 12, loves to sing. She is a soloist with the Ruth C. Kinney Chorus, a member of the East Islip All-District Chorus and has participated in many local talent shows. Laurene plays the viola and is a C.W. Post Tilles Dance Scholar. Laurene thanks her family and friends for all their support.

TOMMY CARROLL (*Ensemble/Windy*) has recently appeared *Off-Broadway* in *FINNEGANS FAREWELL*. Other show credits include *AS YOU LIKE IT*, *MacBETH*, *DA, DROOD*, *ME AND MY GIRL*, *A FEW GOOD MEN*, *DRACULA* and *FIORE 110*. You may have seen him in commercials for Perdue, American Movie Classics and MTV.

TARA COTTY (*Ensemble/Mother Superior*), a native Long Islander, is pleased to be making her debut at Gateway Playhouse. A graduate of The Boston Conservatory, she was most recently seen as Cinderella in *INTO THE WOODS*. Tara looks forward to touring nationally with *CAMELOT* in October.

MELANIE COUVILLON (*Ellie*) returns to Bellport fresh off of Gateway's National tour of *MEET ME IN ST. LOUIS*. She was most recently seen as Molly Brown in *THE UNSINKABLE MOLLY BROWN*, Gladys in *THE PAJAMA GAME*, and Sister Mary Leo in *NUNSENSE JAMBOREE*. (MacHady Theatre, New York). Regionally, she has performed with Michigan's Cherry County Playhouse, Virginia's Mill Mountain Theatre and Ohio's Carousel Dinner Theatre. Melanie is both a graduate of Louisiana State and the American Musical and Dramatic Academy in New York City. Other roles performed: Winnifred in *ONCE UPON A MATTRESS*, Maria, in *THE SOUND OF MUSIC* and Eliza in *MY FAIR LADY*. She thanks her family and husband, Daniel for all their love and support.

DYLAN LEIGH DROBET (*Ensemble/Young Kim*) 11, is thrilled to take part in *SHOW BOAT*. She would like to thank her wonderful mom and dad, supportive grandparents, great friends and Renee, Cynthia, Jamie, Jan and Michelle at REDancers for teaching her all she knows. Special thanks to Nancy and Joan for starting this madness. I love you all!

MICAH FREEDMAN (*Ensemble/Pete/Steve and Backwoodsman understudy*) is pleased to return to Gateway after last year's *PHANTOM*. Other regional credits include *FIDDLER ON THE ROOF* and *ALMOST LIKE BEING IN LOVE* (Barter Theatre). NY credits include *WHERE THE KITE GOES*, *SOAP OPERA*, and *MIM* (The Producers' Club). *El Gallo* in *THE FANTASTICKS* and Marcello in *La BOHÉME* are among his favorites. Micah graduated from Stanford University where he studied music, drama and computer science.

ABIGAIL GAMPPEL (*Julie*) scored a big hit in Eve Ensler's provocative and crowd pleasing *VAGINA MONOLOGUES*. Just completed a film for Erin King, *A LITTLE T.H.C.* which is slated for a Sundance debut. Portrayed Jayne Mansfield in Carson Kreitzer's *DEAD WAIT*, Elektra in Ruth Margraff's punk rock opera *THE ELEKTRA FUGUES*, and created the *UNDERGROUND GODDESS*, her own show which she wrote and produced all over New York City. Most recently at La Mama in *NIGHT OF 1000 HEELS*, written by the High Heeled Women and Warren Leight.

DOUG GOODHART (*Ensemble/Jeb understudy*) marks Doug's debut performance on main stage, but he is no stranger to the theater. He is enrolled in The Gateway Acting School and he has starred in many productions of the Gateway Children's Theatre, including, *ALICE IN WONDERLAND* and *MARY POPPINS*. He is very excited to be in this production and he thanks his friends and his family for their continued support.

LAURA GRIFFITH (*Magnolia*) was most recently seen as Louise in *GYPSY* with Rockwell Productions. Other credits include *WEST SIDE STORY* (Maria) at the State Theater of Pennsylvania, *JOSEPH...* (Narrator) at the New Bedford Festival Theatre, and *KISMET* at the North Shore Music Theatre. Her favorite roles include Amalia in *SHE LOVES ME*, Polly in *CRAZY FOR YOU* and Ruby in *DAMES AT SEA*. She is a native of Southern California and a graduate of Columbia University.

MICHAEL HALLING (*Gaylord Ravenal*) just debuted in an eight-month stint of *THE SCARLET PIMPERNEL* on Broadway, in which he got to net butterflies and wear heels as Elton

continued

Spotlight on

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DIRECTING



A show's director is ultimately responsible for the artistic vision presented on stage, but achieving that vision requires the input of many other professionals, obliging the director to be something of a diplomat!

A good director goes into a show with a vision, after spending weeks beforehand researching and planning, but does not dictate this concept to the various production departments. A meeting is held with the designers and technicians to help define how they will convey the writer's ideas to the audience. "I view my job as being a surrogate for the author," said *Show Boat's* director David Armstrong. "What is the author's intention, what is the author trying to say? I try to come up with strong choices to fulfill that, and enlist the other departments around that idea to put it on the stage."

The director must referee conflicts between the departments, but more often the job revolves around coordination and cooperative effort. "What I like most about directing is that you have to know a little about a lot of things," said Armstrong. "You need to know some history, art, music, psychology, everything that goes into creating the world of the play. Also acting, set design, costuming. But you don't have to be an expert. It is a collaborative process, you throw out an idea, and the designers have their ideas, and you may end up with something very different than what you came in with."

The same thing with actors," continued Armstrong, "it is a give and take, most actors are eager for direction because they know there are an infinite number of ways to perform a part. Sometimes you run into someone with a very different idea from you, and then you deal with that."

As a child, Armstrong was always marshaling the neighborhood kids to do shows that he would write, direct, and star in. "I directed before I knew what directing was," he said, "very early on I knew that I was more interested in that aspect over being an actor. But you can't audition to be a director; you have to talk someone

into letting you direct something, and hopefully you get more work from there."

Armstrong still finds himself most interested in the rehearsal process. "I love rehearsing, it is like putting a million-piece puzzle together," he said. A good director, in Armstrong's opinion, lets mistakes happen and then tries to make use of them. "Rehearsal is like an experimental lab. Some days I say I have three different versions that I want to try. And we may end up with a fourth version that the other three led me to; that is the fun of it," he said. Armstrong has done a lot of regional theater where he had 4-5 week rehearsal periods, and one as long as six weeks. "I'd love to work in the European system where you get six months! Three weeks is barely enough time," he said, "But since it is professional theater, you are working with actors who have had years of training and experience. Between their education and private lessons they have probably had as much training as a doctor. So they can come in and do the job quickly and cleanly."

During a long run, a director comes back every few weeks to give notes. "Keeping a show fresh over a number of years is almost impossible for a director," said Armstrong, who has researched other directors' opinions on the subject. "It is the stage manager's job to keep the show going night after night at that point," he explained, "and on a Broadway show the director has input on who will be hired as stage manager. Very often those stage managers will direct the national tours of those shows."

Armstrong writes, as well as directs. He and Mark Waldrop collaborated on *Hot N' Cole* which ran at Gateway last month, and their new musical *Gold Rush*, will have a limited run at the Sylvia Fine/Danny Kaye Playhouse at Hunter College opening July 26. "I have several other shows I am working on as well, including a new version of *A Christmas Carol*," Armstrong said, "I started writing because in this business you need to create your own opportunities, but now the writing is as important as the directing."

WHO'S WHO...

Understudy/Ensemble. Michael hails from Minnesota where he enjoyed cheese curds and such roles as: El Gallo in THE FANTASTICKS, Joseph in JOSEPH..., Amadeé in O, PIONEERS!, Fedotik in THE THREE SISTERS, Cornelius Hackl in THE MATCHMAKER and Alan in his self-conceived one-man show DOWNSIZING ALAN. Since moving to New York City: Jamie Lockhart in THE ROBBER BRIDEGROOM (River Rep), Horace in THE AMOROUS FLEA (Riverside Theater) and work with the Columbia University Graduate Director's Program. He is delighted to be on the boat.

HOLLY HYLTON (*Ensemble/Dolly/Julie understudy*), a native Texan, Holly is thrilled to be returning to Gateway this summer after making her debut last year at the playhouse in HELLO DOLLY! with Mimi Hines. Most recently she worked for Paramount Productions and traveled the eastern Mediterranean. She has appeared in and recorded with Rockwell Productions, the NEW MOON. Other credits include the GODFATHER'S MESHUGGENER WEDDING, TALES FROM THE MANHATTAN WOODS, RIGOLETTO, AIDA, ANNIE GET YOUR GUN, GREASE and THE MUSIC MAN.

ELMORE JAMES (Joe) On Broadway Elmore most recently appeared in the original cast of BEAUTY AND THE BEAST. He has done several other musicals on Broadway and has a career as a Shakespearean actor as well as opera singer, having sung in seven languages throughout Europe and Scandinavia as well as in New York City at the Metropolitan, Carnegie Hall and Avery Fisher Hall.

EARL HAZELL (*Joe understudy*) a bass-baritone and native New Yorker, Earl Wellington Hazell has worked with many of the most accomplished artists in music. With Opera Ebony he performed in JESSYE NORMAN SINGS FOR THE HEALING OF AIDS with Jessye Norman, choreographer Bill T. Jones, and Elton John, directed by George C. Wolfe. With the New York Choral Artists under Joseph Flummerfelt, he has sung with the New York Philharmonic on numerous occasions under conductors Zuben Mehta, Kurt Masur and James Levine in Avery Fisher Hall, Carnegie Hall, The United Nations and the Cathedral of St. John the Divine. With his mentor John Motley, he has sung with Max Roach in the Historic Lincoln Center Classical Jazz

Tribute, and the Umbria Jazz Festival in Perugia, Italy. And as a solo artist, he has done a number of operatic roles, including the Speaker and Sarastro of THE MAGIC FLUTE, Jim of PORGY AND BESS in the Teatro Dell'Opera of Rome, and more than one hundred performances of Joe of SHOW BOAT in America and abroad. This is his first appearance at Gateway.

PAUL KASSEL (*Ensemble/Jim*) Principals/leads Off-Broadway: OLYMPUS ON MY MIND, VAMPIRE LESBIANS OF SODOM, JUBAL!. Off-off Broadway: CLEAR ACROSS, THREE MEN ON A HORSE, CHATURANGA. Regional Theatre: HUCK FINN, BLITHE SPIRIT, MISALLIANCE, DARK OF THE MOON. Guest Artist: THE KENTUCKY CYCLE; RICHARD III, DAMN YANKEES. M.F.A.—FSU/Asolo Conservatory. Paul is an assistant professor in the Dept. of Theatre Arts at SUNY Stony Brook and is a member of AEA and SAG.

EILEEN LIGUORI (*Ensemble*) is thrilled to be making her Gateway debut in SHOW BOAT. Originally from Bellport, she is currently a theatre major at Marymount Manhattan College. Other performances include, THE CONDUCT OF LIFE and THE HUMAN HEART, at Marymount.

JODY MADARAS (*Frank*) last appeared at the Gateway two years ago as Gerald in ME AND MY GIRL and comes directly from a very successful six month run aboard another "Showboat" – the S.S. Norway, as the song and dance man Bobby Child in the hit Gershwin musical CRAZY FOR YOU. Other credits include: Bobby/various roles in CRAZY FOR YOU (1st Euro-tour), Rupert in the revival of HIGH SPIRITS (Berkshire Theatre Festival), GODSPELL with Rex Smith (Myrtle Beach) as well as the title role in WHERE'S WALDO? (Town Hall), Will Parker in OKLAHOMA! (Carousel Dinner Theatre). A graduate of the University of Michigan, Jody now lives in New York and dedicates this performance to his Grandpa Walston. "This one's for you, Kiddo!"

JANE F. MALLOY (*Old Lady*) began acting in Summer Stock Gloucester, Massachusetts. She has appeared in numerous character roles in Lakeland Little Theater, FL, including RING AROUND THE MOON, A DELICATE BALANCE, THE WOMEN, HOW TO SUCCEED IN BUSINESS, MY FAIR LADY, and AUNTIE MAME. In New York, she performed with Synergy, Author's Playhouse and Creative Ministries.

KRISTIN MALONEY (*Ensemble/Kim/Magnolia understudy*) joins SHOW BOAT fresh from a successful run of MEET ME IN ST. LOUIS, in which she played Esther Smith. Other roles include Winnifred (ONCE UPON A MATTRESS), Sr. Mary Leo (NUNSENSE), Lizzie (BABY) and Patty Simcox (GREASE). Kristin looks forward to this fall, when she will travel to Taiwan as part of a company of WEST SIDE STORY. She sends her love, as always, to her supportive family and friends.

GREG MILLS (*Ensemble/Gaylord Ravenal understudy*) is happy to be returning to Gateway Playhouse where he was last seen in Maury Yeston's PHANTOM. Most recently, Greg played Josh Baskin in the National Tour of BIG, the musical. Regional credits include Jinx in FOREVER PLAID, Charlie Dalrymple in BRIGADOON, and Mr. Preebs in the first ever revival of Frank Loesser's GREENWILLOW. Thanks Mom, Dad, Big Bro and B!

DEVIN NELSON (*Ensemble*) is 8 1/2 and currently attends 3rd grade at Kreamer Street Elementary. Since 1994 Devin has been a student at Stage Door School in East Patchogue, taking jazz, tap and ballet lessons. She has performed in numerous dance recitals at the Stallar Center in Stony Brook. Devin is a member of the 3rd grade Chorus at Kreamer Street Elementary and has performed in the Winter and Spring concerts.

BRITANY PIXTON (*Ensemble/Lottie*) trekked to New York City from the west coast to study at the American Musical and Dramatic Academy. Since graduation, she has been frolicking on the stage, singing in studios and performing anywhere else she can get her hands on. Some recent roles include Vickie in a GRAND NIGHT FOR SINGING and Katherine in HENRY V.

KARINA E. RINGEISEN (*Ensemble/Ellie and Kim understudy*) recently performed in the National Tour of MEET ME IN ST. LOUIS. Other credits include Louise in the National Tour of CAROUSEL, OKLAHOMA! with John Schneider, and the National Tour of ANNIE GET YOUR GUN. She received her BFA from the Boston Conservatory of Music.

NICK SANCHEZ (*Ensemble*) a graduate from Patchogue-Medford H.S., Nick is happy to be performing on the Gateway main stage pro-

duction of SHOW BOAT after 3 years of Gateway's Children's Theater productions, such as SNOW WHITE, POCAHONTAS, TOY FACTORY, THE WIZARD OF OZ, CINDERELLA and most recently ALICE IN WONDERLAND. Other regional and community productions include THE WIZ (Tinman), ONCE UPON A MATTRESS (Jester), A CHORUS LINE (Paul) and 1776 (Courier). Film credits include a promotional film about drinking and driving with Take Control U.S.A. Special thanks to "Nitty", Aimee and Black Gina for your constant support. Love you!

STANLEY SCHORR (*Jeb/Captain Andy understudy*) was most recently seen as Mr. Smith in Gateway's production of MEET ME IN ST. LOUIS. Prior to that he was seen as Capt. Von Trapp in THE SOUND OF MUSIC at the Round Barn Theatre in Indiana. He was also seen in MY FAIR LADY, 1776 and CAROUSEL (Rockwell Productions).

SUSAN SCUDDER (*Parthy*) recent credits include: The Nurse in ANTIGONE, Juliet's Nurse in ROMEO & JULIET, Effie in EFFIE'S BURNING, Grace in BUS STOP, Bev in GRACELAND and Lorraine in A LIE OF THE MIND. Musical roles include Salome in ROBBER BRIDEGROOM, Aunt Eller in OKLAHOMA and Mrs. Shinn in MUSIC MAN.

SHOUNA TAZIA SHOEMAKE (*Ensemble/Ethel/Queenie understudy*) is originally from Southern California where she also earned a B.M. degree in vocal performance from San Diego State University. She was a long time member of the San Diego Opera Chorus and was involved in many productions there. Miss Shoemake is also a past winner of the Metropolitan Opera National Council Auditions and a western regional finalist. She wishes to thank her mom and friends for their support.



KAREN TIMSON (*Ensemble/Landlady/Parthy understudy*) received her BFA in Musical Theater from the Conservatory of Music in Cincinnati. She has performed with the Arizona Theater Company and done leading roles in many dinner theater and summer stock productions. A tour as Rosamund in THE ROBBER BRIDEGROOM was a highlight. Thanks to my wonderful family for their support.

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41 YEARS AGO AT GATEWAY...

Gene Hackman

Gene Hackman is one of the most recognized American actors; there are more than 3,700 web-pages devoted to him on the Internet. He has made more than 70 films, playing everything from the evil cartoonish

Lex Luthor in *Superman* to the flawed minister in *The Poseidon Adventure* (for which he won a British Academy Award). But before he achieved success first on Broadway and then in film, he spent the summer of 1957 at Gateway Playhouse as an apprentice.

He was a newlywed, having married Faye Maltese on New Year's in 1956, and she lived at the Playhouse that summer, too. Ruth Allan, Executive Producer, says, "I don't know whether he was classified an apprentice, because he was married, but he did send in an apprentice application." Hackman had floundered for a while after he left a stint in the Marines in 1952, studying journalism for six months on the GI Bill at the University of Illinois, then attending the New York School of Radio Techniques after which he worked on radio stations in Illinois and Florida. After another short attempt at a commercial art course at the New York Art Students League he finally went to California where he studied acting at Pasadena Playhouse. From Pasadena he came back to New York where he heard about Gateway's apprentice program. "He and Robert Duvall, and Dustin Hoffman who was the baby of the bunch, and Jon Vaight were all living in the City," says Allan. "Robert Duvall knew us and had performed with us before, so he told Gene to come out. The big thing they did that year was *A View From The Bridge* which was very important for his career. It was directed by Ulu Grosbard (who recently directed the Michelle Pfeiffer film *The Deep End Of The Ocean*), who took

it to the City where it got rave reviews." Hackman also appeared at Gateway that summer in *Witness For The Prosecution* and *Will Success Spoil Rock Hunter?* "In those days we did a lot of shows, I learned one, performed one, and directed one all at the same time," remembers Allan. "It was one-week stock. But the shows were pretty good, we had a lot of good people."

Hackman made his first Off-Broadway performance reprising his role in that production of *A View From The Bridge* and a string of parts on Broadway followed, beginning with his debut at the Morasco Theater in 1963 in *Children From Their Games*. His film debut came the following year in *Lilith*, starring Warren Beatty. Beatty cast him again in 1967's *Bonnie And Clyde* in his breakthrough role as Buck Barrow, for which he was nominated for an Academy Award. Another nomination came his way in 1970 for *I Never Sang For My Father*, and he finally won the Best Actor Oscar as well as the Golden Globe Award the following year for his portrayal as the crusty determined detective, Popeye Doyle, in *The French Connection*. He was nominated again for both the Golden Globe and Oscar in 1988 for *Mississippi Burning*. Despite suffering a heart attack in 1990, he continued to accept movie roles, winning a second Academy Award, this time for Best Supporting Actor, in 1992 for the role of Little Bill Dagget in *Unforgiven*.

Hackman's recent roles included 1998's thrillers *Twilight*, and *Enemy Of The State*, as well as his first work in an animated film, *Aniz*. Currently, he is working on a big-screen adaptation of *The Love Boat* which will co-star John Goodman, John Cleese, Ernest Borgnine and Leslie Nielsen. He lives in Santa Fe, New Mexico with his second wife, the classical pianist Betsy Arakawa, where he indulges in impressionistic painting and stone sculpture when not on a movie set. Allan says, "He is a really nice guy, very soft-spoken, I remember him as a very likeable person."

WHO'S WHO...

JEFF SWARTHOUT (*Steve*) is very happy to be joining Gateway's season. Regionally, Jeff has performed at The Utah Shakespeare Festival, Missouri Rep and Dorset Theatre Festival. Following Gateway, look for Jeff at the New York Fringe Fest (THE METAMORPHOSIS) and the 1999/2000 Season of the Acting Company. TV credits include "Trinity" and "Another World."

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

LINDA THOMPSON WILLIAMS (*Queenie*) is a native of Brooklyn, New York and is enjoying a diverse career in Opera, Musical Theatre, Film and Television. Ms. Williams made her Metropolitan Opera debut as The Strawberry Woman in Gershwin's PORGY AND BESS. She returned to perform in the premier of John Corigliano's GHOSTS OF VERSAILLES. Other credits include: Queenie in the Livent/Hal Prince production of SHOW BOAT, Naomi in Noa Ain's THE OUTCAST with Houston Grand Opera, and HYDROGEN JUKEBOX, a collaboration of Philip Glass and Allen Ginsberg at the Spoleto Festival in Italy and Charleston S.C. and the American Music Festival in Philadelphia. As Bloody Mary in SOUTH PACIFIC, author James Michener praised her performance at Maine State Music Theater as "the best he'd seen." She will perform the role in Weston, Vermont later this season.

RANDY WILLIAMS (*Ensemble*) is a native of Baltimore and began his musical stage career in two consecutive runs of SHOW BOAT and 42ND STREET while a student at Virginia Union University. Since then he has appeared in the New York area in such opera productions as AMAHL AND THE NIGHT VISITORS, LA BOHEME, THE TENDER LAND, THE MAGIC FLUTE, IL TROVATORE and LA TRAVIATA. He recently appeared as a soloist in Beethoven's "Ninth Symphony" with the Queens College Orchestra and Chorus. Mr. Williams enjoys his hobby as a pastry chef and baking cakes when not touring with the Harlem Spiritual Ensemble. Randy is happy to make his debut with the Gateway production of SHOW BOAT.

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WHO'S WHO...

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 that musical which received seven Drama-Logue awards including Best Musical and Best Director. Mr. Armstrong directed Theodore Bikel, Bruce Adler and Judy Kaye in GREETINGS 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! and the recent HOT n' COLE.

WILLIAM FOSTER McDANIEL (*Musical Director, Jake*) has provided musical direction for Gateway/Candlewood productions of AIN'T MISBEHAVIN', ONCE ON THIS ISLAND, FIDDLER ON THE ROOF, NUNSENSE II, GUYS AND DOLLS, A FUNNY THING HAPPENED ON THE WAY TO THE FORUM and HELLO DOLLY!. He recently conducted off-Broadway's DINAH WAS, a theatrical tribute to jazz singer, Dinah Washington. Mr. McDaniel began his career as pianist-conductor of off-Broadway's long-running THE FANTASTICKS. He has since conducted for

Broadway and National Touring companies of TIMBUKTU, BUBBLING BROWN SUGAR and a European production of SOPHISTICATED LADIES. Mr. McDaniel's own compositions have received performances by the Philharmonia of Greensboro, the Savannah Symphony Orchestra, the Mozart Society Orchestra at Harvard, and the Brooklyn Philharmonic. He is a graduate of Capital University and Boston University, and was a Fulbright Scholar in Paris.

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

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

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!, BRIGADOON and HOT n' COLE (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 (Premiere Revival) for Metro Music Theatre and IVANOV at Ohio Theatre. Christopher has an MFA in lighting and scenic design from NYU.

PAUL FAVINI (*Costume Designer*) is the resident Costume Designer for the Costume World Theatrical Division, the nation's second largest costume outlet. Paul is a graduate of the Fashion Institute of Technology, holds a Master of Fine Arts in Costume Design from Indiana University and is a member of the United Scenic Artists Union. Formerly, he was Resident Designer for Tri-Cities Opera and a member of the costume staff for the Goodspeed Opera House during the 1998 season. Among the shows Paul has designed are FIDDLER ON THE ROOF, JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT, BYE BYE BIRDIE and SOUTH PACIFIC for Pennsylvania's Shawnee Playhouse; MY FAIR LADY, THE MIKADO and OKLAHOMA for the Music Box Dinner Playhouse.

GREG REIF (*Sound Designer*) is pleased to be designing his first production for Gateway Playhouse. For the past 5 years, he has served as Resident Sound Designer for Plaza Productions. Greg's work has been heard at various theatres around Long Island as well as in parks for outdoor summer musicals. This fall, Greg will be finishing his senior year at Emerson College with a double major in Lighting and Sound Design. Favorite designs include MUSIC MAN, GYPSY, A CHORUS LINE, and ANNIE GET YOUR GUN. He thanks his family for all their support and looks forward to a great season with Gateway.

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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 Casting Director Robin Joy Allan
 Production Manager Kristin Hassett
 Production Stage Manager Kevin Frederick
 Scenic Designer/Technical Director Brodie Alan Steele
 Lighting Designer Christopher J. Landy
 Costume Designer Paul Favini
 Sound Designer Greg Reif
 Costume Coordinator Cheryl Randal
 Assistant Lighting Designer John Robinson
 Assistant Scenic Designer/Assistant Technical Director Russ Dobson
 Assistant Stage Manager Nicole Bouclier
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Gateway Playhouse would like to thank our volunteer staff for their dedication and support. It is much appreciated.

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

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

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

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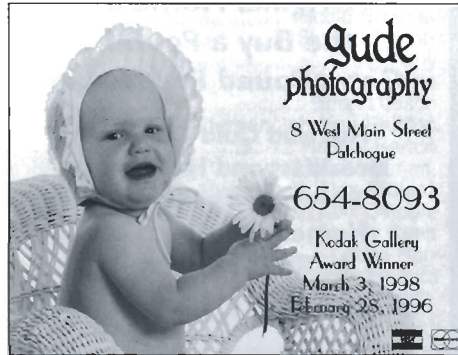
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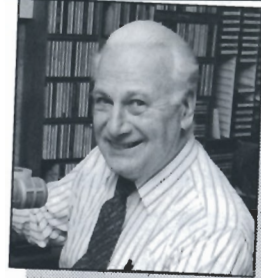
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Theatre Etiquette



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

We were here, where were you?

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

Is this seat taken?

Please sit only in your assigned seats and remove any hats or accessories that may interfere with the vision of the person sitting behind you.

Talking & humming

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

Hearing a pin drop

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

Running Ovarions

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

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

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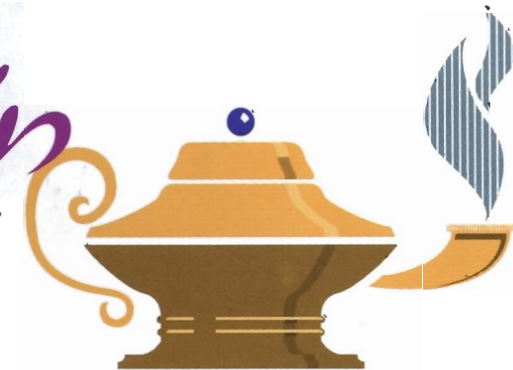
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